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About the Author

A2/SW/HK is an independent typographic design studio based in London. Formed in 2000 by Henrik Kübel and Scott Williams, both graduates of the Royal College of Art, London, A2/SW/HK's portfolio has won international recognition including awards from the Type Directors Club of New York among others. Recent clients include Eye Magazine, Creative Review and the London Design Festival.

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This A to Z survey of typographic design by leading typographers A2/SW/HK showcases over 100 carefully selected contemporary designers, including the best examples of their current work.

Featured designers include M/M (Paris), David Pearson, Philippe Apeloig, Anthony Burrill, Marion Deuchars, and Non Format, among others.

Essays by acclaimed design writers Emily King, Paul Shaw, Monika Parrinder, and Colin Davies go on to explore the past and future of type design as well as discussing the key issues affecting the discipline today. This book will encourage and inspire the next generation of designers as well as providing a sourcebook for seasoned designers and educators.

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Beautifully diverse and refreshingly current collection of the best typography-focused design

By N. Wu

“New Perspectives in Typography” is a beautifully diverse and refreshingly current collection of the best typography-focused design from international design firms, foundries, publications and everything in between. The title pretty much captures the contents of the book compiled by A2/SW/HK’s Scott Williams and Henrik Kubel. (In addition, the cover design that wraps around the entire softcover book is just as beautifully considered, as are the contents within!) Starting with an in-depth historical review by typophile Paul Shaw, and followed by exploratory essays of the future of typography, artistic perspectives and communications (with Introduction by Rick Poynor), this book succeeds on so many levels. It is a broad collection of all sides of typography, from simple minimal brand design to experimental graphic interpretations. It is a pictorial documentation of how diverse typographic language and media can be

expressed, and it is a selection of short bios & case studies from designers who happily break down convention and rebuild type communications. It is also encouraging evidence that typography—whether it be existing fonts or custom type—is growing vibrantly, ever-changing, accessible, and inspiring to all designers past, present and future. This book is a welcome addition to the usual typography textbooks and recommended reading from seasoned design educators.

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