

BOOK |

ANASTASSIA DROFA

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**Foreward from**

## ***The Elements of Typographic Style***

ROBERT BRINGHURST

*That is precisely the use of a  
road to reach individually  
chosen points of departure.*

**T**here are many books about typography, and some of them are models of the art they teach. But when I set myself to compile a simple list of working principles, one of the benchmarks I first thought of was William Strunk and E.B. White's small masterpiece, *The Elements of Style*. Brevity, however, is the essence of Strunk and White's manual of literary technique. This

book is longer than theirs, and for that there is a cause.

Typography makes at least two kinds of sense, if it makes any sense at all. It makes visual sense and historical sense. The visual side of typography is always on display, and materials for the study of its visual form are many and widespread. The history of letterforms and their usage is visible too, to those with access to manuscripts, inscriptions and old books, but from others it is largely hidden. This book has there-