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## GDUSA SPECIAL TYPE SURVEY PREVIEW SPONSORED BY VEER

### PUBLISHER'S NOTE: GOOD NEWS FOR THOSE WHO VALUE TYPE

Type is one of the pillars of graphic design. But like all the traditional tools, the sweeping changes wrought by the digital era have challenged graphic designers — and their suppliers — to adjust. To explore this premise, GDUSA conducted its largest type reader survey ever, reaching out to roughly 20,000 creative professionals and logging in more than 1,000 survey responses. And here is what it comes down to. For those who value type and respect it's communicative power, there is good news in the results of our 2010 Type Survey for Designers. Here is a preview of selected findings from the survey; a full report will be published in the May edition of Graphic Design USA magazine, which should reach mailboxes mid-month.

— Gordon Kaye

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### DEEPLY ROOTED IMPORTANCE

Four “good news” findings can be gleaned from the 2010 type survey. First, more than nine-in-ten graphic design professionals have purchasing influence over type in their firms, agencies or departments. Second, the leading reason designers choose a typeface is its ability to communicate the message of the project or client for which it is purchased. Third, creatives have a deeply rooted sense of type's importance in graphic communications and send a ringing message that type still matters in a most transcendent way. And, fourth, our readers reject the cheap and easy fix of “free” fonts, affirming the adage that quality matters and “you get what you pay for.”

**There are four places where  
I spend a premium:  
bartender, accountant,  
lawyer, and type foundry.**

**— Patrick King,  
ImagineDesign**