Detail In Typography

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How is it that text can be set perfectly and yet look insufferably dull? How do you achieve perfect congruence between the type itself and its meaning? In *Detail in Typography* Jost Hochuli, master book designer and author of the seminal *Designing Books*, addresses the finer points of setting text. Hochuli begins with a consideration of how human beings read, moving on incrementally to considerations of letter, word, and line as well as word-space and line-space. Hochuli concludes by examining whole paragraphs and how they carry meaning. Produced in Switzerland to the highest standards, *Detail in Typography* embodies critical thinking and articulate design in its own physical form.

Detail In Typography Details

Date   : Published February 27th 2008 by Hyphen Press (first published 2005)
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Author : Jost Hochuli
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From Reader Review Detail In Typography for online ebook

Jadwiga says

Must read for everyone who's dealing with type.

Hinch says

A beautifully presented book that covers the essentials of detail-typography. Elegantly written, with myriad examples, and a balanced perspective, this is an insightful and enjoyable text.

Two areas of potential improvement:
- There were at least a few passages that referenced industry-specific terms without definition.
- Many of the examples were presented with insufficient explanation. In one case, two near-identical blocks of text were presented with an explanatory footnote indicating the appearance of the second block was improved through automated alignment, even though the concept of automated alignment was not discussed, nor a reason given for the author's preference.

Elín Edda says

Fróðleg og skemmtileg bók. Fjallar um mikilvæg smáatriði týpógrafíunnar á myndrænan og skýran hátt.

Doug says

A simple yet insightful guide for beautiful typography. Ideal for both students beginning their explorations or professionals wanting a reminder of time-tested guidelines. As with many typographic guidebooks, however, their are a few stylistic conceits that are presented as rules but when compared to other typographic guidebooks (such as Robert Bringhurst's "Elements of Typographic Style," or or Eric Spiekermann's "Stop Stealing Sheep and Learn How Type Works") or style manuals (Chicago, MLA, etc.) it is clear that there is not a consensus about every typographic choice. This is not to say that their is not broad consensus about many typographic conventions, but our books would be more beautiful, however, if Hochuli's few stylistic novelties were better followed.

Julia says

Nunca me había tardado tanto en leer un libro tan corto. Es definitivamente un libro de consulta, ideal para leer mientras estás diseñando una tipografía para texto o componiendo un diseño editorial pues contiene muchos consejos, guías, casi reglas, muy importantes a seguir para asegurar la legibilidad; tantas, que sería imposible recordarlas de una sola leída corrida.

Carolina Ferreira says

It is exactly what it claims to be: "a concise yet rich discussion of all the small things that enhance the legibility of texts".
It's a great reading, and a must have on any designer/typographer shelf.

Jason Zimdars says

Nicely written with a beautiful design and helpful examples. I'll be keeping this one as a desk reference.

Karl says

Material has been covered in other places, but rarely so concisely. Would fit as a good primer before starting something like The Elements of Typographic Style

Matej Latin says

Definitely something to learn from this little book which is beautifully designed and typeset. But there's very little content for the price. In the past, I paid less for books that I learned more from. That's why it's a 3/5 for me.

Robbin says

Beautiful book (unsurprisingly). I read it first, then went back and looked at the examples. I'll definitely be keeping this on my desk at arm's length.

Chris Beiser says

This review is of the 2015 B42 edition.

Something like the Strunk & White of typography—in all that entails. Mostly broad endorsements of certain typographic choices, presented mostly with little discussion of exceptions or the actual effects of them. For a book on 'detail in typography,' there's not much about real details—instead, it's largely about mistakes it's possible to make with spacing. There's very little discussion of the interactions between different choices, when it's reasonable to make one over another, or anything else on the topic. Some of the discussions on the spacing of punctuation and capitals may be acceptable in the language and area in which it was written, but might appear overly fussy when setting type in English for American audiences, and perhaps even downright

wrong in digital type.

On the whole, perhaps a worthwhile read for a seasoned typographer, but I think likely to lead beginners astray.

Ola Loobeensky says

Well, I am not a typographer nor DTP professional so I can't tell if every term in this book is used correctly. However, reading 'Detail in typography' was very pleasant. It's really well-written and everything is exemplified what is vital for someone as green as me.

Mauricio Villamayor says

A must-read book for any graphic designer, specially for typographers and type designers. Short but amazing.

Nedislav says

There isn't much to say about this precious booklet besides that it's good. Very simple, very clear, it is a typical typography book, great for beginners.

I respect Jost Hochuli a lot after reading his 'Designing books' and seeing his work. Having said that 'Details in Typography' came as a bit too shallow for me. Perhaps because I've already read Bringhurst's 'The Elements of Typographic Style' and I have used a lot of the advice in my work, that I didn't find anything new.

All in all, typography is a set of rules: everybody repeats them and some apply them differently. At the end it's always good to refresh some theory.

John says

Such an excellent little book. 60 pages of pure gold. Hochuli starts at the lowest levels: how various marks make up a letterform, then how letters make up words, how words make up lines, and how lines make a column of text. All the while he points out how fine typography allows the readers eye to take in the text in the most efficient ways... and interestingly, that recent empirical research on reading seems to confirm the things fine typographers have always done.