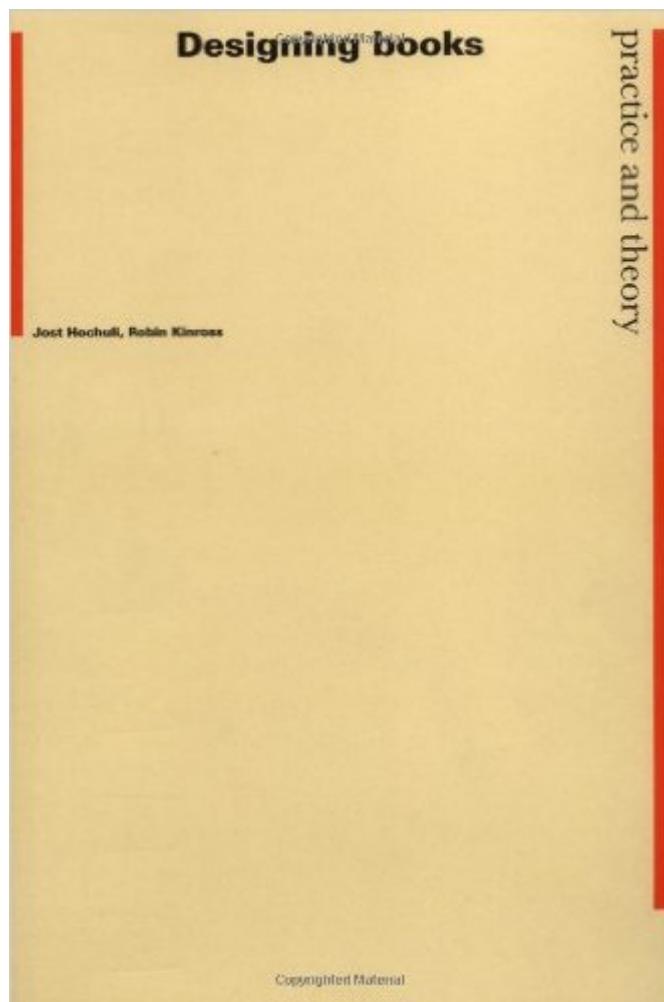


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Designing Books: Practice And Theory



Synopsis

Now available in paper, this newly revised and expanded classic in book design argues for a non-dogmatic approach, one open to both traditional and modern, and symmetrical and asymmetrical, solutions. A survey of Jost Hochuli's own work as a book designer featuring pages from a career of over 30 years is shown, along with detailed comments by noted designer and critic Robin Kinross. "Hochuli has achieved his standing without any fuss, programme or manifesto, by sheer talent and persistence. As a designer, his main concern is to work out individual solutions for individual books. This book is sure to help anyone who is seeking to develop a considered attitude towards the design and production of the book as a codex. The use of the individual's own understanding is at the core of Hochuli's practice and theory." Fernand Baudin, Logos

Book Information

Paperback: 144 pages

Publisher: Hyphen (April 2004)

Language: English

ISBN-10: 0907259235

ISBN-13: 978-0907259237

Product Dimensions: 6.8 x 0.6 x 10.1 inches

Shipping Weight: 1 pounds

Average Customer Review: 4.2 out of 5 stars [See all reviews](#) (5 customer reviews)

Best Sellers Rank: #671,300 in Books (See Top 100 in Books) #179 in Books > Arts & Photography > Graphic Design > Commercial > Book Design #2042 in Books > Arts & Photography > Graphic Design > Techniques #25067 in Books > Engineering & Transportation > Engineering

Customer Reviews

My first reaction, on seeing the black sanserif cover lettering and simple red graphics was "Oh. Swiss school." Some of the diatribes from the early Swiss school proponents came across as 'full of sound and fury, but signifying nothing,' so that left me leery. Hochuli has moved past the dogmatic phase, though, and into something better-reasoned. The paper is a warm, humanist tan (where I expected a stark white), the body copy is a serif font, and Hochuli lets esthetic judgement moderate geometric purism. It may seem surprising that setting up a scientific text jolted him out of the "scientific" Bauhaus mindset. After thinking about it for a moment, perhaps only a science text could have done the job. More than any other genre, science books tend to mix illustrations and photos,

graphs, charts, equations and in-line math, footnotes, references and cross-references, and all the other factors that complicate typography. Even more, because the science content of the book can be so complex, it calls out for typographic help in organizing the material for visual presentation. The book is a lovely object. The wide margins give the text a statuesque look. References on each page are set off clearly and legibly. Unfortunately, the text is quite short - only about half the length of the book, and half of that is illustrations. The second half of the book is a brief catalog of Hochuli's work. The material is worthwhile, but it seemed like filler, meant to bring the book up to some mandated minimum length. I also found it a bit too large to read one-handed, the way I do with most paperbacks. Hochuli seems to have broken his own rule about the size of a book, the way it is read, and the way it is held for reading.

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