

themselves. This is truly “sanctioned” annotating and can be really useful. A favourite literary example is Daphne Marlatt correcting the recipe reproduced in the novel *Ana Historic*. If I ever get around to trying it out, I’ll be much more confident knowing Ms. Marlatt has intervened with pen in hand in the copy in my collection.

Paul Whitney is City Librarian at the Vancouver Public Library.

REVIEW

Detail in Typography:

*Letters, Letterspacing,
Words, Wordspacing, Lines,
Linespacing, Columns*

By Jost Hochuli

(Hyphen Press, 2008, £12.50)

Reviewed by Owen Williams

Robin Kinross, the founder of the Hyphen Press, could be considered an anti-bibliophilic bibliophile. It is not the connoisseurship of title pages or the physical nuances of letterpress printing that informs his understanding of typographic design, but rather the clear and systematic design of tax forms, train schedules and telephone books. This socially responsible approach to design reflects the training Kinross received at Reading University’s Department of Typography in the 1970s.

Kinross founded the Hyphen Press in 1980 with the publication of a second edition of Norman Potter’s *What Is a Designer*. He consolidated the press’s reputation in 1992 through the publication of his own book, *Modern Typography: An Essay in Critical History*.

The books of the Hyphen Press—quiet, reserved, functional—could be considered particularly English. This approach, however, is not parochial but instead engaged with the northern and central European critical traditions of modern design and design reform.

At a time when graphic designers such as Neville Brody were exploiting the rich possibilities of the personal computer combined with QuarkXPress and the other new graphic design programs, and spoke of their work through the dialectical language of postmodernism, Kinross was writing, editing and publishing on modernity in typography.

Kinross understands modernity to mean “an articulate consciousness of action” and regards it as an unfinished project. This idea underpinned *Modern Typography*. His later essay, *Fellow Readers: Notes on Multiplied Language*, offered a critique of a superficial application of postmodernism in graphic design. The subsequent books of the press have served to articulate these positions.

Hyphen Press books are conceived as unified objects. Many are designed by their authors with an attention to detail rare in English-language publications. Christopher Burke, the author of *Paul Renner: The Art of Typography*, went so far as to design a second version of his typeface Celeste to increase the legibility of the book’s footnotes. With such attention to detail, it is understandable that Hyphen Press books are well made. Moreover, the books are often printed in the Netherlands or Belgium, where Kinross would argue the standard of printed matter is higher than in the U.K.

The authors who publish with the Hyphen Press are often colleagues from Reading’s Department of Typography or, like Jost Hochuli, members of the Association Typographique Internationale (ATypI).

As a designer, Hochuli is known for having mediated a path between the once-polarized methods of Swiss modern typography and the neo-traditional methods of symmetrical typography. His approach realizes the value of contrast in design, while recognizing a need for detail and nuance. Aesthetically he prefers his books light and sparse, but possessing that particular form of elegance achieved through an explicit use of contrast. Though they assume a cultivated audience, his booklets in the Typotron series (1983–98) exemplify this approach.

Hochuli has written several books on typography. Though different in title and format, his English-language texts have been very similar in content. *Designing Books: Practice and Theory*, co-authored with Robin Kinross and published by Hyphen, is probably the most distinct of these publications.

Detail in Typography forms part of the press’s new series. To date the book has been translated into seven languages. This edition is a translation by Charles Whitehouse of the 2005 German-language edition published by Switzerland’s Niggli, which also published Emil Ruder’s *Typography: A Manual of Design* and Josef Muller-Brockmann’s *Grid Systems*

in *Graphic Design*. While these Swiss Modernist textbooks deal with macrotypography, Hochuli's book deals with microtypography. Hochuli explains the difference:

'While macrotypography—the typographic layout—is concerned with the format of the printed matter, with the size and position of the columns of type and illustrations, with the organization of the hierarchy of headings, subheadings and captions, detail typography is concerned with the individual components—letters, letterspacing, words, wordspacing lines and linespacing, columns of text. These are the components that graphic designers or typographic designers like to neglect, as they fall outside the area that is normally regarded as “creative.”

Unlike other books on the subject such as Willi Kunz's *Typography: Macro and Micro-aesthetics* or the Oxford and Cambridge style guides, *Detail in Typography* is slim and concise. The method deployed by Hochuli lies in removing all elements that distract the eye, then optically adjusting the results to achieve a maximum clarity. The practice touches upon elements of orthographic reform. While highly aware of the conventions that underlie the practice, and deploying a classical aesthetic, Hochuli is not prescriptive or dogmatic, but rather enables the reader to experience the difference of these optical refinements through example. In keeping with the book's mandate, *Detail in Typography* is designed with a reassuring lightness of touch.

LIMITED AVAILABILITY

A sampling of new limited edition books from small and fine-press publishers

The Vampire and the Seventh Daughter

Larry Thompson

Greyweathers Press, 2008

This Gothic trifle (8 pp., edition of 75 signed copies, \$60) is hand-printed with cold type, using Italian Oldstyle for the text and Goudy Text for the cover, title page and opening lines. It is illustrated with five linoleum cuts by the author and printed on Arches Text Wove paper, with black Mohawk Ultrafine for covers. The

cover label is hand-painted by Holly Dean, with each copy “protected from vampires by a tiny cross bound into the front cover.”

Greyweathers Press (www.greyweathers.com) is run by Larry Thompson in Merrickville, Ontario, who has been printing books and ephemera by hand on a Vandercook S-219AB proofing press since 2006.



Miracle Mile

Alexander MacLeod

Frog Hollow Press, 2008

Miracle Mile (48 pp., edition of 95 copies issued in two states) is a love story amongst the runners, a story that drips with the mindless sweat of preparation and eventual culmination of what is won, but more enigmatically, what is lost. And there is no preparation for the ending of this story, something brutal but always rooted in MacLeod's rendering of character. The title page features a wood engraving by George A. Walker.

Digitally printed on archival 80-pound Mohawk Eggshell paper, the Deluxe Edition (20 copies, 15 for sale at \$50) is cased in Japanese cotton cloth over boards. The Regular Edition (75 copies, approximately 45 for sale at \$25) is Smyth-sewn, with a cover of mould-made Saint-Armand paper.

Frog Hollow Press (www.froghollowpress.com) has been printing and publishing letterpress limited editions of Canadian poetry and short fiction in hardcover, paper and chapbook formats since 2001.

Between You and the Weather

Mary Dalton

Running the Goat Books
& Broadsides, 2008

Dalton is reaching back to an ancient riddling tradition with these 26 little gems, but also engaging in a more contemporary and local one: the oral traditions of her home, where riddles and language itself have long been a form of entertainment. Puzzling and rich, these poems are very much of their place, and