

TWELVE TYPOGRAPHY TITLES FROM GODINE

The Very Best Writing About
Typefaces, Typographers &
the History of Printing

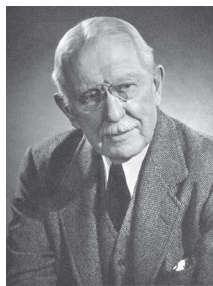




Giambattista Bodoni



Eric Gill



Bruce Rogers



Hermann Zapf

EVER SINCE WE BEGAN AS PRINTERS in an abandoned cow barn, Godine has maintained a steadfast allegiance to books about the history of typography, calligraphy and book design. Our first book, co-published with the Houghton Library, was a facsimile of Jan van Krimpen's letter to Philip Hofer on the challenges and difficulties presented by mechanical cutting of punches, with an introduction by John Dreyfus. Since then, we have published books by such luminaries as Ruari McLean, Joe Blumenthal, A.S. Osley, Walter Tracy, Eric Gill, Robert Bringhurst, and Jerry Kelly and concerning talents as diverse as John Fass, Bruce Rogers, Rudolf Koch, Hermann Zapf, and Jan Tschichold.

My old mentor, Leonard Baskin, used to refer to these books as “fodder for the lunatic fringe,” but in an age when the genius of the hand is fast disappearing, they call to mind a time when the design of books, bindings, pages, and letterforms were the domain of a self-selecting guild. Now this domain is open to everyone, and here you'll find the stories of practices and personalities who are integral parts of our culture but, much like the letters of the alphabet we read every day, are all too often taken for granted. But I would argue they are an important, I would suggest even an enduring, part of our cultural history.

In the following pages you will encounter some of our best, books written by authorities, edited, designed and produced with care. I commend them all to your attention with the hope that you will believe, as I do, that the written word is central to all civilization, and its message is carried forward by the letters and the lettering we encounter every day of our lives. [DRG](#)

TYPOGRAPHY TITLES FROM GODINE

The best writing about typefaces, typographers & printing history

Giambattista Bodoni: His Life & His World

by VALERIE LESTER

This is the first English-language biography of the relentlessly ambitious and incomparably talented printer Giambattista Bodoni (1740–1813). Born to a printing family in the small foothill town of Saluzzo, he left his comfortable life to travel to Rome in 1758 where he served as an apprentice of Cardinal Spinelli at the Propaganda Fide press. There, under the sponsorship of Ruggieri, his close friend, mentor, and protector, he learned all aspects of the printing craft. Even then, his real talent, indeed his genius, lay in type design and punchcutting, especially in creating the exotic foreign alphabets required by the papal office to spread the faith.

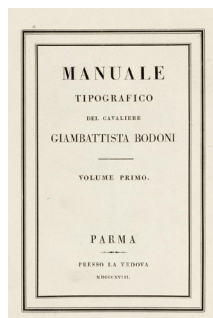
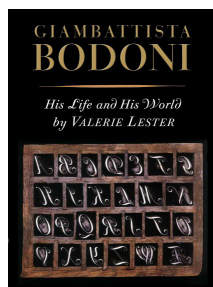
This fine book goes beyond Bodoni's capacity as a printer; it examines the life and times in which he lived, the turbulent and always fragile political climate, the fascinating cast of characters that enlivened the ducal court, and the unique position Parma occupied, politically Italian but very much French in terms of taste and culture. Even the food gets its due (and in savory detail). The illustrations—of the city, of the press, of the types and matrices—are compelling enough, but most striking are the pages from the books he designed.

Particularly intriguing are the pages from his typographic masterpiece, the *Manuale Tipografico*, painstakingly prepared by his wife Ghitta, posthumously published in two volumes, and displaying the myriad typefaces in multiple sizes that Bodoni had designed and engraved over a long and prolific career. Fascinating, scholarly, visually arresting, and designed and printed to Bodoni's standards, this title belongs on the shelf of any self-respecting bibliophile, not only making for compelling reading, but surely the biography of record for years to come.

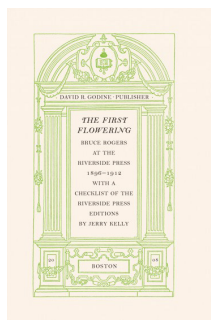
Complete with numerous color plates of the personalities, type specimens, and related illustrations, the book satisfies the cravings of the biography lover while serving as eye candy for the typophile . . . this is the perfect marriage of project and publisher.

BOOKSLUT

HC • 280 PAGES • COLOR • ISBN 978-1-56792-528-9 • \$40.00



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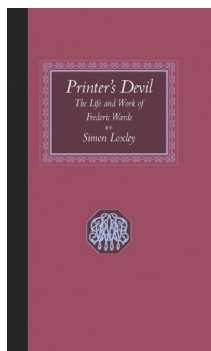


The First Flowering: Bruce Rogers at the Riverside Press 1896–1912

by JERRY KELLY

Probably no book designer of the twentieth century has had more written about him, his work, or his life than Bruce Rogers. He was, as his primary biographer Joseph Blumenthal observed, the ultimate “artificer of the book.” His career as a working designer spanned six decades, but arguably his finest (and certainly his happiest) years were spent at Cambridge’s Riverside Press. This small and elegantly produced volume, aimed at the same audience who once appreciated (and that perhaps now collects) these paragons of the printer’s art, contains an essay by Jerry Kelly outlining Rogers’s tenure at Riverside, a checklist of all the work he executed there (for Houghton Mifflin as well as others), and twenty pages of reproductions displaying the full range of BR titles, specimens of printing that—as he later wistfully remarked—“give me a definite satisfaction.”

HC · 96 PAGES · ISBN 978-1-56792-374-2 · \$15.00



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Printer's Devil: The Life and Work of Frederic Warde

by SIMON LOXLEY

The book and type designer Frederic Warde is remembered today chiefly for his collaboration with Stanley Morison and for producing the singular typeface Arrighi. Polarizing the opinions of those he met, he was an unfailingly prolific and entertaining letter writer, and his correspondence provides invaluable insight into his world, a life played out against the backdrop of the boom years of the 1920s, the challenges of the Depression, and the obstacles and opportunities created by his own remarkable, but troubled, genius. Warde is the missing link in the story of design, type, and printing in the interwar years, and this book provides essential reading for anyone interested in the emergence of graphic design as a distinct profession. Loxley has pieced together a fascinating picture of Warde’s world and the complex, frustrating, sometimes disagreeable, but often inspiring, figure at its center.

HC · 216 PAGES · ISBN 978-1-56792-367-4 · \$45.00

The Noblest Roman: A History of the Centaur Types of Bruce Rogers

by JERRY KELLY and MISHA BELETSKY

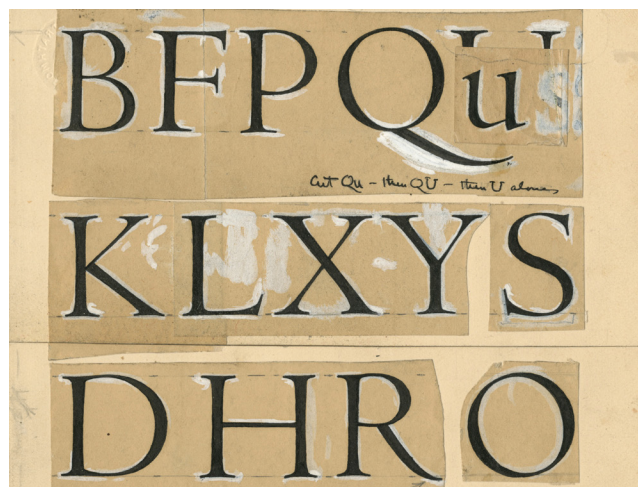
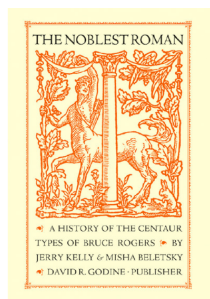
Winner of the triennial St. Louis Mercantile Library Prize in American Bibliography, awarded by the Bibliographical Society of America in 2017

Roughly fifteen years after Gutenberg printed the first book in Mainz in 1455, Nicolas Jenson of Venice produced what has been universally recognized as among the most beautiful typefaces ever created. It was not until Bruce Rogers tackled the challenge, with the support and at the suggestion of the Metropolitan Museum of Art, that a roman equal to the Jenson original was created. Here, the story behind the type, the many permutations through which it went, and the myriad myths that accrued and surrounded it are exposed. In this fully documented account of the type's genesis and development, authors Jerry Kelly and Misha Beletsky have unearthed, mined, and refined a trove of typographic history, presenting the definitive history of what most authorities consider the most beautiful typeface created by an American in the last century.

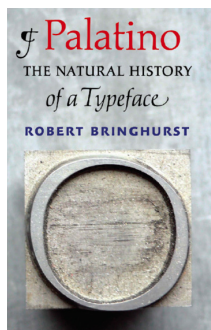
Centaur is a modern classic, a Renaissance-inspired seriffed roman... Mssrs. Kelly and Beletsky have successfully untangled (its) history.

WALL STREET JOURNAL

HC • 128 PAGES • COLOR • ISBN 978-1-56792-582-1 • \$45.00



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Palatino: The Natural History of a Typeface

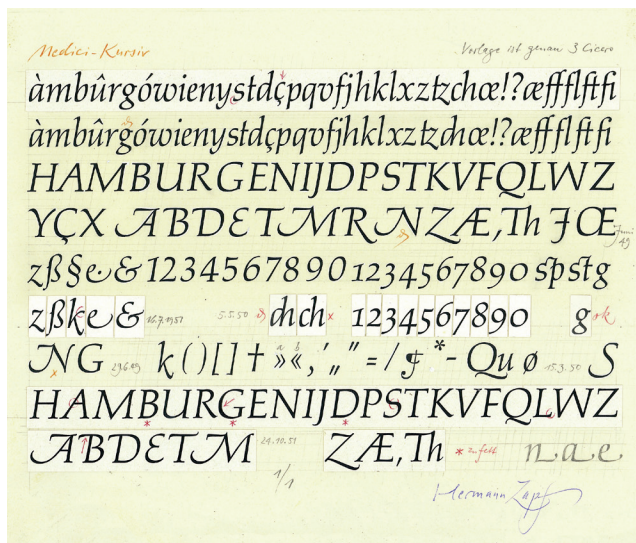
by ROBERT BRINGHURST

Hermann Zapf is remembered as one of the greatest practitioners of the graphic arts of the past century. Here, author, poet, polymath, and fellow type traveller Robert Bringhurst takes Zapf's theme, Palatino, and traces its development, with all its infinite permutations and often invisible refinements, through a long and fascinating history. The result is the compelling argument that artists who create letters can, and should, be judged by the same standards and held in the same esteem as composers who write music and artists who paint on canvas. Bringhurst asks the question, "Can a penstroke or a letterform be so beautiful it will stop you in your tracks and maybe break your heart?" In this seminal, and totally original book, he answers the question: "It can."

Palatino is more than a type nerd's delight or an ode to a great typeface. In telling the story of Palatino from foundry type to digital type, Mr. Bringhurst has in effect recounted the technological history of type in the 20th century. His book is an elegant and methodically thorough investigation of how technology has influenced design, positively as well as negatively, as seen through the lens of a single typeface... an instant classic.

WALL STREET JOURNAL

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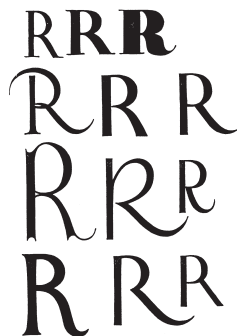
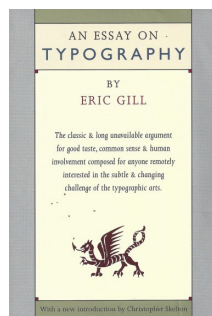
An Essay on Typography

by ERIC GILL

with an Introduction by CHRISTOPHER SKELTON

An Essay on Typography was first published in 1931 and was instantly recognized as a classic. It represents Gill at his best: opinionated, fustian, and consistently humane. It is his only major work on typography and remains indispensable for anyone interested in the art of letter forms and the presentation of graphic information. This manifesto, however, is not only about letters—their form, fit, and function—but also about man's role in an industrial society. As Gill wrote later, it was his chief object “to describe two worlds, that of industrialism and that of the human workman, and to define their limits.” Here are the seeds of modern advertising: unjustified lines, tight word and letter spacing, ample leading. Here is vintage Gill, as polemical as he is practical, as much concerned about the soul of man as the work of man; as much obsessed by the ends as by the means.

SC · 138 PAGES · ISBN 978-0-87923-950-3 · \$11.95



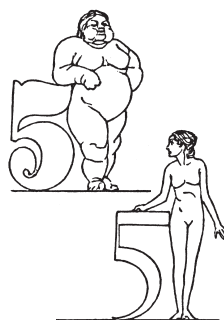
Towards a Reform of the Paper Currency

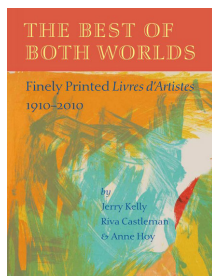
by W.A. DWIGGINS

with an Introduction by BRUCE KENNETT

The great American type and book designer W.A. Dwiggins never much liked our currency and harbored particular disdain for the US Printing Office, which he felt showed little evidence of taste, gumption or graphic sensibility. His prejudice festered until 1932, when he convinced George Macy, the founder and *primum mobile* of the Limited Editions Club, to print a little manifesto he had written on how everything from the paper money to the design of stamps in this country could be improved. Michael Russem at Kat Ran Press has issued this classic of graphic revisionism, complementing Dwiggins' original work with a new introduction by Bruce Kennett, facsimiles of the American paper currency in 1928, and reproductions of the period stamps he so disliked. Dwiggins' text, articulate, opinionated, feisty, convincing, reads as well and matters as much today as it did years ago.

SC · 48 PAGES · COLOR · ISBN 1-56792-537-5 · \$40.00



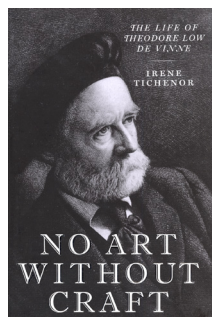


The Best of Both Worlds: Finely Printed Livres d'Artistes, 1910-2010

by JERRY KELLY, RIVA CASTLEMAN and ANNE HOY

Occasionally, the worlds of art and bookmaking perfectly intersect, resulting in books as noteworthy for their artwork as their printing, as praiseworthy for their artistic content as their design and manufacturing. In these full color selections from 77 books from Europe and the Americas, the authors select and comment upon the “best of both worlds”: books whose pages reveal the best graphic work of the past century coupled with memorable texts orchestrated by the best designers, printers, and binders. At once a visual feast and a provocative tour through well- and lesser-known titles, the primary thesis this book presents is that one world does not have to be sacrificed at the expense of the other. In the hands of expert collaborators, a book can incorporate the best of the artistic and the typographic, providing a vehicle that both exalts the contents and celebrates the messages.

HC · 192 PAGES · COLOR · ISBN 978-1-56792-431-2 · \$45.00



No Art without Craft: A Biography of Theodore Low De Vinne

by IRENE TICHENOR

This full-scale biography of Theodore Low De Vinne explores the life of a seminal figure in the history of American printing. His masterly printing of wood engravings, together with his obsession with presswork, tight composition, and typefaces, gained him and his firm an international reputation and made De Vinne a rich man. But it is his skill as a historian as well as a printer that endears his name to the student of typography. In an age when few American scholars were examining early printed books, he made significant scholarly contributions to the study of incunables. Unlike those who followed him, his strength was not in design but in production and organization. He thought endlessly about how printers should be fairly paid and how shops could be efficiently arranged. It is impossible to conceive of the people or products of the printing revival that followed him without appreciating his daunting accomplishments.

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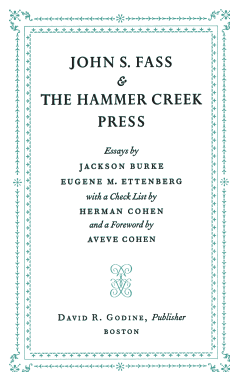
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John S. Fass and the Hammer Creek Press

by EUGENE M. ETTEMBERG and JACKSON BURKE

John Fass and his work at the Hammer Creek Press are practically unknown today except to a small group of devoted cognoscenti. Unlike Rogers or Dwiggins, Fass was essentially a private printer, working alone at his own pace. What he did was done for his own pleasure. But his work was exquisite and executed with impeccable taste. He was a genius at the arrangement of type, ornaments, and wood engravings. Every piece he produced was a small gem, for Fass had the time, skill, and materials to print everything by hand patiently and perfectly. No wonder the emblem he chose for his press was a turtle. In this lovely little volume, with its text printed letterpress and its plates in four solid colors, we can discover not only Fass's life and work, but through the efforts of the late, beloved Herman Cohen, a complete checklist of his output.

HC • 64 PAGES • COLOR • ISBN 1-56792-086-1 • \$35.00

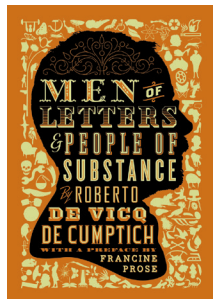


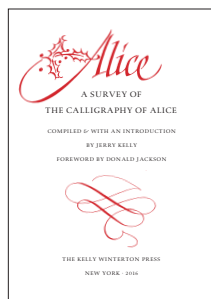
Men of Letters and People of Substance

by ROBERT DE VICQ DE CUMPTICH
with a Preface by FRANCINE PROSE

Graphic artists recognize genius when they see it, and most acknowledge that de Vicq's website and book, "Bembo's Zoo," was a milestone in creative design. In this effort, de Vicq takes the designs of type and ornaments (known affectionately in the trade as "dingbats") and common linecuts to form the faces of his literary heroes. In the second part he combines type ornaments and icons to suggest a face with singular attributes: pride, fear, fanaticism, and surprise. But these are not drawings; they are images arranged from the combination of specific and discrete graphic forms. They are created on a computer and not in a composing stick. They are the face, and faces, of the future. In these typographic assemblies transformed into ingenious portraits, de Vicq has managed, in the prose of Prose, "to make the alphabet sing."

SC • 96 PAGES • 2-COLOR ILLS. • ISBN 1-56792-338-0 • \$14.95





AVAILABLE SPRING 2017

Alice: A Survey of Her Calligraphy

compiled with an introduction by JERRY KELLY
foreword by DONALD JACKSON

New Yorkers who walked along Madison Avenue in the '60s, '70s, and '80s would recognize her masterful posters for the Morgan Library. Scribes in the U.S. and abroad know her through her celebrated workshops. She is Alice Koeth, known professionally simply as Alice, and although she is one of the most respected contemporary calligraphers, relatively few examples of her works have been published in book form, a vast majority remaining unseen and unknown. Over a career spanning more than sixty years, Alice's artistry exemplifies taste, technique, wit, and her own unique graphic style. A keen understanding of craft, respect for tools, and interest in historical forms have contributed to her command of calligraphy. Whether using Coit and Automatic pens or the smallest of Speedball nibs, this versatility has enabled her to tackle all manner of calligraphic design problems.

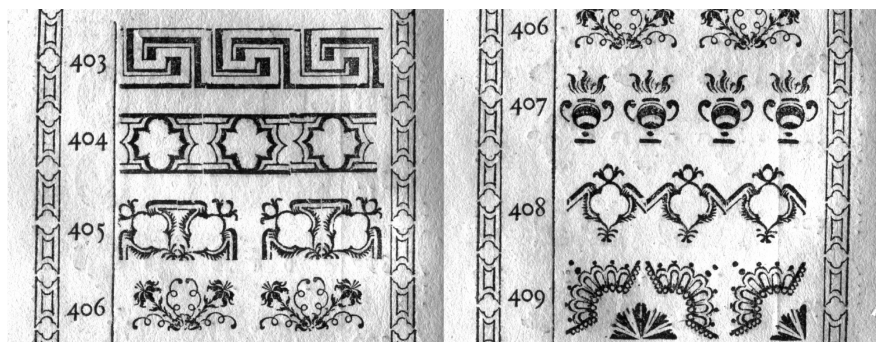
From Alice's own personal archives, this book contains not only her mature work, but also charming early works from the 1950s, as well as sketches and preliminary layouts, which offer a rare glimpse into her working process. The Morgan Library has graciously photographed a dozen of her most special posters, which have not been seen for decades, especially for this publication.

With exclusive and professionally photographed pieces throughout, and printed by quality offset lithography using fine line screens on archival uncoated paper, this book, produced to the highest standards, befits its subject, a woman of modest demeanor but immodest talents, all of which are amply displayed on these colorful pages.

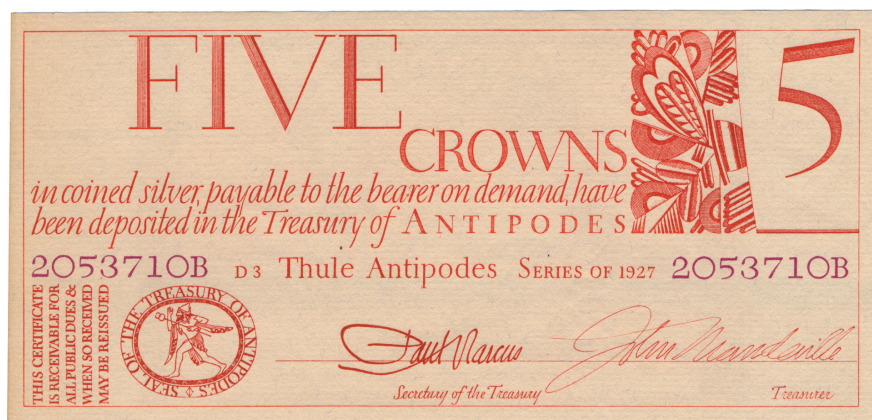
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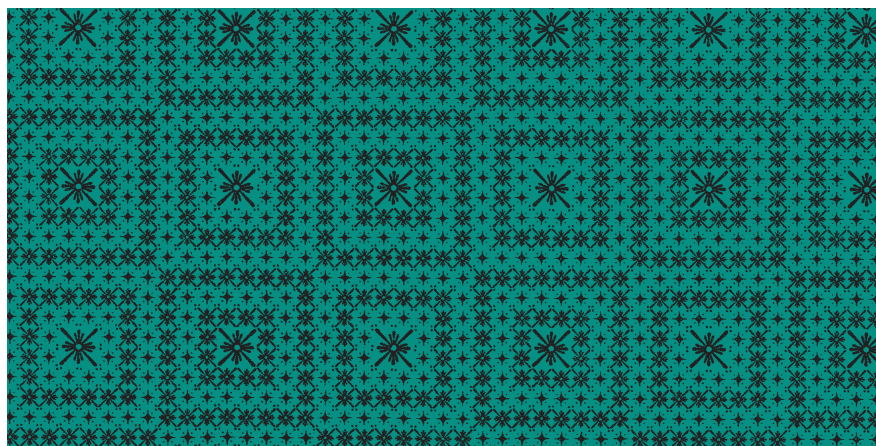
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LESTER · *Giambattista Bodoni: His Life & His World*



DWIGGINS · *Towards a Reform of the Paper Currency*



LOXLEY · *Printer's Devil: The Life and Work of Frederic Warde*

Featured in these pages are recent, classic, and important books about graphic design, typography, calligraphy, type design, livres d'artistes, and the history of printing that can be purchased from your local bookstore, ordered directly from us by writing to the address above, calling 800-344-4771, or, most easily, by visiting www.godine.com.

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