



Hermann Zapf, circa 1938

The Sketchbooks of Hermann Zapf

This facsimile edition reproduces three sketchbooks of Hermann Zapf, actual size, printed in full-color from scans made directly from the originals, utilizing fine-line screen offset lithography on archival uncoated paper. As in the sketchbooks the artwork will be on right-hand pages only, with backs blank but reproduced in full-color to approximate the sketchbook paper, some with brief captions.

2015. 160 pages, including 71 pages of full-color facsimiles and a 12 page introduction set in Palatino Nova fonts. 8¼" x 6". Bound in one volume, Smyth sewn, boards covered in imported cloth. \$75.00. Available Fall 2015. Reserve your copy now at: www.johnnealbooks.com/prod_detail_list/44 800-369-9598. info@johnnealbooks.com.

In 1939, just as he was beginning his career as a graphic artist, Hermann Zapf was conscripted into

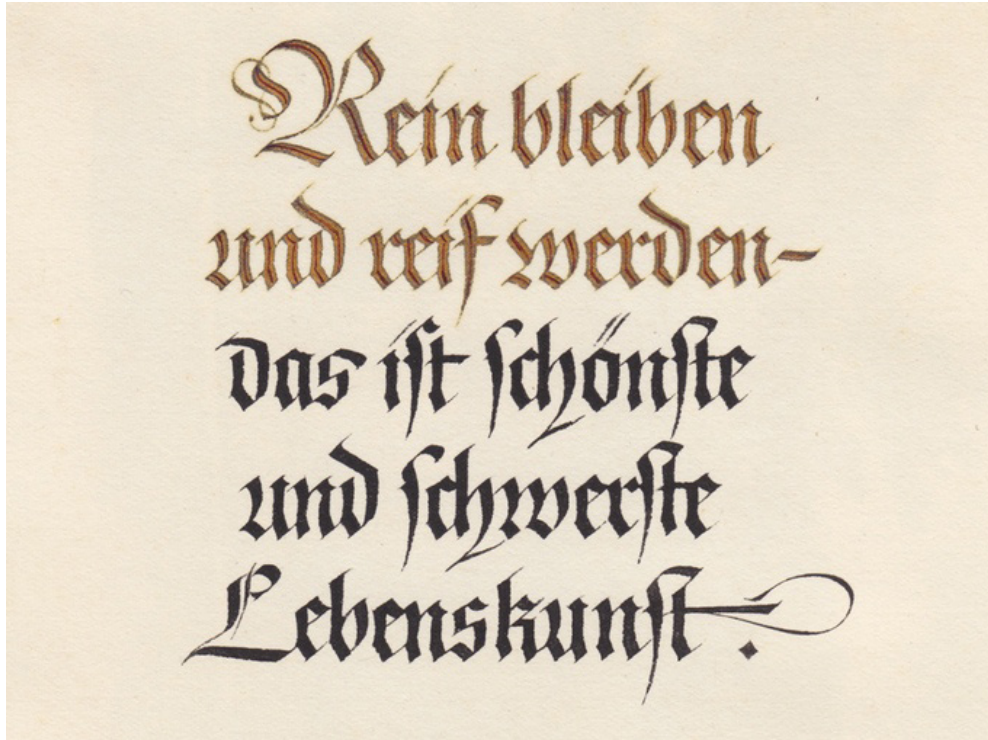
the German army. He started working on a series of sketchbooks, small enough to keep in his uniform pocket at all times, and continued them throughout the war years. Although a handful of the pages have been reproduced previously, only a very few people have ever seen the contents of these three clothbound volumes in their entirety. Now, with the cooperation of the artist (before his death in June of this year), the Hermann Zapf Sketchbook Facsimile Project will make the complete work available for the first time.

Seventy-one compositions – each a small masterpiece – indicate the breadth of Hermann Zapf's artistic abilities during this period. Watercolor paintings, pen and pencil sketches, and, above all, gems of calligraphic art, exhibit his wide capabilities and formidable skill. A treasure trove for lovers of the letter arts, the notebooks are key to understanding Zapf's future achievements in calligraphy and typography.

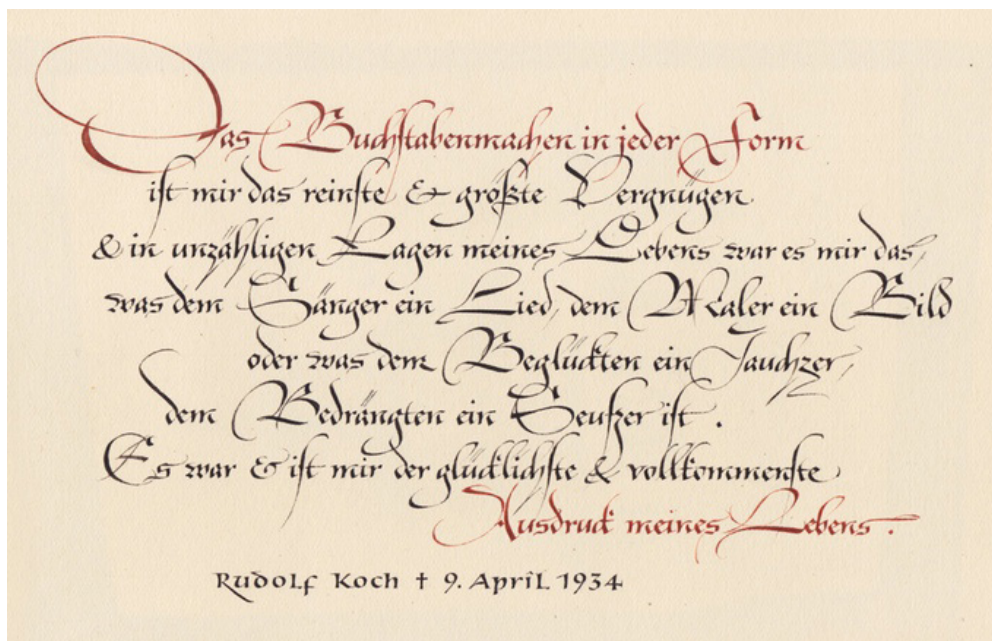
MASTERFUL CALLIGRAPHY

These sketchbooks – and the fifty or so other manuscript books Zapf executed from 1936 to 1948 – attest to Zapf's skill in "pure" writing with a broad nib pen. Examples of the blackletter hands prevalent in Germany at the time dominate in the sketchbooks. Some of the texts run to hundreds

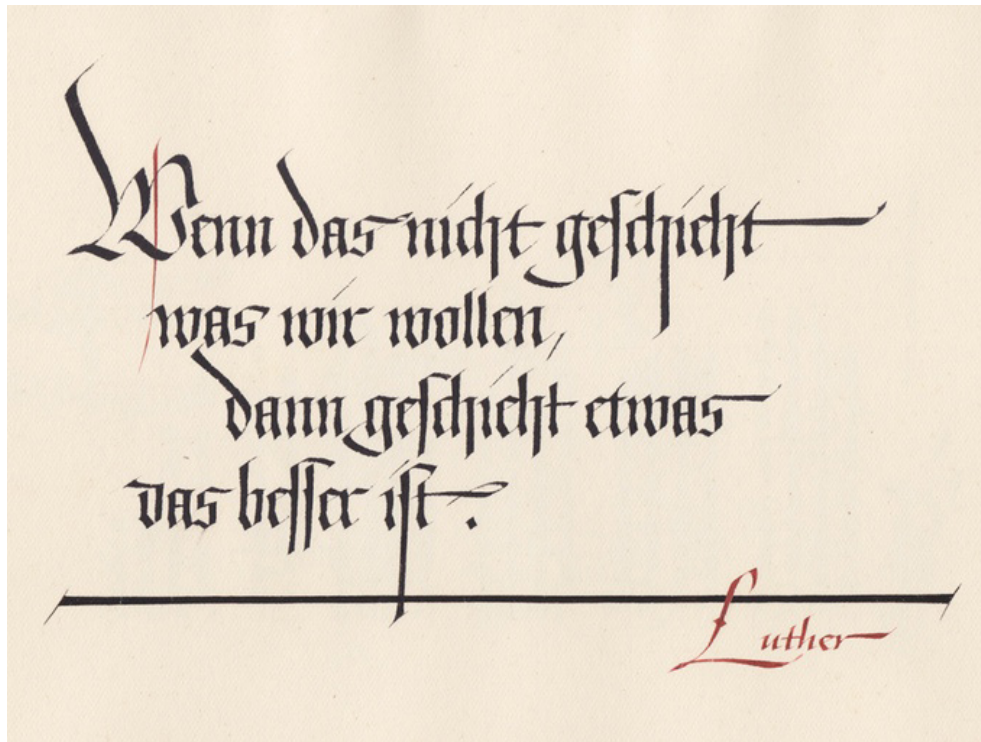
of words, written over multiple pages; others are just a few words beautifully written and arranged. These deceptively simple compositions rely on the careful placement of extremely well-made letterforms for their effect, which would become a hallmark of Zapf's work.



Quotation from Walter Flex, page from the first sketchbook, 1941.



Quotation from Rudolf Koch, page from the third sketchbook, 1944.

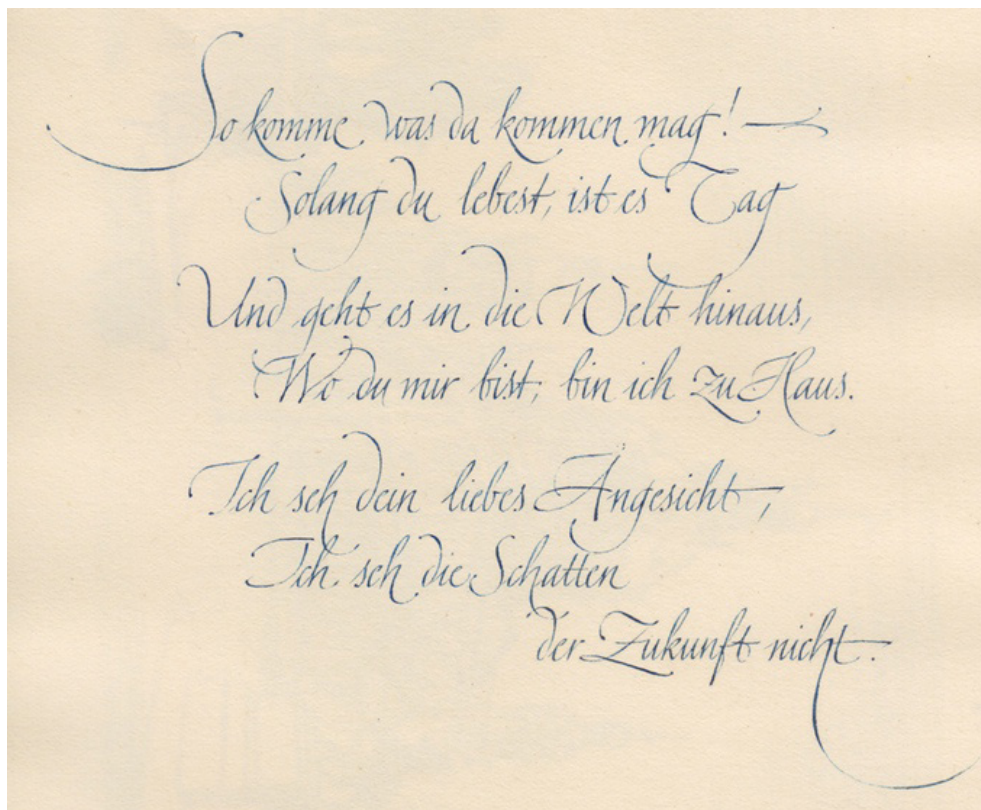


Quotation from Martin Luther, page from the first sketchbook, 1941.

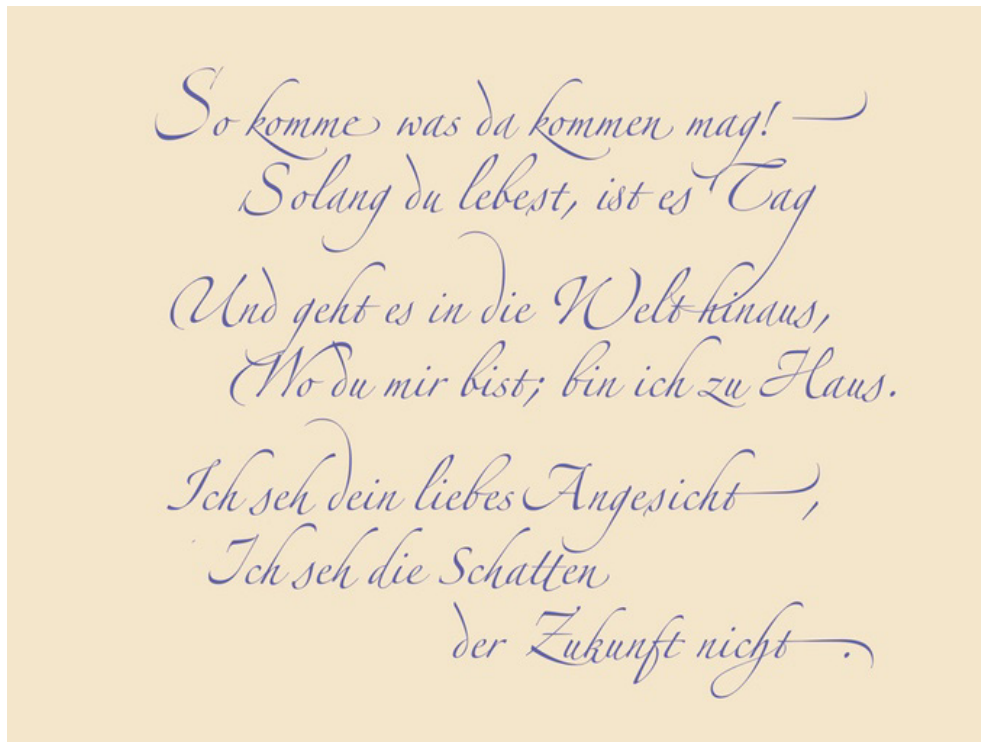
INDICATIONS OF FUTURE WORK

It is not always easy to see here the future mastery of roman and italic letterforms displayed in Zapf's roman and italic typefaces, such as Palatino, Michelangelo, Medici, and Optima; yet these

roman and italic pages are beautiful in their own right, and give indications of things to come. For example, it is astounding how closely a page in one of the sketchbooks from the early forties foreshadows the Zapfino typeface, issued in 1998.



Page 15 in the second sketchbook, written c. 1942.



The same text set in Linotype Zapfino font, released in 1998.

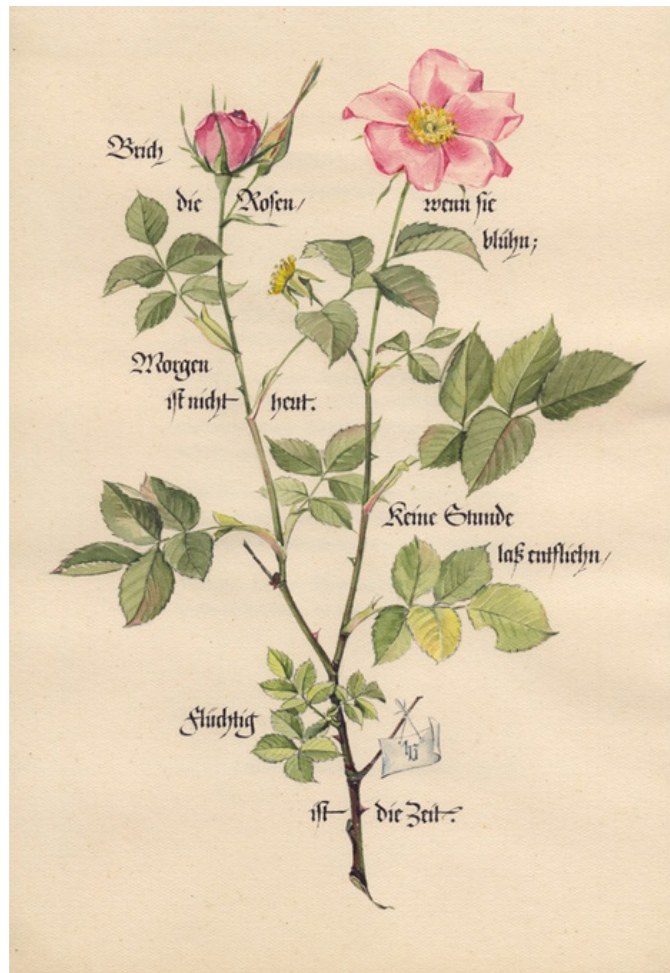
PAINTINGS & ILLUSTRATIONS

The sketchbooks include finely observed paintings and drawings of what Zapf saw while stationed in Weimar, Jüterborg, and later as member of a map-

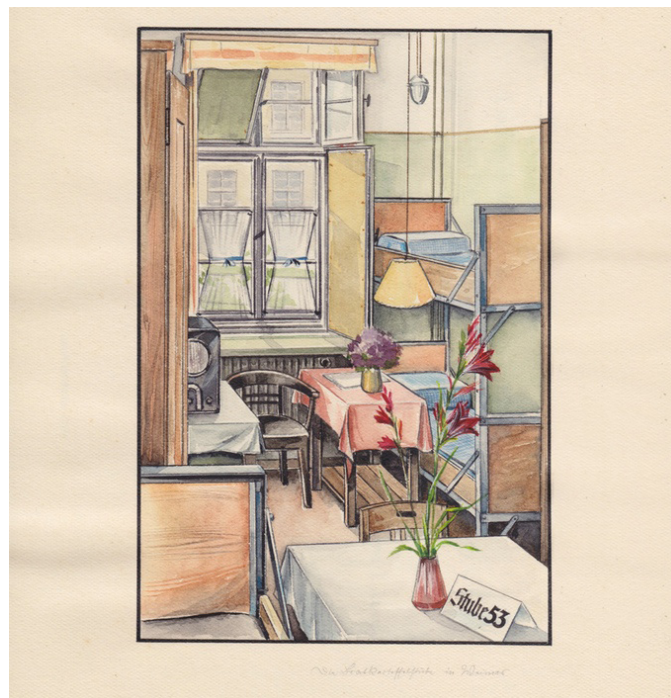
making unit in the south of France, as well as the lovely flower paintings which are often seen in Zapf's early work.



Christmas 1941 with a verse from Hans-Ulrich Röhl, from the second sketchbook.



From the first sketchbook, 1941.



Weimar, Room 53, page from the second sketchbook, 1941.



Hermann Zapf, circa 1938

ABOUT HERMANN ZAPF

In 1935, 16-year-old Hermann Zapf went to see a memorial exhibition of the work of a fellow Nuremberg son, the great calligrapher and type designer Rudolf Koch. Inspired by Koch's work, Zapf began teaching himself calligraphy, mainly from Koch's *Das Schreiben als Kunstfertigkeit* and Edward Johnson's *Writing & Illuminating & Lettering*. After some false starts, Zapf became a true master of the art, producing over fifty manuscript books, the highly regarded calligraphic manual *Feder und Stichel* (*Pen and Graver* in its English edition) and many superlative broadsides, as well as exceptional calligraphic panels in his own sgraffito technique.

Zapf has created some of the most important typefaces of the last seventy years. His first typeface, the fraktur named Gilgengart, designed in 1938 but released only in 1951, had a problematic birth due to the war, but Palatino, issued in 1948, went on to become one of the most popular typefaces of all time.

Further successes followed, including *Virtuosa*, *Michelangelo*, *Sistina*, and others. Zapf's revolutionary *Optima* design of 1958 added a whole new facet to the category of sans-serif types.

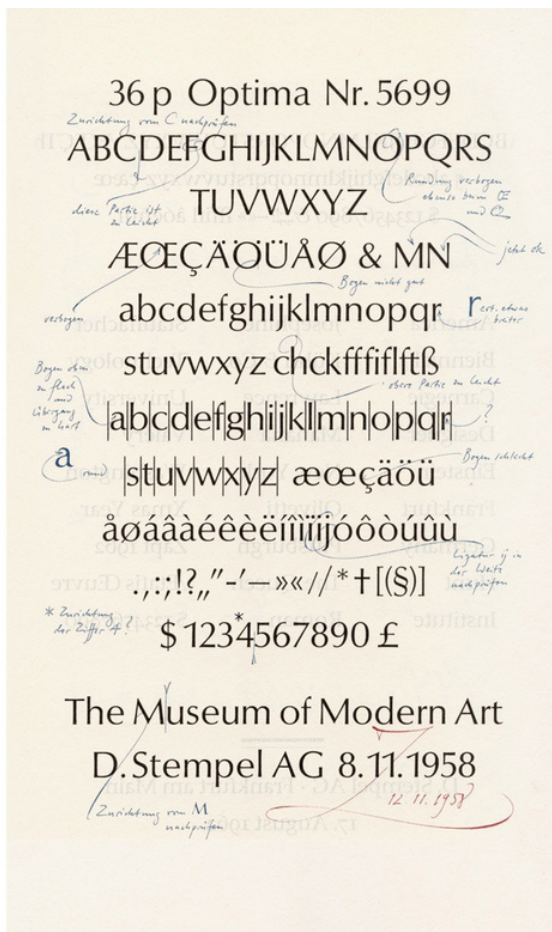
Zapf joined the digital vanguard early on with his work on TeX, and in 1971 he designed the first type specifically made for digital typesetting, *Marconi*. In 1998, fifty years after *Palatino*, Linotype introduced *Zapfino*, in which Zapf melded calligraphic virtuosity with the possibilities of modern type technology.

In addition to his work in calligraphy and type design, Hermann Zapf is one of the greatest book designers of the twentieth century. Masterpieces include *Manuale Typographicum I* (1954), *Manuale Typographicum II* (1968), *Typographic Variations* (1963), *Orbis Typographicus* (1980), and *Poetry Through Typography* (1993).

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*Genom boktryckeriet hade man ett nytt, förut okänt, medel att sätta i omlopp och utsprida satser och undersökningar. Det var omöjligt att längre spärra tanken inom ett särskilt skrä, eller qvarhålla den lössläppta forskningen. Hon gick genom lyckta dörrar. Det hade växt vingar på den unga örnen, och han pröfvade dem alltjemt och steg emot solen. **Esaias Tegnér***

Palatino specimen from Manuale Typographicum, 1954.



Foundry proof sheet of 36 pt. Optima, 1958.



Zapfino, 1998