

Catalogue

1- Manuscript trial page for *Die Schicksal*, c. 1937.

Between 1936 and 1948 Zapf completed 52 manuscript books, as well as numerous calligraphic broadsides and several professional commissions for lettering for reproduction, the latter mainly in association with the studio of Paul Koch, Rudolf Koch's son. This is a trial page for one of those works, written in a humanist minuscule that shows the influence of Rudolf Koch's Antiqua typeface (in these early years Koch was a major inspiration for Zapf, an autodidact who learned from the manuals of Koch and Edward Johnston). This sheet also includes a line in Greek.

2- Trial page in uncial letters for *Feder und Stichel*, c. 1940.

Between 1939 and 1941 Zapf worked on the calligraphy for a book of specimen alphabets and texts, *Feder und Stichel*. The designs were then meticulously cut in metal by August Rosenberger (head punchcutter at the Stempel type foundry) during the war. This layout in uncial letters with a text by the industrial designer Peter Behrens (who designed several typefaces for Stempel in the 1920s) was not used in the published book, but another page in uncial with text by Rudolf Koch appears as plate 5. That page has mostly similar letterforms, and even a related swash d, f and j, but other characters, such as the e, are noticeably different.



3– Trial page in fraktur for *Feder und Stichel*, c. 1940.

This design, with its large decorative initial L, did not appear in the printed edition of *Feder und Stichel*. As with many of Zapf's works, the final publication is the result of innumerable trials and refinements, revealing the often deceptively simple – and apparently inevitable – final result.

4– Hermann Zapf, *Feder und Stichel*. D. Stempel AG, Frankfurt am Main, 1949.

Feder und Stichel was printed at the house printing office of the Stempel type foundry in a limited edition of 80 copies in 1949. Subsequently, the plates were reprinted in 1950 (500 copies) and 1952 (500 more copies in German and 2,000 copies of an English edition called *Pen and Graver*). This volume is the first use of Zapf's seminal roman typeface, Palatino (see 26 and 27). The binding for all editions was produced in the workshop of Gudrun von Hesse, an accomplished calligrapher, type designer, & bookbinder who would marry Hermann Zapf in 1951. Her work is displayed in items 30–35.



5– Friedrich Hölderlin, *Griechenland*, 1939.

Manuscript no.20 by Hermann Zapf; finished 5 February 1939. A few of the 52 manuscript books written by Zapf between 1936 & 1948 were written in gold on Japanese paper dyed a deep brownish-purple. The dying process sized the sheet, making it possible to write with ink on the otherwise absorbent Japanese paper. The same technique was later used for several calligraphic broadsides, notably two Shakespeare sonnets. One is now in the Newberry Library in Chicago; the other is in the Philip Hofer collection at Harvard University.

6- Alphabet design, c. 1940.

Zapf developed many lettering styles for his various calligraphic works during the 1930s, '40s and '50s. A humanist cursive is shown in this example, with alternate forms for the majuscule A (5 variants), B, E, F, and R.



7- Metal engraving for Ex Libris: Dr. Hans Schubert, 1948.

The years immediately following the war were extremely difficult for Zapf and most Germans. In order to supplement their income, Zapf and August Rosenberger (the punchcutter at Stempel who collaborated with Zapf on many projects, including *Feder und Stichel*, *Das Blumen ABC*, as well as the Gilgengart and Palatino typefaces) produced bookplates for various clients, such as this one for a medical doctor.

8- Metal engraving for personal greeting card, 1947.


Like the previous item, this commission consists of calligraphy and drawing by Zapf, cut in metal by August Rosenberger. This design was used as a personal greeting card in 1947. The text reads "And nevertheless, flowers will bloom," reflecting an unbreakable optimism, despite the poor conditions of the period immediately following the war. The drawing, illustrating flowers blooming despite the snow blowing around them and piling up at the roots, graphically reinforces the sentiment.

9- Trial page for *Manuale Typographicum* [I], 1954.

A major typographic work of the post-war era is Zapf's *Manuale Typographicum*. The first volume, in oblong format,



was published by the Stempel type foundry in Frankfurt and Museum Books in New York in 1954. It incorporates 100 typographic arrangements of astonishing inventiveness and vitality, using typefaces produced by Stempel. Each page contains a quotation on typography, drawn from a wide assortment of sources in sixteen languages, as well as a complete alphabet showing, printed only in red and black. Like many of Zapf's works, the project went through many stages of development before achieving its final form. Indeed, the Cary Library has layouts and trial pages for the book in a vertical format, using multiple colors – some of those designs were used in a Stempel calendar in 1954. This layout is in the Mundus typeface designed for Stempel by W. Schwerdtner. In the final published edition of *Manuale Typographicum* there are no pages in the Mundus typeface.



10–Hermann Zapf, *Manuale Typographicum* [I]. D. Stempel AG, Frankfurt am Main; and Museum Books, New York, 1954.

1,000 copies of Zapf's first *Manuale Typographicum* were printed in 1954 at the house printing office of the Stempel type foundry. The binding in quarter vellum was executed by Max Bock. All copies contained a separate pamphlet of the texts translated into German or English.

11–Paste up for *About Alphabets*, 1960.

Paul Bennett, president of of the Typophiles of New York, encouraged Zapf to write the story of his life in the letter arts, to be published as a volume in the Typophiles Chap Book series. Almost all of the books in the series are of uni-