

I BEGINNINGS

De Beauclair was a student of Rudolf Koch at the Offenbach Werkstatt. During this training period he studied calligraphy with Koch, printing with Ernst Engel, and composition at the Klingspor typefoundry, where he completed an apprenticeship. In 1928 Anton Kippenberg, head of the Insel Verlag in Leipzig, invited de Beauclair to work for him as a book designer. Through this appointment de Beauclair came to know key suppliers to Insel: Carl Ernst Poeschel, head of the printing house of Poeschel & Trepte, and Walter Tiemann, noted calligrapher, book designer and type designer. Leipzig, the pre-war center of the German book trade, was destroyed during World War II. The German publishing industry emerged from the war in a state of chaos. De Beauclair managed to escape with a single suitcase into the British zone, but he was ill and starving. His first communication from the outside world was a food parcel from his former Werkstatt classmate and fellow typographer, Henri Friedlaender, who had suffered through the painful years of the German occupation in Holland before establishing himself as a fine printer in Israel.

1. Gotthard de Beauclair, DIE ALTSCHRIFT
VON HERBERT POST

in *Rudolf Koch und sein Kreis*

Leipzig, Archiv für Buchgewerbe und Gebrauchsgraphik. 1933
Specimen setting designed by de Beauclair in Post Titling.

2. Gotthard de Beauclair, IN MEMORIAM
Dessau, Karl Rauch Verlag. 1942

3. Gotthard de Beauclair, DAS VERBORGENE HEIL
Gedichte 1942 bis 1946
Krefeld, Scherpe Verlag. 1946

II INSEL VERLAG

After the war, de Beauclair's typographic career slowly resumed its true course. In 1952 he became the head of book design at the newly formed West German branch of Insel Verlag, in Wiesbaden, later in Frankfurt. Interestingly, de Beauclair was offered a key editorial position at Insel, but turned it down in favor of the design leadership. Many know and admire the beautiful yet inexpensive Insel publications (including the well-known Insel-Bücherei series), but few are aware that de Beauclair designed most of these volumes throughout the 1950s and '60s. The head of the publishing house, Anton Kippenberg, did not wish for the designer's name to appear in his publications, hence the anonymity. Also anonymous were many calligraphic stamping designs for the covers by Hermann Zapf – commissioned by de Beauclair – which grace many an Insel volume.

4. Rainer Maria Rilke, BRIEFE ÜBER CÉZANNE
Wiesbaden, Insel Verlag (Insel Bücherei). 1952
5. DIE GESCHICHTE VON AUCASSIN UND
NICOLETTE.
Woodcuts by Fritz Kredel, hand colored.
Leipzig, Insel Verlag. 1955
6. Rainer Maria Rilke, SÄMLICHE WERKE (6 volumes)
Wiesbaden, Insel Verlag 1955
7. HAIKU: JAPANISCHE DREIZEILER
Frankfurt, Insel Verlag. 1960
8. DEUTSCHE GEDICHTE
Selected by Katharina Kippenberg (the wife of the publisher).
Frankfurt, Insel Verlag. 1963

INSEL BÜCHEREI (items 9-17)

9. Fritz Kredel, DAS KLEINE BUCH DER VÖGEL UND NESTER
Leipzig, Insel Verlag. [1935]
10. DEUTSCHE HOLZSCHNITTE
DES XX. JAHRHUNDERTS
Wiesbaden, Insel Verlag. 1955
11. Hugo von Hofmannstahl, GEDICHTE
Wiesbaden, Insel Verlag. 1955
12. Walther von der Vogelweide, GEDICHTE
Wiesbaden, Insel Verlag. 1955
13. DER ACKERMANN UND DER TOD
Frankfurt, Insel Verlag. 1957
14. GOETHES SCHÖNSTE BRIEFE
Wiesbaden, Insel Verlag. 1957
15. Scholem-Alejchem, EINE HOCHZEIT OHNE
MUSIKANTEN
Frankfurt, Insel Verlag. 1961
Illustrations by Ben Shahn
16. Christians von Hofmannswaldau, HELDEN-BRIEFE
Frankfurt, Insel Verlag. 1962
17. Heinrich Böll, IM TAL DER DONNERNDEN HUFE
Frankfurt, Insel Verlag. 1962

DUST JACKETS FOR INSEL (items 18-22)

18. Rainer Maria Rilke, DUINESER ELEGIEN
Wiesbaden, Insel Verlag. 1955
19. LOB DES ALTERS
Wiesbaden, Insel Verlag. 1957
20. DEUTSCHE ERZÄHLER
Wiesbaden, Insel Verlag. 1958
21. Adalbert Stifter, LEBEN UND WERK
Frankfurt, Insel Verlag. 1962
22. DEUTSCHE GEDICHTE
Frankfurt, Insel Verlag. 1963