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Remembrances of eminent contributors to *Visible Language's* first 50 years...

Fernand Baudin

1918 2005

*Good book design invites reading with pleasure
It all starts with good writing*

Born in 1918 in a little village in Flanders, Fernand Baudin settled with his father (his mother died soon after he was born) near Verviers, east of Liège. He studied Latin and Greek and pursued music during secondary school. In the mid-thirties he continued his education in Brussels, where in evening classes at the Academy of Fine Arts, his teacher, Maurice Gaspard, drew his attention to type faces. In 1937 he entered the Institut Supérieur des Arts Décoratifs (National Institute for Applied Art), founded in 1927 by Henry van de Velde and called 'La Cambre'. There Fernand attended Joris Minne's course in Book Decoration, producing drawings, linocuts, woodcuts, and engravings. After Belgian military service and internment as a prisoner of war in Germany, he returned to La Cambre where he took the course in typography, graduating with distinction in 1

While working as a graphic adviser at various newspapers, he also taught himself the customs and rules of book design. He was fluent and exceedingly well read in French, Dutch, English and German and was never without pencil or pen at hand. His graphically expressive and linguistically exuberant handwritten letters were always a delight to receive and read. Over the years, he became acquainted with typographic experts on both sides of the ocean, making many friends.

From 1954 to 1966, he was editor and designer for all printed publicity for Établissements Plantin, the Brussels branch of the typefoundry Lettergieterij 'Amsterdam' voorheen N. Tetterode, while continuing to work as a freelance book designer and consultant. After meeting the newly appointed head of the Royal Library in Brussels, Herman Liebaers (1919-2010), who had a reliable feeling for a well-designed and a well-printed book, Fernand was engaged as typographic designer for the library's exhibition catalogues and other publications. Among his noteworthy book designs are *Art roman dans la vallée de la Meuse aux xie et xiiè siècles* (Brussels: Arcade,

1961) produced in three languages – in three books; the exhibition catalogue *Stanley Morison* (Brussels: Royal Library, 1966); and the *Table pastorale de la Bible: index analytique et analogique* by G. Passelecq and F. Poswick osb (Paris: P. Lethielleux, 1974). The inventory of his typographic oeuvre includes nearly 300 items including book designs, book covers, posters, and publicity materials. Although he lived to see the rise of informatics, he didn't change his 'scissors and paste' working method. Nonetheless, he had clear ideas about computers and typography, expressed in his 1986 lecture "Pour la qualité 'typographique' en informatique".

As a member of the Compagnons de Lure, in Lurs in Provence, he became acquainted with Maximilien Vox, Roger Excoffon, the designer of Mistral and Antique Olive type faces, Aaron Burns founder of the International Typeface Corporation, and others. Fernand published reports of the Lurs meetings and the now rare, famous, and much-coveted 'Dossiers' on Vox, Mise en Page, and other subjects. He was on the editorial board of *The Journal for Typographic Research* (later, *Visible Language*) and a contributor to the journal. For many years he was the only Belgian at the meetings of the Association Typographique Internationale (ATypil) of which he was elected vice-president in 1991.

Baudin gave many lectures to explain the importance of a well designed book and to communicate his vision on typography to anyone with an open mind. Even more than his sparkling, witty, publications, his vivid but nevertheless well-structured and eloquent lectures delighted audiences, whether specialists in the field of typography or anyone interested in the making of books – both written and designed – because for him, well-designed typography requires well-considered author's copy. His bibliography includes over 200 items, culminating in his magnum opus, *L'Effet Gutenberg* in 1994 (Paris: Cercle de la Librairie).

He was awarded the Graphica Belgica Prize (1962) and participated in an exhibition as one of "The Five", together with Max Cafilisch, John Dreyfus, Huib van Krimpen and Hermann Zapf, at Amsterdam University Library in 1983. He was honoured by the Typophiles of New York (1995). In his own country, exhibitions of his work were organized by the designer Herman Lampaert (1997) and by the Royal Library of Belgium (2000). In that same year he received the vizo (Flemish Institute for Individual Enterprise) the Henry van de Velde Prize for his complete oeuvre.

Even as his active professional life gradually wound down, meeting him with his wife at their home in the beautiful scenery of a house full of books, with a view on a restful garden, talking about books and typography, remained a real joy as always.

— *Elly Cockx-Indestege*

Elly Cockx-Indestege is a book historian, retired rare book librarian, and author of Fernand Baudin: typograaf, typographiste, book designer.

Edward M. Catich

1906–1979

In the field of the making of letters, most practitioners are specialists – calligraphers, typographers, type designers, graphic designers, illustrators, book designers, printers, sign writers, stone carvers, paleographers, or epigraphers. But the Rev. Edward M. Catich (1906-1979) was all of these, as well as a dynamic teacher and a working priest.

In his influential books, *Letters Redrawn from the Trajan Inscription in Rome* (1961) and *The Origin of the Serif: Brush Writing and Roman Letters* (1968), Catich analyzed and reproduced the Roman capital letter forms incised at the base of the column erected in 113 A.D. to honor Emperor Trajan.

With his rubbings, tracings, and castings of the Trajan inscription and his dexterity with a sign-painter's brush, Catich freed the ancient Roman letters, long frozen in stone, showing that their strokes had been made by the moving hand. A recent international vote on the best typography and lettering art books of the past fifty years ranked Catich's *Origin of the Serif* among the top 20.

Known to his friends as Ned, Edward Catich was born in 1906 in Stevensville, Montana. After his parents' deaths, the 12-year-old Catich went to an orphanage in Mooseheart, Illinois where he encountered his first and only brush writing instructor, Walter A. Heberling.

Stressing "quick and accurate" methods, Heberling gave practical instruction on brush-writing "show cards", the display and advertising cards formerly shown in shop windows and department stores. In learning to manipulate the sign-writer's brush, Catich saw that the mechanics of starting and stopping an ink-loaded brush created a tiny "tick" at beginning and ending. That became a clue to his later understanding of the Trajan Inscription: "an opening wedge into this complex and obscure area of paleography".

Catich graduated from high school in 1924 and moved to Chicago where he worked as a union sign-writer. He attended the Chicago Art Institute and St. Ambrose College in Iowa and earned a master degree in art at University of Iowa.

In 1935 he traveled to Rome for four years of study, including paleography in the Vatican library and epigraphy in the Roman forum. According to Paul Herrera, a longtime student, friend, and successor to Catich, "It was upon close study from atop a ladder up against the monument that he saw clear evidence of the brush."

In the Italian Renaissance, scholars, artists, and mathematicians tried to reduce Roman capital letters to Euclidean geometry. Those

attempts, along with twentieth century theories based on a cast of the Trajan Inscription in the Victoria & Albert Museum in London, were, in Catich's view, inadequate. He remarked that, "Most students of letter history . . . have studied appearance rather than essence."

In *Origin of the Serif*, Catich showed how a brush was used to write the letters directly on stone, afterwards to be incised. He wrote that the shapes of the Roman letters derived from "the fact that the sense which controls writing is not primarily the visual sense but the kinesthetic or muscle sense; and the fact that the hand itself is an articulated structure . . . capable of performing some gestures more easily than others."

Catich was ordained a priest of the Catholic Church in Rome in 1938 and returned to America in 1939. In 1944 he submitted his tracings and brush work to the Guggenheim Foundation to seek their support. His application was rejected, but later, William Dwiggins, renowned American lettering artist, book designer, and type designer, expressed "genuine delight" in seeing Catich's Trajan materials. With that encouragement, Catich went on to publish his book and portfolio, *Letters Redrawn from the Trajan Inscription in Rome*, dedicating it "To Bill Dwiggins". In 1967 Catich was appointed to the Advisory Council of the *Journal of Typographic Research*, and in 1973, in honor of his lifetime achievement in lettering art and scholarship, he received The Frederic W. Goudy Award from Rochester Institute of Technology.

Of *Origin of the Serif*, Lloyd J. Reynolds, professor at Reed College and later Calligrapher Laureate of Oregon, wrote, "This book is upsetting. It is intended to be." After Reynolds retired, Robert Palladino (a former student of both Catich and Reynolds) taught calligraphy at Reed for the next fifteen years, influencing a generation of students, including this writer and Steve Jobs, who famously explained in his Stanford University commencement address how he had dropped out of Reed but continued to attend Palladino's calligraphy class. That influence, Jobs said, inspired him to make the typography on his Macintosh computers beautiful and legible.

A decade after Catich's death, his precise drawings and brush-written Trajan letters in his books became the basis of digital fonts, making the ancient imperial shapes widely available, to the delight of millions of computer users and readers, although few were informed of Catich's fundamental contributions.

No account of Catich could be complete without reference to his dynamic personality. In 1977, this writer was his student in a brush writing workshop at Reed. Catich was then 71, looked like he was 41, and had the energy of a person 21. Near the end of his evening lecture on kinesthetics and Trajan letters, he casually reached behind himself, while still facing and talking to the audience, and quickly brushed something onto his demonstration paper without looking back at it. He then took down the paper, rotated it and showed it to the amazed and delighted audience – it was a perfectly written Trajan capital letter R!

Father Catich once said, "I do everything fast; talk fast, eat fast, work fast. I think I even sleep fast." He died fast, too. On April 14, 1979, the day after Good Friday, Catich lay down under his drawing table for a short nap, as was his habit. He never woke up.

— Kris Holmes

Kris Holmes is a calligrapher, type designer, animator, and recipient of the RIT Frederic W. Goudy Award.

John Dreyfus

1918 2002

John G. Dreyfus was born in England in 1918. He read Economics at Trinity College, Cambridge, but love of books prompted him to become a graduate trainee at the Cambridge University Press, where Stanley Morison was typographic adviser. In 1939-40, Dreyfus helped Brooke Crutchley, assistant printer of the Press, organize an exhibition celebrating the 500th anniversary of Gutenberg's invention of printing. The exhibition opened in May, 1940, but soon closed because of the looming war, in which Dreyfus initially served with the Royal Army ambulance corps in Europe. After promotion to captain, he was posted to the Education Corps to manage supply of books to military field libraries, thus providing diversion and education to troops in support of a literate military, begun with the British Education Acts of the late 19th century.

After the war, Dreyfus became assistant printer at the Press, his work including book design and production. After Morison retired as typographical adviser to the Press in 1954, Dreyfus was appointed his successor and a year later also became typographical adviser to the Monotype Corporation, succeeding Morison again.

In twenty-seven years with Monotype, Dreyfus advised on the development of many fine typefaces for Monotype equipment: Spectrum by Jan van Krimpen (begun under Morison from punches hand-cut by P. H. Rädisch), Dante by Giovanni Mardersteig (from punches hand-cut by Charles Malin), Univers by Adrian Frutiger (first drawn for Lumitype), and Sabon by Jan Tschichold (harmonized for foundry type, Linotype, and Monotype). Dreyfus commissioned the earliest original text typefaces for Monophoto composition: Apollo by Frutiger and Photina by José Mendoza y Almeida. Other Monotype faces produced during his watch were Klang by Will Carter, Castellar by John Peters, Pepita by Imre Reiner, Octavian by Will Carter and David Kindersley, Albertina by Chris Brand, Calvert by Margaret Calvert, and Nimrod by Robin Nicholas. Dreyfus also advised on the last metal face made by Monotype; "Gauthier's typeface," an exclusive production for the French Imprimerie Nationale and based on punches hand-cut by Louis Gauthier.

The soul of courtesy, a generous host, congenial guest, and trilingual in English, French, and German, Dreyfus made many friends among

book and type lovers, whether collectors of rare editions or working typographers and printers. He was consultant to the Limited Editions Club of New York, helped organize the British Museum's 1963 exhibition "Printing and the Mind of Man" (echoing the 1940 Cambridge exhibition) and designed its catalogue. He was president of the Association Typographique Internationale (ATyPl) from 1968 to 1973 and campaigned strongly for type designers' property rights. He organized the Printing Historical Society's 500th anniversary of Caxton's printing, and became the Society's president in 1991.

A warm, witty speaker and a clear, graceful writer, he deftly portrayed the vivid human personalities behind the black and white pages of books. His art as an author was to evoke the sublime pleasures to be found in appreciation of the art of printing. Dreyfus wrote more than 150 articles for scholarly and printing journals. Twenty-one of his essays were published in 1995 in a single, handsome volume, *Into Print: Selected Essays on Printing History, Typography and Book Production*. The book was composed and printed under the direction of Martino Mardersteig, son of Giovanni, at Stamperia Valdonega, the text type a custom digital version of Dante. Each essay is a concise, literate masterpiece opening a window into a fresh aspect of the field. The last essay, "The Invention of Spectacles and the Advent of Printing," which Dreyfus once called "a spectacular view of printing," weaves together Renaissance typography, optics, and vision so easily a reader might feel a witness to history.

His first book was *The Survival of Baskerville's Punches*, published in 1949, and his second was *The Work of Jan Van Krimpen*, published in 1952. His other books include *Italic Quartet*, *William Caxton and his Quincenary*, *Aspects of French Eighteenth Century Typography*, and *A Typographical Masterpiece*. He was general editor of *Type Specimen Facsimiles*, co-editor (with François Richaudeau) of the French printing encyclopedia, *La Chose Imprimée*, and on the original editorial board of the *Journal of Typographic Research (Visible Language)*.

Dreyfus received many honors, including the 1984 Frederic W. Goudy Award from Rochester Institute of Technology, and in the same year, the Award of the American Printing History Association Award. He received the Gutenberg Prize from the Gutenberg Society in Mainz in 1996.

Only a book-length biography could do justice to the character and accomplishments of John Dreyfus, yet he was modest about his own deeds, many of which are in danger of being forgotten with the passing of his generation. Here are just two recollections.

First, Dreyfus was a wonderful driver. He could thread his Morris Mini (which he called "not a car but transportation") through hectic London traffic with dazzling elan and park it with equal ease. He could have been a wheelman racing a Mini through chaotic streets in the movie "The Italian Job," but of course, if in Italy, he would instead have been in Verona conferring with his friend Giovanni Mardersteig about fine printing, Griffo, and Dante (the fonts as well as the men) - all more important than an audacious gold heist in Turin.

Second, his impeccable taste in tailoring not only made him best-dressed man in ATyPl (his French friend Roger Excoffon the closest contender), but also led to his saving the life of a young American type designer. Two decades ago, Dreyfus invited Steve Matteson and others to dinner in London, and noticing that jet-lagged Steve had forgotten to wear a jacket, loaned him a handsome cardigan to satisfy the dress code of the restaurant. As they walked along, Steve, while listening raptly to Dreyfus discuss Van Krimpen's Lutetia type, incautiously stepped into a street without looking right, to the direction of oncoming traffic in Britain. Just before Steve was run-over, Dreyfus grabbed the cardigan and yanked him back to safety. When Steve apologized for damage to the cardigan, Dreyfus just laughed and said he was glad he had the sense that someone might not be looking for cars. John Dreyfus passed away in December, 2002, mourned and remembered by his many friends and colleagues.

— Charles Bigelow

Charles Bigelow is a MacArthur Foundation Prize fellow, former professor of digital typography at Stanford University and retired Melbert B. Cary, Jr. Professor of Graphic Arts at RIT.

Adrian Frutiger

1928 — 2015

Adrian Johann Frutiger was born on May 24, 1928 in Unterseen near Interlaken, where his father operated the Oberländer Webstube (a weaving shop in the same house where the family lived). His mother managed the household and raised one girl and three boys. Their house was near the railway station where Adrian studied mechanical operations. With his father's Jacquard loom, he studied the punched cards (forerunners of IBM computer cards) that controlled the weaving pattern of the loom. His youthful curiosity about mechanical and automated systems later helped him design typefaces for technological innovations like phototypesetting, optical character recognition, strike-on compositors, and digital computer typesetting.

Of his roots in design, Adrian wrote, "In the Bernese Oberland a pictorial manner of expression became popular in the 19th century: the making of paper cutouts of silhouettes, cutting out scenes from their daily lives in black paper. I have always felt a reluctance to use black ink as a medium, preferring whenever possible to scratch, cut or engrave material."

Adrian wanted to become an artist, but his father said, "Learn a profession first and do what ever you wish afterwards." Adrian learned hand type composition at the local printer. As his final apprentice work, he wrote about the churches of the Lake of Thun, composed the text in type, illustrated it with his own woodcuts, and printed it as a booklet.

During 1949/1950 Adrian studied typography at the Kunstgewerbeschule Zürich (School of Arts and Crafts). He studied type history with Alfred Willimann and type and lettering design with Walter Käch, gaining deep feeling and expertise in the forms and proportions of letters. His final school project was a Leporello (accordion-fold) book entitled "Schrift/Lettering," which presented the development of European writing. He engraved it in nine wood blocks, a masterpiece that took nearly a year to complete and print. This book so impressed Charles Peignot that in 1952 Frutiger was hired by the Deberny & Peignot Type foundry in Paris.

Peignot employed Frutiger as artistic manager with the goal of producing high quality type designs (fonts) for the Lumitype-Photon, the first successful electro-optical photocomposition system. Adrian's first text type design was a French Latine-style seriffed face named Méridien. He followed it in 1957 with his famous sans-serif family, Univers, its proportions and spacing based on letter proportion of the Renaissance. Frutiger's unique concept of a complete spectrum of rationalized weights and widths, denoted by a universal numbering system instead of traditional, idiosyncratic style names, became world-famous and brought Adrian wide recognition by the age of 30. Later he founded his own studio with André Gürtler and Bruno Pfäffli near Paris 1961 and designed many more typefaces in various historical and modern styles. For several of them, he used the numerical style and weight designations and rationalized proportion system first devised for Univers.

Frutiger was Lecturer at the Ecole Estienne and at Ecole Nationale Supérieurs des Arts Décoratifs in Paris. He also found time to write *Der Mensch und seine Zeichen* (Signs and Symbols) a book about the history, design, and meaning of written symbols, originally published by Horst Heiderhoff. It has since been translated into nine languages. Frutiger also wrote some of the earliest articles for the Journal of Typographic Research.

He designed a sans-serif alphabet for the signage of the Charles de-Gaulle airport at Roissy near Paris and later developed it as a typeface for Linotype. Named "Frutiger," it soon became a type family of world-wide popularity. Admired for its legibility and subtle elegance, it is widely used in graphic design as well as in airport signage and way-finding graphics around the world.

Adrian was the acknowledged modern master of the sans-serif typeface genre, with his grotesque sans Univers, humanistic sans Frutiger, and geometric sans Avenir, all widely popular.

During his decades of work designing some 40 printing types, as well as logotypes, symbols, and signage systems, Adrian also worked on 'free form' engraving, sculpture, and drawing expressing universal themes of life, creation, and nature executed in wood, stone, or on paper.

Adrian Frutiger received many awards and honors, including the Gold Medal of the Type Directors Club of New York, the Frederic W. Goudy Award of RIT, The European Design Award, the Order of Arts and Let-

ters of France, and the Gutenberg Prize of the City of Mainz. He is recognized as one of the greatest type designers of the 20th and early 21st centuries.

— Erich Alb

Erich Alb is an intrepid world traveler, typographer, and editor who has published books by Adrian Frutiger, Hans Ed. Meier and René Groebli.

Jean Larcher

1947 2015

Most typographers and calligraphers who know the work of Jean Larcher (1947–2015) will remember the masterful, intricate curves that he drew in a flourished Spencerian style. Probably the best 20th century French calligrapher in this hand, Larcher primarily focused on the expansion of calligraphy awareness across the world during his last years, through his demonstrations, workshops and talks.

In 2014 he expressed his lifetime of practice and achievement in a voluminous book that gathered together the sum of his calligraphic experience. *Traits de Caractère* ("Character traits", "Linien mit Charakter") is a 500-pages compilation of a varied multitude of calligraphic styles, mostly expressing short maxims and mottos as an excuse for calligraphic entertainment. If the shape of the exercise is far from being a novelty, one can gladly welcome it as a partial archive of his hand.

Larcher's calligraphy, like that seen in his magnum opus, is what most people will remember him for. A few will recall, however, his previous career that displayed the less settled, more energetic style he practiced during the 70s and 80s. The young and fierce Larcher was then a practitioner of optical art, fantastic alphabets, and geometrical patterns, which he published in several compendia through Dover Books. Also among his books of that era was a manifesto in the shape of a book, *Propositions pour une typographie nouvelle* ("About typography, for a new one", "Proposiciones para una tipografía nueva") (1976), in which he expressed his critical views about why the teaching of calligraphy and typography in France had declined in the 20th century.

Larcher's type designs in his early career were released by the now defunct phototypesetting firm Hollenstein. His constructed and fanciful alphabets bore odd names such as Crayon, Menhir and Guapo, and were miles away from his later classical calligraphic style. They show that as young man he was fascinated by the emerging graphic styles of North America that we dreamed of importing to France. His lettering work of the time was no different: colorful, cheeky, geometric.

His mature calligraphic styles, although radically different in manner and execution, were no less exuberant, and were executed with

dazzling skill. Let's remember their author as he was throughout his career: bright and witty, full of energy and passionate about his art, traits that shall now endure forever in his work.

— Jean-Baptiste Levée

Jean-Baptiste Levée is a type designer, ATypI board member, and teacher at the Amiens school of Arts & Design and at the University of Corte.

Alexander S. Lawson

1912 — 2002

Alexander S. Lawson began his distinguished career as a teacher of the printing arts and a scholar of its history in the most humble manner possible. At the age of 16, he took a job as a copy-boy in New York City at the Hearst-owned *New York American* newspaper. His interest in printing technology led him to enter a printing apprenticeship program, where he was able to supplement his on-the-job training with evening classes in typography and design. He eventually earned a journeyman's license and employment as a compositor for the Guide Printing Company in Brooklyn. From 1941 to 1945, Lawson did a tour in the Navy, fully expecting to return to his old job at the end of the war. However, like so many other veterans, he decided instead to take advantage of the GI Bill and enrolled in the Printing and Publishing program at Rochester Institute of Technology in Rochester, NY. Within a few years, he had been appointed to the faculty and spent the rest of his career at RIT teaching typography, composition, and the history of type design.

Professor Lawson's appreciation for the printer's art was based as much on historical knowledge as it was on his intimate familiarity with the mechanics of type, composition, and the workings of a pressroom. He was proud to be considered a scholar of typeface history, but his real passion was teaching students who were preparing for careers in the graphic arts. In addition to the rote fundamentals of design and composition, Lawson encouraged his classes to do research on great typographers and early practitioners of printing. He established publication opportunities via a private press he named The Press of the Good Mountain, many of whose titles found their way into library collections throughout the country. He also founded *The Typographer*, a well-regarded student journal that provided his students with real-life experience in editing and production. In 1960, Lawson acquired an important collection of Frederic W. Goudy material from the widow of Howard Coggeshall, a printer in Utica, NY, and close friend of Goudy. The collection included archival material as well as the only surviving castings of the so-called "Lost Goudy Types" and helped inspire Lawson to study the history of type design even more deeply.

In looking back on his career, Alex Lawson considered his role in helping to acquire the rare book collection of New York City businessman

and printer Melbert B. Cary, Jr., for RIT in 1969 as his most important accomplishment. The collection numbered some 2,300 volumes and was rich in type specimens, printers' manuals, and the works of famous printers. With additional financial support provided by the Mary Flagler Cary Charitable Trust, Lawson was appointed that same year as the first Melbert B. Cary, Jr. Professor of Graphic Arts, a position he held until his retirement in 1977. He was now able to teach with actual examples of historic typography, and he relished the ability to share the landmarks of printing in the small reading room of the Cary Collection, located in the very center of RIT's School of Printing, surrounded by the machinery and technology of the modern day printing industry. Also with support of the Cary Trust, he established the Frederic W. Goudy Award, which brought distinguished typographers including Hermann Zapf, Adrian Frutiger, John Dreyfus, and others, to meet and speak to RIT students.

"After the opening of Cary," he once wrote, "I taught my class with the students sitting on the floor and passing around the books under discussion, even, Heaven help me, the [1499] Poliphilus! I once told Rollo Silver, who taught at Simmons for so many years, about that, and he was so delighted that he told every librarian he knew, adding that I let the book circulate."

If rare book curators winced when he told this story, Lawson was unapologetic. His students had been taught the value of the books they were examining and handled them accordingly. Years later, many of them, now commercial printers themselves, remembered those classes with reverence, appreciating the links they shared with craftsmen who had toiled five centuries earlier to produce works of enduring typography.

As an author, Lawson wrote widely read columns for trade journals, including an influential and long-running series for *Printing Impressions* on the history and development of typefaces. Later, he edited and expanded the best of these articles for the book *Anatomy of a Typeface*, published by David Godine in 1990. Other publications by Lawson include the much-reprinted *Printing Types: An Introduction* (1977), *100 Type Histories* (with Archie Provan, 1983), *The School of Printing, RIT; The First Half Century* (1987), and *The Compositor as Artist, Craftsman, and Tradesman* (1990). He also served on the original advisory board of the *Journal of Typographic Research* (*Visible Language*).

Lawson's reputation as a typeface scholar also brought him into contact with many type designers, most notably Hermann Zapf, whom he first met at a Typophiles luncheon in New York in the 1950s. Zapf welcomed his comments on the recently released Palatino type and credited Lawson with helping him to persuade the Stempel foundry to deviate from its awkward German baseline standard in the design of Optima. The two became close friends, and Zapf received the first annual Frederic W. Goudy Award from RIT in 1969. Lawson received the same award in 1979. After Lawson retired as Cary Professor in 1977, he recommended that Zapf succeed him,

leading to Zapf's own long-running relationship with the university. Years later, Hermann Zapf wrote a moving tribute to Lawson in which he said:

"You worked hard to prepare students for a changing industry and an era of computers just then appearing on the horizon You had a gentle way of teaching, guiding each student from his own imperfect solutions to the correct answers. You belonged to the most outstanding teachers and typographic personalities of the 20th century."

In Lawson's honor, RIT established the Alexander S. Lawson Publishing Center of the RIT Cary Graphic Arts Press in 2007.

— David Pankow

David Pankow is Curator Emeritus, Cary Graphic Arts Collection of RIT.

Robert Hunter Middleton

1898 — 1985

Robert Hunter Middleton (1898–1985) was a modest company man who produced a prodigious range of typefaces in the mid-twentieth century for the Ludlow Typograph Company of Chicago. Since 2012, a few authoritative historical monographs and documentaries have celebrated the two dominant hot metal typesetting machines of his era: the Linotype and the Monotype. However, the story of their smaller but more enduring competitor, the Ludlow, remains to be told in detail. Any Ludlow history would be centered on the influence of Middleton, its type director for 40 years.

Bob Middleton immigrated to America from Scotland as a child with his family. In the early 1920s he studied printing and typographic arts with Ernst F. Detterer at the School of the Art Institute of Chicago. It was a curriculum that embraced the fine press ideals of William Morris and the attention to lettering arts pioneered by Edward Johnston, all in lively Chicago: the center of the American printing industry and home to venerable firms like R. R. Donnelly and The Inland Printer. Middleton assisted Detterer in completing drawings for the Ludlow typeface Eusebius, based on Nicholas Jenson's fifteenth century types. His work earned him a recommendation for a permanent post at Ludlow in 1923.

The Ludlow Typograph combined Linotype casting technology with the ease of setting typographic matrices by hand, instead of via a complex mechanical keyboard and matrix magazine schema. It was a relatively low-cost system that supplied constant quantities of fresh type and eliminated the need to redistribute. Ludlow became the favorite method for casting advertising and news headlines in large sizes, and as such, they made profits on selling matrices of new typefaces exclusive to the machine.

Middleton deftly catered to the advertising market by designing display types such as Delphian Open Title (1928), Karnak (1931), Umbra (1932), and Stencil (1937). He also created the popular script faces Mayfair Cursive (1932), Coronet (1937), and Flair (1941). His genius was most apparent in designing robust sans serifs in multiple weights, widths, and italics including the Record Gothic (1927/56), Tempo (1930), and Radiant (1938) families. Middleton's Stellar typeface in 1929 was an early humanist sans serif with classical proportions and subtly tapering stems—predating Hermann Zapf's Optima by 29 years. Not to be pigeonholed into any one style, Middleton's virtuosity also transferred to the design of a careful Ludlow revival in 1929 of Claude Garamond's original types. By 1971 when he retired, Bob Middleton had produced 98 successful typefaces of his own for Ludlow, while cultivating a diverse catalog of fonts from other designers for his firm.

Middleton's work as type director extended beyond Chicago as he was active in the typographic milieu of the era through AIGA, The Society of Typographic Arts, The Chicago Caxton Club, and the International Association of Printing House Craftsmen. He worked beside Herbert Bayer in his quiet fashion to launch the International Design Conference in Aspen in 1951 and with Charles Peignot as a founding member of ATyPl in 1957. He earned accolades and awards internationally, including the 1968 Type Directors Club Medal and the 1971 RIT Goudy Award for Typographic Excellence.

After retirement Middleton concentrated on private press pursuits at his Cherryburn Press. There he labored on printing a collection of historic wood engravings made by Thomas Bewick (1753–1828). Middleton had acquired the blocks inexpensively when heirs unloaded them during the war-torn 1940s. He devised a method of meticulous packing on his Washington handpress that brought forth the tiniest details in the prints from the vintage engravings—hitherto unseen in previous publications. This culminated in 1970 with his publication of an impressive portfolio of 100 Bewick prints and subsequent donation of his Bewick artifacts to the Newberry Library of Chicago that also now holds his personal archive.

"His work, like the man himself, is never flamboyant, and always good," wrote James Wells, Curator Emeritus of the John M. Wing Foundation of the History of Printing at the Newberry Library. Perhaps Robert Hunter Middleton was the quintessential personification of that crystal goblet in the classic typography parable.

— Amelia Hugill-Fontanel

Amelia Hugill-Fontanel is Associate Curator of the Cary Graphic Arts Collection, RIT.

Willem Ovink

1912 — 1984

Gerrit Willem Ovink was born on October 22 in 1912 in the city of Leiden. His father was a teacher of classic languages who later became professor of philosophy at the University of Utrecht. Ovink attended grammar school in Utrecht and studied art history and philosophy at the same university.

In 1938 he received his doctorate in psychology with his thesis entitled *Legibility, atmosphere-value and forms of printing types*. This was the first scientific publication in the Netherlands on the subject of legibility. He reviewed theories of legibility and methods of defining and measuring it and experimentally studied the recognizability of sans-serif single letters, the effects of typeface weight, stroke-thickness, and letter shape on visibility of display typefaces, and the legibility of words and lines.

A second and important part of his thesis was on "atmosphere-value" of typefaces, a major contribution to the study of semantics, emotional effects, and congeniality of type designs. Most subsequent papers and theses on these topics cite Ovink's thesis. [cf. Dirk Wendt, *Journal of Typographic Research*, 1968].

For his research, Ovink visited Sjoerd de Roos, an internationally recognized Dutch book and type designer who was curator of Typefoundry Tetterode's "Typografische Bibliotheek" (typographic library), which contained some 5,000 technical books on typography and printing and 1,800 books on design and typeface catalogues, along with 17,000 objects related to graphic arts, including a large collection of type and matrices.

In June 1945, Ovink was appointed as aesthetic adviser for Typefoundry Tetterode in Amsterdam, but as he was also needed by the Dutch government, he worked part-time for the company and part time for the Ministry of Defence in The Hague, creating a personnel ranking and profiling system based on physical and mental condition.

In 1948 Ovink became curator of the Tetterode typography library and increased the collection by 300 to 400 books annually. In 1971 he arranged the transfer of the library to the University of Amsterdam's library "Bijzondere Collecties" or "Special Collections".

Ovink himself did not design fonts, but he assisted designers with development of typefaces of interest to Dutch and international customers. Among the typefaces (and designers) he assisted were Columbia, Flambard (Dolf Overbeek), Hadassah (Henri Friedlaender), Lectura (Dick Dooijes), Mercator (Dick Dooijes), Orator (Leonard H.D. Smit), Pascal (José Mendoza y Almeida), Promotor (Leonard H.D. Smit), and Raffia (Henk Krijger).

Ovink wrote hundreds of articles on type and typography and was a columnist and editor for the magazine *Intergrafia* as well as a founder

and managing editor of the English-language typography journal *Quærendo*, to which he contributed reviews and articles, including in 1979 "From Fournier to metric, and from lead to film", a masterful study of typographic measurement and standardization. He also wrote articles for Tetterode's in-house magazine and for several graphic arts periodicals. His tantalizing 1958 essay on "Dutch Chocolate Letters" is a perennial favourite, and his 1966 essay, "Some notes on the history of perfume types" continued his thesis study of atmosphere-value into the realm of olfaction and luxury. He was a member of the original editorial board of *The Journal of Typographic Research* to which he also contributed articles. He wrote several books on type and the history of publishing houses and printers. In 1951, the year Tetterode celebrated its centennial anniversary, he wrote a monograph "A Hundred Years of Type Foundries in Amsterdam".

In 1952 he visited the USA to give presentations on European typography and the Tetterode typefaces. The trip was arranged by Continental Type in New York, a subsidiary of Tetterode.

In 1956 Ovink was appointed to a Personal Professorship on "The History of Printing Aesthetics" at the University of Amsterdam UvA. A few years later his professorship was turned into an Extraordinary Chair.

Ovink was an early member of ATypl (Association Typographique Internationale) and joined their committee on legibility research in 1967. He was not only a talented writer but also a gifted public speaker and gave numerous lectures in the nineteen fifties, sixties and seventies on typography, book design and type in Belgium, France, Germany, the UK and the Scandinavian countries.

Ovink retired from Tetterode in 1977 and from the university in 1982. In 1983 he was awarded the prestigious Gutenberg Prize in Mainz. Sadly on February 8 1984, just a few months later, he died.

Footnotes: Tetterode, with subsidiaries in both Europe and Asia, was a typefoundry and a dealer organization distributing hot metal typesetters, printing presses, bindery equipment, and supplies for letterpress, gravure and offset printers. The design and engraving of type was discontinued in the nineteen seventies followed by the discontinuation of type casting in 1988. The legal rights for Tetterode typefaces were acquired by Linotype/Monotype.

Although Tetterode no longer exists, the Tetterode Collection library survives as part of the "Special Collections" at the UVA University of Amsterdam library, one of the largest known specialized institutes on type design history. The majority of the books and articles Ovink wrote together with all of Tetterode's typeface designs are in this library.

www.bijzonderecollecties.uva.nl/en

— Henk Gianotten

Henk Gianotten, a former student of G. W. Ovink, worked at Typefoundry Amsterdam Tetterode for four decades, and continues to consult and write on topics in typography and type.

John W. Seybold

1916

2004

John W. Seybold has been called the father of computer typesetting, but he could more properly be called its godfather, in the traditional sense of the word, a person who helps in a child's upbringing and development. He helped computer typesetting grow from tentative commercial acceptance to industry dominance. He began as an economist but became a publisher, author, and consultant. His own early research into the new technology led to his lasting influence in the industry.

Perhaps more than anyone else of his era, he was cognizant not only of the technical and commercial aspects of computer technology in printing, but also of its ramifications in publishing, labor relations, society, and literacy. In the early days of desktop publishing, he remarked that it would cause more people to learn about fonts, serifs points, picas, and typography than at any previous time in literate history.

The son of school teachers, Seybold was born in Indiana in 1916 and raised in Ohio. He attended Swarthmore college in Pennsylvania, majoring in economics and graduating in 1936. He worked as an economist for the New Deal WPA and taught economics at Olivet and Swarthmore colleges, while pursuing graduate studies at the University of Pennsylvania. During WWII he served as an economist on the National War Labor Board. After the war, he became Director of Industrial Relation for the Printing Industries of Philadelphia. As a negotiator between printing firms and unions, he was regarded as an "honest broker" by both sides and was often appointed as an impartial arbitrator in union/management disputes.

As offset lithography replaced letterpress printing, and phototypesetting replaced hot-metal typesetting, Seybold saw that vast increases in typesetting efficiency could be gained from computerized text processing coupled with computer-driven photo-electronic composition. Predicting that these technologies would become the future of publishing, in 1963 he founded a firm called Rocappi (Research on Computer Applications in the Printing and Publishing Industries), the first company to embrace the whole process of computing in the editing, manipulating and formatting of text to produce "commercial quality" published materials.

Seybold's 1968 article in *Visible Language* (then called the *Journal of Typographic Research*), "Esthetic Values in Computerized Photo-composition," analyzed the complex decision-making of skilled typesetters, compared the artisan to automation, and predicted that computers would ultimately master high quality text composition. He was right — today it can be done on smart phones. The following article in that same issue was by Hermann Zapf on "The Changes in Letterforms Due to Technical Develop-

ments." Two prescient views of the future.

In 1971, Seybold founded The Seybold Report, which became a widely respected and influential newsletter for the publishing industry, then transitioning from analog to digital technology. As a consultant, he advised companies ranging from typesetting equipment manufacturers to printers to magazine publishers. In 1972, he persuaded U.S. News & World Report to be the first customer for a computerized editorial and production system invented by Atex, a recent garage start-up by M.I.T. graduates. Atex became a dominant maker of computer composition systems for magazines and newspapers. Seybold, an enthusiast as well as a critical journalist, continued to influence the adoption of publishing technology through the 1970s and into the 1980s. His books surveying the field were written for editors, writers, and publishers as well as printing professionals. In his last book, *The World of Digital Typesetting* (1984), he pays attention to "the preparation of information which possibly will never be produced on a printing press, although it will indeed be published by means of some kind of imaging engine." In the same book, he uses a term he coined, "What You See Is What You Get" (WYSIWYG) to describe on-screen text that matches the layout and style of what will be printed.

Those who worked with John Seybold understood that his achievements and influence derived from more than his vast knowledge and hard work. He was a perceptive critic, an articulate speaker, a persuasive negotiator, a fair judge, a wise counselor, and congenial company. In short, people trusted him, and they were not disappointed.

— Charles Bigelow

Charles Bigelow is a MacArthur Foundation Prize fellow, former professor of digital typography at Stanford University and retired Melbert B. Cary, Jr. Professor of Graphic Arts at RIT.

Miles A. Tinker

1893

1977

Miles A. Tinker was the foremost American legibility researcher in the first half of the 20th century and probably the most prolific of the entire century. After military service in World War I, he received his B.A. in 1921 and his M.A. in 1922 from Clark University in Massachusetts. At Stanford University, his 1927 psychology dissertation was "An Experimental study of legibility, perception, and eye movement in the reading of formulae".

As a professor of psychology at the University of Minnesota from 1927 to 1959, Tinker continued to research legibility while teaching a broad range of

psychology courses including experimental methods, history of psychology, and the psychology of sensation and perception. He served as the major or joint advisor for 24 Ph.D.'s and 24 M.A.'s, while, over a forty year period, publishing more than 100 papers and books on psychology, reading, and legibility, often in collaboration with his Minnesota colleague, Donald G. Paterson.

Tinker's work was uniformly experimental and quantitative. In dozens of studies of reading involving more than thirty thousand readers, Tinker and Paterson measured the effects of physical variations in type size, type style, line width, line spacing, and combinations of these factors, including the spatial arrangement of text on the page: paragraphing, page margins, single versus double column text, and column separations. They studied the effects on legibility of color of ink and paper and also of paper texture and surface gloss. Newspaper legibility and the readability of mathematical formulas and tables were further areas of investigation, as was reading under ambient conditions, such as illumination and light sources, angle of page to the reader's eye, and page vibration.

Tinker compared and evaluated several different methods of measuring legibility, including eye movements, visibility through filters, recognition at a distance, degrees of focus and blur, short exposures, eye blink rates, visual fatigue, reader opinions, and speed of reading. This last, speed of reading, was Tinker's preferred measure and influenced subsequent studies of reading and legibility. A later reading researcher, Gordon E. Legge, in *Psychophysics of Reading in Normal and Low Vision* (2007), cited a series of thirteen classic and influential papers by Tinker and Paterson on factors influencing speed of reading.

With Patterson, Tinker wrote *How to Make Type Readable: A Manual for Typographers, Printers and Advertisers* (Harper & Bros, 1940), based on the authors' twelve years of research and reading tests given to 33,000 persons. Tinker's best known and most influential book is *Legibility of Print* (Iowa State University Press, 1963), which summarizes his and Paterson's scientific research over more than three decades. That book was followed by his *Bases for Effective Reading* (University of Minnesota Press, 1965), written for educators, publishers, parents, and the general public interested in reading about reading. From his decades of scientific research, Tinker describes the general process of reading and methods for improving reading ease and efficiency.

Professor Tinker was a Fellow of the American Psychological Association, a Fellow in Distinguished Service Foundation of Optometry, and he received a Citation of Merit from the International Reading Association. He was a member of the original editorial board of the *Journal of Typographic Research* (later *Visible Language*) beginning in 1967.

— Charles Bigelow

Charles Bigelow is a MacArthur Foundation Prize fellow, former professor of digital typography at Stanford University and retired Melbert B. Cary, Jr. Professor of Graphic Arts at RIT.

Merald Wrolstad

1923 — 1987

The ties between the alphabet, literacy, and typography were essential for Merald Wrolstad, the founder, first editor and publisher of *The Journal of Typographic Research* (later *Visible Language*). In 1967, he was armed with a Ph.D. in Typography from the University of Wyoming and recognized the need for more substantial investigation of letterform design, research into reading and writing, and creative use of visible language. He was frustrated by linguists' exclusive focus on the auditory nature of language. His mission was to provide the visible nature of language as a counterbalance.

Merald designed communications for the Cleveland Museum of Art and had the opportunity to travel for them. In this context he was able to easily develop international connections. I suspect his role at the Museum didn't exhaust his intellectual curiosity or skills. This and a devoted wife gave him the mental space with which to undertake the daunting task of launching a new journal.

It took optimism to begin a scholarly journal in a largely apprentice-based skill in which learning is predicated on doing, and doing again, and again to refine letterform. This seemed to miss the scholarly point, because it was about visual acuity, a system of forms, attention to negative spaces, and tacit knowledge. Further, Merald never intended the journal to be a how-to manual, he went beyond this to open the journal to scientific study, encouraging objective investigation of legibility and readability, learning to read and write, and more.

His approach to the journal was holistic with regard to content, open to controversial ideas yet careful about the peer review process. The journal size (6 by 9 inches) was a homage to Aldus Manutius, a late fifteenth century scholar and publisher who wanted to popularize print. This historic format proved to be practical and economical even today. Many issues were typographic experiments; he resisted the staid and predictable visual presentation of typical journals. He wanted to explore the visible language of the journal practically as itself. Merald knew his typographic history and he understood the processes of science. He reveled in esoteric information and was a valued resource for authors before google. Always willing to think with you, he could often point the way.

Editing an interdisciplinary journal requires the editor to have broad scholarly connections. In this Merald was no exception. His warm, gregarious character drew people to him. He knew linguists, typographic designers, poets, educators, perceptual psychologists, historians—the list could go on. If his immediate contact was not the right reviewer, he or she could often suggest someone else until an appropriate reviewer appeared.

The interdisciplinary nature of some articles posed a real challenge for Merald who relished the search for reviewers and its resolution because it was essential to maintain the quality of the journal. A calligrapher and friend, Gunnlaugur SE Briem (1987, 4) stated, "His private network spanned the globe. He knew statisticians and visionaries, scientists and typographers, flat-earthers, scholars, alchemists and conspiracy theorists, and was kinder to most of them than they deserved. Everybody who mattered in his field knew him and any lunatic with an idea got a hearing."

Visible Language was Merald's obsession, it was a kind of open-ended uncertainty he hungered to develop. Colin Banks, a British communication designer and Merald's friend, appreciated that he united science and the humanities in the journal. Colin quoted Merald in 1971 when the journal was changing its name (1987, 10): "Typographic research has become a label that has to be stretched; visible language is a concept that remains to be fulfilled."

And fulfill it he did. Merald was a risk-taker in starting and privately funding the journal. He pursued his own curiosity and learning about visible language and in the process enriched many lives. He didn't write very much but promoted the scholarship of others as he sought to round out an understanding of the many aspects of visible language. Apart from the journal, he co-edited (with Paul Kolers and Herman Bouma) the two-volumes of *Processing of Visible Language*, which brought together influential papers on the psychology, design, and engineering of literacy. A generous spirit, he led a multidimensional life—from his experience as an airman flying P-51 Mustangs over Italy in WWII to his devotion to scholarship, from his aesthetic delight in letterforms to his insistence on statistical goodness, to say nothing of the many friendships he sustained. He was a man for all seasons.

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— Sharon Poggenpohl
Sharon Poggenpohl is the successor to Merald
Wrolstad and Editor Emeritus of *Visible Language*.

Hermann Zapf

1918

2015

Hermann Zapf was born in 1918 in Nuremberg, Germany. As a teenager, he aspired to study electrical engineering but was prevented by the Nazi regime. Instead, he apprenticed as a photo-retoucher, and after seeing an exhibition of the work of Rudolf Koch, renowned German calligrapher and type designer, he taught himself calligraphy from Koch's manual *Das Schreiben als Kunstfertigkeit* and Edward Johnston's manual, *Writing, Lettering, and Illuminating*.

After his apprenticeship, Zapf worked at typography and calligraphy in the Frankfurt studio of Paul Koch, Rudolf's son. Conscripted into the German army, he served as a mapmaker. After the war, he worked for the D. Stempel foundry in Frankfurt. He also designed books for several notable publishing companies and designed typefaces. Today, he is most widely known for his many typeface designs, including Palatino, Melior, Optima and other faces for Stempel and Linotype, and for Zapf Chancery and Zapf Dingbats (among others) for the International Typeface Corporation.

Millions of items have been set in Zapf typefaces over the 60 years. The vast majority of magazines using Latin alphabets most likely will contain at least one or two ads in a Zapf typeface. The Viet Nam War Memorial in Washington, D.C., visited by over 4 million people a year, has the 58,282 names etched in Zapf's Optima capitals. Today, most popular personal computers offer some Hermann Zapf typefaces, from Aldus to Zapfino.

Zapf made many friends in the US, including calligrapher Paul Standard, an early supporter, and typographer Jack Stauffacher, who in 1960 brought Zapf as a visiting teacher to the Carnegie Institute (now Carnegie Mellon University) in Pittsburgh. There, Stauffacher arranged for Zapf to design a special "private press" typeface, Hunt Roman, cast by the Stempel foundry, to be the exclusive face of the Hunt Botanical Library at Carnegie.

In the 1970s, Zapf devoted more time to teaching, both in Darmstadt (1972–81) and at the Rochester Institute of Technology (RIT) in New York, where he was appointed Melbert B. Cary, Jr., Professor of Graphic Arts in 1977. After one year, however, Zapf found the Rochester winter uncongenial but arranged to teach summer courses in calligraphy and computer typography. The classes filled quickly. I was number 12 on the waiting list, but then Zapf decided to let in everyone who applied, and so 48 people attended his first summer courses. In that first class were Kris Holmes, John Neal, Julian Waters, and Charles Bigelow. Kris summed up the way we all felt about Zapf: "He was not only a brilliant designer, he was one of the most generous and kindest people I have ever known." Zapf was kind enough to serve on the *Visible Language* Advisory Board.

It was an amazing time for many of us. The classes continued until 1987. Over those years, Georgia Deaver, John Stevens, Larry & Marsha Brady, and many other American calligraphers and type designers studied with Zapf.

Many books have been written on Hermann Zapf the artist (I've written a few of them myself), but I wish to add a few words about Hermann Zapf the man. He did so much for so many of us so often that it is impossible to summarize this generosity. On innumerable occasions I watched him stop everything he was doing to devote his entire efforts to helping anyone who asked for help, from great practitioners to total beginners. When you spoke with him, he gave you his complete attention and all the time in the world, as if he had nothing more important than to attend to your questions, when in fact he had a busier schedule than just about anybody.

Zapf received numerous awards and honors during his lifetime, including the Frederic W. Goudy Award from RIT; the Gold Medal from AIGA (American Institute of graphic Artists); the Gutenberg Award of the City of Mainz; an Honorary Doctorate from the University of Illinois / Urbana-Champaign; and the Order of Merit of the Federal Republic of Germany.

It is difficult to sum up such an enormously important figure in the history of the letter arts in a few paragraphs. Whenever I had to explain it to someone unfamiliar with calligraphy and type design, I would simply say that what Beethoven was to music or Michelangelo to sculpture, that is what Hermann Zapf was to the letter arts: few will equal him, and none will ever exceed his achievement in his chosen art.

I am hardly alone in praising Zapf. Here is what some others have written about him:

Andreas Weber (German communication expert):

"[H]e himself never became self-absorbed or condescending. Well into his old age, Hermann Zapf actively sought contact with others, particularly young and struggling individuals, who he would listen to, speak with, help, assist and encourage."

Sebastian Lester (British lettering artist):

"He leaves a monumental legacy. He was a giant in the fields of both type design and calligraphy. It takes extraordinary talent to work at the highest level in either area of letterform design but to be a true master and innovator in both is unheard of. It is Zapf's versatility with letterforms, and his profound virtuosity as a calligrapher, that establish him as one of the greatest ever."

Robert Bringhurst (author of *The Elements of Typographic Style*):

"The greatest type designer of our time, and very possibly the greatest type designer of all time..."

— Jerry Kelly

Jerry Kelly is a book designer, calligrapher, printer and type designer in New York City. He studied with, and has written books on, Hermann Zapf.