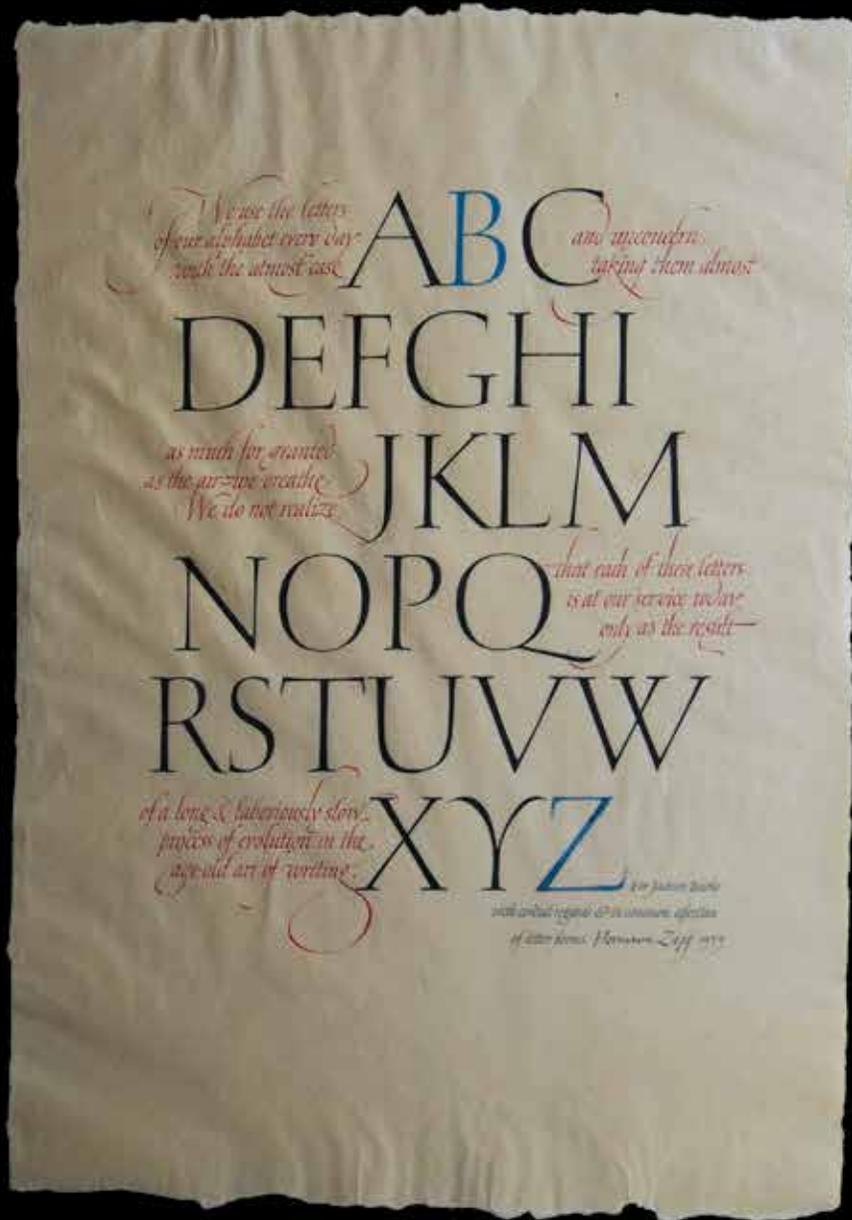


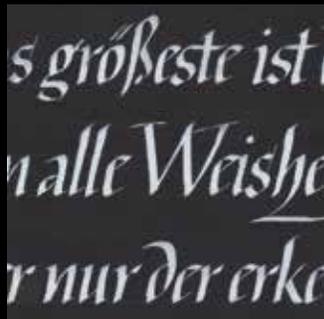
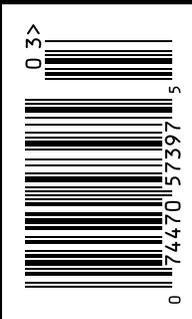
Letter Arts Review

LETTER ARTS REVIEW 29:3 · A Tribute to Hermann Zapf



Broadside made for Jackson Burke in 1959 · Hermann Zapf

\$14.50



Letter Arts Review

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A Tribute to Hermann Zapf

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*A reproduction of selected class notes
taken by Ina Saltz*

ON THE FRONT COVER: The main artwork shown on the cover is a handmade broadside created by Hermann Zapf in 1959. A description of the project appears in Jerry Kelly's article on pages 9 and 13.

LEFT: The letter **A** in the metal version of the typeface Sistina.

ON THE BACK COVER: The letter **Z** in the metal version of the typeface Sistina.

REMEMBERING HERMANN ZAPF

By Jerry Kelly · Over the tomb of Sir Christopher Wren (1632-1723) in Saint Paul's Cathedral, which he designed, a Latin inscription reads: *If you seek his monument—look around you*. For Wren, that is true if you are standing in St. Paul's or other selected parts of London, but in the case of Hermann Zapf, if you want to see his monument, you can look around you just about anywhere. Today, virtually every personal computer in the world comes bundled with Hermann Zapf typefaces, from Book Antiqua, Microsoft's name for their version of Palatino, to Zapfino, released in 1998 and since then part of the Macintosh operating system.

Zapf typefaces can be found in almost every context, from the most mundane and ephemeral to the most dignified and lasting. Look in any magazine that uses the Roman alphabet and you will probably find an ad or two in a Zapf typeface—probably more. *Fine Books & Collections* magazine uses ITC Zapf International for their masthead; the International Social Survey Programme uses Palatino for theirs. For many years the *Village Voice* used Melior as the text type. A good number of books are also set in Zapf fonts such as Palatino, Aldus, and Optima. Estée Lauder uses Optima as its corporate typeface. John McCain used Optima Bold for his

campaign (though that did not help him against Barack Obama and Tobias Frere-Jones' Gotham!). Michele Bachmann used Palatino for hers. Cornell University uses Palatino for their logo, as does Queen's University in Kingston, Ontario. On the Vietnam Veterans Memorial in Washington, visited by over four million people a year, all the names—over 58,000—are incised in Optima. The 9/11 Memorial in lower Manhattan also uses Optima. Even for the most banal usage, Zapf's alphabet designs are everywhere: I have seen way too many menus and throwaway fliers poorly typeset in Zapfino and Optima.

BEGINNINGS

Hermann Zapf was born on 8 November 1918 in Nuremberg, Germany. His father was a worker in an automobile factory who ran afoul of the Nazi authorities for being a union organizer, losing his job due to his union activities, which also hindered his son's desire to pursue an education as an electrical engineer. Therefore, having shown aptitude in art, young Hermann Zapf sought employment in that field instead; again it was not easy due to his father's politics. With hindsight, this very difficult period for the Zapf family had unexpectedly fortunate results. I shudder to think how much less rich the areas of

OPPOSITE: Hermann Zapf at Baruch College in New York City, taken when he was interviewed for their short-lived journal, *Artograph*.

All the illustrations for this article come from the collection of Jerry Kelly, except for the Preamble of the Charter of the United Nations on pages 10 and 11, which is reproduced courtesy of the Pierpont Morgan Library, and the original examples of Zapf's writing on pages 12, 24, 32, 35, and 36, which come from the collection of Julian Waters. The photographs of metal type and of the 9/11 Memorial in New York City were taken by Christopher Calderhead.

THE LESSONS WE LEARNED

RIGHT: Rick Cusick describes this as “one of a set of magic squares I sent to Hermann as an eightieth-birthday present. Every page had his fleuron from ITC Zapf Dingbats and the Latin quote set in my type, *Nyx*, which (according to my source) translates as ‘giving pleasure and at the same time instruction,’ which I felt was an apt description of his work. There were eight or nine different designs.”

OPPOSITE: Lettering by Rick Cusick for the Type Directors Club.

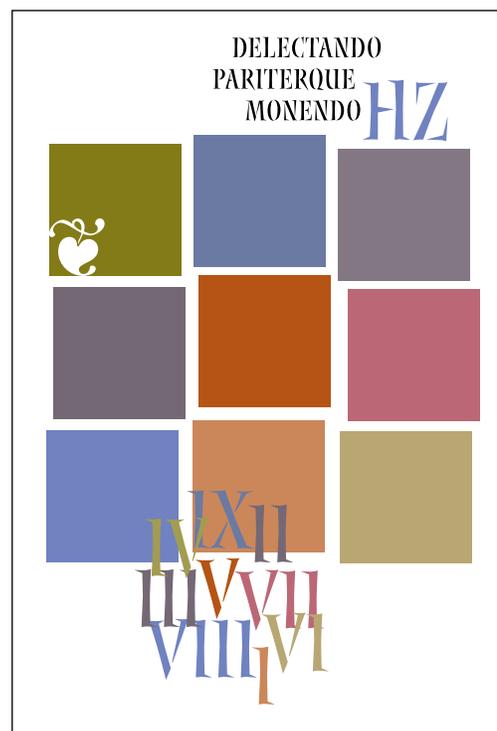
EDITOR’S NOTE · Not only did Hermann Zapf leave behind a powerful body of work, he also was a mentor, teacher, and source of inspiration for lettering artists around the world. Letter Arts Review asked six lettering artists to comment on how Zapf had shaped their own work and to reflect on his influence on their professional lives.

Rick Cusick

Hermann Zapf was a steady presence for most of my career. Professional circumstances allowed that we were colleagues, meeting for the first time at Hallmark in 1972, although our association began a few years earlier while I was designing illuminated signs for buildings, when I received a letter from him in response to my questions about books. That letter was the beginning of a friendship that lasted more than 45 years and inadvertently led to my job at Hallmark. In the letter, he mentioned the Hallmark film *The Art of Hermann Zapf*, which I borrowed and studied—often. I was pretty familiar with his technique by the time I moved to Kansas City.

A few months after I arrived, Hermann made his last working visit as consultant, and he and I were given an assignment lettering inspirational quotes. I was able to watch him as he worked and discuss my efforts with him, a rare opportunity at the time. Except for a few Hallmark artists before me, only his students in Offenbach in the late 1940s might have had a comparable experience. Even during his six-week seminar in 1960 at what is now Carnegie Mellon University, he told me he didn’t address calligraphy out of respect for Arnold Bank, who had just started teaching there. A year later, I transferred to Hallmark’s

book department, and my first assignment was to assist Hermann with a book of Bible verses he was designing from Darmstadt—an enviable task and another opportunity to watch the master at work. A few years later, of course, he started his



classes at the Rochester Institute of Technology, where over the next decade, dozens of lettering artists enjoyed such personal contact.

Hermann was always gracious and supportive, whether it was contributing an essay to my *Festschrift* for Ray DaBoll (*With Respect . . . to RFD*) early in my career, assisting on my book about his contribution to Hallmark 30 years later, or

NOTES FROM CLASS · 1980

EDITOR'S NOTE · We close with seven pages reproduced from Ina Saltz's notes from Hermann Zapf's class in 1980. Read them: there is a wonderful immediacy here, expressing small anxieties, recounting stories of chats with other students, and sharing a glimpse of the insights and instructions Zapf gave his class. Thirty-five years later, these notes are a precious time capsule.

8·4·80·

*If I leave you with one thought:
let it be - do calligraphy which is
more like your handwriting.
Connect your letters in ways
which no machine can do. This
is the future of calligraphy.
It is in the freedom of the
ligatures, the variety of the
forms; having different
forms of the same letter
for a visual flair that can-
not be attained by typogra-
phy.*