

PINO TROGU

JACK STAUFFACHER AND THE REBIRTH
OF LETTERPRESS
AT SAN FRANCISCO STATE UNIVERSITY

ENDURING IMPRESSIONS

PRIVATE PRESSES AND THEIR LEGACIES

AMERICAN PRINTING HISTORY ASSOCIATION

J. PAUL LEONARD LIBRARY, SFSU

24 OCTOBER 2025

[go to last slide](#)



1942

AMERICA BOOKLET

AMERICA

BY
THOMAS WOLFE

NOTE:

Thomas Clayton Wolfe is one of America's great modern writers. He was born in Asheville, North Carolina, in 1900, and died in Baltimore, Maryland, on September 15, 1938. This short poetical passage on America was taken from his book, "Of Time and the River," published in 1935.

The Greenwood Press is indebted to Charles Scribner's Sons for permission to reprint this work.

AMERICA has a thousand lights and weathers and we walk the streets, we walk the streets forever, we walk the streets of life alone.

It is the place of the howling winds, the hurrying of the leaves in old October, the hard clean falling to the earth of acorns. The place of the storm-tossed moaning of the wintry mountainside, where the young men cry out in their throats and feel the savage vigor, the rude strong energies; the place also where the trains cross rivers.

It is a fabulous country, the only fabulous country; it is the one place where miracles not only happen, but where they happen all the time.

It is the place of exultancy and strong joy, the place of the darkened brooding air, the smell of snow; it is the place of all the fierce, the bitten colors in October, when all of the wild, sweet woods flame up; it is also the place of the cider press and the last brown ooziings of the York Imperials. It is the place of the lovely girls with good jobs and the

it is also the place of the deadly little men with white faces and the eyes of reptiles, who kill quickly and casually in the dark; it is the lawless land that feeds on murder.

"Did you know the two Lipe girls?" he asked. "Yes," I said. "They lived in Biltburn by the river, and one of them was drowned in the flood. She was a cripple, and she wheeled herself along in a chair. She was strong as a bull." "That's the girl," he said.

It is the place of the crack athletes and of the runners who limber up in March; it is the place of the ten-second men and the great jumpers and vaulters; it is the place where Spring comes, and the young birch trees have white and tender barks, of the thaw of the earth, and the feathery smoke of the trees; it is the place of the burst of grass and bud, the wild and sudden tenderness of the wilderness, and of the crews out on the river and the coaches coming down behind them in the motor-boats, the surges rolling out behind when they are gone with heavy sudden wash. It is the place of the baseball players, and the easy lob, the soft spring smackings of the glove and mitt, the crack of the bat; it is the place of the great batters, fielders,

and pitchers, of the nigger boys and the white, drawling, shirt-sleeved men, the bleachers and the resinous smell of old worn wood; it is the place of Rube Waddell, the mighty untamed and ill-fated pitcher when his left arm is swinging like a lash. It is the place of the fighters, the crafty Jewish lightweights and the mauling Italians, Leonard, Tendler, Rocky Kansas, and Dundee; it is the place where the champion looks over his rival's shoulder with a bored expression.

I shall wake at morning in a foreign land thinking I heard a horse in one of the streets of home.

It is the place where they like to win always, and boast about their victories; it is the place of quick money and sudden loss; it is the place of the mile-long freights with their strong, solid, clanking, heavy loneliness at night, and of the silent freight of cars that curve away among raw piney desolations with their promise of new lands and unknown distances—the huge attentive gape of emptiness. It is the place where the bums come singly from the woods at sunset, the huge stillness of the water-tower, the fading light, the rails, secret and alive, and trembling with



This little booklet was printed and handset by Jack Werner Stauffacher. It is set in twelve-point Garamond type, hand-cut in the year 1540 by the French letter designer Claude Garamond.

150 copies were privately printed and presented to the friends of the Greenwood Press of San Mateo, California.

January 1942

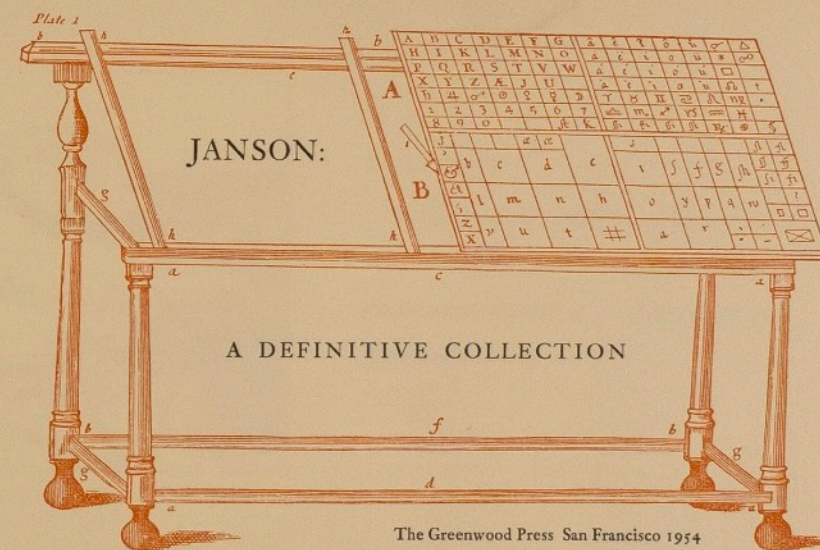
Copy No. *11*

*To Bill
from his pal,
Jack*

Jan. 17, 1942

1954

JANSON: A DEFINITIVE
COLLECTION



ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyz 1234567890
 ÀÈÌÒÙÁÉÍÓÚÄËÏÖÛÊŇÇQu àèìòùáéíóúäëïöüêñç
 ffifl fiiflß æœ \$£ «»“”„,;:;!?)
 ABCDEFGHIJKLMNOPQRSTUVWXYZ ÄÖÜÇÆŒ

14 point Janson-Antiqua

Letters are letters—A is A and B is B—and what we call a gothic A was for Pynson simply A. Printing started in northern Europe, where the gothic forms were the norm. But the centre of culture was not in the North. German printers moved to the South. The influence of Italian letter forms may be seen in the ‘semi-gothic’ or ‘semi-humanistic’ type of Sweynheim & Pannartz.

Except in Germany, the gothic forms of letters were generally abandoned. The Italian printers set about the designing typographic forms of the round, open Italian penmanship. Again they did not invent new forms, but formalised and adapted existing forms to the exigencies of typefounding and printing.

Eric Gill

14 point Janson-Kursiv

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyz 1234567890
 ÀÈÌÒÙÁÉÍÓÚÄËÏÖÛÊŇÇQu àèìòùáéíóúäëïöüêñç
 ffifl fiiflß æœ \$£ «»“”„,;:;!?)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&
abcdefghijklmnopqrstuvwxyz 1234567890
àèìòùáéíóúäëïöüâêîôûñçÇQu
fffl fiffß æœ \$£ «” „-;:;!)

30 point Janson-Antiqua

It is wise to listen, not to me but to the word, and
to confess that all things are one. Heracleitus.

36 point Janson-Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
àèìòùáéíóúäëöüâêîôûñçÇQuÆŒ&
fffl fiffß æœ \$£ «»“”„-;:;!)

VITA ACTIVA

Vita Contemplativa!

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
àèìòùáéíóúäëïöüâêîôûñçÇQuÆŒ&
ffflst sssstß æ £ «»“”„,-:;?!’)

36 point *Janson-Kursiv*

1959–1963
CARNEGIE TECH
PITTSBURGH

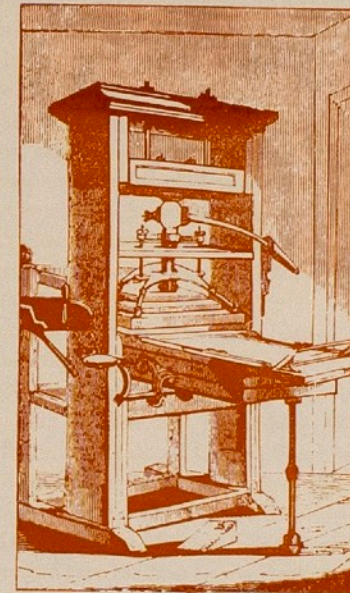
“Entered the excitement of the academic world that was completely new to me.”

*Book of Type
Specimens*
Chanter Press
1960

et forefessent cl
au ppter meau
ENSSVM
LOGEMI
nqucum hac qu
cle trahendu
ollicitos pr
em et men

This Book of Type Specimens is respectfully dedicated to the memory of Porter Garnett (1871-1951) who, with his establishment of the Laboratory Press at Carnegie Institute of Technology in 1923, initiated the first workshop of fine printing within an American educational institution. The students of Typographic Design at the Carnegie College of Fine Arts, Department of Painting, Design & Sculpture, hope to acknowledge their appreciation of the high principles and inspired teaching of Porter Garnett through this, the first book printed at their Chanter Press. It is hoped that the many quotations of worthy scholars included in this publication may serve as a reflection and reaffirmation of the philosophy of Porter Garnett and his ideal of integrating man's noblest thoughts with the printed word.

Types



at the
Chanter Press

Carnegie Institute of Technology
1960

This Type Specimen Book is the result of the combined efforts of the Junior and Senior Typographic Design students in our Department of Painting, Design and Sculpture.

The book, entirely set by hand in the types available at our Laboratory, has been printed in an edition of two hundred copies on a venerable but worthy Challenge proof press which has been named The Chanter Press. (The printing operation required approximately twenty thousand determined turns of the hand-crank by our student pressmen.)

The Strathmore Paper Company of West Springfield, Massachusetts, and their Pittsburgh distributors, The Chatfield & Woods Company, supplied us with the following papers for this edition: Strathmore Pastelle, White antique; Strathmore Rhododendron Cover, Pyro Brown antique, Basis 65; Strathmore Chroma, Yellow, Basis 80; Gilbert Safety, Gray, Substance 24; Fluorodull Enamel, White, Basis 80; Transparent Manifold, White, Basis 7.

Students who worked on this book include: Junior Class; Elaine Baunhuber, Georgiana Chappel, Susan Joffe, Jean Lindsay, Gene Nopper, Harley Patterson, George Romero, Jean Sassaman, John Scarfone, Ann Snellenburg, Milton Sondag, James Stein, Ann Walczak, Gordon Yee, Eileen Yost, Flavie Zortea. Senior Class; Mary Lou Botten, Donald Clark, Jack Damer, Brooks Kelly, Maggie Lee, Edward Mac Ewen, Frank Mahood, Esther Malabel, Sidney Neff, Michael O'Donnell, Karen Phillips, Lynda Reubens, Susanne Smith, Lawrence Taylor, Gretchen Weber.

The design, type-setting & production of these pages was under the supervision of Assistant Professor Jack W. Stauffacher and Bert Waggott, Graduate Assistant.

Type Specimens

Whoever you are, Aldus Manutius begs you once and for all
to state briefly what you want, & then leave quickly, unless you
have come, like Hercules, to support the weary Atlas on your
shoulders, for that is what you will do when you enter this
workshop. *Preface to Cicero's De arte rhetorica, circa 1514-15.*



8 point Caslon Oldstyle

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to be read not only easily but accurately & rapidly.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ffmffm — !?";)(ll,-\$&

8 point Caslon Oldstyle Italic

To read means to obtain meaning from written or printed symbols & legibility may be considered to be that quality which enables such symbols to be read not only easily but accurately & rapidly.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ffmffm — !?";)(ll,-\$&

10 point Caslon Oldstyle Italic

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to be read not only easily but

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ffmffm — !?";)(ll,-\$&

10 point Caslon Oldstyle

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to be read not only

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ffmffm — !?";)(ll,-\$&



12 point Caslon Italic

To read means to obtain meaning from written or printed symbols & legibility may be considered to be that quality which enables such symbols to be read not only easily but accurately & rapidly.

ABCDEFGHIJKL MNOPQRST UVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890
 ffffff — !?";,.-\$&



12 point Caslon Oldstyle

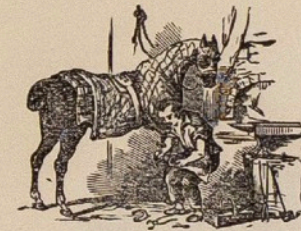
To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables

ABCDEFGHIJKL MNOPQRST UVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890
 ffffff !?";,.-\$&

14 point Caslon Old Style

To read means to obtain meaning from written or printed symbols & legibility may be that quality which enables such symbols to

ABCDEFGHIJKL MNOPQRST UVW
 XYZ abcdefghijklmnopqrstuvwxyz
 1234567890 ffffff !?";,.-\$



18 point Caslon Old Style

To read means to obtain meaning from written or printed symbols and legibility may be considered to

ABCDEFGHIJKL MNOPQRST
 UVWXYZ abcdefghijklmnopqrst
 uvwxyz 1234567890
 ffffff !?";,.-,&\$

14 point Janson Antiqua

To read means to obtain meaning from
written or printed symbols and legibility
may be considered to be that quality which

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ abcdefghijklmnopqrstuvwxyz
123456789 ffffffffl !?";)(,.-\$&



14 point Janson Italic Antiqua

To read means to obtain meaning from written
or printed symbols and legibility may be con-
sidered to be that quality which enables such sym

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
Afffffflgy !?";)(,.-\$&

To read means to obtain meaning from
written or printed symbols and legibility
may be considered to be that quality

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ 1234567890 !?";)(,.-\$&
adcfghijklmnopqrstuvwxyz ffffffflgy



18 point Janson Italic

To read means to obtain
meaning from written
or printed symbols and

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

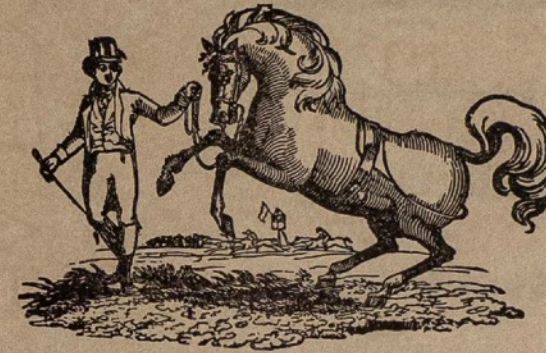
abcdefghijklmnpqrstuv

wxyz 1234567890

fiffiffi !?“,)(,.-\$&

30 point Janson Antiqua

30 point Janson Italic



*To read means to obtain
meaning from written or
printed symbols and*

AABBCCDDEFGHIJK

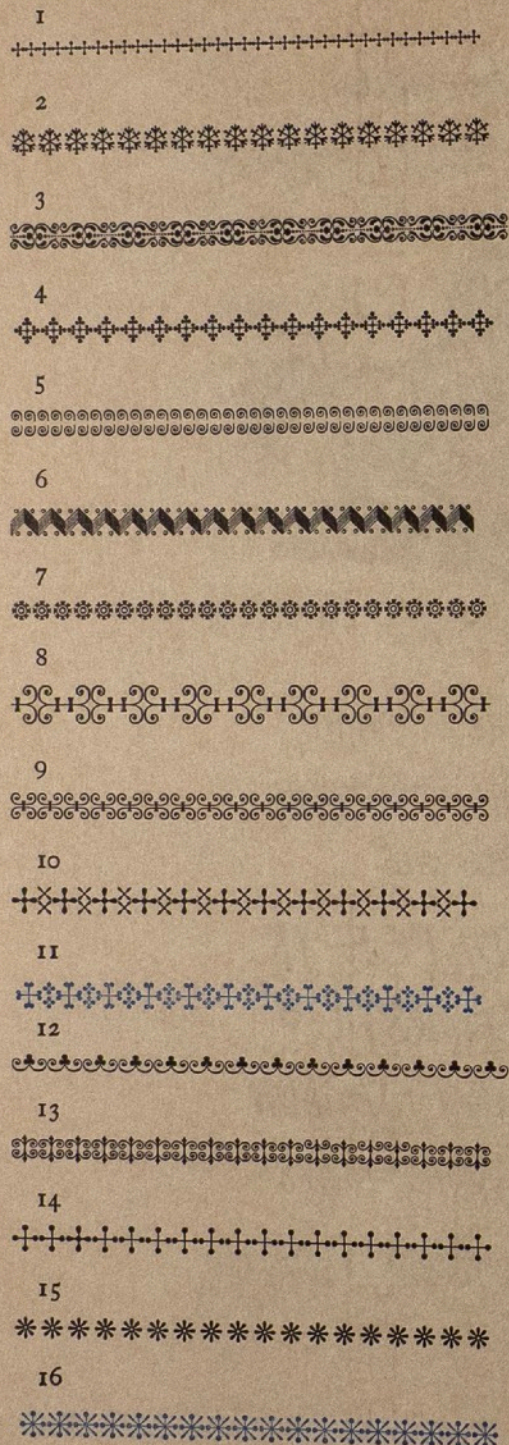
LMNOPPPQRRSTUV

WXYYZ abcdefghijklm

nopqrsuvwxyz 12345678

90 fiffiffi gy ?“,)-\$

Type Borders & Ornaments



8 point Caslon Bold

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to be read not only easily but

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
!?"'();[],-.\$

10 point Caslon Bold

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such sym-

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
!?"'();[],-.&

12 point Caslon Bold

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
!?"'();[],-.\$&

The following types can be used for special projects:

FOURNIER

Reiner Script 24 & 36 point *Virtuosa*

P.T. Barnum

Bauer BODONI

Sapphire Figures

1960-23547
.8

LIBRA type

Also the complete D. Stempel Janson series from 8 to 36 point in
the antiqua and italic.

48 & 144 point Wooden Type

ABCDEF HIJKL

ABCDEF

ABCDEF GHIJKL

**22 point
Egyptian
Expanded**

**To read
means to
obtain mea**

**A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z**

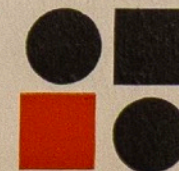
**a b c d e f g h i j
k l m n o p q r s
t u v w x y z**

1 2 3 4 5 6 7 8

9 0 f i f f m m

! ? " ; , - & \$

(Property of the Department of Architecture)



10 point Kabel

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to be read not only easily

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890
!?"'.,-:&\$

12 point Kabel light

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality which enables such symbols to

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890
!?"'.,-:&\$



18 point Kabel Medium

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ abcdefghijklmnopqrstuvwxyz
1234567890 !?"'.,-:&\$



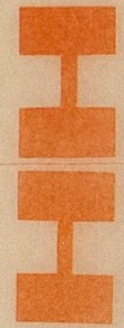
24 point Kabel Bold

To read means to obtain meaning from written or printed symbols and legibility may be

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
1234567890 !?"'.,-:&\$





18 point Kabel Medium

To read means to obtain meaning from written or printed symbols and legibility may be considered to be that quality

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ abcdefghijklmnopqrstuvwxyz
1234567890 fffff !?";)(,/%\$-&

24 point Kabel Bold

To read means to obtain meaning from written or printed symbols and legibility may be

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
1234567890 fffff ¶♦
!?"";)(,.-\$&

30 point **Kabel Bold**

To read means to ob-
tain meaning from writ-
ten or printed symbol

ABCDEFGHIJKLM

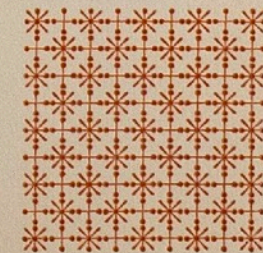
NOPQRSTUVWXYZ

YZ abcdefghijklmn

opqrstuvwxyz

1234567890

!?"'.,)\$&



36 point Astronomical Symbols



12 point Astronomical Signs



24 point Phases of the Moon



36 point Squares and Circles



Fists and Chapbook Pointers



The Dignity of Man
Giovanni Pico Della Mirandola

*Giovanni Pico della Mirandola (1463-1494)
Italian scholar and philosopher learned in Arabic and Hebrew,
hoped in his works to attain a reconciliation
of all knowledge and religion.
The illustration is from
Cosmographicus Liber
by Peter Bienewitz
1525.*

I have read, reverend Fathers, in the works of the Arabs, that when Abdala the Saracen was asked what he regarded as most to be wondered at on the world's stage, so to speak, he answered that there was nothing to be seen more wonderful than man. To this opinion may be added the saying of Hermes [Trismegistus]: "A great miracle, Asclepius, is man." But when I thought about the reason for these statements, I was not satisfied by the many remarkable qualities which were advanced as arguments by many men, that man is the intermediary between creatures, the intimate of higher beings and the king of lower beings, the interpreter of nature by the sharpness of his senses, by the questing curiosity of his reason, & by the light of his intelligence, the interval between enduring eternity and the flow of time, and, as the Persians say, the nuptial bond of the world, & by David's testimony, a little lower than the angels. Great indeed as these attributes are, they are not the principal ones, those, that is, which may rightfully claim the privilege of the highest admiration. For why should we not admire the angels themselves and the most blessed choirs of heaven more? At last I seem to have understood why man is the most fortunate creature and thus worthy of all admiration, and what precisely is the place allotted to him in the universal chain, a place to be envied not only by the beasts, but also by the stars, & the Intelligences beyond this world. It is an incredible and wonderful thing. And why not? For this is the very reason why man is rightly called and considered a great miracle and a truly marvellous creature. But hear what this place is, Fathers, & courteously grant me the favour of listening with friendly ears.

Now the Highest Father, God the Architect, according to the laws of His secret wisdom, built this house of the world, this world which we see, the most sacred temple of His divinity. He adorned the region beyond the heavens with Intelligences, He animated the celestial spheres with eternal souls, & He filled the excrementary and filthy parts of the lower world with a multitude of animals of all kinds. But when His work was finished, the Artisan longed for someone to reflect on the plan of so great a creation, to love its beauty, and to admire its magnitude. When, therefore, everything was completed, as Moses & the *Timaeus* testify, He began at last to consider the creation of man. But among His archetypes there was none from which He could form a new offspring, nor in His treasure houses was there any inheritance

which He might bestow upon His new son, nor in the tribunal seats of the whole world was there a place where this contemplator of the universe might sit. All was now filled out; everything had been apportioned to the highest, the middle, and the lowest orders. But it was not in keeping with the paternal power to fail, as though exhausted, in the last act of creation; it was not in keeping with His wisdom to waver in a matter of necessity through lack of a design; it was not in keeping with His beneficent love that the creature who was to praise the divine liberality with regard to others should be forced to condemn it with respect to himself. Finally the Great Artisan ordained that man, to whom He could give nothing belonging only to himself, should share in common whatever properties had been peculiar to each of the other creatures. He received man, therefore, as a creature of undetermined nature, and placing him in the middle of the universe, said this to him:

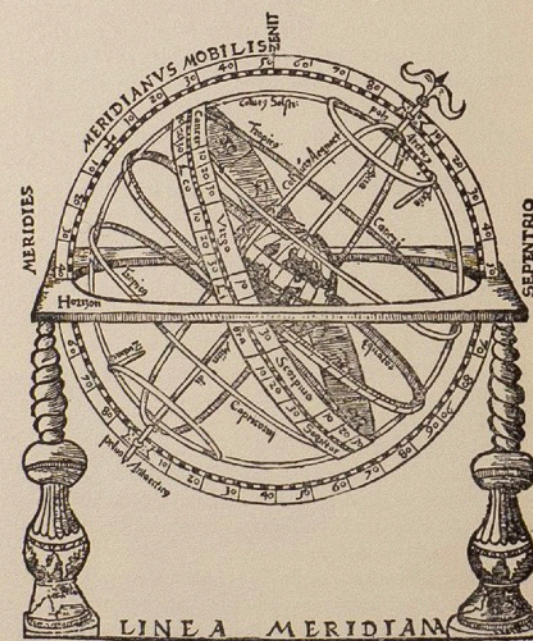
"Neither an established place, nor a form belonging to you alone, nor any special function have We given to you, O Adam, and for this reason, that you may have and possess, according to your desire and judgement, whatever place, whatever form, and whatever functions you shall desire. The nature of other creatures, which has been determined, is confined within the bounds prescribed by Us. You, who are confined by no limits, shall determine for yourself your own nature, in accordance with your own free will, in whose hand I have placed you. I have set you at the centre of the world, so that from there you may more easily survey whatever is in the world. We have made you neither heavenly nor earthly, neither mortal nor immortal, so that, more freely & more honourably the moulder and maker of yourself, you may fashion yourself in whatever form you shall prefer. You shall be able to descend among the lower forms of being, which are brute beasts; you shall be able to be reborn out of the judgement of your own soul into the higher beings, which are divine."

O sublime generosity of God the Father! O highest & most wonderful felicity of man! To him it was granted to have what he chooses, to be what he wills. At the moment when they are born, beasts bring with them from their mother's womb, as Lucilius says, whatever they shall possess. From the beginning or soon afterwards, the highest spiritual beings have been what they are to be for all eternity. When man came into life, the Father en-

dowed him with all kinds of seeds and with the germs of every way of life. Whatever seeds each man cultivates will grow and bear fruit in him. If these seeds are vegetative, he will be like a plant; if they are sensitive, he will become like the beasts; if they are rational, he will become like a heavenly creature; if intellectual, he will be an angel and a son of God. And if, content with the lot of no created being, he withdraws into the centre of his own oneness, his spirit, made one with God in the solitary darkness of the Father, which is above all things, will surpass all things.

Who then will not wonder at this chameleon of ours or who could wonder more greatly at anything else? For it was man who, on the ground of his mutability and of his ability to transform his own nature, was said by Asclepius of Athens to be symbolized by Prometheus in the mysteries.

From *Oratio de dignitate hominis*, 1486



PHILOSOPHIC DUCE, REGREDIMUR

*Reader! lover of books! lover of heaven,
 And of that God from whom all things are given,
 Who in mysterious Sinai's awful cave
 To Man the wondrous art of writing gave:
 Again he speaks in thunder and in fire!
 Thunder of Thought, & flames of fierce desire:
 Even from the depths of Hell his voice I hear
 Within the unfathom'd caverns of my Ear.
 Therefore I print; nor vain my type shall be:
 Heaven, Earth & Hell henceforth shall live in harmony.
 Of the Measure in which
 the following Poem is written.*

*From William Blake's Jerusalem,
 the opening poem to the Public (1804-20).*

When we enter the realm of speech and
 of recorded speech, when we read a book,
 we enter a world of pure symbolism; we
 enter a purely and miraculously human
 world, of which nature knows nothing,
 can know nothing, that world of man's
 divine character which Pascal meant
 when he called him, though but a reed,
 feeble and easily crushed, yet a *thinking*
 reed, which thus transcends the insentient
 forces which surround him.



*From a speech delivered by Ludwig Lewisohn in 1956
 at Brandeis University. The wood engraving is by
 Lawrence Taylor. Page design by Jack Damer, Mary
 Lou Botten and Lawrence Taylor.*

DANS
 FLETS CE
 RE MI
 LES ROIR
 SONT JE
 ME SUIS
 COM Guillaume EN
 NON Apollinaire CLOS
 ET VI
 GES VANT
 AN ET
 LES VRAI
 NE COM
 GI ME
 MA ON
 I

In
 this mirror
 I am enclosed
 living and true as
 one imagines
 angels not as
 reflections
 are

CLAUDE-NICOLAS LEDOUX (1736-1806)

The architect entwines the audience in the seduction of the marvelous.

The circle and the square are the alphabet letters which authors employ in the texture of their best work.

The form of the cube is a symbol of the never-changing; we can place Gods and Heroes on the cube. The Greeks called the square man a man who never detoured from virtue and duty.



From the very beginning of his career Gill was determined to be honest with himself, and it is that determination which gives to his book the sincerity & significance of a *Pilgrim's Progress*. At the end he sums up in one paragraph what had been the aim of his life. Lettering, type-designing, engraving, stone-carving, drawing — these activities which had brought him fame were so many by-products of his real activity, which was “to make a cell of good living in the chaos of our world”.

from *Eric Gill* in Herbert Read's *A Coat of Many Colours*

EG



Paolo Uccello (1397-1475) *Perspective drawing of a Chalice*, Uffizi

pinar nθ and

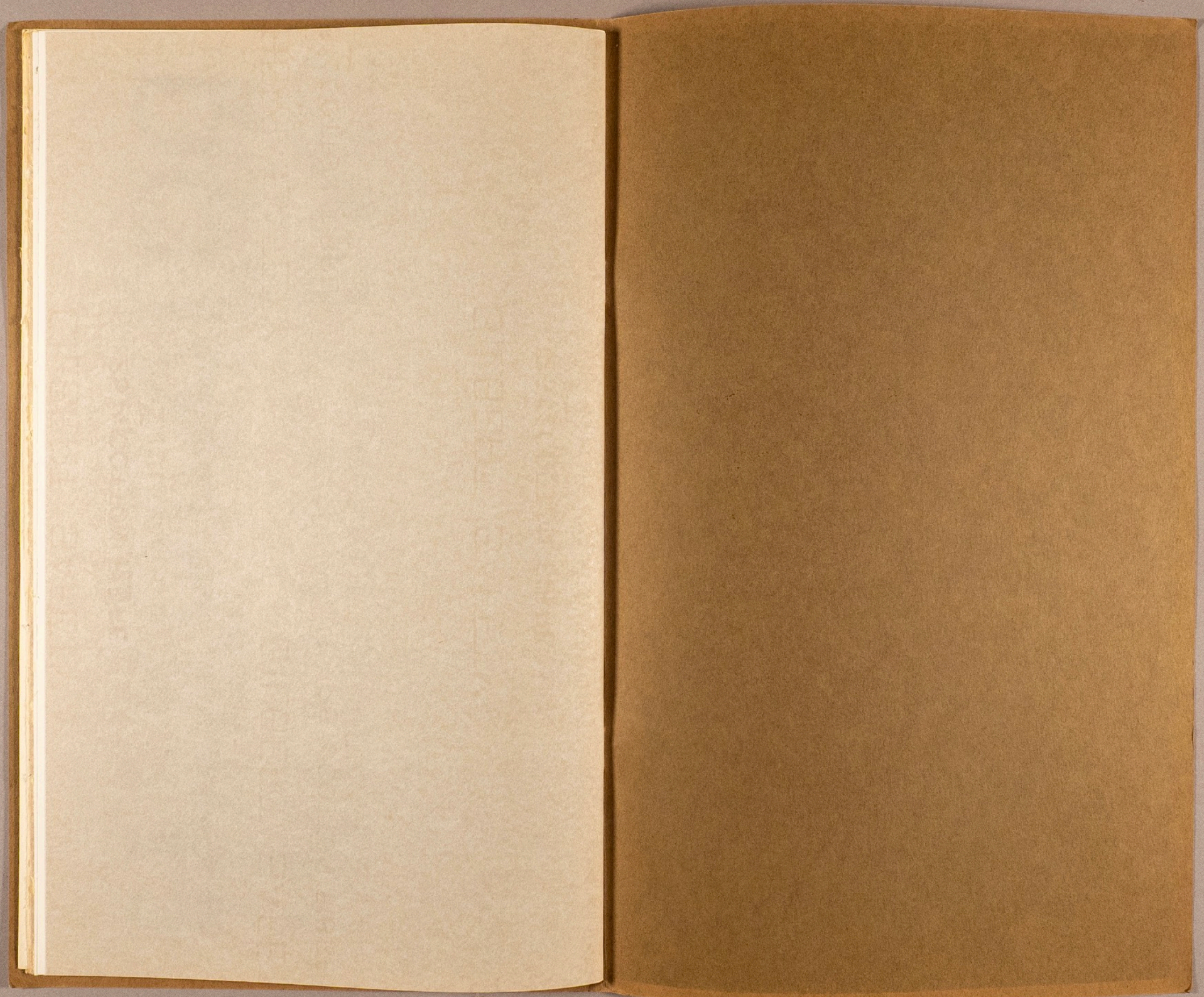
*The letter forms reproduced
on the cover and these two pages
show some of the developments
in writing which are the basis of our
present-day type faces.*

*On the cover, from top to bottom,
are represented: the Carolingian
Miniscule (8th Century),
the Square Capital (3rd-4th
Century), the Half-uncial
(5th-6th Century), and the Uncial
(3rd-5th Century).*

*On these pages are represented
the Roman Semi-cursive
(7th Century) and the Square
Capital (3rd-4th Century).*

*The linoleum cuts of these
specimens were done by
Maggie Lee, Mary Lou Botten,
Lawrence Taylor, Frank Mahood
and Esther Malabel,*

PROSPICIENS
ETPROCVLOC



ma sabbatorum
discipuli congreg
PROSPICI
ET PROCV
meur iñl. equi
meur chvīt cīcl
dā sunt. s
nt. q uo id

Word Spacing 1963

The configuration of typographic word spacing

The idea of this short manual on word spacing is to give the students of typography certain logical rules by which he can understand the proper groupings of printing types — the space relationship between words, letters, and characters. We can say that our concern in these rules is to convey the author's message as effortlessly as possible.

Out of these basic rules, comes the grand plan in the typographic design itself. These many spatial pauses, transmit a true configuration and rhythm to the proper readability of print.

Jack Werner Stauffacher
Director of the New Laboratory Press

12 point Janson-Antiqua with 2 point leading. 4em spacing used as norm. The beginning or ending of the letters v w y have a diagonal direction that extends the space; a comma separates in like fashion; reduce to 5em space.

No spacing used. Certain groups of letters have closed or open space.

3em space. The confluence of the words on the horizontal line is broken into separate word groups. Poor spacing.

Note: Black-rules indicate the variation between 4em and 3em space.

4em space. Unjustified right margin. Spacing between words can always be uniform.

At this meridian of thought, the rebel thus rejects divinity in order to share in the struggles and destiny of all men. We shall choose Ithaca, the faithful land, frugal and audacious thought, lucid action, and the generosity of the man who understands.

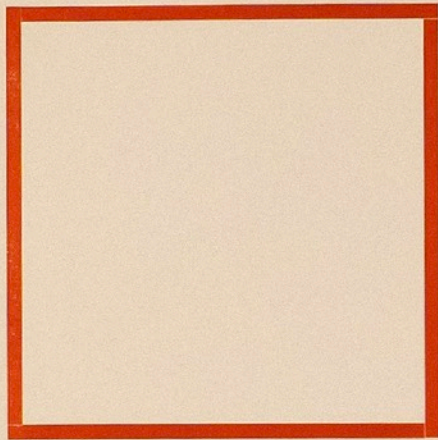
Atthismeridianofthought,therebelthusrejectsdivinityinordertoshareinthestrugglesanddestinyofmen.Weshall

At this meridian of thought, the rebel thus rejects divinity in order to share in the struggles and destiny of all men. We shall choose Ithaca, the faithful land, frugal and audacious thought, lucid action, and the generosity of the man

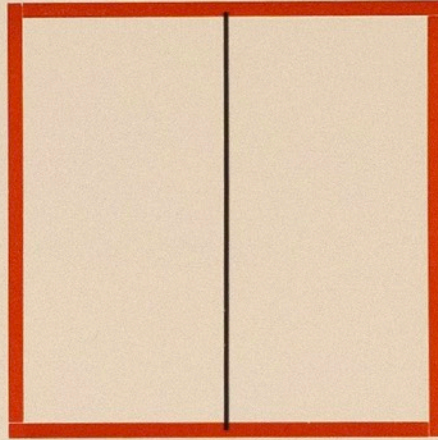
Atthismeridianofthought,therebelthusrejectsdivinityinordertoshareinthestrugglesanddestinyofallmen.

At this meridian of thought, the rebel thus rejects divinity in order to share in the struggles and destiny of all men. We shall choose Ithaca, the faithful land, frugal and audacious thought, lucid action, and the generosity of the man who un-

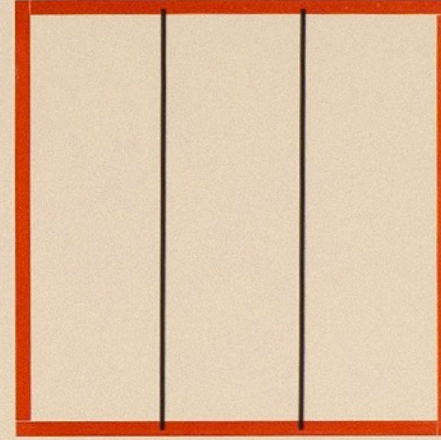
The Quad



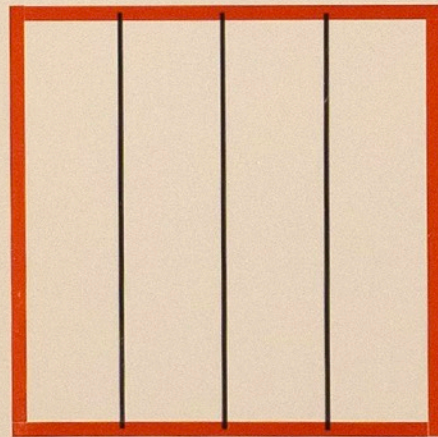
em quad



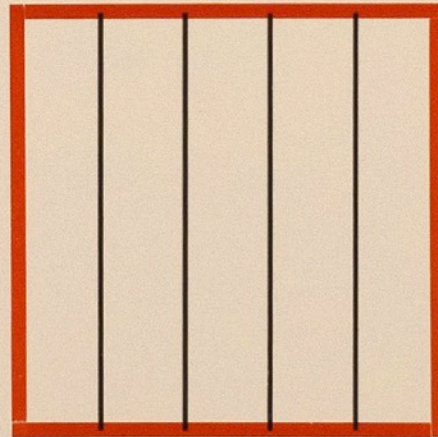
en quad; nut



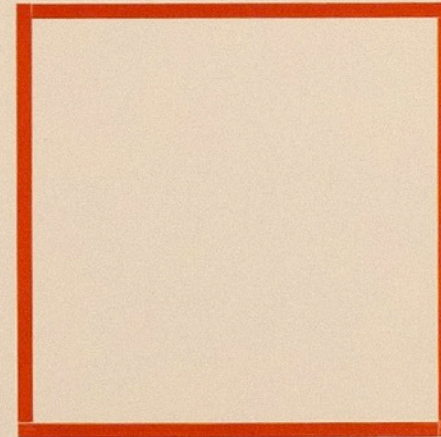
3em thick space



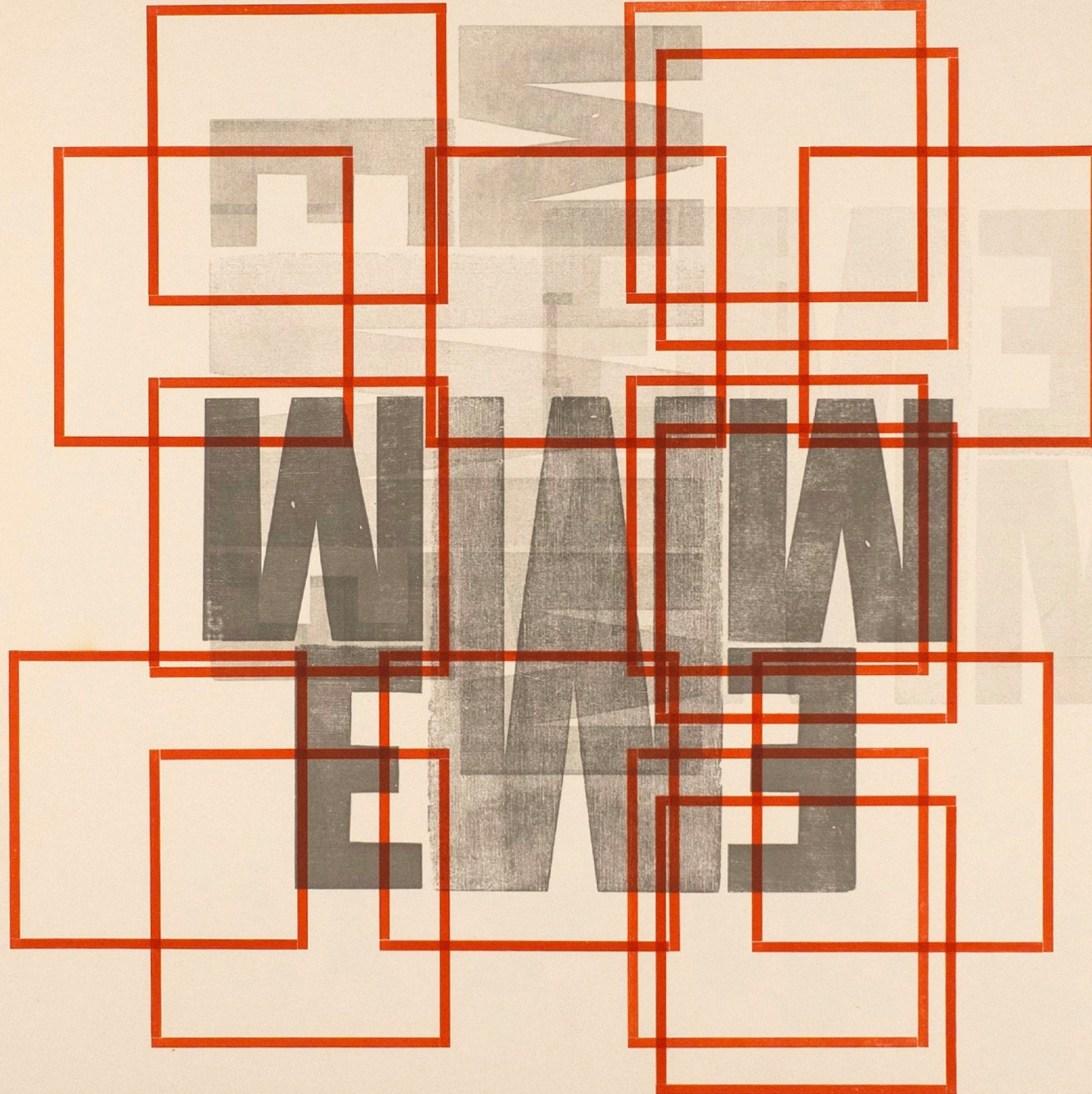
4em middle space

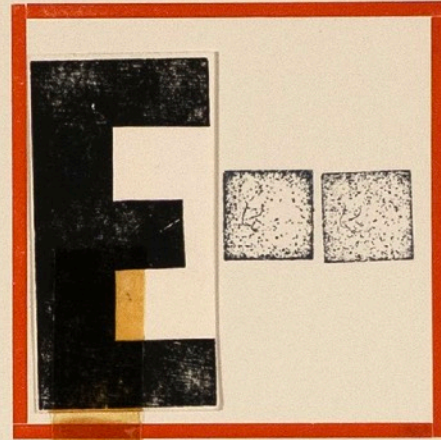
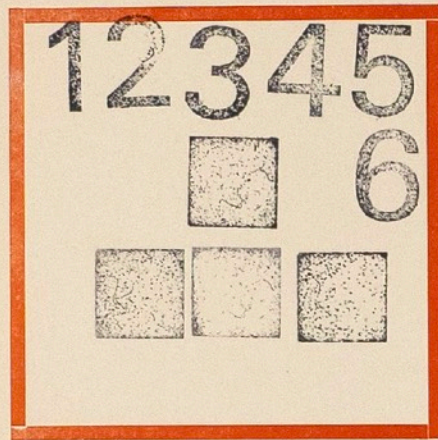


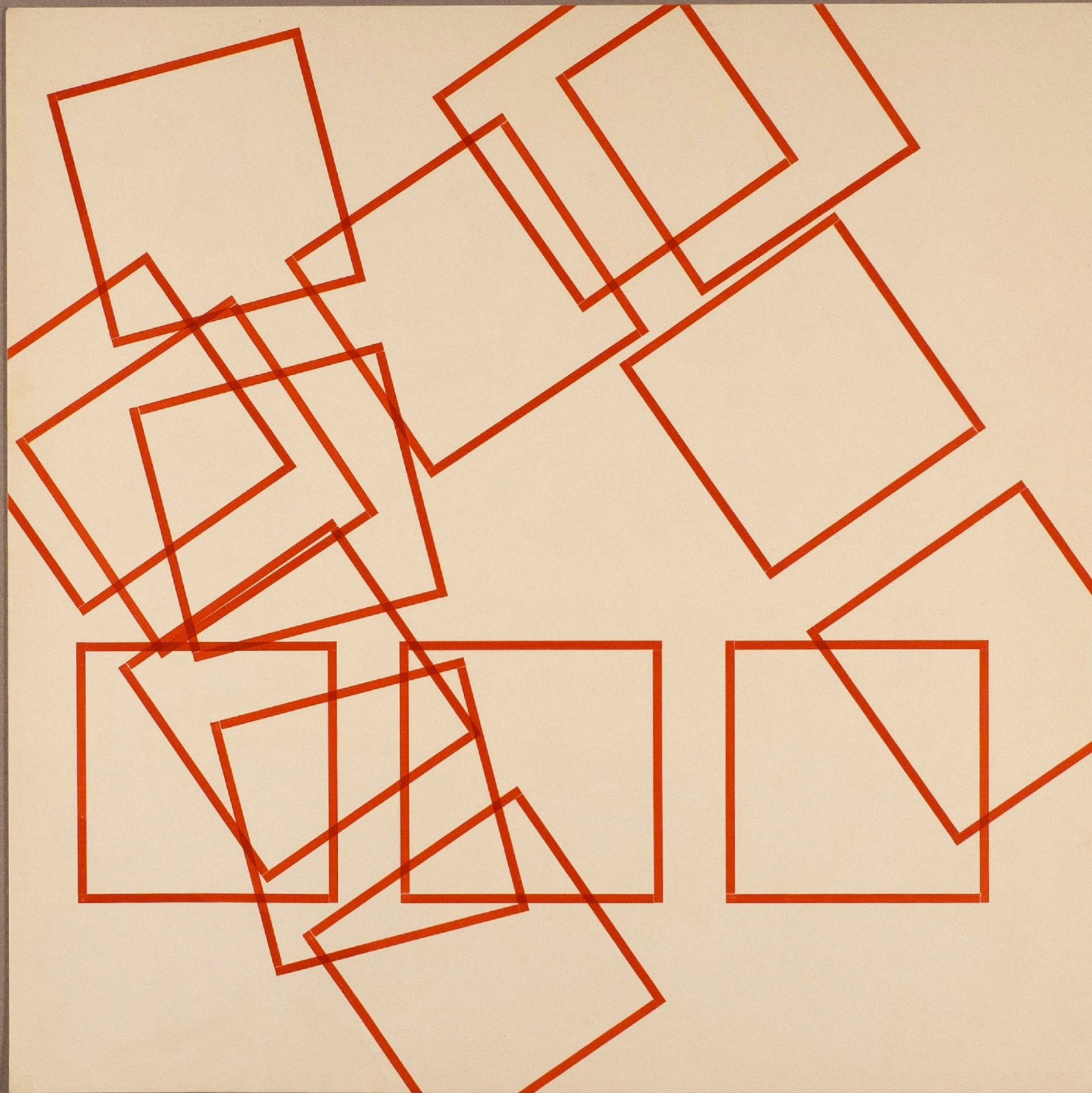
5em thin space



The configuration of typographic word spacing







Hunt Roman: The Birth of a Type

1965

HUNT ROMAN: The Birth of a Type

Commentary and Notes by Hermann Zapf and Jack Werner Stauffacher

Foreword by George H. M. Lawrence

The Pittsburgh Bibliophiles Pittsburgh Pennsylvania 1965

design, who works as an artist with his press, types, inks, and papers, as does a painter with his canvass, brushes, and pigments, and who, with aesthetic sensitivity, devotes patient care on those details that pass unnoticed in a work of perfection but, when denied, stand out glaringly in lesser works. When placing him among the masters of craftsmanship and fine printing, one is reminded of Porter Garnett's statement that «craftsmanship is the patient, discriminating, and knowing application of instinctive taste.»

And third, there is Hermann Zapf; a man held by many to be without peer among contemporary type designers and typographers; a man who envisions and creates poetry in a page of type, whose spirit chafes when fettered by mundane restrictions, and who so many times has demonstrated that rare capacity to create in letters and combinations of letters the perfect accompaniment to the text they present.

It is remarkably fortunate that there should be a meeting, a convergence, of the ideals of these three persons — each a titan in a different way.

Through Mrs. Hunt's appreciation for beauty and her insistence on quality,

augmented in no inconsiderable degree by the encouragement and support of her devoted husband, it was only natural that in her home city of Pittsburgh she should meet Jack Stauffacher after his arrival here, and should sense immediately that here was a man capable of carrying on the Porter Garnett tradition. Through her I — a tyro in these areas — was early introduced to him, and in a quiet way was quickly given to understand by her to whom I should go for guidance in matters typographical. The admixture of Hermann Zapf was an inevitable consequence, for just prior to this he had endeared himself to Mrs. Hunt who had met him a year earlier, when he was a visiting professor at Carnegie Tech.

Hermann Zapf and Jack Stauffacher have recounted, in the pages that follow, the story of the conception of Hunt Roman. With catalytic activity from Jack Stauffacher, the embryonic idea took form on the drafting table in Frankfurt, and one day the «smoke proofs» arrived. Meanwhile, with encouragement from Alfred Hunt, the eldest son of the Hunt family, it was demonstrated to his father that underwriting the design of a new typeface to accompany

LITTERA SCRIPTA MANET VOLAT
IRREVOCABILE VERBUM



Writing abides, the spoken word takes wing and cannot be recalled.

18 point Hunt Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÆŒÇ&Th

ſ abcdefghijklmnopqrstuvwxyz

\$1234567890 çæœ.,;!?-«» fiflff âóèñüï

Letter-forms give the metaphor wings.

24 point Hunt Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Æ Ç È & Th

ſ abcdefghijklmnopqrstuvwxyz

\$ 1 2 3 4 5 6 7 8 9 0 ç æ œ . , ; ! ? - « »

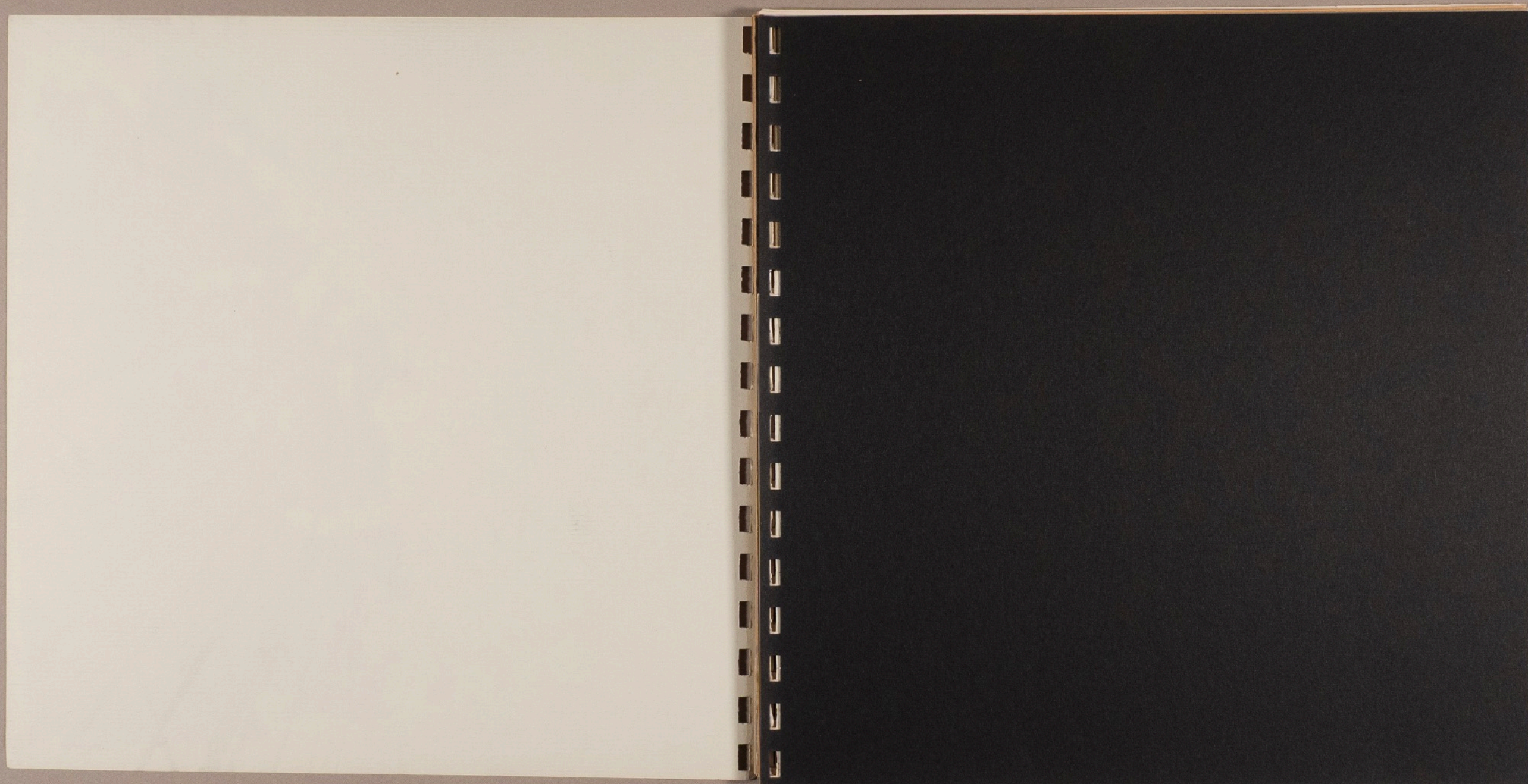
fi fl ff â ó è ñ ü ï

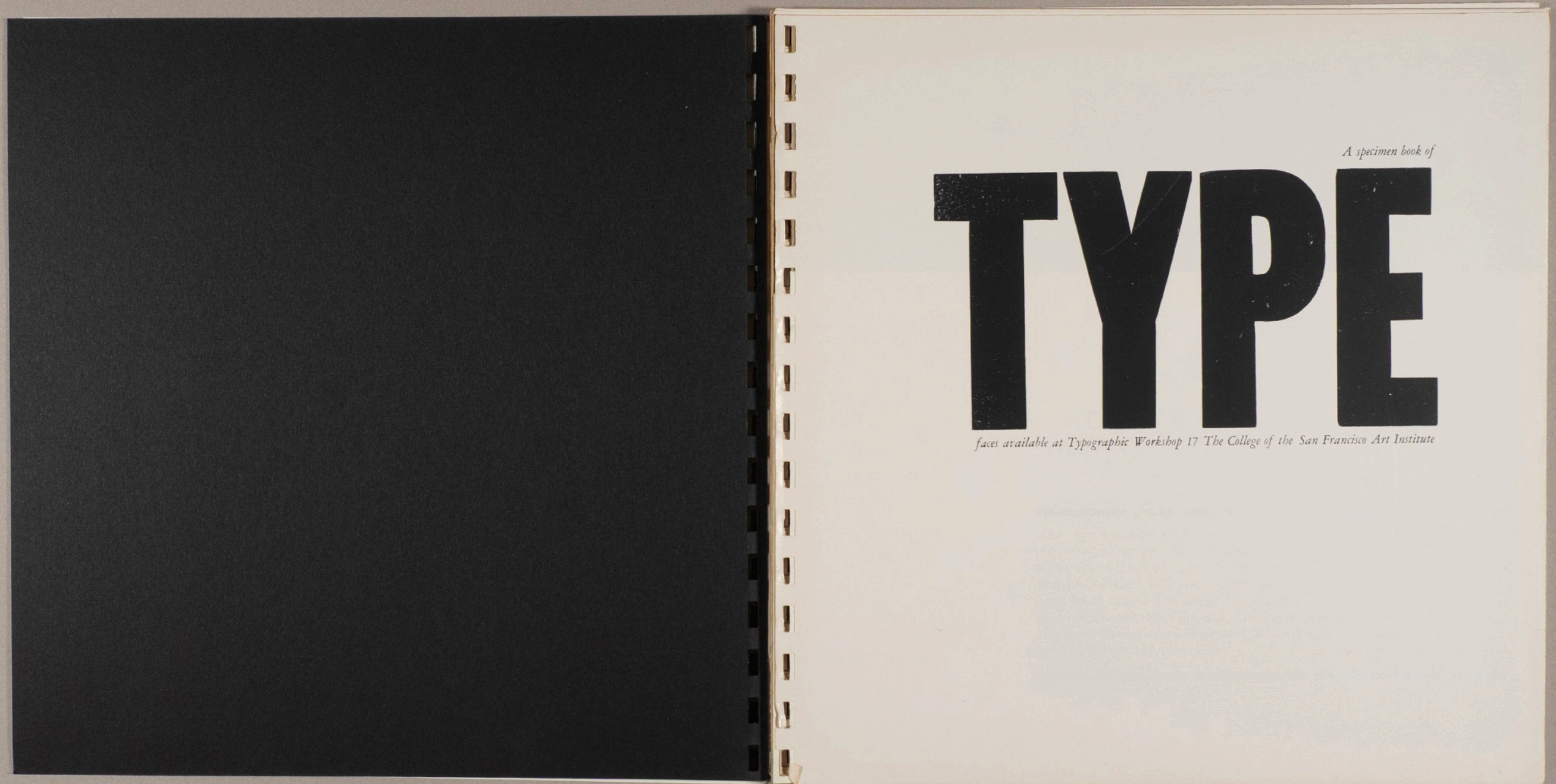
1964–1968

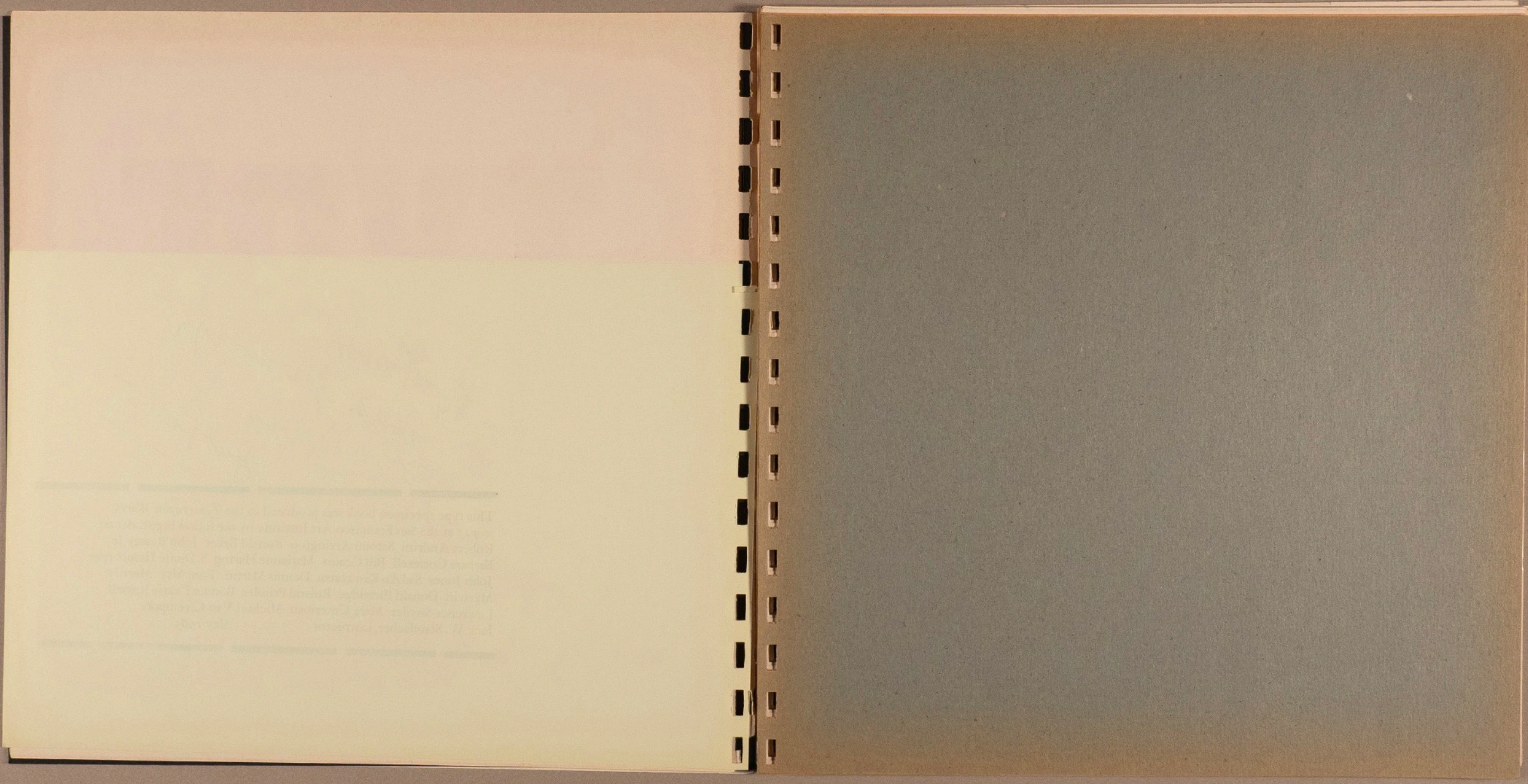
SAN FRANCISCO
ART INSTITUTE

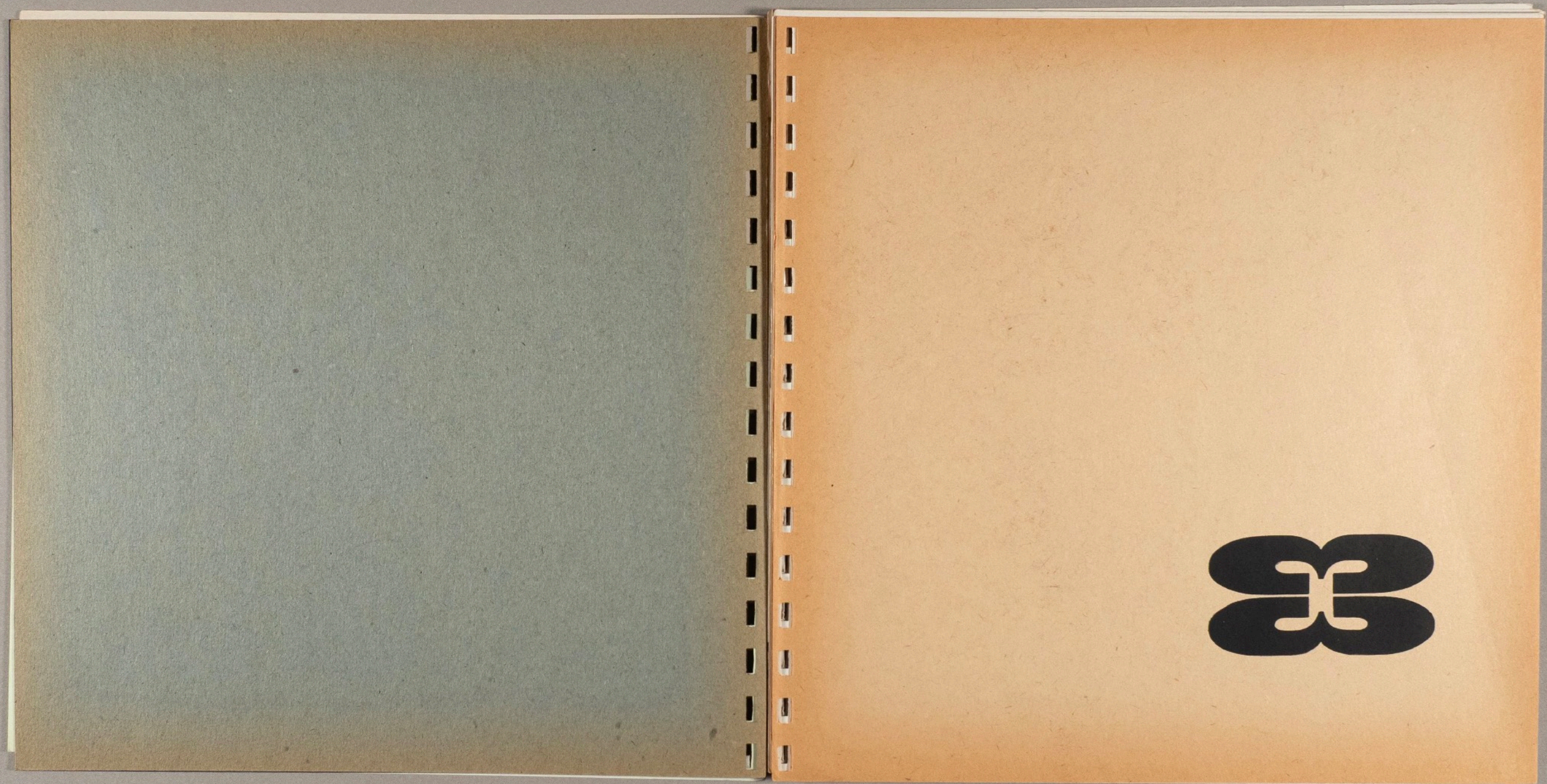
*A Specimen Book
of Type Faces*
Typographic
Workshop 17
1965











10pt. Bodoni Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 flfflffl ?!\$&...:~

12pt Bodoni Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 flfflffl ~:~?!&\$

24 Bodoni italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz -.?'\$):“; fi
13467890

6 point GARAMOND
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890
 .,:!?"\$%&'()*+,-./:;@<=>[_`{|}~

8 pt. Garamond
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 flflflflflstct
 1234567890
 \$?!,.;: ☆
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

8pt. Garamond Roman
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890-.,;:'!&\$%&ffiffiffi

10 PT. GARAMOND SMALL CAPS
ABCDEFGHIJKLMN O PQRSTU VWXYZ&'1234567890.

12 pt. Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz & čšţffflffll
1234567890.,'~!()- \$€£ ¤\$%&'*+,-./:;@[]

12 pt. *Garamond Italic*
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890 — \$?!-;,:'
 fififfiffiffill&fististispasus

18pt Perpetua
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fi ffffflæœQu
1234567890 [-!?,“(”)”,;:&\$:]

13pt Bodoni
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?~:~&\$ffflm()

the top of the
mountain, the
clouds are
very thick and
the view is
very poor.

the top of the
mountain, the
clouds are
very thick and
the view is
very poor.



18 pt Bulmer
ABCDEFGHIJKLMNQRS
TUVWXYZ abcdefghijklmnop
qrstuvwxyz 1234567890 \$%&'&

30 pt. Bulmer
ABCDEFGHIJKLMNQRST
UVWXYZ abcdefghijklmnopqrst
uvwxyz& flffi 1234567890 .,:;:-\$

18 pt. ~ outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

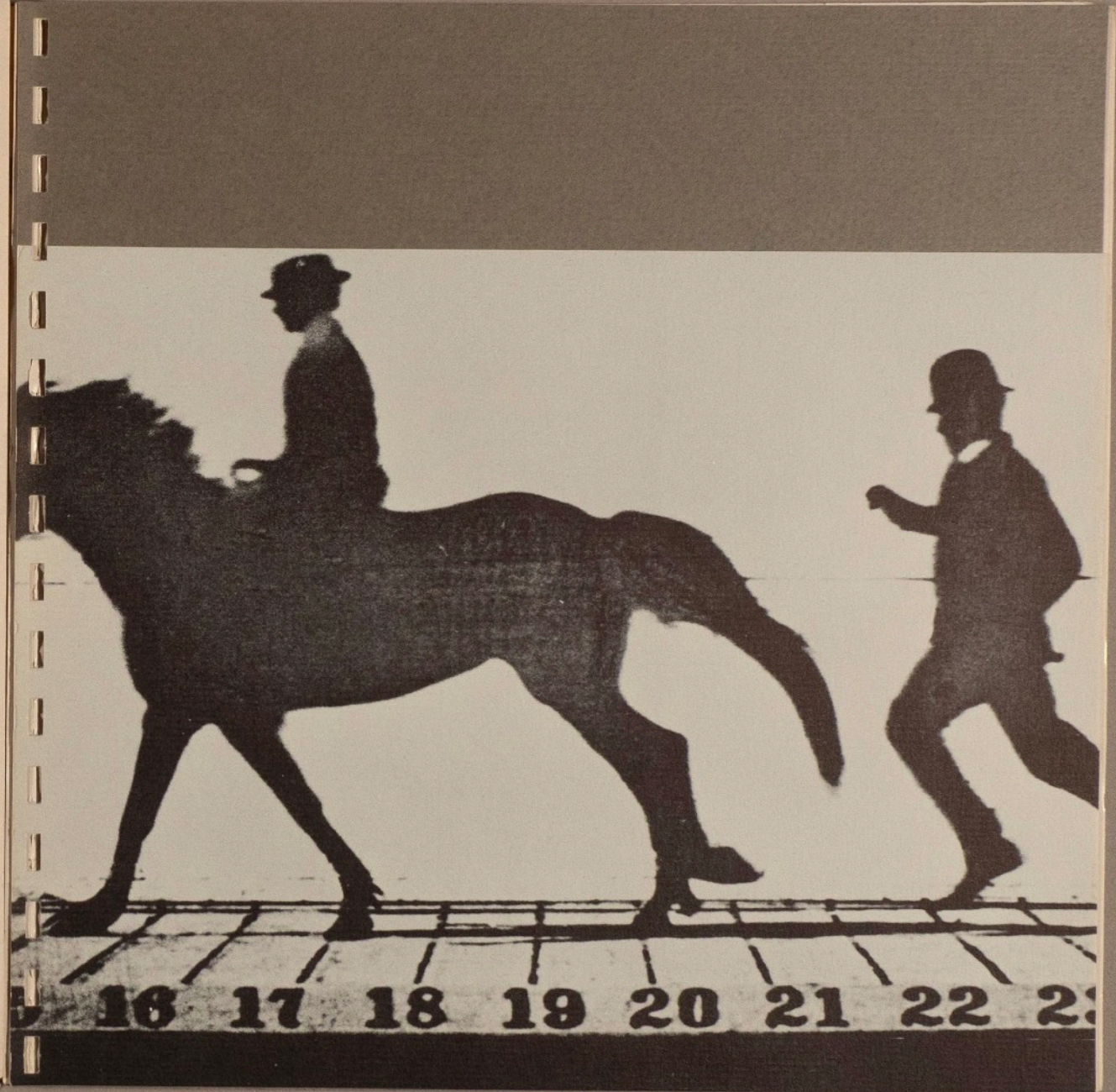
mnff'!;? 1234567890

24 PT UGHLY

ABCDEFGHIJLMN

OPQRSTUVWXYZ

1234567890 \$(?!:-;,.)'



**SAN-
SERIF
TYPE**

6 point LINING GOTHIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ;,:!?'\$&

8 pt Lining Gothic No. 545
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
& - ' ? ! , ; \$

12 PT. LINING GOTHIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ 1234567890 \$& *
abcdefghijklmnopqrstuvwxyz ? . - ;

18pt. Lining Gothic No. 545
ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ! ? - . : ; ' , \$ &

8pt. UNIVERS 45
ABCDEFGHIJKLMNORSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
\$%& '()*+,-.:;?@

36 PT. EMPIRE

ABCDEFGHIJKLMNORSTUVWXYZ

1234567890 - '()*@

14 pt. Lining Gothic No. 545
ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ abcdefghijklmnopqrstuvwxyz &\$
1234567890 ?',;:-

10 pt. Lining Gothic
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ':-;,
123456789

16 pt. Futura Demi-Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ffi fl , ' ! . - : ;) \$

30 pt. Lining Gothic 545

ABCDEFGHIJKLMNO
PQRSTUVWXYZ abcde
fghijklmnopqrstuvwxyz
1234567890;,:-!\$&.,”

36 pt. Lining Gothic No. 545

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
Z abcdefghijklmnopq
rstuvwxyz !? \$& .,:-!\$&.,”
1234567890

48 pt Gothic Condensed
ABCDEFGHIJKLMN O P Q R T U
V W X Z a b c d e f g h i k l m n o q r s t
u v w x y z 1 2 3 4 5 6 7 8 9 0 ? \$



20PT CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$,!'&

24 PT CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

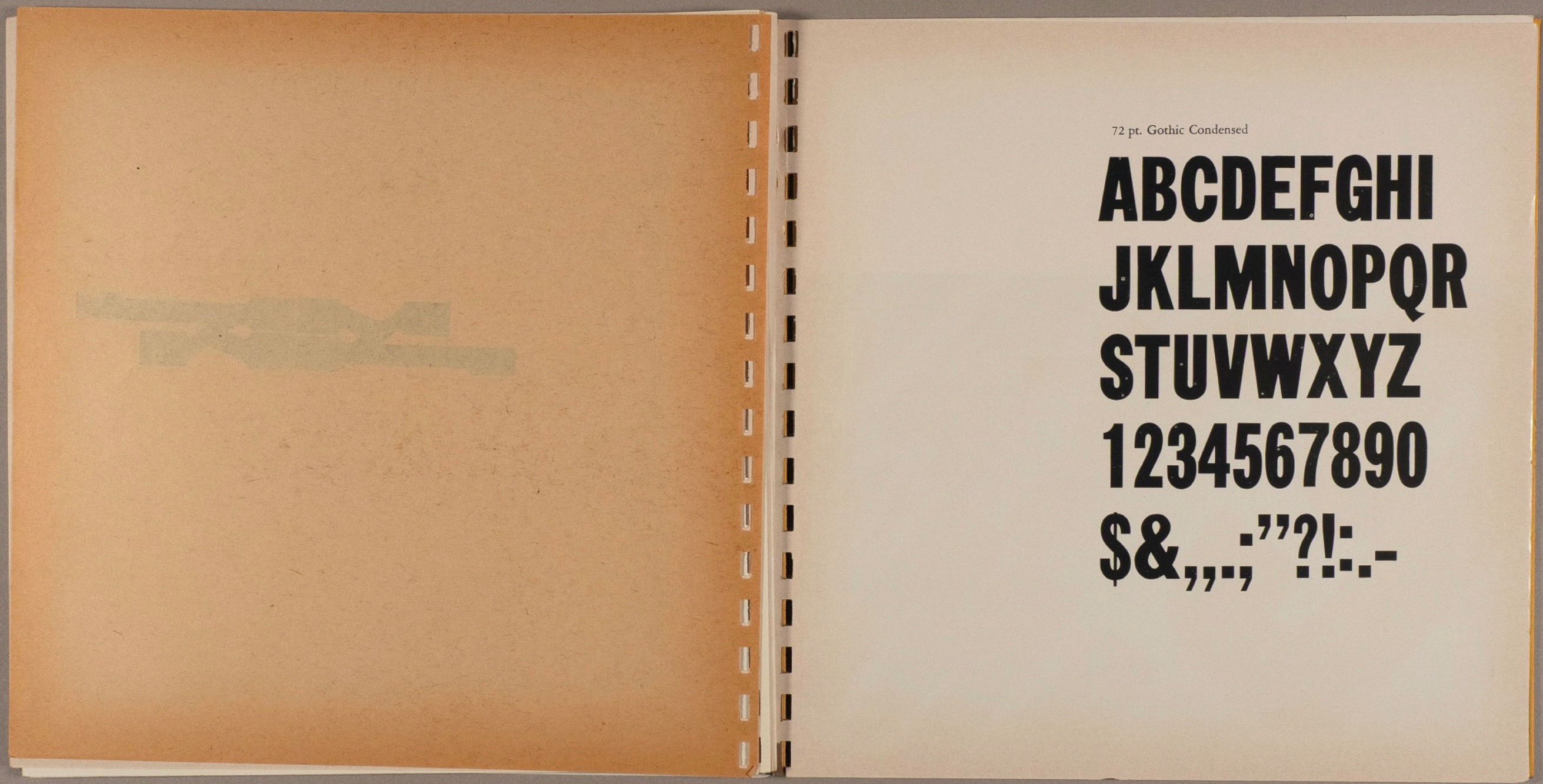
1234567890&\$?:'!

40 PT. CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890?;!\$.'





72 pt. Gothic Condensed

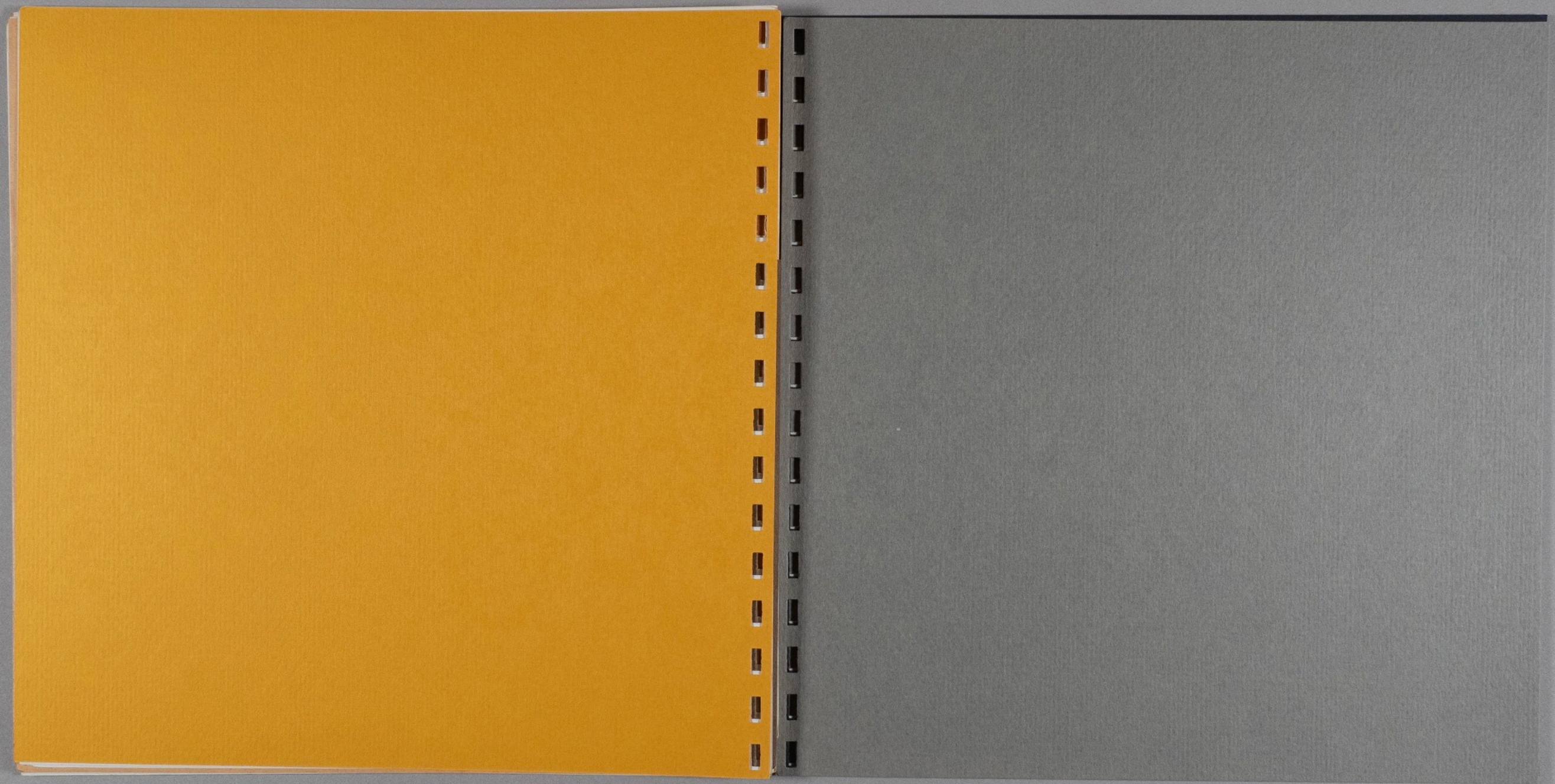
A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0
\$ & , , . - ' " ? ! . -

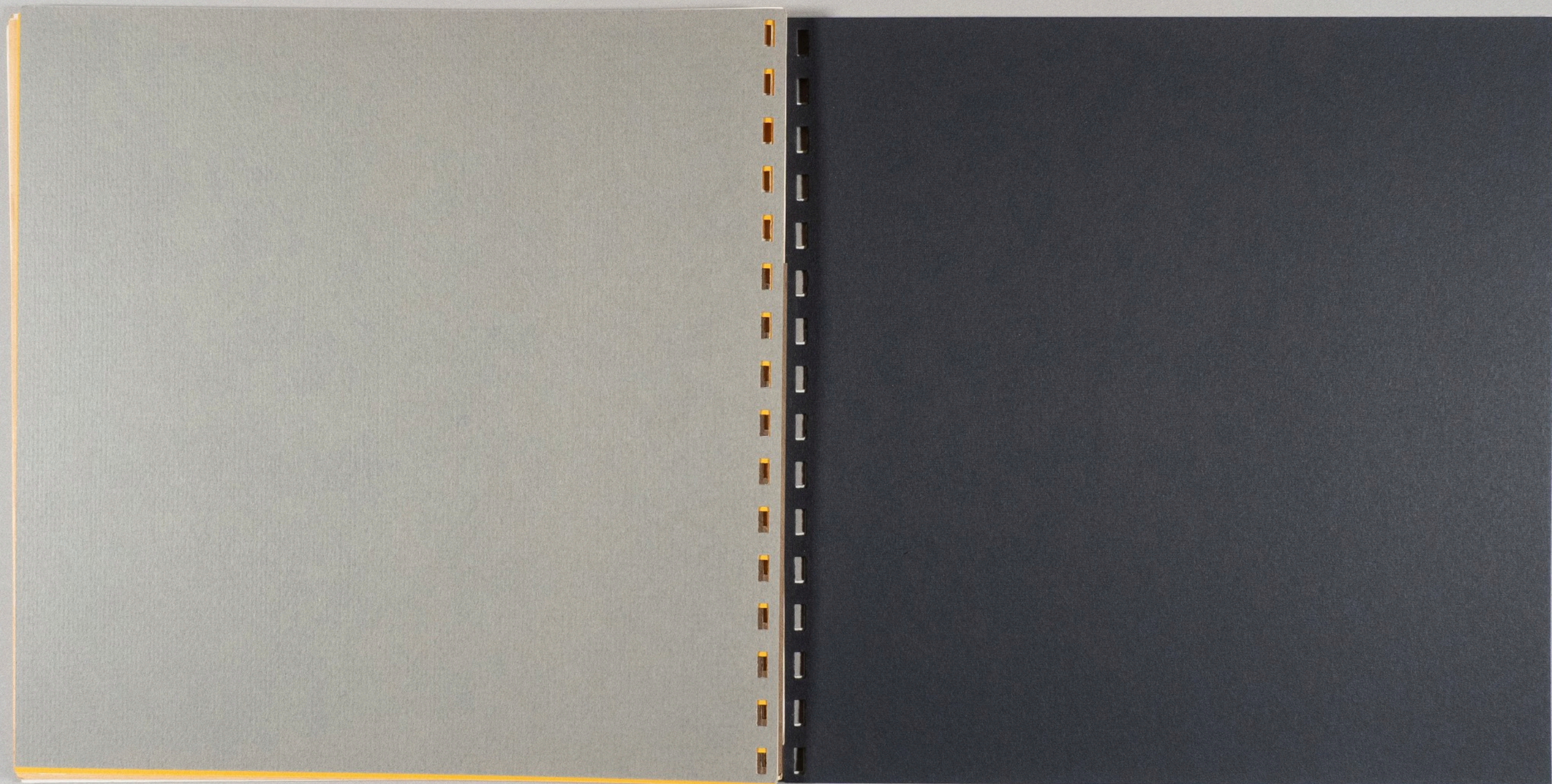


12 PT. BANK GOTHIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ 1234567890 .,:!?'\$

18 PT. BANK GOTHIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ .,:!?'\$
1234567890











Six Printmakers
Typographic
Workshop 17
1967

Six printmakers

- 1 Anthony Scott
- 2 Erminia Rose
- 3 Margaret Denman
- 4 Richard Pelletreau
- 5 Robert Dziedzic
- 6 Madeleine Thomson

This volume presents work by six student printmakers. Each piece is the result of a careful consideration of the print and its relation to typography as well as to expression and literary content.

The book was conceived and supervised by Jack Stauffacher at the Typographic Workshop of the San Francisco Art Institute. The text of each quotation was handset by the printmaker and printed at The Greenwood Press, San Francisco.

ALPHA

a *l* *P* *A*

a *b*

I think of a letter and then mark around the thought. That is hardly real designing. It may be easy to think of one letter, but to think also of its twenty-five relations which with it form the alphabet and so to mark around them that they will combine in complete harmony and rhythm with each other & with all — that is the difficult thing, the successful doing of which constitutes design. What is the inspiration for a new face? That also is difficult to answer. In the first place, it is hardly possible to create an absolutely new type or one that will not be reminiscent of the past. FREDRIC W. GOUDY



The Voice

My cradle had its back to the book-case, a gloomy Babel in which novels, works of science, medieval tales, everything including Latin ash and Greek dust, was jumbled together. I was no taller than a folio. Two voices used to talk to me. The first, sly and firm, said: «The earth is a cake full of sweetness. I can give you (and then endless pleasure would be yours) an appetite equally big.» And the second said: «Come, O come and travel in dreams, beyond the possible, beyond the known!» And the voice sang like the wind on the seashores, a keening phantom from who knows where, caressing yet frightening the ear.

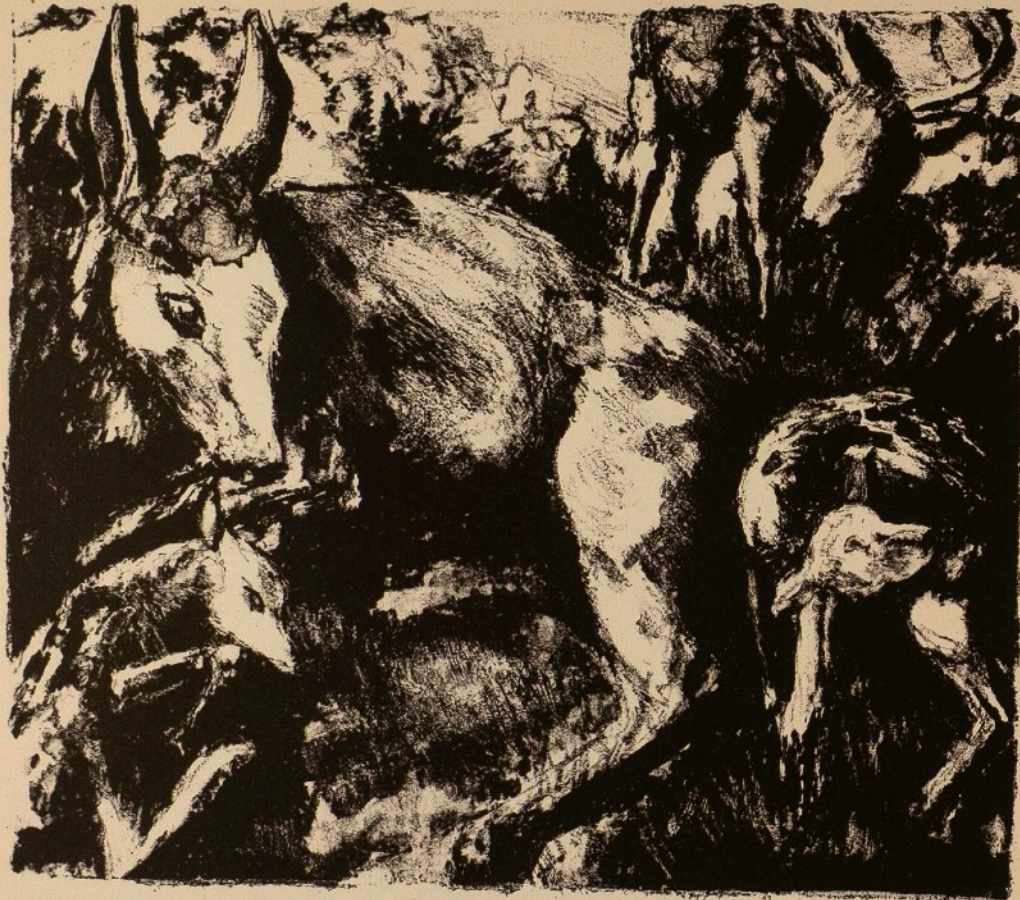
I answered you: «Yes, gentle voice.» From then dates what, alas, may be called my wound & my calamity. For behind the scenes of immense existence, in the pit's deepest dark, I distinctly see strange worlds, &, the entranced victim of my own insight, I am attended by snakes which snap at my shoes. And it is since then that, like the prophets, I so tenderly love the desert & the sea; that I laugh when others are grieving, & weep when they make merry; that I find a smooth flavour in the tarest wine; that I often take facts for lies; and that, with my eyes upon the sky, I tumble into holes. But the Voice consoles me, saying: «Keep your dreams! — the wise have not such beautiful ones as madmen have!» Charles Baudelaire



Cassandra And Hector's woe.
 What is it? He is gone, and all men know
 His glory, and how true a heart he bore.
 It is the gift the Greek hath brought! Of yore
 Men saw him not, nor knew him. Yea, and even
 Paris hath loved withal a child of heaven:
 Else had his love but been as others are.

Would ye be wise, ye Cities, fly from war!
 Yet if war come, there is a crown in death
 For her that striveth well and perisheth
 Unstained: to die in evil were the stain!
 Therefore, O Mother, pity not thy slain,
 Nor Troy, nor me, the bride. Thy direst foe
 And mine by this my wooing is brought low.

Euripides *The Trojan Women*



I think I could turn and live with animals, they are so placid and
self-contain'd,
I stand and look at them long and long.

They do not sweat and whine about their condition,
They do not lie awake in the dark and weep for their sins,
They do not make me sick discussing their duty to God,
Not one is dissatisfied, not one is demented with the mania of
owning things,
Not one kneels to another, nor to his kind that lived thousands of
years ago,
Not one is respectable or unhappy over the whole earth.

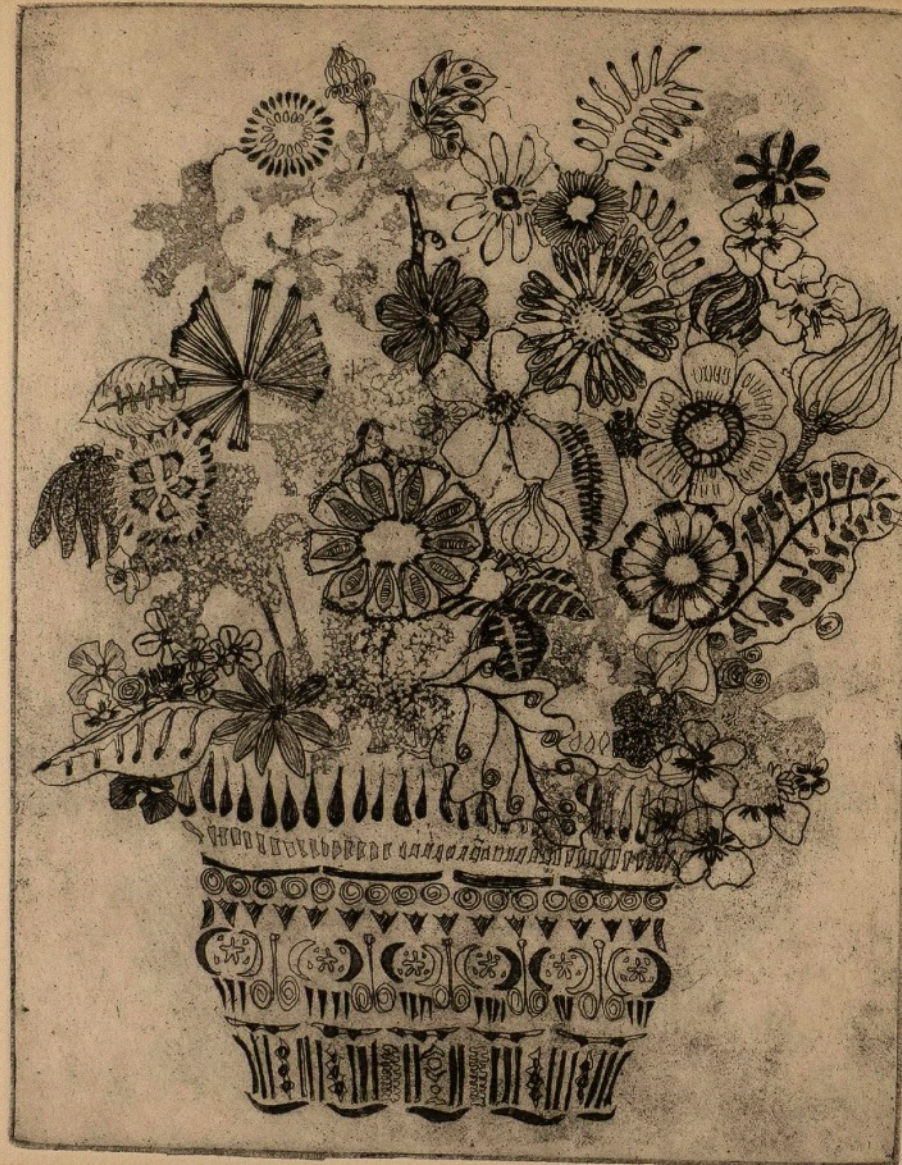
Walt Whitman

Song of Myself



*I have tramped all the roads of logic. On their
horizontal plane I have wandered all too often.
I crawl, and I would rather take wings;
to lose my shadow, to lose the filth of my body,
to throw off the weight of the past!*

Thésée André Gide



To see the World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour.

William Blake

1966

UC BERKELEY

Positive & Negative Spaces

University of California, Berkeley

College of Environmental Design

1966

Positive & Negative Spaces &
Figure Ground Relationship
with Wooden Letters.

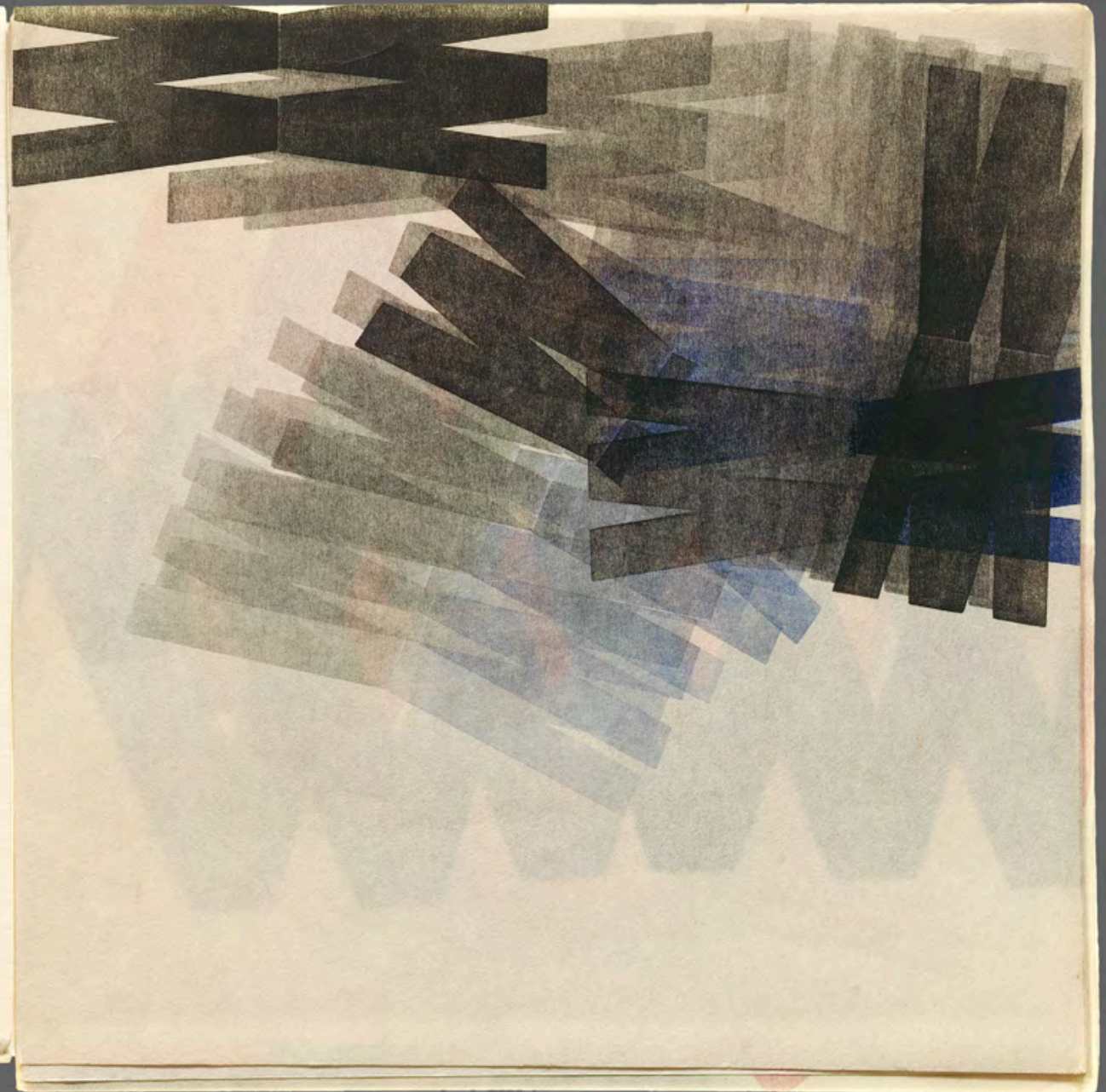
Design 10A Fall 1966 Stauffacher

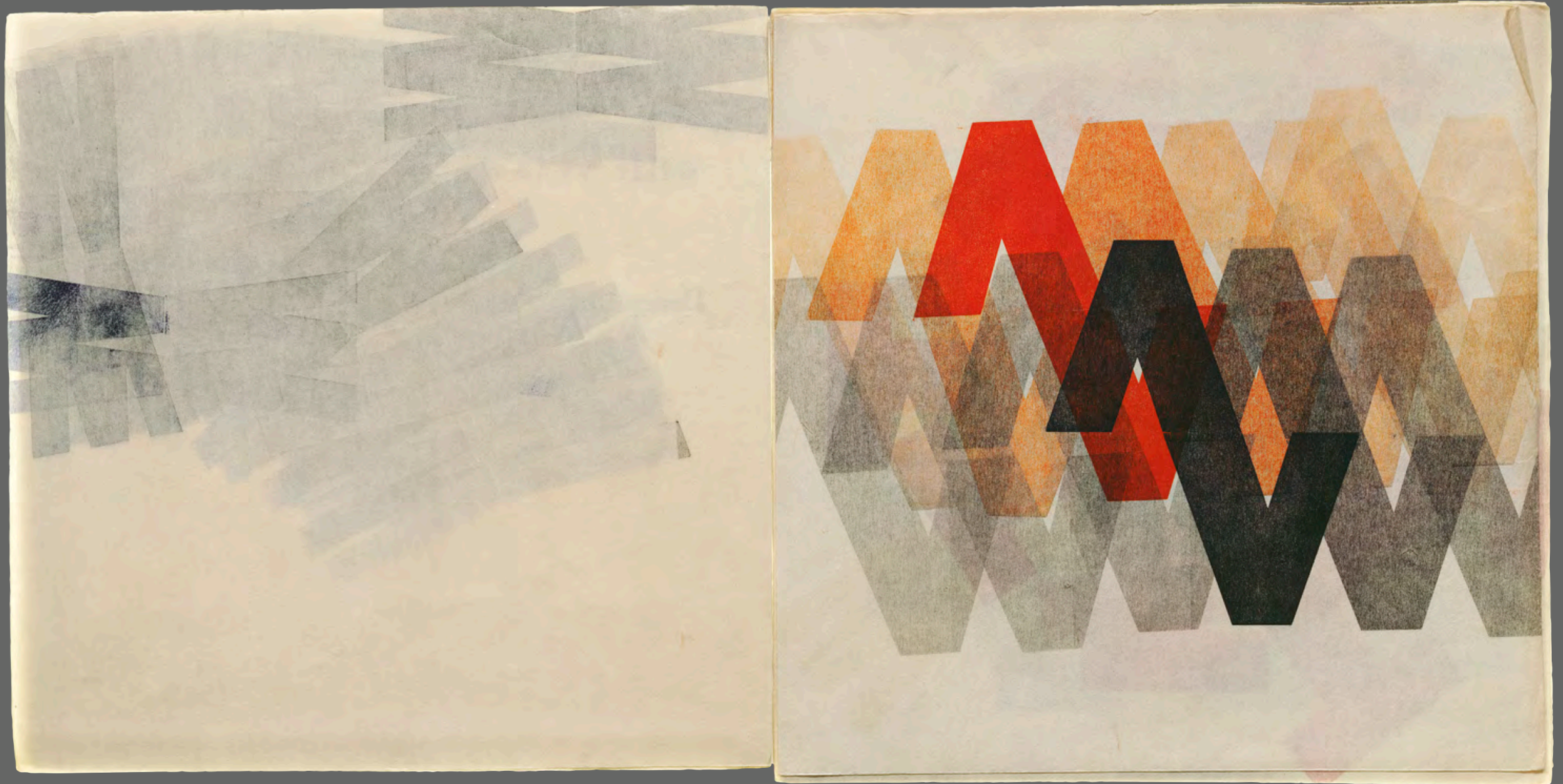
Jack Stauffacher, Instructor. *Positive & Negative Spaces & Figure Ground Relationship with Wooden Letters*. [Berkeley: University of California, College of Environmental Design], Student Project, 1966.

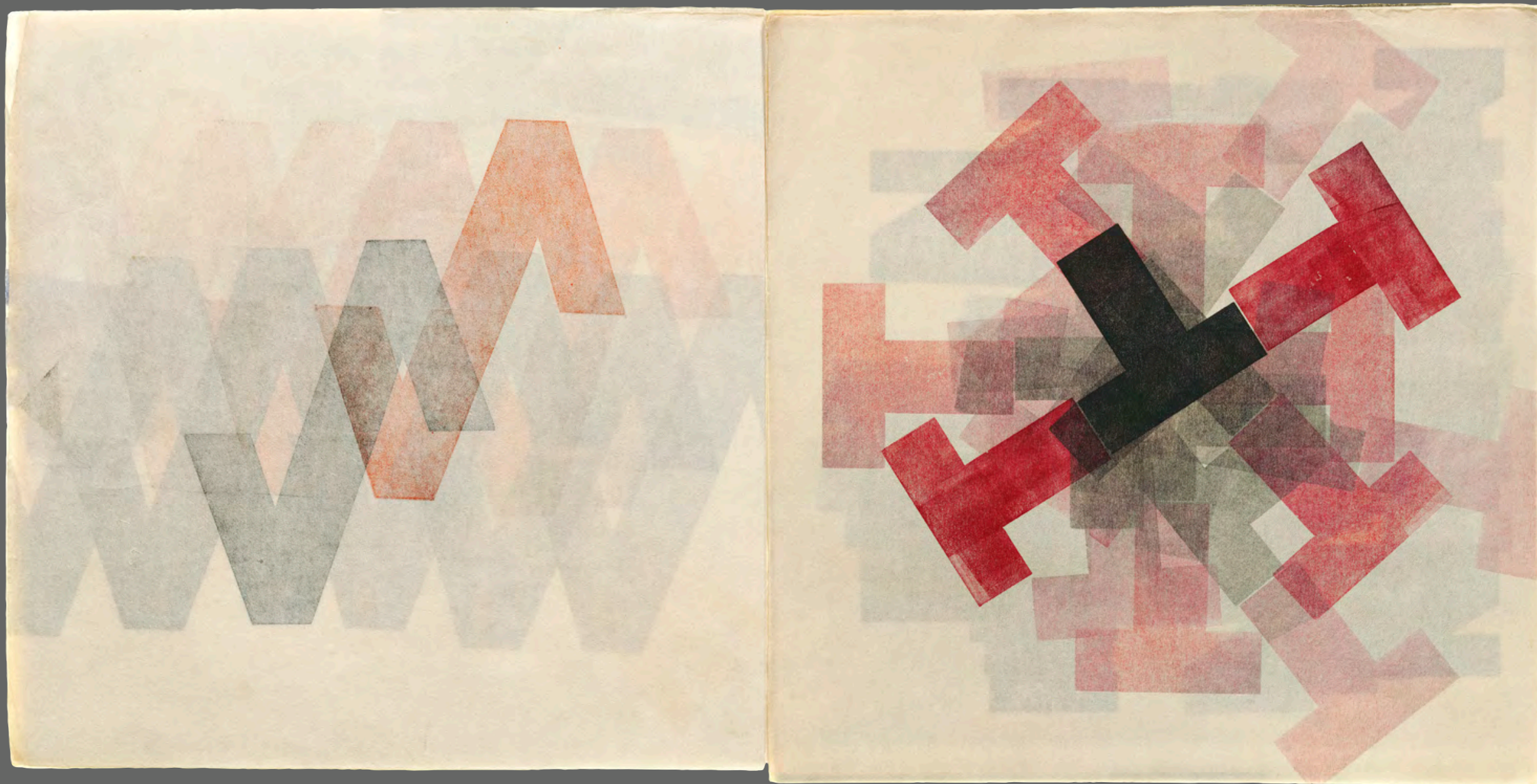
© 2010 Jack Werner Stauffacher & 42-line

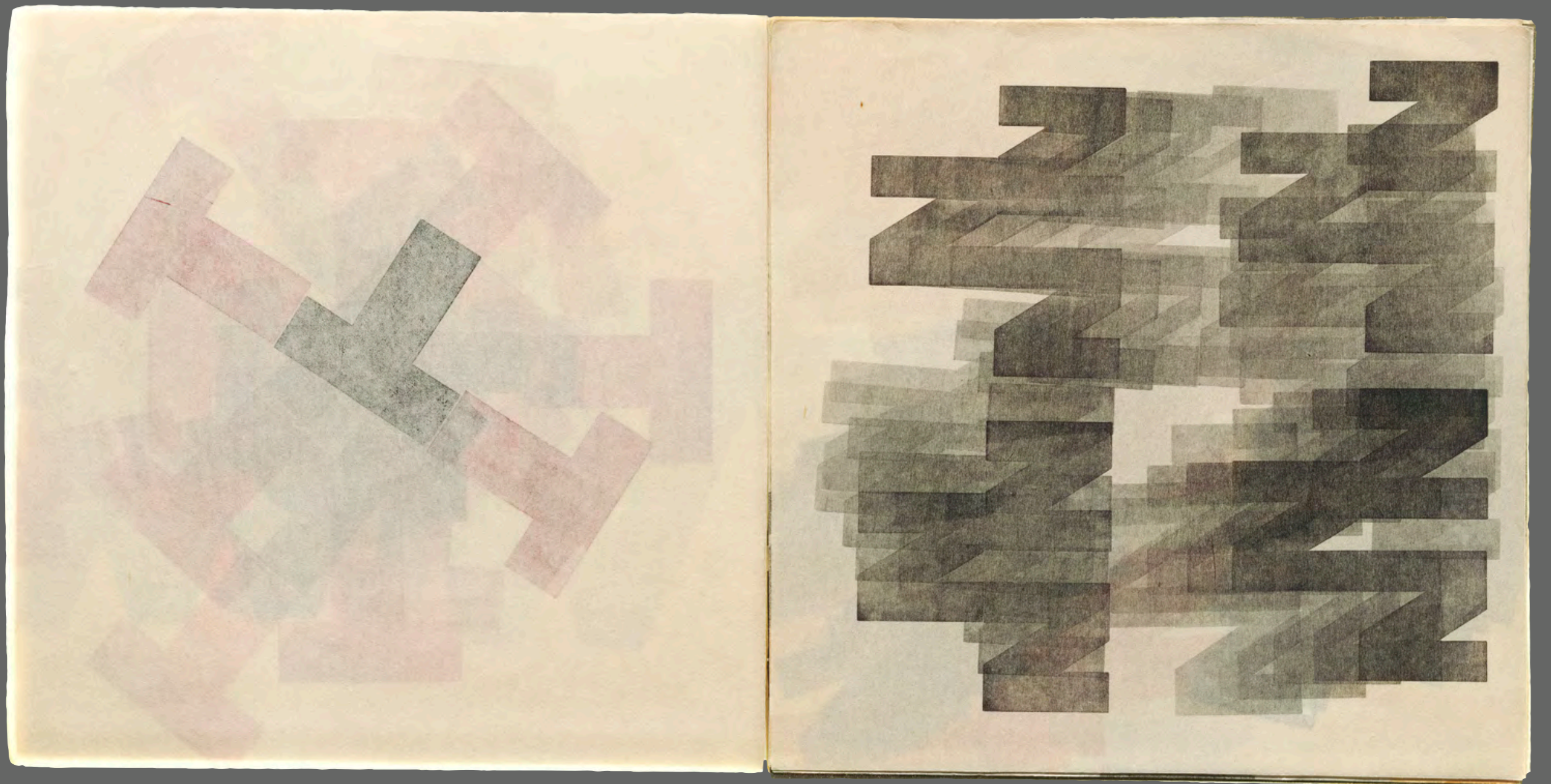
Positive & Negative Spaces &
Figure Ground Relationship
with Wooden Letters.

Design 10A Fall 1966 Stauffacher



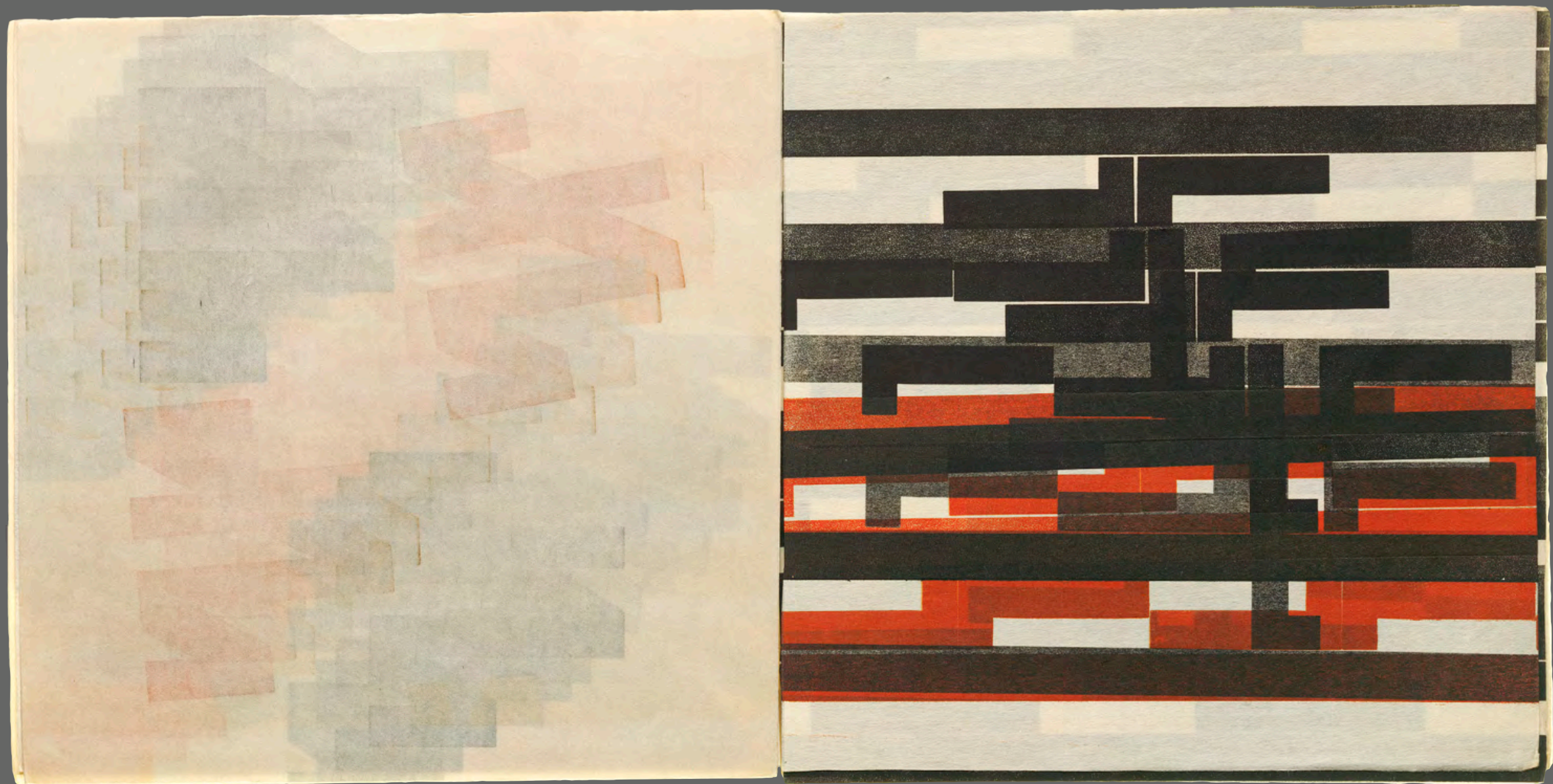


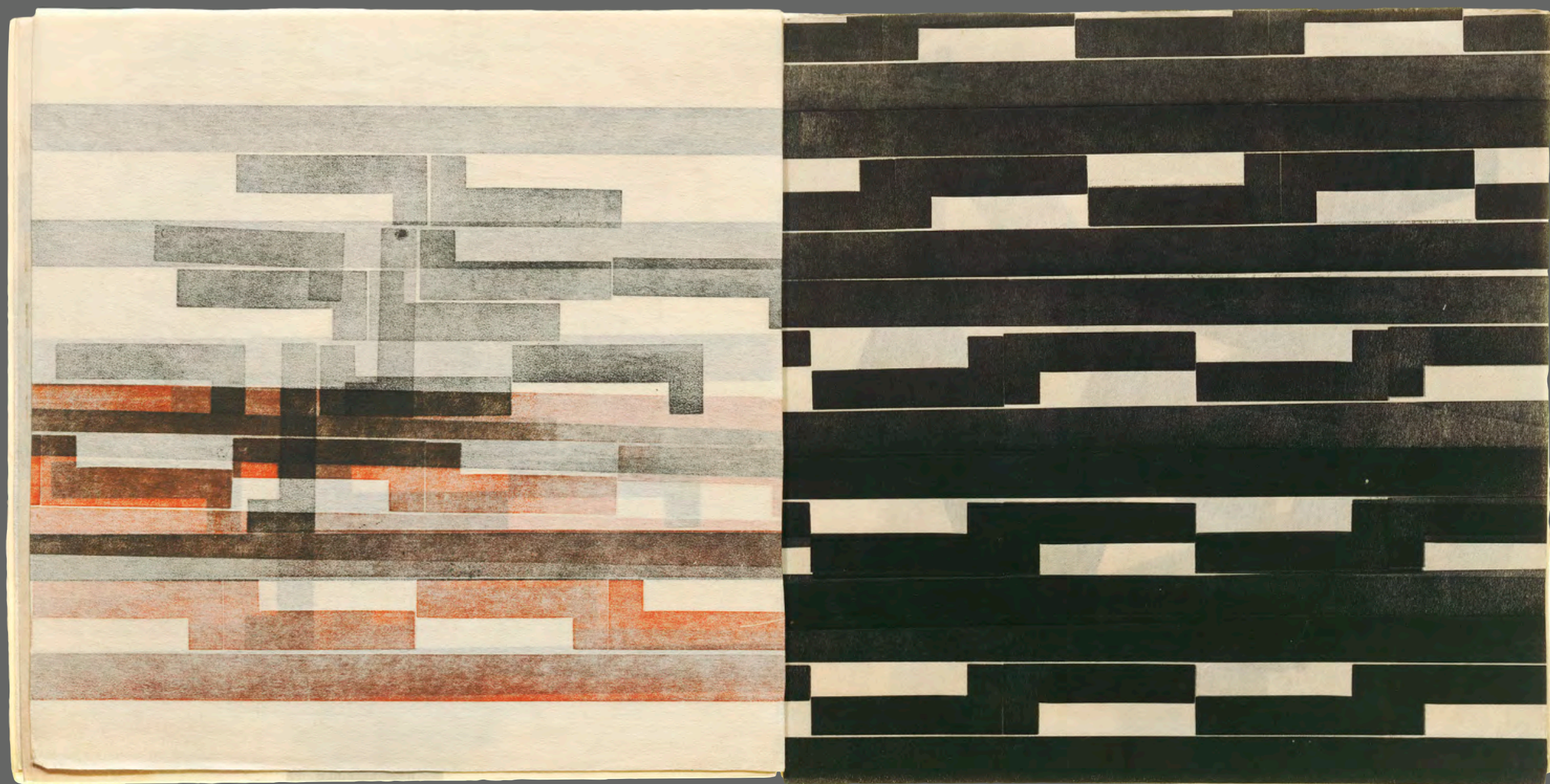


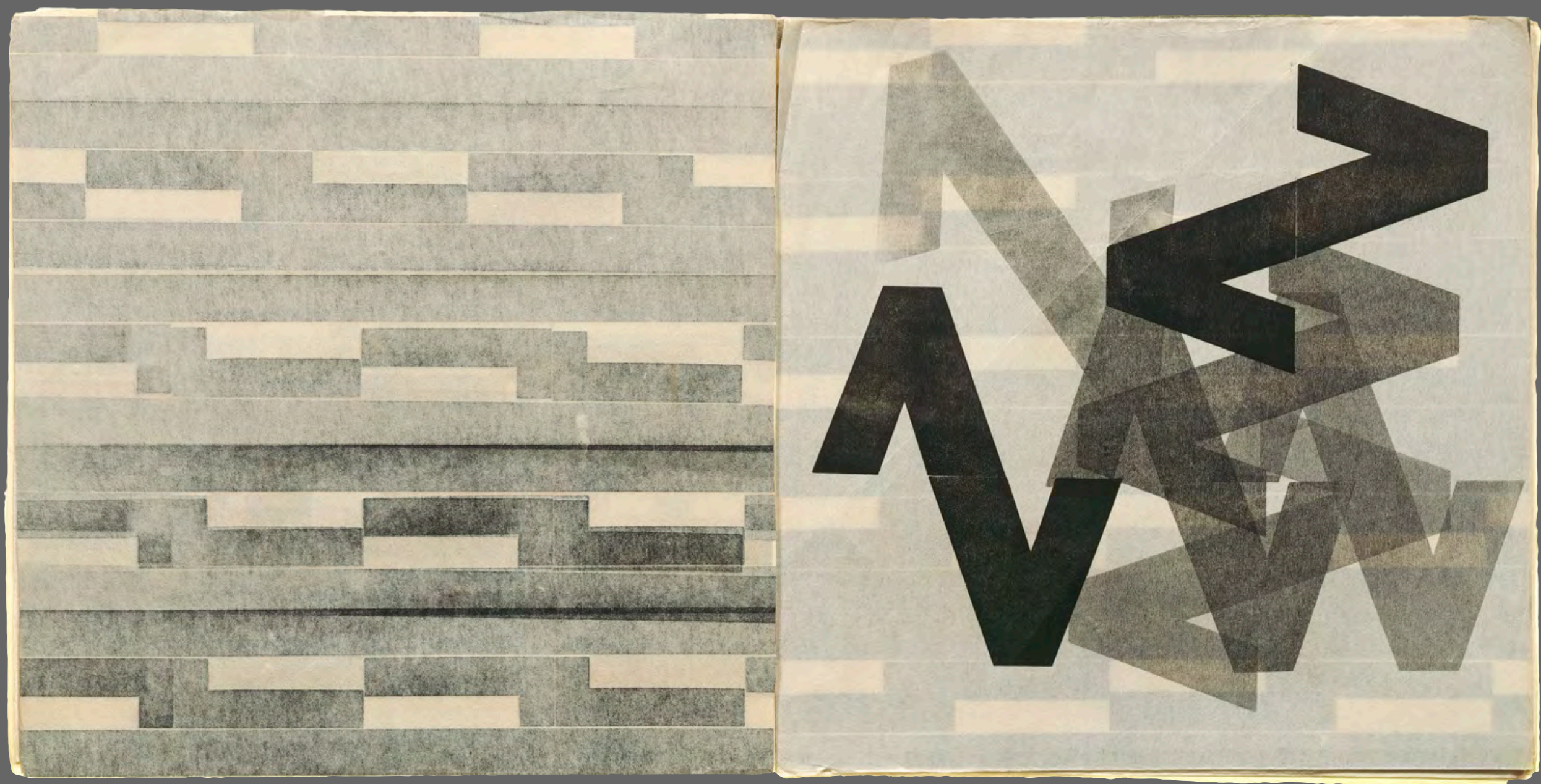


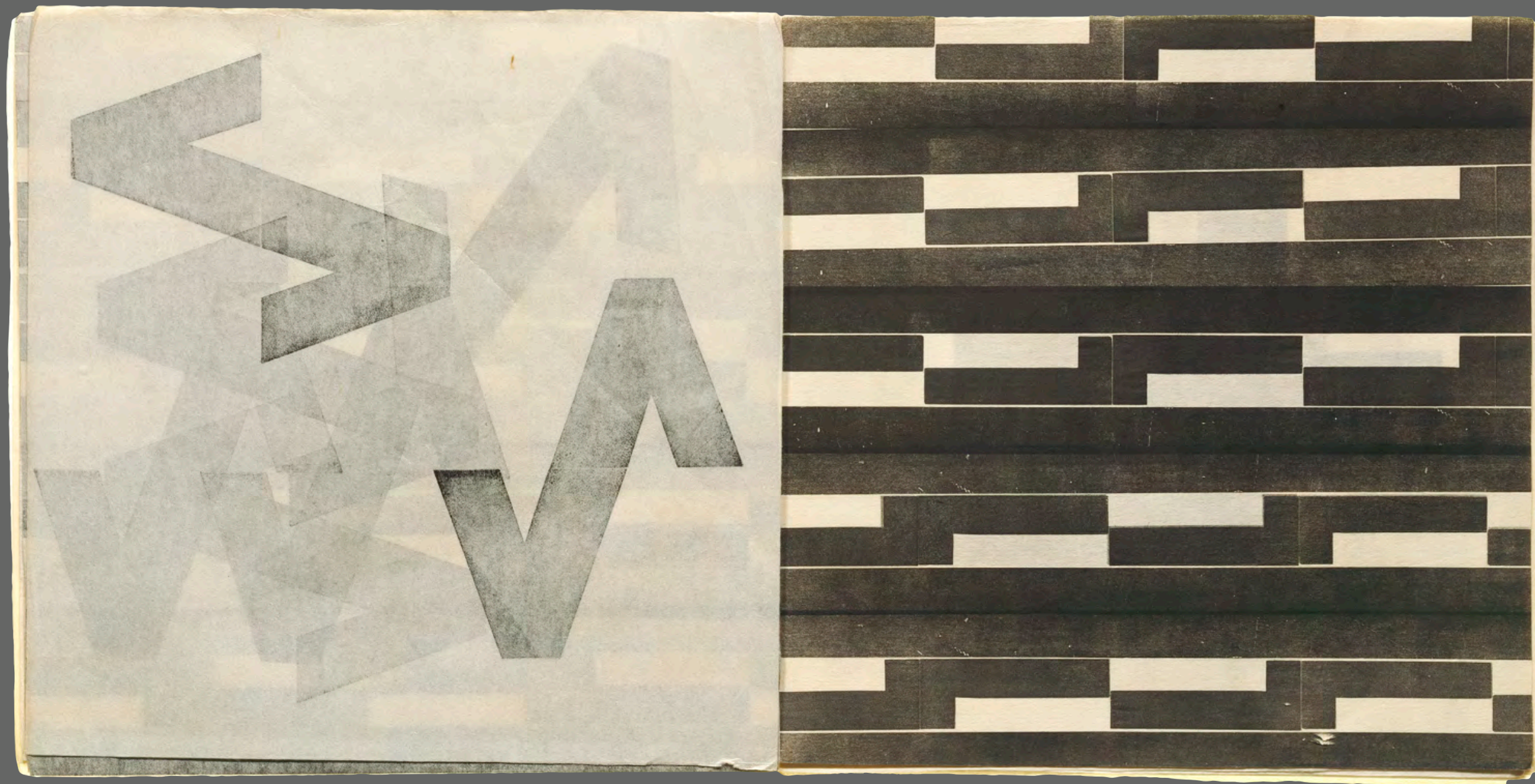


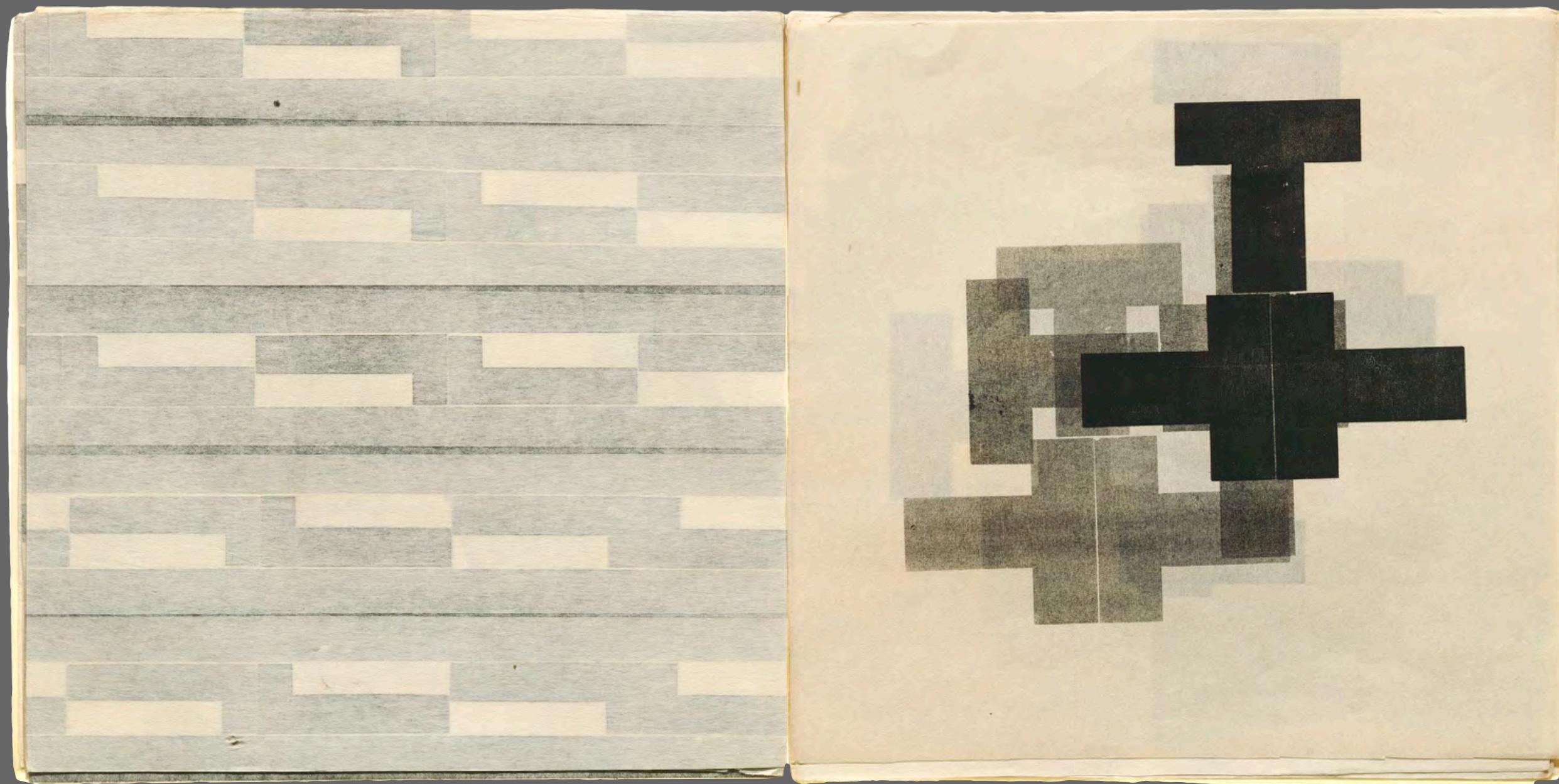


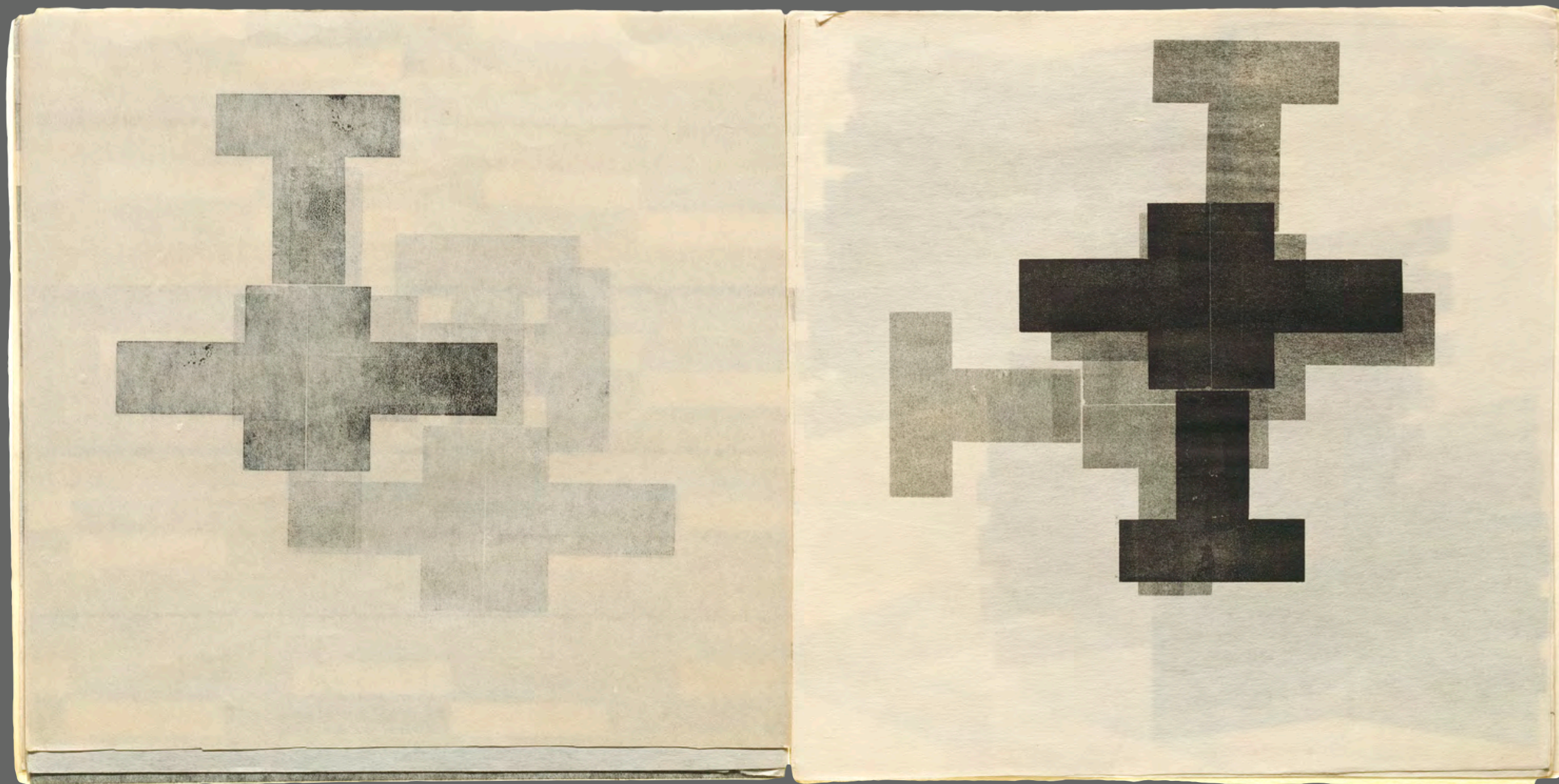


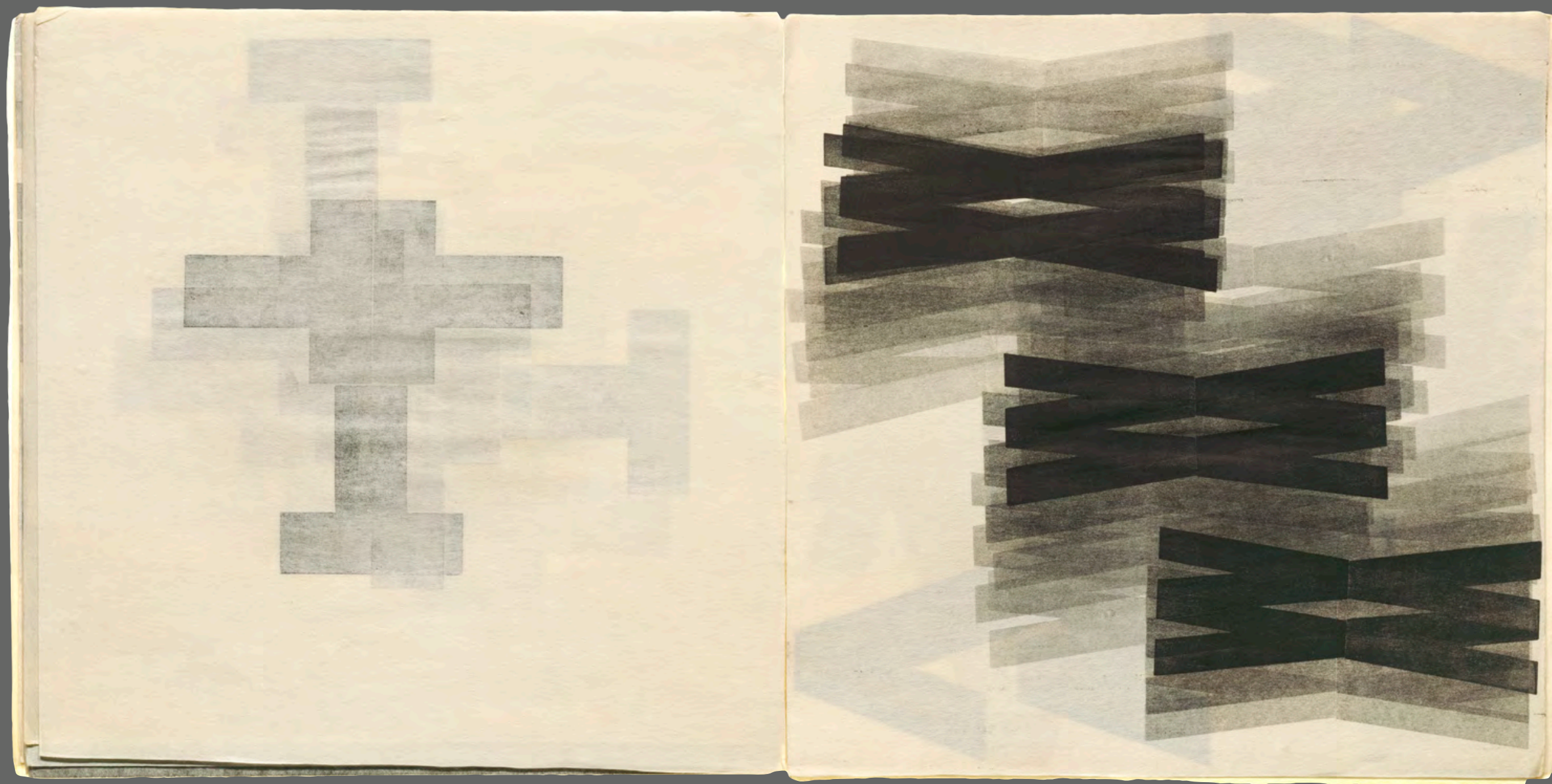


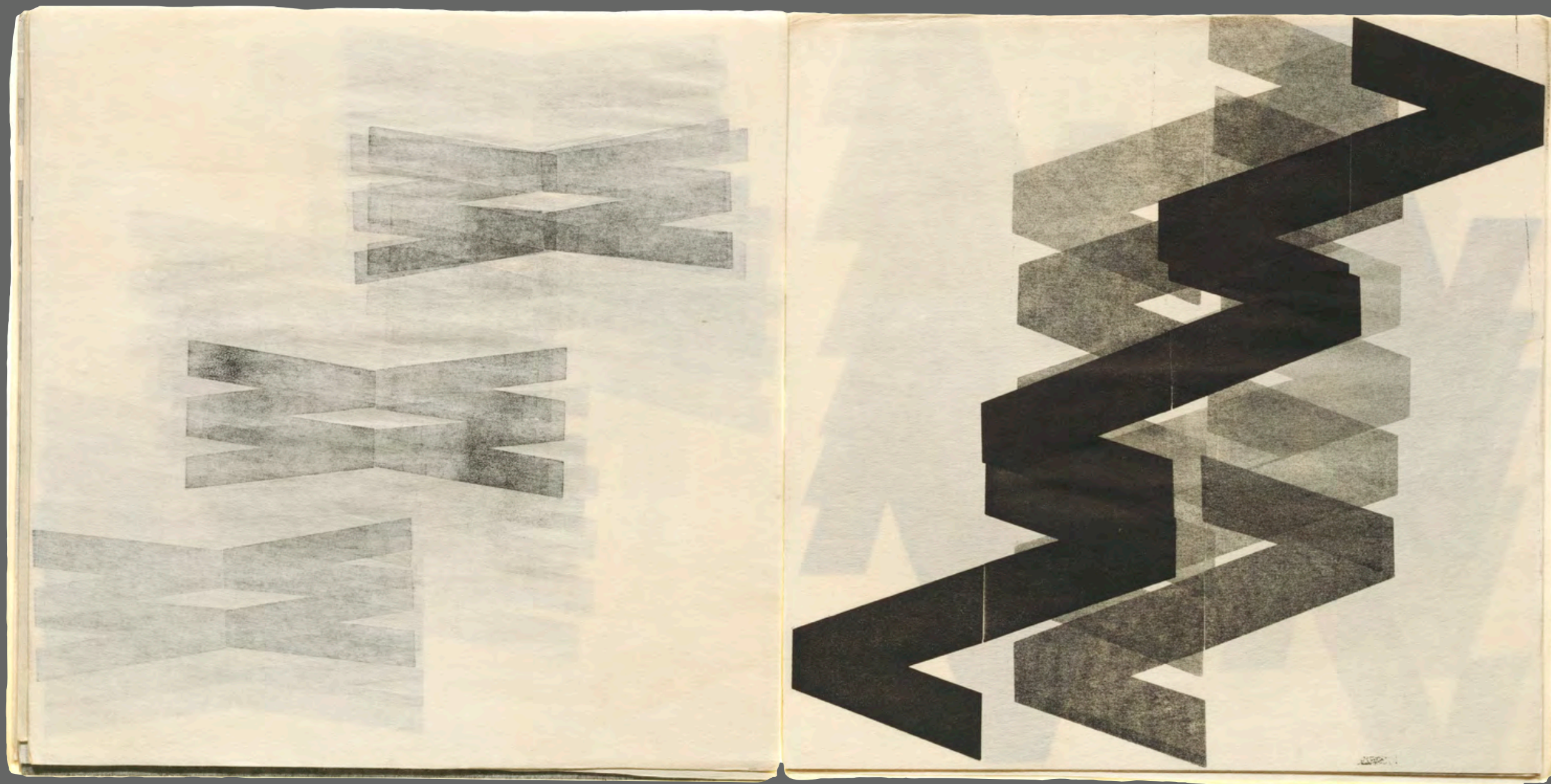


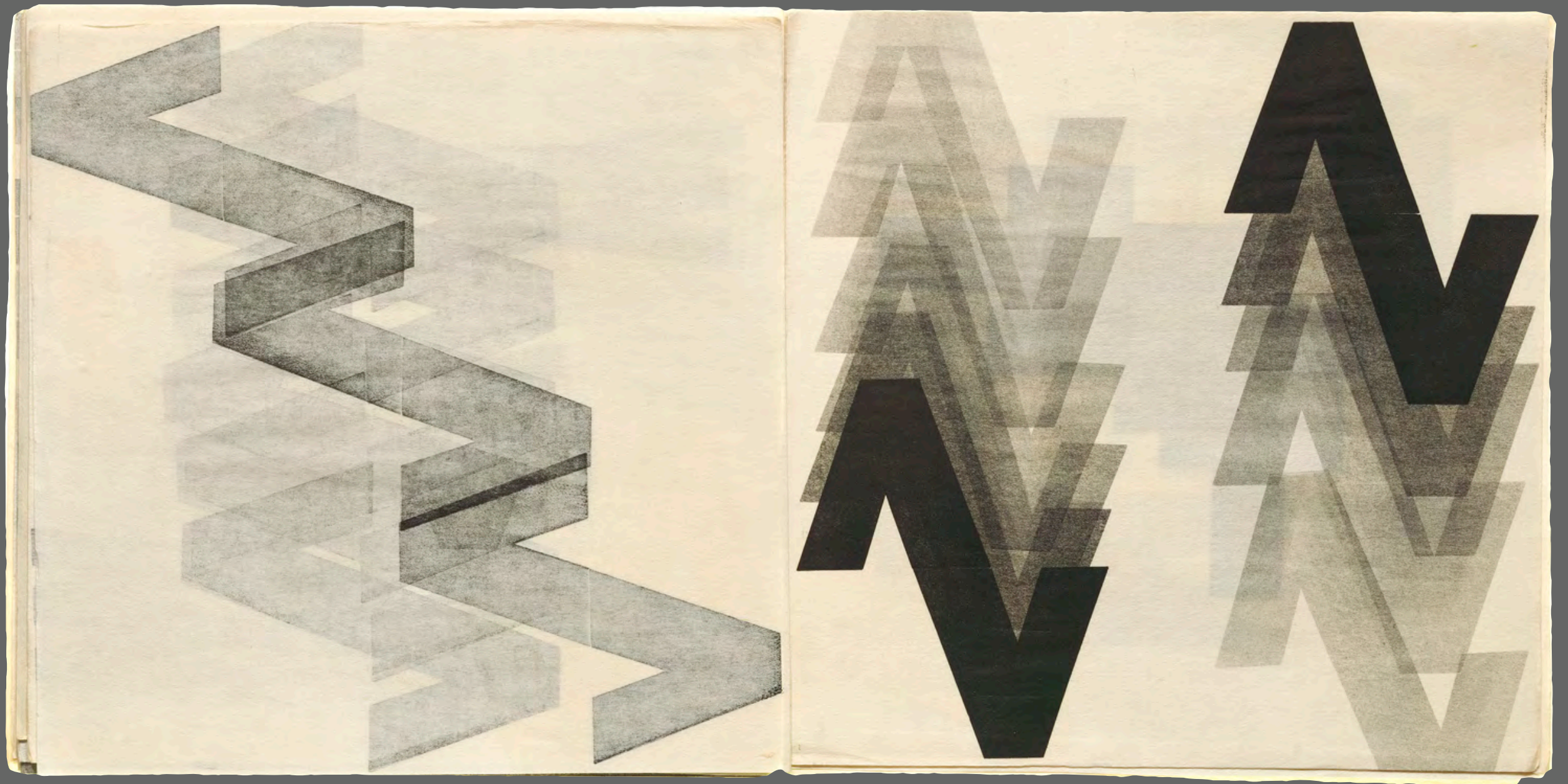


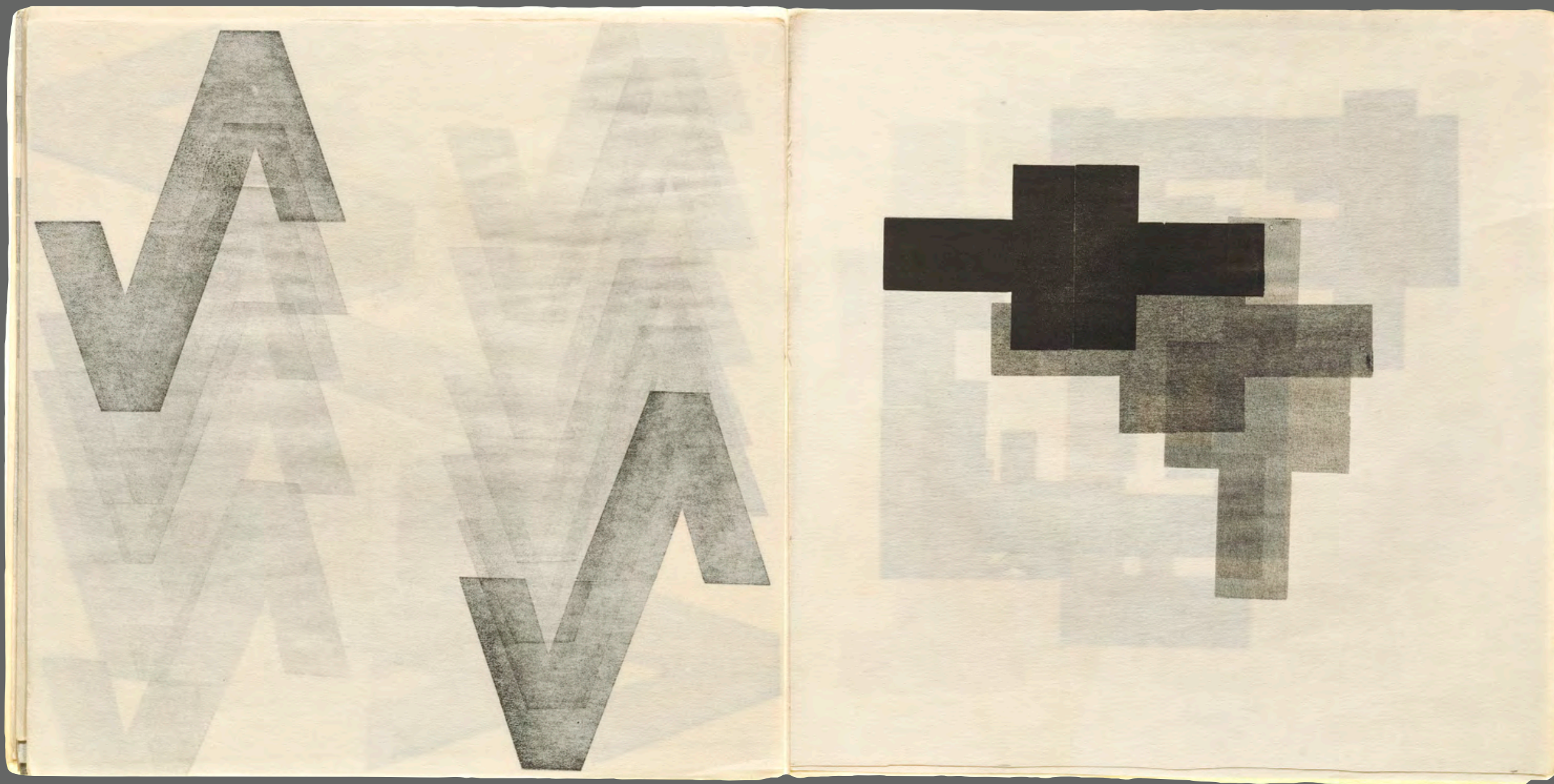


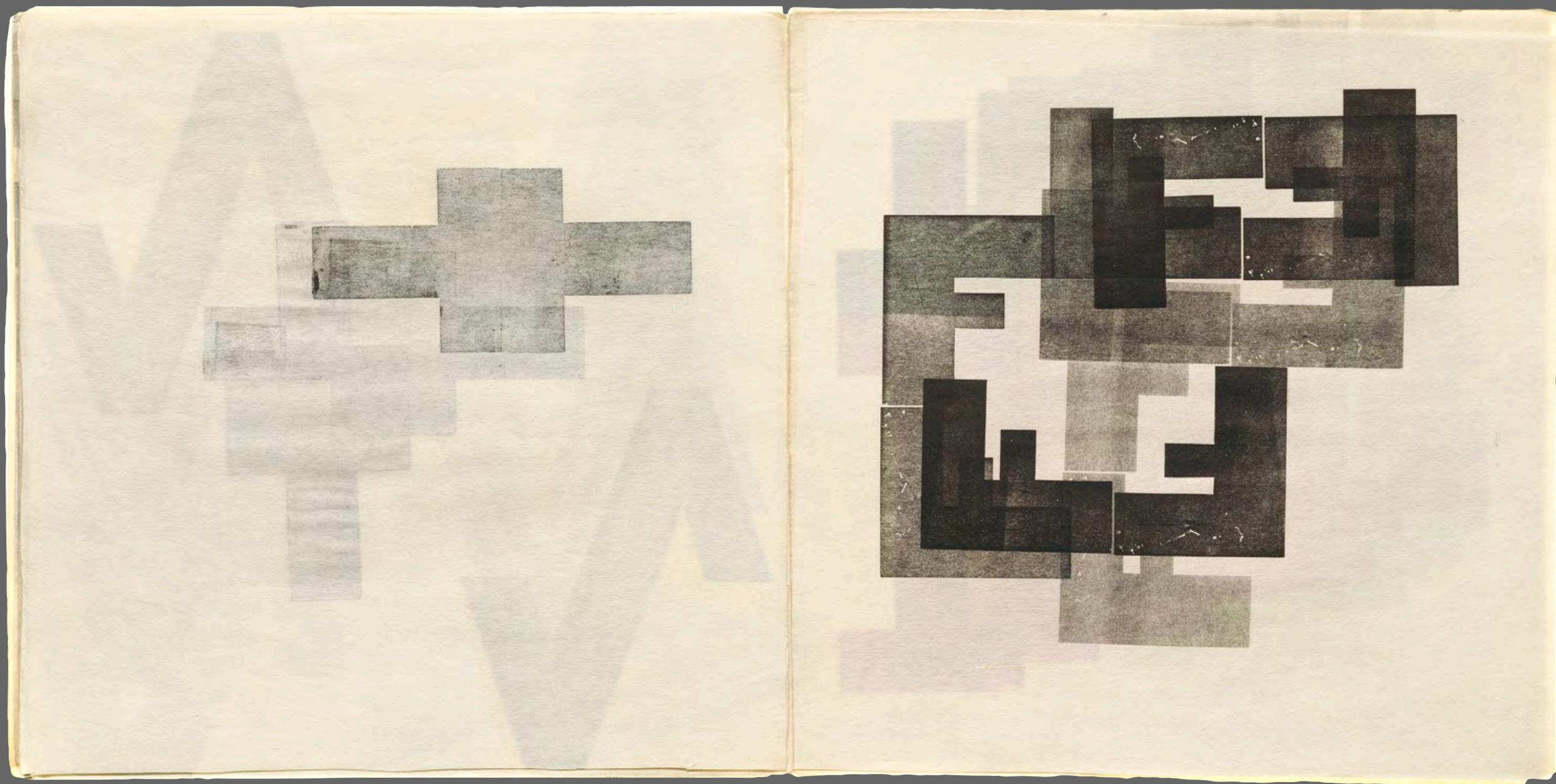


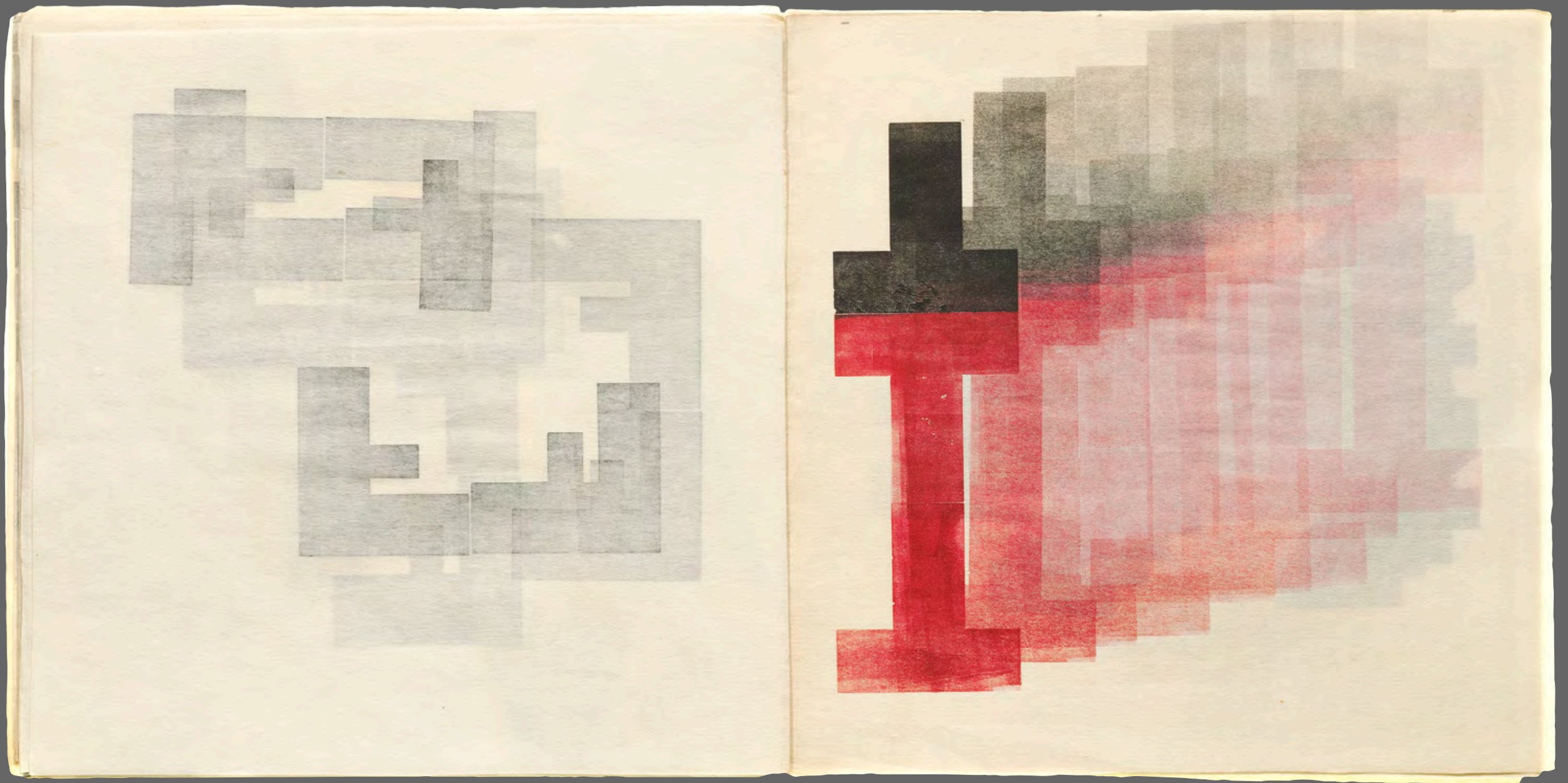


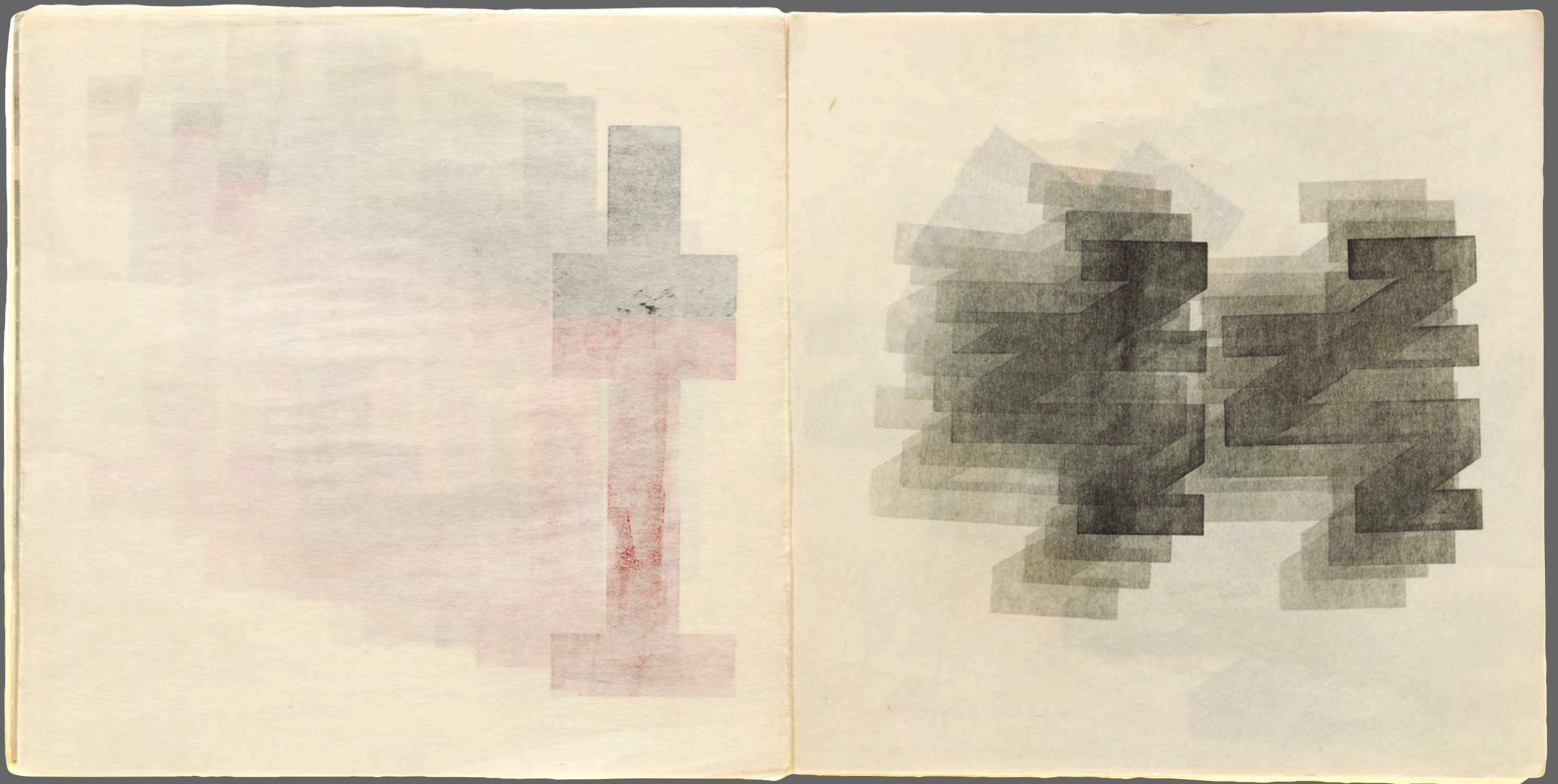


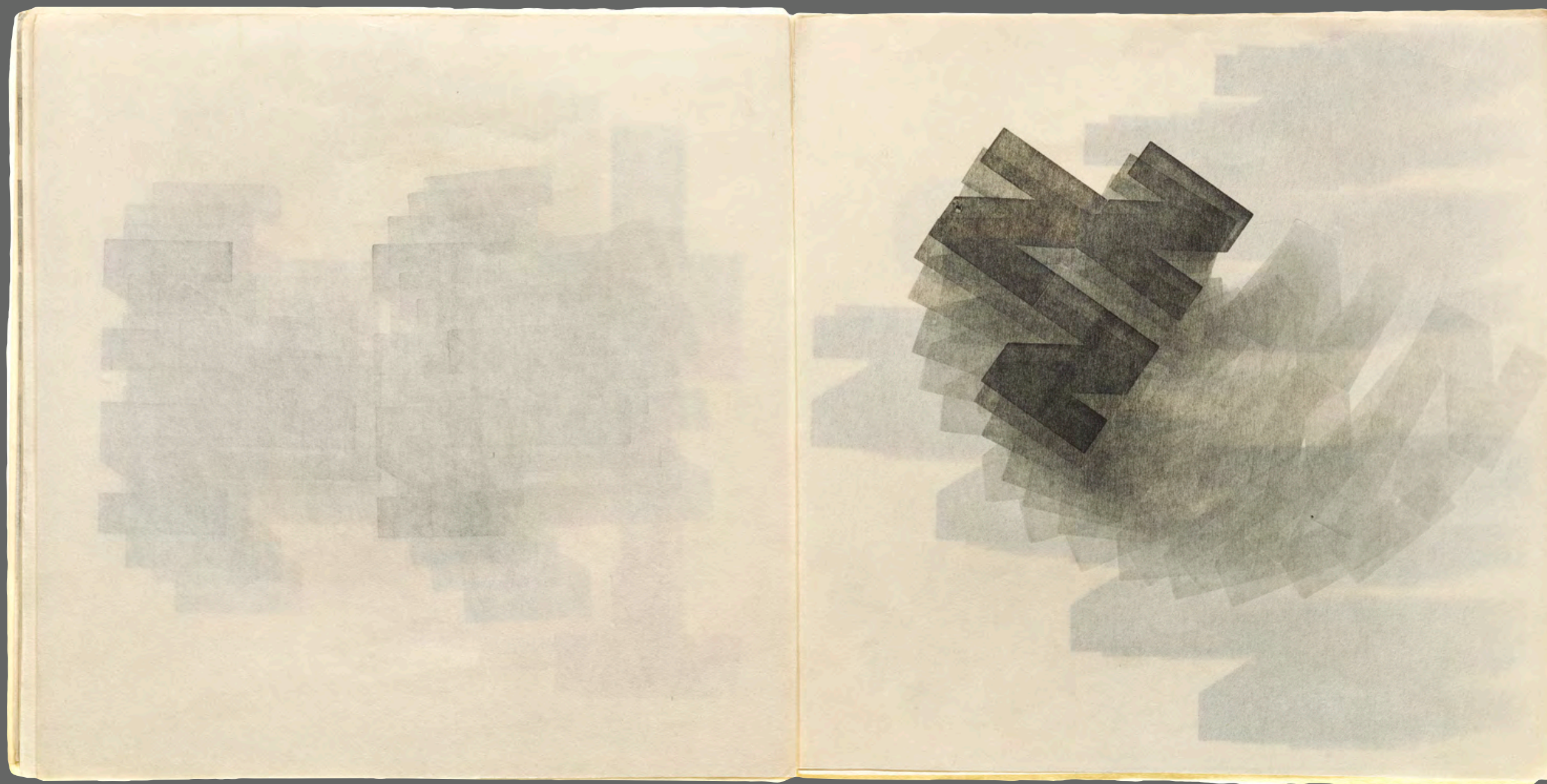


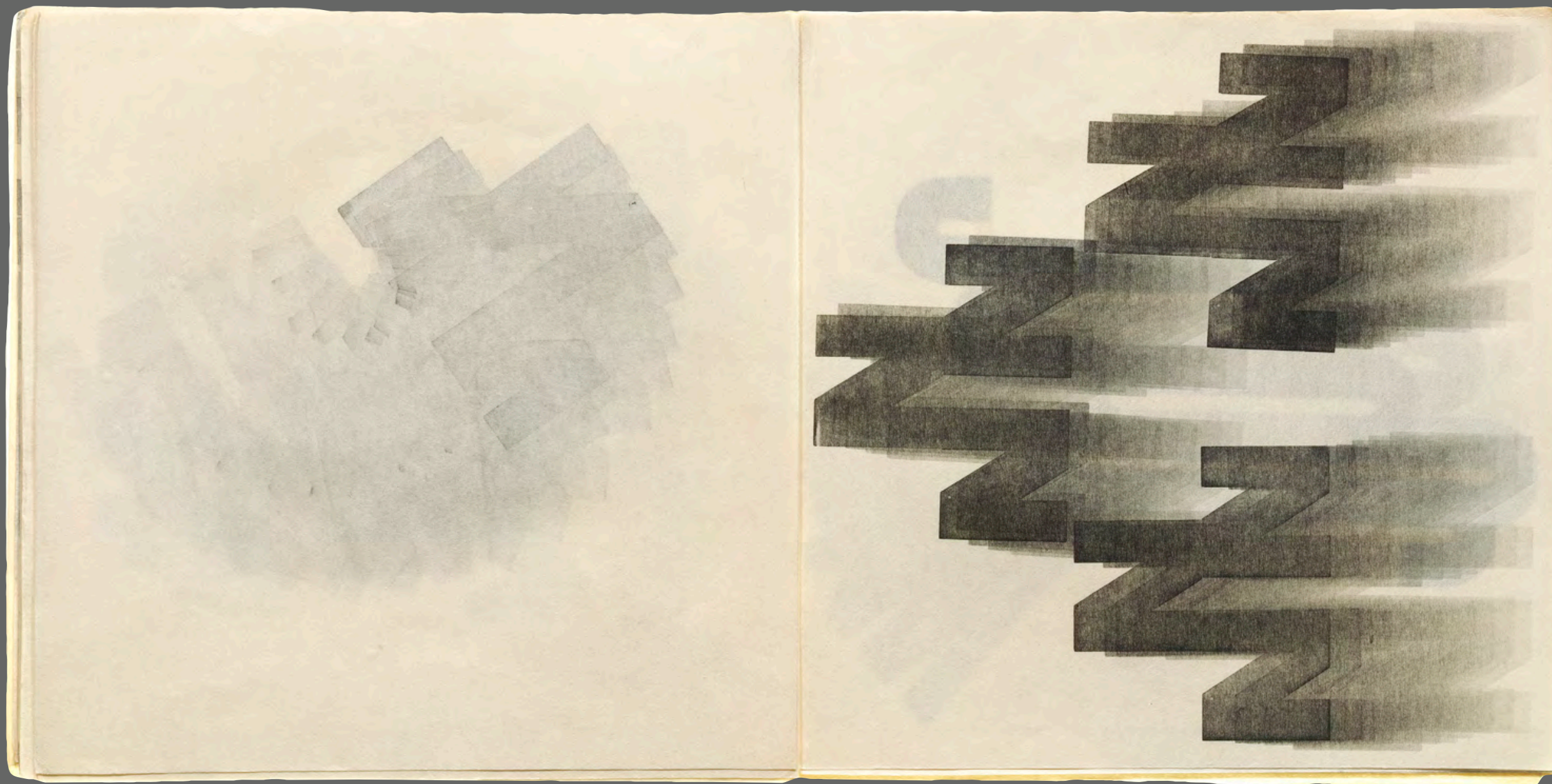


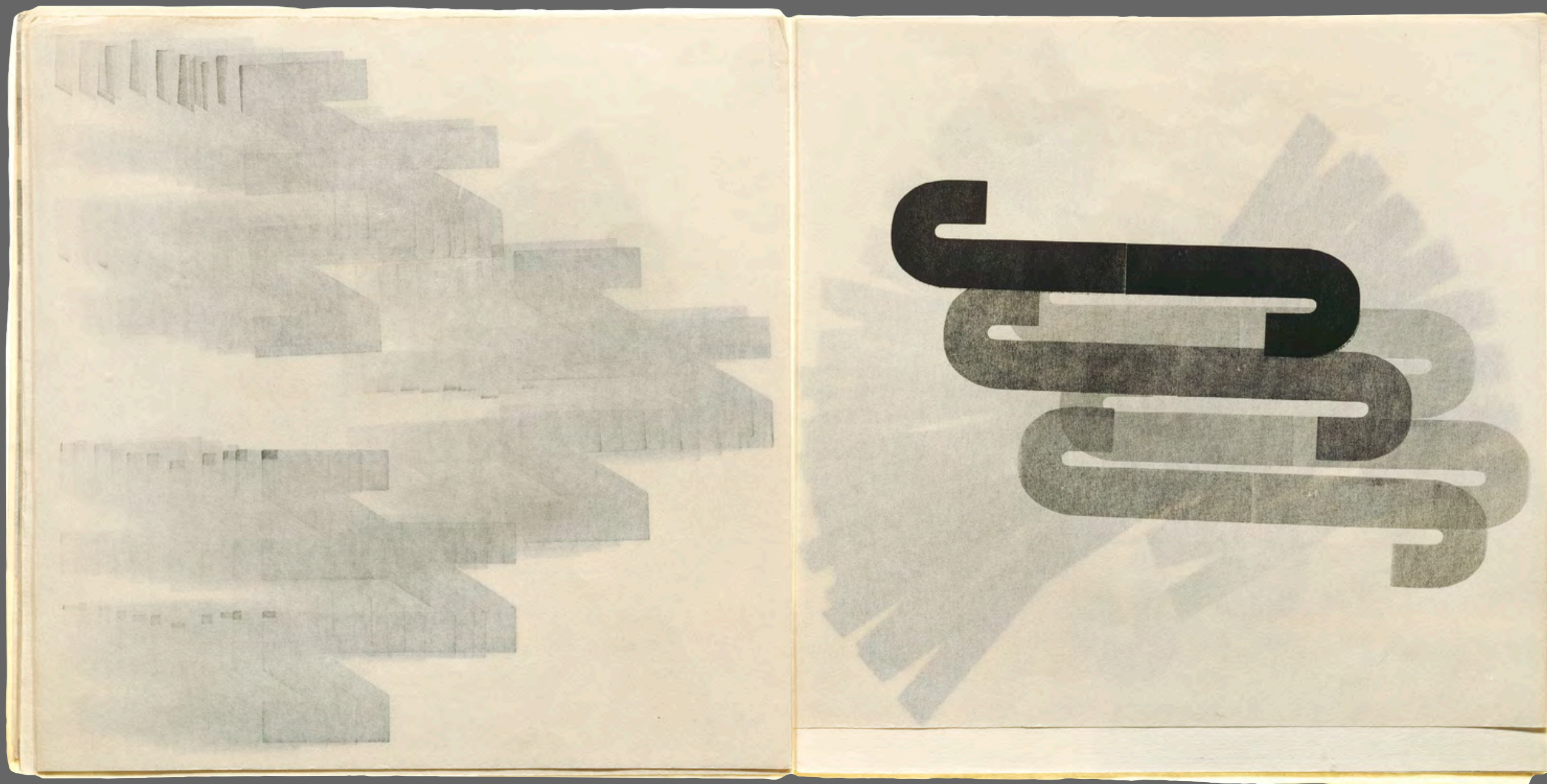


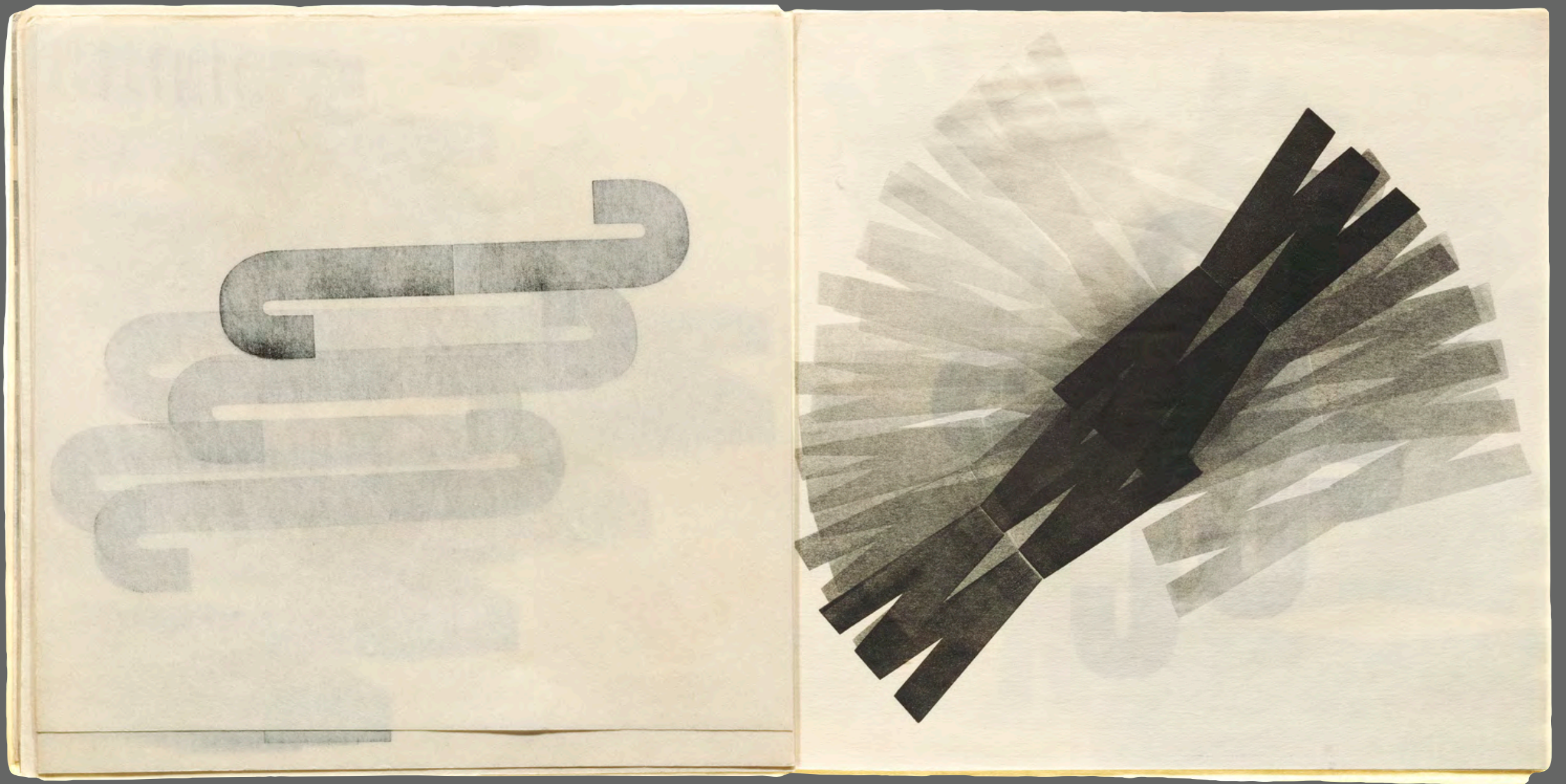


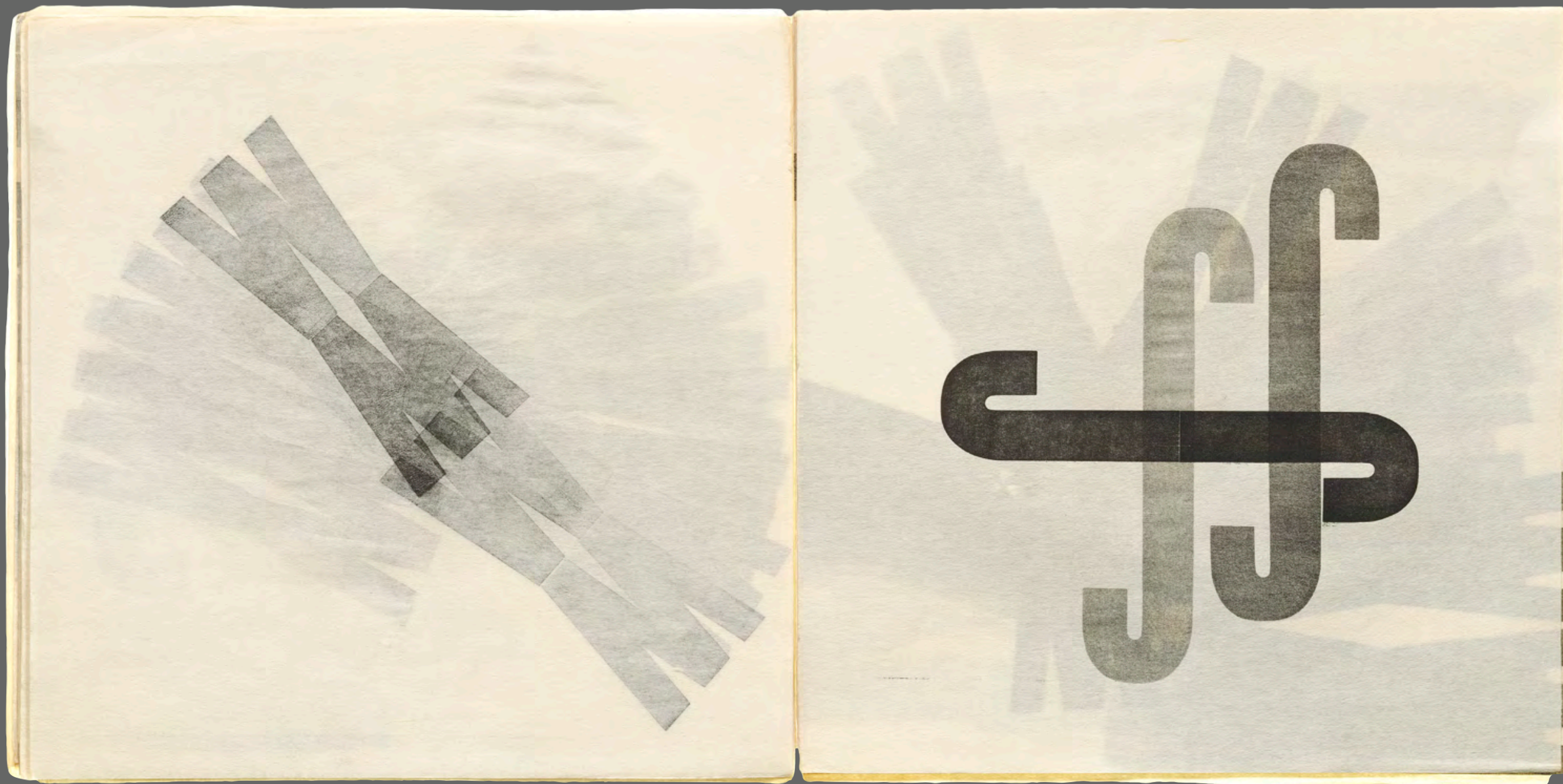


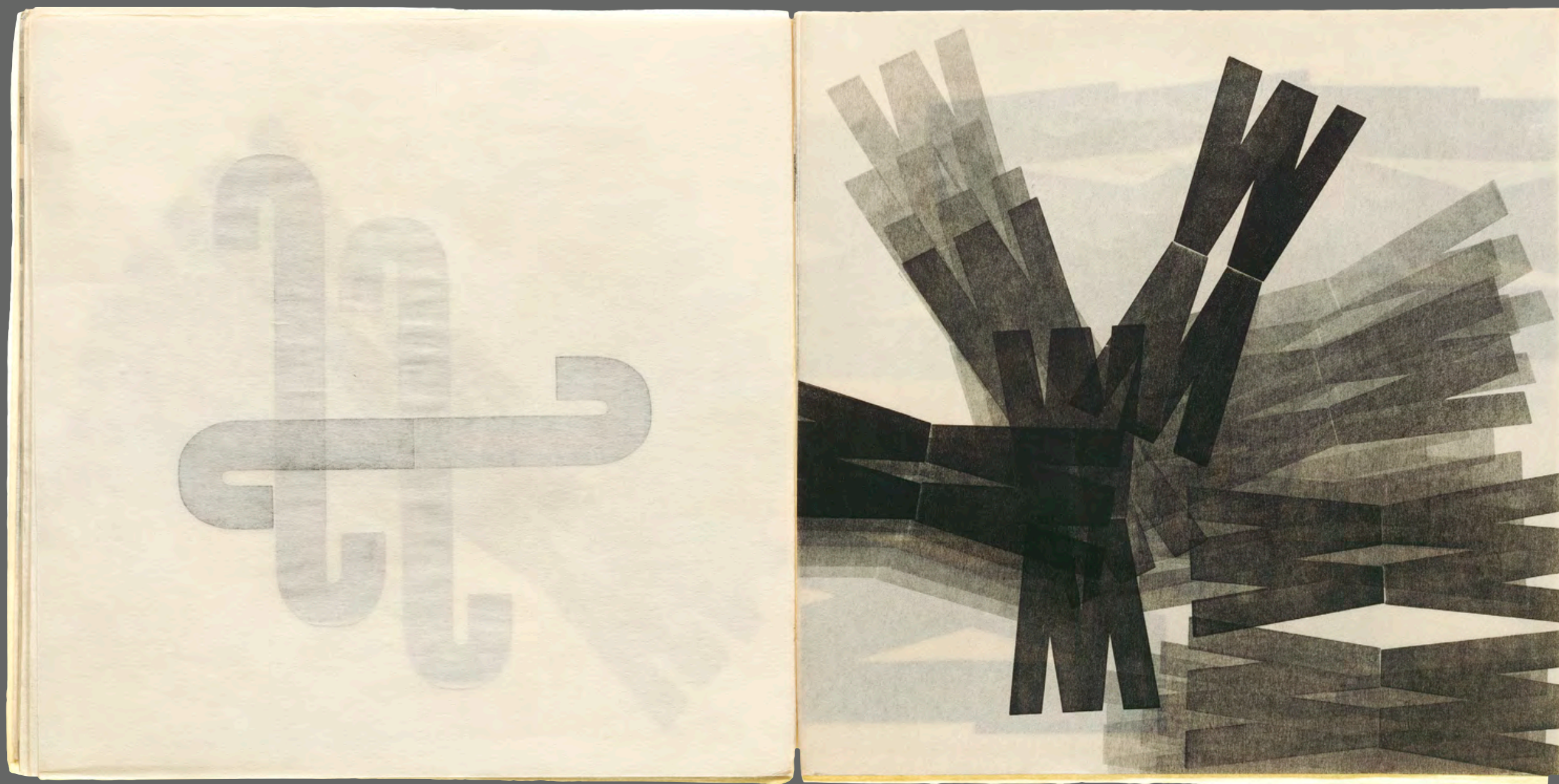


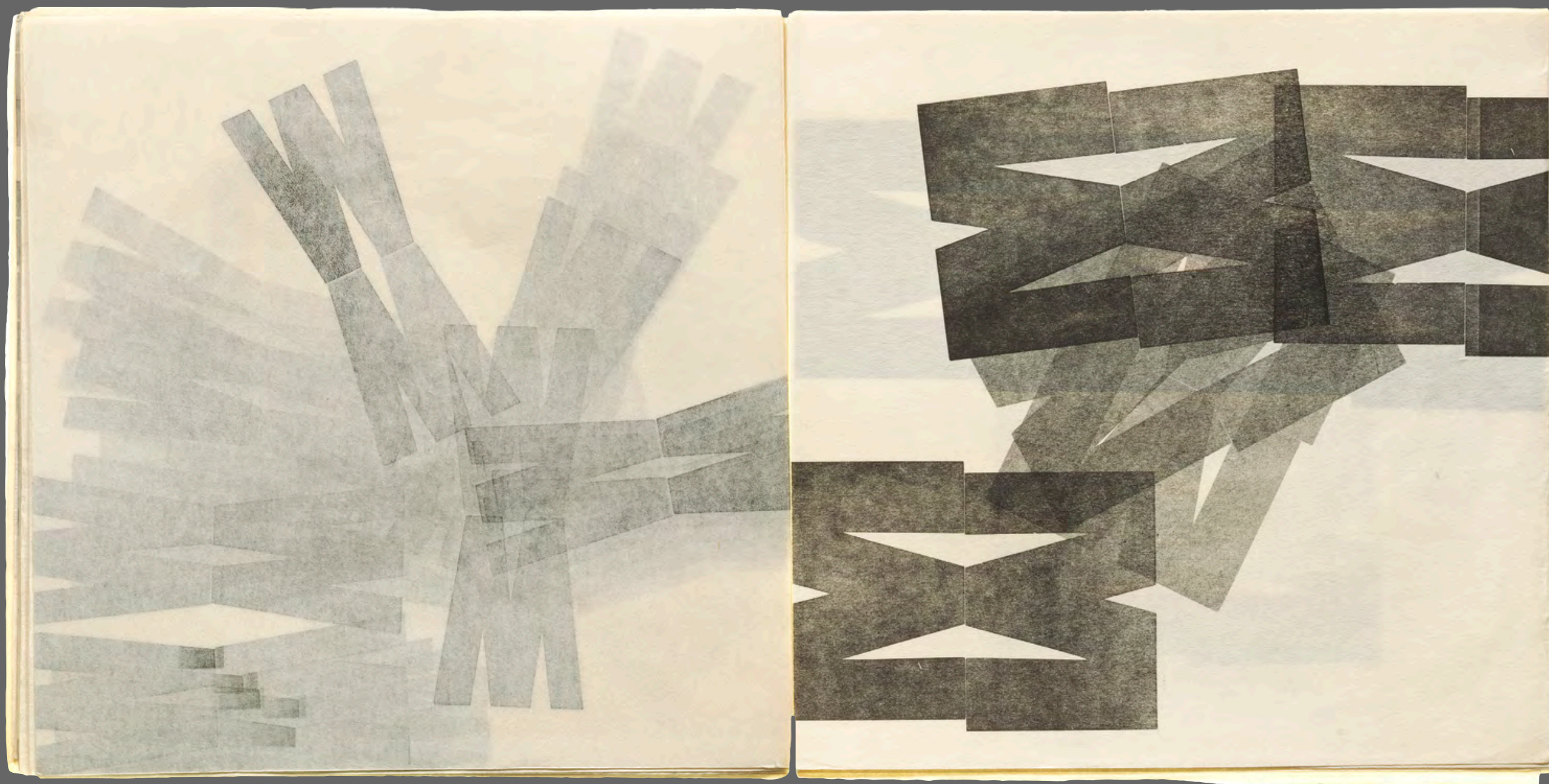


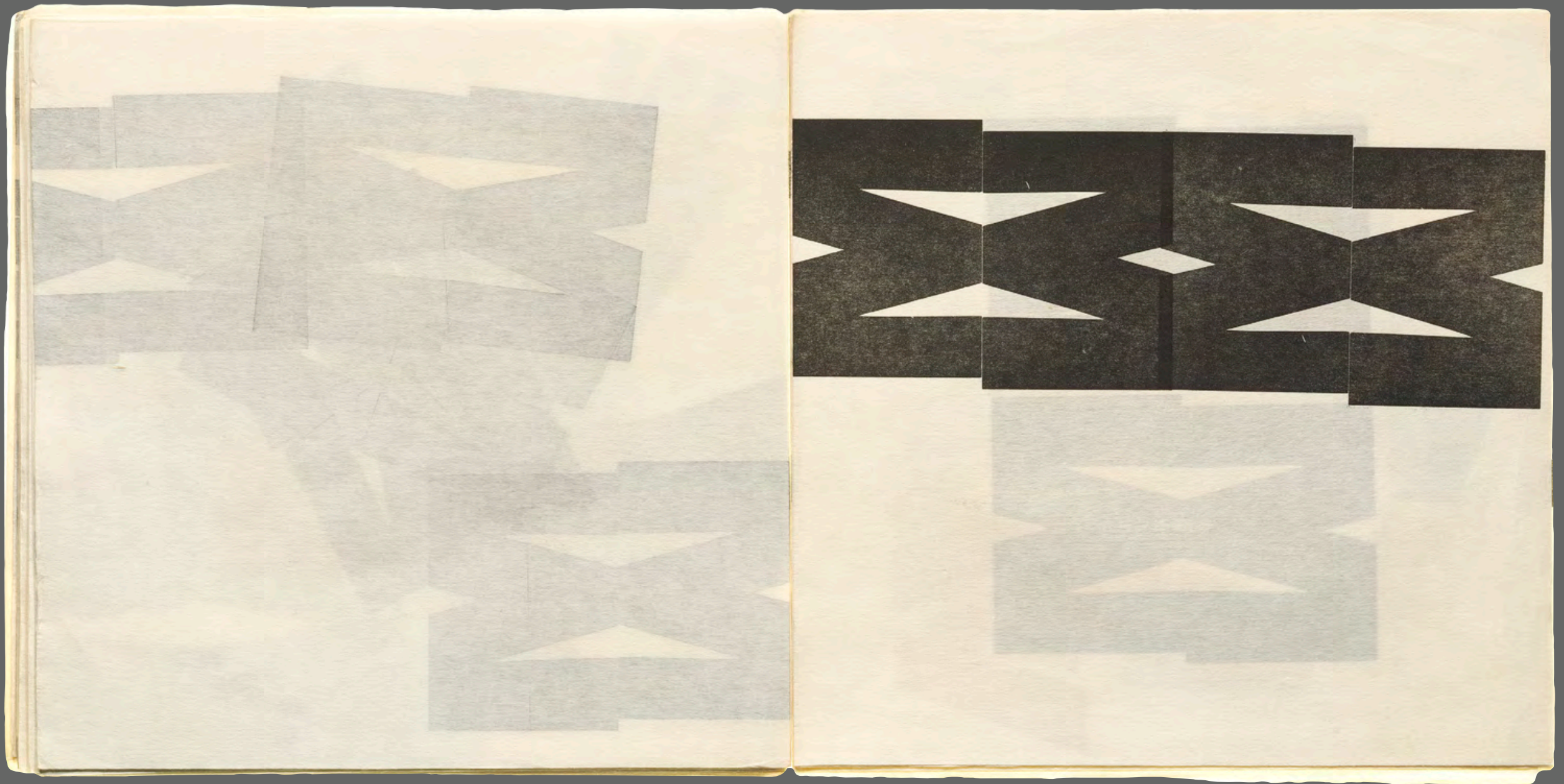


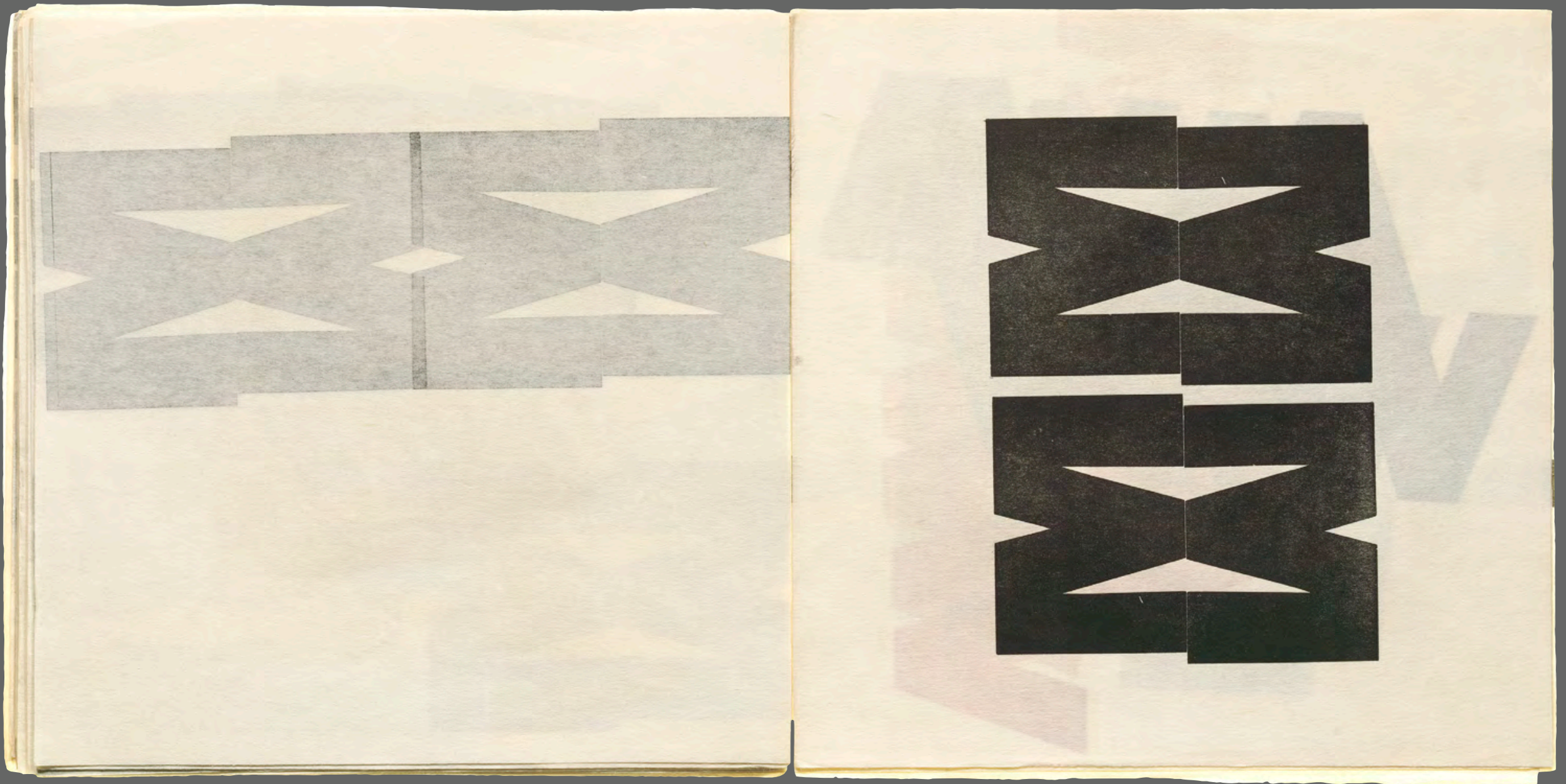


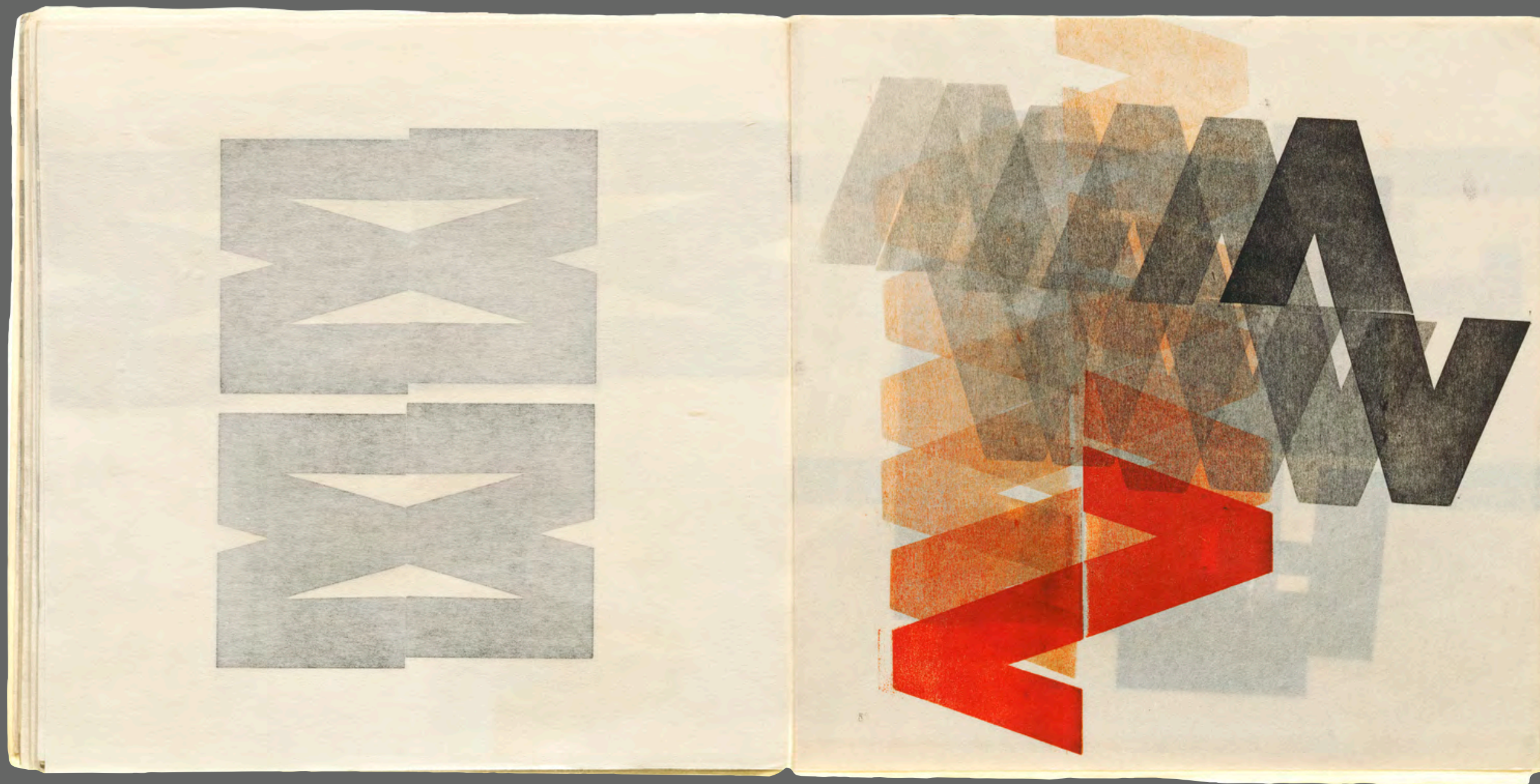


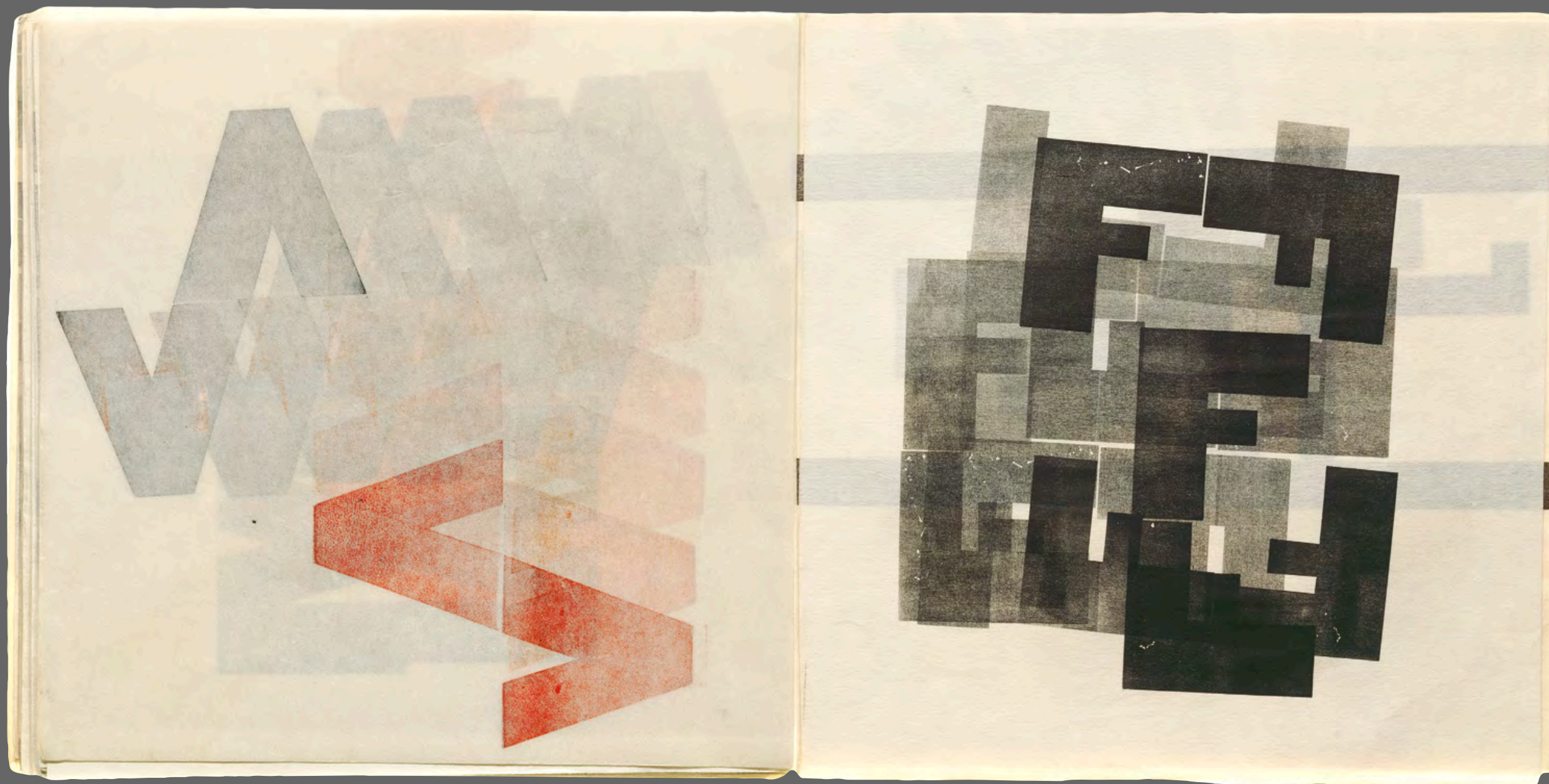


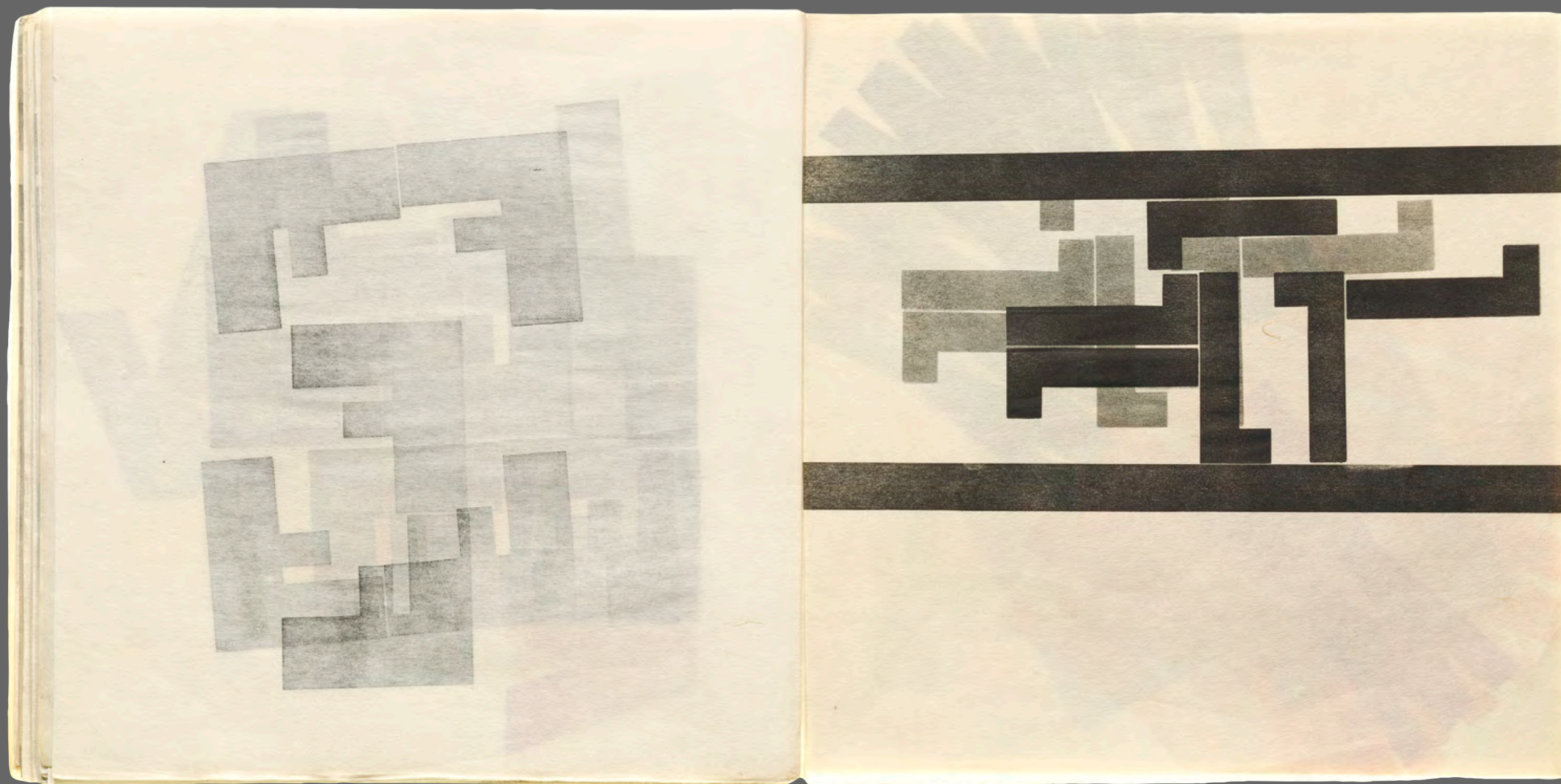


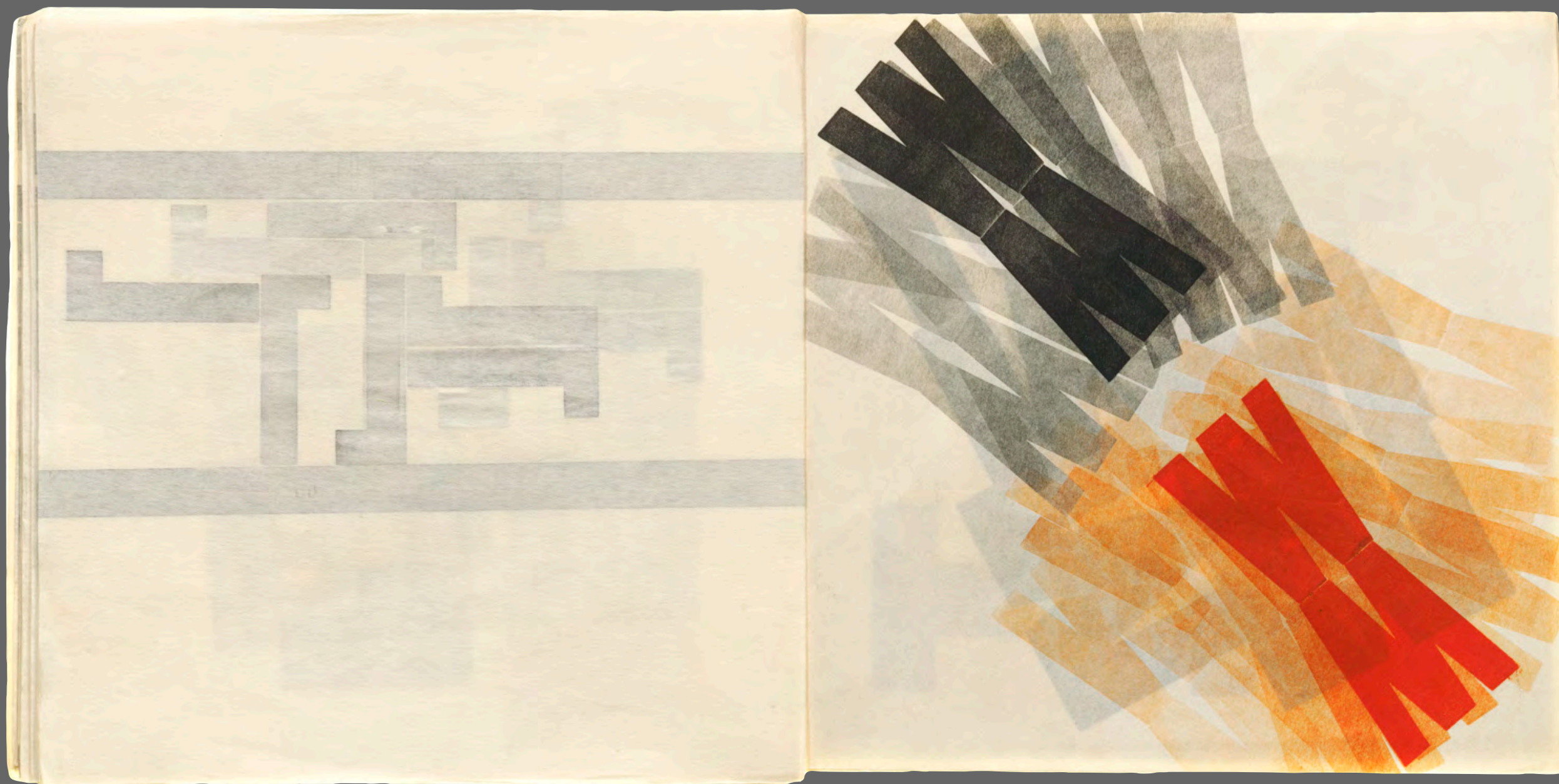




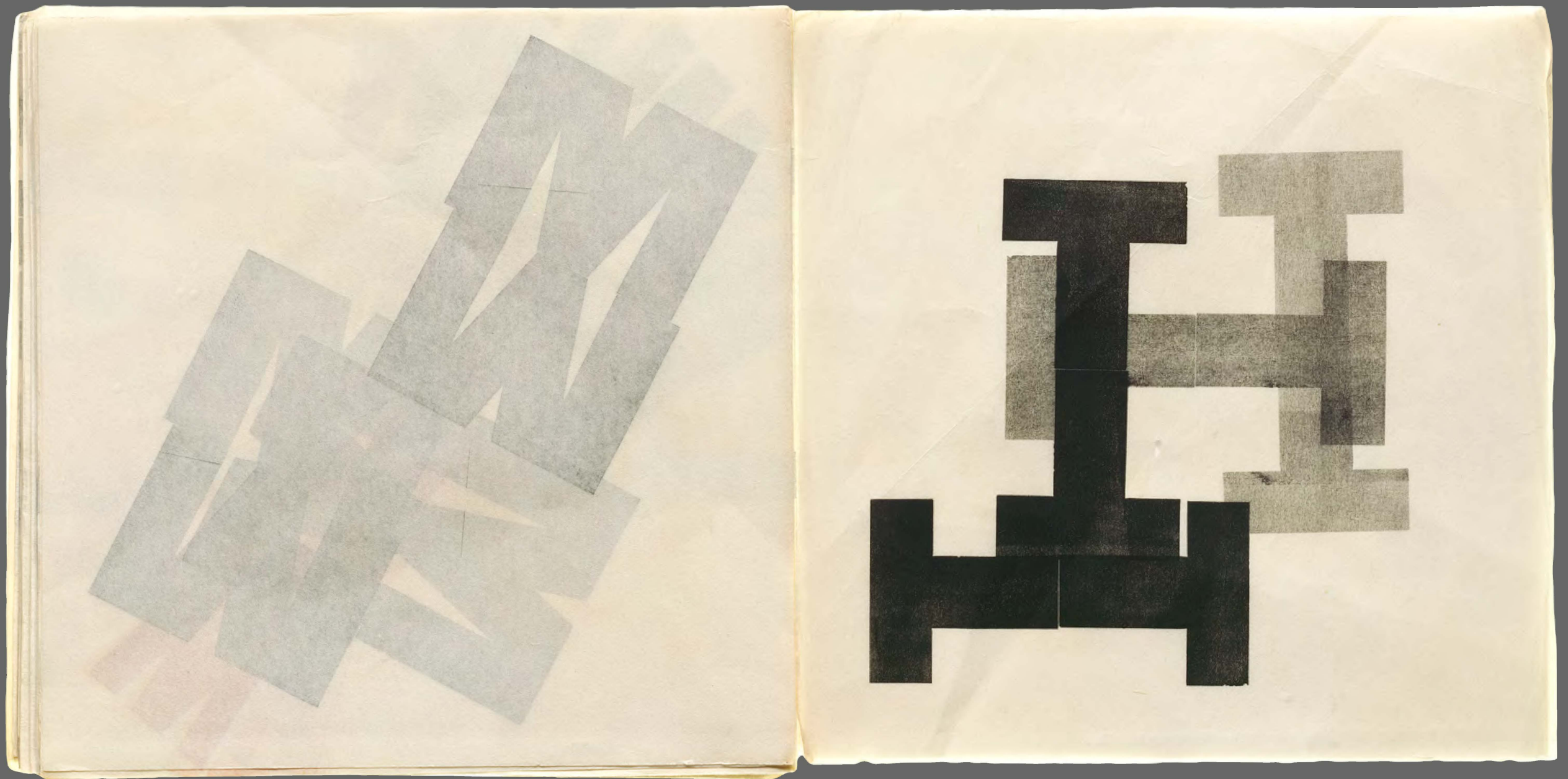










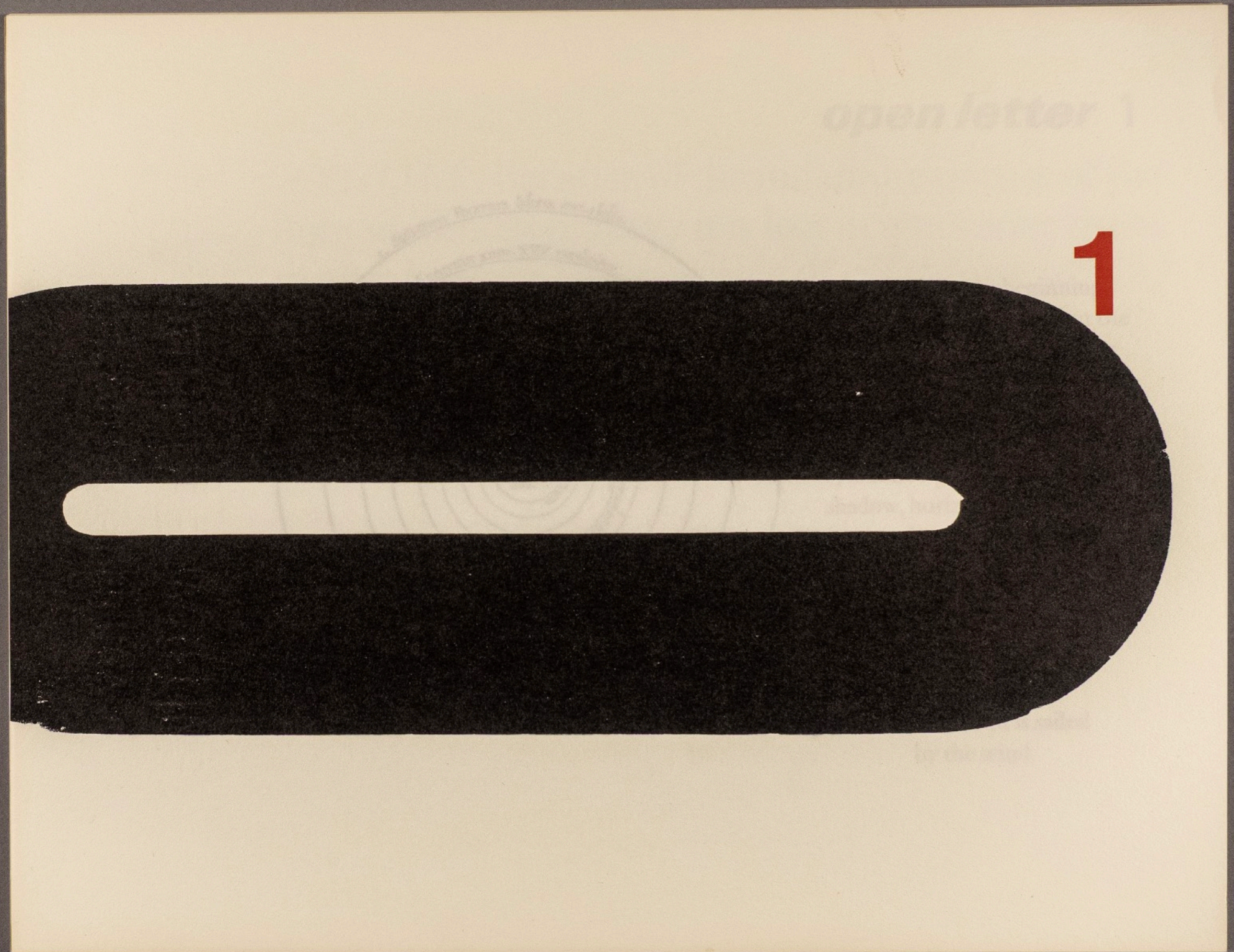


Jack Stauffacher, Instructor. *Positive & Negative Spaces & Figure Ground Relationship with Wooden Letters*. [Berkeley: University of California, College of Environmental Design], Student Project, 1966.

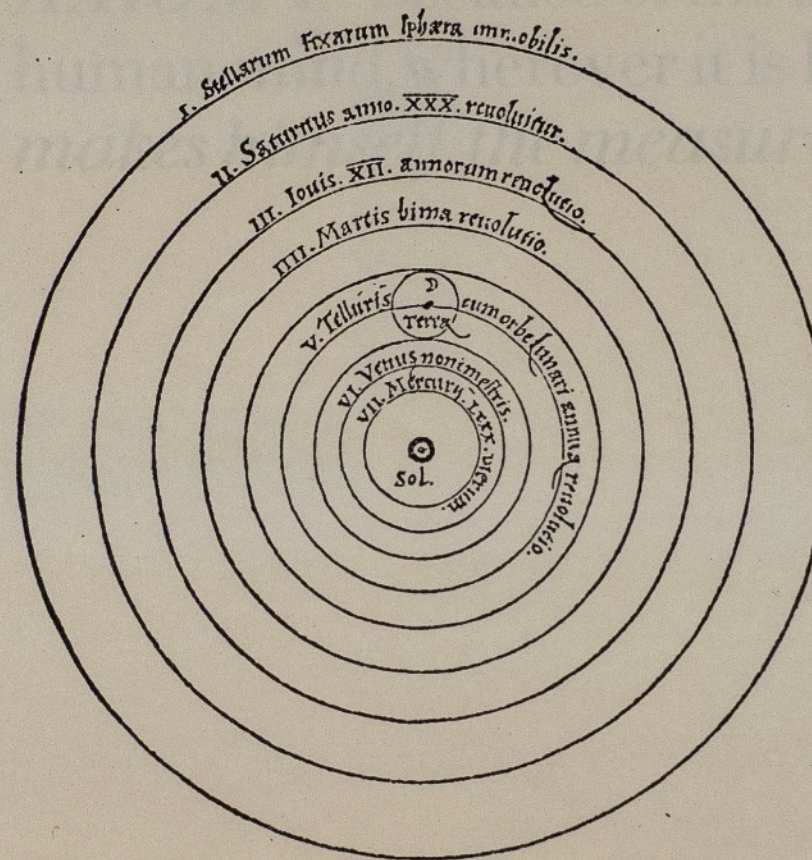
© 2010 Jack Werner Stauffacher & 42-line

1974–1975
COWELL PRESS
SANTA CRUZ

open letter I (syllabus)
Advanced Book Arts
1974



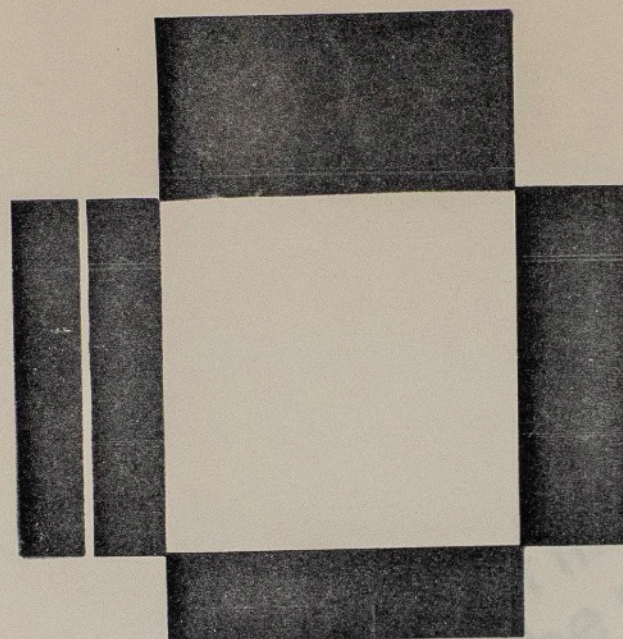
open letter 1



The glyph **O** is a beginning, not **OMEGA**, the end, but the circle of the open mouth, the sphere of the head, of thought, universe we are in & hardly know. It is elongated to the symbolic figure of a man's shadow, horizontal & black, cast on the earth, his mark; & it is run off the page to show that the letter is open, to be filled by what comes to it,

as a sail is
as a cloud is sailed
by the wind.

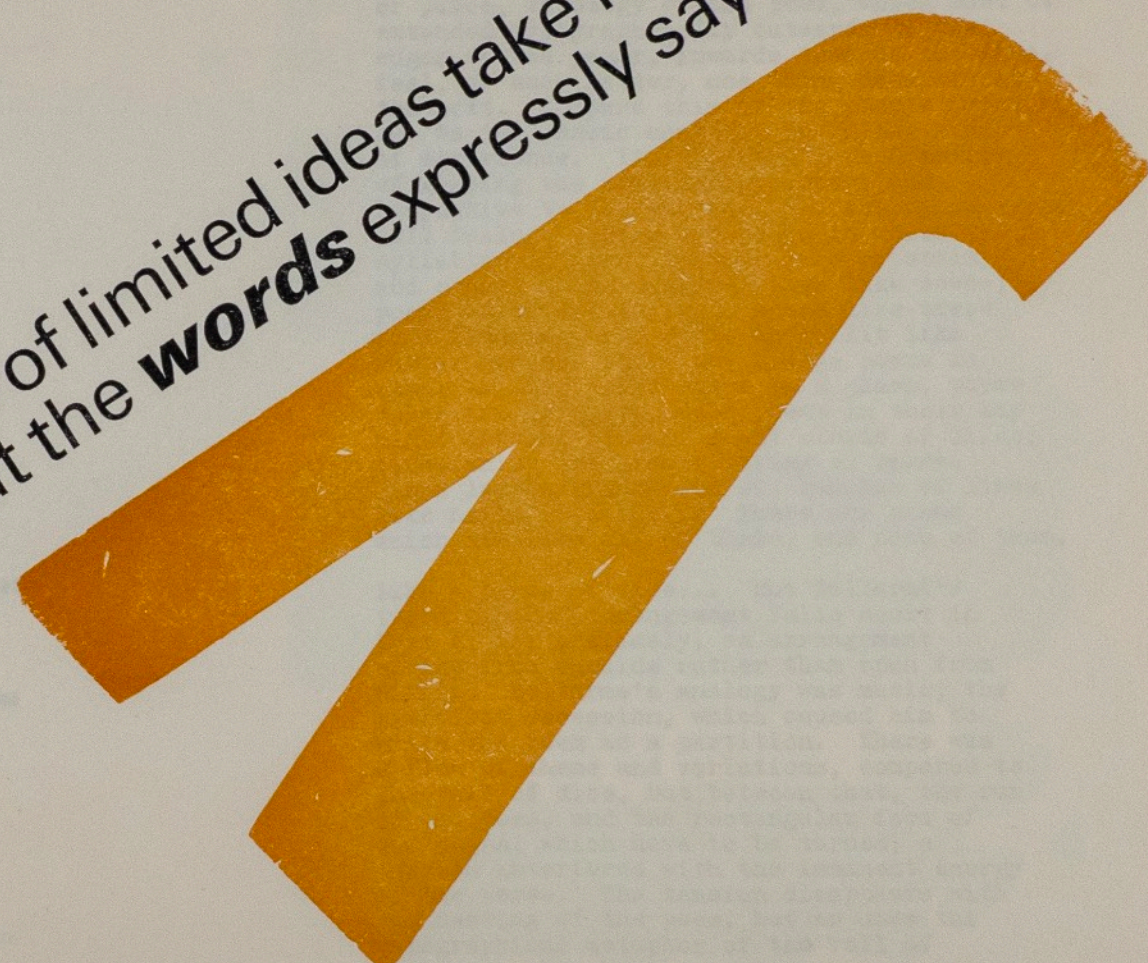
AXIOM I. Because of the indefinite nature of the human mind, wherever it is lost in ignorance *man makes himself the measure of all things.* *VICO*



The raised type face is sound; the lead between is space, silence. As a poem has an integral rhythm of language and silence, so too the text and space on the page. Moveable type has an absolute precision of spacing, vertically and horizontally, which is based on a unit of 12 points. Every pause in the poem can be expressed by dividing or multiplying this unit by any multiple of 2 or 3, exactly as silence in music is marked by the full rest, half-rest, quarter-rest, etc. The spacing of printed poetry was traditionally a matter of conventional typographic aesthetics; now more than ever, as poets are composing according to rhythmical patterns which include the rhythms of silence, the instrument of typography must be used in all its exactness to interpret and notate the poem.

Typography must make punctuation look like the rudimentary tool it is to indicate the reading of a text. As punctuation is an extension of language, metalinguistic interpolation of it, so is typography. The approach to printing must be the poet's approach to his speech: Subversive in that it will sabotage the conventional meanings of linguistic signs to regenerate their dormant implications; projective and conjectural in that it will bring forward and make one of many instances. The substance, content, call it what you will, must determine the doing, here, the printing. No break between the poet's work and the typographer's, but a continuum. Poems begin where they do, and end in the reading, or listening; if between the two the sweep is as of a single gesture, unbroken, there will be no loss, leak, of energy, and the poem will present itself as it comes out. There is the hope always, the urge, to recapture the immediacy of oral poetry, since most of what comes to our senses through this type-setting culture is delayed, interpreted.

AXIOM CIX. **Men** of limited ideas take for **law**
what the **words** expressly say. VICO



fusionne avec au delà
 hors l'intérêt
 quant à lui signalé
 en général
 selon telle obliquité par telle déclivité
 de feux
 vers
 ce doit être
 le Septentrion aussi Nord
 UNE CONSTELLATION
 froide d'oubli et de désuétude
 pas tant
 qu'elle n'énumère
 sur quelque surface vacante de supérieure
 le heurt successif
 sidéralement
 d'un compte total en formation
 veillant
 doutant
 roulant
 brillant et méditant
 avant de s'arrêter
 à quelque point dernier qui le sacre
 Toute Pensée émet un Coup de Dés

There is a relation between the poem, topos and tropos, its presence and, turn, absence, and the impression, typos, and between all of these and the space of the page. The disposition of the poem into lines is the expression of the interaction between the syllables and periods of the poem's unfolding; the length of the lines, the spaces between and within them, are indications of how the poem is heard. So there is a space, or place, topology of the poem, which must be extended typographically outwards to the edges of the paper, inwards towards the size, feel, of each letter, one thing determining the next. Compare this to the poem's impetus, out to the cosmic scatter, in to the atoms of experience. It is always just a matter of keeping the imagination loose, and responsive to the ear and eye; the discoveries will follow. There are poems in which the syllables cluster together like crystals, and others which disperse them like seeds; poems which are to their space like trees in a clearing, and poems which fit like rubber gloves; there are savage poems in cage, or easy, like water in a glass, poems which are in utero, moon poems in their May night growing between small clouds of lilac; lines which are like a string of beads, lines leaves branch out of, bunches of lines like nails in a box... There are poems which are like all of these, and none of them.

Like a throw of dice... But Mallarmé's typographical arrangement falls short in that it is, precisely, an arrangement coming from outside rather than spun from within. Mallarmé's analogy was music, the symbolist obsession, which caused him to write the poem as a partition. There was a flow of theme and variations, compared to the roll of dice, but between that, the run of the poem, and the rectangular fact of the pages, which have to be turned, a tension interfered with the immanent energy of the verse. The tension disappears with the hearing of the poem, but so does the typographical metaphor of the roll of dice.

Axiom 36

Imagination is more robust
in proportion as reasoning
power is weak. Vico

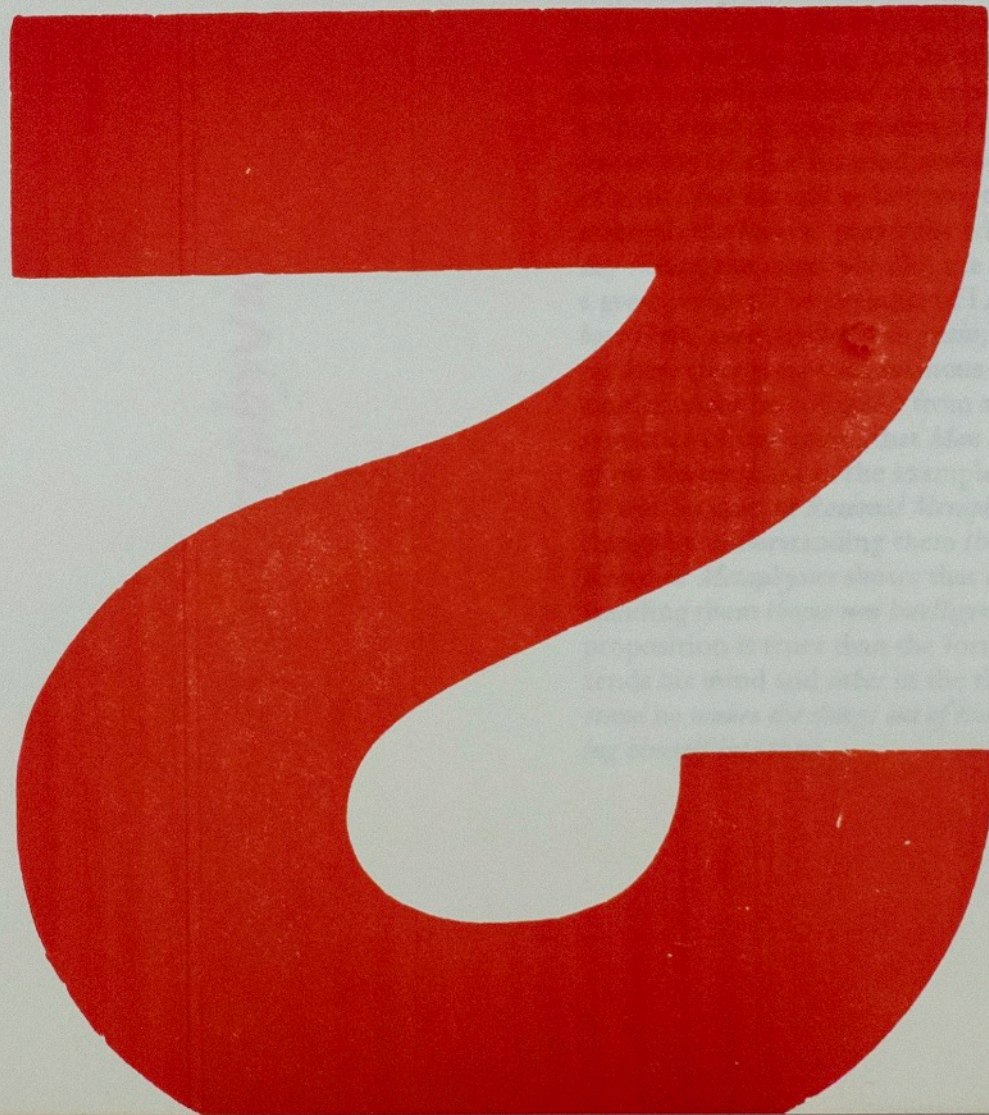
Vico

A large, bold, black letter 'E' with a textured, slightly distressed appearance. The 'E' is the central focus of the page, set against a light beige background. The letter has a thick, blocky design with rounded ends on the horizontal bars.

COROLLARJ *d'intorno a' Tropi, Mostri e trasformazioni Poetiche.*

Quello è degno d'osservazione, che 'n tutte le *Lingue* la maggior parte dell'espressioni d'intorno a cose inanimate sono fatte con *trasporti* del corpo umano e delle sue parti, e degli umani sensi, e dell'umane passioni: come *capo*, per cima o principio; *fronte*, *spalle*, avanti e dietro; *occhi* delle viti; e quelli che si dicono lumi ingredienti delle case; *bocca*, ogni apertura; *labbro*, orlo di vaso, o d'altro; *dente* d'aratro, di rastrello, di serra, di pettine; *barbe*, le radici; *lingue* di mare; *fauce* o *foce* di fiumi, o monti, *collo* di terra; *braccio* di fiume; *mano* per picciol numero; *seno* di mare, il golfo; *fianchi* e *lati* i canti; *costiera* di mare; *cuore* per lo mezzo, che *umbilicus* dicesi da' Latini; *gamba* o *piede* di paesi, e *piede* per fine; *pianta* per base, o sia fondamento; *carne*, *ossa* di frutta; *vena* d'acqua, pietra, miniera; *sangue della vite*, il vino; *viscere* della Terra; *ride* il Cielo, il mare; *fischia* il vento; *mormora* l'onda; *geme* un corpo sotto un gran peso; e i contadini del Lazio dicevano *sitire agros*, *laborare fructus*, *luxuriari segetes*; e i nostri contadini: *andar in amore* le piante, *andar in pazzia* le viti, *lagrimare* gli orni; ed altre che si possono raccogliere innumerabili in tutte le lingue; lo che tutto va di seguito a quelle *Degnità*, che l'*Uomo ignorante* si fa *regola dell'Universo*; siccome nelgi esempi arrecati egli *di sè stesso ha fatto un intiero Mondo*: perchè come la *Metafisica Ragionata* insegna, che *homo intelligendo fit omnia*; così questa *Metafisica Fantastica* dimostra che *homo non intelligendo fit omnia*; è forse con più di verità detto questo che quello; perchè l'uomo con l'intendere spiega la sua mente, e comprende esse cose; ma col non intendere egli *di sè fa esse cose* e col *transformandovisi lo diventa.* VICO

Axiom LIII. Men at first feel without perceiving, then they perceive with a troubled and agitated spirit, finally they reflect with a clear mind. Vico



COROLLARIES concerning Tropes, Monsters and Poetic transformations.

It is noteworthy that in *all languages* the greater part of the expressions relating to inanimate *things* are formed by *metaphor* from the *human body* and *its parts* and from the *human senses* and *passions*. Thus, *head* for top or beginning; the *brow* and *shoulders* of a hill; the *eyes* of vines; *mouth* for any opening; the *lip* of a cup or pitcher; the *teeth* of a rake, a saw, a comb; the *beard* of a root; the *tongue* of the sea; the *gorge* of a river; a *neck* of land; an *arm* of the sea; the *hands* of a clock; *heart* for center (the Latins used *umbilicus*, navel, in this sense); the *belly* of a sail; *foot* for end or bottom; the *flesh* of fruits; a *vein* of rock or mineral; the *blood of grapes* for wine; the *bowels* of the earth. Sea or the sky *smiles*; the wind *whistles*; the waves *murmur*; a body *groans* under a great weight. The peasants of Latium used to say the *fields were thirsty*, *bore fruit*, *were swollen with grain*; and our peasants speak of *plants making love*, *vines going mad*, resinous trees *weeping*. Innumerable other examples could be collected from all languages. All of which is a consequence of our axiom that *Man in his ignorance* makes himself the *rule of the Universe*, for in the examples cited he *has made of himself an entire World*. So that, as *Rational Metaphysics* teaches that man becomes all things by understanding them (*homo non intelligendo fit omnia*), this *Fantastic Metaphysics* shows that man becomes all things by *not* understanding them (*homo non intelligendo fit omnia*); and perhaps the latter proposition is truer than the former, for when *man understands* he extends his mind and *takes in* the things, but when he does *not understand* he *makes the things out of himself* and becomes them by *transforming himself into them*.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes

gets the same
treatment as

(Trouble
with the car. And for a buck
they gave me
what I found myself
eating!

The way it is printed one comes to think poetry is all the same, monotonous, and one loses the ability to hear the differences. If poetry and language are to survive with the richness to carry what they must, the eye has to hear what is lost to the ear, its seeing has to pick up the intonations and qualities of a poem's sound. What we know of typography and of its tradition is a beginning; the end is a new instrument of poetry.

Working from the ground rule that THE WAY A POEM LOOKS IT SOUNDS, a typographer would have to reformulate his craft according to the single consideration of how much visual information he is able to contribute towards the poem's reading. The principle of uniform type would have to be abandoned wherever it interferes with the natural diversity of poetry. The size, manner and period of type would be chosen not for their intrinsic values, but as elements of the typographic interpretation of the poem. Color, too, must be brought into play, for it has affective associations which are like those of sounds.

A noir, E blanc, I rouge, U vert, O bleu

Let poetry be as slow to set in print, a labor
as personal, as its writing is, and let it
show that no word born of sense or thing
comes easily, as no man comes, into the world,
and language is his engendering.

*Hæc breviter pueris delibâsse sufficiat.
Arbitramur enim, si in his aliquos fecerint
progressus, facile in aliis Carminum generi-
bus suapte Marte & cortice eos
progressuros.*

F I N I S.



1979

CENTER FOR
TYPOGRAPHIC LANGUAGE
SAN FRANCISCO



JACK'S CONNECTIONS

SAN FRANCISCO STATE UNIVERSITY

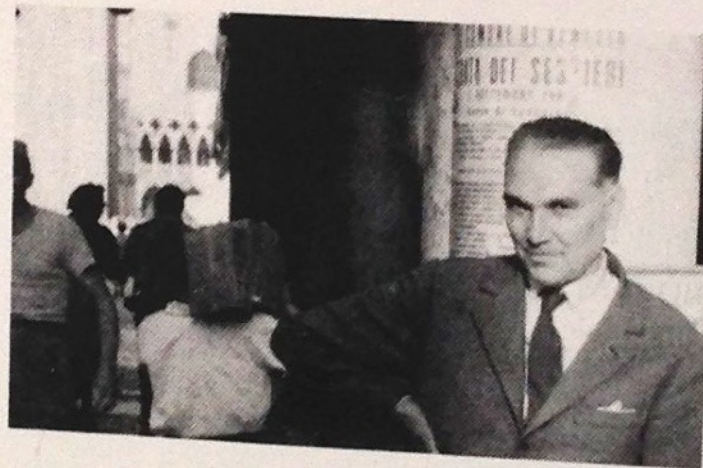
THE POETRY CENTER

FRANK V. DE BELLIS COLLECTION

WILDER BENTLEY

A Survey of
ALBERTO TALLONE
EDITORE-STAMPATORE
Alpignano (Torino) Italy

'In the Book of My Memory'
[Dante *Vita Nuova*]



An Exhibition of Tallone Books
16 October to 21 December 1984
Weekdays 8 am to 4:30 pm

The Frank V. de Bellis Collection
Library
San Francisco State University
1630 Holloway Ave. San Francisco California

Presented by The

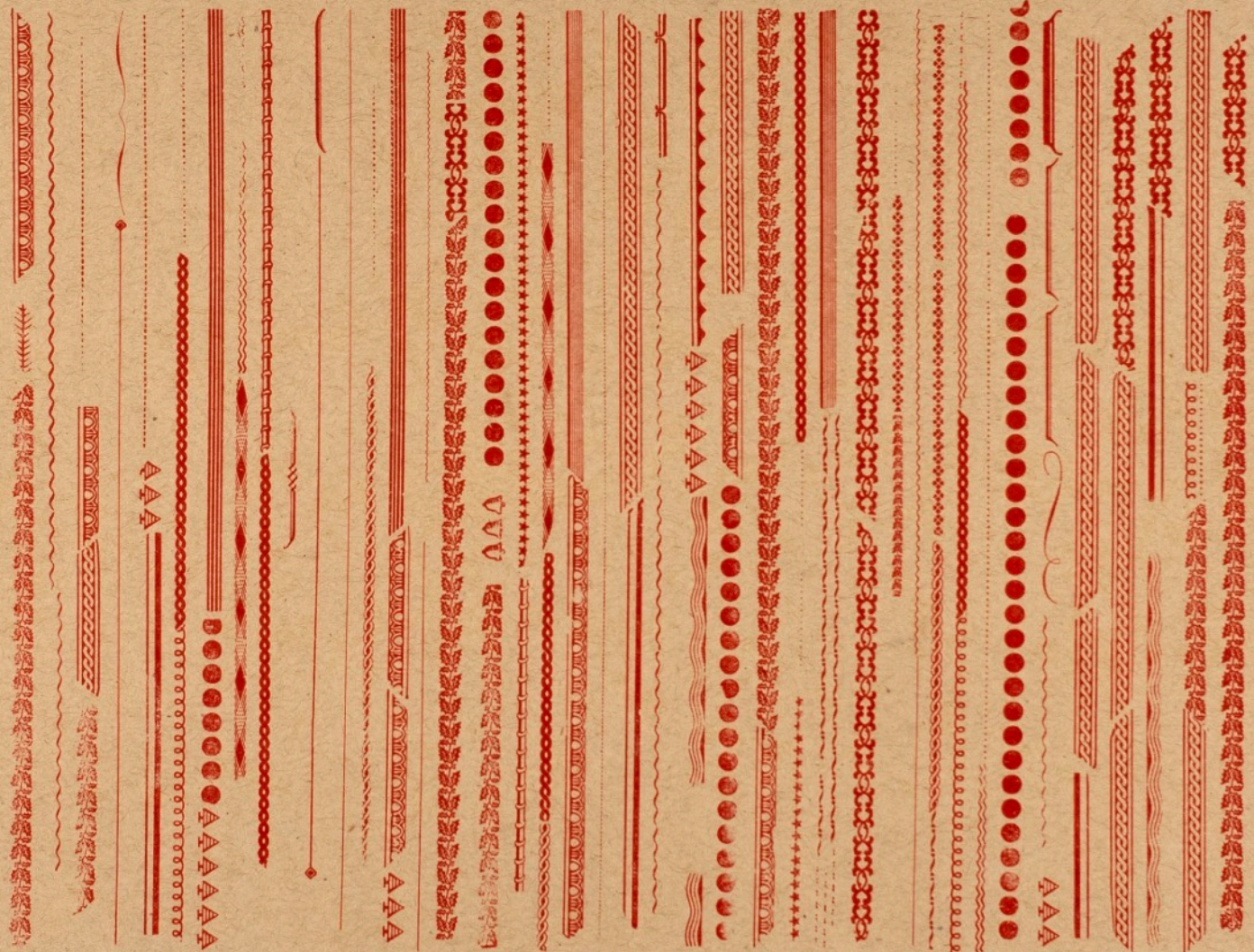
Recent teachers of letterpress at SF State:

Nancy Noble until 2001

Pino Trogu since 2016

Monique Comacchio since 2019

A Specimen Book of Type Faces
from Stanza 153 Press
SF State
2016



I want to make beautiful things,
even if nobody cares.

saul bass, graphic designer

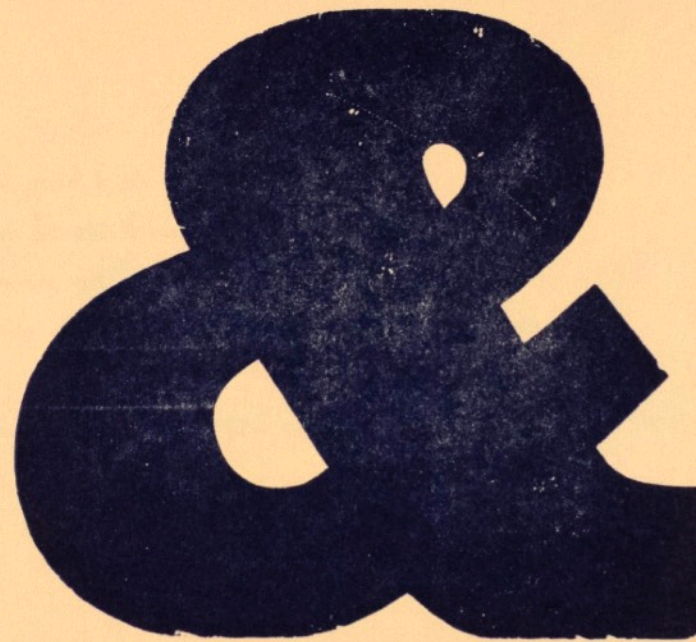
36 Point Goudy Deepdene

ABCDEFGHIJKLMNOPQRSTUVWXYZ

UVWXYZ

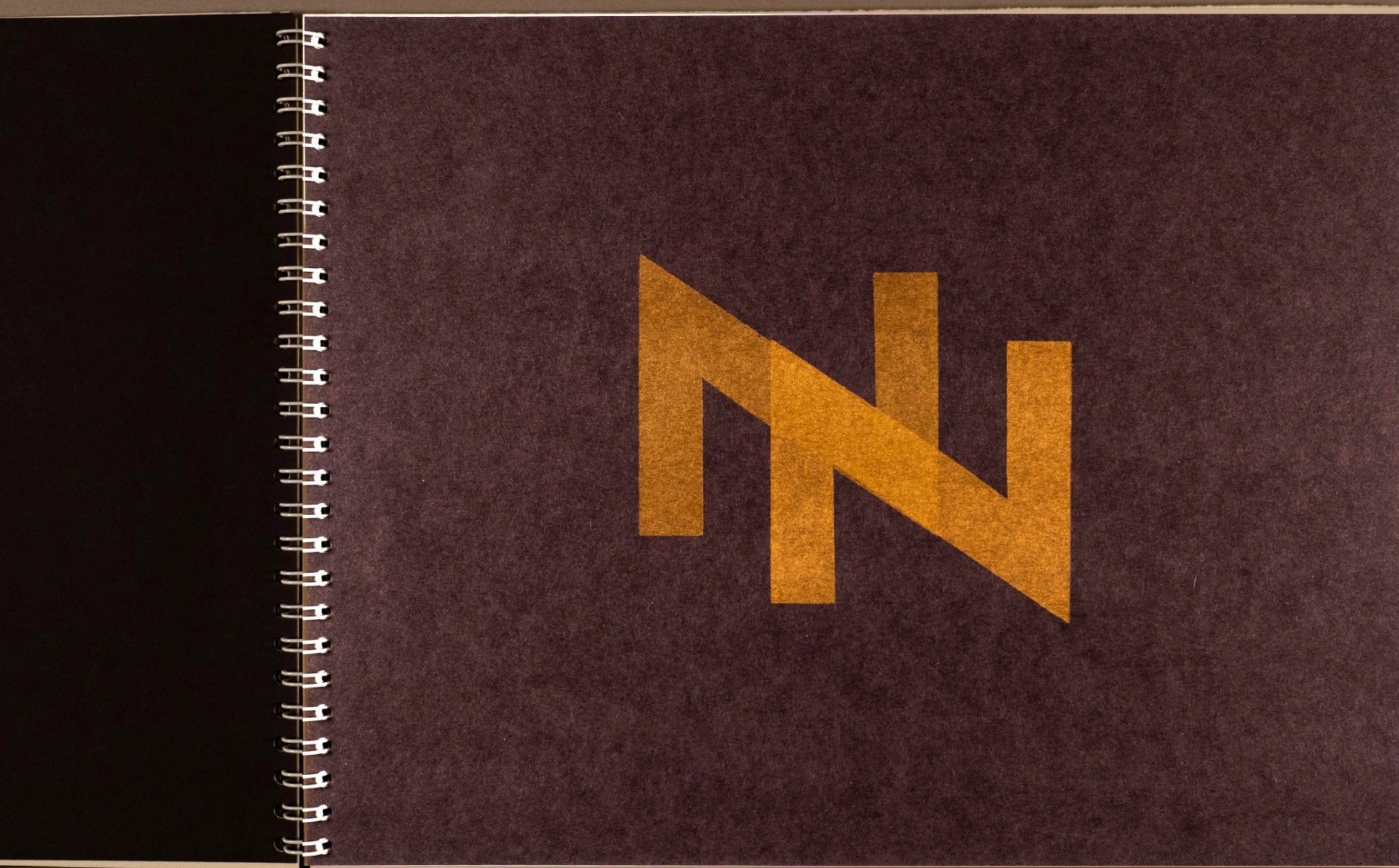
abcdefghijklmnopqrstuvwxyz

0123456789.,:;'~?!fflffft\$&



Though free to think and act, we are held together, like
stars in the firmament, with ties inseparable. These ties
cannot be seen, but we can feel them. I cut myself in the
finger, and it pains me: this finger is a part of me. I see a
friend hurt, and it hurts me, too: my friend and I are one.
Nikola Tesla, inventor

6 point Stymie Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,:;"'?!&\$(*~@%#

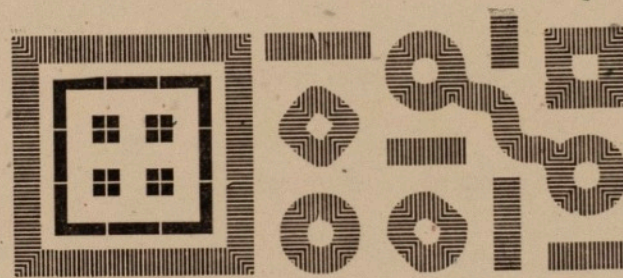


The way to tell fewest lies is to tell fewest
lies, not to give oneself the fewest oppor-
tunities of telling lies.

Franz Kafka, German writer

Ten Point Stymie Light:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789.,;:-«»*"()"!?\$%



FASHION is not something that exists only
in dresses. FASHION is in the sky, in the street.
FASHION has to do with ideas, the way we
live, what is happening.

Coco Chanel, FASHION DESIGNER

18 point cheltenham

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890 \$&!@;,:'.-[]

**TUES
DAY:**

The finely shaped, tendril-looking brake cords
give the bicycle a butterfly look.
The ratchet gear resounds cricket-like
upon the rolling hills in the Tuscan summer.

Jack Werner Stauffacher
Printer & Typographer

16 pt. Centaur on 18 pt. body

Jack Werner Stauffacher
3 June 2016



Ligature from 300 Broadway

Andy An
 Corey Blevins
 Garrett Frisbey
 Carlos Garcia
 Travis Mackin
 Nella Athena Ocampo
 Natalie Raye Phoenix Reclando
 Sinclair Riley
 jessica lavarias rosario
 Sheaf Sjoberg
 Audrey D. Walker
 Kimberly Wong
 Lawrence Tinwai Wong
 Loxang Yang
 Pino Trogu
 Francheska Machado
 Thomas Bier
 DAI 226 Modern Letterpress Printing 2016
 San Francisco State University

Sixteen Typographic Broadsides

SF State

2017

The Skeleton of a Letter

Adrian Frutiger

The skeleton of a letter is like a keyhole engraved on the reader's memory. The letter that is read is the key that seeks and finds its lock. When the designer strays too far from the base form, then you get friction, frustration or unreadability.

The great stroke of luck in my life is to have been blessed first with an artistic feeling for shapes, and second with an easy grasp of technical processes and of mathematics.

I make the bricks, I am not the architect. I just make good bricks that graphic artists can build with.

From: "Adrian Frutiger - Typefaces. The Complete Works", 2014.

Twelve copies handset and printed by Wayne Yuan.
Modern Letterpress Printing, School of Design,
San Francisco State University.

Set in Sans Serif Bold, Typo Roman & Century Schoolbook Italic.
Printed on Rives BFK paper.

Sixteen Typographic Broadsides.
Stanza 153 Press, Spring 2017.

Copy No. 112

Wayne Yuan

I Am Type

Frederic W Goudy

I AM TYPE! Of my earliest ancestry neither history nor relics remain. The wedge-shaped symbols impressed on plastic clay in the dim past by Babylonian builders forshadowed me. From them through the hieroglyphs of the ancient Egyptians, the lapidary inscriptions of the early Romans, down to the beautiful letters by the scribes of the Italian Renaissance, I was in the making. John Gutenberg was the first to cast me in metal. From his chance thought straying through an idle reverie -- a dream most golden -- the profound art of printing with movable types was born.

From: I am Type, 1931.

*Twelve copies handset and printed by Korina Moreno.
Modern Letterpress printing, School of Design.
San Francisco State University.*

*Set in Century Schoolbook
Printed on Rives BFK paper.*

*Sixteen Typographic Broad sides.
Stanza 153 Press, Spring 2017
Copy No. 12/12*

Korina

Detail in Typography

By Jost Hochuli

Abbreviations in capitals are often too obtrusive, and interfere with the smooth flow of the line. Instead of capitals, they can be set in small caps but this may look strange.

Another possibility, often the best, is to set the abbreviation a half or one size smaller, depending on the typeface. The weight of the letters will no longer be identical with that of the continuous text, but this is optically hardly noticeable.

From: Detail in Typography

Handset and printed by Spencer Zak
Modern Letterpress Printing, Design dept.
San Francisco State University.

Set in Americana.
Printed on BFK paper.

Sixteen Typographic Broadides.
Stanza 153 Press, Spring 2017

Copy No. 12/16

Spencer Zak

New techniques, new craftsmanship

by Adrian Frutiger

Critical voices are often raised against the new typesetting methods, voices which lament the loss of traditional craft qualities in the course of progress for the sake of speed. A type-designer of the present day, however, has no right to opt out. His task is to encounter the new techniques on the basis of the past and with the same assurance, to replace the pen and the engraving tool by the input programme, the galley proof by the CRT image and the written correction by the addition and omission of electronic impulses. The replacement of mechanical by electronic methods, of relief type by the focussing screen and the photographic emulsion, does not make any basic difference to the fact that type represents and will remain above all a human problem.

From: "Type Sign Symbol", MCMLXXXII.

Twelve copies handset and printed by Hugo Suarez.
Modern Letterpress Printing, School of Design.
San Francisco State University.

Set in Goudy Deepdene type.
Printed on Rives BFK paper.

Sixteen Typographic Broad-sides.
Stanza CLIII Spring MMXVII.

Copy No. 7

Hugo Suarez

Students



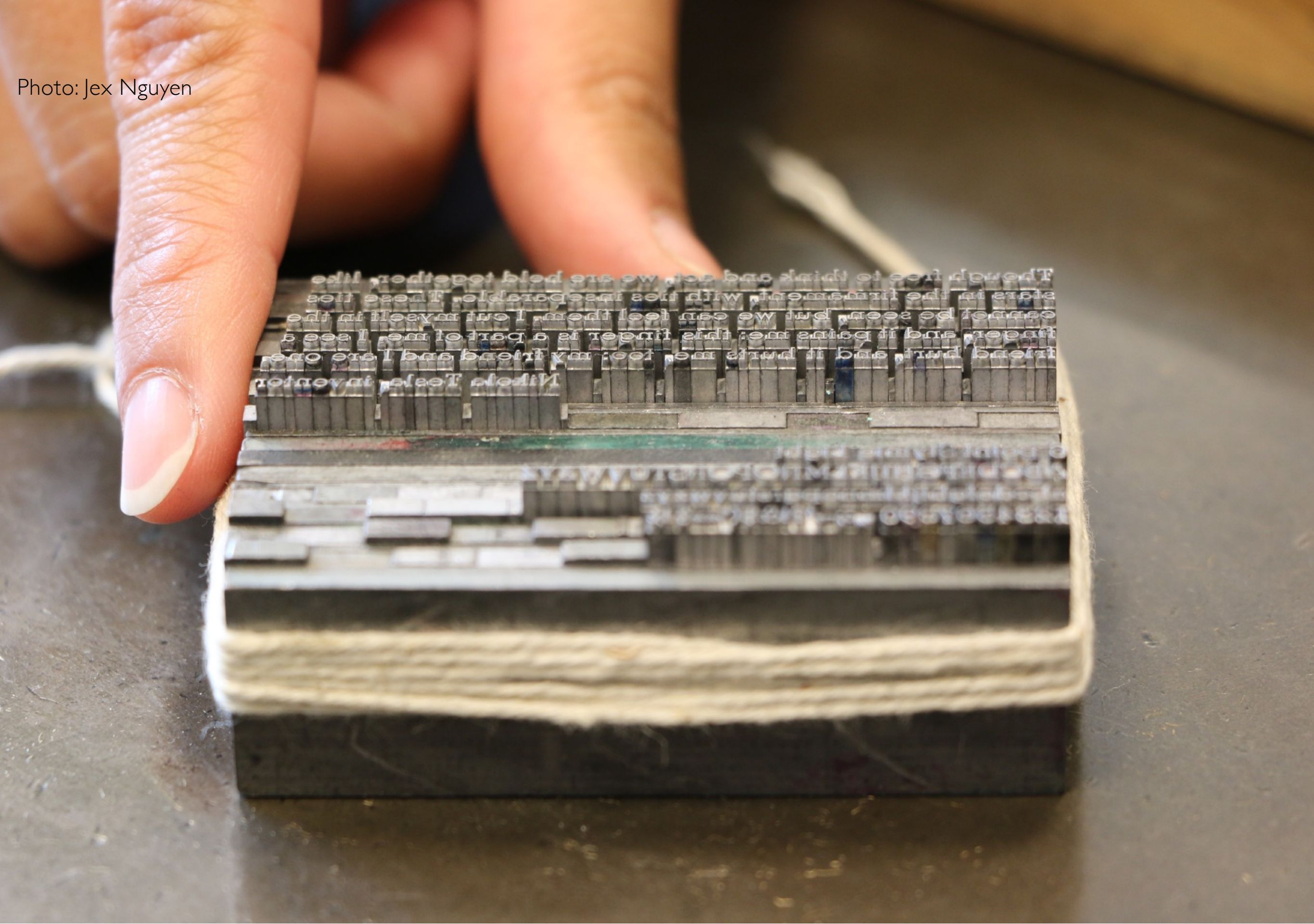
Photo: Jex Nguyen



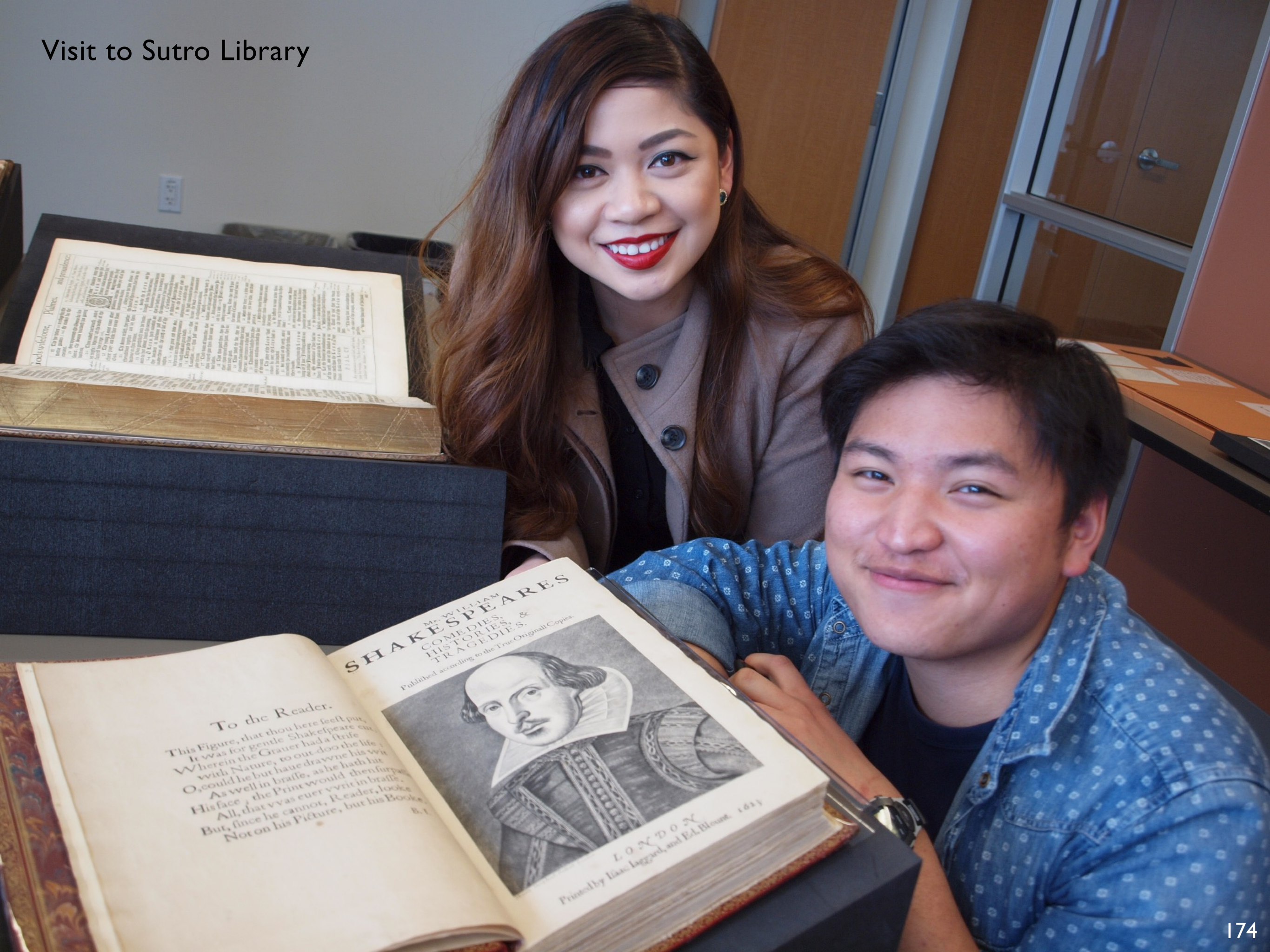
Photo: Jex Nguyen

Photo: Jex Nguyen



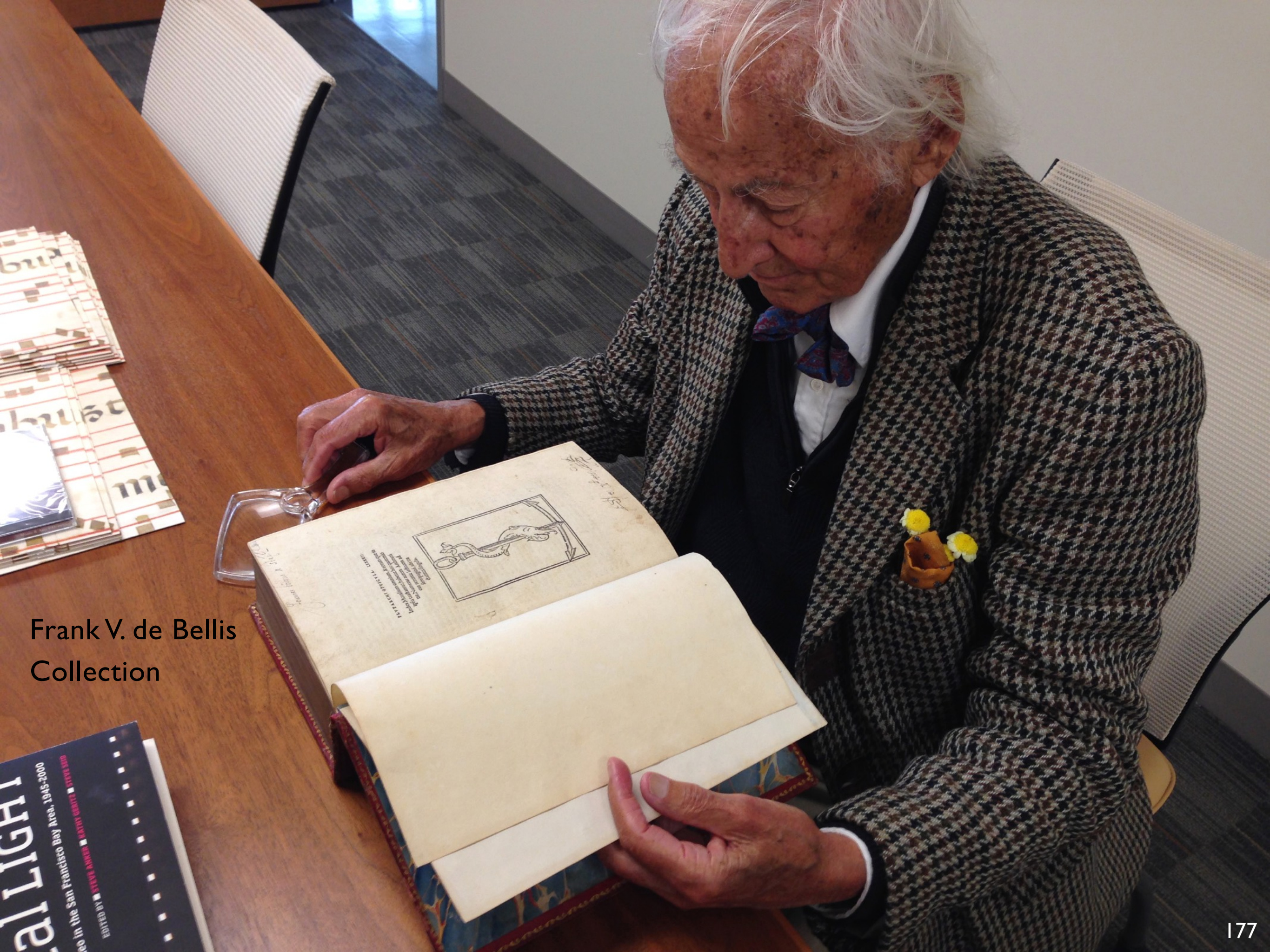


Visit to Sutro Library





Jack's visit to SF State
17 April 2014



Frank V. de Bellis
Collection

alighi
eo in the San Francisco Bay Area, 1945-2000
EDITED BY STEVE ANKER ■ LARRY GIBBY ■ STEVE LEO

Aldus. Plutarch, 1509

With Prof. Maxine Chernoff





J. Paul Leonard Library

Sutro Library



THANK YOU!

PINO TROGU

JACK STAUFFACHER AND THE REBIRTH
OF LETTERPRESS
AT SAN FRANCISCO STATE UNIVERSITY

MANY THANKS TO ARION PRESS FOR THEIR
MARCH 2025 DONATION OF A VANDERCOOK
UNIVERSAL I PROOFING PRESS.

SPECIAL THANKS:

DENNIS LETBETTER

NANCY NOBLE

MONIQUE COMACCHIO

E.M. GINGER

MEREDITH ELIASSEN

CONTACT: TROGU@SFSU.EDU



[go to first slide](#)