

Written and designed by Robert Bringhurst, this is a definitive account of **Hermann Zapf's** most ambitious and enduring design project, from the "Medici" sketches of 1948 and the first trial cutting of Palatino roman, made by August Rosenberger at the Stempel Foundry, Frankfurt, in 1949, to the last authentic digital members of the family, drawn on screen under Zapf's direction by Akira Kobayashi in Bad Homburg in 2005 and 2006.

Zapf was not the only type designer and book designer whose career spanned the tumultuous transitions from metal type to phototype to digital type, but Palatino and its relatives appear to be unique in the complexity of their evolution and the multiplicity of their successive adaptations, under the hand of the original designer, to repeatedly changing methods of typesetting and printing.

This book provides a detailed and sumptuously illustrated account of the evolution of all members of the Palatino tribe: foundry Palatino, Linotype Palatino, Michelangelo, Sistina, Aldus, Heraklit, Phidias, American Palatino, Enge Aldus, Linofilm Palatino, Zapf Renaissance, PostScript Palatino, Palatino Nova, Aldus Nova, and Palatino Sans. It includes new specimens of the foundry and Linotype faces printed by hand directly from the metal, as well as hundreds of color illustrations documenting the artistry and care expended in creating these components of our typographic heritage.

Robert Bringhurst is a poet, linguist, and typographer, born in Los Angeles in 1946. His *Selected Poems* are published by Jonathan Cape, London, and by Copper Canyon in the USA. His books of essays are published by Counterpoint Press, Berkeley. His much-loved *Elements of Typographic Style* is now in its 4th edition. His award-winning book on Haida oral literature, *A Story as Sharp as a Knife*, has recently been issued in a luxurious new edition by the Folio Society, London.

*Palatino: The Natural History of a Typeface* is 296 pages, 5½ × 9 inches (141 × 229 mm), bound in full cloth with two-color typographic endpapers and a two-color letterpress titling label, slipcased.

The main text – along with 200 illustrations of design sketches, working drawings, smoke proofs and test prints, matrices, foundry patterns, and Linotype patterns – is printed offset in five colors. (Most of the illustrations are published here for the first time.) The letterpress portions of the book are printed by Jerry Kelly in two colors from handset foundry type and Linotype metal.

There are three hundred copies, each numbered and signed by the author, and an additional twenty-five copies *hors de commerce*. Each copy includes two additional specimens printed letterpress by Richard Seibert – one from polymer plates, the other from handset Heraklit loaned for this purpose by Norman McKnight.

The price is \$195 (plus applicable sales tax and shipping). Members may pre-order the book until publication day, May 23, 2016, by telephoning the Book Club of California at (800) 869-7656 or by emailing [info@bccbooks.org](mailto:info@bccbooks.org).

As soon as Club members' pre-publication orders have been filled, member requests for second copies and non-member requests for first copies will be honored in order of receipt.

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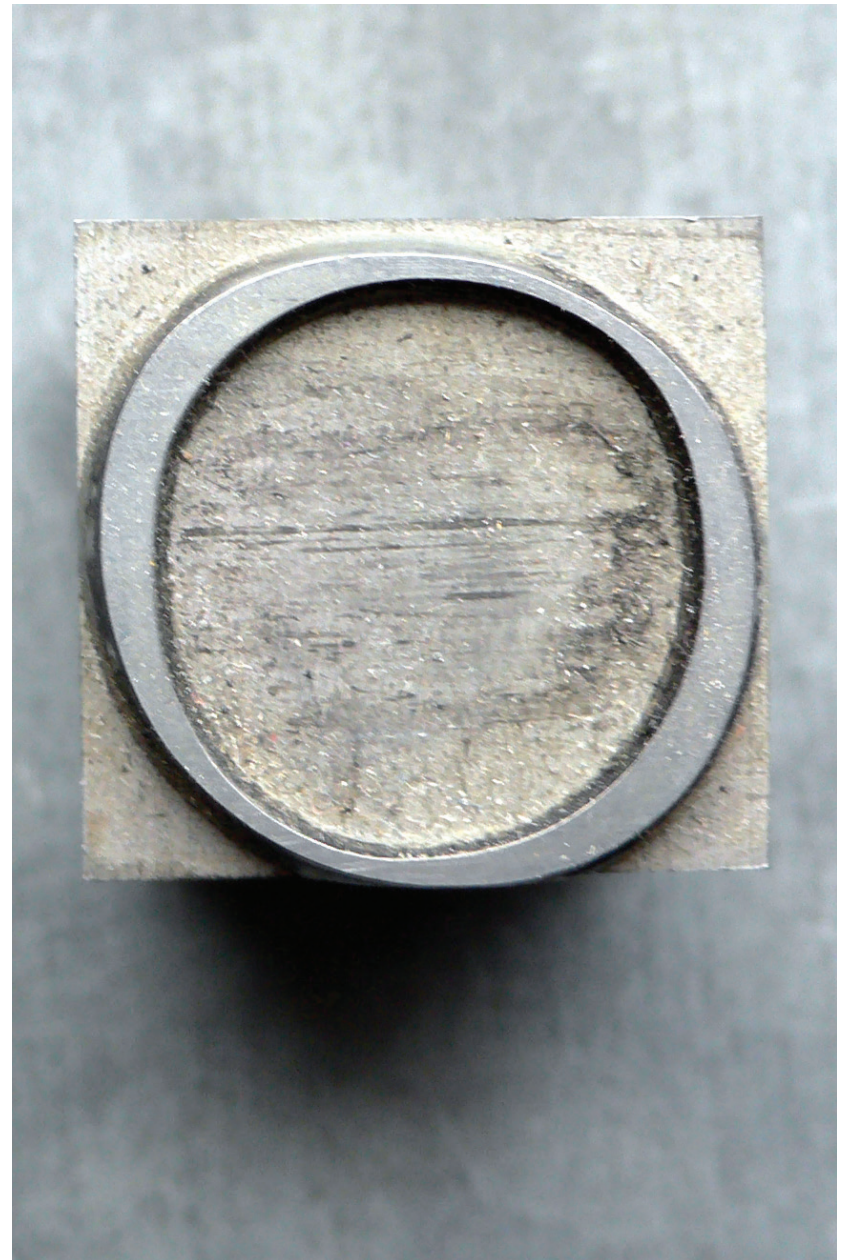
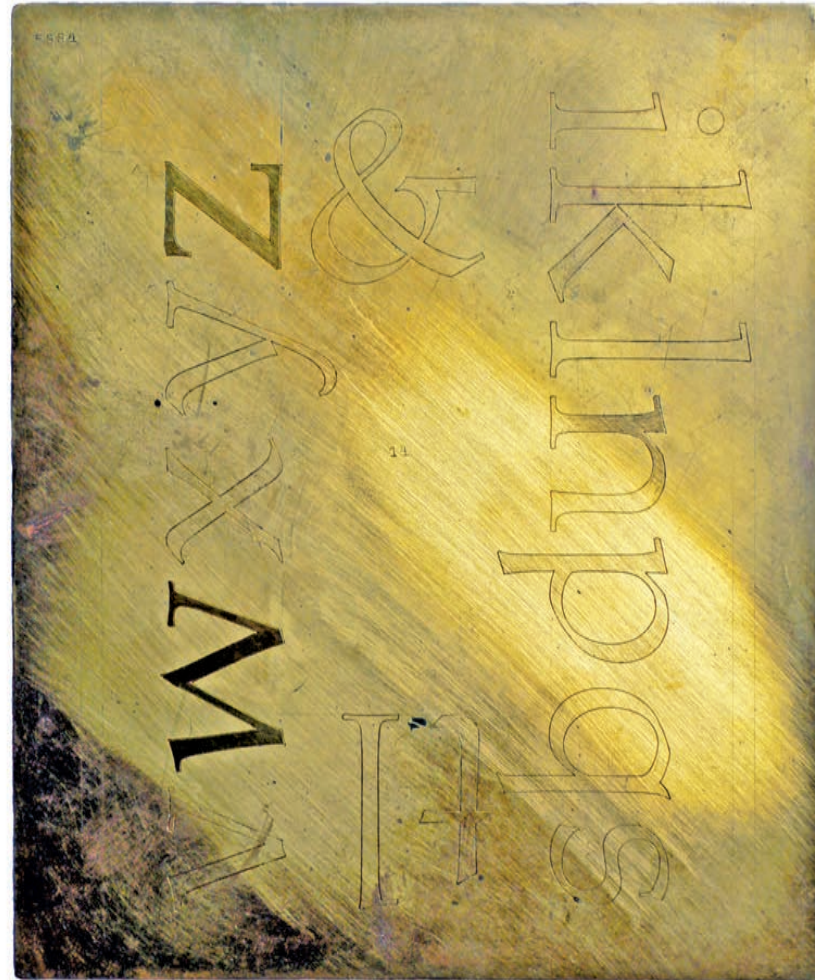
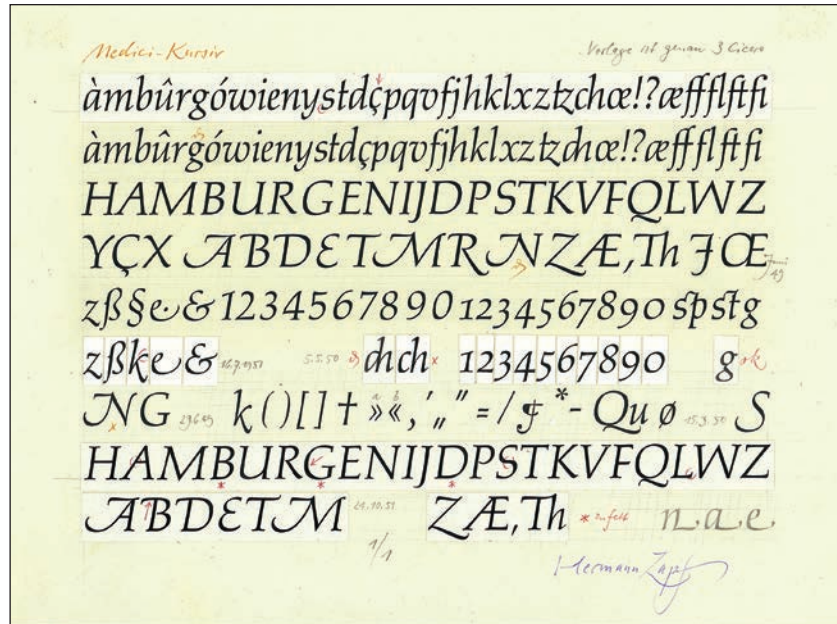
# Palatino

THE NATURAL HISTORY  
OF A TYPEFACE

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ABOVE LEFT: Production drawing, at 36 pt size, for Medici Kursiv (soon to become Palatino foundry italic), June 1949, with later additions [\* 46% actual size]. BELOW LEFT: Three master patterns for the Linotype Aldus roman e and one for the same letter in Enge Aldus [\* 72% actual size], 1954 and 1960. ABOVE: One of the set of brass pattern plates made by August Rosenberger in 1950 for 14 pt Palatino foundry roman [\* actual size]. RIGHT: A 60 pt Michelangelo O on a 48 pt body [\* about five times actual size], cast from a matrix made in 1950.