

## Note on the publisher of the Bodoni book: David R. Godine

David Walden

Near the end of the review in this issue of *Giambattista Bodoni: His Life and His World* by Valerie Lester, the reviewer emphasizes the high quality work of the typographer that went into the publication of this book. The reviewer also says of the book overall, “[I]t is a pleasure to see that the traditions of fine bookmaking are still alive.”

It is also worth emphasizing that beyond the quality work of the author and the typographer, “fine bookmaking” also requires a special publisher, in this case the company of David R. Godine · Publisher.

David R. Godine · Publisher is well known in the fine printing and publishing world. This Boston-based company ([godine.com](http://godine.com)) publishes 20 to 30 books a year. Occasionally they publish a volume on books and printing (an in-print list is at [godine.com/book-category/typography](http://godine.com/book-category/typography) — two of the books in that list are co-authored by Jerry Kelly, the designer of the Bodoni biography).

Another Godine-published book on printing (perhaps out of print) that I have on my own bookshelf is the 1989 reprint edition of Joseph Blumenthal’s *The Printed Book in America*. Another Blumenthal related volume from Godine is *Art Of The Printed Book 1455–1955* (Masterpieces Of Typography Through Five Centuries From The Collections Of The Pierpont Morgan Library, New York, with An Essay By Joseph Blumenthal, 1973).

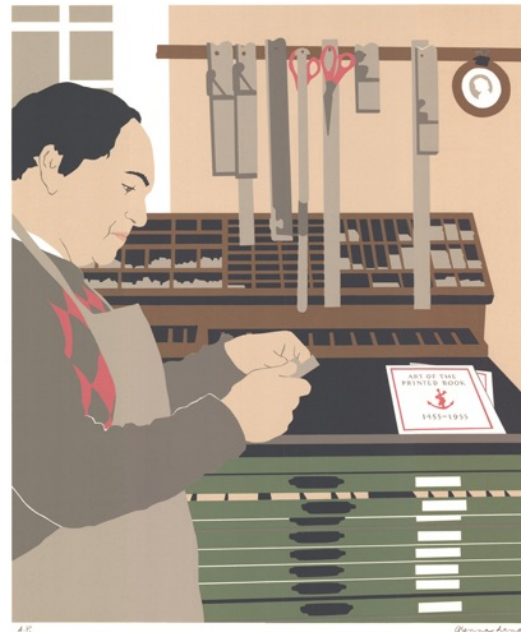
For publications such as the above, the Godine company won the 2014 Institutional Award from the American Printing History Association ([printinghistory.org/awards/godine](http://printinghistory.org/awards/godine)) — for “its services in advancing understanding of the history of printing and its allied arts.”

From reading the Boston press over the decades, I know something more about David Godine and his dedication to fine book printing and publishing.

David Godine is himself a printer. A November 18, 2015, *Boston Globe* article shows Godine working at “at his Vandercook Proof Press” (“Beyond sales, Boston publisher’s devotion speaks volumes” by Mark Shanahan, [tinyurl.com/jr1qn4t](http://tinyurl.com/jr1qn4t)).

Godine printed his first book while still a student at Dartmouth and started in business as a letterpress printer. In time, his business converted to being a publishing company rather than a printing company, with a continued narrow focus on fine book publishing. The *Globe* article quotes him as saying, “I’m interested in books as works of art.” I myself

exchanged a pair of emails with David Godine in May of 2012 (I don’t actually know him personally) in which he stated that he had “a perspective that holds that perhaps the greatest books ever printed were issued in France between 1535 and 1560.” Godine is also a collector of beautiful books. Some of his thinking in this area may be found in an excerpt from a presentation he gave at Dartmouth in 1994: [tinyurl.com/gtrmnwx](http://tinyurl.com/gtrmnwx)



**DAVID R. GODINE · PUBLISHER**  
FORTY YEARS OF INDEPENDENT PUBLISHING  
1970–2010

Godine’s company is clearly unusual. How many other publishers would emphasize their decades in business with an image of the president working with metal type? The 40-years-in-business poster shown on this page is of David Godine in his printer’s apron, standing before a cabinet that holds cases of type, with (hanging) composing sticks and pica rules, and Godine looking down at a composing stick “to make sure that the sorts have been placed in it upside down and backwards with the nicks all aligned properly.” (The poster was designed by Glenna Lang and provided to *TUGboat* by Godine associate publisher Sue Berger Ramin.)

The company now publishes books in six different series, each with its own imprint under the overall Godine name ([godine.com/imprints-and-series](http://godine.com/imprints-and-series)). These “reflect the individual tastes and interests of

its president and founder.” Perhaps such individualistic perspective and dedication is necessary to get books such as the Bodoni biography published in today’s world.

Valerie Lester, author of the Bodoni biography says, “David Godine is committed to publishing beautiful books, and his production standards are uncompromising. He’s a very hands-on publisher — he himself edited my book. I thoroughly enjoyed the experience of working with such an independent, idiosyncratic individual, and felt that the marriage of book and publisher was made in heaven!”

Carole Horne, general manager of the venerable Harvard Book Store ([harvard.com](http://harvard.com)), says, “David Godine is a legend in the book world. His dedication to producing beautifully-made books is only equalled by his extraordinary ability to find and publish important authors — among them the 2015 Literature Nobel Prize winner — and important subjects. Without his genius, the world of American publishing would be much poorer.”

◇ David Walden  
[walden-family.com/texland](http://walden-family.com/texland)

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## Production notes

Karl Berry

As mentioned in the review of Lester’s book on Bodoni, we used Libre Bodoni from Impallari Type for the text. I need to thank Bob Tennent for creating the (L<sup>A</sup>)T<sub>E</sub>X support files for it, essentially instantaneously. Impallari Type ([impallari.com](http://impallari.com)) has many other excellent designs, and Bob has created support for nearly all their released text fonts, as well as fonts from many other sources ([ctan.org/author/id/tennent](http://ctan.org/author/id/tennent)) — all this in addition to his work with music typesetting (e.g., [ctan.org/pkg/musixtex](http://ctan.org/pkg/musixtex)).

In the realm of font support, I’d also like to thank Michael Sharpe ([ctan.org/author/sharpe](http://ctan.org/author/sharpe)), who has also created support for a plethora of high-quality fonts, including designing many new glyphs. Michael has also been instrumental in the latest releases of Lucida fonts through TUG ([tug.org/lucida](http://tug.org/lucida)).

Finally, when looking for a so-called “modern” font to use for the review, as I have whenever looking for a font to use with T<sub>E</sub>X in past years, I’ve used Palle Jørgenson’s online font catalogue, [tug.dk/FontCatalogue](http://tug.dk/FontCatalogue). It’s recently been extended to include a listing of fonts with OpenType support, and a listing of serif fonts by traditional classification (old-style, transitional, modern, slab). I can’t recommend this resource highly enough!

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## Die T<sub>E</sub>Xnische Komödie 1/2016

*Die T<sub>E</sub>Xnische Komödie* is the journal of DANTE e.V., the German-language T<sub>E</sub>X user group (<http://www.dante.de>). (Non-technical items are omitted.)

JOACHIM LAMMARSCH, MARION LAMMARSCH,  
Peter Breitenlohner; pp. 10–11

[Translated by the first author for this issue of *TUGboat*.]

THOMAS HILARIUS MEYER, L<sup>A</sup>T<sub>E</sub>X in der Schule:  
Zeugniserstellung [L<sup>A</sup>T<sub>E</sub>X at school: Creating  
school certificates]; pp. 12–20

In schools L<sup>A</sup>T<sub>E</sub>X only plays a minor role. But some of these roles are notable. There are occasions when L<sup>A</sup>T<sub>E</sub>X is more or less life-saving, for example when a huge number of identical, typographically-challenging documents need to be typeset: school certificates.

ROLF NIEPRASCHK, Weg mit den Rändern!  
[Away with the margins!]; p. 21

A colleague of mine asked for help. His graphics, created with MS Excel were not satisfying: the surrounding frame was much too large, and had unnecessary white areas. Furthermore the requirement from his publisher was that it had to be exactly 85mm wide. With a small L<sup>A</sup>T<sub>E</sub>X document I was able to help him.

HERBERT VOSS, Listen mit geschweiften  
Klammern markieren [Marking lists with braces];  
pp. 22–23

It may sometimes be useful to group similar entries within environments like `itemize`, `description` or `enumerate` with braces and a corresponding label.

HERBERT VOSS, BIB<sub>T</sub>E<sub>X</sub>-Felder auslesen  
[Reading BIB<sub>T</sub>E<sub>X</sub> fields]; p. 24

The `biblatex` package defines a few macros to extract the contents of BIB<sub>T</sub>E<sub>X</sub> database entries.

HERBERT VOSS, Spezielle Gleitumgebung  
[Special float environments]; pp. 25–26

Usually one uses the `float` package to define a new float environment. If the new environment is to have a special layout, e.g. a frame, the `floatrow` package may be helpful.

HERBERT VOSS, Eigene Beschnittmarken erstellen  
[Creating one’s own crop marks]; p. 27

The `crop` package is a good choice when crop marks are to be provided. It allows the author to get an overview of how the text area looks compared to the margin, while the receiving printer can use the crop marks for automated alignment of the print.

[Received from Herbert Voß.]