

Abstracts

Les Cahiers GUTenberg

Contents of Issue 30

October 1998

Hommage à Gérard Blanchard

This issue of the *Cahiers* was produced in a very short time in order to be ready for MultiTypo 98, the ATypI meeting held in Lyon, France in October, to honor Gérard Blanchard, who had just died in August. It includes his last manuscript — his text as invited speaker to ATypI.

JACQUES ANDRÉ and JEAN-FRANÇOIS PORCHEZ,
Éditorial : ATypI & Blanchard; pp. 3–5

The editors present a brief overview of the ATypI (Association de Typographique Internationale), from its inception in France in 1957, through the great technological changes from lead to computer, till its return to France for the October 1998 annual meeting in Lyon, a city long associated with print.

In addition to the conference publication, *Lettres françaises*, all attendees (courtesy of Louis-Jean Printers) received copies of this 30th issue of the *Cahiers*, which was originally to be a thematic issue on electronic typography but was quickly re-worked to serve as a tribute to Gérard Blanchard, whose interest in typography extended beyond the subject itself, to the many participants involved in different aspects of typography.

In addition to the last Blanchard manuscript, the issue includes tributes from such old friends as John Dreyfus, Fernand Baudin, and Massin. As well, there are two pieces supplementing Blanchard's *Aide au choix de la typo-graphie*: a brief discussion of the methodology behind the work, and an index for it.

JOHN DREYFUS, A Tribute to Gérard Blanchard;
pp. 6–9

First paragraph from the English text:

The death of Gérard Blanchard in August robbed us of our chance to hear him speak at this Congress. Though he had taken part in several of our earlier congresses, many of you who are not French may never have met him, and may know very little about him. As I had the happy experience of meeting him in the mid-1950s for several consecutive years at the international typographical meetings held at Lurs-en-Provence, I readily agreed to pay this short tribute to his wide ranging contributions to the graphic and the typographic arts.

The text includes several references to Blanchard's works, which might interest the TUGboat reader:

1. an early long essay: "The Typography of the French Book 1800–1914", in *Book Typography 1815–1965*, ed. Kenneth Day. Chicago: U of Chicago Press, 1966, pp. 37–80. [The next chapter is by M. Vox, "The Half Century 1914–1964".]
2. a book: *La Lettre. La lettre et ses usages sociaux*. Éditions du Gymnase typographique, 1975.
3. a large paperback: *Pour une sémiologie de la typographie*. Andenne: Rémy Magermans, 1979.
4. his last book: *Aide au choix de la typo-graphie, cours supérieur*. Reillanne: Atelier Perrousseaux, Éditeur, 1998. [This book includes an extensive bibliography of Blanchard's work.]

FERNAND BAUDIN, Rencontres & confluence
[Meeting and merging]; pp. 10–11

A personal account of feelings and memories which came to mind upon hearing of Blanchard's death, and how it affects the author's role at the upcoming ATypI meeting (the note was written 6 October, before ATypI).

MASSIN, Des caves d'Hollenstein à la Sorbonne
[From the Hollenstein cellars to the Sorbonne];
pp. 12–13

A brief reminiscence of discordant beginnings to what became a lasting friendship with and respect for Blanchard, with a particular memory of Blanchard's intensity in after-hours sessions held in the cellars of Hollenstein Printers in Paris.

GÉRARD BLANCHARD,
Connotation typographique : Pour une poétique
de la typo-graphie [Typographic meaning: A case
for a poetry of typography]; pp. 14–39

Foreword to the article, edited by Jean-François
Porchez and Jacques André:

This paper contains the text Gérard Blanchard was supposed to deliver as Guest Speaker at the ATypI conference, Lyon, October 1998. He died at the end of August and we edit here his draft, as it was found.

The editors have chosen to simply transcribe Blanchard's manuscript notes, unchanged and unedited, supplemented with scanned images of select pages, to show his creative process at work. Their subsequent article in this issue discusses this process in more detail.

JACQUES ANDRÉ, Noms propres cités dans *Aide aux choix de la typo-graphie* de Gérard Blanchard [Names cited in Gérard Blanchard's *Aide aux choix de la typo-graphie*]; pp. 40–56

Author's abstract:

The following pages include an index of all the names (people, authors, works, founderies) quoted in the following book: Gérard Blanchard, *Aide aux choix de la typo-graphie*, Atelier Perrousseaux éditeur, Reillanne, 1998. ISBN 2-911220-02-1.

N.B. Works names are in italic; fonts are already indexed in the book itself; cover pages are referenced as 0. This index is published here with Gérard Blanchard's and Yves Perrousseaux's authorizations.

JACQUES ANDRÉ and JEAN-FRANÇOIS PORCHEZ, Classeurs et chemin de fer [File folders and thumbnail layout]; pp. 57–62

Authors' abstract:

To prepare his *Aide aux choix de la typo-graphie*, Gérard Blanchard used small loose-leaf binders together with a thumbnail layout (sketches of how each set of facing pages would look). These techniques allowed him to organize his book's layout as a hypertext.

The abstract merely hints at the strategies Blanchard used not simply to organize book layout but also—and I would hazard, primarily—to organize its contents. To capture those thoughts and views which usually come to mind in a very non-linear fashion as an idea begins to take shape and then seemingly races off in a dozen different directions, on at least half a dozen levels: references, examples, suitable quotes, illustrations, cross-references, and so on. In short, an analysis of the creative process at work, whose topic just happens to be typography. Rather like us, using \TeX to talk about \TeX !

[Compiled by Christina Thiele]

Articles from *Cahiers* issues can be found in the form of PostScript files at the following site:

<http://www.univ-rennes1.fr/pub/GUTenberg/publications>