

# ACTUS APOSTOLORUM

*Incipit prefatio libri actuum apostolorum*

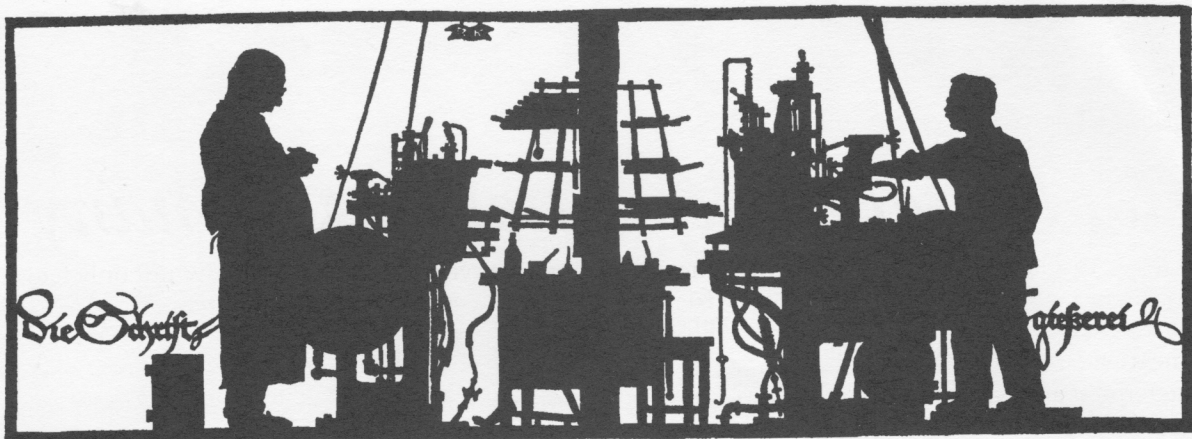
**Q**uam psalmista: ambulabunt de virtutibus in virtutibus. Post apostoli pauli epistolas dudum uno vobis volumine translatas. Domini qui et rogatione carissimi. adus apostolorum compellitis ut transferam in latinum: que librum nulli dubium est a luca antiocheno arte medico. hunc postea inscribens paulo apostolo cuncti factus est discipulus fuisse editum. Ceterum premit imposta sepius oneris magnitudo: quia studia invidorum reprehensione digna putant ea que scribimus. Illorum nunquam odio et detractione. iuvante cuncto meum silebit eloquium. **L**ucas igitur antiochenus. natione siciliensis laus in euangelio canit. apud antiochia medicine artis egregius. et apostolorum cuncti discipulus fuit: postea usque ad confessionem pauli secutus apostolum. sine commine in virginitate permansens. deo maluit servire. Qui dogmata et quatuor annos et annos agens in britania obiit plenus spiritu sancto: quo instigare in achae partibus euangelium scribens. grecis fidelibus incarnationem domini fidei narratione ostendit: eundemque et kirye david descendisse monstravit. Cui non immerito scribendorum actuum apostolorum potestas in ministerio datur: ut deo in deum pleno. et filio perditionis exindo. oratione ab apostolis facta. forte dominice electionis numerus compleret: sicque paulum consummationem apostolicis actibus daret. quod diu contra stimulum caliditatem dominus elegisset. Quod legentibus et requiritibus deum brevis voluit ostendere sermone: quod prolixius aliquid fastidientibus

prodidisse: factis quod operante agricolam oportet de suis fructibus edere. Quem ita divina subsecuta est gratia: ut non solum corporibus sed etiam animabus eius proficeret mediana. *Incipit prefatio libri actuum apostolorum.*

**Q**uam quidem sermone feci de omnibus o theophyle qui cepit ihesus facere et docere: usque in diem quae precipies apostolis per spiritum sanctum quos elegit assumptus est. Quibus et prebuit seipsum vinum post passionem suam in multis argumentis. per dies quadraginta apparens eis: et loquens de regno dei. Et duentibus preceperit eis iherosolimus ut discederent. sed respicerent promissionem patris quam audivitis inquit per os meum: quia iohannes quidem baptizavit aqua: vos autem baptizabimini spiritu sancto non post multos hos dies. Igitur qui convenierant interrogabant eum dicentes. Domine: si in tempore hoc restiturus regnum israel? Dixit autem eis. Non est vestrum nosse tempora vel momenta que pater solvit in sua potestate: sed accipietis virtutem supernam spiritus sancti in vos: et eritis in christum testes in iherusalem et in omni iudaea et samaria: et usque ad ultimum terrae. Et cum haec dixisset: viditibus illis delevit eum: et nubes suscepit eum ab oculis eorum. Quosque incedentem in celum euntem illum: ecce duo viri steterunt iuxta illos in vestibus albis: qui et dixerunt. Viri galilei quid stans aspicientes in celum? Mirus ihesus qui assumptus est a vobis in celum: hic veniet quemadmodum vidistis eum euntem in celum. Tunc reverti sunt iherosolimam a monte qui vocatur olivei qui est iuxta iherusalem: sabbati habens iter. Et cum







## Die Schriftgießerei

### *The Typefoundry*

This edition of the *ATF Newsletter* obviously is devoted to documenting our group's trip to Germany in October, 1997, to see what was happening there in letterpress and hot metal preservation and printing history. What better way to introduce the subject than with a cover depicting "An illuminated page of the celebrated 42-line 'Gutenberg Bible,' the world's first important printed book, done at Mainz about 1455." What you see is a reduced copy of an excellent reproduction done (in 1955?) as a keepsake for the Chicago Club of Printing House Craftsmen, in cooperation with the Chicago Graphic Arts Federation, the Unions in the Printing Trades, Chicago Federated Advertising Club, Old Time Printers' Association, and 69 other organizations in the graphic arts field to commemorate the 500th anniversary of the invention of printing. Of course we saw "the real McCoy" at Mainz.

My initial cover idea was to superimpose a ghost image of a wonderful drawing depicting "The Type Foundry in Silhouette" done by Rudolf Koch earlier in this century for the Klingspor Foundry at Offenbach. Shown above is but one of the many wonderful drawings which have been taken from that book, enlarged, and handsomely displayed at the Gutenberg Museum in Mainz on walls surrounding the various typesetting, linecasting and printing machines there. The more I tried to merge the two images together for the cover, however, the more I realized I was spoiling both, so I opted to use the Koch drawing here and let the Gutenberg Bible stand on its own marvelous beauty.

This edition marks a total contrast to my 22nd edition of this *Newsletter*, which was done completely by letterpress and

hot type composition. This edition is done totally digitally using Pentium PCs. The original writing was done in WordPerfect 8. The page makeup and assembly were done by Rich in Pagemaker 6.5. Fonts used include Adobe Garamond (with ranging figures and ligatures), Goudy Lombardic (from Adobe) and Fette Fraktur (from URW Software). All the scans were done on a Linotype (now Heidelberg) Sapphir scanner and all material was then dumped to film using an ECRM-VRL-36 imagesetter. Presswork was done on a Heidelberg SORMZ two-color. Richard Hill, a graphic designer working with Rich at the Pioneer Press, is responsible for the Photoshop 5.0 work and all the scanning. Jim Waltman did the presswork. Chris DeLauder handled the bindery work.

There's a proper place for everything, and offset was the obvious best choice for a newsletter of this content. I assure you, however, that the trusty Monotypes will swing back into action for future issues.

This 23rd edition of the *ATF Newsletter* for October, 1998, is produced by Richard L. Hopkins at his commercial shop, the Pioneer Press of W. Va., Inc. Rich's address is P. O. Box 263, Terra Alta, W. Va. 26764. E-mail [WVTypenut@aol.com](mailto:WVTypenut@aol.com). The American Typesetting Fellowship is an international association of persons devoted to the preservation of the paraphernalia and technology involved in metal typesetting and design. The *Newsletter* is done occasionally—as time permits—and will be sent to any enthusiast willing to send a minimum of \$10.00 (\$20.00 overseas) for future issues. Institutional subscriptions are discouraged because of associated paperwork. Additional copies of this issue are available at \$7.50 each.

### *Addresses, Should You Travel to Germany*

Gutenberg Museum Mainz, 5 Liebfauenplatz, D-55116 Mainz, Germany. Telephone (06131) 122640.  
Fax (06131) 123488.

Werkstätten und Museum für Druckkunst, Nonnenstrasse 38, D-04229 Leipzig, Germany.  
Telephone (03414) 4806260.

Haus für Industriekultur, Kirschenalle 88, 64293 Darmstadt, Germany. Telephone (06151) 899177.  
Fax (06151) 899177.

The Klingspor Museum, Herrenstrasse 80, 6050 Offenbach am Main, Germany.



# ATF Newsletter

AMERICAN TYPECASTING FELLOWSHIP

NUMBER 23—OCTOBER, 1998

## Hot Metal Preservation in Germany

Going to Germany for any purpose is nearly beyond my comprehension. But going with friends to meet German acquaintances (who quickly became friends) and touring the German “hot spots” of letterpress and typography all at the same time—that was a “dream come true” and it all happened for 15 American participants in the ATF tour of Germany, October 4-11, 1997.

Truly, it was a once-in-a-lifetime opportunity. I can safely assert that such an event never could be repeated.

A whole set of emotions about traveling to Germany went with me. I'd heard and read about the German typefounding giants of yesteryear. I'd heard of German Linotype, the Gutenberg Museum, and at the 1996 ATF Conference, I was definitely enticed by Eckehart Schumacher-Gebler's working museum in Leipzig.

Though I'd never been to Germany, my life obviously has been affected by affairs in Germany. Too young to have experienced World War II, I certainly grew up in its aftermath. Then when the Berlin Wall went up in the early 1960s, my own life was turned upside down by a military draft notice. That event made East Germany a strong image in my mind and the prospect of actually spending time in that part of the country—or any part of Germany—caused great anxiousness.

### *An Ugly American*

My largest worry was whether I could get along with zero knowledge of their language. I would be the personification of the “ugly American,” expecting the rest of the world to pander to my inadequacies. As it turned out, we had Paul Duensing, George Hamilton, and perhaps to a lesser extent Ginger Duensing, Jim Walczak, Chuck Klensch, and Stan Nelson to help us with the German language. And then I cannot say too much about our extremely helpful and marvelously accommodating hostess Gertraude Benöhr and our most cordial host Eckehart Schumacher-Gebler. Rather than feeling I was part of a “tour group,” I felt like I was their personal guest, and both bent over backwards to make me feel like I was not only welcome, but that my being there was somehow “important.”

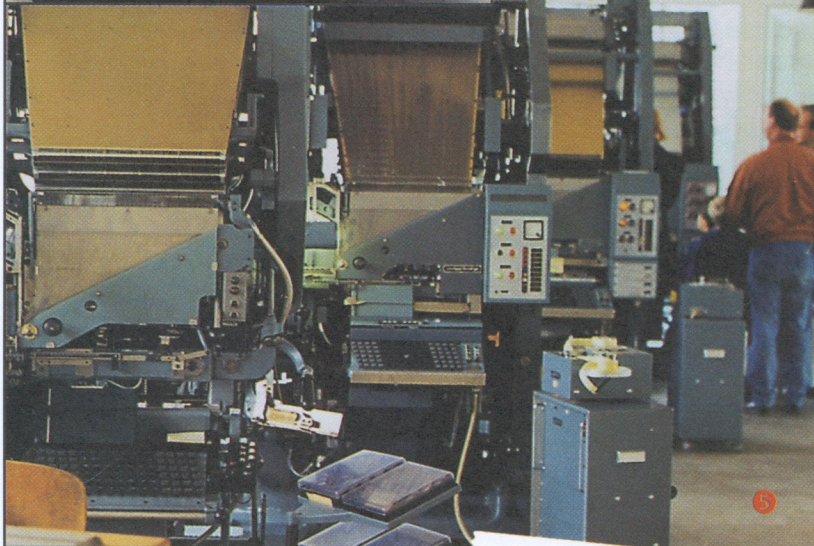
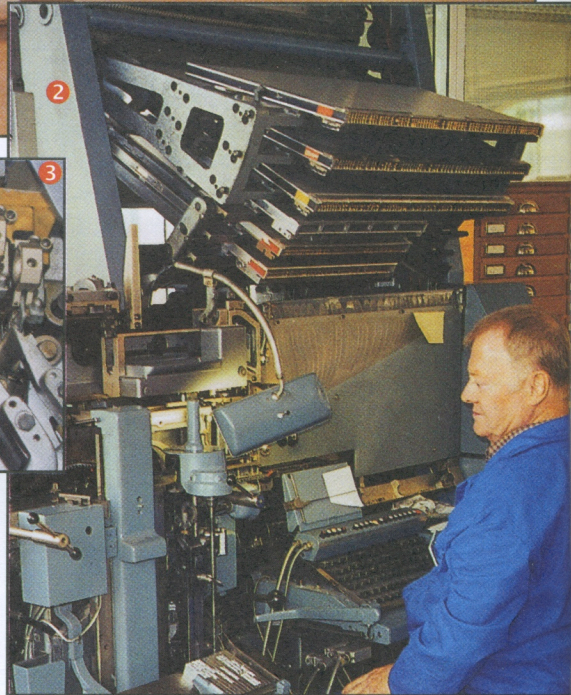
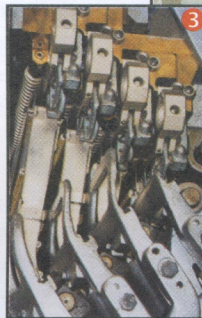
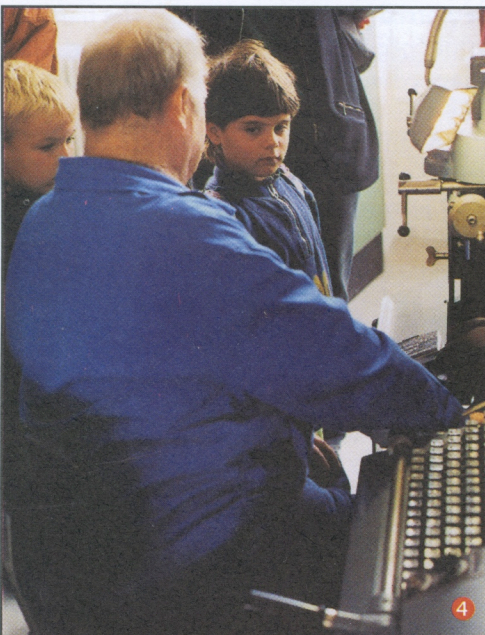
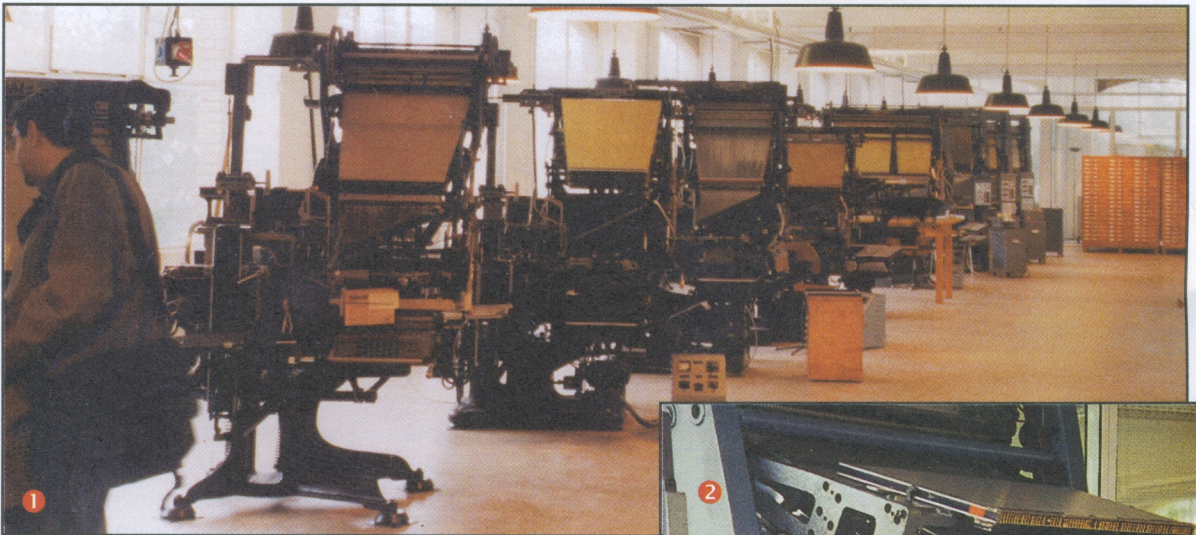
Another vital element was that we not only had folks with us who spoke the language, we had folks with us—both German and American—who understood the printing and typecasting processes intimately. Thus, there was absolutely no technical barrier to be dealt with either.

Many of us gathered at Atlanta and flew all night, landing at an extremely crowded, busy Frankfurt airport early the next morning. Even before we started processing through the hassle of immigration, we were met by the smiling, spirited Gertraude Benöhr, who got up extra early and traveled by rail from her home in Oberursel to meet us. Though she had no obligation to be there, she wanted to help us through the airport and onto the train to Mainz. She remained with us nearly all week and proved to a seasoned “Cub Scout leader.” She started her pattern of being compelled to herd us together and impel us in the right direction to meet the trains, the buses, the trams (trolleys) and occasionally taxicabs to various destinations, including restaurants, museums, hotels, and even our chartered bus to and from Leipzig. She knew precisely where we needed to be and had all details regarding fares, departure gates, etc., well in hand. Never once did we miss a connection or end up on the wrong boarding platform.



*Gertraude Benöhr (on left) served as our hostess throughout our stay in Germany. She is pictured with Gudrun Zapf. JIM WALCZAK*





**1** Spacious and so very well presented, this is the fascinating "row" of German Linotypes—from oldest to newest—on display at Darmstadt. All are in excellent working condition. STAN NELSON

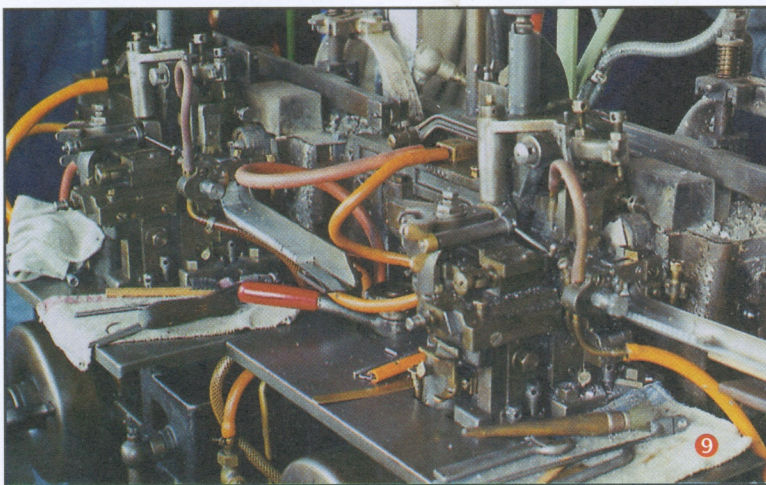
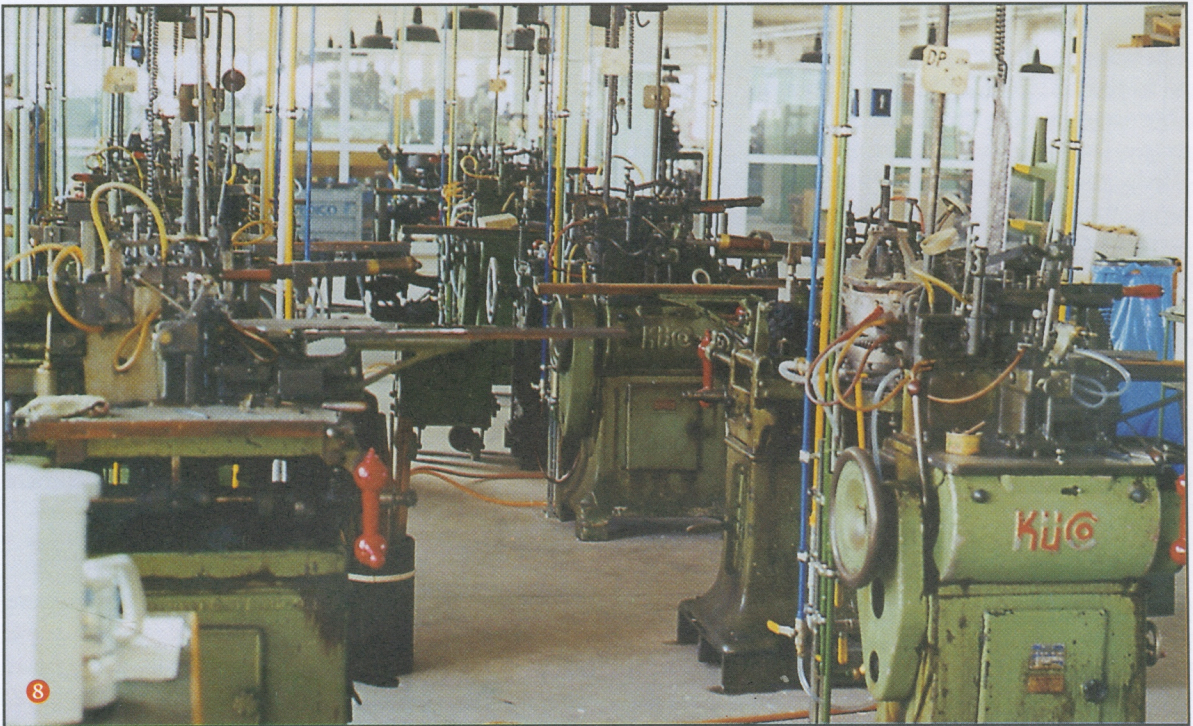
**2** This is one of the latest Elektron Linotypes demonstrated at the Darmstadt facility. Notice the six magazines? LEONARD SPENCER

**3** Speaking of mixing, this special distributor setup on the Elektron apparently is able to sort matrices among four different magazines simultaneously. LEONARD SPENCER

**4** Youngsters show mild interest in explanations of the once-dominant Linotype machine during their visit to the Darmstadt facility. RICH HOPKINS

**5** A close-in view of the four different Elektron models on display at Darmstadt. Note that two are equipped with Teletypesetter equipment. All are in operating condition. RICH HOPKINS





6 Dave Peat, Paul Duensing and Harold Berliner intensely discuss the Stempel specimen book with Rainer Gerstenberg (at right). RICH HOPKINS

7 Gertraude Benöbr, once secretary to the works manager at Stempel, explains an item in a Stempel specimen book to George Hamilton. CHUCK KLENSCH

8 These casters make up the section containing former Haas typefoundry implements. The "KüCo" signifies the Küstermann brand which was popular in European foundries. RICH HOPKINS

9 One machine, one operator, two outputs. These "double" machines were built in an effort to increase the productivity of personnel in the heyday of typecasting. Several of these "two-headed" machines were operational at Darmstadt (see note on page 19). RICH HOPKINS



### *Our Wonderful Escort— Gertraude Benöhr*

Though I am sure each participant tried, no one could ever thank her sufficiently for this personal attention. We had no reason for any anxiety about where we were or where we were going next. She and Eckehart made the whole week a wonderful experience for us all.

Since Greg Walters did a marvelous job of documenting the trip in the November, 1997, issue of *The Printer*, I'll leave details relating to specific equipment viewed—and where—to his report. Instead, I'll focus on my personal reactions and perspective on what we experienced.

### *Quickly to the Museum of Industry & Technology*

It was a misfortune that the whole group had to go to the Museum of Industry and Technology in Darmstadt almost immediately after arrival in Germany (we originally were scheduled there on Wednesday). We weren't sufficiently alert after our long air trip to take in all that was there for us to see and experience. They were having an "open house" that Saturday afternoon. A scheduling conflict with Prof. Walter Wilkes, who is largely responsible for this facility's existence, forced the quick change of plans. He wanted to be with us during our visit and Saturday was his only opportunity.

I'm absolutely certain no one expected such an extensive, fully accessible facility and though it's housed in a World War I-vintage industrial building, the structure has been completely renovated and with its wonderfully large windows on all four sides of all floors, it is well lit, airy, and simply ideal for the purpose. The museum's name is misleading. No "other" industry is represented. *Everything* is oriented toward printing, typesetting and typecasting.

### *A Revealing Collection of German Linotypes*

We passed an open lecture hall and a small newspaper web letterpress as we entered, and were hurried directly into an area featuring a stunning row of Linotype machines, arranged from oldest to newest. All were completely restored, hot, and fully capable of casting slugs! My experience with Linotypes is limited, but I sensed something wonderful there. Leonard Spencer, our "Linotype Doctor," was keenly aware of the jewels lined up before us. In fact, he never got beyond the Linotypes to the other three floors of the building. He says that since hot metal lasted longer in Europe,

German Linotype was able to develop four different models of the Elektron (all on display), while in the U.S., we had only one. (See Leonard's article on page 31).

Before the trip, I was vaguely aware that printing and typecasting equipment was designed and manufactured in places other than the U. S. and England. Still I was not prepared for the fact that nearly everything we saw was manufactured in Germany. In the instance of the Linotypes, they had many features *never introduced* in the U. S. Complete renovation of all these machines was done by German Linotype factory alumni. These people definitely knew what they were doing. Indeed, it was these very individuals who were on hand to demonstrate the machines in as close detail as the viewer wanted.

There was a whole floor of presses and a very extensive area filled with stands of type, makeup tables, etc. All the woodwork was immaculate—whether it was restored or in original condition I could not guess, but it was beautiful. We quickly noted that the German "stand" for storing type was very different from ours. Their typecase is larger and deeper than its American counterpart (and a bit clumsy in my estimation). But I very much admire their having a tier of undivided smaller drawers in all stands next to the typecases, used for holding types sized 30 point and larger. This affords greater space efficiency than using compartmentalized cases, and it surely protects larger type from in-drawer damage.

### *People Everywhere—Open House!*

Because of the open house, lots of people were roaming the facility freely. I was pleased to see a good cross-section of age groups; retired people as well as young school children were everywhere. The facility surely was too new to have come to grips with "crowd control." Everyone was free to go wherever he wished, and to pull out any drawer that caught his eye. Sooner or later, this must stop, for otherwise, "sticky fingers" will decimate this excellent collection. Further, it frightened me to see children roaming amongst operating Linotypes and operating foundry casters; they're simply too dangerous for youngsters to be around unless closely controlled.

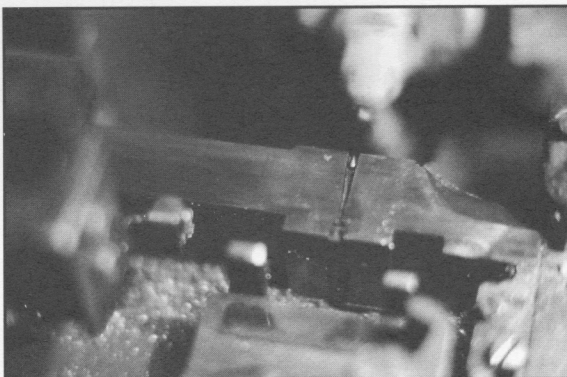
The floor containing the typecases, presses, etc., also included a huge workshop complete with the machine tools necessary for renovating machines of all descriptions. There were several more Linotypes and presses there being worked on, including a Russian copy of the Linotype and



several Typographs. The Typograph, I hasten to note, though virtually eliminated by a brutal Linotype competitor in the United States, continued to be manufactured and sold in Germany up until the 1960s, so there were Typographs on display everywhere we visited during our trip.

### *The Marvelous Typefounding Work Room*

Typecasting enthusiasts in our group already knew that both the Haas foundry from Switzerland and the Stempel foundry from Germany had been acquired by the museum, and we hurried to the fourth floor to see this marvelous new facility. I hope our photos will help you focus on the fact that not only do they have an absolutely huge collection of casting machines (50 or more), they're all very neatly arranged and they're all fully connected and ready for work! The



two foundries are set up in different areas of one huge room. Aisles are lined with immense cabinets of drawers, containing "master fonts" of virtually everything the two foundries ever cast. Master fonts, by the way, are essential for matching alignment, set, etc., and over the years, their existence alone has assured a perfect match of new type to older type already in the case. Such fonts always were retrieved and matched precisely whenever new castings were done. That practice is being continued at the Darmstadt facility.

The mat collections are so very extensive they have yet to be relocated to the museum. That situation is temporary. Even now, however, the matrices are easily retrieved from storage few miles away at the Technical High School/Darmstadt.

The foundry area is staffed by several former employees of the Stempel foundry. Rainer Gerstenberg, Stempel's casting room works supervisor, is apparently in charge of the new setup and has expressed a genuine willingness to cast virtually any typeface ever offered by either of the found-

ries. Several persons in our group latched onto fonts off the shelves which were set aside to be milled to American height for pickup the following Thursday. Cost will be a limiting factor for the type will be well in excess of \$50.00 per pound. Nevertheless, it's gratifying to know the long histories of these two foundries are continuing.

Curiously, they were operating a "short type" casting machine while we were there. Though not precisely the same as American Multigraph type, it's very similar, but the process has been much further refined in Germany than in the U. S.

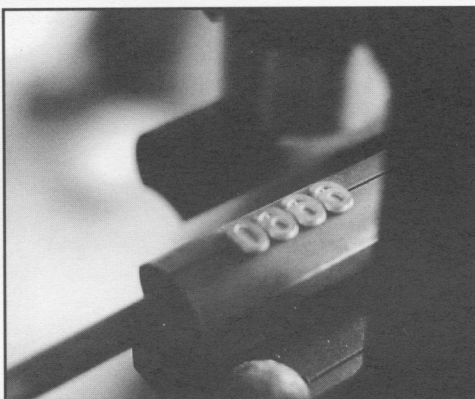
### *Communicating Without a Common Language!*

In this department I had the first of *many* experiences where I was able to blunder ahead with questions about how things were done without the help of a common language. Surprisingly, we were able (with lots of pointing, hand motions and facial gestures) to communicate very well. Always, we were met with smiles and a cordiality which needed no language to impart. The various individuals we encountered obviously knew we had a fairly good knowledge of their craft, and all seemed most appreciative of our interest and our visit.

What I saw was flat-faced Multigraph-like piece of type in a size about 54 points. I motioned to the man that flat type simply wouldn't work on the curved printing surface of a Multigraph. The type ob-

viously was cast from the same matrices used for regular foundry type, but this type has a T-shaped body with thin flanges of the face overhanging an extension on the back which fits into the mounting channel of the "Multigraph" machine.

He instantly understood my question and led me to a fascinating machine that re-heats the cast letters and then presses them against the inside of a cylindrical surface. This process re-shapes the face to a curved surface suitable for a Multigraph-like

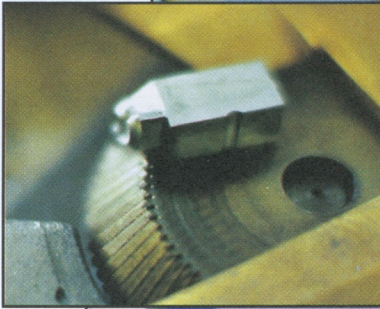


**TOP:** The open mold of a foundry caster at Darmstadt, then in use casting "short type." Note the jet is three times the length of the character itself. The hot caster nozzle is out of focus in the background, and a drop of metal stands in the base of the jet orifice. **BELOW:** Rounding device for forcing larger flat types into the cylindrical shape necessary for use on Multigraph-type presses. The unit heats the type to near melting temperature and then gently presses against it to bend it to the required curved shape. RICH HOPKINS



*Working tools of a typefounder, including alignment and measuring devices, matrices, a master font, font card, and a micrometer.*

RICH HOPKINS



← *A piece of winged (hugely kerned) script type placed on top of a special cutting tool used (with various templates) to mill every cast character to permit the requisite close "fit" of script letters.*

RICH HOPKINS



*Workbench in the Darmstadt foundry facility showing a multitude of tools and many "sticks" laden with cast type ready for removal to the fonting benches. Cast characters are placed on these sticks by the caster operator.*

JIM WALCZAK

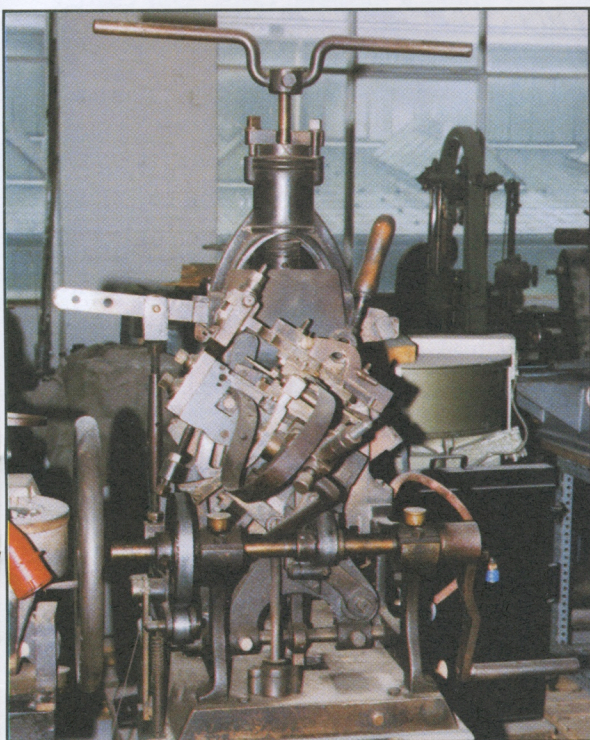


↓ Stockpile of cast fonts on hand at Darmstadt. They are loosely wrapped because they will be opened, and milled to desired type height prior to shipping to the receiving printer. JIM WALCZAK



↑ This extremely heavy-duty milling device is used to plane the feet of "stock" type to whatever height-to-paper specified by the person buying type. In Europe, there were several type height standards, all different from the American/English .918". JIM WALCZAK

↑ Some of the hundreds of drawers containing Stempel foundry master fonts, all now housed at Darmstadt. RICH HOPKINS



Though no pivotal casters were displayed anywhere, we found one in storage at Darmstadt. Someday it surely will be restored and put on display. JIM WALCZAK



What, you say, is a "Neotype"? Well, it's a Russian version of the Linotype. This one is being refurbished prior to being put on display at the Darmstadt facility. RICH HOPKINS



press. He showed me numerous small labels, award ribbons, etc., still being printed today using the German equivalent of the Multigraph. He also showed me a catalog which included type and related equipment which lead me to believe the Multigraph process is still alive and functioning in Germany. Perhaps the reason for this is that special-purpose machines were developed in Germany which never were available in the U. S.

I was curious about type *height* and wanted to see the equipment they used to "mill" their type. Americans are so accustomed to ".918" as being standard height to paper that some may not realize several other heights existed in Europe and were so entrenched in various countries that type founders *had* to offer them all. For this reason, nearly all casting machines were set up to cast type to "stock" height which was over an inch tall. Then, when individual orders were received, the type would be unpacked and milled to the specified height-to-paper. Virtually all type cast in Germany was milled before being sold to the printer—not just type exported to the United States.

For this purpose they developed a heavy-duty device which mills a single line of type about two feet long in a single pass. It is equipped with a special cutting tool with incremental cutting surfaces that enabled it to mill to any height in a *single* pass. To mill to American height, they must cut nearly an eighth of an inch off "stock height."

There was great anxiety amongst us all. There was so much for us to see, yet having flown all night, we also were dead tired and definitely ready for a good nap. So we willingly departed and returned to Mainz and our hotel for that evening. Walking several blocks in Darmstadt back to the rail station, a few of us diverted through a fascinating "flea market" (just like those we have in the U. S.) well attended by the locals.

Chuck Klensch, well-known for his flea market verve, disappeared in the crowd. Being an experienced European traveler, we knew he coul

the situation so we left him behind. Back at our villa-like hotel in Mainz, we could have slept for 10 hours, but those more knowledgeable about "jet lag" knew we should arise again that evening and go to dinner.

### *Back to the 12th Century for Dinner*

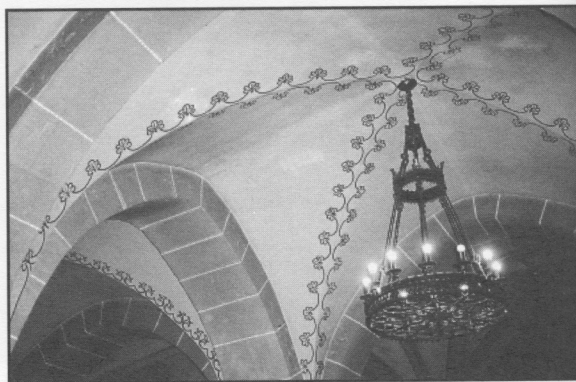
Surprisingly, everyone was up and ready for the first of many excellent experiences in dining. Gertraude had booked us at the Heilig Geist ("Holy Ghost") restaurant located behind the Gutenberg Museum in Mainz,

housed in a structure which got its name from when it served as a hospital centuries ago. Indeed, the building has played many roles since being built in the 12th century! We felt like a bunch of knights arranged at a very long table underneath vaulted ceiling not unlike a medieval castle. Our chatter continued uninterrupted throughout the evening, punctuated by questions such as "what's this?" or "what are you eating?" I couldn't begin to name the various dishes I ate through the week, but not a single one was disappointing. The food was excellent. The atmosphere at Heilig Geist was exquisite.

Lynda (my most tolerant wife, who also was with our tour group) and I were miffed by our inability to get regular tap water to drink with our meals. Germans, I now know, do not drink tap water,



*We traveled extensively by rail while in Germany. This is the Darmstadt station. Naturally, the trains always were precisely on time.* RICH HOPKINS



*The handsome, vaulted ceiling was in the Heilig Geist restaurant, setting for our first meal after arrival in Mainz.* LEONARD SPENCER



though there's nothing wrong with their public water supply. Instead, they drink mineral water "with or without gas" (carbonation). It was intriguing to hear George Hamilton going into lengthy discussions in German with our various servers trying to explain what we (and others in the group) wanted to drink. We were successful in getting tap water only about half the time.

Chatter at the table was animated as we met "stragglers" who had not journeyed from Atlanta and had only then joined the group. In some instances we were becoming acquainted for *the very first time*. All the excitement and anticipation of the days to come created an electricity in the group which would remain throughout the trip.

As we left the restaurant and walked into the square which was dominated by a medieval church, a notable difference in German cities "after hours" was apparent. People were everywhere, wandering in a relaxed, spontaneous way. Anyone who has ever experienced the anxiety of being in an American inner city at night will cherish the leisurely atmosphere we encountered. Gertraude led us to the bus stop, and soon we settled into the hotel for a well-deserved night's rest.

The buffet breakfast we experienced the next morning was anything but "Continental" as Americans are accustomed. It included a variety of cheeses, cereals, sliced meats, fruits, and so much more. It was to be the precursor of every breakfast we enjoyed throughout our stay. The goal that day was a bus trip cross-country on the Autobahn about 250 miles from Mainz to Leipzig in what once was East Germany. Eckehart Schumacher-Gebler joined us briefly the day before, and was on hand that morning to travel with us. Bus rentals obviously are handled differently in Germany, for we ended up with a 60-seat bus complete with "facilities." There were two or three seats for every person, so we were free to wander about the bus, catch up on old acquaintances and make new ones.

### *Sometimes on the Autobahn*

The Autobahn is similar to an American interstate highway in the crowded U. S. East (narrower medians and tighter exit ramps than in the West). But realizing these roads were laid out before World

War II, they obviously were way ahead of their time. When we entered the Eastern area, we ran into horrendous traffic jams precipitated by massive construction projects implemented to bring the former Eastern sections of the highway up to present-day standards (the road had remained unchanged throughout the Russian occupation). Our driver was unwilling to tolerate the jams, so he gave us several wonderful diversions into the countryside taking "shortcuts" around the traffic. We'd

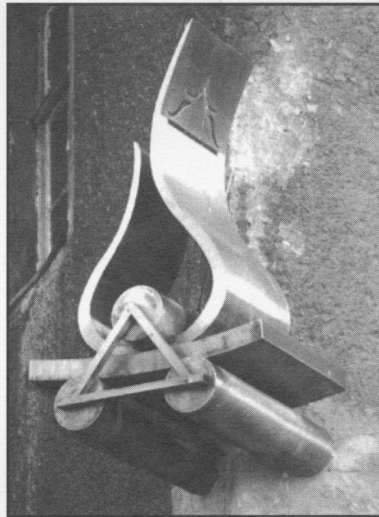
already experienced the marvelous rail service in Germany traveling from Mainz to Darmstadt. The extremely curvy, narrow roads we dashed along circumventing the Autobahn made it very apparent that Germany was committed to *mass* transportation, not to auto convenience in the countryside.

The little communities—always dominated by a large church structure—appeared so clean and so picturesque. Over their many centuries the Germans obviously have developed a "coexistence" with nature that isn't yet apparent in America. They tend to renovate rather than tear down. Farm fields never are fenced, creating a somewhat false sense of openness.

Our stop for lunch was at Weinmar; we were amused when we pulled into the "bus park" to move alongside a big red truck emblazoned in English with "Huck Finn Transport," complete with an icon of a river raft. The company, our translators deciphered, specialized in moving heavy precious objects like pianos.

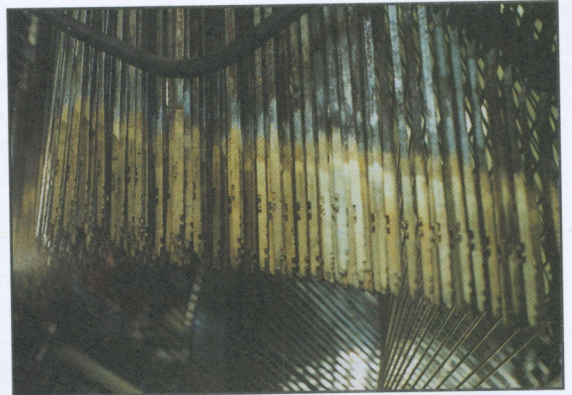
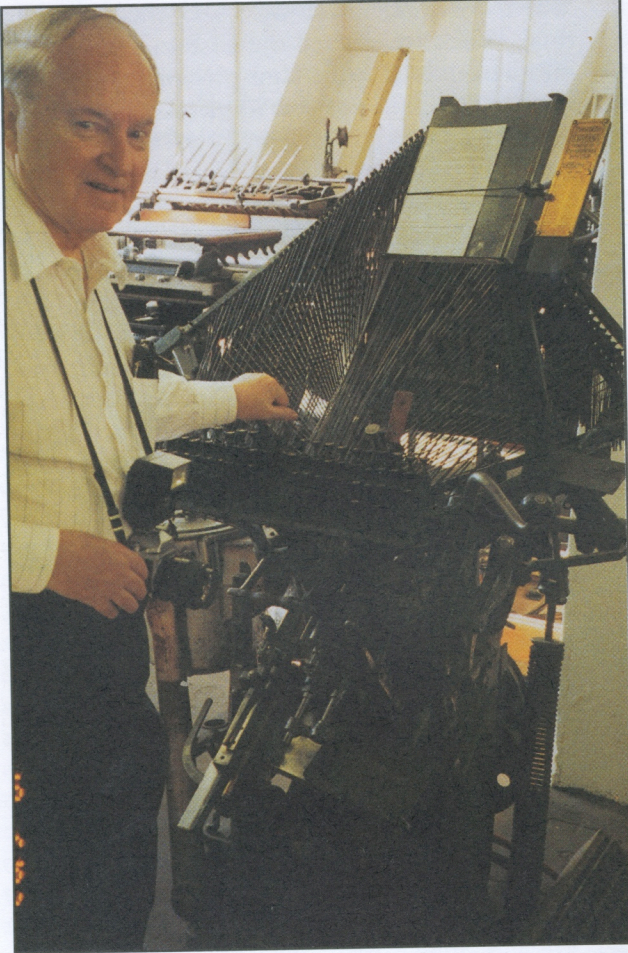
As everywhere, we set out on foot to find food and got a delightful trip through the town in the process. Gertraude gave us full liberty to go anywhere for the meal, but we *all* settled on a delightful outdoor restaurant complete with yellowjackets and bright sunshine.

Afterwards, we were able to wander more and several of us snuck into the side door of the Lutheran Town Church of Weinmar. Here the long history of German civilization came crashing in on us. The church had been established in the 13th century, Martin Luther himself had spoken in this church, and it also has been visited by such luminaries as J. S. Bach, Felix Mendelssohn and Franz Liszt.



*While wandering the largely empty streets of Weinmar, we came upon this marvelous symbol representing a printing establishment. Being closed, we could not investigate the facility further.* RICH HOPKINS

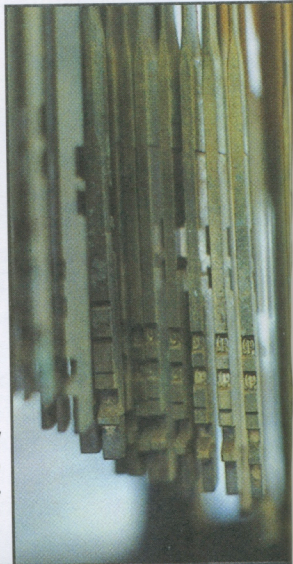




← Paul Duensing tries his hand at the Typograph keyboard. We assume he knows what he is doing. DAVE PEAT

↗ Matrix bars hanging within a Typograph carry two letters similar to the two-letter matrices of the Linotype. Matrices never leave the rail on which they are dangling. This rail system is the machine's process for both line assembly and matrix distribution. RICH HOPKINS

→ Do they not look like bats hanging from the ceiling of a cave? This is a close-up of matrix bars hanging within the Typograph and gives a better understanding of how the mats are stored, ready for assembly by the machine. RICH HOPKINS



A tremendous variety of matrices including extremely large mats, historic punches, engraving instruments and other tools of the punchcutter are on display under glass at the Leipzig Museum and Work:



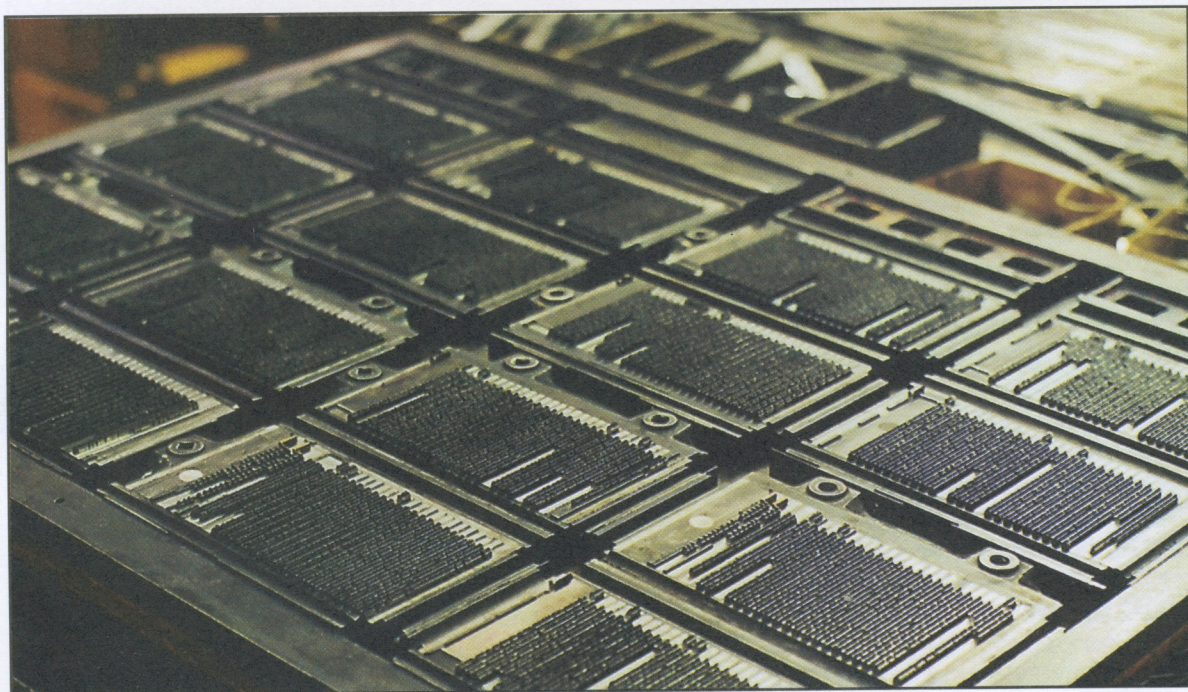
Did you ever see a neater composing room anywhere? These typecase stands are in the Leipzig facility and show the method used in storing type. Smaller type sizes are stored in the larger compartmentalized typecases on the left, and larger sizes are in narrower drawers on the right of most stands. Note, too, how much deeper the drawers are in comparison with standard American typecases. RICH HOPKINS



A standard typecase layout in Germany. Their cases have deeper compartments, and obviously more compartments in the rear in comparison with American typecases. LEONARD SPENCER

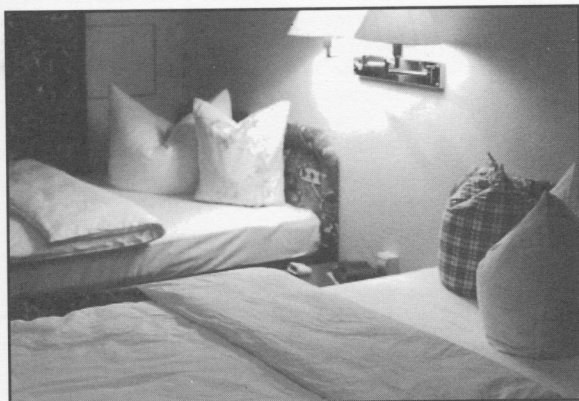


This drawer demonstrates how the Germans store larger sizes of type. Rather than in compartmentalized cases, the fonts are in drawers sometimes with dividers between lines, sometimes not. The photographer reports this drawer contains nothing but Egyptian Hieroglyphs. CHUCK KLENSCH



All locked up and on the stone just after printing, this example of half a 32-page signature, convincingly demonstrates the fact that the large presses and various typecasting and linecasting machines on display actually are used at Leipzig. RICH HOPKINS





*A unique twist to making up a room was demonstrated at the Leipzig Best Western Motel. Beds were turned down and the pillows arranged vertically at the head.* RICH HOPKINS

### ***The Best Western Leipzig!***

Back on the Autobahn, we continued to be delayed by traffic jams and arrived in Leipzig several hours behind schedule. We were to stay at the Leipzig "Best Western" hotel (this American's first experience with this decidedly American hotel chain in former East Germany, of all places). A reception was planned in a meeting room, and we met a few new German friends including Peter von Cube (a former apprentice at Eckehart's Munich type shop) and his wife, Connie, who would join us for the various meetings at Eckehart's wonderful workshop/museum the next day. The hotel accommodations probably were the best we enjoyed on the whole trip, and we quickly bedded down in anticipation of the morrow's events.

### ***Workshop and Museum for Book Arts***

It had been raining when we arrived, so we all were pleased to be greeted by the sun Monday morning as we climbed aboard our bus for the short journey to Eckehart's "Workshop and Museum for Book Arts." Located in a decidedly industrial area of the city, and obviously run down from the neglect of Communist domination for so many years, the area also was quite alive with renovation, demolition and new construction (conditions quite obvious virtually everywhere we went in Leipzig). Our bus couldn't negotiate the extremely narrow road leading to the facility, so we walked the last three blocks with our hosts.

The entrance was canopied by three floors of structure above, and opened into a paved courtyard where Eckehart gave us our first briefing. He had chosen the building because it had a long history as quarters for a printing company; it was run down but structurally sound, and we were to witness first-hand the resolve of his crew in cleaning and fixing up both the building and the many

items of equipment now housed there. From the courtyard we could see four floors on all sides of the courtyard, all housing the new museum.

We went inside to get our first peek at how comprehensive the collection really was. And as in Darmstadt, we saw the machinery not only was nicely restored, it also was fully operational. I was amused at one of our guides who almost was overly anxious to turn on various machines and letting them idle for our amusement.

The first area we visited housed several varieties of linecasting machines. One Linotype was equipped with 126 channels to accommodate kerning logotypes, and it also had a thin space inserter (an item never found on an American Linotype). There were at least two Typographs, including a postwar model and a pre-war model. Typograph "magazines" with matrices dangling from their "rails" were seen here and there. One particularly unusual linecaster was a Victorline composing machine, a German edition of an American product which was (in the U.S.) quickly bought up and terminated by Mergenthaler early in the game. Leonard Spencer says it is very similar to an early model of the Linotype, perhaps renamed and sold by Mergenthaler after acquiring the company.

There were many presses all around, including several large flatbed cylinders. But most importantly, they had forms in them and the stones had huge chases filled with book forms thereon. Obviously, they had set up this equipment with a goal of *using* it. Eckehart smiled as he asked us to identify one machine that was strangely reminiscent of the Heidelberg windmill. The German machine had been plagiarized by Czechoslovakian copycats during the cold war. And yes, there were a couple more familiar machines, such as a Gordon jobber. And a Hopkins and Cope Albion. How about a Krause gas-fired embossing press? The equipment on view was very impressive. And though they've been setting up the equipment only for a few years, they've done a marvelous job of restoring it to excellent appearance and operational condition.

### ***So Much Equipment to Ponder***

We seemed to be moving always, with so little time to stop and ponder the equipment we were viewing. It seemed we'd just arrived, but Eckehart was summoning us to lunch in the lecture room a floor below. The afternoon had lectures scheduled, including one by Walter Bergner, providing the history of Typoart, an East German consolidation of several illustrious earlier German foundries. Typoart, which ceased operation soon after the fall of East Germany, and later acquired in its entirety





Amongst scaffolding and huge decorative murals (hung on the scaffolding) hiding St. Thomas Church renovation, the statue of Johann Sebastian Bach stands in quiet vigil. RICH HOPKINS

by Eckehart, is now housed in the Leipzig Workshop and Museum. Berger's talk was in German, and Gertraude made a marvelous spontaneous translation afterwards.

Quickly, we took a hasty tour of the type foundry area, and then went into the Leipziger collotype plant area within the museum. This is one of the very few such plants remaining throughout the world, and boasts the most precise method of reproduction yet devised—a totally screenless near-photographic process which renders copies virtually indistinguishable from the original. It's very time consuming and labor intensive (seems like all older processes are that way), but no one can dispute the quality of the end results. Several of our group never had seen the process before, and the giant 19th century presses fit right in with other equipment in Eckehart's facility.

### *Hello, J. S. Bach*

We had to leave in a hurry in order to make dinner at a restaurant right around the corner from St. Thomas Church. That's where, I quickly learned, J. S. Bach had been choirmaster from 1723 to 1750. And its famed choir has been in existence

for over 780 years! Wouldn't you know it? Beckoning organ music could be heard as we disembarked our bus next to the church. I hesitated, wanting to step inside, when I looked up and saw a huge statue of Bach staring down at me. Not to become separated from our group, I rushed ahead to another delightful evening and excellent facilities, cuisine, and comraderie.

### *Typoart Foundry Reincarnated*

Tuesday morning early, we headed back for our second day at the Museum. This time we had a little more time in the typefoundry and watched as former employees of Typoart continued their craft on a variety of machines. In operation at the moment was a Küstermann caster, cranking out 14 or 16 point (Didot). Studying the matrices laid out before me, I was intrigued to see a whole series of two-letter logotypes included. I'd never before seen such items in a foundry font.

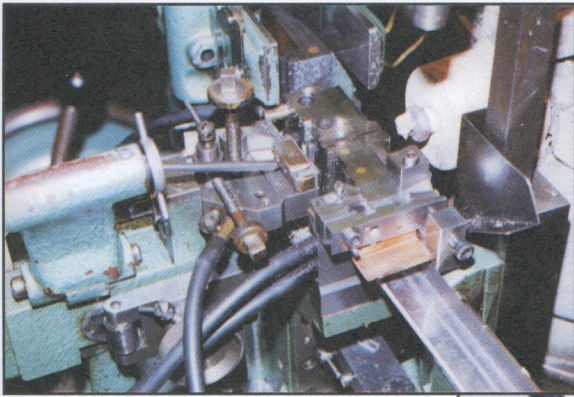
Since they had Berthold, Foucher and Küstermann casters, we were curious to know which they preferred and surprisingly, they indicated a Russian-made caster was their preference. But there was solid reasoning. After all, it probably was manufactured much more recently than all the others, and the Russians had integrated in several improvements! Keep in mind, in the "full employment" atmosphere of East Germany, the Typoart foundry continued nearly full-staff until all its markets disappeared with the fall of the Communist Eastern Bloc countries in 1989.

### *Music to My Ears—Not Bach!*

As we moved from the typefoundry, I heard what is music to my ears: the clatter of a Monotype Composition caster. I believe Greg counted nine comp machines, along with a Supercaster, a Supercaster rule machine, and two keyboards. Eckehart's commercial type house in Munich had bought Monotype late in the game, but he obviously was most taken by the process and indulged heavily. When English Monotype announced the selling off of holdings, he acquired the entire "specimen room," which included matrices for virtually everything English Monotype had ever made! Floor-to-ceiling, there stood his marvelous collection of Monotype matrices, and the staffers were operating several machines for our pleasure.

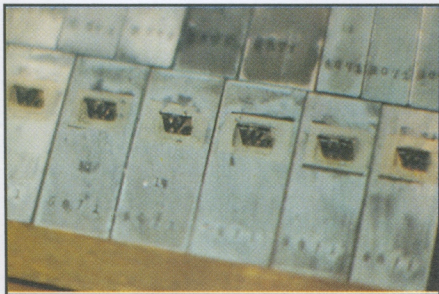
Again, communication "without language" took place as I cunningly snuck up to an operating comp machine to tentatively press my fingers against the ends of the lines in the galley. The operator, several steps away, immediately recognized my gesture and hastened to the machine banging a slug against the right edge of the galley of type, fingering the





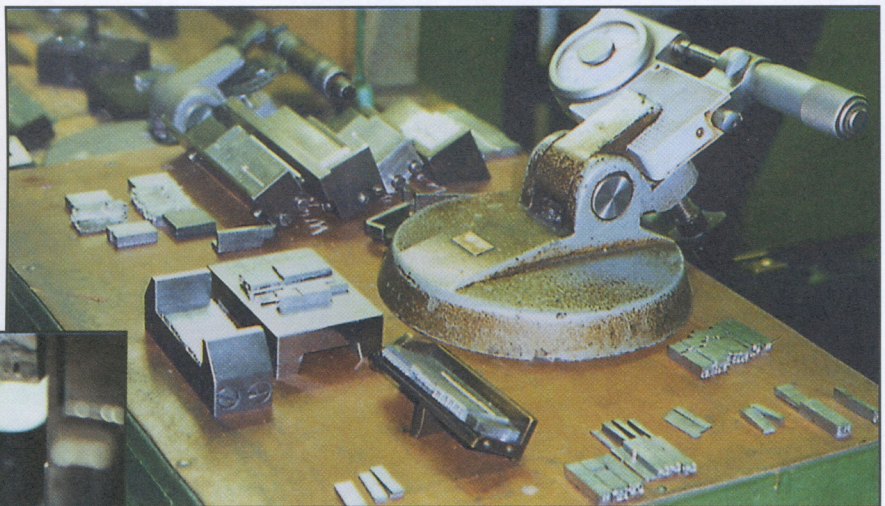
Close-up of open mold, with matrix in position, on a Küsterman caster at Leipzig facility. JIM WALCZAK

Unique two-letter (to facilitate a tighter fit) matrices lined up in the drawer of the caster which was then producing type for a font of Cochbin. RICH HOPKINS



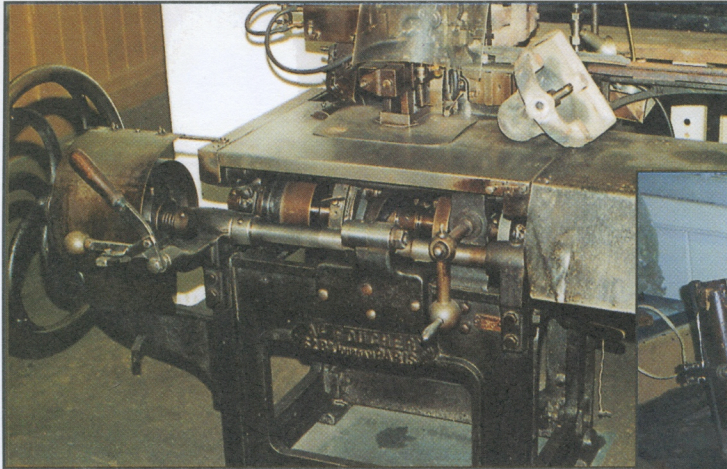
Former employee of Typoart continues his craft at Leipzig, operating the KüCo, keeping a casual but keen eye on the rhythmic operation of his machine. JIM WALCZAK

Here are shown numerous measuring devices including a large micrometer, all used in the process of checking cast types for accuracy in set and alignment at Leipzig, with most implements coming from the Typoart foundry. LEONARD SPENCER

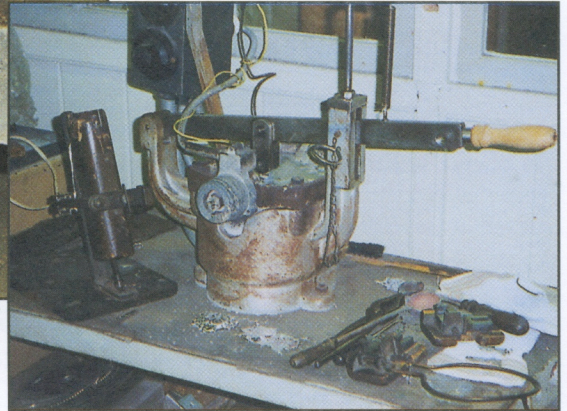


Casting machines of all types and sizes were on display at Leipzig. The very special mold in this machine enabled the casting of very large letters with a huge cut-away "groove." The open mold is in the background. RICH HOPKINS





Another of the great variety of foundry casters held at Leipzig, this is the Foucher machine made in Paris. A replacement pot rests on the working top of the machine. RICH HOPKINS



At right is the historic "pump pot," the first invention to speed the process of making type. Stan Nelson was able to coach workers on how, precisely, this device is used to inject metal into the band mold. A "broken apart" band mold rests on the counter in the foreground. LEONARD SPENCER



Stan Nelson demonstrated the processes of hand cutting matrices to interested German friends during his special session at Leipzig. He carried all his implements to Germany especially for this demonstration. JIM WALCZAK



Employees were anxious to demonstrate any equipment that interested us. Here Leonard Spencer, Dwight Agner, Rich Hopkins and Stan Nelson listen as Eckeardt explains the feedboard of a cylinder press (Ginger and Paul Duensing and George Hamilton are in the corner). CHUCK KLENSCH

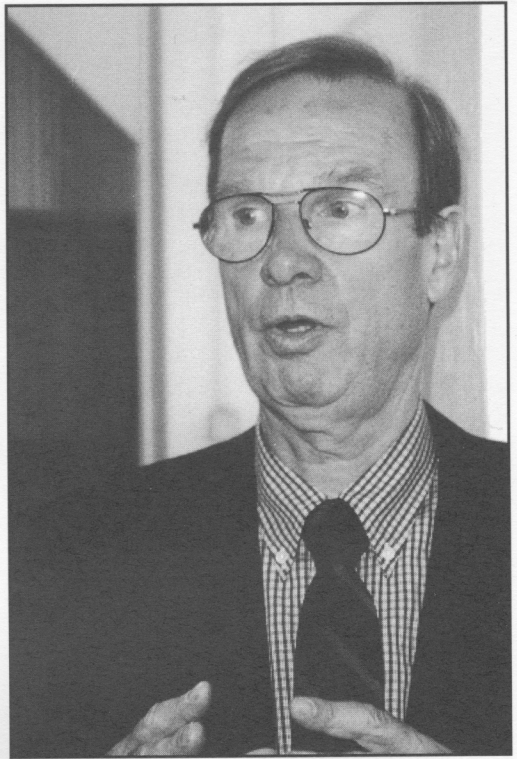


lines with his left hand. I was checking to see how well justified the lines were, and he was there to assure me they were well-justified indeed! I gave a very approving smile and he gave a well-pleased gesture in return.

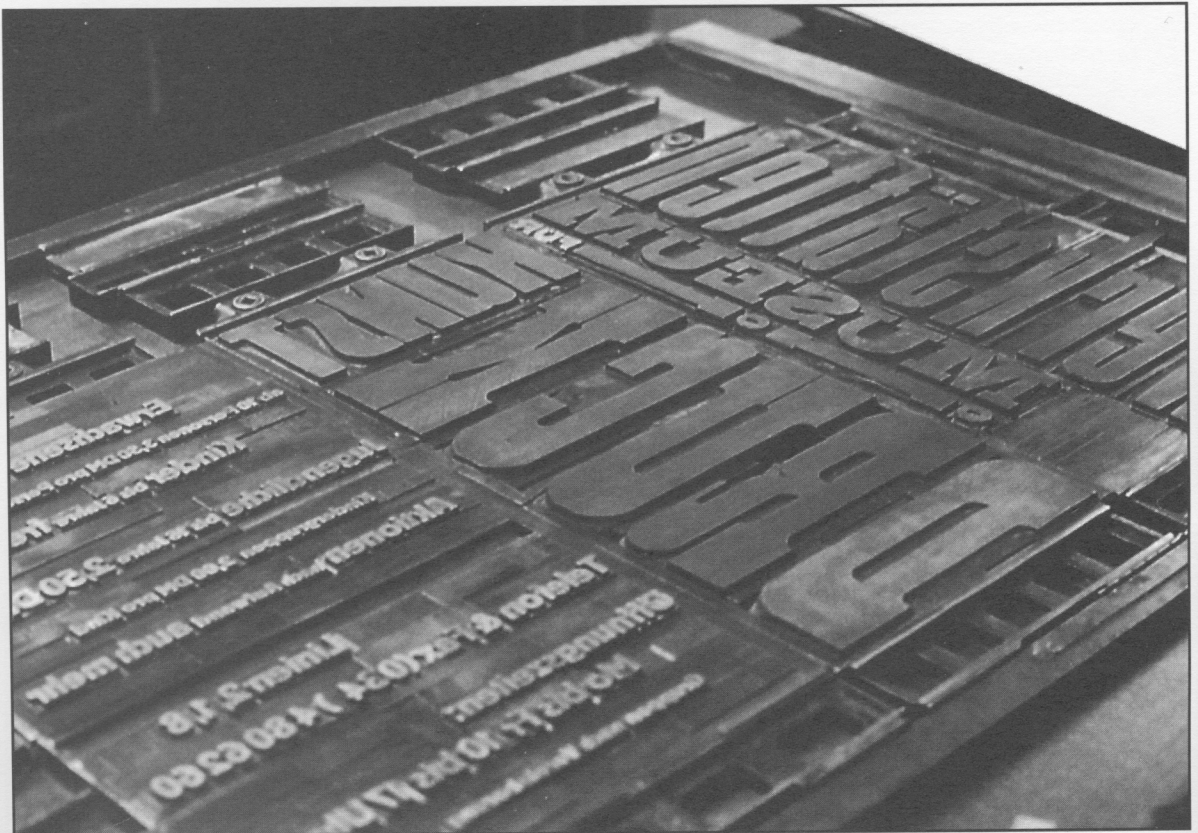
Eckehart's extensive variety of matrices overwhelmed me. He'd expressed interest in the Thompson caster and there showed me why. He had on the counter a beautiful font of electrodeposited Thompson-style matrices for 48 pt. Bulmer. I never knew such an item existed, and who knows how many similar fonts he had stashed away out of our sight? I so desperately wanted to borrow the mats I offered to do up a hefty font for him too—even offered to borrow Paul Duensing's Didot molds to do the work—but he rightly sensed my lust and opted to keep the mats out of my hands. (By now, he's probably acquired a Thompson and someone's learning to use the machine there in his wonderful shop at Leipzig.)

### *Preparation Work Was Obvious*

It was obvious that a great amount of work had been done to get the museum and workshop into "presentable form" for our visit. We surely came away from Leipzig with a V.I.P. feeling. That became evident when several of us continued to insist on "seeing the matrices from Typoart." Eckehart, a true gentleman in every way, was most reluctant to let us into the basement, for it was



*Eckehart Schumacher-Gebler in an animated pose, explaining items in his museum at Leipzig.* LEONARD SPENCER



*A huge chase was on one stone, filled with a made-up form of wood type (and metal) announcing events at the Leipzig Museum and Workshop. Obviously there was an extensive wood type collection at the museum, but we didn't get to see it.* RICH HOPKINS



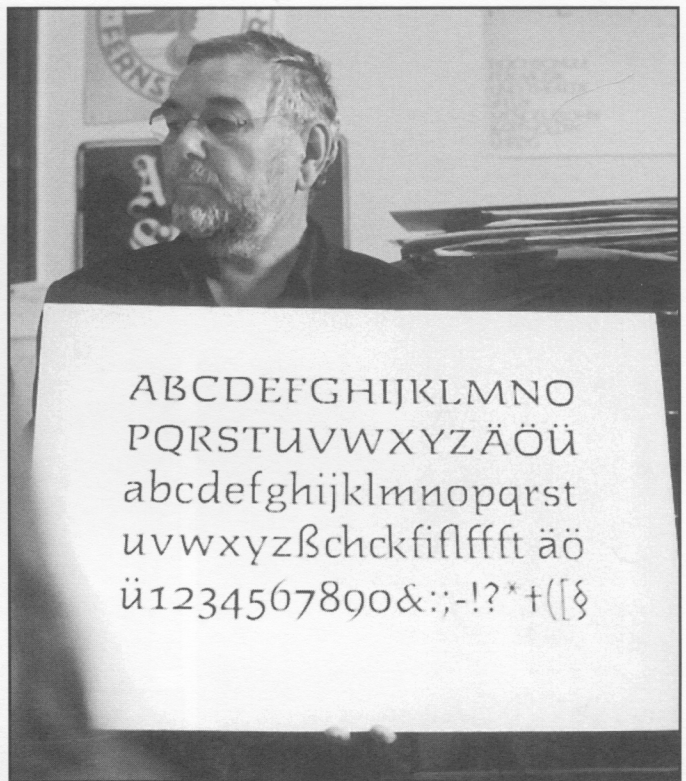
in disarray—not cleaned up and ready for a visit. Again and again, we assured him we were *accustomed* to digging in abandoned printing shops and cellars, and we would not consider the trip complete unless we got to see his cellar.

### *Finally, Into the “Vaults”*

Finally he acceded and we all climbed onto the “industrial strength” elevator for our trip to the cellar. Amongst huge concrete supporting piers were shelves filled with ancient cut paper stock (from the previous printer occupant?). He led us through a somewhat scary brick-lined hallway and finally, we turned into rooms so tightly filled with cabinets you scarcely could fit between them. There also were cardboard boxes stacked high with matrix drawers.

The highly decorated drawer pulls exposed the fact that these cabinets were, indeed, relics from yesteryear. There also were matrices of very recent vintage. What a mammoth job is still ahead just to get them all indexed—to get some true understanding of what all is stashed in those musty rooms! After all, Typoart was the “nationalized” consolidation of pre-war German founders like L. Wagner AG, W. Woellmer, J. G. Schelter & Giesecke AG, Schriftguss KG, and probably others. Eckehart obviously had spent some time already with the collection, for he casually revealed a few choice drawers of ancient, highly decorative matrices he’d already uncovered.

Back to the first floor, we passed through a pressroom we had seen briefly the day before. One stone had a poster locked up, utilizing some fantastic wood type at least 12 to 15 inches tall. This poster advertised the museum and was a wonderful specimens of letterpress poster design. We could only fantasize about a wood type collection, but the schedule was tight so we didn’t see it.



*Prof. Gert Wunderlich proudly displays some of his student's efforts in letter design at the High School for Graphics and Book Art. His students dominated Eastern bloc competition before the fall of Communism in Germany.* RICH HOPKINS

### *A Graphic Arts High School?*

After lunch and a few more lectures, we boarded our bus to go to the High School for Graphics and Book Art. It was an imposing, old structure with a stone exterior, high ceilings, wood floors and small offices. We all were herded into what must have been a faculty lounge where we were greeted by Prof. Hildegard Korger and Prof. Gert Wunderlich, who made a strong attempt to welcome us and laud the accomplishments of East German letter designers, many of whom had studied at the school.

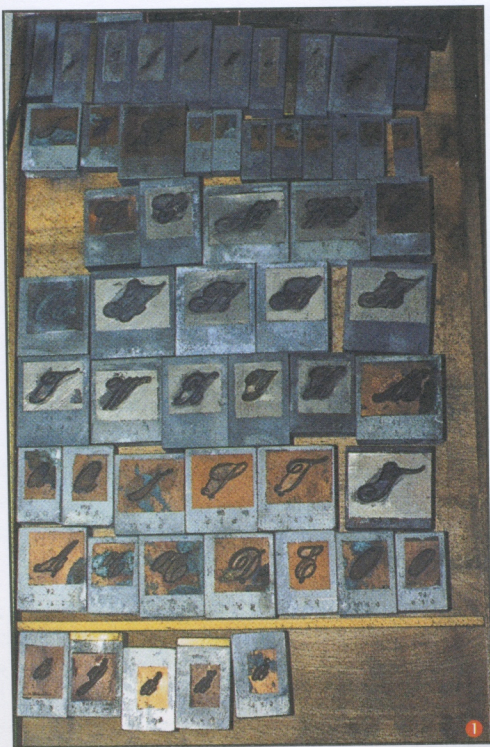
This visit surely was a revelation of how things *used to be*. It's likely the school's dated procedures

### *About European Foundry Casters*

*Perhaps you're confused about the sources of casting equipment used in Europe? Paul Duensing offers this brief explanation.*

KüCo on many of the photos stands for Küstermann Company casters. Earlier each small typefoundry had to build its own machines, stealing ideas and techniques where they could. Küstermann was an independent supplier to all the European foundries, but especially German foundries where the bulk of its activity was centered. In France the Fouchier Brothers marketed a very similar series of casters. Each firm had about three models: 6 to 12 or 16 point, 16 to 48 and then 54 to 72. In the case of Stempel, they bought many casters from KüCo but re-engineered them, and later developed the dual caster, which was two casters joined together and allowing for double output per worker. Küstermann was located in Berlin.





1 This drawer of large (and handsome) electrodeposited script matrices was literally on the floor in one of the cellar storage rooms at Leipzig, awaiting cataloging and proper storage. RICH HOPKINS



2 One drawer among hundreds containing ancient punches used in the process of driving typefoundry matrices so many years ago. One punch in the center of this photo was at least 120 point, which leads one to speculate as to how it was driven. DAVE PEAT

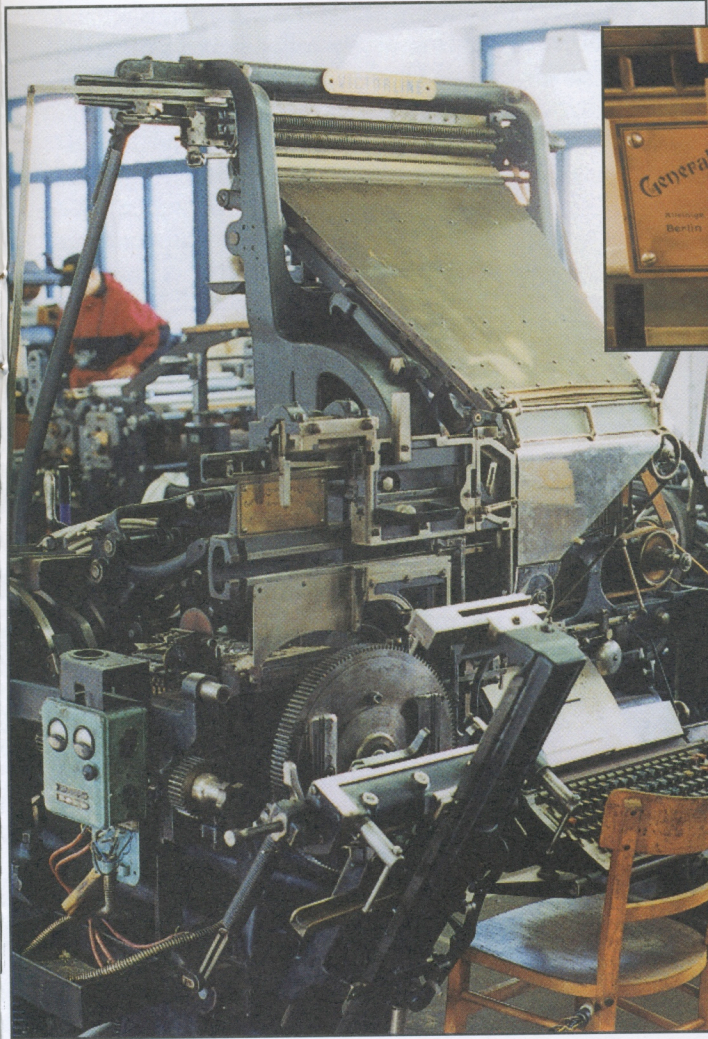


3 Stacked cabinets and drawers all full of typefoundry matrices from the Typoart consortium, now housed in the cellar at Leipzig. LEONARD SPENCER

4 From what ancient typefoundry came these decorative drawers containing matrices in the cellar of the Leipzig museum? The name on the drawer says "Arabella-Favorit," and that face originated in 1936 at the pre-war J. Wagner foundry of Ingolstadt. RICH HOPKINS







↪ One of a few imitators to the Linotype, this machine, on display at Leipzig, was manufactured by the General Composing Company of New York and Berlin. The company was bought out and closed down by Mergenthaler Linotype. Many components seem precisely the same as on the "authentic" Linotype machine. STAN NELSON

↪ This very special German Linotype machine featured an entire bank of special keys for two-letter logotypes. These keys expanded the keyboard to 128, according to Leonard Spencer, something never done in the U. S. On the same machine was a keyboard-operated thinspace inserter. Such spaces, so critical to fine typographic spacing, were always inserted by hand on American machines. RICH HOPKINS





continue from the Communist era in Germany and may soon be in for a change. Paul Duensing explained that though the facility was called a "high school" it would be more like a college or university by American standards.

lined up and neatly stacked. There were several drawers containing neatly rolled lengths of string for forms tie-up. That's right. They recycled their string time and again!

A few students were at work in the large laboratory room and seemed altogether unimpressed by our presence. We pulled out type cases to inspect their content, and were surprised to find many truly historic faces which very obviously had been carefully handled by students for many years. One would cringe at the thought of making such irreplaceable material available to any American school lab.

Some ventured into other areas of the school to find huge paper cutters, handpresses, power presses and other implements, but I lingered in the type lab until we all were rushed away to the bus for yet another visit.

### *Another Great Library Exhibit*

This time it was the Deutsche Bücherei Library. Yawn! A library? Oh, but this one was different. This library had a German Book and Script Museum featuring a startling display of equipment, books, bookcloths, and related materials. Stan Nelson and I spent some time studying a metal type form on display. It was a *map*, made up of bent rule and hand-set type and ornaments probably dating back a century or more. This library contained,

before the war, two copies of the Gutenberg Bible. For a long time these had remained unaccounted for. Fortunately, they both now have been unveiled in Russian libraries. Again we were given V.I.P. treatment and allowed into the equipment displays to study and fiddle with the presses and other machines on display including yet another Typograph. Back in the States, one would be hard pressed to find *just one* outside the International Museum of Printing at Buena Park, Calif. (that entire facility now is in temporary storage, displaced by highway expansion).

It was curious to watch others in our group handle equipment. They never grabbed handles and jerked. They always turned slowly with heads close in on the mechanism. Obviously, they'd "been there" with their own equipment and, in their own way, were doing a little research. How lucky we were to be recognized and invited for such intimate interaction with these priceless exhibits.



Members of our group file into the Hochschule für Grafik und Buchkunst at Leipzig—the High School for Graphics and Book Art. CHUCK KLENSCH

The professors presented with pride numerous excellent examples of type drawing exercises performed over the years by students. Several were unique, though more than one of us caught the notion that many were attempts at mimicking the highly successful Zapf designs coming from West Germany. There was no hint that computer-assisted design was being utilized.

### *Student Designs Into Metal*

Several of these designs had won Eastern-bloc competitions and had been put into metal by Typoart. Indeed, many of these cast fonts appeared in cases in the typography lab—surely a matter of great pride for the professors. The lab was reminiscent of what one used to find in the United States 40 years ago.

The discipline demonstrated there was incredible. All type cases were clean and orderly. Quad cases not only were in order—most quads were



A curious movie documentary was showing in the background which seemed to speak of World War II and the destruction of Leipzig, but no one gave it an eye. This facility, before the war, had been *the* German national museum. Indeed, Leipzig had been *the* center for commerce, and especially printing. One huge exhibit was a model of the ancient walled city of Leipzig sometime before the turn of the century, pinpointing the hundreds of printing houses then in the city.

By this time, many of us were becoming bug-eyed and wanted to return to the hotel for rest before dinner. Others remained in the city, hitting bookstores and other shops, to return to the hotel later via streetcar.

### *Trouble Paying Our Bills*

This was to be our last night in Leipzig so we opted to dine at the hotel. Throughout the trip, we'd had difficulty paying for our meals individually. This night was the "topper." We'd planned a slide "show 'n tell" after the meal, featuring slides from individuals and their shops back home. But as the meal drug on and on, we decided to cancel the slides. Eckehart had located a Kodak Carousel projector just for that purpose, and we could detect his disappointment. So a novel idea was launched. Two of us would leave the table and get an adjacent room set up for the show while others waited to pay their bills. We were well into the slide presentations by the time everyone had "bought his way out" of the restaurant.

Chuck Klensch's slides featured Hong Kong type foundries he'd recently visited. Paul Duensing had numerous slides depicting store signs, etc., all fraught with typographic errors quickly noted by this discerning audience. A few of us even had slides of our shops!

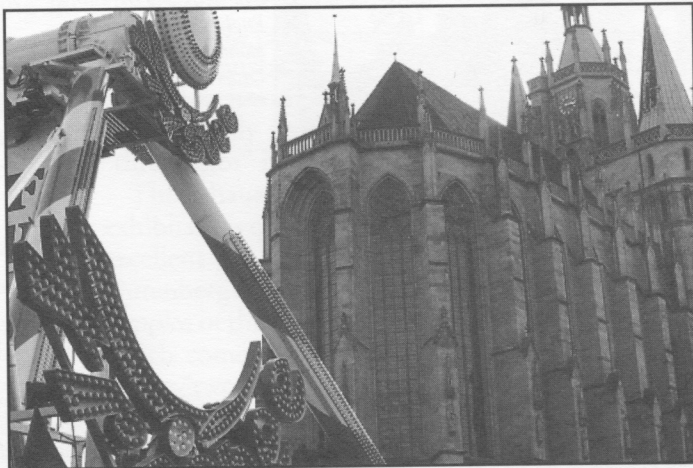
Before leaving Leipzig the next morning, Gertraude had arranged for a tour-guide to join us on our bus and give us a quick tour of the city, stopping at a couple of select locations. Indeed, it's a city whose roots go clear back to the seventh century. Its oldest church was consecrated in 1175 and its old city hall incorporates structures dating back to the 10th century. So there's lots of *old* to see, lots of renovation to see, and lots of remnants of the recent past, such as bland apartment and office structures built by the Communists, as well as structures *still* sporting damage from World War II. But the tour was delightful and well-considered; to have been in such a significant

metropolitan area and seen nothing other than printing museums would have been moronish, and we were certainly not that!

### *Quick Tour of Leipzig*

Perhaps my most moving experience of the whole trip was at St. Nicholas Church, the city's oldest church, which had played a pivotal role in the peaceful overthrow of the East German government in 1989. I read with profound interest a leaflet prepared by one of the pastors portraying the intensity of the evening when "Prayers for Peace" and a huge peaceful assembly of citizens both inside and outside the church succeeded in toppling the government. We saw much in just a few hours, zoomed by the New Gewandhaus (who has not heard Gewandhaus Orchestra recordings?), ambled through the market center, visited the Mendelssohn Room in the Museum of City History and reviewed other items there, then bused by other gems such as "the world's ugliest war monument," so labeled by Greg Walters. We could have spent a year; instead, we dismissed our guide and headed for the Autobahn.

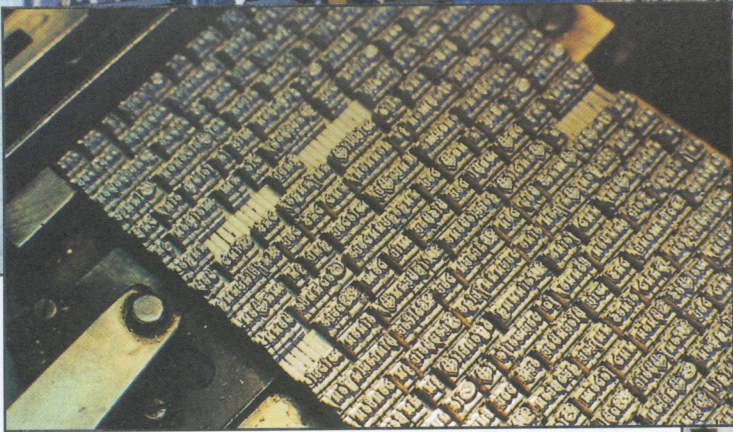
We stopped for lunch at a fascinating little town called Erfurt, which was in the midst of its own Oktoberfest, manifested by a carnival in town square. Everything was so clean and neat. Though there was a crowd, there was little traffic. Instead, the streetcars were running continuously, every minute or two. This was one of the few times when our group broke up and went in different directions. Lynda and I opted for lunch in what resembled a diner adjacent to the fair. Others went for weinerschnitzel at the fair and still others, like Greg Walters, jumped on the carnival rides. It was quite a study in contrast seeing the "Bug Eater" (so labeled in English) carnival ride set up in the



*A study in contrast—Oktoberfest at Erfurt. The ancient cathedral looms in the background, behind the "Bug Eater" carnival ride. RICH HOPKINS*



↴ Leonard Spencer investigates one of the hundreds of boxes containing Monotype display matrix fonts at the Leipzig facility. JIM WALCZAK

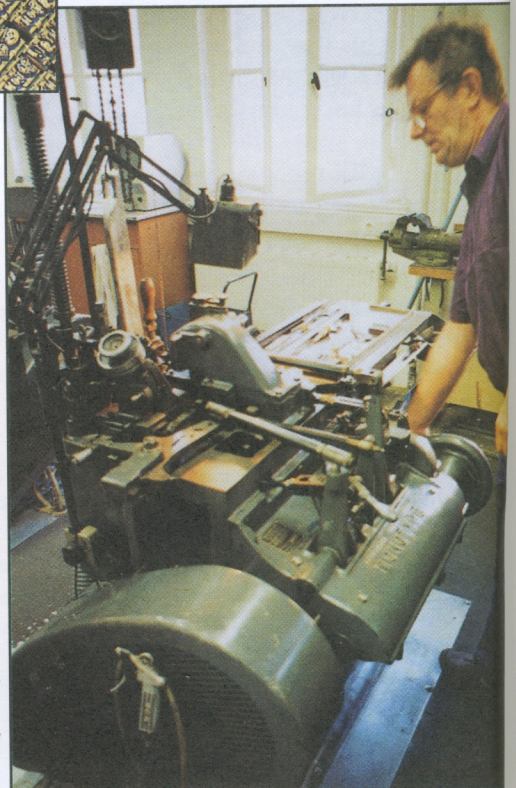


↑ Though it's a German Fraktur face, the composition is obviously Monotype, produced utilizing the very extensive holdings at the Leipzig facility. RICH HOPKINS



← No matter whether they're casting German or English, operation of the Monotype Composition Caster is the same.

LEONARD SPENCER



→ The Monotype Supercaster was being used to fill a case with beautiful 72-point type as we toured the facility. RICH HOPKINS





*A student works in the type laboratory (isn't it remarkably clean and well arranged?) seemingly unaware of the presence of members of our group.* STAN NELSON

*A common spacing case on the working surface demonstrates the cleanliness and neatness of this school printing laboratory. Note the larger quads are even set up and aligned! Not one seems to be out of place.*

RICH HOPKINS



shadow of a towering ancient church on the hillside. I was totally fascinated with the quiet, efficient way the streetcars (they call them trams) whooshed by almost continuously to handle the crowd. We walked the streets and peered into the shops (even visited a few), and then returned to our bus.

Back in Mainz, we were lodged in a different hotel this time, which, though quite hospitable, had no elevator and our luggage had now become a real drag to our third floor rooms. Stan Nelson was especially hard-pressed for he was carrying all the implements he'd used for a demonstration of punchcutting which he'd presented at Leipzig. Wise were the ones who packed lightly and thus, were burdened with little luggage. The day had been long and several opted to skip dinner and turn in early. We knew our tour was far from over.

### *Finally, The Guetenberg Museum*

The next morning, we finally got to visit the Gutenberg Museum—Gertraude's pride and joy. We were to have stopped there the first day we were in Germany and Gertraude had maps and much other visitor information ready for us which would have been more helpful earlier on. We were given VIP tours of the entire facility and allowed into areas generally off-limits to visitors.

Not often does a museum demonstrator find herself confronted with people who know much about the subject she's demonstrating, such as casting with the hand mold. But I thought the young lady was surprisingly knowledgeable about what she was doing, and her responses to our questions represented the institution (and her preparation) quite well. When we got to the Gutenberg press "replica" itself, I was selected to pull an impression. The expedient of making the lockup into a three-color form was curious. They had type-high metal blocks (stereo casts?) of all the components. The demonstrator quickly separated these and dabbed each with ink balls for its appropriate color, then speedily re-assembled the pieces for a single "three-color" impression.

The exhaustive academic background to all the exhibits was quite apparent. The museum does an excellent job of documenting theories related to Gutenberg's accomplishments, including showing samples of things like two-color woodblock initials which come apart to allow separate inking for a single "two color" impression. These items go a long way to substantiate many of the theories about Gutenberg's processes. Exhibits include a very thorough documentation of the earliest kinds of printing in China and Korea, countless examples



of earliest Western printing, static displays of early typesetting equipment and early presses, and even one Heidelberg offset press is present to show the continuum up to present times.

Stan Nelson was captivated by a huge model of the Koenig double-cylinder press (designed in 1814 for the *Times* of London) on display in the lower area. Two-dimensional cuts depicting the press in textbooks do little to give a feel for the press's true size, and show *none* of the massive gearbox to the rear of the press which is almost as large and massive as the press itself.

### *The Group Scatters*

What started out to be an organized, guided tour came apart because no two of us seemed to have equal interests and there was so very much to see. There were large numbers of visitors in the museum, including quite a few school children and we got mixed in with them.

There was lots of chatter and noise (as one might expect) but when it came time to enter the "vault" and actually look at the Gutenberg Bible itself, things became hushed and sanctified. Seeing reproductions—excellent reproductions—reveals *little* to a person who has inked and printed letterpress forms for a long time. So I got my nose as close to the protective glass as possible to check the old boy out on his inking, his "color," and his impression. To say the first printed book was of number-one quality is an under-statement. It's absolutely excellent work. And to think that it was done without the benefit of any of the implements we take for granted, such as off-the-shelf inks, formulated type metal, mechanized components, etc., etc. Yes, I'd seen the copy at the Library of Congress during the ATF meeting in Washington in 1984, but somehow I was not then poised to give it the attention and concentration that were *stimulated* by the Gutenberg Museum.

Reluctantly, we pulled ourselves away from the exhibit area and across the plaza to the Gutenberg

Society's (and Gertraude's) offices for lunch and a brief discussion of what was in store for the rest of the day.

Scheduled was a trip to Offenbach and the Klingspor Museum, but several of us wished to return to Darmstadt for a second, better look at that facility. Several persons wanted to acquire type and this would be their only opportunity. Additionally, we were greeted with the wonderful news that Gudrun and Hermann Zapf were going to be able to welcome our group into their home at Darmstadt in the late afternoon, and then join us for dinner that evening. So Gertraude escorted one group to Offenbach; the rest of us were on our own.

### *To Darmstadt Again*

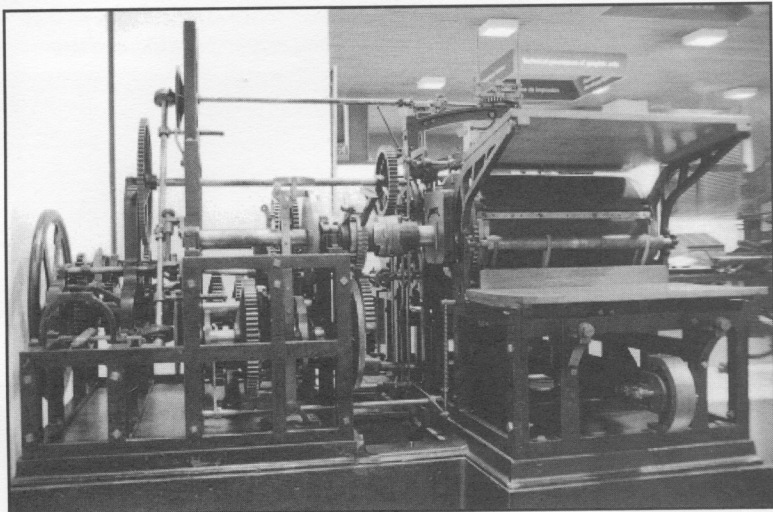
Having been there several days earlier was most helpful, but somehow the Darmstadt contingent got separated and I was with the bunch that didn't have the map, and didn't even have the proper name of the facility in hand. Add this to being in a foreign country and not able to handle the language? It

was raining when we got off the train at Darmstadt and Stan, Greg, Dave and I grabbed the first cab. One-way streets prevented the cab from going where we knew we needed to go, and after 40 minutes of making circles in downtown Darmstadt and being taken to a museum we didn't recognize, we opted to be returned to the train station and walked in the rain to our destination. The others had arrived much earlier! This was a trifling inconvenience when compared to the comradie we shared with the six gentlemen who had come in to be with us again that day. We had protracted discussions with them about the equipment, the matrices, typesetting in general, and of course, the wonderful exhibit of Linotypes. There were no other visitors in the facility so we had them all to ourselves. We even got to spend some time on the "storage" floor where we found Monotypes, Thompsons, pivotal casters, Russian Linotypes and



*Our gracious guide at the Gutenberg Museum demonstrated the process of casting type with the band mold. One cringes at the prospect of burns on her unprotected left hand. RICH HOPKINS*





*The huge gear mechanism behind this very large model of the Koenig press model on display at the Gutenberg Museum is not seen in most historic front-view illustrations. One wonders whether this "model" actually could be used to print.* STAN NELSON

tons and tons of additional equipment not yet ready for display. The men shared the facility with us willingly. I hadn't been seated at a Linotype keyboard for 30 years, but I did there—only to discover *etaoin shdrлу* weren't arranged that way on a German Linotype. Still we cast slugs, studied the mechanisms of the many machines, and thoroughly enjoyed the relaxed hands-on atmosphere of the extended visit.

### *An Exceptional Bonus—The Zapfs*

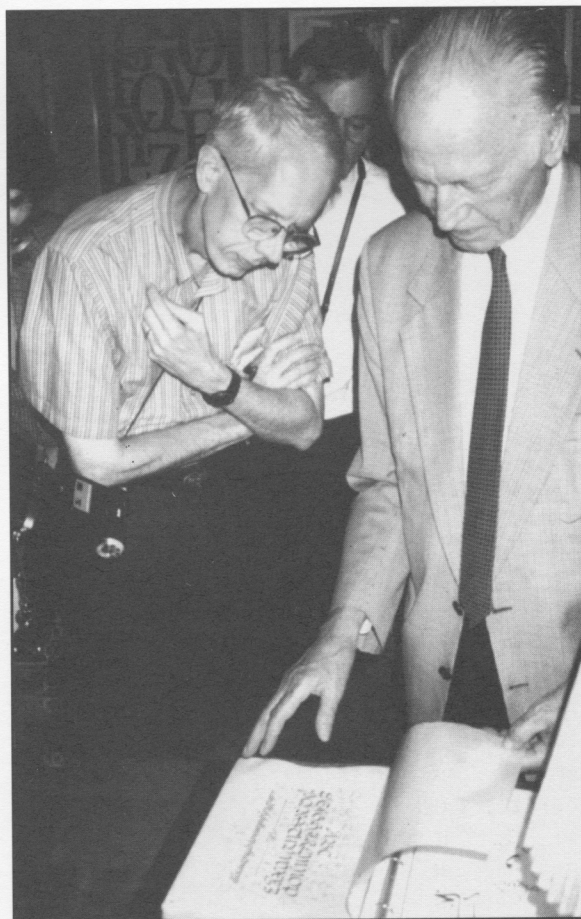
We hadn't arrived at the museum together, but we all left together and we had good directions to the Zapf residence. Once again public transportation was utilized, and we had a delightful walk of six to eight blocks through a residential area to the end of a lane and the Zapf home. To meet face-to-face in their own home and studios people of such legendary accomplishments in the world of typography was definitely a high point of the trip. Both were exceedingly gracious and hospitable. And both were most accommodating in showing us their separate studios and samples of their work.

Gudrun Zapf was a type designer before she met Hermann, and has had her own faces cut into metal by Stempel—Diotima, Ariadne and Smaragd are her designs as reported by the *Encyclopaedia of Type Faces*. She also does marvelous calligraphy and book design and proudly showed us many of the stamping tools in her comfortable studio in the basement of their home. Hermann, whose studio is located on the main floor through a marvelous sliding door made of wood type, has done a wonderful job of documenting the production of his various typographic designs in several notebooks wherein he has arranged, chronologically, letters

regarding development of the designs, progress in design development, test proofs and miscellany regarding virtually every face he has done. He detailed many instances of "compromise" with the founders regarding how certain letters were reworked, and in some instances, faces were completely developed but not released to the type industry. I asked him whether royalties were paid to him for the sale of his designs in digital form and he indicated that he received royalty payments only for faces which he designed for Linotype—that a multitude of *copies* of his original faces—some renamed and some not—were sold on a daily

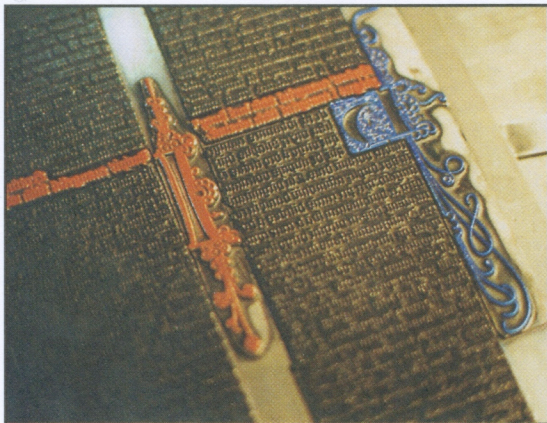
basis with no compensation to him nor acknowledgement of his role in their development.

The Zapfs served us munchies and made every effort to have us feel welcome in their home,



*Hermann Zapf shows samples of his type design work to Dwight Agner as Jim Walczak looks on.* CHUCK KLENSCH





← Close-up of the separately-inked components in the bed of the press at the Gutenberg Museum. The form is broken apart for inking and then quickly re-assembled for each impression. RICH HOPKINS



→ This most fascinating "workroom" is maintained adjacent to the Gutenberg Museum by the museum and is open to students of all ages for projects of all degrees of complicity. Younger visitors are encouraged, for obvious reasons, to wear smocks to protect their clothing.

STAN NELSON



→ Scheffler's hand in this close-up of the miniature caster gives you some feel for the size of the model.

LEONARD SPENCER



→ Christian Scheffler reveals the marvelous caster model, a band mold, and other foundry mementos at the Kingspor Museum.

CHUCK KLENSCH

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*Gudrun Zapf, in her home studio, explains some of the special gold tooling she's done in binding many exquisite books. Onlookers include Gertraude Benöhr, Dave Peat, Stan Nelson, Greg Walters, Rich Hopkins, Dwight Agner and Howard Bratter. PAUL DUENSING*



*Two views of Hermann Zapf. Above, leafing through one of his extensive notebooks documenting type designs he's done over the years, and at right waiting for the tram, talking with Greg Walters and Stan Nelson.*

JIM WALCZAK



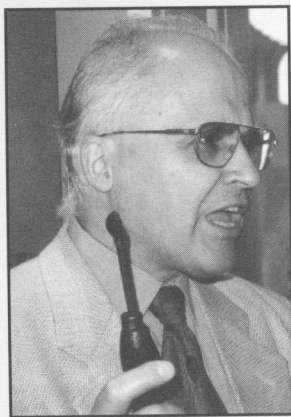


This quote from Theodore Lowe DeVinne, demonstrates some of the fascinating calligraphy and design work by Gudrun Zapf. RICH HOPKINS

honored each of us with inscribed mementos of their design work, and when the dinner hour arrived, joined us all for yet another fabulous meal “just a tram ride away” from their home in Darmstadt. Though proper reservations had been made beforehand, obviously this restaurant slipped up and was not prepared for our group’s arrival. But once we were seated, chatter between our group and our honored guests passed the extended meal time almost without notice. And afterwards, Hermann and Gudrun insisted on seeing us off on the tram before they returned to their home.

### *To Klingspor Too!*

While some of us returned to Darmstadt that afternoon (as just reported), several members of the group kept the originally planned engagement by taking a rail trip to Offenbach to visit the Klingspor Museum—yet another living tribute to a once-proud typefounding dynasty. Though none of the typesetting equipment, matrices, etc., are housed at the museum, a very extensive collection of books, tools, and related paraphernalia is maintained under the watchful eye of Christian Scheffler. One very special treat was the opening of a charming cabinet which housed a miniature



Christian Scheffler explains a miniature ladle in his discussion of early typesetting processes at the Klingspor Museum. LEONARD SPENCER

of a typesetting machine which had been presented to Karl Klingspor by the craftsmen of the foundry to commemorate his 60th birthday. The little machine stands only about 14 inches tall but can be cranked and its clicking sound is not at all dissimilar to its life-sized brothers. Mr. Scheffler gave the group a very intimate view of the museum and, though the trip was brief, all

who visited were most happy to have made the journey.

### *To Frankfurt and Farewell*

We went at full speed from the time we arrived at the Frankfurt airport until we returned to that same airport for our return trip the next morning. Reluctantly, Gertraude bid us farewell at our hotel and allowed Paul and Ginger Duensing the honor of escorting most of us back to the airport (the Duensing remained in Europe for several weeks after the trip). Passing through the security system was humorous, to say the least, as inspectors kept on turning up *metal in our suitcases*. Because of massive construction at the facility, we went through about three separate security checks. By the second check, most of us had removed the Linotype slugs, fonts of type and numerous lead “souvenirs” from our luggage to our carry-ons, making it far easier to remove and attempt to explain. Leonard Spencer generally headed through, attempting to explain the items, and always gestured “those guys there also will have some of this stuff.” The inspectors were *not* amused, but they let everything pass.

As on the trip across, we were spread all over the huge airplane, but this time we managed to visit one-another by standing in the aisles during the very long trip back. I don’t think I slept a wink during the 11 hours we were on the plane. Perhaps the afterglow of the trip was just too bright?

Back in Atlanta, we reassembled and trundled together through the various baggage claim and customs areas, but almost in a flash, we were pulled in all directions to meet other planes and scarcely had opportunity to say *aufwiederschen* amidst the hustle of the airport. This was a very inauspicious end to an absolutely marvelous typographic adventure. Everyone was awe-struck and absolutely delighted to have had such a once-in-a-lifetime opportunity to see the industry as it now is preserved in Germany. Thanks again, Paul Duensing, for putting it all together!



## Additional Notes by Leonard Spencer

The tour of Darmstadt was a dramatic start. I got so interested in the Linotype collection I never made it to the upper level to see everything else.

The Germans developed the Elektron Linotype on a grander scale than was done in the United States, probably because the transition to computer typesetting took place at a slower pace there. At Darmstadt, they have preserved the *ultimate* in Linotypes and revere Ottmar Mergenthaler more than this country does, where his inventions took place.

The first Linotype I saw as I entered that area was dear to my heart. This particular machine was much improved, but basically the same machine I learned to operate while in high school.

Preserving the treasures of the many German type foundries is much more serious than what has been happening in this country. It's part of their historic past and they feel it is important to future generations. The Gutenberg Museum in Mainz, House for Industry/Culture in Darmstadt, Workstation and Museum for Printing in Leipzig, German State Library in Leipzig, Klingspor Museum in Offenbach, and all the cathedrals we saw are all very special examples of this preservation of their culture.

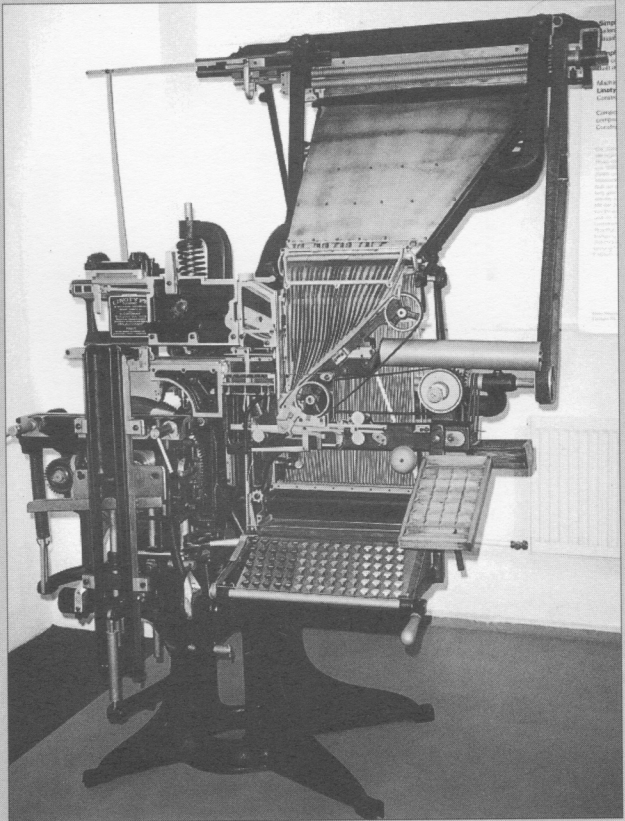
The colotype method of printing, demonstrated at Leipzig, was new to me. It is time-consuming and requires considerable experience to become proficient, but can produce a special style of printing that exceeds every other process.

I've been interested in typeset layouts for many years and asked Angelika Kuhrt at the Leipzig museum how the characters were placed in the cases I had photographed. She proceeded to copy different case lays that have been used for different styles of type over the years and gave them to me, including the current lay for roman types. I have sent her similar information on case lays in this country.

Stan Nelson's expertise in hand casting type was special for me. I've had the desire to make a hand mold which would use mats made for Linotype use. However, even this prolific source of supply of mats to cast individual characters is fast dwindling.

The presentation of Gutenberg's workshop was beautiful (but to be practical it would have been much more plain and unfinished). I admired the beat up old press and typeset which were shown in an alcove somewhere near the formal exhibit.

The restored Model 1 Linotype (shown above) in the Gutenberg Museum was the best one I've seen. That machine was the one Ottmar Mergenthaler considered successful—and it was. Many speed records were set on that machine—the narrow bottom end of the magazine let matrices drop faster than any other machine except the later Comet version.



LEONARD SPENCER

At the Klingspor Museum, I saw some displays in the showcase of development of a typeface named Jessen Schrift which looked familiar. My memory worked that time. The Heritage Book Club issued *The Book of Proverbs* several years back. Valenti Angelo set the book in Jessen Schrift and produced a work of art. In checking my files of type specimens, I found a very special booklet—a 12-page promotional piece on the Jessen Schrift designed by Rudolf Koch who also designed the face about 1921. Also there was a 32-page catalog of typeset ornaments which showed many pages of very useful cuts. It sure would be nice to be able to find some of them today.

I have good memories of the visit to Klingspor at Offenbach. I suppose it influenced me somewhat that Valenti moved to San Francisco in his retirement years where I became acquainted with that wonderful man.

Our American Typecasting Fellowship tour schedule didn't turn out as it had been planned, but changes were for the better. The trip to the Zapf home was a highlight of the trip. I had three of Hermann Zapf's books. Now I have an autographed copy of one of those books. It isn't often that you meet the designer of the typefaces you've worked with over the years. That was a special event for me. *And many thanks to the people who made it all happen.*





Offices for the Gutenberg Museum are housed in this handsome, historic building, but the museum itself is in a modern building across a plaza behind this structure. LEONARD SPENCER



It's altogether fitting that our group would stop by the Gutenberg statue in Mainz for a group portrait. Pictured are Greg Walters, Jim Walczak, Dave Peat, Howard Bratter, George Hamilton, Stan Nelson, Paul Duensing, Gertraude Benöhr, Chuck Klensch, Harold Berliner, Ginger Duensing, Dwight Agner, Lynda and Rich Hopkins. Yes, there's a McDonald's right behind the statue! Inset is a closeup of the weathered, stained bronze plaque on the statue. LEONARD SPENCER

In the plaza just outside the Gutenberg Museum, this series of fascinating stone pedestals is in place. Though the others aren't readily understood, the relief image of the Gutenberg Bible is obvious in the foreground. RICH HOPKINS

