# The Brüder Butter typefoundry

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Corrections

None.

### Maurice Göldner

# The Brüder Butter typefoundry

This essay seeks to construct a history of the Brüder Butter typefoundry from the few archival sources that remain following the destruction of Dresden in 1945, and from the rich collection of type specimens that the foundry issued from the turn of the twentieth century. The specimens - well designed and printed - illustrate not only the foundry's range of typefaces, but also trace its business expansion through export, the incorporation of type designs from the USA and other sources into its repertoire, and the development of modular ornaments and type systems.

In the early years of the twentieth century, the typefounding trade in Germany turned oligopolistic, while also expanding through the increased export of advertising and jobbing types to Scandinavia, South America, and the USA. Because competition was tough, merely producing the types was no longer good enough. Type had to be promoted vigorously and selling points explained; it had to be marketed across frontiers, not least because samples of metal type were heavy and expensive to send abroad. Type specimen booklets, regularly published, were an indispensable and important prerequisite for successful sales overseas. In the design and production of the specimen booklets, great importance was attached not only to the content, but also to formal and technical excellence. When one compares these booklets today, the specimens of the Dresden typefoundry Brüder Butter (later 'Schriftguß A.-G. vormals [formerly] Brüder Butter') immediately catch the eye. The company not only emphasized quality of design and manufacturing, but their specimens also communicate a relaxed and humorous attitude in the advertising of type, sometimes taken to the point of self-mockery.

The strength of Brüder Butter's catalogue lay in its striking, highly creative display types, and by 1920 a large body of specimen booklets had accumulated. About the company itself however – its origins, its functioning, its economic strategies – hardly any sources can be found, apart from a few contemporary reports. Brüder Butter is neither mentioned in recent essays on German typefounding nor has a company history of this once-eminent business ever been published.

The change of the political system in Germany after the Second World War caused radical changes in the agenda and catalogue of Brüder Butter's successor company, Typoart – the national type-foundry in the former German Democratic Republic. The collapse of Typoart following German reunification in 1989, and the problems of unsettled structures of ownership that followed the collapse, makes a search for documentation difficult. Only a few secondary sources can be found, but these are sometimes inconsistent or demonstrably incorrect. Friedrich Bauer's *Chronik der Schriftgießereien in Deutschland und den deutschsprachigen Nachbarländern* of 1928 – an important standard work for the period – is an example of this. Here, Brüder Butter's founding year is given as 1890, two years before the actual date, which can be shown by checking the entries in the trades register of the Dresden magistrate's court. Furthermore, Bauer's prehistory of the firm is very brief.

Primary sources for the present essay are the entries that still exist in the trade register of the magistrate's court and the trade files of



Figure 1. Type specimen issued by the Brüder Butter printing works, Komotau,  $c.1873.300 \times 210$  mm.

For references to archival sources, see p. 115

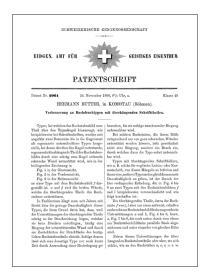
- 1. Komotauer Jahrbuch (1998) p. 38, Komotauer Jahrbuch (2007) p. 107.
- 2. Bürger- und Gewerbeakte, Carl Heinrich Butter, 1889, Stadtarchiv.
- 3. Bürger- und Gewerbeakte, Otto Ludwig Bechert, 1889, Stadtarchiv; Handelsregister.
- 4. Letter of 25 November 1889, Bürgerund Gewerbeakte, Otto Ludwig Bechert, 1889, Stadtarchiv.
- 5. Handelsregister.
- 6. Letter from Franz Sysel to the Dresden city council, 30 January 1892: Bürger- und Gewerbeakte, Franz Sysel, 1890. Stadtarchiv.
- 7. Handelsregister.
- 8. Bürger- und Gewerbeakte, Fürchtegott Hermann Butter, 1892, Stadtarchiv.
- 9. Handelsregister.
- 10. Letter of 2 February 1892, Bürgerund Gewerbeakte, Fürchtegott Hermann Butter, 1892, Stadtarchiv.
- 11. Patent 'Verbesserung an Drucktypen mit überhängenden Schrifttheilen' by F. H. Butter, Patent Nr. 2964, Schweizerische Eidgenossenschaft, 24 November 1890.
- 12. Receipt 19 January 1920, cease of trading notice, Bürger- und Gewerbeakte, Franz Sysel, 1892, Stadtarchiv.

the Dresden city archive. Otherwise the published specimens represent the sole direct source of information from Brüder Butter that sheds light on the working methods of the company. Through their words, and also through their design, we can see something of the company's spirit and that of the period.

The Butter family and the origins of the company
The Brüder Butter typefoundry originated in a printing works,
also named Brüder Butter, which offered book printing, art printing, and lithography (figure 1). From this family business, which
from 1863 had been carried on in the Bohemian (now Czech) city of
Komotau, three brothers seem to have sprung: Carl Heinrich Butter,
Fürchtegott Hermann Butter, and Ernst Julius Butter. All three were
significantly involved in the creation of the Dresden foundry.

In August 1889 Carl Heinrich Butter established a business in the city of Dresden by purchasing a printing shop there.<sup>2</sup> The other two brothers followed later. In the meantime, Otto Ludwig Bechert, a typefounder from Danzig, appeared in Dresden and established a typefoundry in November 1889, located at Schäferstraße 4.3 He initially set up his business with two small hand-casting machines, a melting pot, a lathe, and a circular saw. The existence of a lathe and a circular saw may indicate that Bechert, apart from casting type, also produced a range of printer's paraphernalia. On 5 March 1890 Bechert officially launched a typefoundry named Bechert & Co. together with his partner Franz Sysel, a mechanic from Klado near Prague.<sup>5</sup> At this point, the company was already employing four hand-typecasting machines.<sup>6</sup> On 22 May 1890, shortly after the company was established, Otto Ludwig Bechert quit, leaving Franz Sysel in sole charge of the business. Less than two years later, on 29 January 1892, Fürchtegott Hermann Butter, the second of the Butter brothers, a trained typefounder, was now a co-owner of Franz Sysel's company.8 On 19 February 1892, the company's name was changed to Butter & Sysel.9 The typefoundry, at that time located on the first floor of a wing of Schäferstraße 11, in Dresden, was still operating four hand-typecasting machines. 10 Fürchtegott Hermann Butter cannot have been unknown in the typefounding trade. A patent from 1890, entitled 'Verbesserung an Buchdrucktypen mit überhängenden Schrifttheilen' (Improvement to type with overhanging parts), suggests that he was already working as a typefounder in Komotau. The invention, which would later be labelled 'Fundamental-Schreibschrift-System' (Fundamental system for scripts) in the printing trade, was an attempt to 'correct a deficiency in type with overhanging letterforms that can be found in English [i.e. script], Latin, or cursive type, and lend them a durability comparable to that of other kinds of type.'11 The breaking off of overhanging parts when printing cursive type, common in those days, was averted through strengthening the supporting part of the letter. An illustration from the patent specification shows the letters from different angles and demonstrates the idea (figure 2, opposite).

In July 1892, Franz Sysel left the company to run his own business in the related trades of stereotyping and electrotyping. <sup>12</sup> His place was taken by the youngest of the three brothers, Julius Butter, also



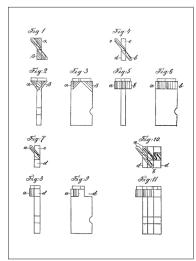


Figure 2. Details of Swiss patent issued to Hermann Butter for an 'improvement to type with overhanging parts', 1890.

- 13. Letter of 26 July 1892, Bürger- und Gewerbeakte, Ernst Julius Butter, 1892, Stadtarchiv.
- 14. Entry for 18 July 1892, Handels-register.
- 15. Letter of 17 November 1898, Bürgerund Gewerbeakte, Fürchtegott Hermann Butter, Stadtarchiv.
- 16. Entry for 2 July 1901, Handelsregister.
- 17. Letter of 27 December 1909, Bürgerund Gewerbeakte, Fürchtegott Hermann Butter, 1892, Stadtarchiv.
- 18. Bauer (1928), p. 47.
- 19. Eule (1935), p. 156.

a trained typefounder. Julius Butter remained a resident of Komotau and conducted business from the Brüder Butter printing office there. On 18 July 1892, the typefoundry was renamed Schriftgießerei Brüder Butter (Butter Brothers' Typefoundry).

### Early years

There are few sources documenting internal developments at the Brüder Butter typefoundry during its first two decades. In November 1898, the company filed an application for an extension and asked for permission to install a gas engine to operate two typecasting machines. The foundry had reorganized its production from hand operation to machine operation. The business was slowly increasing in size. Perhaps this was also the reason for a relocation in Dresden in 1899. In July 1901, Ernst Julius Butter left and from then on his brother Fürchtegott Hermann Butter was in charge. In the same year, Fürchtegott installed his son Hermann Butter in the business, with power of attorney. Eight years later, in December 1909, the company increased the power of its gas engine to 4 hp, quadrupling its performance so that eight typecasting machines could be operated at the same time.

The centre of both the printing and type industry in central Germany was the city of Leipzig. Dresden, 100 km away, was the political centre and capital of Saxony. What was the shape of the printing industry there? Up to 1906, a number of the firms listed in the Dresden trade directory worked in the fields of stereotyping and electrotyping. The only competitor to Brüder Butter in the field of type production was the Müller & Hölemann typefoundry, which was in business from 1887 to 1910. 18 A photograph from 1897, showing the tenth anniversary of the company Müller & Hölemann, gives an insight into the typefounder's trade at the time (figure 3, overleaf). At first glance, it seems that type is still being cast by hand. The presence both of large ladles and force pumps suggest that the handcasting process was merely being accelerated by the use of force pumps. The job of the women and children in the picture was to clean casting residue from the individual types and sort them. But a closer look reveals that also Müller & Hölemann must also have been using automatic casting machines. Two founders in the upper part of the picture hold wooden composing sticks, which were used to collect the letters from the automatic casting machines. Unfortunately, no type specimens have been discovered that reveal more about the material being produced. But one can suppose that the company could not compete with the working methods and the increasingly industrialized type production of Brüder Butter, which from 1909 had more than eight typecasting machines. Müller & Hölemann was forced to declare bankruptcy in 1910, and from 1911 on, Brüder Butter had no competition in the city of Dresden. One can assume that the company supplied the whole of eastern Saxony with its type, blocking Leipzig from trading eastwards. The prominence gained by Brüder Butter in the following years is illustrated by a quotation from 1935: 'In Saxony, apart from Leipzig, the typefounding trade is only practised in Dresden.'19 At that time, Dresden was represented in the trade solely by Schriftguß A.-G. formerly Brüder Butter.



Figure 3. Workers at the Müller & Hölemann typefoundry, Dresden



Figure 4. Advertising stamp, 1912.

- 20. 'Fünf praktische Garnituren zu Spezialguß-Preisen' (specimen collection, summer 1913).
- 21. Bürger- und Gewerbeakte, Fürchtegott Hermann Butter, 1892, with company notepaper from 1914, Stadtarchiv.
- 22. Entry for 2 May 1914, Handels-register.

### Growth and recognition

In 1912 the foundry moved yet again to a larger building at Großenhainer Straße 92. This change of address had become necessary as the company grew. On an advertising stamp from 1912 an illustration of the building can be seen. A man in old-fashioned dress with a large ladle steps through the picture. In his left hand, he holds a type with the letter B (for Butter; figure 4). This illustration, in red and green, is also one of the first uses of the figure of a typefounder to characterize Brüder Butter in advertising, and who was to appear repeatedly in modified forms. From the illustration it appears that the business occupied a three-storey industrial building, but this is an exaggeration. In reality, it only occupied the the first floor.

By 1913, the company had 80 employees and was equipped with 30 automatic casting machines. <sup>20</sup> In only four years, the number of machines had nearly quadrupled – from 8 to 30. How this was made possible is indicated by a specimen booklet dating from November 1913. About half of its 96 pages are dedicated to the types on offer, some of which were newly released. Additional emphasis was put on the ornaments and rules. For the first time, a small catalogue of printer's paraphernalia was included, in which tools such as bodkins, metal quoins, galleys, composing sticks, and typecases were listed. Apart from offering such products, the company was also the general agent for a brand of American numbering machines in Germany.

In May 1914, the company's owner Fürchtegott Hermann Butter stepped down at the age of 68: 'I hereby announce my retirement from the business (typefounding), which I have managed for 20 years. Most humbly, Fürchtegott Hermann Butter'. 21 These lines were written on a Brüder Butter letterheading with an unusual illustration that demonstrated the self-confidence with which the foundry represented itself (figure 5, opposite). This variant of a typefounder is depicted as a jester with a casting ladle. He plays his flute and so tempts letters out of the city of Dresden, seen in the background. The pictured letters, running from city gates in the form of a large hollowbodied display type ('Sparguß-Type', see p. 102), closely resemble the patterns from the ornaments 'Die Dresdner Linie' (see figure 16). This motif, clearly referring to the story of the Pied Piper of Hamelin, symbolized the self-confident air and self-mockery of the Butter brothers. Like the Pied Piper, they had special powers - over metal type, and the typefounding trade in the city, in which they had a monopoly. After the retirement of Fürchtegott Hermann Butter in 1914, his son Hermann Butter junior, a trained chemist, and the merchant Ernst Otto Hensel, took over the management of the company.<sup>22</sup>

In May 1914, the Internationale Ausstellung für Buchgewerbe und Graphik (the international exhibition of the book trade and graphic arts, known as BUGRA) opened in Leipzig. In the main hall, devoted to the German book trade, the country's most important typefoundries presented themselves to the public. Heinrich Hoffmeister described the exhibition in detail: 'The walls of the corridors were covered with golden fabric, embellished with an ornamental black edge at the top and at the bottom ... on the floor, coconut mats in

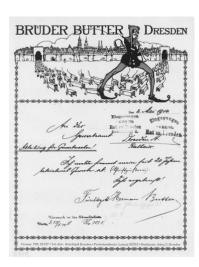


Figure 5. Brüder Butter company notepaper, 1914, 297×210 mm.

a grey hue were laid out.'<sup>23</sup> The German typefounders association exhibited collectively, while Brüder Butter, not yet a member, was present in an individual booth. There 'the main attraction was three huge types of different sizes (the largest weighing about 400 kilos) representing the growth in business; also on display were samples of casting, leads, etc., and numbering machines.'<sup>24</sup> Although this is only a brief description of Brüder Butter's exhibit, it is in clear contrast to all the other stands described. Brüder Butter presented itself at the BUGRA in an unaffected, contemporary, and unorthodox fashion, with three big letters – presumably BBD (i.e. Brüder Butter Dresden).

### A public limited company

In September 1922 the company was converted to a public limited company (Schriftguß A.-G. vormals Brüder Butter) and it also joined the German typefounder's association.<sup>25</sup> In spite of the change of name the foundry maintained its link to the family name with the suffix 'formerly Brüder Butter' as a link to their past. Alongside Hermann Butter and Ernst Otto Hensel, the new partners were Curt Albert, a factory owner; Max Schaarschmidt, a private investor from Dresden; and Georg Seiring, a member of the city council and later director of the Deutsches Hygiene-Museum in Dresden. The management of the firm was taken over by Butter junior and Hensel, while the board of directors was represented by Albrecht, Schaarschmidt, and Seiring.<sup>26</sup> The declared purpose of the conversion was the 'acquisition and continuation of the foundry business until now run by the firm of Brüder Butter, Dresden ... operation of the typefoundry and the trades connected with it, incorporation of lines of production and administration of commercial transactions ... [eligibility] to establish branches inland and abroad ....27 The total capital of the company at this point had increased to 16.6 million Reichsmark. On the balance sheet, a net profit of 11.8 million Reichsmark was indicated.28

The need for increased production capacity had made it necessary to move to a self-contained factory in the form of a square courtyard building. The move to this new building at Großenhainer Straße 9, very near the railway station at Dresden-Neustadt, was completed in 1923. Up to 1926, the former headquarters at Großenhainer Straße 92 was also used as a branch.29 The company had at its disposal over 4,000 square metres of work space with a capacity of 50 casting machines. In addition to the cast types, machines and equipment for letterpress printing were sold. Beyond that, it had its own railway siding for shipping type or machine equipment. In an advertisement in Klimschs Jahrbuch of 1923, Schriftguß A.-G. defined its three most important product ranges: ornaments, types, and vignettes. The focus in its typeface design on 'modern types for promotional and display use' was publicly advertised. The company reinforced its publicity with further advertisements in various trade journals and began to figure more prominently in reviews of new typeface releases.

23. Hoffmeister (1914), p. 268.
24. Hoffmeister (1914), p. 275.
25. Handbuch der Deutschen
Aktiengesellschaften (1923/4), p. 1268.
26. Handelregister; Handbuch der
Deutschen Aktiengesellschaften (1923/4).
27. Handbuch der Deutschen
Aktiengesellschaften (1923/4), p. 1268.
28. Handbuch der Deutschen
Aktiengesellschaften (1923/4), p. 1268.
29. Dresdner Adressbuch (1922-7).

Figure 6. View of the courtyard at Großhainer Straße 9, Dresden. The overprinting describes the dispatch of 14,000 kg of printing materials to a Brazilian state printing house. Specimen, *c*.1926.



### Schriftguß A.-G. and the international market

There are several clues suggesting that a large proportion of the types sold by Schriftguß A.-G. must have been gone abroad. There was the factory's railway siding and its proximity to the Neustadt railway station, which could be used to ship its products long distances. The various specimen catalogues indicate foreign markets too. One of these catalogues is a specimen collection issued around 1926, in Portuguese and Spanish, with the title 'Fundição de Typos, Schriftguß A.-G. vorm. Brüder Butter Dresden (Alemanha)'. In it are photographs of the headquarters and several interior views of the shop floors. There are pictures of the two halls where the founders worked, as well as views of the punchcutters' shop, the drilling shop, the brass rule department, the type warehouse, and the in-house printing office, which produced the specimen booklets (figures 6 and 9). A graph (versions of which appear repeatedly in following years) illustrates the rise of the company and the accompanying text declares: 'Uma argumentação eloquente para a boa qualidade de seus productos' ('An eloquent argument for the quality of their goods') (figure 7). Another example shows that Schriftguß A.-G. had a Latin American distribution partner in Rio de Janeiro. Gaston Meinert & Cia., together with Schriftguß A.-G., published the catalogue Typos alemãos, which provides, in Portuguese, a complete overview of all the types available. Many single specimens refer to international sales as well. In a specimen of the typeface Marggraff Kursiv, an original release of 1928, designed by Gerhard Marggraff from Berlin, the type is advertised in a total of nine languages (figure 8).

The year 1928 was important for the growing recognition of the Dresden firm. In its April number of that year, the trade journal *Deutscher Drucker* turned its attention to Schriftguß A.-G. under the heading 'Homes of the graphic industry'. The description of the company building is especially interesting:

A printer ... visiting Dresden, cannot feel more at home in this beautiful city than by visiting the green building at Großenhainer Straße 9, not far from the Neustadt railway station. Here, in this spaciously designed factory complex, whose façade is graced with a coat of green paint, the Schriftguß A.-G. has ... its home ... and one may recognize the green colour of the paintwork as a symbol of the vitality and vigorous spirit dwelling in this enterprise.<sup>30</sup>



Figure 7. Graph showing sales growth in Portuguese and Spanish. Specimen, *c*.1926.



Figure 8. Marggraff Kursiv. Specimen no. 52, 1928, set in nine languages. 297×210 mm.

30. Eule (1927/8), p. 538.

Figure 9. The works at Großhainer Straße 9, Dresden. Specimen, c. 1926.

(a) general view

(b) casting hall

(c) punchcutters' shop

(d) drilling shop

(e) brass rule department

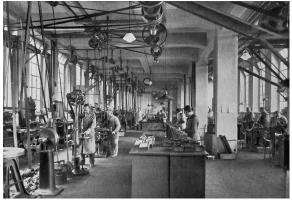
- (f) type warehouse
- (g) in-house printing office







b









This green colour, which was already conspicuously used in other specimens and in the 1912 advertising stamp already mentioned, was developed as the identifying colour of Schriftguß A.-G. According to the author of the article, the company was by now employing 55 casting machines. The inventory comprised 300,000 kg of type and ornament material, and a yearly production rate of 450,000 kg of typographic material is specified. It had developed into a large-scale firm capable of producing considerable output.

### National Socialism, war, and expropriation

With the seizure of power by the National Socialists in January 1933, a new period began for Schriftguß A.-G. This is particularly apparent in the replacement of the management. Some four months before the change of political regime, the last member of the founding family, Hermann Butter, resigned from the board. Why Hermann Butter left the company at this time, and whether there is a connection with the coming to power of the Nazis, remain open questions. At that point, the Schaarschmidt family took over the greater part of the shares and the obligations of management. Four years later, in 1937, the company became a limited partnership under the law for the conversion of public limited companies and was re-titled 'Schriftguß K.-G., vorm. Brüder Butter'. The associates were the two directors Oskar Max Schaarschmidt and Otto Schaarschmidt, the lawyer Dr Fritz Schaarschmidt, Edith Wacker (née Schaarschmidt), and her husband Hermann Wacker. 32

Scarcely any documentary sources for the company's internal procedures survive for the period up to 1945. Only a trial of 1950, which concerned the denunciation by and subsequent suicide of a supervisor in the year 1936, sheds some light on the National-Socialist era. The supervisor had passed on internal company information to the authoritites: 'You wouldn't believe how the office for the inspection of metal stocks ... [is being duped], we've got a thousand kilos of lead in our basement under a canvas which the office doesn't know about.'<sup>33</sup> To safeguard the firm's assets from bombing attacks, some of the machines and factory equipment, and a part of the stock and other material, were evacuated. These items were freighted to the areas of Lusatia, Saxon Switzerland (*Sächsische Schweiz*), and the Erz Mountains.<sup>34</sup>

Near the end of the war, another change in the management took place. 'We hereby announce that due to his death during the air attack of 13 February 1945 the partner and managing director Otto Schaarschmidt is no longer a member of the limited partnership and that Dr Friedrich Schaarschmidt has taken his place as a partner.' Allied air attacks in April 1945 destroyed all the company files. At that time the company reported the value of its business to be 700,000 Reichsmark. In July 1945 the new Soviet Military Administration (SMAD) granted a permit for the resumption of production by the company, after the shutdown due to the war, and for the sale of type from stock. In August 1945 the SMAD concluded: 'As a contribution to the reparations to the Soviet Union, the Schriftguß A.-G. is to be

- 31. Entry for 20 May 1933, Handelsregister.
- 32. Entry for 1937, Handelsregister. 33. DDR-Justiz und NS-Verbrechen (2005),
- p. 95.
- 34. Zehn Jahre VEB Typoart (1958), p. 4. 35. Letter of 22 July 1945 from Schriftguß K.-G. to the Amtsgericht in Dresden, Hauptstaatsarchiv.
- 36. Letter of 12 April 1945 to the Amtsgericht Dresden, Handelsregisterakte.
- 37. Zehn Jahre VEB Typoart (1958), p. 6.

dismantled. The capitalist proprietor Schaarschmidt, like others, had put his business at the service of armaments.' It was probably only after the dismantling that the evacuated machines and materials were brought back, in December 1945, to resume production.<sup>38</sup> In April 1947 the 'committee for de-Nazification of the city of Dresden ... unanimously decided, that with immediate effect the general partner Max Schaarschmidt may no longer preside over his company and is to be discharged.'39

On 5 January 1948, after the replacement of the directorate by caretaker manager Matthias Alois Hansen and the former attorney Fritz Hans Lorenz, the 'former proprietor, Mr Schaarschmidt, has been arrested by order of the public prosecuter's office on suspicion of intending to sell the company to western corporations. ... Mr Schaarschmidt [had] tried on several occasions to sell or lease the company. By command ... of the SMAD the company has been seized and on 17 February (1948) has been placed in sequestration.'40 The federal government of Saxony declared the foundry 'federal property' in March of the same year. Two months later, in May 1948, the former factory manager Schaarschmidt and his assistant Harms were convicted: 'Concluding the legal proceedings against Mr Schaarschmidt and Mr Harms for crimes against humanity on 21 May 1948, Schaarschmidt has been sentenced to one year and nine months in a detention centre and to confiscation of his assets, and Harms has been sentenced to two and a half years in a detention centre. Both men had reported foreign workers to the Deutsche Arbeitsfront [the Nazi trade union organization] and the Gestapo. 41

Due to the unsettled ownership structure, the company passed into 'ownership by the people' through a resolution of the SMAD and thereby officially expropriated. From July 1948, Matthias Alois Hansen resumed direction of the company under the new name VEB Schriftguß Dresden. The former Leipzig foundry Schelter & Giesecke was also incorporated into VEB Schriftguß Dresden. Two workplaces were formed at the existing company locations in Dresden and Leipzig.

After the foundation of the German Democratic Republic, a final change of name took place in October 1951: 'VEB Schriftguß' was changed to 'VEB Typoart - Drucktypen, Matrizen, Messinglinien' ('VEB Typoart - printing types, matrices, brass rules'). 'In this way, the physical "memory" of the previous capitalist era [was] disposed of as well.'42 The change of political system was followed by a change in the typographic agenda. First of all, the greater part of the display and advertisement types disappeared from the type specimen books of VEB Typoart. Only a few typefaces were retained, for instance Super-Grotesk, which sold well up to 1989. The change of name, the clear differentiation in the range of types sold, as well as the changed methods of production due to the state-directed economy, mark the start of the era of VEB Typoart and the end of the separate identity of the Brüder Butter typefoundry.

<sup>38.</sup> Die Entwicklung des Betriebes Typoart in Fakten und Daten, 1945-1985, p. 11 ff. 39. Letter of 14 April 1947, council of the city of Dresden, Handelsregisterakte. 40. Die Entwicklung ..., p. 18 ff.

<sup>41.</sup> Die Entwicklung ..., p. 20. 42. Die Entwicklung . . ., p. 28.



Figure 10. Early poster specimen issued by Brüder Butter, c. 1900. 530  $\times$  720 mm.



Figure 11. Details from the poster specimen, *c*.1900.

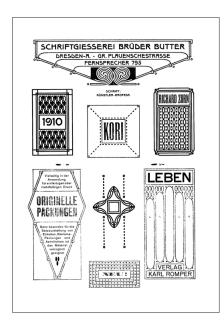


Figure 12. Jugendstil borders, specimen, *c*. 1910. 297×210 mm.

43. The specimen does not carry a date. However, the spelling of the word 'Brod' in the title may be a clue to the date of production. The spelling of this word as 'Brot' was officially established only in 1900. See Hermann Paul, *Deutsches Wörterbuch*, Tübingen: Niemeyer, 9th edn 1999, p. 190.

## Types and specimens

Typefoundries market their typefaces through advertisements in trade journals, single type specimen booklets, and comprehensive catalogues. Questions about the Brüder Butter typefoundry and the typefaces it offered in the years immediately after its founding in 1892 are hard to answer, because of the lack of specimens from this period. In later years most of the published specimen booklets are numbered, but the numbering appears to start at 51. If this number is based on the specimens already published, it can be assumed that copies of many specimen booklets no longer exist (see list of specimens, pp. 114–15).

In an early poster specimen from about 1900 titled 'Billige Brod-, Auszeichnungs- und Accidenz-Schriften' (Fonts for body, display and jobbing text at fair prices) (figures 10 and 11), the foundry presented itself with the following words: 'Brüder Butter typefoundry, Dresden: stereotyping and electrotyping, xylographic services, vignettes, printer's paraphernalia ... comprehensive sample sheets of borders, contemporary ornaments, vignettes for merchants and newspapers, etc., as well as price tables for all our products at your disposal. New creations of any size in the shortest amount of time, small-scale creations available straight away at all times. Numerous letters of appreciation and references from major companies'. 43 This indicates that, in its early years, the firm was a typefoundry with production branches in stereotyping, electrotyping, and xylography. The firm offered a full range of artwork for commercial printing, not just the making of type. The offer of 'comprehensive sample sheets' suggests that at that time the foundry advertised the material they produced in the form of single sheets. The types shown in this poster specimen are typical of the period. Furthermore, they carry straightforward, generic names such as 'Fraktur', 'Gothic', 'Schwabacher', 'Roman', and so on. It gives the impression that these types had not been cut in-house, but that single sets of matrices had been purchased. With respect to the constraints of hand-composition at the time, the perforated 'advertising initials' are interesting (figure 11). They made it possible for the compositor to fill the interior space of a capital letter with small letters to create word marks or logotypes.

Another specimen, of about 1910, titled 'Dresdner Schriften, Einfassungen, Vignetten, Ausschluß-Material' (Types, borders, vignettes, and spacing material from Dresden), shows a clear Jugendstil influence, both in its design and in the types offered (figure 12). The decorative and floral style of the ornaments is most apparent in the borders, vignettes, and the reproduced ornaments. As well as two Jugendstil types and a Gothic, a widely spaced Grotesk and different kinds of typewriter-types were offered. A notable type from this specimen is the Dresdner Amtsfraktur (Dresden administrative blackletter). This restrained typeface is showcased on a whole seven pages.

Yet another and more extensive specimen that gives insight into the foundry's programme of the time, is a green collection of specimens of about 1911–13, labelled 'Schriftgießerei Brüder Butter, Dresden-N.' The cover design demonstrates a considerable change from the advertising material produced before. A two-colour



Figure 13. Cover of the c. 1913 specimen.  $280 \times 200$  mm.

illustration, in black and red, depicts a foundryman, again with a big, dripping ladle. He walks swiftly through a monumental letter (figure 13). It is a so-called 'Sparguß-Type' (casting economy type) with the stubs still sticking out. These types were cast in bigger sizes – from 72 to 96 point, for example – a suggestion of the large display sizes being produced at the time. The typeface used on the cover was the newly issued Wellington, shown on the first three pages of the booklet as a preliminary specimen (figure 14). This somewhat unconventional type, available in two weights, normal and bold. It is a low-contrast slab serif design whose proportions are not based on historical precedents. The capital letters show a trace of Jugendstil, evident in the high waistline of the R.

This unorthodox albeit interesting design reflects a way of thinking at the start of the twentieth century, in which foundries tried to meet the demand for display type through an increasing range of variants. The evident faults and unbalanced character of Wellington are symptomatic of a deterioration of quality in letterforms due to increasing mass production. The capitals are too heavy and not well proportioned. The contrast in the bold weight of the type is too low, which results in a very clumsy appearance. The double-storey g, present only in some sizes of the bold weight, is an inconsistent detail. An understanding of the relations within a type family did not exist in the way it does today. Type designs would often only be extended some years after the first forms were made, with these additions executed by different people. In this case there are also other reasons. The normal and bold weights are not properly matched to each other because the bold weight of Wellington is based on the typeface Foster, which was issued about 1905 by the American Inland Type Foundry, while the normal weight of Wellington (Wellington Gewöhnlich) was probably an addition by Brüder Butter. But who designed this typeface? If we look further at the shapes





Figure 14. A preliminary display of the Wellington-Schrift (specimen, *c.* 1913). The bold weight is based on Foster, issued in 1905 by the Inland Type Foundry of St Louis, Missouri.





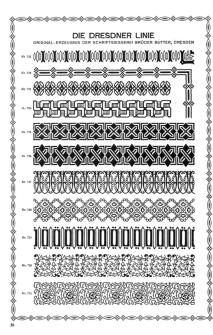
Figure 15. Dresdner Inseraten-Fraktur and modular border elements, specimen, c. 1913. 280×200 mm.

and proportions of Wellington, especially in a few of the lowercase characters, it seems likely that this design is the work of commercial artists, whose expertise would have been in designing single word images for posters. The Wellington type, although not original, signalled a new period of increased prominence for the company.<sup>44</sup>

A further ten pages of this green specimen show the Dresdner Amtsfraktur in use in various examples. This blackletter, originally designed for setting body text, was supplemented with light and bold weights, and also a display version. The latter, called Dresdner Inseraten-Fraktur (Dresden advertisement blackletter) was described as 'a type particularly suitable for setting advertisements in newspapers because of its open, large appearance'. The display version appears very large in relation to the body, which makes for very effective composition with no linespacing needed (figure 15, above left). Furthermore, the character set contains additional capitals with no side bearings. These were designed as initials.

At the same time, Brüder Butter expanded their catalogue with material for jobbing printing and advertising. Here, the first modular systems for the composition of borders and line ornaments can be found. The rounded sections for borders are worth noting; judging by their size they had been cast for setting poster-sized advertisements (figure 15, above right). The predominance of this kind of typographic material in a catalogue is not uncommon. The introduction of composing machines in Germany around 1895 forced typefoundries to reduce their dependence on text types, which could be more economically set by machine, and instead offer a wider range of typographic materials, such as ornaments and display type, which still

44. The Otto Weisert typefoundry of Stuttgart marketed bold and bold outline versions of this typeface under the name Moderne Egyptienne from *c.* 1908, which featured in the *Klimschs Jahrbuch* of 1912.
45. 'Schriftgießerei Brüder Butter, Dresden-N.', specimen collection, *c.* 1913,



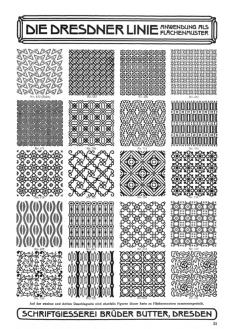




Figure 16. (left and centre) Border and ornament elements from the 'Dresdner Linie' series, (right) specimen of the Fette Otfried type, using the word 'Komotau'. Specimen, *c.*1913.

had to be set by hand. Moreover, the increasing complexity of printed information called for typographic devices to structure it hierarchically. Accentuation devices such as borders, line ornaments, or patterns were increasingly used. Accordingly, the foundry produced its collection of line ornaments and patterns, called 'Die Dresdner Linie' (the Dresden line), as an original product, as part of the green specimen collection (figure 16, left and centre). The specimen collection was rounded off with a 16-page overview of all types on offer, with some sanserifs added to complement the existing catalogue. One can observe that many of the words used to show the types relate directly to the Butter brothers' background; for example, the city of Komotau (figure 16, right), or the city of Olbernhau in the Erz Mountains, from where the founder of the Brüder Butter printing shop in Komotau originated.<sup>46</sup>

Through this expanded range of products, the company was able to react to economic developments more flexibly, and it could also capitalize on its international business connections for the home market. In the domain of type, this is illustrated by the typeface Ohio, which was also an American import. Through this type, the wider printing trade became aware of the Dresden typefoundry. 'The foundry Brüder Butter from Dresden makes quite a refreshing and modern impression. It publishes a number of typographically accomplished sheets that show off the Ohio types brilliantly.'47 The first separate specimen of Ohio was published in 1913 in the booklet Die Ohio-Schrift, Ohio-Kursiv: eine Rasse-Schrift für eigenartige Druckausstattung (Ohio, Ohio Italic: a quality type for distinctive typography) (figure 17). The typeface, labelled here as a 'work-horse with personality' quite clearly shows its origins in American-influenced typography and 'old-style' types. Ohio was not an original design but a typeface licensed by American Type Founders (ATF). It is based on lettering by Frederic W. Goudy for the American Pabst Brewing Company in 1902. From this design, Goudy later developed a complete

<sup>46.</sup> *Komotauer Jahrbuch* (1998), p. 38. 47. Windisch (1920), p. 275 ff.

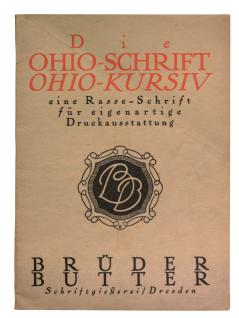


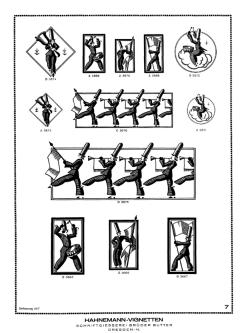
Figure 17. 'A quality type for distinctive typography': Ohio-Schrift, Ohio-Kursiv. Specimen, 1913. 295×215 mm.

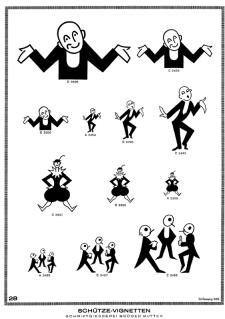






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SIGRIST-VIGNETTEN
SCHRIFTGIESSEREI BRÜDER BUTTER

Figure 18. Ornaments designed by Hahnemann, Schütze, and Sigrist. 'Buchschmuck' specimen, 1920. 290×205 mm.

typeface including an italic, which was sold under the name Pabst Old Style around 1907. 48

In 1920 Brüder Butter published a specimen catalogue of 132 pages, comprised entirely of vignettes, ornaments, and other decorative elements.

This catalogue contains our complete range of ornaments, omitting all the superseded material. The new expressionist ornaments are a selection of the most mature designs of Germany's most eminent commercial artists . . . We offer a versatile and thoroughly usable selection of material, entirely our own creation, which can impart the spirit of the times to any kind of printed matter. <sup>49</sup>

The catalogue, printed in nine colours, demonstrates the kind of effort the foundry put into the production of specimen booklets. It includes the information that machine capacity had increased to 40 automatic casting machines – a sign of continuing growth. Accordingly, the foundry was by now reviewed in trade journals more frequently. An article in the *Archiv für Buchgewerbe und Graphik* reported: 'The Brüder Butter seem to put special value on the creation of contemporary book ornaments, and it cannot be denied that in Sigrist, Osang, Mönkemeyer-Corty, and others, they have found artists with a feeling for effective advertising ... with whom they have boldly taken the path of progress.'<sup>50</sup> The foundry signed local commercial artists (Sigrist and Mönkemeyer-Corty) who were particularly influential designers in Dresden in that period (figure 18).<sup>51</sup>

In the following years the type catalogue was expanded with a multitude of new designs. Two typefaces from that time which make clear the intensified development of eye-catching display types are Lehmann Fraktur and Ohio Kraft. The light weight of Lehman Fraktur is another example of the blending of styles of that period and an uncommon approach to the fraktur form. This letterform does not have any contrast, as formal consistency would normally dictate for letterforms based on writing with a broad-nibbed pen. The principle

<sup>48.</sup> McGrew (1993), p. 243.

<sup>49. &#</sup>x27;Buchschmuck' specimen collection,

<sup>50.</sup> Windisch (1920), p. 275 ff.

<sup>51.</sup> The exhibition 'Dresden plakativ! Kunst, Kommerz und Propaganda im Dresdner Plakat 1865–1990' (Stadtmuseum Dresden, 2011) and its catalogue provided evidence for this.





Figure 19. Lehmann Fraktur (1920), designed by K. Lehmann, showing light and heavy weights (*Klimschs Jahrbuch* 1921–1922). Each image 90×120 mm.

52. Klimschs Jahrbuch (1923), p. 170 ff.

of this 'monolinear Fraktur' or 'Fraktur-Grotesk with serifs' was not applied to the heavier weights (figure 19). Such monolinear typefaces were called 'Skelettschriften' (skeleton typefaces).

The second type, Ohio Kraft, was designed as a complementary display style to the Ohio type, which had been released some ten years earlier. The character set contains alternative swash capitals and alternative lowercase characters for word endings, designed for the effective setting of headlines and advertisements. Ohio Kraft is an 'immensely rugged commercial type, undoubtedly of striking effect especially in large sizes ... The typeface, despite its seemingly crude design, has a pleasing character, revealing an able hand and lending a certain artistic effect to it.'52 This able hand belonged to the little known commercial artist Eduard Lauterbach from Berlin, as recorded in a specimen from 1922. Ohio Kraft was further evidence that the foundry was expanding its catalogue with an emphasis on commercial and display types.

A specimen booklet for Ohio Kraft from 1924 documents the kind of quality with which specimens could by then be produced. This is evident in the precision of the printing and the treatment of the material. The cover of the Ohio specimen, printed in silver and blazing red, has a very dynamic and striking effect through its diagonal layout (figure 20). In the two-colour inner section, this dynamism increases. One of the vignettes, a manikin from the Sigrist series, had in the meantime become a logotype for the foundry, replacing the typefounder figure used before. Cheerfully greeting the reader, the



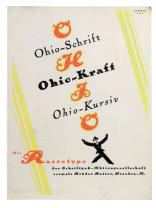




Figure 20. Ohio Kraft, designed by Eduard Lautenbach. Specimen, 1924. 320×235 mm.



Figure 21. Super-Grotesk was issued in ten variants between 1930 and 1938 (from Schaefer-Versalien specimen no. 76, 1931; first line is Schaefer-Versalien).

manikin is a self-deprecating capitalist, printed in red and standing in front of the new company building, printed in yellow.

Sanserifs constituted another important part of the foundry's repertoire. The Grotesk types, released in the mid-1920s, were also issued by other foundries under different names: Handelsgrotesk (Stempel), Aurora (C. E. Weber), and Edel Grotesk (Wagner & Schmidt). These designs consisted of a wide variety of styles differing in weight, width, and slope. In the 1930s the Super-Grotesk family was introduced (figure 21). Unlike Grotesk, Super-Grotesk was designed from the outset with the concept of a type family in mind. Designed by Arno Drescher from Dresden, it was further expanded in the following years. In addition to the three weights – regular, semi-bold, and bold (and associated obliques) – condensed versions, and several capital and display styles were released. Super-Grotesk is one of few typefaces that survived the change in the political system after the Second World War, becoming a very successful typeface for VEB Typoart.

One typeface that was shown to advantage, especially in the design of its specimens, was Schaefer-Versalien, an all-capitals type. Designed by Karl Hermann Schaefer from Hagen and released in 1927, Schaefer-Versalien carried the spirit of New Typography. An outstanding feature of the design is its use of colour (figure 22). A character index included in the specimen booklet also explains the concept of a reversed-out typeface that is defined by negative spaces. The characters are designed on a background grid of vertical stripes. The character widths are the result of the addition or subtraction of these stripes. By inserting separate intermediate pieces, words can be spaced out. With the extensions included in the range, compositors could make words into banners and panels.

Similar reversed-out typefaces can be found in the catalogues of other foundries. Examples are Lucina, an all-capital variant of Erbar-Grotesk from Ludwig & Mayer, and Baustein Grotesk published in 1929 by Schelter & Giesecke. Lucina contains variations for extensions as well, which appear quite historicized compared to those of the Schaefer Versalien. The Baustein Grotesk, which features a similar approach, has unsatisfying character shapes that appear clumsy and unbalanced. The Schaefer Versalien is superior to these two types not only because of its idiosyncratic forms, but also because of its concept of matching the characters to the background grid.

Specimen booklet number 92, released in July 1932, presents another original release – the display type Zeus (figure 23). This 'bold roman for modern typography' was designed by Jan Tschichold.<sup>53</sup> It has been described as an 'elegant and inventive twist within typographic tradition', and it became the most lucrative of Tschichold's early type designs.<sup>54</sup> The cover of the specimen is striking: a brilliant metal coating is printed in two colours. The pages inside show examples of the type used in different languages. An advertisement for the Deutsches Hygiene-Museum in Czech suggests the influence of Georg Seiring, one of the co-owners of Brüder Butter and also director of the museum.

<sup>53. &#</sup>x27;Zeus', specimen no. 92, 1932. 54. Burke (2007), p. 175.



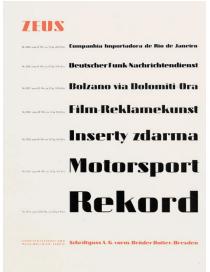




Figure 22. Schaefer-Versalien (specimen no. 76, 1931, 280×215 mm), compared with Lucina from Ludwig & Mayer (right, top; 'STEINWAY') and Baustein Grotesk from Schelter & Giesecke (right, bottom; 'ROLAND').



Figure 23. Zeus, specimen no. 92, 1932. 290×215 mm.





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# Der Blickfang werden der Anzeige Statischer Gegen der Schreibergen der

Figure 24. 'The focal point of the display': Blickfang-Schmuck. Specimen, 1927.

55. 'Messingschmuck Reflex', specimen no. 78, 1931.

### Modular ornaments and type systems

Among the types that were mainly intended for display purposes, several were based on the principle of assembling modules. Some of these modular systems were developed from line ornaments that had already been released. From its beginnings, the company had emphasized the design of line ornaments. This category was now expanded by modular systems for type and the illustration of advertisements. With a small number of combinable elements and a restricted number of options for designing, abstract letterforms and illustrations with an eye-catching quality could be made. The specimen booklets published by the company clearly show the use of these systems. The creativity and variety of forms permitted by the reduction to basic elements is remarkable. The specimen booklets were produced by the in-house printing office. Regrettably, in most cases nothing can be said about who designed these booklets, because no information is given about them.

One of the first specimens of this kind is that of the Blickfang-Schmuck ('eye-catching ornaments') of 1927 (figures 24 and 25). Similar collections of ornaments of the same period from other German foundries are Elementare Schmuckformen from D. Stempel (also 1927), Werbeklötze from Ludwig & Mayer, and Futura Schmuck from Bauersche Giesserei. The influences of New Typography and constructivism are clear, evident both in the adoption of basic elements like circle, square, and triangle, and in the use of stark contrasting colours - the inside pages are printed in red and green, blue and yellow, as well as black. The modular system itself is composed of basic geometric shapes, allowing for the assembly of new shapes. In addition, the foundry offered specially made 'Blickfänger' ('eye-catchers'), designed as visual focal points for advertisements and posters. The designs go back to the work of the commercial artist K. H. Schaefer. These visual 'noisemakers' were labelled 'siren', 'horn', or 'gong' depending on their respective size, which again suggests how informal and associative the firm was in promoting the material it issued.

The Dekora-Schmuck set of 1930 demonstrates how modular systems could be used not only for illustrations and symbols, but also for the composition of letters. The character index gives information about the individual components of the modular system. These silhouette ornaments were offered in two weights of dot that provide tonal contrast. The weights contained respectively twenty-four and twelve elements that were made with matching widths so that they could be combined with each other. The ornaments, whose preferred use was for attention-grabbing illustrations, were employed by the foundry itself for the composition of type in their specimen booklets (figure 26). A similar modular typeface of the same time from another German typefoundry is Kombi (or Kombinette) from Ludwig & Mayer (1932). Another system of this kind from Brüder Butter was Reflex ('contemporary brass ornaments'; figure 27).55 Analysis of a piece of lettering from a specimen published in 1931 shows that the characters were composed of only three basic elements and five rule sections. This ornament set was expanded to a small family of two alternative styles.





Figure 25. Blickfang-Schmuck, 'eye-catching ornaments'. Specimen, 1927. 280×210 mm.



Figure 26. Dekora, the 'contemporary grid-style silhouette ornaments'. Specimen, 1930, 280×210 mm; single sheet, 1939, 210×300 mm.



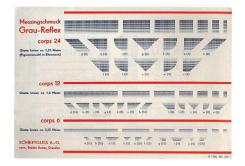
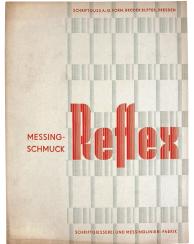


Figure 27. Reflex brass ornaments used to construct letters. Synopsis sheet,  $105 \times 150$  mm, and specimen no. 78, 1931,  $280 \times 210$  mm. The diagram shows how the word Reflex was constructed from three basic elements and five straight rule sections.





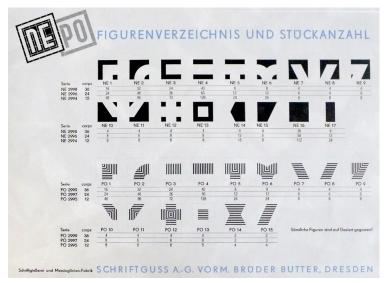




Figure 28. NePo leaflet,  $105 \times 180$  mm, and sample card, 1934,  $105 \times 205$  mm. Seventeen negative and fifteen positive elements can be used in single or multiple colours.

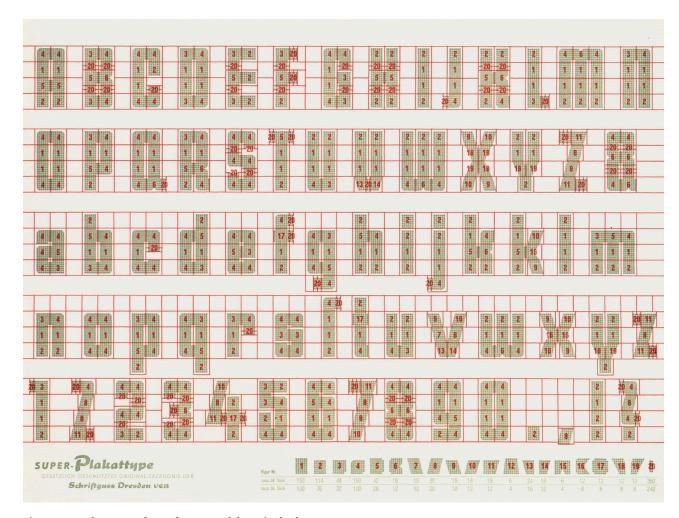
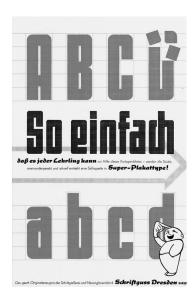
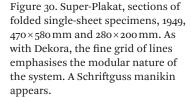


Figure 29. Explanatory scheme for Super-Plakat. Single sheet, 1949,  $280\times370\,\mathrm{mm}$ . Twenty elements allow for the construction of any letter or numeral.







In the field of display types, one of Brüder Butter's decisive achievements lay in their modular type systems. Here knowledge of the production and use of line ornaments was combined with constructivist principles. While the modules of Dekora-Schmuck and Reflex could be used to construct illustrations and backgrounds as well as letters, NePo (negative positive) consisted of modules that were primarily intended to make up letters, although backgrounds could also be constructed. The pieces were cast on a square em body, and therefore could be freely rotated and combined. NePo was offered in two versions, negative and positive, which could be combined to print together in multiple colours as well as in one colour. The specimen pages and the examples show clearly the zest with which the in-house printing office used this system (figure 28).

Interestingly, in its post-war period of change before its absorption into VEB Typoart in 1951, the foundry issued one final display type system that shared the character of its modular predecessors. A specimen from 1949 describes the Super-Plakat type (figures 29 and 30) as follows: 'So simple, every apprentice can do it – with the guideline sheet as an aid, the parts are placed together and swiftly a headline is formed ...'. <sup>56</sup> Presumably the idea for the typeface had been there for some time, because the type harks back to the decorative elements of Dekora. With such systems for type and illustration, VEB Typoart (and other foundries, too) could offer handy kits for the construction of modern-looking decorative letterforms. The compositor was free to create his own letters using the given basic elements. The specimens were meant to stimulate experiment and explain the character set, as well as function as effective pieces of marketing.

56. 'Super-Plakattype', folded single-sheet specimen, 1949.

List of specimens issued by Brüder Butter, 1900–1949. An asterisk indicates a specimen illustrated in this essay.

Year	No.	Typefaces/format	Year	No.	Typefaces/format
c.1900		*Billige Brod-, Auszeichnungs- und	1927		Schriften Auszug specimen collection
		Accidenz-Schriften poster specimen	1927		Unsere Schlager single sheet
c.1910		*Dresdner Schriften, Einfassungen,	1927		Weihnachts Schmuck specimen
		Vignetten, Auschluß-Material			collection
		specimen collection	1927		Wieynck Gotisch
1913		*Schriftgießerei Brüder Butter,	1928	51	Grotesk Musterbuch specimen
		Dresden-N specimen collection			collection
1913		*Die Ohio-Schrift Ohio-Kursiv	1928	52	*Marggraff-Kursiv
1913		*Fünf praktische Garnituren specimen	1928	55	Weihnachts Schmuck specimen
		collection	-		collection
1913		Schriftgießerei Brüder Butter,	1928	57	Jasmin
		Nov 1913 specimen collection	1928	58	Arpre
1919		Ohio leaflet	c.1928		Butterfly
1920*		Buchschmuck specimen collection	1928		Kress Versalien
1921		Mendelsson	c.1928		Unger Fraktur
1921		Schriften 1921 specimen collection	1928		Schmuck, Buchschmuck Katalog
1921		Buchschmuck 1921 specimen collection	1929		Kennen sie unsere Neuheiten
1922		Ohio-Kraft Vorprobe leaflet	1928	59	Copra
1922		Die Gebrauchs-Vignette in neuem	1928	60	Schmuck specimen collection
		Gewand specimen collection	1929	61	Die Minister Antiqua, Minister Kursiv
1923		Neues Schmuckmaterial specimen	1929	63	Zarte Marggraff Kursiv
		collection	1929	64	Schaefer-Versalien
1923		Jean-Paul Fraktur	1929	65	Plakat Holzschriften specimen
1924		Härtel Antiqua			collection
c.1924		Die Grotesk Familie specimen collection	1929	66	Stadion Grotesk
c. 1924		Hamburger Römisch Kartenschriften <i>specimen collection</i>	1929	68	Zarte Marggraff-Kursiv
1924		*Ohio	1929	69	Marggraff-Kursiv
1924		Mirabelle	1929	70	Thannhaeuser
1924		Vignetten dritter Teil <i>specimen</i>	1929	71	Butterfly
1924		collection	c.1929		Einfassungen <i>specimen collection</i> Stadion Grotesk
1924		Die Aktie! specimen collection	1929		Divina
1924		Lichte Hollendisch	1930	72	Cooper
1924		Die Bänder specimen collection	1930 1930	73 74	Cito
1924		Die Zacken specimen collection	1930	75	Super-Grotesk
1924		Der Meyer Schmuck	1930	73	Dekora
1925		Dresdner Amtsfraktur	1930		Dekora <i>single sheet</i>
c.1925		Graue Hahnemann Linie single sheet	1931	76	*Schaefer-Versalien
c.1925		Hollendisch	1931	77	Messing Linien specimen collection
1925		Schriften Katalog specimen collection	1931	78	*Reflex
c.1925		Suevia Fraktur	1931	79	Die fette Super-Grotesk
1925		Ziffer Probe specimen collection	1931	80	Bodoni
1925		Neuheiten Vorprobe	1931	81	Cooper-Halbfett
1925		Klinger Type	1931	86	Super-Grotesk
1925		Klassische Frakturschriften	1931	87	Dekora
		specimen collection	1932	88	Capitol
1925		Pallas	1932	92	*Zeus
1925		Saxonia Kursiv	1932	93	Supremo
c.1926		Antiqua Schriften specimen collection	1932		Energos
1926		Elisabeth Schmuck	1932		Super Blickfang
1926		*Buchschmuck specimen collection	1933	94	Hansa Fraktur
1926		Kress Versalien	1933	95	Minister Antiqua
1926		Cooper Messing Linian specimen collection	1933	97	Deutsche Schriften specimen
1926		Messing Linien specimen collection			collectionn
1926		Die graue Linie <i>specimen collection</i> Vignetten Neuheiten <i>specimen</i>	1933	99	Fatima
1926		collection	1933	100	Symbol
1927		*Blick Fang Schmuck	1934	101	Armin Gotisch
c.1927		Drescher Versalien	1934	102	National Miami
1927		Schaefer-Versalien	1934	105 106	Miami National
- J <b>-</b> /			1934	100	racional

Year	No.	Typefaces/format	Year	No.	Typefaces/format
	107	Thannhaeuser Kursiv	1938	130	Kursachsen
1934	107	Schreibedeutsch	1938	130	Faro
1934	100	*NePo leaflet	1938	132	Eichenlaub Vignetten <i>single sheet</i>
1934		Super-Grotesk			Patricio
1934	100	Druckhaus Antiqua	1938 1938		Antiqua Schriften <i>specimen collection</i>
1935	109	Thannhaeuser			Apell
1935	110	Ondina	1938		Alte Zeichen <i>specimen collection</i>
1935	111	Römisch	1938		Jubileums Schmuck specimen collection
1935	112	Aktuell	1938	100	Echo
1935	113		1939	133	Gilden Fraktur
1935	114	Orginell	1939	134	Marggraff-Deutsch
1935		Handwerker Vignetten <i>single sheet</i> Helion	1939	135	Ambassador
1936	115	Luxor	1939	136	
1936	116	Ultra	1939	137	Burgund
1936	117	Edelweiß	1939	138	Jasmin Management Deutsch Fott
1936	118	Golf	1939	139	Marggraff-Deutsch Fett
1936	119		1939	140	Ramona
1936	120	Regatta	1939		*Dekora single sheet
1936	122	Lido	1939		Hermes Grotesk
c.1936		Aktuell single sheet	1939		Parlaments-Antiqua
c.1936		Diva single sheet	1939		Patria
c.1936		Diva	1939		Pfeil Antiqua
1936		Intermezzo	1939		Piccadilly
c.1936		National, Schräg	c.1939		Stafette
1936		Prominent	1939		Trumpf
c.1936		Unger Fraktur	1939		Walhalla
1936		Wieynck Gotisch	1940	141	Marggraff-Deutsch Leicht
1937	123	Trio	1940	142	Maximum
1937		Messing Kreise	c.1940		Mimosa
1937		Ultra single sheet	1941	143	Milo
1938	124	Klinger-Type	1941	144	Splendor, kräftig
1938	125	Splendor	1941	145	Gladiator
1938	126	Orchidea	1941	146	Minister Antiqua
1938	127	Duplex	1941	147	Zahlen uns Zeichen specimen collection
1938	128	Diamant	1941		Patria Kursiv
1938	129	Schreibedeutsch	1949		*Super-Plakat single sheets

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	den, Hauptstaatsarchiv Dresden	Deutsches Buch- und Schriftmuseum, Leipzig
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	Staatsarchiv Dresden	Stiftung Werkstattmuseum für Druckkunst Leipzig
Hauptstaatsarchiv	Hauptstaatsarchiv Dresden	
	(Sächsisches Staatsarchiv)	Image sources: Deutsches Buch- und Schriftmuseum,
Stadtarchiv	Stadtarchiv Dresden	Leipzig; Manfred Richter; Maurice Göldner

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