

Trump Mediaeval

*The story of its creation
and a re-evaluation of its
historical relevance.*

Norbert Krausz

Dissertation submitted in partial fulfilment of the requirements of
the MA in Typeface Design, University of Reading, UK September 2015.

Abstract

The typeface Trump Mediaeval can be considered as a milestone in the development of Latin typeface design, as it anticipated notions and design approaches that became prevalent only many years after its creation. However, little research has been done on this typeface. Trump Mediaeval, its creator and his foundry have never been thoroughly studied before. This research is based primarily on the material available at the Klingspor Museum in the German town of Offenbach, which includes Georg Trump's original drawings, the proof as well as his correspondence with the Weber foundry in the years between 1935 and 1970. The first part of this dissertation examines the typeface's creation, positioning it in its cultural and social context. The second part looks at the reasons for the design's relevance. If the context and the qualities of Trump Mediaeval are better understood with the help of this work, it may contribute to stimulate the current practice of typeface design and promote pushing its borders.

†

In memory of Egon Graf, the type cutter of Trump Mediaeval,
who died aged 90 on 28 of July 2015.

*‘...I hope that something beautiful
and useful will arise from it.’**

** Georg Trump in a letter to Rudolf Görwitz, commenting on first
sketches, which later became Trump Mediaeval. January 1, 1942.*

Typeset in Trump Mediaeval, designed by Georg Trump,
and FF Kievit, designed by Michael Abbink and Paul van der Laan.
– 12300 words

1.	Introduction	8
2.	The first years of collaboration (1935–1938)	12
3.	Towards a new roman	14
3.1.	Ideas and trials (1939–1949)	14
3.2.	Production and release (1950–1955)	20
	<i>The design is found</i>	20
	<i>A new market for type</i>	24
	<i>Negotiating with linotype</i>	30
	<i>First showing and a finalized italic</i>	34
	<i>Adaptation and first completion</i>	38
3.3.	Expansion and decline (1956–1967)	40
4.	Perspectives	48
4.1.	A symbiotic relationship	48
4.2.	Design analysis	54
5.	Conclusion	62
	Bibliography	64
	Appendix	70
	Notes	79
	Acknowledgements	79

I. Introduction

In the middle of the last century, around the time when typefaces like Palatino and Sabon were created, the Weber foundry released the typeface Trump Mediaeval¹. But whereas typefaces like Palatino became well-known and have been examined in depth, this typeface and its creator Georg Trump have received little attention.

When Georg Trump died in 1985, he was considered one of the important typeface designers of the 20th century. Despite his relevance, little research has been done on him and his typefaces. During his lifetime, a number of articles on his work were published. The most important of them is *Vita activa*,² a profound convolution and eulogy about his oeuvre. However, none of these publications approached Trump and his work in a more objective manner, but exhausted themselves often in praise only. Through the lens of a book historian, the master thesis by Ortrud Müller represents the first and only source which gathered information about Georg Trump, his typefaces and the Weber foundry through archival research.³

When the Weber foundry was closed in 1970, all records and documentation were destroyed.⁴ In the course of its closing, only Weber's matrices survived, which were unevenly distributed between the Johannes Wagner foundry in Ingolstadt and the D. Stempel AG in Frankfurt. After Stempel's closure, the matrices were acquired by the Hessisches Landesmuseum, Haus für Industrie-Kultur in Darmstadt, where the matrices of Trump Mediaeval are preserved today.⁵ The matrices of Johannes Wagner later found their way into the Museum für Druckkunst in Leipzig. Stempel was also responsible for adapting Trump Mediaeval for the Linotype casting machine in the 1950s. But no records about this process have survived from Stempel. Later, the design was adapted for photo composition by Linotype. The original drawings are kept by Monotype in Frankfurt, but beside the record book which documented all the adjustments, no written material had survived. The most valuable resource is Trump's estate in the Klingspor Museum in Offenbach. It holds the original drawings of all his typefaces, various graphic design work, books, illustrations,

1 A term which was used in Germany to describe the group of humanist typefaces.

2 Trump Georg, *Vita activa: Georg Trump, Bilder, Schriften & Schriftbilder*, ed. Hans Lehnacker (Munich: Typographische Gesellschaft, 1967).

3 Müller, 'Georg Trump als Schriftgestalter'.

4 Ortrud Müller, 'Georg Trump als Schriftgestalter vornehmlich in der Nachkriegszeit bis etwa 1970' (master's thesis, University of Mainz, 1996), 7.

5 Eckehart SchuhmacherGebler, e-mail message to the author, 11 February 2015.

paintings, and almost his entire correspondence, private and professional. The majority of his correspondence with the Weber foundry dates from the years between 1950 and 1960, a time when general manager Görwitz and Trump corresponded almost on a daily basis and when the Weber foundry was at the height of its success. For this period, the records exist almost without a gap, in contrast to the decades before and after.

In using primarily the correspondence between Trump and Weber in the years from 1935 to 1970, as well as the original drawings and proofs from the Klingspor Museum, this study aims to provide new insights and understanding about a typeface, its creator and his foundry. What did the process of making Trump Mediaeval look like? What were the intentions behind this design? Could there be any reason why this design would still be worth discussing 60 years after its creation? The first part of this study will position the typeface in its cultural and social context. It will retell the process of its creation by depicting the events that allow a better understanding. The second part will build upon this information to offer new perspectives on the typeface's relevance.

Although the typeface is hardly recognized as such, it appears that Trump Mediaeval was ahead of its time and it may be considered as a milestone in the progression of Latin typeface design. However, studying Trump Mediaeval is not only of interest for its intrinsic merit, but particularly so because its creation stretched over 12 years, covering a period that was characterized by drastic social, cultural and technological changes. The typeface becomes a vehicle for exploring and understanding a much wider context. By engaging with the exchange between Trump and Weber, we become observer of a bygone time, of the rise, the peak and the decline of a German type foundry in the middle of the 20th century.

**Jackie will budget for the most
expensive zoology equipment.**

**GRUMPY WIZARDS MAKE A TOXIC
BREW FOR THE JOVIAL QUEEN.**

FIG 1. City, published by Berthold in 1931. (28/32 pt)

Jackie will budget for the most
expensive zoology equipment.

GRUMPY WIZARDS MAKE A TOXIC
BREW FOR THE JOVIAL QUEEN.

FIG 2. Schadow, published in 1937. (28/32 pt)

2. The first years of collaboration (1935–1938)

Georg Trump and the Weber Foundry started their long lasting collaboration in 1935. Trump had returned from Berlin to Munich in 1934, becoming Paul Renner's successor at the *Meisterschule für Deutschlands Buchdrucker* (Master School of Germany's Printers), thus continuing a successful career as a teacher and practitioner of graphic design and typography. It had started in the late 1920s, when he founded a design department at the *Handwerker- und Kunstgewerbeschule* (school of arts and crafts) in Bielefeld, where he created what soon became known as the 'Bielefeld style' with his students. Having attracted Renner's attention, he invited Trump to work in Munich for the first time. But Trump did not stay long. He moved to Berlin, becoming the head of the local *Kunstgewerbeschule*. Here, he published his first typefaces: City in 1931 ▶ FIG 1 and Trump-Deutsch in 1935, both by the Berthold Foundry.⁶

At this time Weber was an emerging foundry that had grown since the beginning of the 20th century from a local, handcraft-based enterprise into a modern and industrialized corporation with a distribution network beyond the borders of Stuttgart.⁷ The constant investment in new machines, the buying up of other foundries and the continuous expansion of the type library created a well-positioned corporation.⁸ Emil Ratzky, the sole owner of the Weber foundry, had died in 1928. His son Hermann Ratzky became the technical manager of the foundry in 1929, and Rudolf Görwitz, who had worked for Weber since 1908,⁹ was joint partner and the foundry's commercial manager. From 1935 until his retirement in 1959, Görwitz was Trump's primary contact at Weber. Weber had already collaborated with a number of artists and designers like F.H. Ernst Schneidler, Erich Mollowitz, Walter Jacobs and Julius Kirn, but none of these collaborations went beyond a few typefaces. Over the years, Georg Trump became Weber's sole designer.

Schadow was the first typeface Trump designed in collaboration with Weber. ▶ FIG 2 It became a long lasting success for Weber and was continuously expanded over the next years. Beside Trump Mediaeval, Schadow became Trump's second big type family.¹⁰

6 Trump, *Vita activa*, 183.

7 Müller, 'Georg Trump als Schriftgestalter', for a detailed history of the Weber foundry.

8 Müller, 'Georg Trump als Schriftgestalter', 47.

9 Friedrich Bauer, ed., *Chronik der Schriftgießereien in Deutschland und den deutschsprachigen Nachbarländern*, with additions by Hans Reichard, http://www.klingspor-museum.de/KlingsporKuenstler/ChronikSchriftgiessereien/Chronik_NachtragS.pdf (accessed 21 August 2015).

10 Müller, 'Georg Trump als Schriftgestalter', for details about the making of Schadow..

Jackie will budget for the most
expensive zoology equipment.

JACKIE WILL BUDGET FOR
THE MOST EXPENSIVE
ZOOLOGY EQUIPMENT.

*Grumpy wizards make a toxic brew
for the jovial queen.*

*GRUMPY WIZARDS MAKE A
TOXIC BREW FOR THE JOVI-
AL QUEEN.*

3. Towards a new roman

3.1. Ideas and trials (1939–1949)

In 1939, war knocked on Europe's doors and shattered the only recently rehabilitated order. This meant to be a challenging period for the young collaboration of Trump and the Weber Foundry.

The war may not have brought the production at Weber to a halt, but it badly hampered it. It was a time characterized by a constant shortage of staff and by interrupted supplies of gas and electricity which were occasionally cut off entirely.¹¹ Despite these circumstances, Trump and Görwitz maintained a constant exchange of drawings, corrections and proofs. Trump lived in Lochham near Munich between 1939 and early 1941.¹² But from early 1941 onwards, letters by Görwitz were sent almost exclusively to Füssen near the Austrian border where Trump's reserve battalion was based. From there, Trump continued drawing and correcting proofs, but under increasing difficulties. Between his stay in Füssen, his duties there and occasional vacations in Lochham, it became more and more difficult to find time for his work. In 1941 he writes to Görwitz that due to the current circumstances it is not possible to continue working at the Schadow-Antiqua.¹³ Despite all the hindrances, two new members of the Schadow family were released in 1942. ► FIG 3 At this point, the Schadow-Antiqua was one of Weber's most successful releases, but had not become the catalyst for a new design.

In January 1942, when Europe found itself in the middle of war, Trump mentions almost parenthetically in a letter to Görwitz that he is currently working on a new roman, which he considers 'a logical continuation of the concepts and ideas developed in the Schadow-Antiqua.'¹⁴ Many years later, when this new typeface was finally going to be released, Trump was claiming that he started to work on this project in 1946.¹⁵ It seems however more likely that these first trials in 1942 already initiated a process that was going to last for more than 12 years. After these early days, the traces again

¹¹ Rudolf Görwitz, letters to Georg Trump, November 26, 1940, and January 22, 1942.

¹² Georg Trump, letters to Rudolf Görwitz between 1939 and 1941.

¹³ Georg Trump, letter to Rudolf Görwitz, 29 May 1941.

¹⁴ Georg Trump, letter to Rudolf Görwitz, 20 January 1942.

¹⁵ Georg Trump, letter to Siegfried Buchenau, 2 February 1954.

disappear in the vicissitudes of war, and further evidence doesn't become apparent until 1945. In November, only a few months after the capitulation of Germany, Trump visited Görwitz in Stuttgart and showed him, among other things, drawings of the new roman, which he called at this stage *Industria*. Yet, Trump felt no rush for cutting first trials. For him, the design was still too close to the Schadow-Antiqua and further development was necessary. He had already the intention 'to give the design more medieval-character.'¹⁶ One month later, when he just had just finished the drawings for the Schadow-Antiqua Black, he writes energetically to Görwitz that he is going to approach the new roman now. He concluded with the words that it 'may need time until finished drawings can be presented, as it is particularly difficult with this kind of typeface to conceive something new and good'.¹⁷ Görwitz replies in January 1946:

'Zu der vorgesehenen neuen Antiqua bin ich mir noch nicht schlüssig geworden, welche Formen diese Type bringen soll. Eine Anlehnung an die Schadow sollte unbedingt vermieden werden, auch die Deutsch-Römisch mit ihren verschiedenen Nachfolgerinnen scheidet aus, ist der Bodoni-Gedanke noch schaffend? Ich glaube nicht daran, dieser Character wird eines Tages auch abflauen. Könnten Sie sich in die Formen der alten Aldine vertiefen? Ließe sich hieraus etwas schaffen, das einen Mangel an klaren, offenen Antiqua-Schriften mit einfacher Kontrastwirkung ausgleicht?'

*'Regarding the new roman, I am not yet sure how its shapes should look. Similarities to the Schadow should be avoided by all means. Also the Deutsch-Römisch style, with its various successors, doesn't come into question. Is the Bodoni-style still selling? I don't think so. This style will also become unattractive one day. Could you delve into the shapes of the old Aldine? Would it be possible to create something out of this that can address a lack of clear, open romans with an unpretentious effect of contrast?'*¹⁸

Of particular interest here is Görwitz's suggestion of the Aldine-style as a potential and promising way to go. So is his observation already in 1946 of a lack of a certain type of typeface. Nothing other than a 'plain, open roman'¹⁹ is Trump's goal, not knowing that another eight years will pass before the first trials will be cut.

Rushing things was by no means appropriate nor adequate for the post-war period in Germany. Many foundries lost their properties and machinery parks, entirely destroyed or damaged or taken away as war reparations. Weber was favoured by fortune. Neither the building nor the machines were badly damaged, and contrary to many other foundries, Weber was able to resume its production soon after the war. This further consolidated Weber's position, which it had acquired in the pre-war years.²⁰ But the following years were not easy. Due to the heavy destruction of Stuttgart, the premises had to be shared with other companies.²¹ Additionally, a constant lack of electricity, gas, coal and raw materials hindered production. These constraints continued for some years and circumstances seemed

¹⁶ Georg Trump, letter to Rudolf Görwitz, 7 November 1945.

¹⁷ Georg Trump, letter to Rudolf Görwitz, 14 December 1945.

¹⁸ Rudolf Görwitz, letter to Georg Trump, 8 January 1946.

¹⁹ Ibid.

²⁰ Rudolf Görwitz, letter to Georg Trump, 10 October 1946.

²¹ Ibid.

to slowly improve again only from 1948 onwards. The shortage of staff, however, continued for many years. Apart from the staff losses through death or captivity, the war had severely hindered the training of new talent,²² and even in 1953, when the new roman was almost ready to cut, Görwitz still lamented the lack of punch cutters in the industry.²³ As a consequence, Weber had to produce its type in Leipzig after 1945. Any efforts to relocate qualified personal to Stuttgart failed due to a housing shortage.²⁴ The type cutting department was not fully reinstalled until 1949 when Egon Graf, a punch cutter from Leipzig joined the company.²⁵

Ironically and despite the constraints foundries had to endure, the aftermath of the war meant a profitable business for them. Many printers had lost their type and needed to refill their stock. The demand was ample and filled the order books of the foundries until the early 1950s. In October 1947, Görwitz writes to Trump that ‘the number of incoming orders is unchangeably high and under the given economic difficulties impossible to meet.’²⁶ Nonetheless, in trying their best, foundries reduced their number of available type and new type was mainly cast upon existing models.²⁷ Thus German type foundries released a fairly small number of new designs during these years. Even in 1949, the members of the *Verein der Schriftgießereien*²⁸ (society of type foundries), to which Weber belonged, were not yet allowed to run advertisements, for fear of misleading printers and to conveying the false impression that foundries were again in a position to deliver.²⁹ The economical difficulties were frustrating for Trump. He knew that he was capable of better designs given the experience he had gained in the last years. But the long production times hampered any progress.³⁰ Still in 1947 and probably due to the high utilization of the foundry, Weber was cutting and founding remaining sizes of the Schadow-Antiqua, a typeface that had been published in 1942.³¹

Nevertheless, Trump and Görwitz kept working on a number of projects during these years. At the request of Görwitz, Trump developed a number of designs from 1946 onwards: an English round-hand, a sans-serif, a typeface which later became Delphin, as well as further additions to the Schadow family. Not all of these typefaces

22 Müller, ‘Georg Trump als Schriftgestalter’, 69.

23 Rudolf Görwitz, letter to Georg Trump, 18 May 1953.

24 Rudolf Görwitz, letter to Georg Trump, 17 December 1946.

25 Rudolf Görwitz, letter to Georg Trump, 21 May 1949.

26 Rudolf Görwitz, letter to Georg Trump, 12 December 1947.

27 Verein der Schriftgießereien, ‘Bericht über die Geschäftsjahre 1951/52’, 70, quoted in: Müller, ‘Georg Trump als Schriftgestalter’, 68.

28 The Verein der Schriftgießereien was founded in 1903. Its principal tasks were to formulate generally accepted terms and conditions, mediating disputes between the foundries and between foundries and their customers, and to negotiate a universal contract of type foundries.

29 Rudolf Görwitz, letter to Georg Trump, 22 November 1949.

30 Georg Trump, letter to Rudolf Görwitz, 19 September 1946.

31 Rudolf Görwitz, letter to Georg Trump, 5 March 1947.

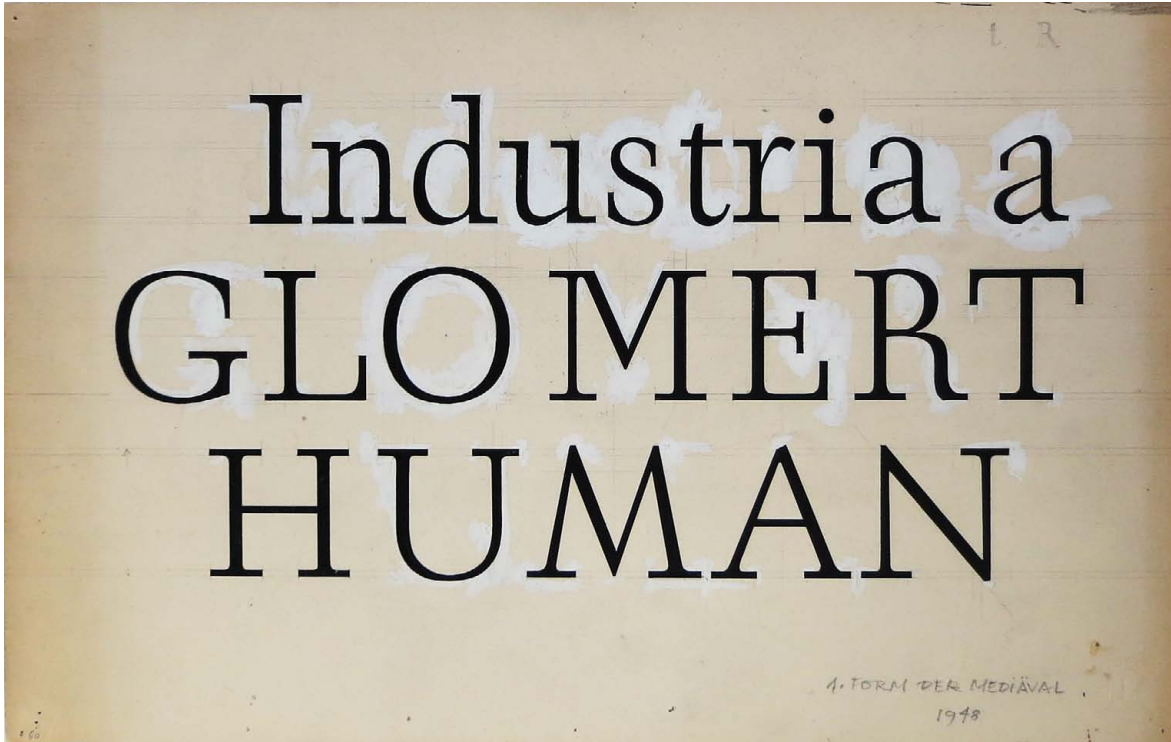


FIG 4. Draft for a new roman, marked '1st version of the mediaeval, 1948'. 40 % of actual size.



FIG 5. Photographs showing further versions in the development of a new roman. Undated, Actual size unknown.

were actually produced. Beside this, Trump was very much occupied with rebuilding his heavily damaged school in Munich.

During those years, Trump and Görwitz mention in their correspondence frequently a *schmale Aldine* (narrow Aldine) and a *schmale Antiqua* (narrow roman). Whether these names refer to the same typeface, or even whether one of them refers to the new roman project, as the name Aldine would suggest, cannot be said for sure. One of the names may have been also a working title for what later became Forum 1 or Amati, published in 1948 and 1951.

The only certain fact is that in June 1947, Trump finished drawings for an Aldine roman.³² An indication of what the design at this early stage may have looked like is given only by a drawing dated and marked 'first stage of the medieval, 1948'. ► FIG 4 The details of this drawing still show a strong reminiscence of the Shadow typeface. However, the second 'a' already echoes the final design and indicates the direction in which Trump was going to progress. Two undated photographs can be found in the archive: In the design of serifs, these drawings already reference more closely the characteristics of a humanistic typeface. ► FIG 5 Whether Görwitz saw the design at this stage or not is not sure. He wrote one year later:

'Ich glaube, dass Ihre neue Type eine Wiedergabe der Schöpfung von Jensen ist in der glücklichen Verbindung alter Formen in neuer Betrachtung.'

*'I believe that your new typeface is a rendering of Jensen's creation with the auspicious union of old forms in a contemporary reflection.'*³³

After this, traces of the new roman disappeared once again for a few years. The bustling post-war situation did not specifically hamper the development of the new roman, but did not foster it either. Trump and Görwitz seemed to have felt no particular urgency in publishing a new roman since work went along with projects that enjoyed a higher priority. This changed in the decade to come.

3.2. Production and release (1950–1955)

THE DESIGN IS FOUND

In 1951, a major event further elevated Weber's position on the type market: The first DRUPA³⁴ took place in Düsseldorf. Although Weber was only a small foundry compared to its competitors Bauer, Stempel and Berthold,³⁵ it had three new designs on display (Delphin, Forum II, Amati). All were highly appreciated by the printing

³² Georg Trump, letter to Rudolf Görwitz, 6 June 1947.

³³ Rudolf Görwitz, letter to Georg Trump, 12 December 1949.

³⁴ The DRUPA is the largest fair for printing equipment in the world and is held every four to five years in Düsseldorf. DRUPA is an acronym of the German words 'Druck und Papier' (*print and paper*).

³⁵ Around 1949 C.E. Weber Foundry had 50, Bauersche Foundry 248, Stempel AG 214 and H. Berthold AG 175 employees. Cf. Müller, 'Georg Trump als Schriftgestalter', 71.

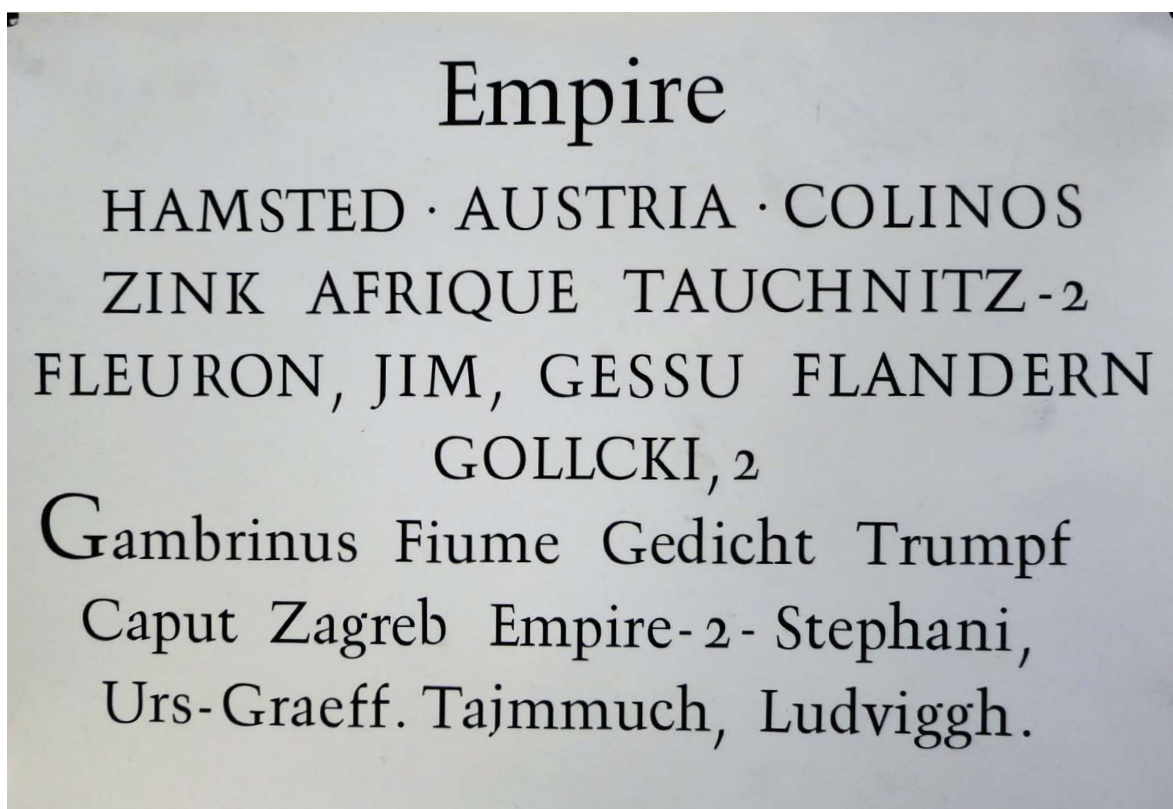


FIG 6. Photograph showing the new roman. November 1951. 50 % of actual size.

industry and the first DRUPA became an instant success for Weber. A few months later Görwitz writes: ‘The success of the DRUPA for my company becomes more noticable every day.’³⁶ Trump replied confidently: ‘And what Stempel is capable of, Weber can do even better and I think in an even more contemporary way.’³⁷ In this environment of healthy confidence and recognition the new roman project finally took shape.

A few months after the DRUPA, Trump sent two photographs to Görwitz, presenting a design that already bore a clear resemblance to what later became the Trump Mediaeval typeface. This time, he made elaborate comments on the drawings:

‘Bei der Zeichnung dieser Schrift bin ich von zwei Überlegungen ausgegangen. Einmal, dass die Deutsch-Römisch bereits 25 Jahre alt ist und seitdem von der Firma Weber keine neuen Antiqua mit Mediaeval-Character herausgebracht worden ist, während sowohl die Bauersche Giesserei wie auch Stempel neue Antiquaschriften dieser Art geschnitten haben. Zum anderen aber haben wir trotz dieser neuen Konkurrenzschriften keine eigentliche moderne Buchschrift bekommen, wenigstens keine Handsatzschriften, sondern nur Monotype-Schriften. Sie werden bemerken, dass man in der Buchherstellung auch heute noch Nachschnitte der Garamond verwendet. Und das ist eigentlich eine Schande. Ich habe mich nun bemüht, eine Schrift zu machen, die eine sehr neutrale Haltung aufweist, auf alle billigen Modernitäten verzichtet, relativ schmal läuft und doch so viel Modernität enthält, dass man von einer zeitgemässen Antiquatype reden kann.’

‘Ich habe diese Schrift [...] begonnen aus dem Wunsch heraus, endlich einmal eine Schrift zu machen, die modern und gut zugleich sein sollte und die als Buchschrift an die Stelle der Walbaum, Garamond oder Janson verwendet werden kann. Denn schliesslich ist es doch ein Armutszeugnis, dass wir von diesen guten alten Schriften nicht abkommen können. Was an neuen Schriften von Stempel, Bauer oder auch von Berthold in der letzten Zeit herausgekommen ist, kann nicht allzuhoch gewertet werden.’

‘Two considerations were the conceptual base for designing this typeface. Firstly, the Deutsch-Römisch typeface is 25 years old and since then, Weber has not published any new roman with medieval style, whereas the Bauer foundry as well as Stempel have both published new romans of this kind. Secondly, despite having these ‘rival typefaces’ we are still lacking a new modern typeface for books, at least as foundry type. There are only monotype typefaces. You will notice that we still use recuts of Garamond in book production nowadays. And this is a shame. Therefore I have strived to design a typeface which has a rather neutral appearance, which abstains from any cheap fashion, which is rather economical in space, but yet expresses enough modernity to be considered a contemporary roman.’³⁸

Trump describes his ambitions in a more outspoken manner in a subsequent letter to Siegfried Buchenau, the editor of the annual publication *Imprimatur*:

‘I have designed this typeface [...] out of a desire to finally make a typeface that is contemporary as well as decent, and which can take the place of the Walbaum, Garamond or Janson typefaces as a book type. It is the evidence of incapacity that we cannot let go of these good old typefaces. The new typefaces that have been published by Stempel, Bauer and Berthold recently are not worth very much.’³⁹

Exactly which photographs Trump sent to Görwitz is not known. In the enclosed letter he refers to the word ‘Austria’ and mentions the double versions of r, f and A as well as the missing characters o, x, y and z. Based on this, it can be assumed that the picture in ► FIG 6 was one of the photographs he sent. The way he begins his annotations

³⁶ Rudolf Görwitz, letter to Georg Trump, 22 June 1951.

³⁷ Georg Trump, letter to Rudolf Görwitz, 25 June 1951.

³⁸ Georg Trump, letter to Rudolf Görwitz, 22 November 1951.

³⁹ Georg Trump, letter to Siegfried Buchenau, 5 Februar 1954.

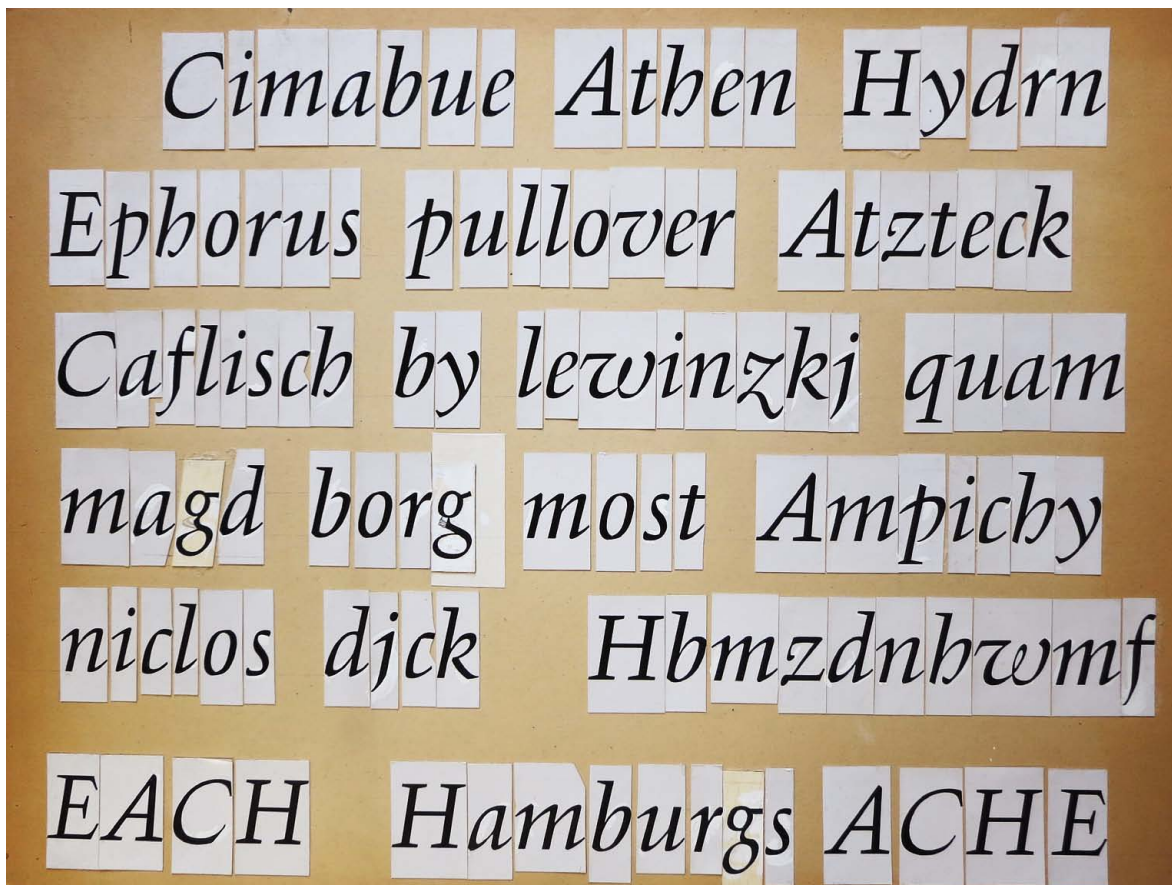


FIG 7. Paste-up on which the photographic reduction in FIG 9 was based. Doing paste-ups to assess the appearance of the characters in words and text was a common practice in Trump's workflow. Undated. 25 % of actual size.

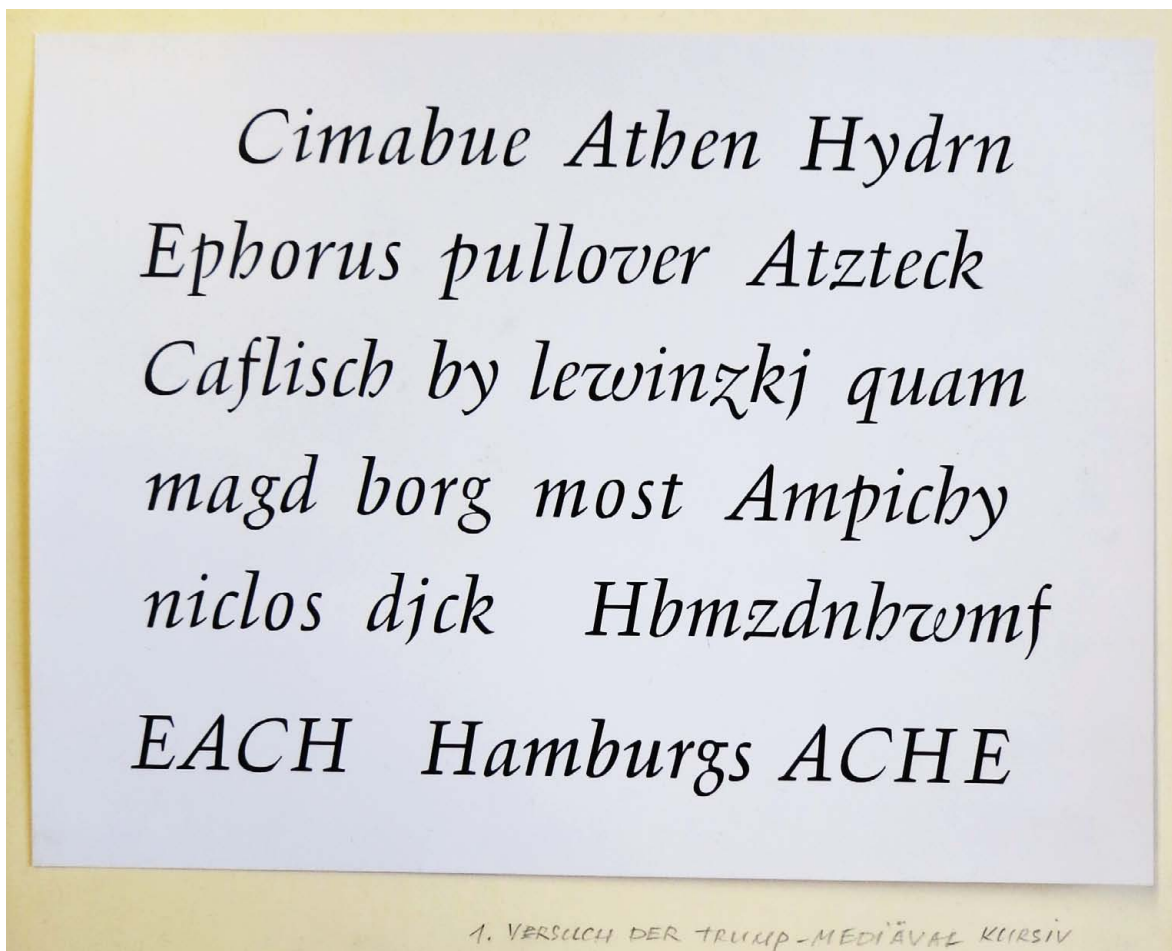


FIG 8. Photograph, marked '1. trial of Trump Mediaeval italic'. March 1952. 65 % of actual size.

and the detailed explanation of his intentions lead to the assumption that since 1949, the year of last evidence about the roman project, Görwitz was not involved in this project nor had he seen drafts. Görwitz describes the new design with the words:

‘Ich glaube, dass Ihr Entwurf die Grundlage neuer Gedanken gibt, da es sich um keine Modernität handelt und doch eine Ergänzung der Antiqua-Schriften darstellt in einer Formgebung, die bis jetzt nicht vorhanden ist.’

*‘I believe, that your design provides the foundation for new thoughts. It does not merely follow a fashion or trend, but represents a design in a way that has not existed until now and therefore contributes to humanistic typefaces in general.’*⁴⁰

In the following days, Trump and Görwitz agreed to treat all further work and correspondence on this project as confidential. And once more Trump did not want to rush in publishing this new design.⁴¹ He intended to first complement the regular with an italic and a bold. In his thinking it was essential that three styles of a book type were released together before prospective customers would consider a purchase.⁴² But rushing would not have been possible either. At the end of 1951, Weber’s machines were used to full capacity. Several typefaces needed to be finished, cut and cast.⁴³ This situation of a constant high utilization did not change until the second half of the decade. It became a permanent factor in the making of the new roman. The year 1951 ended promisingly, but the upcoming year would be a challenging one.

A NEW MARKET FOR TYPE

In February 1952, Trump and Görwitz met in Stuttgart to discuss, amongst other things, the new roman project. From then on, the new typeface was tellingly called Mauritius in reference to one of the most precious postage stamps ever and it would eventually become the name of his last typeface. In addition to his numerous projects for Weber, Trump also had to attend to his duties at his school in Munich. The new year had just begun when a chronic cholecystitis and emotional stress were diagnosed. Both confined Trump to bed for several weeks and it seemed to have been a precursor of what was yet to come. Trump sent further photographs of the Mauritius project to Görwitz: the missing letters of the regular, first photographs of the cursive⁴⁴ ► FIG 7,8 and a photograph which showed a first trial of Mauritius bold.⁴⁵ At this stage, Trump intended the cursive to contain ample vitality for contrasting the severe shapes of the regular. Both designs, the cursive as well as the bold, were going

⁴⁰ Rudolf Görwitz, letter to Georg Trump, 29 November 1951.

⁴¹ Georg Trump, letter to Rudolf Görwitz, 30 November 1951.

⁴² Georg Trump, letter to Rudolf Görwitz, 22 November 1951.

⁴³ Rudolf Görwitz, letter to Georg Trump, 14 December 1951.

⁴⁴ Georg Trump, letter to Rudolf Görwitz, 25 March 1952.

⁴⁵ Georg Trump, letter to Rudolf Görwitz, 3 April 1952.

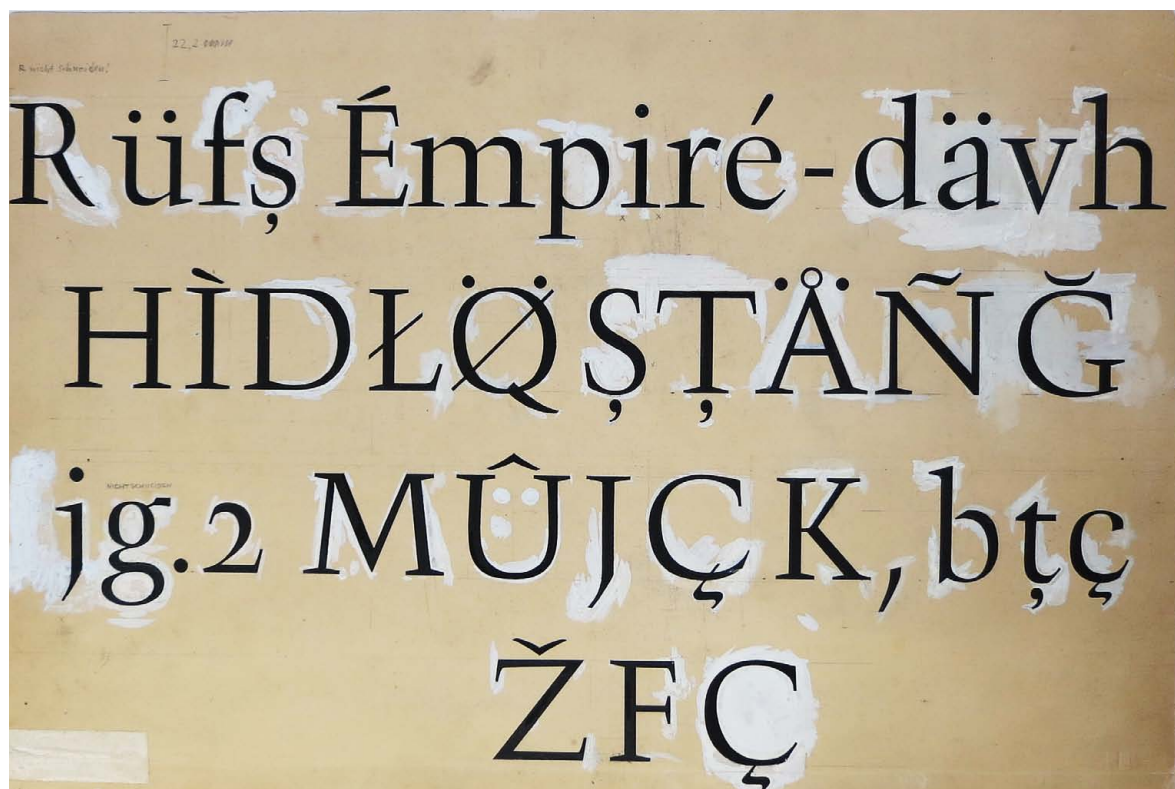


FIG 9. Drawings for Trump Mediaeval regular. April 1952. 35 % of actual size.

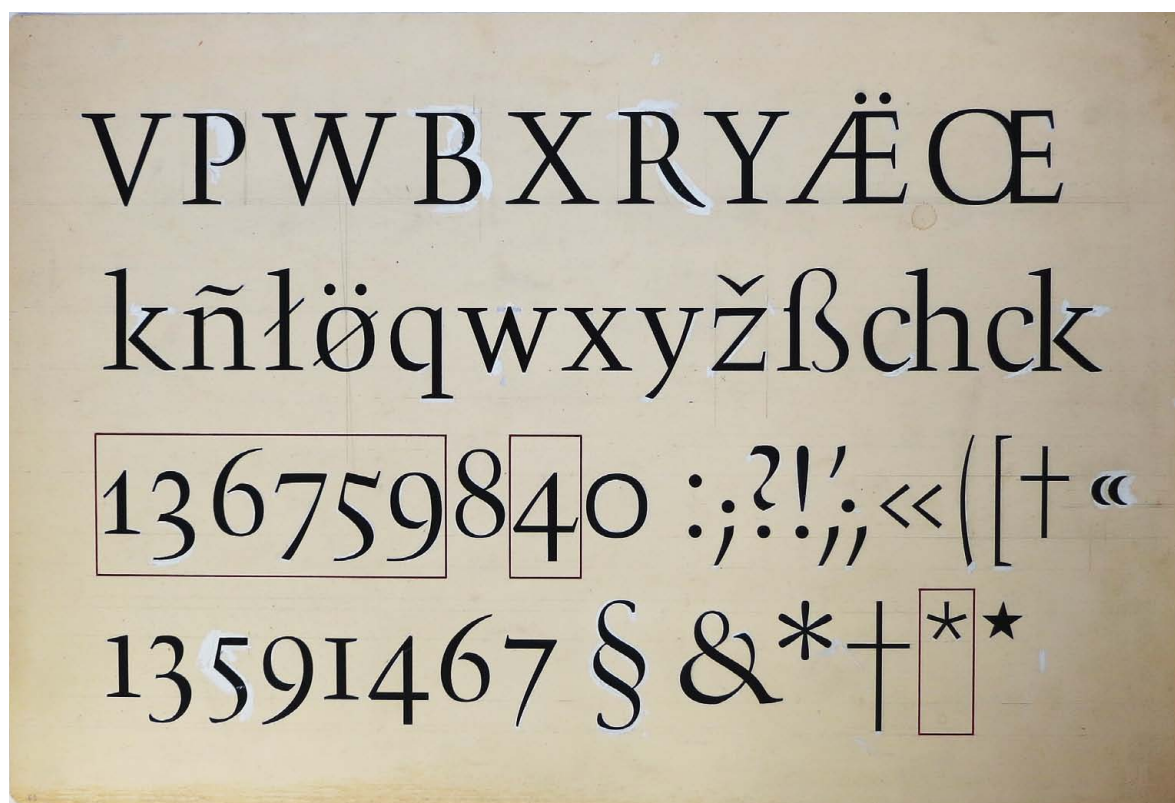


FIG 10. Drawings for Trump Mediaeval regular. Trump mentions in his letter to Görwitz (29 April 1952) that the 'red framed characters shall not be cut because they are defective.' April 1952. 30 % of actual size.

to become a time consuming task for Trump and Weber, although this was not yet apparent. At the end of April, Trump had finished the drawings for the regular.⁴⁶ ▶ FIG 9,10,11 The process of the new typeface finally seemed to have gathered pace. But while these first months of the year were still characterized by diligent and hard work, the next months were to bring some hinderances.

Görwitz was worried about Trump's health by the end of April. Trump suffered a heavy weight loss followed by a serious migraine. For more than a month Trump had to stay in a health resort for treatment, which brought any work on the typefaces to a halt for several weeks. After he was discharged from hospital, Trump confidently wrote to Görwitz that the treatment gave him 'new and fresh impetus'.⁴⁷ Meanwhile Görwitz had ordered new machines to expand his type cutting department to cope with the level of demand on the foundry. And in France, the Fonderie Olive published its new typeface Vendôme, which was part of a new trend:

In the years 1952/53, the sales representatives of Weber reported an increasing demand for new romans in the printing studios. Trump received similar requests for a new roman from his circle of friends and acquaintances, too.⁴⁸ At the end of 1953 he almost had the impression that typefaces with a medieval character 'were in the air'.⁴⁹ A number of foundries released new typefaces after the first DRUPA: the Bauersche Gießerei published a new italic for the Schneidler Mediaeval, and the Lettergieterij Amsterdam and Klingspor released a new roman with medieval character, to name but a few.⁵⁰ At the same time Stempel tried to introduce its Garamond typeface to the Swedish market.⁵¹ The market for type was particularly active in the early 1950s.

These movements were caused by a market that began to normalize again, after most printers had refilled their stock of type. The after-effects of the *Antiqua-Erlass* (roman decree) from 1941 further stimulated the market. The conversion from blackletter to roman needed time, since it meant high expenses for the printers and any production of type was badly hampered during the war. With the beginning of the 1950s, foundries were in a position to address the need for new typefaces and turned afresh towards the production of new designs. Some of these designs had been conceived during the war or immediate post-war period, but could not be realized due to the limiting circumstances.⁵² Competition became more intense as a consequence of these events. Görwitz described the current situation

46 Georg Trump, letter to Rudolf Görwitz, 29 April 1952.

47 Georg Trump, letter to Rudolf Görwitz, 28 July 1952.

48 Georg Trump, letter to Rudolf Görwitz, 11 February 1953.

49 Georg Trump, letter to Rudolf Görwitz, 24 December 1952.

50 Georg Trump, letter to Rudolf Görwitz, 12 December 1952.

51 Rudolf Görwitz, letter to Georg Trump, 3 December 1952.

52 Müller, 'Georg Trump als Schriftgestalter', 87.

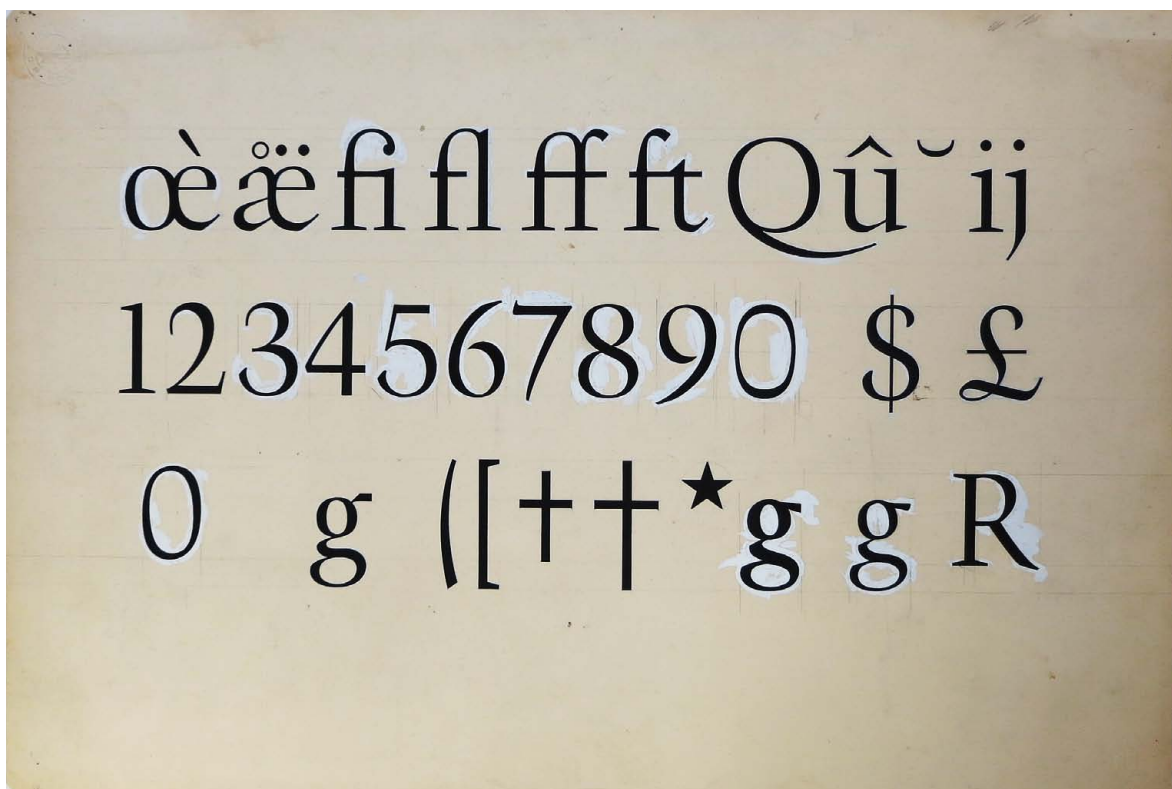


FIG 11. Drawings for Trump Mediaeval regular. April 1952. 30 % of actual size.

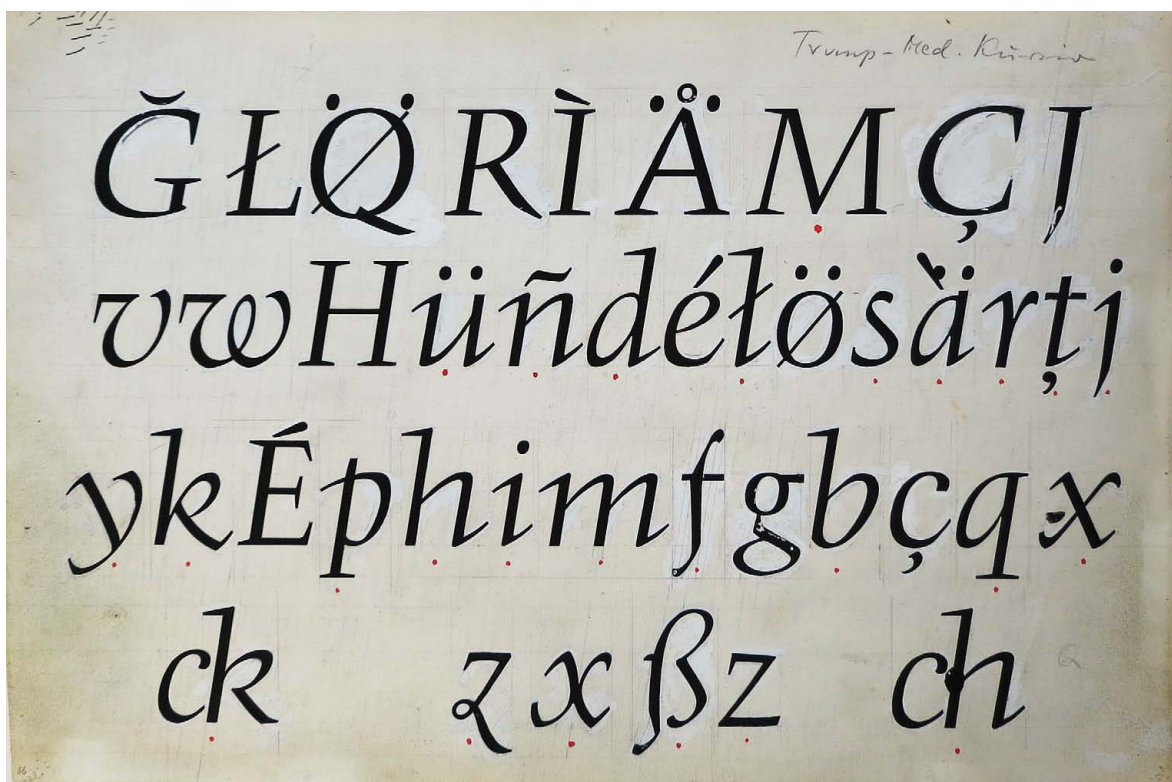


FIG 12. Drawings for Trump Mediaeval italic, marked 'Trump_Med. italic'. Trump mentions in his letter to Görwitz (26 January 1953) that he drew some shapes in two versions (M, k, v, w, x). He suggests cutting both versions in order to see which version works best, as he was not able to decide this on the basis of the big drawings. He further comments that the lowercase 'a' became rather narrow and the lowercase 'b' rather wide. This is because he followed the widths of the regular. According to Trump, the characters with the red dot are not yet supposed to be cut. January 1953. 35 % of actual size.

thus:

"Ich bin mir auch voll bewußt, dass meine Firma sich in nicht offenem Kampfe mit der Angreifer-Grupp Berthold-Stempel befindet. Es wird hierdurch umsomehr notwendig sein, in der Neuschöpfung nicht nachzulassen, um immer noch den Vorsprung zu halten, den die Firma Weber durch ihre Kunst sich errungen hat."

*'I am aware of the fact that my company is involved in a covert conflict with the aggressors Berthold and Stempel. Therefore it becomes even more important to not slow down the creation of new designs in order to keep the lead that the Weber foundry has gained through your capabilities.'*⁵³

Around December 1952, Trump and Görwitz had finally decided that the matrices for the new typeface were going to be milled,⁵⁴ a method which was considerably faster and less costly. It demanded drawings with a much higher degree of precision, drawings that served as patterns and not merely as models anymore,⁵⁵ in order to avoid expensive corrections by hand. This manufacturing method eliminated the punch cutter's hands and eyes from the process. As a consequence, the designer increasingly had to possess the knowledge that was shared in former days. Trump was aware of these new requirements as well as the advantages: As the punch cutter's experiences were eliminated from the process, so were his interpretations which every now and then, intentionally or unintentionally, altered the designs, sometimes to the designer's annoyance.⁵⁶ All drawings had been revised by Trump, making them more precise and accurate.⁵⁷ Later he even conducted a second revision by enlarging all drawings in order to avoid any misunderstandings in the production process.⁵⁸

During these revisions Trump was often urged by Görwitz to return the drawings as soon as possible, as their absence hindered the production at Weber.⁵⁹ The dependence on the drawings presented another determining factor in the workflow between designer and foundry as it generated a constant need for coordination. Trump as the designer, relied on them as a base to conceive further styles or weights; and for Weber as the foundry, the drawings meant the foundation for production. This situation can be witnessed several times during their collaboration and its problematic character was sometimes addressed through photographic reproductions.

For Trump and his career, the year ended with a turning point. Due to his increased health problems, he retired as head of the *Meisterschule für Deutschlands Buchdrucker* in Munich – a fortuitous decision. Over the last years, the school had become more a burden and a hindrance for him than a benefit for his development.

⁵³ Rudolf Görwitz, letter to Georg Trump, 19 January 1953.

⁵⁴ Georg Trump, letter to Rudolf Görwitz, 4 December 1952.

⁵⁵ Richard Southall, *Printer's type in the twentieth Century*, (London, New Castle: Oak Knoll Press, The British Library, 2005) for a comprehensive study of drawings as models and as patterns.

⁵⁶ Georg Trump to Siegfried Buchenau, 5 February 1954.

⁵⁷ Georg Trump, letter to Rudolf Görwitz, 4 December 1952.

⁵⁸ Georg Trump, letter to Rudolf Görwitz, 10 May 1953.

⁵⁹ Rudolf Görwitz, letter to Georg Trump, 6 December 1952.

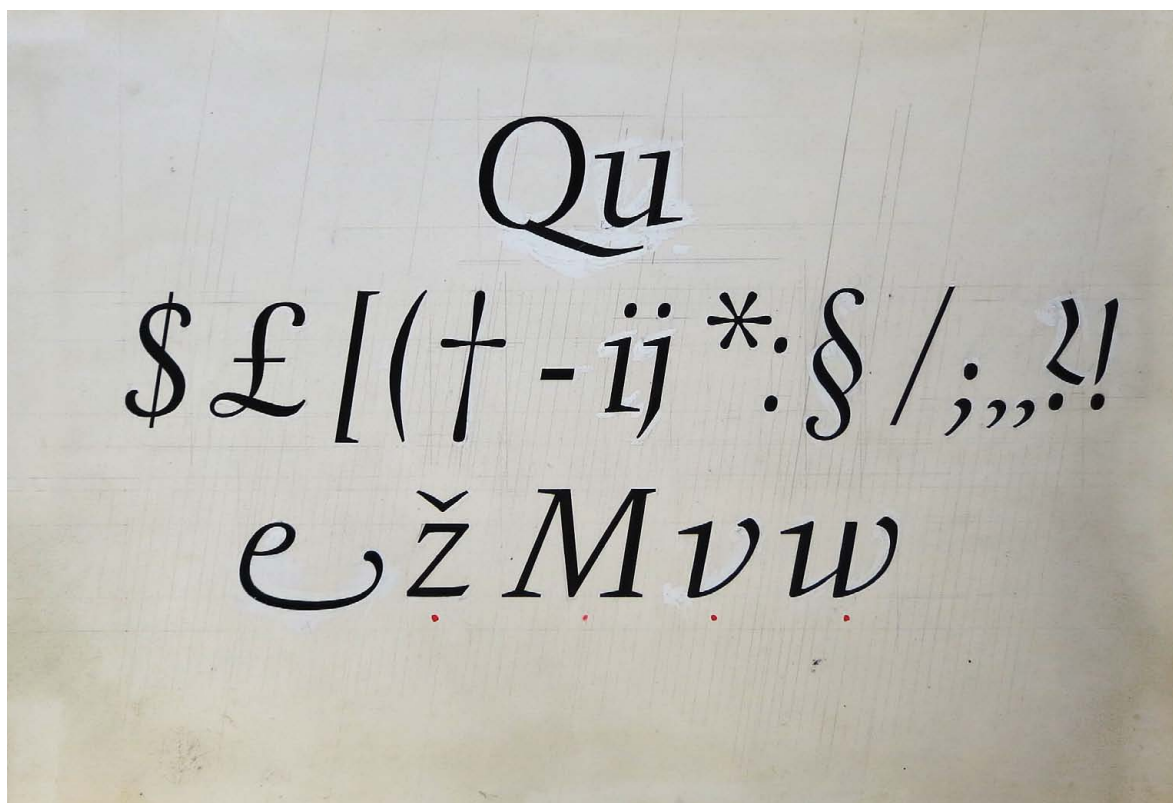


FIG 13. Drawings for Trump Mediaeval italic. January 1953. 35 % of actual size.

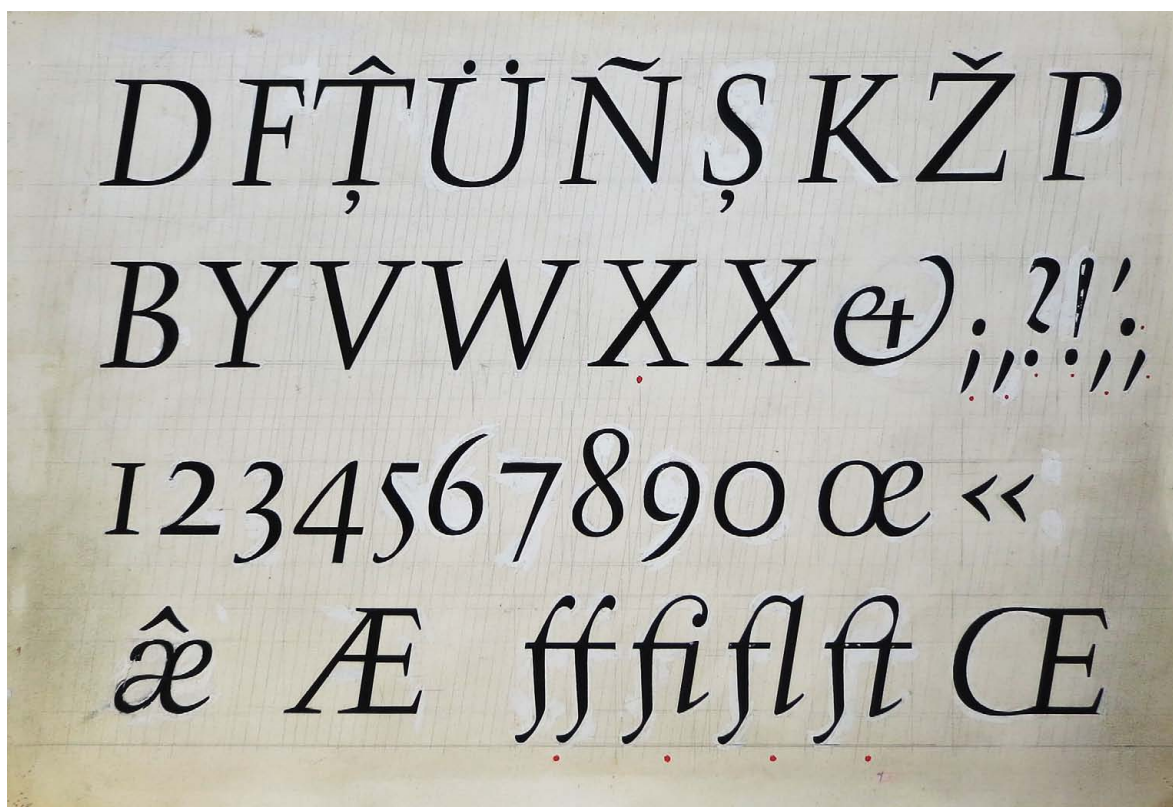


FIG 14. Drawings for Trump Mediaeval italic. January 1953. 35 % of actual size.

From now on he could increasingly focus on his artistic work.⁶⁰

The year passed without reasonable progress, but its events served as a wake-up call for Trump and Görwitz. Both felt the need to push the development of the new roman. They were confident and firmly resolved to maintain and expand the competitive edge Weber still enjoyed. A fresh and strong breeze hit the market for type, but the new year was not without its challenges.

NEGOTIATING WITH LINOTYPE

The year of 1953 started determinedly for both men. Trump and Görwitz intended to present Mauritius in all three styles and at least some sizes at the next DRUPA in 1954. Görwitz calculated that if the matrices-making machines would work non-stop, he *'could assure one size per week and machine.'*⁶¹

At around the end of January, Trump had revised the drawings for the regular, refined the first drafts for the bold, and finished drawings for the italic.⁶² ▶ FIG 12, 13, 14 Later, Trump would revise the drawings for the italic, a procedure that was repeated again and again.⁶³ Trump had drawn the italic and the bold ▶ FIG 15, 16 to the exact same width of the regular, anticipating an eventual later adaptation for mechanical composition.⁶⁴ However, there is no evidence that Weber negotiated with Linotype at this time. By March, Weber had felt seriously behind its schedule. All the matrices-making machines felt out of order and it took more than one month until all machines were fixed.⁶⁵ And yet typefaces like Amati, Codex and Delphin needed to be cut and cast in several sizes before Weber was able to approach Mauritius.

The summer passed by without any progress on the Mauritius, but Weber must have approached Linotype for the first time when Görwitz writes on 21st October that Stempel gave an almost certain promise for the adaptation of the Mauritius typeface for the casting machine on behalf of Linotype.⁶⁶ For a foundry like Weber, an early covenant was important as it presented a strong argument for prospective customers at the DRUPA. For Trump, this success was a sign that Weber was not overlooked.⁶⁷ However, it became Weber's first and only adaptation of a typeface for the Linotype. As a consequence Trump and Görwitz lacked experience in the production of type for mechanical composition. Görwitz comments on another visit in

60 Georg Trump, letter to Rudolf Görwitz, 30 December 1952.

61 Rudolf Görwitz, letter to Georg Trump, 19 January 1953.

62 Georg Trump, letter to Rudolf Görwitz, 26 January 1953.

63 Georg Trump, letter to Rudolf Görwitz, 10 May 1953.

64 Georg Trump, letter to Rudolf Görwitz, 13 January 1953.

65 Rudolf Görwitz, letter to Georg Trump, 12 March 1953.

66 Rudolf Görwitz, letter to Georg Trump, 21 October 1953.

67 Georg Trump, letter to Rudolf Görwitz, 12 November 1953.



FIG 15. Drawings for Trump Mediaeval bold, marked 'Trump MED bold'. May 1953. 35 % of actual size.

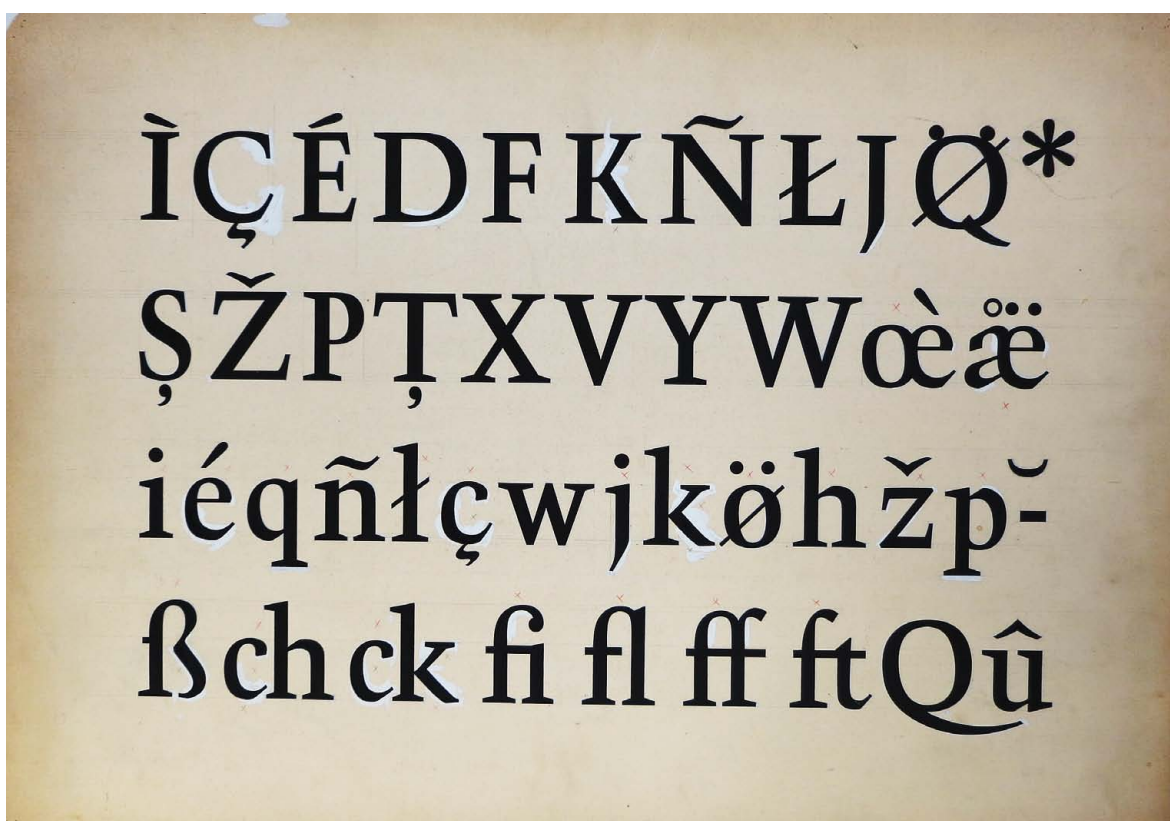
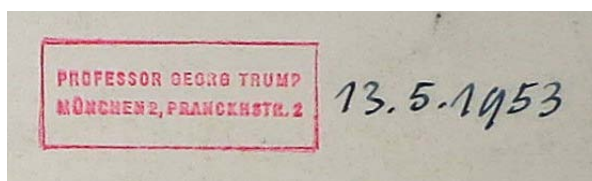


FIG 16. Drawings for Trump Mediaeval bold. May 1953. 30 % of actual size. The back is marked with a stamp and date. (detail on the right, actual size)



Frankfurt thus: ‘I don’t have a clue about the manufacturing method of matrices. I will have to find out how the land lies.’⁶⁸

Meanwhile Stempel had assessed the drawings of the regular and the bold and revealed several issues: Some characters between the regular and the bold did not have the same width. Furthermore, the current drawings did not allow all figures to be cut on a single quad.⁶⁹ In his reply, Trump assumed that the different widths of some characters were probably caused unintentionally by the several revisions he conducted. Only a few days later, he completed all necessary corrections.⁷⁰ ► FIG 17

Although the regular and the bold were finished, the italic still needed work. In December Trump sent two photographs to Görwitz, showing the status of the italic. Whereas Trump had remarked a year previously upon sending the first drawings for the italic to Görwitz, that he made them to the exact same width of the regular,⁷¹ this time he surprisingly comments that the photographs show the current state of the italic ‘without consideration for a use in mechanical composition.’⁷² He furthermore writes:

‘Drawing the italic, I followed the principle that according to its nature, the italic should be more narrow than the regular. [...] Therefore the question is if the design can stay narrow like this or if I have to make all characters to the exact same width of the regular, after it becomes clear that the typeface will be adapted for the machine.’⁷³

‘Bei der Zeichnung der Kursiven bin ich von dem Grundgedanken ausgegangen, sie dem Wesen einer Kursive entsprechend schmaler zu halten als die normale. [...] Es fragt sich nunmehr, ob ich jetzt, nachdem die Schrift ja auch für die Maschine in Frage kommt, so schmal bleiben kann oder ob ich alle Formen genau so breit halten muss wie bei der normalen?’

What caused Trump to ask this question remains unclear. After all, he already had drawn a previous version of the italic to the same width of the regular. But it may indicate Trump’s missing experience in the production of type for mechanical composition. In the same letter, he requested Görwitz to ask Zapf at Stempel for further instructions and guidance. Trump did not know what Zapf meant by the word ‘units’, a word which had been used by Zapf in a recent conversation.⁷⁴ A few days later, Zapf had sent a unit table from, providing informations about the exact widths of the characters.⁷⁵

Depending on the perspective, this year brought only moderate progress for the Mauritius typeface. Weber had a formal agreement with Linotype, but not yet a single trial cut. Trump and Görwitz were far behind their original schedule for the DRUPA.

68 Rudolf Görwitz, letter to Georg Trump, 10 November 1953.

69 Rudolf Görwitz, letter to Georg Trump, 21 October 1953.

70 Georg Trump, letter to Rudolf Görwitz, 29 October 1953.

71 Georg Trump, letter to Rudolf Görwitz, 26 January 1953.

72 Georg Trump, letter to Rudolf Görwitz, 20 December 1953.

73 Ibid.

74 Ibid.

75 Hermann Zapf, letter to Georg Trump, 8 January 1954.

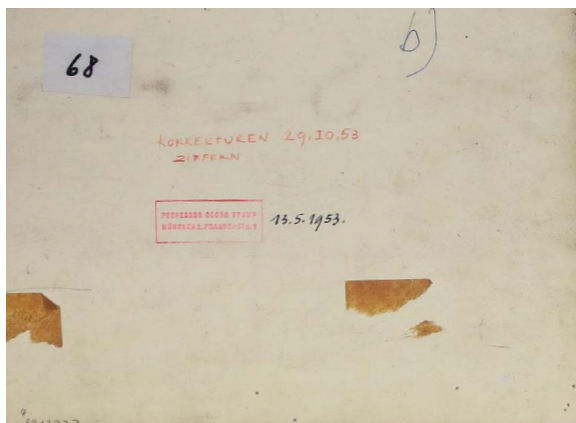
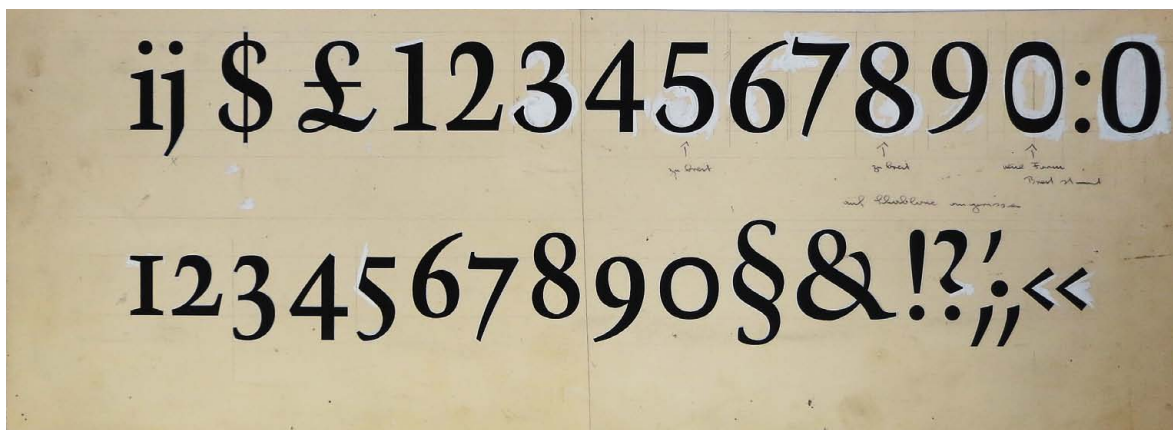


FIG 17. Drawings for Trump Mediaeval bold. May 1953. 30 % of actual size. The back is marked with a stamp and a date like in FIG 17. (on the left, 30 % of actual size) Additionally it has the handwritten annotation 'corrections figures, 29.10.53'. Therefore these drawings may already show the by Trump corrected figures after the assessment through Linotype.

FIRST SHOWING AND A FINALIZED ITALIC

In January 1954, Trump completed the drawings for the italic.⁷⁶ The design was still based on traditional models with reference to handwritten shapes. In the process of designing the italic and having to deal with the limitations of the Linotype machine, Trump found that a regular with rather condensed proportions allowed an italic that remains close to its intrinsic, narrow nature.⁷⁷ The technological limitations therefore not only affected the styles in their relative proportions to each other, but also in absolute terms. But further research is needed in order to examine whether the imposed limitations gave rise to new tendencies in typeface design – the appearance of typefaces with rather narrow proportions. Inspired by the recently published Palatino, Trump furthermore suggested the design of two italics, one for hand and one for mechanical composition.⁷⁸ But Görwitz did not agree. In his view, the italic had a priori a smaller sale than the regular and this would have led to considerably higher production costs for the two italics.⁷⁹ The month of January ended with the first complete cut of the Mauritius typeface, accomplished in 16 pt. It was met with much enthusiasm and a frenetic Görwitz commented:

'[...] und ich sehe Sie im Bild wie Sie über diese Schöpfung ihrer künstlerischen Hand begeistert die Hände zusammenschlagen werden. Sie folgen hiermit einem Vorgang der sich vor wenigen Minuten in den Räumen des Hauses von allen Beteiligten zugetragen hat.'

*'[...] and I can imagine you clapping your hands in joy over this creation through your artistic capabilities. In doing so you are reproducing what has just happened here a few minutes ago by all involved parties.'*⁸⁰

In February, the new typeface finally received its definitive name. Trump instantly agreed on Görwitz's proposal to name the typeface after its creator. For Trump, the typeface embodied all of his hitherto gained experience and it was 'going to become so beautiful',⁸¹ so he was glad to see the typeface being published under his name.⁸² Trump Mediaeval was preferred to Trump Antiqua, since the typeface represented a 'true and authentic Mediaeval'⁸³ and because this expression was 'known and common amongst printers.'⁸⁴

The remaining months before the DRUPA were spent on proofing and correcting the 16 and 12 pt regular. Trump was highly satisfied with both cuts.⁸⁵ A few weeks before the DRUPA, Weber sent a private press print in Trump Mediaeval to several persons in the management of Stempel and Linotype, presumably with the

76 Rudolf Görwitz, letter to Georg Trump, 22 January 1954.

77 Georg Trump, letter to Rudolf Görwitz, 12 December 1953.

78 Georg Trump, letter to Rudolf Görwitz, 8 January 1954.

79 Rudolf Görwitz, letter to Georg Trump, 9 January 1954.

80 Rudolf Görwitz, letter to Georg Trump, 29 January 1954.

81 Georg Trump, letter to Rudolf Görwitz, 15 February 1954.

82 Ibid.

83 Ibid.

84 Ibid.

85 Georg Trump, letter to Rudolf Görwitz, 9 April 1954.

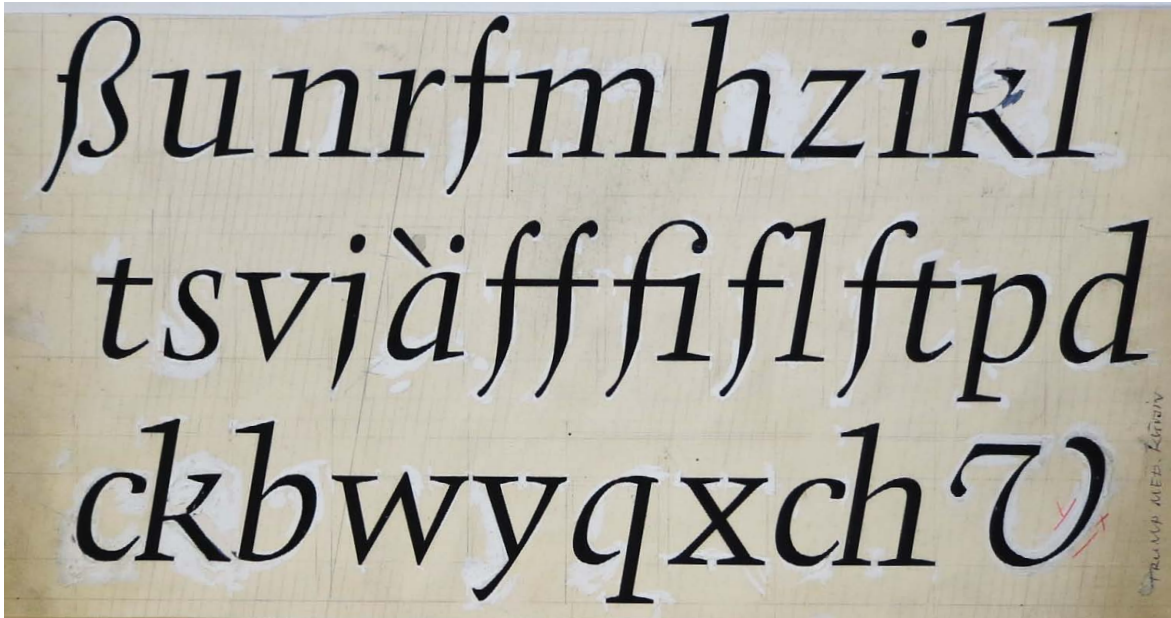


FIG 18. Drawings for Trump Mediaeval italic, marked 'Trump MED italic'. June 1954. 45 % of actual size.

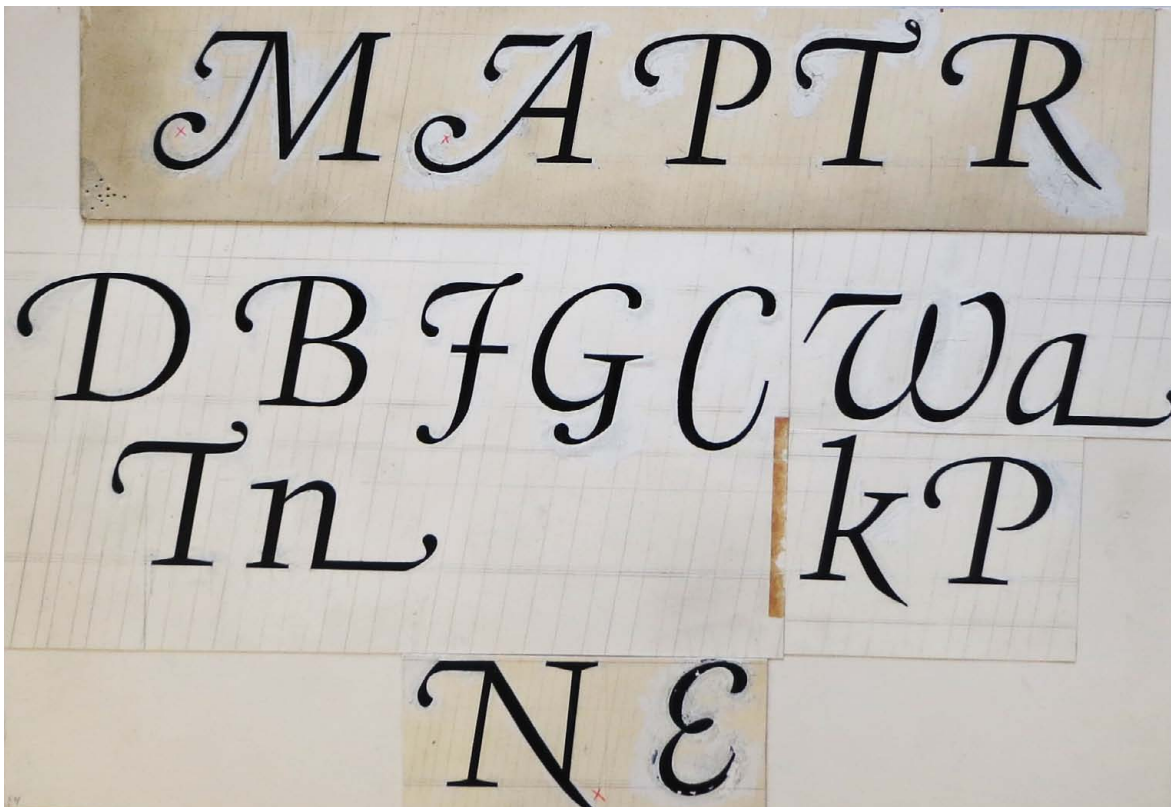


FIG 19. Drawings for Trump Mediaeval italic. June 1954. 45 % of actual size.

intention of promoting the new typeface and to foster the decision-making process for the dates of the Linotype adaptation.⁸⁶ Although Trump and Görwitz did not succeed in their initial plan to show the new roman in all three styles, the second DRUPA became once more a major success for Weber. Weber surprised the experts yet again and showed, as it was Trump's intention,⁸⁷ that the foundry was a serious contender and not to be underestimated as a competitor.

And yet, Trump and Görwitz were alarmed. The date for the adaptation to the Linotype machine had not yet been decided by Linotype, and it seemed that a new typeface by Jan Tschichold was under discussion as well.⁸⁸ Interestingly, Linotype was in negotiations with Tschichold almost one year before. As recorded in the minutes of a meeting at the D. Stempel AG from October 1953, Linotype had decided 'to adapt the [Tschichold's] new typeface immediately for the machine'.⁸⁹ The original plan to show a first size at the DRUPA was abandoned, but Linotype agreed to produce the whole typeface (foundry as well as hot metal type) within the next two years. At this point a name for the new typeface, the future Sabon, had not yet been decided, but for reasons of confidentiality the working title was going to be 'T-Antiqua'.⁹⁰ The records provide no information on how Trump or Görwitz found out about this new roman, but they wanted to avoid by all means its preceding the cutting of Trump Mediaeval. In June 1954, Görwitz wrote a letter to Rudolf Hörter, head of the Linotype GmbH, and to Zapf at Stempel, using the positive response from the DRUPA to urge both companies to favour Weber's new typeface.⁹¹ However, it later became clear that Tschichold's typeface was not going to be produced quickly.⁹² No information was found about what turned the situation around, especially because Linotype had already produced the first trial cut of the T-Antiqua in October 1953.⁹³ Whatever happened, it may be assumed that it lowered the pressure on Trump and Görwitz.

The last step that smoothed the path for the typeface's final appearance was made in June. Once more Trump had redrawn the italic. ► FIG 18, 19, 20 This time he decided to 'depart from the more traditional models, based on written shapes, in favour for a more severe and contemporary design' as it also facilitates a more narrow appearance of the italic.⁹⁴ Even though the technical limitation might have played a part in this decision, it seems that the hybrid design of

86 Rudolf Görwitz, letters to Hermann Zapf, Walter H. Cunz, Hans G. Stempel, Dr. Hörter, 13 May 1954.

87 Georg Trump, letter to Rudolf Görwitz, 21 April 1954.

88 Georg Trump, letter to Rudolf Görwitz, 3 June 1954.

89 Hermann Zapf, minutes of a meeting of 14 October 1953, written 16 October 1953.

90 Ibid.

91 Rudolf Görwitz, letter to Hermann Zapf and Dr. Hörter, 9 June 1954.

92 Georg Trump, letter to Rudolf Görwitz, 13 September 1954.

93 Hermann Zapf, written information to several persons within Stempel, 29 October 1953.

94 Georg Trump, letter to Rudolf Görwitz, 18 June 1954.

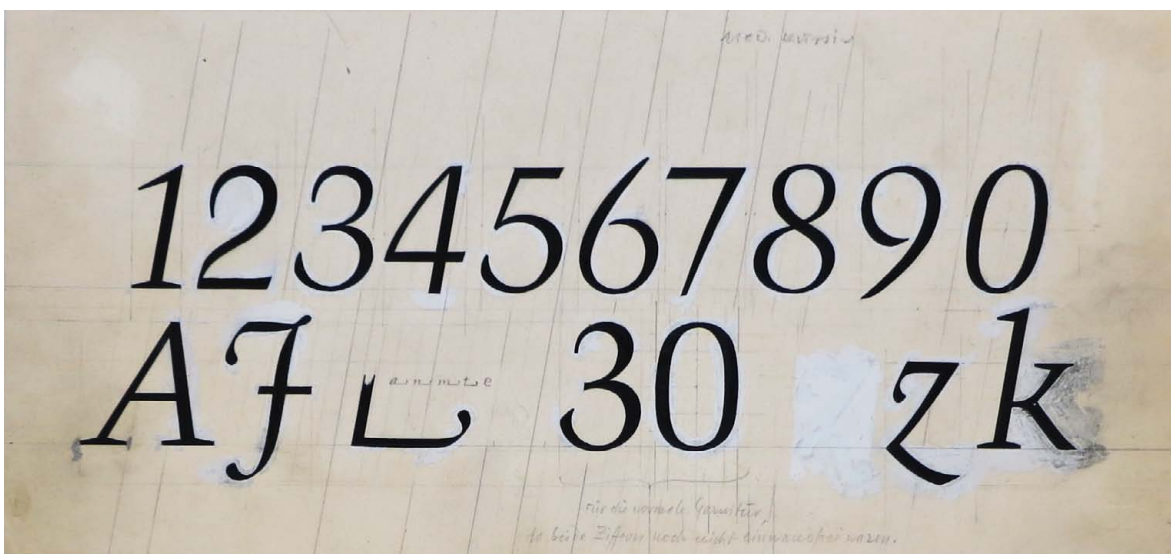


FIG 20. Drawings for Trump Mediaeval italic. June 1954. 42 % of actual size.

the italic (a mixture of slanted and true italic shapes) was in fact a result of Trump's continuous search for new and contemporary forms. The italic entered production in August, and after a few revisions the first whole set was finished and proofed in 16 pt in November.⁹⁵ Trump was highly satisfied as finally also the italic had also become a 'novel and neutral'⁹⁶ design.

By the end of the year it seemed that most obstacles had been overcome. The first sizes of the Trump Mediaeval were cut and Stempel worked on the drawings for the Linotype. The new typeface was finally on its way.

ADAPTATION AND FIRST COMPLETION

The year of 1955 continued with a discussion that had started in December the year before. Both versions of Trump Mediaeval (foundry type as well as hot metal type) were intended to have the same spacing as printers used both composition methods in complementing processes. To achieve this, Zapf proposed to space the foundry version according to Linotype's metric table of the typeface. This confronted Weber with the problem of how to embed parameters from a different manufacturing environment into a system that was still producing foundry type and therefore did not rely on a unit based measurement system.⁹⁷ Furthermore, the spacing values for hot metal type did not only consist of the actual side bearing values, but had to incorporate also the wall thickness of the matrices, which were, according to Zapf, around 0.03 mm for each side. Thus, Görwitz did not agree on the coordination of the spacing values. In his opinion the limitations in foundry type were insignificant compared to hot metal type and spacing should therefore be done intuitively and not based on a scheme.⁹⁸ The correspondence contained no information about how Weber solved the problem of embedding alien elements into its own workflow or whether the two version of Trump Mediaeval finally shared the same spacing. The latter, however, is likely as it was requested by a market that used both methods in complementing processes. This event represents an example of the issues that needed to be tackled in a process that produced type for different typesetting technologies. But moreover it also shows that in a period of two coexisting and complementary typesetting systems, the system with more restrictions imposes its limitations on the system with less restrictions. This is even more so when the two systems are interlaced during their actual use in practice.

95 Proof 16 pt, 2 November 1954.

96 Georg Trump, letter to Rudolf Görwitz, August 16, 1954

97 Hermann Zapf, letter to Rudolf Görwitz, 12 December 1954.

98 Rudolf Görwitz, letter to Georg Trump, 30 December 1954.

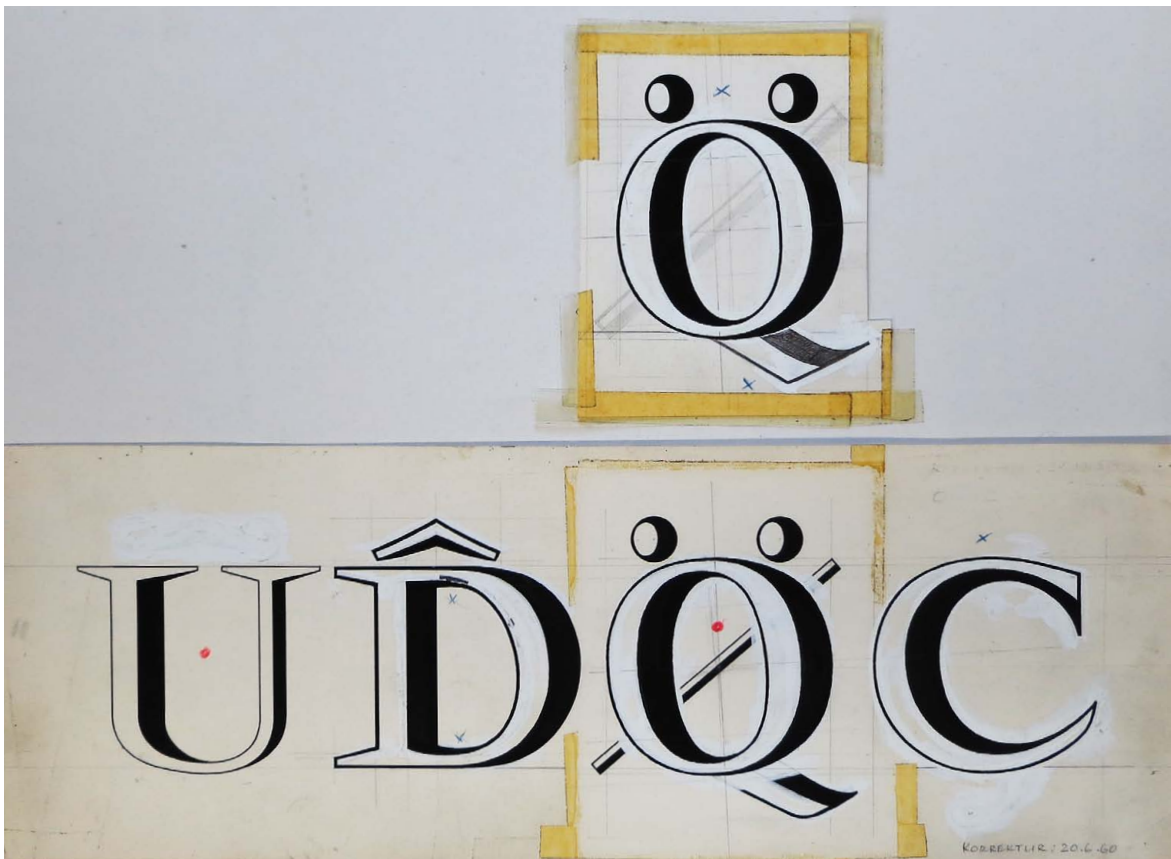


FIG 21. Drawings for ornamental uppercase alphabet, marked 'correction: 20.6.60'. June 1960. 35 % of actual size.

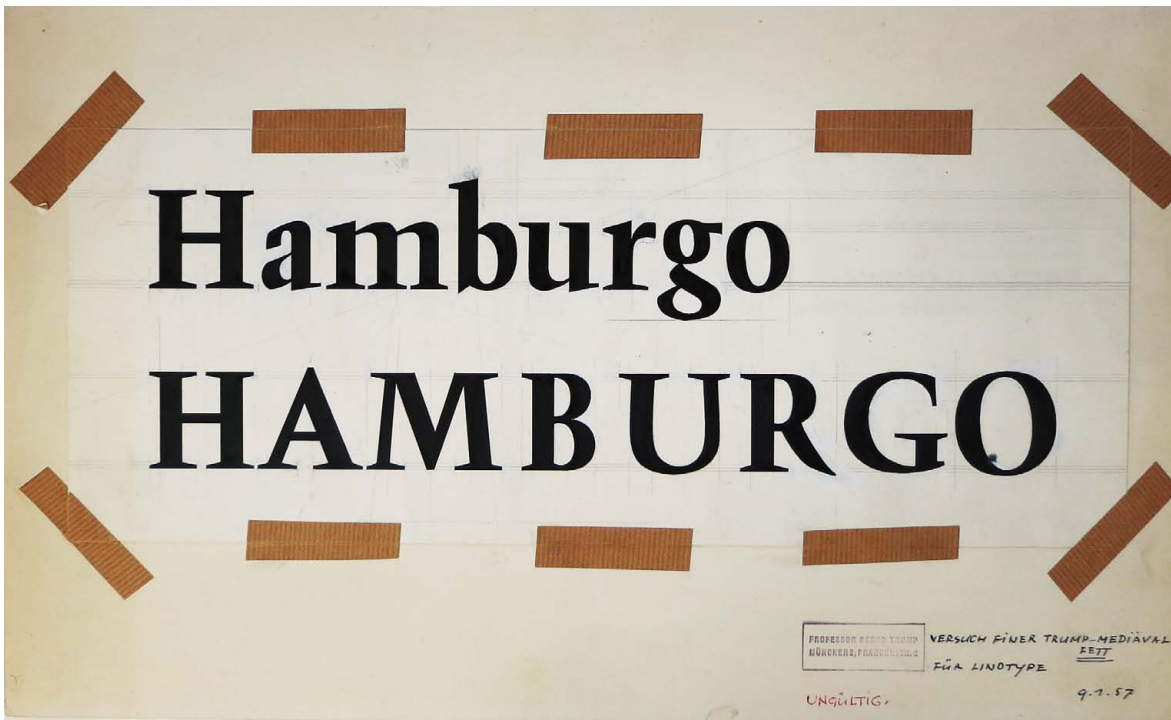
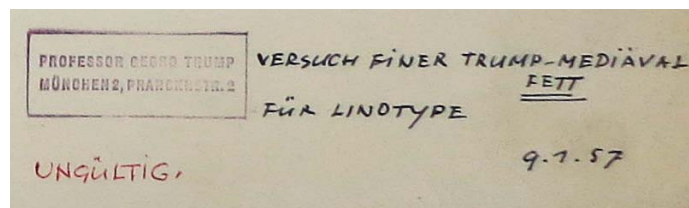


FIG 22. First drawings for a bold for the Linotype machine, marked 'Trial of a Trump-Mediaeval bold for Linotype, 9.1.57 - INVALID'. January 1957. 34 % of actual size. Top: detail, 80 % actual size.

Most issues had been successfully solved and in April, Trump approved Linotype's smoke proofs for the regular 10pt.⁹⁹ All matrices for the Linotype machine, regular as well as italic, were intended to be ready for delivery in May.¹⁰⁰ The first complete set of sizes of foundry type, reaching from 5 to 48 pt, was finished by Weber in September of the same year.¹⁰¹

3.3. Expansion and decline (1956–1967)

The typeface family was constantly expanded to new styles in the following years. The italic and the bold were finished in 1956 and 1957, and in the years until 1967, a black with corresponding italic, a condensed bold and an ornamental uppercase alphabet joined the family. ► FIG 21 For most of these complementing styles, the process went on rather smoothly and did not raise further aspects worth discussing.

Of particular interest however seems a problem that stretched over a period of more than ten years: the adaptation of the bold for the Linotype machine. In 1956, when the adaptation of the regular and italic for the Linotype had just been completed, Görwitz contacted Hörter regarding a bold. Hörter replied it would be necessary to redesign the bold for the Linotype as its current colour was considered too light.¹⁰² Linotype had had customers that preferred a more heavy bold for text composition.¹⁰³ This was a surprise for Görwitz and Trump who regarded the colour just right for book typography.¹⁰⁴ However, at this point, Linotype had no particular interest in adapting the bold. Trump Mediaeval was still a young typeface and it still needed to prove itself. Linotype intended to wait until there would be reasonable demand for a bold.¹⁰⁵

Görwitz approached Hörter again in November, trying to obtain an approval for a bold and presumably with the intention to release it already in 1957.¹⁰⁶ In response to Görwitz's letter, Hörter requested from Weber in December the trial cut of the word *Hamburgo* in 10pt 'to facilitate the decision-making process.'¹⁰⁷ Trump and Görwitz replied promptly and only a few weeks later drawings were finished.¹⁰⁸ ► FIG 22 However, these first drawings were marked 'invalid'. The records contain no information about what caused this decision nor

99 Rudolf Görwitz, letter to Rudolf Hörter, 4 April 1955.

100 Ibid.

101 Rudolf Görwitz, letter to Georg Trump, 10 September 1955.

102 Rudolf Görwitz, letter to Georg Trump, 2 March 1956.

103 Rudolf Hörter, letter to Rudolf Görwitz, 11 December 1956.

104 Rudolf Görwitz, letter to Georg Trump, 2 March 1956.

105 Ibid.

106 Rudolf Hörter, letter to Rudolf Görwitz, 11 December 1956.

107 Ibid.

108 Drawing marked with 9 January 1957.



FIG 23. Final drawings for a bold for the Linotype machine, marked 'Trump-Mediaeval bold for Linotype, 1961. Trump'. November? 1961. 38 % of actual size. Top: detail, actual size.

if any cuts were made. We only know for sure that Weber finished all the sizes for the bold foundry version in the same year, based on Trump's original drawings.¹⁰⁹ The events of the previous months may have convinced Weber that no approval would be forthcoming from Linotype. From there the traces of the new bold disappear for two years until further evidence can be found.

In December 1958, Görwitz writes to Trump that he unfortunately had not yet succeeded 'in overcoming Linotype's opposition to an expansion to the bold'.¹¹⁰ According to Görwitz a 'joint enmity between Linotype and Stempel'¹¹¹ impeded any further progress. But only one month later Hörter tells Trump that he still sees a necessity for a bold,¹¹² although the reliability of Hörter's statement was questioned by Görwitz.¹¹³ Another year passed by before in June 1960 Trump was finally commissioned by Linotype to design a bold.¹¹⁴ At this time the matrix making department of Linotype was running to its capacity in order to address the general high demand for matrices.¹¹⁵ Hörter predicted that there would be no capacities to work on new styles or designs for several months to come. He therefore told Trump to take his time. Maybe because of this, the drawings were not finished before November 1961, more than one year later.¹¹⁶ ► FIG 23 Trials in 10pt were cut by Weber and assessed through Linotype in June 1962, which revealed that the widths of the bold were not congruent with the regular.¹¹⁷ The records provide no clues about how or why this fault happened, but it seemed unnecessary as Trump had even received exact measurements from Zapf.¹¹⁸

In January 1963, another 10pt proof was sent to Frankfurt,¹¹⁹ probably based on revised drawings. It represented Weber's fourth attempt to pursue the development of a bold. The records provide no information about the results but it seems that the year passed without further progress. From here, the traces of the bold disappear again for a considerable period of one and a half years. Trump didn't send new drafts to Linotype until July in 1964. Linotype replied that the hairlines were considered too thin for small sizes and therefore further corrections were necessary,¹²⁰ but finally the bold seemed on its way. By the end of the same year Trump had revised and finished

109 Proofs from 1956–1957.

110 Rudolf Görwitz, letter to Georg Trump, 11 December 1958.

111 Ibid.

112 Georg Trump, letter to Rudolf Görwitz, 11 January 1959.

113 Rudolf Görwitz, letter to Georg Trump, 13 January 1959.

114 Rudolf Hörter, letter to Georg Trump, June 29, 1960, quoted in Hermann Ratzky, letter to Georg Trump, 2 April 1961.

115 Ibid.

116 Hermann Ratzky, letter to Georg Trump, 11 November 1961.

117 Hermann Ratzky, letter to Georg Trump, 14 June 1962.

118 Hermann Zapf, letter to Georg Trump, August 3, 1960, quoted in Hermann Ratzky, letter to Georg Trump, 2 April 1961.

119 Hermann Ratzky, letter to Georg Trump, 30 January 1963.

120 Rudolf Hörter, letter to Georg Trump, 15 July 1964.

all drawings. A smoke proof of the 10pt punches, showing the word *Hamburge*, was presented to Weber in March 1965 and a proof of the whole alphabet followed one year later. Its release was anticipated for 1967.¹²¹ In order to achieve an identical appearance with the hot metal version, the sizes of the 6–12 pt bold foundry type were finally recut according to the new design whereas the remaining larger sizes of foundry type were based on the original design.¹²²

Why the creation of the bold stretched over almost 11 years can only be speculated upon as the records show large gaps. Linotype certainly operated at full capacity during these years, hampering the extension of existing designs. But it seems that political reasons may have also played a role, as Görwitz indicated tensions between the Weber foundry, Linotype and Stempel. The adaptation of the bold is interesting not only because of the pure length of time it covered, but also because it indicates an increased dependence of smaller, independent foundries on corporations like Linotype. Weber's business was all about foundry type, in a time when the market for text composition was already dominated by mechanical composition.¹²³ Although Weber had produced a promising design that enjoyed considerable appreciation – for its sale and its financial pay-off Weber was highly reliable on a successful Linotype adaptation. It not only meant revenues through royalties, but also increased chances to sell the foundry version as most printers or publishers used both composition methods in a complementing way. Weber had therefore a vivid interest in the adaptation of the bold as it had in anything that facilitated the success of the typeface's hot metal version.

These years were characterized by a subtle yet constant decline that led to the foundry's closure. It was probably caused by a number of reasons: A crucial role was played by Weber's failing to connect to technological developments. The highlight of the third DRUPA in 1958 was photo composition, a technology that entered the market at the beginning of the 1950s and was soon going to outstrip metal type. But neither Trump nor Görwitz ever mentioned photo composition in their correspondence. Görwitz's age, he was 74 when he retired in 1959, may not have facilitated the necessary modernisation of the foundry.¹²⁴ Görwitz's and Trump's achievements lay in other areas, which became apparent when Hermann Ratzky became the sole owner of the foundry after 1959. While Görwitz lacked a technological focus, Ratzky seemed to have lacked his vision, which may have additionally hampered the foundry's development after 1959.

Another reason for Weber's decline, seems to have been its financial impairment. For the whole length of his career, Görwitz had

121 Hermann Ratzky, letter to Georg Trump, 13 July 1966.

122 Rudolf Görwitz, letter to Rudolf Hörter, 11 December 1956.

123 Rudolf Görwitz, letter to Georg Trump, 11 December 1952.

124 Georg Trump, letter to Hermann Ratzky, 6 April 1964.

managed to stay independent of foreign capital,¹²⁵ and in 1959, the financial situation of the foundry was still healthy.¹²⁶ Worthwhile as it might have seemed at first sight, it may have hampered Weber's mobility to invest and react in a reasonable time, as it became apparent later in Weber's failing advertising and missing necessary technological upgrades.¹²⁷ In contrast, Weber's competitors Linotype and Stempel enjoyed increasing financial opportunities as stock companies. Finally, Weber's reliance on Trump as the foundry's sole designer did not any longer correspond to a market that was changing fast and demanded new designs at a faster pace. Weber closed its doors for good in 1970.

125 Rudolf Görwitz, letter to Georg Trump, 19 December 1952.

126 Heinz Sauter, letter to Georg Trump, 2 March 1959.

127 Georg Trump, letter to Hermann Ratzky, 6 April 1964.

4. Perspectives

4.1. A symbiotic relationship

The quality of relationships influences the way a task or work are performed. It induces potential and provokes its release. When studying a design like Trump Mediaeval, originating from a time when typeface design was a highly collaborative venture, it becomes a pivotal question to ask about the relationship between designer and foundry.

Around the beginning of the last century, foundries started to increasingly collaborate with artists and designers. Those collaborations were not just limited to the release of a single typeface, but went often beyond, becoming long lasting relationships. In the best case, the designer or artist became a label which enhanced the sale of the foundry's products.¹²⁸ Trump and Weber's collaboration is one such example. It not only made Weber a successful type foundry, but it furthermore allowed it to compete with giants like Bauer, Berthold or Stempel. The capability of Trump as a designer and the quality of his designs allowed Weber to survive as an independent foundry at a time when the market had already changed to its disadvantage. Kurt Weidemann summed it up in a letter to Weber in 1965:

'Ich glaube, ich stehe nicht allein in der Auffassung, dass der Wiederaufstieg Ihrer Firma nach dem Kriege ohne Professor Trump schwer denkbar gewesen wäre. Ich weiß sogar gewichtige Stimmen, die Ihrer Firma ohne Georg Trump keine Existenzchance gegeben hätten.'

*'I think I am not alone in believing that the comeback of your foundry after the war would have been barely possible without Professor Trump. I even know of some important voices which would not have given your company a chance of survival without Georg Trump.'*¹²⁹

No evidence has been found about how the contact started. Trump's return to Munich in 1934 as well as the many years he had spent in Stuttgart may have played a role, as well as the fact that his teacher F. H. Schneidler had also collaborated with Weber. According to Egon Graf, Trump and Weber had entered a reciprocal commitment. Trump would produce solely for Weber, and in return Weber would publish only Trump's typefaces.¹³⁰ This may provide a reason for the collaboration's endurance, but it could be merely a consequence of an even stronger bond as well.

¹²⁸ Müller, 'Georg Trump als Schriftgestalter', 11.

¹²⁹ Kurt Weidemann, letter to Hermann Ratzky, 6 December 1965.

¹³⁰ Egon Graf, interview by Ortrud Müller, Gaildorf, 25 June 1996, interview was in possession by Ortrud Müller but nowadays lost, in Müller, 'Georg Trump als Schriftgestalter', 83.

The picture remains incomplete without the person of Rudolf Görwitz. He was Trump's nearly exclusive contact at Weber and their letters tellingly bear witness about a relationship that started as a business, but became a sincere and long lasting friendship over the years. The almost 35 years of successful collaboration between Trump and Weber can be understood and explained in the light of this friendship; tracing the relationship between Trump and Weber means studying the friendship between Trump and Görwitz.

Trump was 39 years old when his collaboration with Weber started. Görwitz was 11 years older, yet both belonged to the same generation. In reading their letters, one frequently stumbles upon the words 'trust' and 'harmony'. Trump and Görwitz fostered a wholehearted exchange in their letters. Görwitz wrote on the first day of the year 1949: '[...] It is for me an affair of the heart, to maintain the close bond of trust and to further strengthen it, [...]'¹³¹ And only a few months later:

'Die wiederholten Aussprachen mit Ihnen waren für mich menschlich und fachlich von hohem Wert und darf ich der Hoffnung Ausdruck geben, daß unsere Verbindung in Harmonie sich immer mehr festigt.'

*'The repeated discussions with you have been of high value for me, from both a personal and professional perspective, and therefore I may express the hope that our bond will further consolidate itself in harmony.'*¹³²

Their relationship soon expanded and became a friendship between their families. It manifested itself in mutual visits and shared holidays. Regards at the end of letters were addressed not merely to each other, but began to include also each other's family members. Over the years, the language in the letters keeps its formal and courteous tone, but behind this curtain of formality a shared heartfelt appreciation seemed to have existed.

Trump and Görwitz also shared a similar professional orientation. Even though Görwitz came from a different background, he shared Trump's vision and the quest for novelty.¹³³ Görwitz was more than solely the manager of his business: He had the educated eye, the artistic sensitiveness and the knowledge to assess designs, and therefore was on a par with Trump. Görwitz did not depend on Trump's opinion, but was able to offer his own perspective, something that changed in later years when Hermann Ratzky became Görwitz's successor. Whereas Trump provided the designer's hand, Görwitz had the advisory mind of a manager who adjusted the designer's ideas to the necessities of the market.¹³⁴ Both men also preferred to stay in the background, avoiding the public eye.

It was perhaps because of this friendship, enhanced by mutual obligation, that Trump felt strongly connected with the Weber foundry

¹³¹ Rudolf Görwitz, letter to Georg Trump, 31 December 1949.

¹³² Rudolf Görwitz, letter to Georg Trump, 2 March 1950.

¹³³ Rudolf Görwitz, letter to Georg Trump, 17 December 1946.

¹³⁴ Georg Trump, letter to Rudolf Görwitz, 19 December 1951.

and the bond extended beyond that of being an external designer. On several occasions he expressed his solidarity to the foundry as well as to Görwitz and his family.¹³⁵ It was his sincere wish to support and facilitate the foundry's development and rise.¹³⁶ Thus, Trump's contribution did not stop with delivering typeface designs. He became Weber's external art and brand director as well as its graphic designer. He took care of Weber's corporate design, designed its logos, business documents, advertisements and further communication material as well as Weber's trade show exhibitions. He thought about new strategies and marketing activities for expanding Weber's business, and worked with Görwitz on the annual publishing strategy of the foundry.¹³⁷

At first glance it seems that Weber was highly dependent on Trump. However, a second look reveals a more complex relationship. On a regular basis Görwitz expressed his confidence towards Trump's artistic capabilities.¹³⁸ Confidence and trust provided freedom, and together with the warmhearted personal atmosphere, it may have created the space in which Trump was able to apply and develop his capabilities.¹³⁹ It seems that these were the qualities Trump had in return received from Weber. Trump considered the relationship towards the foundry as essential for good work:

'Für das Gelingen einer Schrift ist [...] eine ideelle Einstellung zur Arbeit und ein wahres Vertrauensverhältnis zur Giesserei Voraussetzung. Es liegt absolut im Interesse der beiden beteiligten Partner ein Vertrauensverhältnis zu schaffen.'

*'For a typeface to succeed [...] an spiritual mindset towards one's work and a bond of mutual trust towards the foundry are essential. It is therefore absolutely in both partners interest to provide a bond of trust.'*¹⁴⁰

In 1960, Hermann Ratzky became the sole owner of the foundry. Erhard Rusch and Heinz Sauter, both long-term staff at Weber, were made joint attorneys. From then on, the daily business of the foundry was run in a collaborative way. Hermann Ratzky became the main contact for Trump. The forms of reference and address in their correspondence began to change. Ratzky did not use 'I', but 'we', and whereas Trump addressed his letters at the beginning to Hermann Ratzky, he later referred to the foundry as 'Dear Sirs'. These changes indicated a new situation. As the bond with Görwitz presented a unique friendship, the situation after 1960 could not be the same. The open and personal tone that dominated the correspondence with Görwitz gave way to a more objective and businesslike language. It was certainly characterized by mutual goodwill, but the foundry and Trump did not share a similar attitude any more. In the last years before 1970, Trump's tone towards the foundry became more harsh and brusque, presumably provoked by the increased economical difficul-

¹³⁵ Georg Trump, letter to Rudolf Görwitz, 28 February 1947.

¹³⁶ For example: Georg Trump, letter to Rudolf Görwitz, 27 November 1952.

¹³⁷ Georg Trump, letter to Rudolf Görwitz, 13 June 1951.

¹³⁸ Rudolf Görwitz, letter to Georg Trump, 7 November 1945.

¹³⁹ Georg Trump, letter to Rudolf Görwitz, 19 December 1951.

¹⁴⁰ Georg Trump, letter to Rudolf Görwitz, 25 November 1952.

Hamburgefontsi	Trump Mediaeval (1954)
Hamburgefontsi	Palatino (1950)
Hamburgefontsi	Aldus (1954)
Hamburgefontsi	Sabon (1964)
Hamburgefontsi	Post-Mediaeval (1951)

Hbg	Hbg	Hbg	Hbg	Hbg
Trump Mediaeval (1954)	Palatino (1950)	Aldus (1954)	Sabon (1964)	Post-Mediaeval (1951)

FIG 24. Comparison of width and vertical proportions.

Trump Mediaeval (1954)	Proforma (1983)	Swift (1984–1986)

FIG 25. Serifs of typefaces that seemed to have been designed first in a hybrid style between Garalde and Didone.

ties the foundry was facing. Whilst the relationship with Görwitz may have benefitted from the foundry's success in the first decades, the relationship after 1959 certainly became a victim of Weber's subtle decline.

Without the qualities and values Trump had found at Weber, fostered through the person of Rudolf Görwitz, it may be questionable if Trump would have ever applied his artistic capabilities to a degree that allowed him the design of Trump Mediaeval. In this regard, the relationship between Trump and Görwitz was very much a symbiotic one, Trump relied as much on Weber as Weber relied on him. Trump Mediaeval was the product of fortunate circumstances at a fortunate time.

4.2. Design analysis

One parameter by which one can measure the success of a typeface is its longevity, how long it is used. The life span is influenced by how widely the typeface is distributed, cultural and social trends as well as the quality design of the typeface – whether it serves its purpose and is an original concept which has been intelligently executed.

In this regard, Trump Mediaeval is a fairly successful design as it is still in use 60 years after its creation. Its longevity was facilitated by the successful distribution of the design at the time of its release and its adaptation to new technologies in later years. The most important factor, however, was the quality of its design, which in return may have facilitated its distribution and adaptation.

In summarizing the design's quality, it can be said that the typeface was ahead of its time. First evidence is provided by structural characteristics, attributes that are visible and manifest themselves on the outside of the typeface. Compared to typefaces that were published around the same period, ► FIG 24 Trump Mediaeval shows proportions that are close to contemporary typefaces: a rather high x-height, small capitals and slightly narrow characters. Whilst the first cuts and proofs were done in 1954, Görwitz remarked that the capitals appeared relatively small,¹⁴¹ to a degree that seemed worth mentioning in the 1950s. Furthermore, the typeface's serifs were the first of their kind and did not yet exist in typeface design back then. In their shape they seem to be rather a hybrid between the serifs of the Garalde and Didone style.¹⁴² "Unbracketed and sharp like the Didone"¹⁴³ but with a slope that references the bracket. It seems that they did not come into common use until the first digital typefaces appeared.¹⁴⁴ ► FIG 25

¹⁴¹ Rudolf Görwitz, letter Georg Trump, 12 January 1954.

¹⁴² Christopher Burke, email to the author, 2 September 2015.

¹⁴³ Ibid.

¹⁴⁴ Christopher Burke, in an interview with the author, July 2015.

The evidence provided by structural characteristics is complemented by conceptual characteristics. These are invisible at first sight, but are part of the idea behind the design. Up until then, typeface design was either conducted with a strong personal approach that emphasized the individual's expression, the so-called *Künstler-schriften* (artist's-typefaces), or within the notion of revivalism, which dominated the typeface-design industry before and between the two world wars. Trump Mediaeval followed none of these approaches. Instead, it merged them into what can be called a personal reinterpretation of a historical theme¹⁴⁵ (humanistic typefaces). With his design, Trump anticipated an approach which didn't become common practice in typeface design until the late photo composition typefaces or the early digital typefaces appeared, when typeface design became a more accessible craft. Additionally, Trump conducted this approach in a rationalized way: The treatment of the shapes and their outlines is simplified and plain. Trump dispensed with manifold gestural elements, and lines became straight where they can be straight. This supports the typeface's contemporary appearance up to the present day.

Trump Mediaeval is worth studying because it is a typeface whose usage is not reasonably impaired by an overabundance of personality. Personality can be achieved through a thorough implementation of an original idea which results in certain characteristics, or through the use of idiosyncrasies. A characteristic is different from an idiosyncrasy. The quality that is described with a characteristic results in personality, character or individuality, all of whom do not necessarily harm the design's usage. It is based on properties that are part of a coherent whole. Personality that is achieved through idiosyncrasies, features for the sake of features, will hamper the design's usage and reduce its life span as the coherent whole is distorted by attributes that fail to blend in with it. In contrast, the personality of Trump Mediaeval (as it's based on an original idea rather than on idiosyncrasies) manifests itself as an imperative. It became an inseparable property of the black parts of the typeface instead of adding a distinctive piece to an indistinctive character, trying to increase its distinctiveness. This may explain why Trump was able to pursue his intention of making a typeface that was free of the 'designers's vanity'¹⁴⁶ and had a 'very neutral appearance',¹⁴⁷ but at the same time, and probably unconsciously, creating something that still presented a highly personal approach.

Idiosyncrasies are part of any creative process, though any creative process offers space to grind them out through critical reflection. The space is constituted through confidence (in the case of Trump

¹⁴⁵ Ibid.

¹⁴⁶ Georg Trump, letter to Rudolf Görwitz, 23 January 1943.

¹⁴⁷ Georg Trump, letter to Rudolf Görwitz, 22 November 1951.

Hamburgefontsi

Koch Antiqua (1922)

Hamburgefontsi

Weiss Roman (1926)

Hamburgefontsi

Schneidler Mediaeval (1936)

Hamburgefontsi

Post-Mediaeval (1951)

FIG 26. 'Artist typefaces' (Künstlerschriften).

and Weber) and through time. Time does not harm a creative process but helps to detect its unnecessary parts and to dissolve them, or to merge them with the overarching idea. Time helps the idea to permeate every part and to manifest itself on the surface. Time invigorates the essential and obliterates the nonessential, thus it favours a coherent whole. For Trump Mediaeval, time played a crucial role as the process stretched over many years. It may be considered as a key ingredient which contributed significantly to the design's quality.

But the potential that lies within time may elapse unexploited if the designer does not utilize it. Trump often criticized that the 'old humanistic typefaces no longer conform to our current taste'¹⁴⁸ and that, despite the number of new releases, 'nothing significantly new was added' to the succession of typefaces.¹⁴⁹ Having experienced a classical education under Schneidler, Trump grew up in an environment which was saturated by the ideas of modernity. Trump was in close touch with it and was one of its contributors. A characteristic of Trump as a designer was his constant seeking for the new and contemporary. This notion cannot only be found in his typeface design work.¹⁵⁰ Maybe due to his education under Schneidler, novelty or innovation was not meant to be detached or a means in itself, but was applied modestly and tempered. In his typeface designs, he followed the maxim to 'maintain the good old things, but to add modernity only to such a degree that the revision becomes broadly noticeable.'¹⁵¹

Further circumstances favoured the typeface's successful introduction to the market. It was released just at the right time. Trump and Weber were at the peak of their success. The period around the second DRUPA was the time when Weber enjoyed its highest reputation and recognition. It may have presented a good initial position for the negotiations with Linotype. At the same time, there was a trend and the demand for new romans. And there was, as Görwitz rightly foresaw a few years earlier, 'a lack of plain and open romans'.¹⁵² Foundry type was still in use to a degree that allowed Weber to distribute their design and to address a demand for modern romans for hand composition. Trump Mediaeval was therefore almost without competition in the field of hand composition.

But it seems that Trump Mediaeval enjoyed a varying popularity. Provoked through modern design movements and the trend of new sans serif typefaces in the 1950s and 1960s, designers and typographers began to prefer more plain and neutral typefaces. The

¹⁴⁸ Georg Trump, letter to Rudolf Görwitz, 23 March 1947.

¹⁴⁹ Georg Trump, letter to Rudolf Görwitz, 21 November 1951.

¹⁵⁰ The book *Giganten der Landstraße*, designed by Georg Trump and published 1930 by Büchergilde Gutenberg, approached modern typography in new ways. Modernity was applied in a factual manner, not coarsely or chunky but elegant and sensitive. Lehnacker, 'Vita active', 111.

¹⁵¹ Georg Trump, letter to Rudolf Görwitz, 23 March 1947.

¹⁵² Georg Trump, letter to Rudolf Görwitz, 8 January 1946.

ideal after the war, as Georg Kurt Schauer writes, ‘is no longer the personality which imposes itself on the work.’¹⁵³ Hermann Ratzky reports that customers began to prefer more neutral typefaces like Sabon.¹⁵⁴ Although Trump Mediaeval was not in line with ‘artist-typefaces’ like Koch Antiqua, Schneidler Mediaeval or Post Antiqua by a long shot, ►FIG 26 it may be considered their late successor. Trump conceived a modern roman free of any obvious idiosyncrasies, but it was inevitable that his personality as a designer manifested itself in the overall design. Görwitz proved quite a visionary when he wrote to Trump in 1952, that he was ‘very grateful that due to your initiative, a breakthrough was achieved in the shapes that had been handed down.’¹⁵⁵ And this may be Trump’s actual achievement as a typeface designer.

¹⁵³ Georg Kurt Schauer, ‘The Art of the Book in Germany in the Nineteenth and Twentieth Centuries,’ In *Book Typography 1815–1965. In Europe and the United States of America*, edited by Kenneth Day, 129. Chicago: University of Chicago Press, 1966.

¹⁵⁴ Hermann Ratzky, letter to Georg Trump, 6 November 1969.

¹⁵⁵ Rudolf Görwitz, letter to Georg Trump, 23 April 1952.

5. Conclusion

Trump Mediaeval is relevant, because it was, at the time of its creation, a path-breaking design and the first of its kind. With the new approach it took on typeface design, it indicated new directions and revealed further space for typeface design to progress. In this regard, Trump was a pioneer in the field of typeface design, but as such, he and Trump Mediaeval passed by the history of Latin typeface design almost unnoticed. When modernity found its expression in the sans serif typefaces like Univers or Helvetica, Trump Mediaeval may have been their modern equivalent for romans. It is surprising, however, that this typeface seems to have been for many years without influence on succeeding designs.

Studying Trump Mediaeval provides new insights and understanding about the typeface design industry and its market at the middle of the 20th century. And it constitutes an example worth studying, for it shows the correlations and qualities that favour longevity in a typeface. With its particular achievements, Trump Mediaeval can stimulate future experimentation and help further exploring and pushing the boundaries of typeface design.

Having been primarily based on the correspondence between Trump and the Weber foundry, this study can only be considered as a starting point. It had to leave out a number of questions which would have gone beyond its scope: What was the process of the typeface's adaptation for photo composition and digital means? How was the design advertised? How was it distributed overseas and expanded into foreign markets? This dissertation also left out the question of production. The workflow within the Weber foundry and in exchange with Stempel would merit a closer examination. Which role did Weber's type cutter Egon Graf play? Unfortunately, with his recent death valuable information was lost forever. More detailed research and comparison with other typefaces is necessary to finally clarify and prove the typeface's relevance and its potential for innovation. And would it be possible to detect and trace any impact the typeface had on later designs? Further research is needed in order to better assign Trump Mediaeval and its designer a place in the history of Latin typeface design.

Bibliography

Archives

Klingspor Museum, Offenbach am Main: letters between Georg Trump and the Weber foundry from 1935 to 1970, original drawings, photographs, proofs, specimens.

Monotype GmbH, Bad Homburg: Linotype's drawings for the adaptation of Trump Mediaeval for photo composition, record book.

Hessisches Landesmuseum, Haus für Industrie-Kultur, Darmstadt: matrices from C.E. Weber. (not visited)

Specimens and showings

'Trump-Mediäval. Eine klassische Buch- und Akzidenzschrift'
6 page brochure folded. Showing Trump Mediaeval regular, italic, bold. 210 × 297 mm, Stuttgart: C.E. Weber, 1957(?).

'Trump-Mediäval in drei Garnituren.'
8 page brochure folded. Showing Trump Mediaeval regular, italic, bold. 155 × 297 mm, Stuttgart: C.E. Weber, 1958(?).

'Weber Schriften. Gussprogramm der Schriftgießerei C.E. Weber'
20 page brochure stapled. Showing Weber's typefaces and Trump Mediaeval regular, italic, bold, black. 160 × 160 mm, Stuttgart: C.E. Weber, 1960(?).

'Trump-Gravur. Eine Versalschrift von Prof. Georg Trump'
6 page brochure folded. Showing Trump-Gravur. 100 × 210 mm, Stuttgart: C.E. Weber, 1960/61(?).

'Dringend verlangt – jetzt auf dem Markt. Trump-Mediäval Linotype halbfett, die identische Handsatzschrift.'
6 page brochure folded with two-sided inlay card. Showing Trump Mediaeval regular, italic, bold, black, black italic, bold condensed, ornamental uppercase alphabet (Gravur), bold for Linotype. 160 × 297 mm, Stuttgart: C.E. Weber, 1967/68(?).

'Trump Mediäval. Die große Schriftfamilie von Professor Georg Trump.'
Leaflet folded. Showing Trump Mediaeval regular, italic, bold, black, black italic, bold condensed, ornamental uppercase alphabet (Gravur), bold for Linotype. 297 × 160 mm (folded), 594 × 480 mm (unfolded) Stuttgart: C.E. Weber, 1967/68(?).

‘Schrift in der Werbung’ 8 page supplement for *Der Druckspiegel*.
 Trump Mediaeval regular, italic, bold, black, black italic,
 bold condensed, ornamental uppercase alphabet (Gravur).
 175 × 240 mm, Stuttgart: C.E. Weber, Oktober 1964.

Published sources

- BURKE, Christopher. *Paul Renner. The Art of Typography*. London: Hyphen Press, 1998.
 — *Active Literature. Jan Tschichold and New Typography*. London: Hyphen Press, 2007.
- CAFLISH, Max. *Schriften von Renner, Tschichold und Georg Trump*. München: Typographische Gesellschaft, 1991.
- CARTER, Sebastian. *Twentieth Century Type Designers*. Taplinger Publishing Company New York, 1987.
- JASPERT, W. Pincus, William Turner Berry, and Alfred Forbes Johnson. *The Encyclopaedia of Type Faces*. London: Blandford Press, 1970.
- LEHNACKER, Hans. *Vita Activa: Georg Trump, Bilder, Schriften & Schriftbilder*. München: 1967.
- MÜLLER, Ortrud. ‘Georg Trump als Schriftgestalter vornehmlich in der Nachkriegszeit bis etwa 1970.’ master’s thesis, University of Mainz, 1996.
- SCHAUER, Georg Kurt. ‘The Art of the Book in Germany in the Nineteenth and Twentieth Centuries,’ In *Book Typography 1815–1965. In Europe and the United States of America*, edited by Kenneth Day, 97. Chicago: University of Chicago Press, 1966.

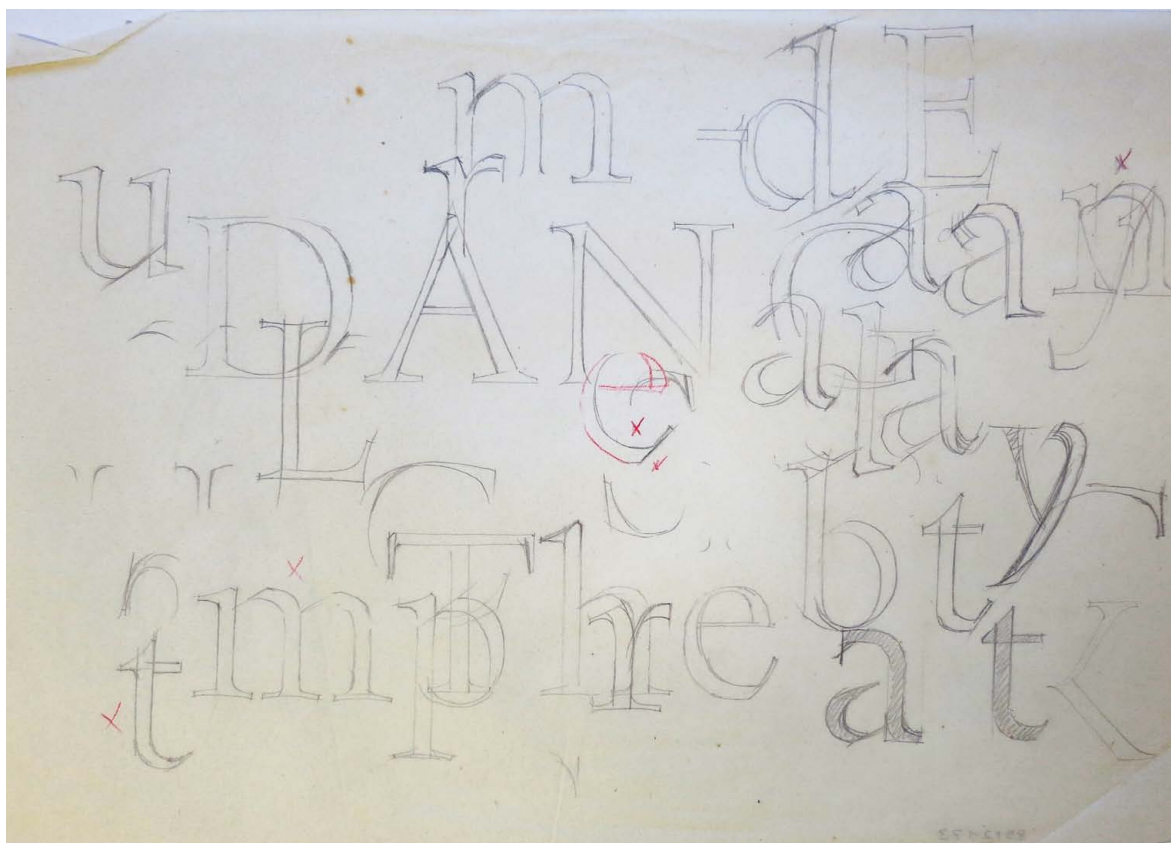
Online sources

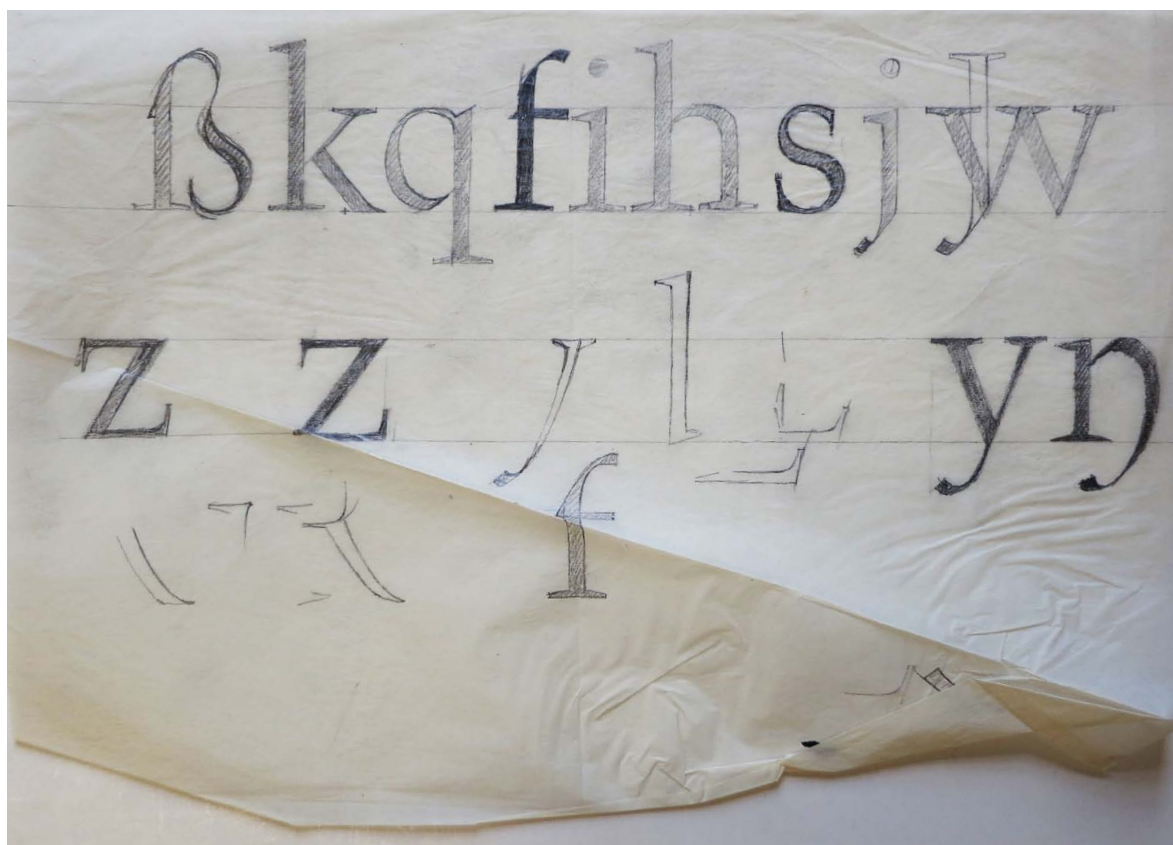
- Cinamon, Gerald. ‘Georg Trump’, In *German graphic designers during the Hitler period. Biographical and bibliographical references by Gerald Cinamon*. Gerald Cinamon, http://www.germandesigners.net/designers/georg_trump (accessed 1 September, 2015).
- Bauer, Friedrich, ed., *Chronik der Schriftgießereien in Deutschland und den deutschsprachigen Nachbarländern*, with additions by Hans Reichardt, http://www.klingspor-museum.de/KlingsporKuenstler/ChronikSchriftgiessereien/Chronik_NachtragS.pdf (accessed 1 September 2015).
- Reichardt, Hans, ed., ‘Schriftgießerei C.E. Weber’ In *Digitales Archiv der Schriftgiessereien*, Offenbach: Klingspor Museum, <http://www.klingspor-museum.de/KlingsporKuenstler/Schriftgiessereien/Weber/CEWeber.pdf> (accessed 1 September 2015).

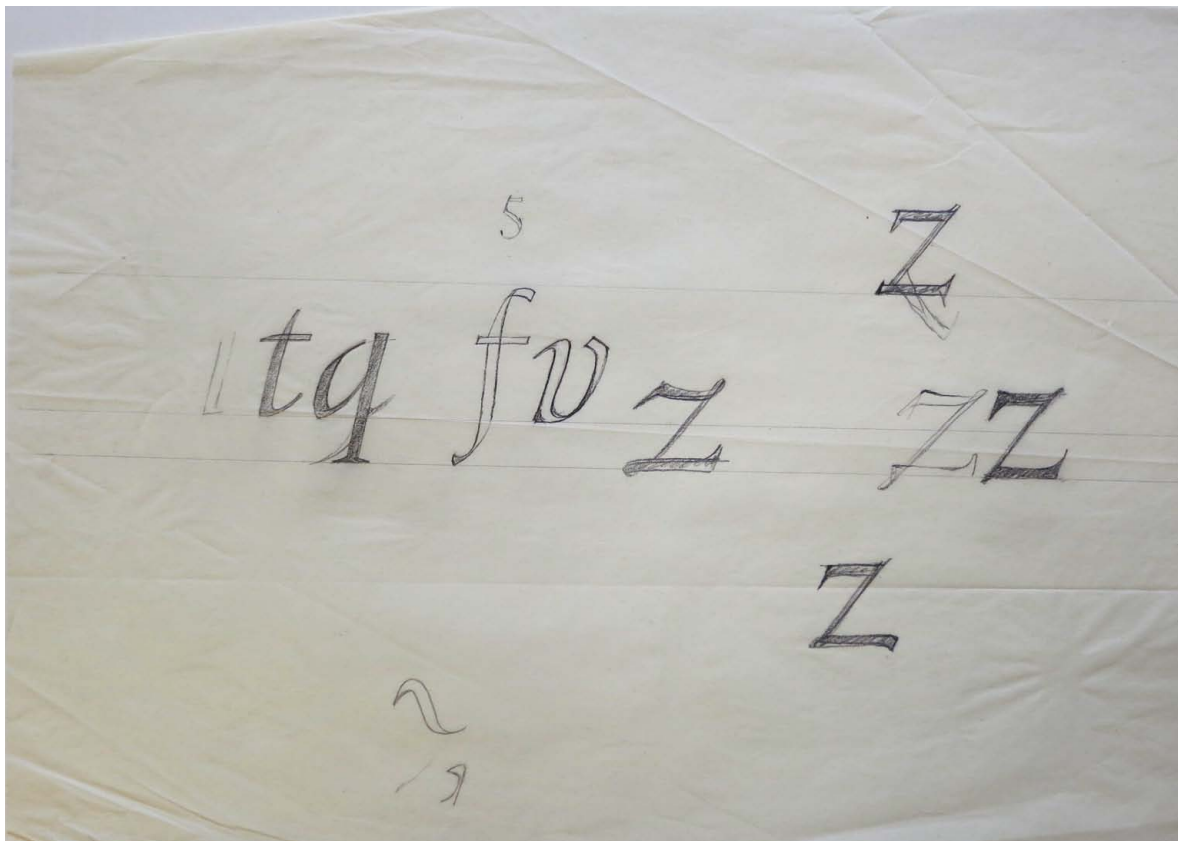
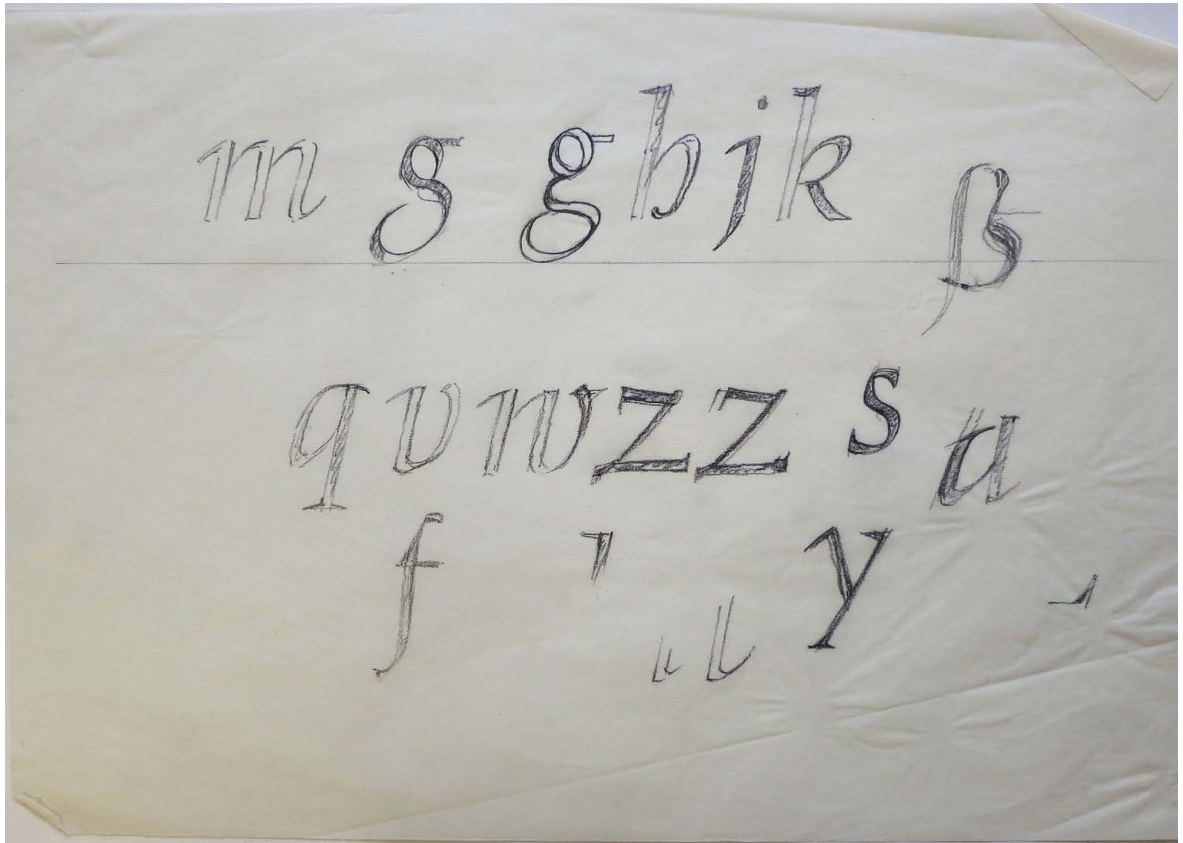
Reichardt, Hans, ed., 'Georg Trump' In *Übersicht der internationalen Schriftdesigner*, Offenbach: Klingspor Museum, <http://www.klingspor-museum.de/KlingsporKuenstler/Schriftdesigner/Trump/GTrump.pdf> (accessed 1 September 2015).

Appendix

Amongst the material about Georg Trump and Trump Mediaeval, a number of sketches can be found in the Klingspor Museum. The following sketches represent a selection. As all of them are undated, they are listed in the appendix and not in the main body of the work. All sketches are displayed in approx. 50% of their actual size.

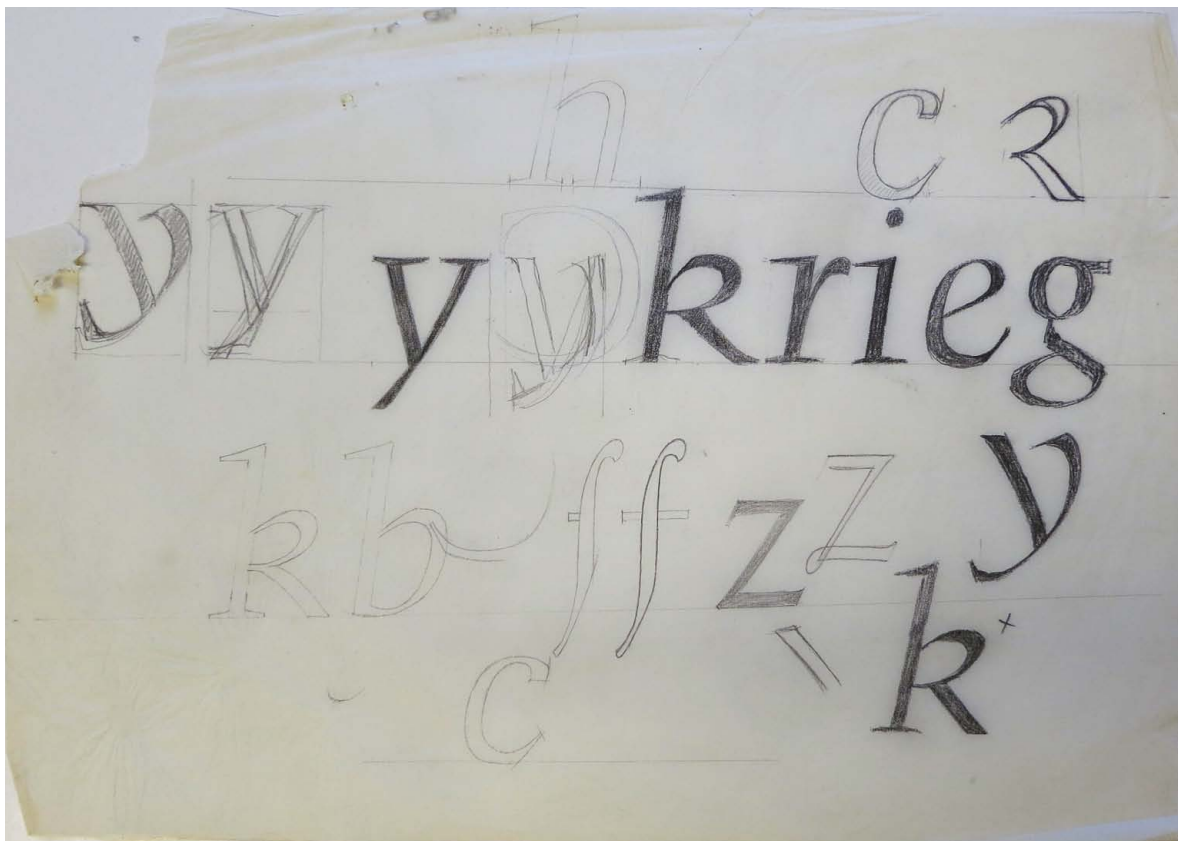
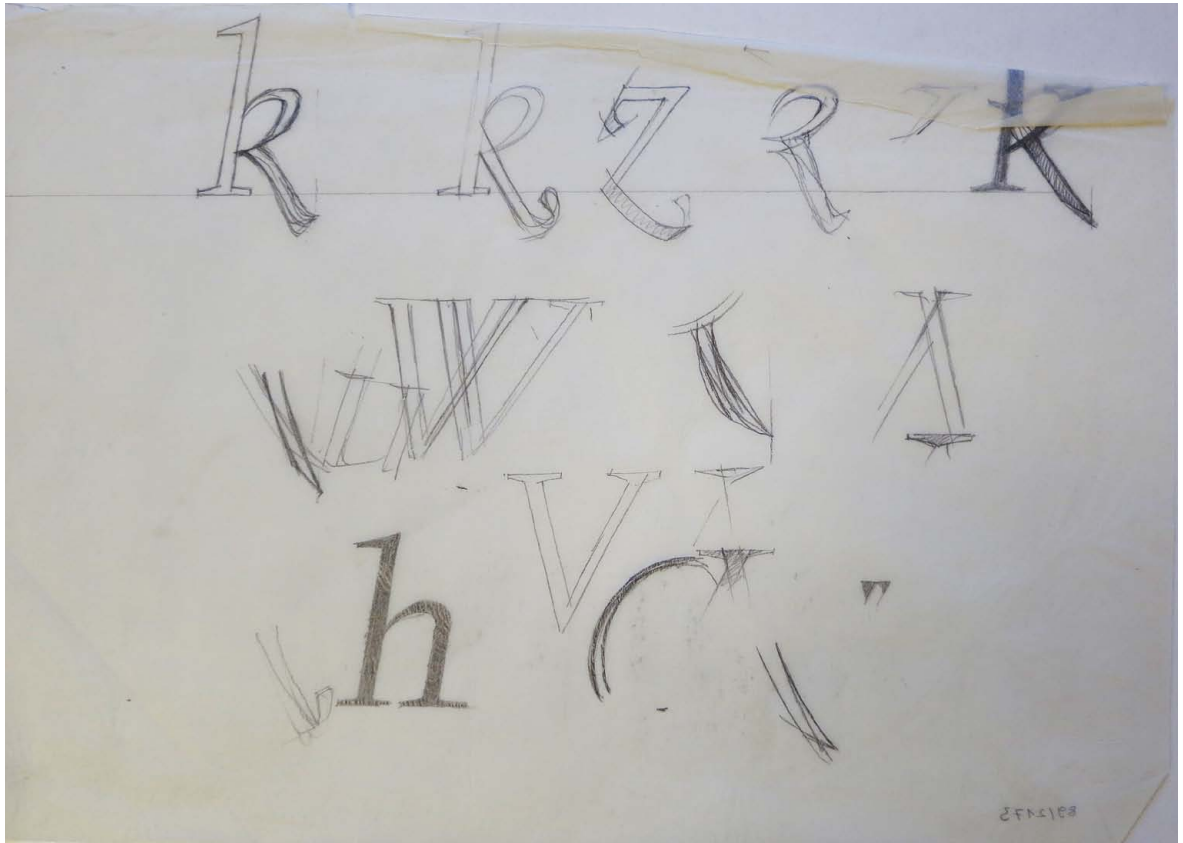






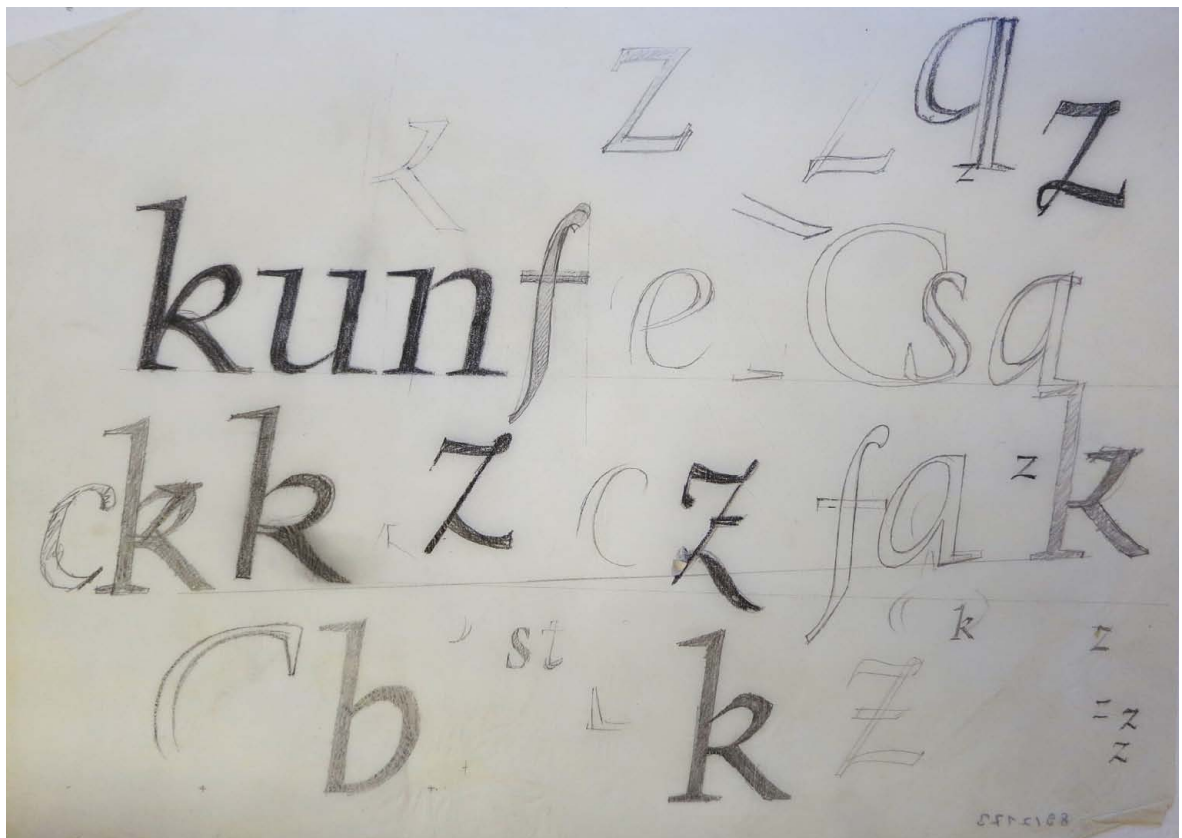
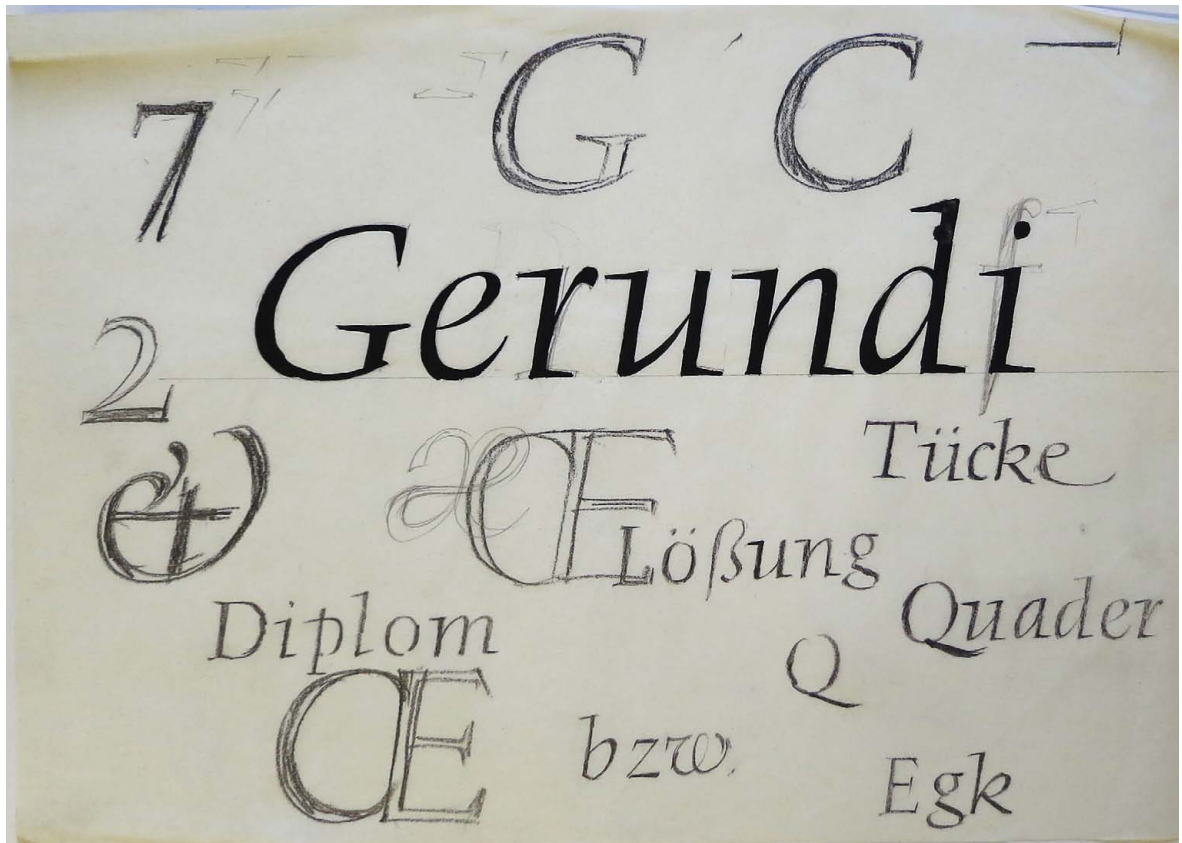
f z azur
y z westfalb
quomzitpynk

n n
nzua b f
w n k z
z z



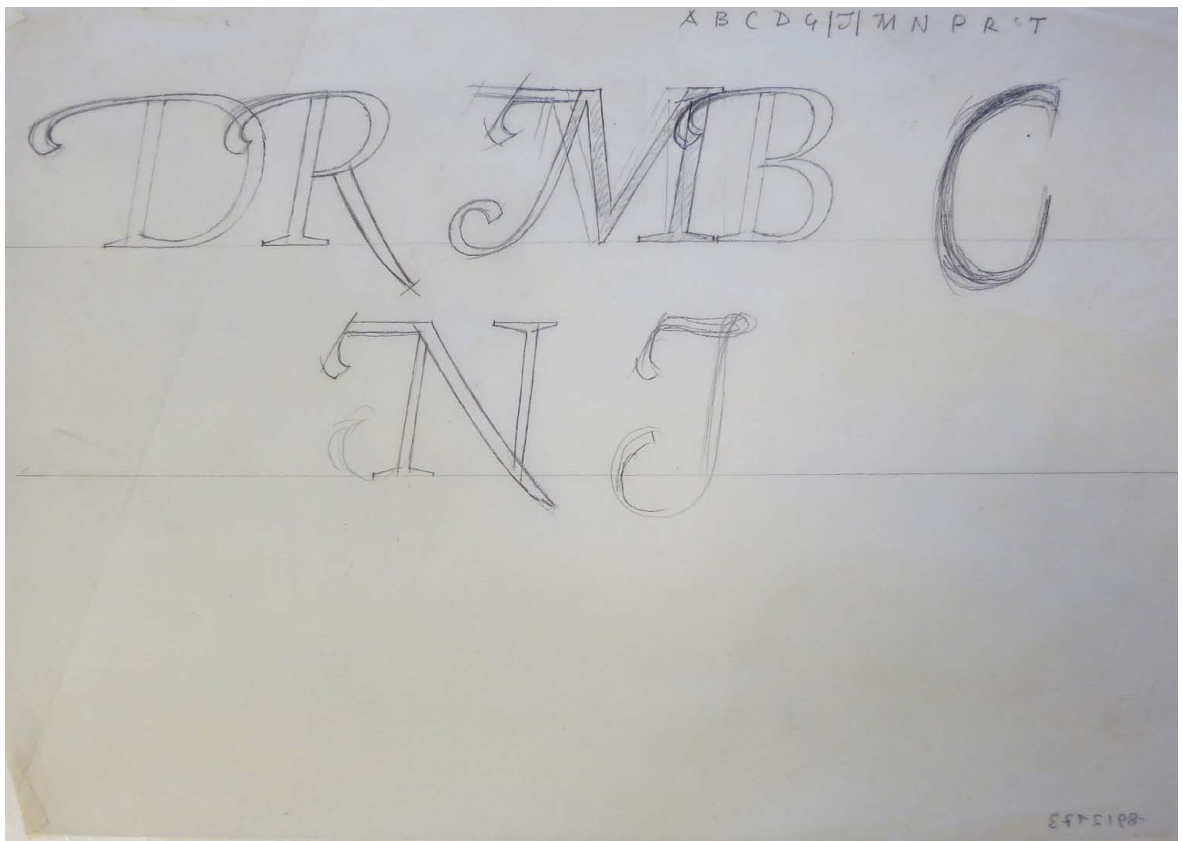
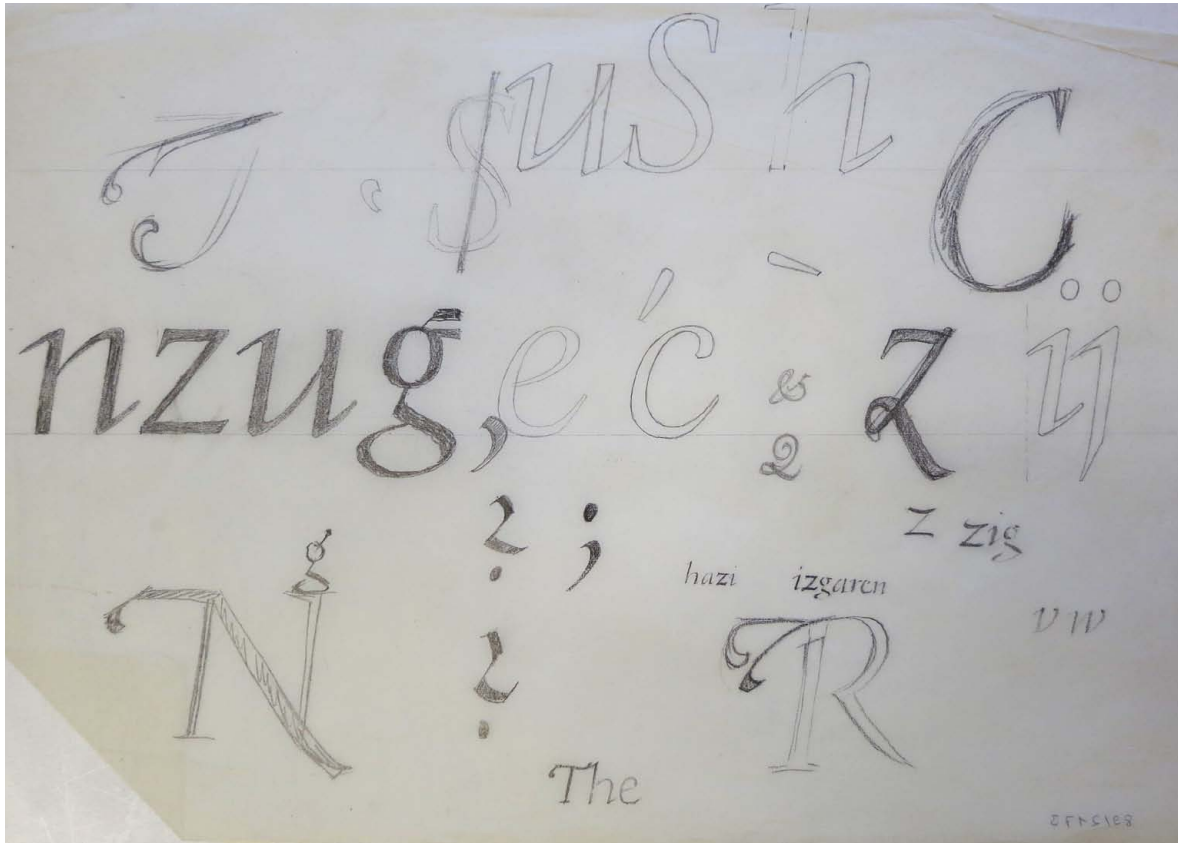
e
Empite *r dn*
nu und flohb v
f

un
k **himf**
un



v
u f n t für
v n g u t f e v e r
p u f f w g s b o c a

A C R A M C
A M D T C
B B C



Notes

All photographs were taken by the author at the Georg Trump estate; courtesy of the Klingspor Museum, Offenbach.

All citations were translated by the author.

Acknowledgements

Christopher Burke, Michael Twyman, Gerard Unger, Eckehart SchuhmacherGebler, Ortrud Müller, Stephanie Ehret-Pohl, Otmar Hoefer, Lars Schwarz.

Department of Typography, University of Reading
Klingspor Museum, Offenbach
Monotype GmbH, Bad Homburg
Haus für Industriekultur, Darmstadt

Mark Jamra for taking the language of this dissertation to the next 'level'.