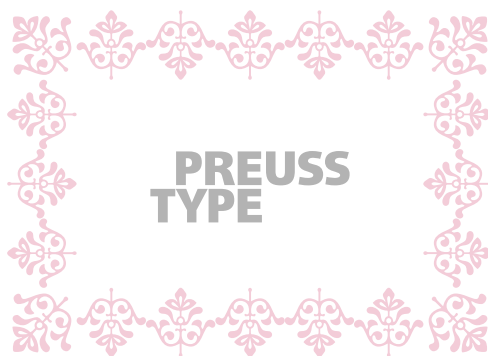




Fleischmann-Gotisch



*with »Baroque Borders A and B«
Old typefaces new digitized from PreussType*





was born June 15th, 1707 in Wöhrd near Nuremberg. After attending Latinschool he started an apprenticeship as punchcutter in the crafts enterprise of Konstantin Hartwig in Nuremberg, which ought to last six years. For his extraordinary talent Fleischmann completed his apprenticeship after four and a half years, which was very unusual.

1727 his years of travel (very common in these days) began, during which he perfected his handcraft by working in different enterprises as journeyman. First location was Frankfurt/ Main where he worked for nearly a year at the renowned type foundry of Luther and Egenolff [1]. Passing Mainz he continued to Holland, where he arrived in November 1728 and stayed till he died in 1768.

In Amsterdam he worked for several type foundries, among others some weeks for Izaak van der Putte; in The Hague for Hermanus Uytwerf. Between 1729 and 1732 he created several exquisite alphabets for Uytwerf, which were published under his own name (after his emigration to Holland Fleischmann abandoned the second n in his name, apparently following the stream of the time [2]).

After the two years with Uytwerf, Fleischmann returned to Amsterdam, where he established his own business as punchcutter; following an advice of the bookkeeper and printer from Basel *Rudolf Wetstein* he opened his own type foundry 1732, which he sold in 1735 to Wetstein for financial reasons. In the following Fleischmann created several types and matrices exclusively for Wetstein.

1743 after the type foundry was sold by Wetstein's son Hendrik Floris to the upcoming enterprise of Izaak and Johannes Enschedé, Fleischmann worked as independent punchcutter mostly for this house in Haarlem. Recognizing his exceptional skills soon Fleischmann was consigned to cutting the difficult small-sized font types.

The corresponding titling alphabets were mostly done by Jaques-François Rosart, who also cut the main part of the ornaments and borders used in the font examples of Enschedé. Fleischmann created for Enschedé numerous fonts. The font example published 1768 by Enschedé contains 3 titling alphabets, 16 antiquacuts, 14 italic cuts, 13 textura- and 2 scriptcuts, 2 greek typesets (upper cases and ligatures), 1 arabic, 1 malayan and 7 armenian font systems, 5 sets of musicnotes and the poliphonian musicnotesystem by Fleischmann. In total he brought into being about 100 alphabets - the fruits of forty years of creative work as a punchcutter.

Fleischmann died May 27th, 1768 at the age of 61. For a long time he was thought one of the leading punchcutters in Europe. A tragedy, that his creating fell into the turning of baroque to classicism. The following generations could not take much pleasure in his imaginative fonts, which pleasure in his imaginative fonts, which were more connected to the sensuous baroque than to the bare rationalism of the upcoming industrialisation. Unfortunately therefore his masterpieces did not survive the 19th century and person and work of Fleischmann sank into oblivion.

The impressive re-interpretation of the Fleischmann Antiqua and the corresponding italics by Erhard Kaiser from Leipzig, which were done for the Dutch Type Library from 1993 to 1997, snatched Fleischmann away from being forgotten by history. Therefore we want to place strong emphasis on this beautiful font.

Fleischmann Gotisch

The other fonts by Fleischmann are only known to a small circle of connoisseurs and enthusiasts. So far they are not available in adequate quality for modern systems. Same applies the »Fleischmann Gotisch«, which has been made available cross platform to modern typeset-systems as CFF Open Type font through the presented sample.

The Fleischmann Gotisch has been proved to be one of the fonts, on which Fleischmann spent a good deal of his best effort; this font simply was near to his heart. Between 1744 and 1762 he created 13 different sizes of this font: from Groote Canon Duits (32 p Didot, 1748) to *Non Plus Ultra, Gezegt: Robyn Duyts* (4 p Didot, 1762). All follow the same principles of forms, but their richness of details has been adapted to the particular sizes. In later times the font was modified more or less sensitive by various type founderies; letters were added, changed to current taste or replaced by others; so that nowadays a unique and binding mastercopy of this font is missing.

Likewise the name of the font underwent several changes. Fleischmann himself probably never named his font, as he did with none of his fonts. By Enschedé this textura was named Nederduits, later on Nederduitsch. When the font was offered by the German type foundery Flinsch in Frankfurt/Main, the more convenient name of *Fleischmann-Gotisch* was chosen. In his »Masterbook of the font« and his »Abstract about the Et-character« Tschichold referred to it as »Duyts« again [3].

To honour the genius of Johann Michael Fleischmann we decided to name the writing »*Fleischmann Gotisch PT*« (unhyphenated). Developing the digital Fleischmann Gotisch I decided not to use one of the thirteen sizes as binding mastercopy, but corresponding to the typical ductus of the font to re-create an independent use of forms strongly based on Fleischmann's language of forms. All ascenders and descenders were standardised.

Some characters, identified as added later on, were eliminated (especially the round uppercase-R and several versions of longs- respectively f-ligatures) and others were adjusted to the principles of Fleischmann. Where indicated the diverse characters were integrated as alternative. They can be selected in the corresponding menu.

All for the correct German black letter necessary longs and other ligatures were generated. Through the according integration into the feature-code about 85% of all ligatures in the type can be generated automatically. Problematic combinations (Fl, Fk, Fh, ll) were created as ligatures and are likewise constructed automatically. (Fl, Fk, Fh, ll)

A historically interesting letter is the »round r« (r), which was already designated by Fleischmann; it is used after preceding round letters. Likewise interesting is the inventive form of the &- character (&), which is mentioned by Tschichold in his corresponding abstract [4].

Nevertheless despite all interpretation it was very important to me to maintain the utmost fidelity to the original. With this digital version of a phantastic texturfont of the late baroque I hope to contribute to a blossoming of interest for this genius master of his kind: Johann Michel Fleischmann.

Ingo Preuß

- [1] The importance of this work to Fleischmann can be seen in later concepts as e.g. the figures, which Fleischmann used - with very small changes- in all his alphabets. If Fleischmann got to know this special design of figures at the Lutheric-Egenolff type foundery – or if he created it himself for already existing fonts during his time as journeyman – will probably never be known. Fonts were always extended, corrected, remodeled; an eternal flow... Remarkable that he kept this design in all the following compositions.
- [2] Figure after an etching by Cornelius van Noorde, 1769
- [3] see fig. p.7 : »Schriftkunde, Schreibübungen und Skizzieren« by Jan Tschichold (1942)
- [4] Formenwandlungen der Et-Zeichen, Jan Tschichold, D. Stempel AG, Frankfurt/M.; 1953
New reprint in »SIGNA - Beiträge zur Signographie«; issue 2 · 2001; Andreas Stötzner, Leipzig
(www.signographie.de)

Literature:

- Die Fleischmann. Max Caflisch; offprint of »Typografische Monatsblätter«; issue 5 · 2000
- Fontspecification DTL Fleischmann, Erhard Kaiser; Dutch Type Library
- Printing Types - Their History, Form and Use, Volume Two; Daniel Berkeley Updike, Belknap Press of the Harvard University Press, Cambridge, Mass.; 1922

R R

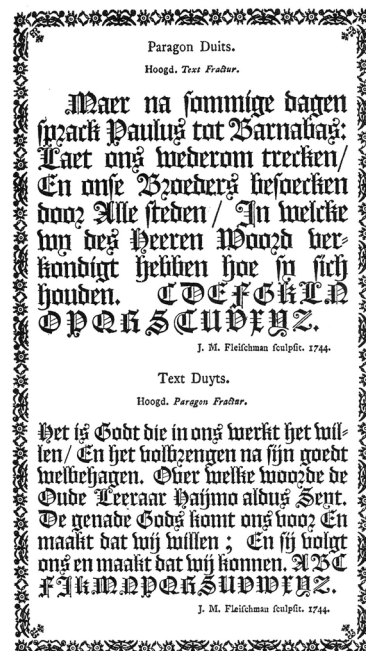
The red letters were included in the present document, the gray but discarded. The ß is included in both versions, where the right version can be selected as an alternative. The two longs ligatures were discarded.

C C

Like the figure of 1768 specimen signature of the house Enschede, taken from the band: Printing Types of Updike. The ornamental border decorations were probably made by Jaques-François Rosart and is also available in two versions.

ß ß

z z fl ff



212. Fleischman's Black-letter: Enschede's Proef van Letteren Haarlem, 1768

Paragon Duits.

Hoogd.

Maer na sommige dagen
sprack Paulus tot Barnabas:
Laet onse wederom trecken/
En onse Broeders besoecken
door Alle steden / In welcke
wy des Heeren Woord ber-
kondigt hebben hoe sy sich
houden. C D E F G H I N
O P Q R S T U V X Z.

J. M. Fleischmann fulpit 1744

Text Duyts.

Hoogd. Paragon Fractur.

Het is Godt die in ons werkt het wil-
len / En het volbrengen na syn goedit
welbehagen. Over welke woorde de
Oude Leeraar Hajmo aldus Sent.
De genade Gods komt ons voor En
maakt dat wy willen ; En sy volgt
ons en maakt dat wy kunnen. A B C
D E F G H I N O P Q R S T U V X Z.

J. M. Fleischmann fulpit 1744

Groote Canon Dunctz

A B C D E

F G H I K L M N O P Q R

S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w

x y z c h c k f f f i f l f k f l f t t z ä ö ü

Geschnitten von

Joan Michael Fleishmann

in Haarlem 1748

(, ∴, ! ?)

Groote Canon Duytſ

A B C D E
F G H I K L M N O P Q R
S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w
x y z ch ck ff fl ss ſt ſtz ä ö ü

Geschnitten von
Joan Michael Fleiſchmann
in Harlem 1748

(,;:;!?)

Latin capitals

Alphabetic

[illegible]

Accents

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˿
 ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˿

Latin lowercase

Alphabetic

[illegible]

Accents

\ / ~ - ~ . # 0 / \

36

Ligatures

[illegible]

Figures and currency

0 1 2 3 4 5 6 7 8 9 0 I 2 3 4 5 6 7 8 9 % % 1 2 3 1/4 1/2 3/4 # £ ¥ \$ € ¢ f

Divers

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Historical (longs-Ligatures and divers)

ī ſſ ſi ſk ſl ſt ſſh ſſk

☛☛☛

Ornaments

Roman numerals

I II III IV V VI VII VIII IX X XI XII L C D M ① ② ③ ④
i ii iii iv v vi vii viii ix x xi xii l c d m



Sample Art





We are getting
married

Marie-Luise
and
Richard

Schönste liebe mich

Deutsche Liebesgedichte
aus dem Barock und dem Rokoko

Mit farbigen Wiedergaben
acht alter Spitzenbildchen



Verlag Lambert Schneider
Heidelberg

Abendlied

Matthias Claudius, 1778

1. Der Mond ist aufgegangen
Die gold'nen Sternlein prangen
Am Himmel hell und klar
Der Wald steht schwarz und schweiget
Und aus den Wiesen steigt
Der weiße Nebel wunderbar
2. Wie ist die Welt so stille
Und in der Dämmerung Hülle
So traulich und so hold
Gleich einer stillen Kammer
Wo ihr des Tages Jammer
Verschlafen und vergessen sollt
3. Seht ihr den Mond dort stehen
Er ist nur halb zu sehen
Und ist doch rund und schön
So sind wohl manche Sachen
Die wir getrost belachen
Weil unsere Augen sie nicht seh'n
4. Wir stolzen Menschenkinder
Sind eitel arme Sünder
Und wissen gar nicht viel;
Wir spinnen Luftgepinste
Und suchen viele Künste
Und kommen weiter von dem Ziel.
5. Gott, laß dein Heil uns schauen,
Auf nichts Vergänglich's trauen,
Nicht Eitelkeit uns freun!
Laß uns einfältig werden
Und vor dir hier auf Erden
Die Kinder fromm und fröhlich sein!
6. Wollst endlich sonder Gramen
Aus dieser Welt uns nehmen
Durch einen sanften Tod!
Und wenn du uns genommen,
Laß uns in'n Himmel kommen,
Du unser Herr und unser Gott!
7. So legt euch denn ihr Brüder
In Gottes Namen nieder
Kalt ist der Abendhauch
Verschon uns Gott die Strafen
Und laß uns ruhig schlafen
Und unser'n kranken Nachbar auch

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24 Nieuwe Doelenstraat
Amsterdam

In ons Restaurant Ensemble
HUGH SOLE na zijn overwel-
digend succes in de MIRAMAR
Palace Hotel NOORDWIJK a.Z.





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