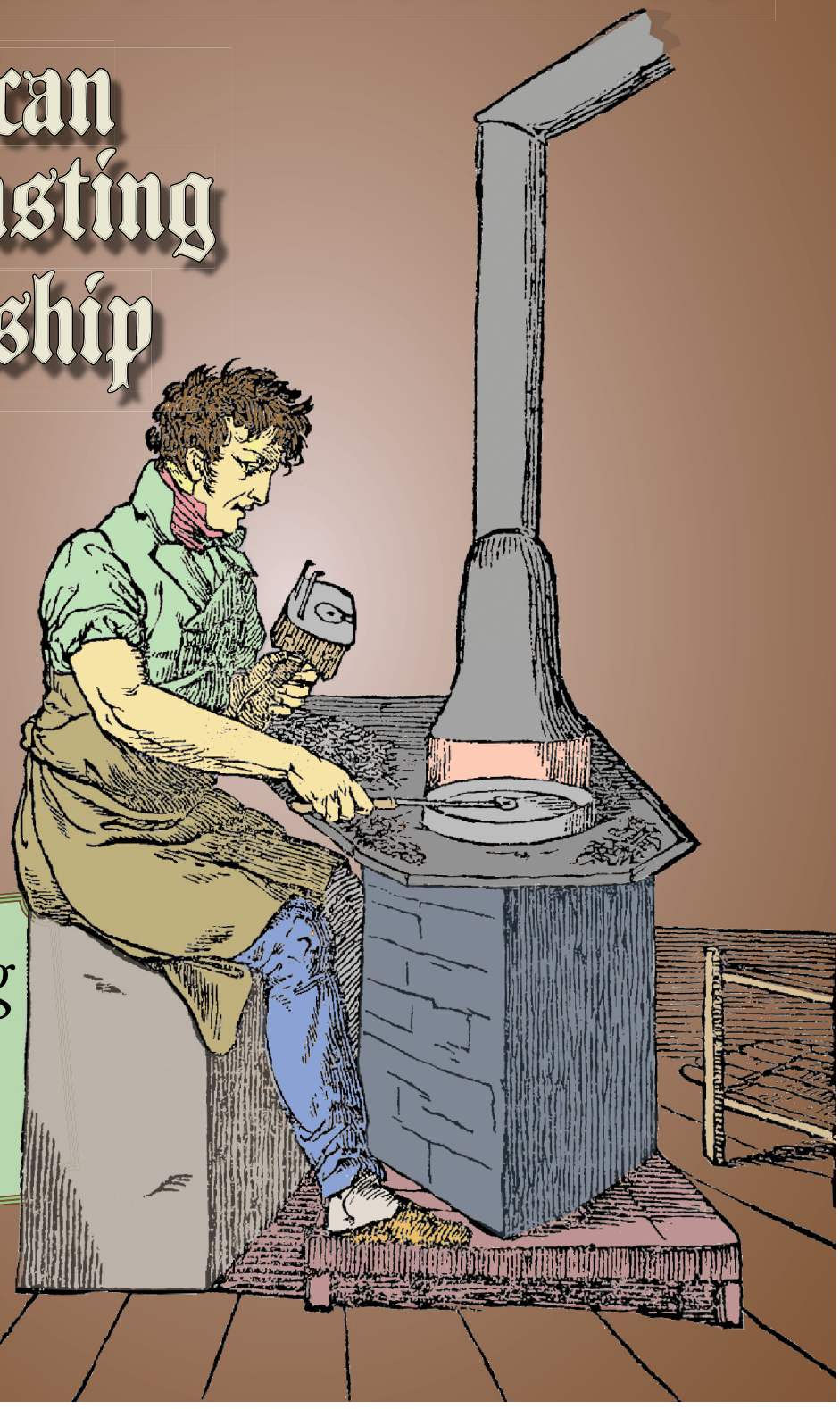
Newsletter 45

American Typecasting Fellowship



Continuing the Tradition

On the Cover

The cover of this issue reveals one of the very earliest depictions of a casterman utilizing the very first typecasting device—the hand mold. This is a direct scan of an original leaf from a book titled *Die Künst und Gewerbe des Menschen.* (*The Arts and Crafts of Man*), published in Leipzig, Germany, in 1819. Paul Duensing had an original leaf including this illustration which came to me after his death. Frankly, I had not given it proper attention during the confusing time after Paul's death and only lately have I rediscovered it at the Hill & Dale.

The original was stained and somewhat faded, but the black impression was sharp enough to allow me to copy it and do a thorough job of restoration using Photoshop. While I was at it I couldn't resist the temptation to do the "colorizing," which you see. Of course, the original woodblock was in black only.

On the cover appears our slogan, "Continuing the Tradition," so is it true? *Absolutely!* Our hero, Stan Nelson, is a master craftsman who has made several hand molds exactly following historic specifications. And he also uses hand molds in making type right now, in 2022! Fact is, he just finished a job of helping Chris Manson by providing sorts Chris needed. He was setting his text using a long-neglected font. You'll read about it on page 30.

Nullifying the Excitement of Issue 44

One had to sense the excitement reflected in Issue 44 of this *Newsletter*. After having our Conference shut down twice by Covid 19, we read that Greg Walters was hosting the next Conference and anyone who attended the ATF meeting at his place in 2010 could tell you Greg knew how to do the job well. Likewise, Ludwig Mohr was announced as being willing to take on the task of publishing this publication henceforth. That gave your already-resigned editor great relief, for the *Newsletter* is our principal mechanism for keeping everyone posted and moving together in our collective preservation efforts of the ancient and honorable craft of typefounding—in all its different venues.

Our excitement came crashing to the ground in January with the deaths of both of these individuals. I was overwhelmed with a serious feeling of loss and frustration and then others started asking me, "what now?" and "what about the Conference in June?"

It has taken great effort for us to move away from the doldrums and in that process too much time has passed to allow for organizing a Conference for this year. See details on the next page. ATF is alive and well as long as volunteers are willing to take on the jobs necessary, such as hosting Conferences and editing and publishing the *Newsletter*.

Contents of ATF Newsletter No. 45

ATF Newsletter

Number 45 June 2022

Next Conference: April 28-30, 2023 in Maine

After much maneuvering and searching, efforts to reschedule the 2022 ATF Conference have been abandoned in favor of moving the event to April 28-30, next year.

Scott Vile, who has been coordinating the effort, says there simply was not enough time available to put together a meeting this year. He also cited the extremely high lodging rates for the late summer months in Maine, causing him to instead, seek scheduling at a time when lower rates would be available.

This "rescheduling" frenzy was precipitated by the unfortunate death of Greg Walters, who initially was to host the 2022 Conference at Piqua, Ohio, this summer.

Scott says the Conference will be held physically in two locations: at the Ascensius Press at Buxton, Maine, and at Wolfe Editions at Portland, Maine. Travel time between the two locations is less than half an hour.

Lodging arrangements have not been finalized, but Scott assures that details will be forthcoming in the next few months.

A program is far from being finalized, but already he has lined up sessions on the Supercaster, and another on rebuilding the American Thompson. Additionally, discussion of the future of ATF and hot metal in general, will be a hot topic for the meeting.

Details and reservation forms will be forwarded to all persons on the *Newsletter* mailing list as soon as they are available.

Effort to Create a Supercaster Forum Takes Shape

Severa weeks ago, Jason Dewinetz of Vernon, BC, Canada, put forth a suggestion that a forum be established to facilitate communication between Supercaster users world-wide. His efforts have morphed into expansion of an existing forum administered by David Hughes of York, UK. Suggestions for this move were precipitated by John Cornelisse of The Netherlands.

"I am very happy with how things played out. I'll likely keep a small group in my email list for folks I want to keep in touch with personally, but this forum seems great to me," Jason reports.

David Hughes provides greater details. "I believe that the Forum's platform has many benefits over conventional social media for Monotype-related collaboration and discussion. A special 'Super Caster Club' has been set up and Jason Dewinetz is Moderator of that section.

"Dan Jones, David Bolton and Bob Magill are all members of the Forum. It is fully featured, following a recent major upgrade, with the facilities for mentions, likes, personal bookmarks, saving drafts and much more." David concludes that "It would be great to see some more Monotype enthusiasts on the Forum, so please consider registering for an account and getting the ball rolling. I look forward to seeing you online":

<http://www.metaltype.co.uk/forum/index.php>. Once you have clicked this address, the several chat groups are available:

General chat (letterpress and newspaper industry), Linotype Chat, Intertype Chat, Monotype Chat, and the newly established Supercaster Club. You will already find an intereseting illustrated discussion of mat holders for the Supercaster, posted by Jason. Also a listing of manuals available on line, posted by Dave Hughes.

If you seek a better outline of the features of the metaltype forum, check this link:

<http://www.metaltype.co.uk/forum/index.php/topic,4410.msg6650/topicseen.html#msg6650>.

You may go directly to the Supercaster Club, at the following address: **<http://www.metaltype.co.uk/forum/index.php?board=21.0>**

The Passing of Greg Walters

Greg is admiring a newly cast piece of 120-point type done by him on an ancient giant pivotal caster and captured on video by Richard Kegler of P22 Type Foundry. The video is available on-line.

By Rich Hopkins

Greg was a great friend and fellow craftsman who loved typesetting and printing just as much as I do. It's been difficult to compose because his presence in my life was so very important. This gives some background on Greg, but frankly, it's just a rambling recollection of good times together.

I have no idea when Greg Walters and I first met, but a conversation we had around 1985 serves as a reference on how we "meshed" on all aspects of printing and typecasting.

We were rumbling along a flat highway ("flat" is unique for this West Virginia hillbilly) somewhere in the midwest on our way to some sort of type-related meeting. We were getting to know each other via extended conversation.

I was telling Greg of Harry Bollinger, an ATF associate from Alden, Michigan, who had a great book-making shop consisting of a Monotype Composition Caster and keyboard, a Heidelberg cylinder press, and all associated materials. Harry was quite familiar with Ferris State University. His daughter, Amy, had just graduated from its school in printing management. My wife Lynda and I had visited Harry and his wife Donna recently, and as a result of that visit, Harry was strongly urging me to make a career change and join the program at Ferris.

A change of that magnitude just wasn't in the books for me because I had only recently ventured into establishing and operating a commercial printing plant at Terra Alta. You don't just walk away from something like that in an instant. Only moments before Greg and I had talked about the rapidly changing nature of the printing industry (photocomposition was in full bloom with all its associated technologies). Greg quickly revealed that he himself was a graduate of the printing program at Ferris. "I guess I am a disappointment to them because I just don't prefer the management end of the business. I want to be with the equipment and be a part of the process of putting jobs together and getting them printed."

Greg said he had passed up opportunities for "advancement" because promotions would take him away from the action in the composing room and pressroom. But that is not to suggest that he remained unchanged by the rapid advance of technology. Later on as I became consumed by the advances Postscript was imposing on the industry, I complained to Greg about "getting files from customers" which never were truly press-ready.

"How do you handle that?" I asked. "That's my job." he replied. His job was to receive the

customer's files and somehow make them suitable for production. He was a self-taught master of the Macintosh and the associated programs for graphics such as Photoshop, Pagemaker, Quark Express, and so forth. "Often I literally have to take customer's files completely apart and start all over." "And does the client get billed for all your work?" I asked.

"Not at all," he said. "We have to 'eat' it because early on we found that clients interpreted our difficulty with their files as incompetence on our part, and if we complained they would just take their work elsewhere." That in a nutshell is how printing companies devolved from being a source of expertise to simply being "order takers."

Greg's work as a professional printer deepened as the industry evolved. As various departments disappeared (such as camera, stripping, typesetting, etc.) he assumed more and more of the responsibility for getting *all* the work done. It's my understanding that in recent years, he had full responsibility for all aspects of the work from taking in files to scheduling work for the presses.

By now you probably are wondering whether I am talking about the Greg Walters you knew. That's because much of our relationship dealt with modern-day plants, but the essence of why we meshed so well was our affection for the technology of yesteryear. He told me he first became interested in printing when delivering newspapers for the local daily. He bought his first press, a Kelsey 9x12, when in the sixth grade.

I remember Greg as a student at Monotype University. Often I would find Greg standing back and studying what was going on rather than jumping in. "Now just how does that work?" he would ponder. He wanted to fully understand the process before he jumped in, but once he did, he excelled because he had worked it all out in his head before getting his hands involved.

Piqua, Ohio, is at least a six-hour drive away from Terra Alta, so I didn't get an opportunity to visit Greg for several years after we developed a good acquaintance through ATF, APA, and similar meetings. He had been to Terra Alta on several occasions. I didn't fully perceive his deep commitment to all aspects of hot-metal type technology until visiting him in his "haven." You could barely walk through his living room for the stacks of books and literature, and sometimes matrices and tools. Don't look for food in the kitchen, either. "I eat out all the time," Greg responded. The kitchen cabinets were filled with specimen books and literature. I don't even recall a box of cereal in the place. Needless to say, Greg was a bachelor.

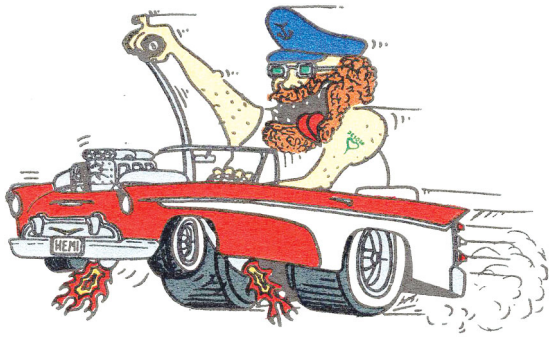
This is a far more subdued, sophisticated Greg letterhead featuring Wilhelm Klingspor Schrift.

My First Visit to Piqua

Downstairs the basement was filled with matrices, type, a couple platen presses, and a flatbed cylinder press. "Wow, how'd you get that in here?" I asked. "I built this house and we finished the basement before we built the house on top. I had a crane drop the press in place before the house came," he replied. "How you gonna get it out of here?" I asked. "Not my problem," he smiled.

His "back building," a garage which housed a couple DeSoto automobiles (another of his life-long fascinations) also had an abundance of printing paraphernalia. In early years Greg always drove a vintage DeSoto when visiting Terra Alta. Later he confessed fear the old cars were somewhat at risk for long-distance driving, but he still had at least one DeSoto at his death. (My first car was a DeSoto).

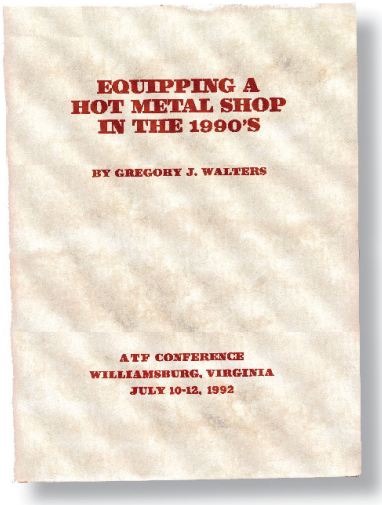
His real treasure trove, I soon realized, was his "pole building" a few blocks away from his home. He had discovered a snippet of real estate in an area which previously served as a railroad siding,



Greg fantasized about being a wild man, as this letterhead art would suggest. It appeared frequently in his earlier years.

bought it, and constructed a huge building on the site. That was where he hosted a tremendous ATF Conference in 2010. At that meeting he had fellow ATF associates operating nearly every typecasting machine imaginable, but we also could see there was a huge amount of equipment present which couldn't be looked at closely.

I knew, for example, that he had not one but two Vandercook 4-color proofing presses. Such a press was perhaps 35 feet long and allowed 4-color advertising plates to be proofed in one pass through the press. Such pre-press proofing was essential back in the days of hot metal and thus, these presses once were essential.



Greg found a pair of them somewhere in the East (Philadelphia?) and somehow rented the trucks and arranged help in getting the machines loaded and back to Piqua. "These presses are marvelous and just shouldn't all be trashed," Greg insisted. And that's why he went to the trouble of getting them for his own collection. He had saved them. That was the first part. But setting them up and running them was yet to be worked out.

Providing Significant Instructional Materials

We were well along in our relationship back in 1990 when he presented an extensive report on the "status of things" in *Equipping a Hot Metal Shop in the 1990's*. This booklet was done for the ATF Conference at Williamsburg, Virginia. It speaks of how one would go about acquiring typecasting and linecasting equipment at that time and gives his view of the prospects of buying materials as the industry was quickly imploding.

The report was supplemented by booklets on Experto Industrial Engravers, a matrix-making facility in India, as well as on Speedspools, which we would come to know as Harry McIntosh of Edinburgh, Scotland, who had fiddled with early computer equipment and managed to utilize it in the production of Monotype composition.

From these reports one would quickly come to realize that a simple word, "methodical," was an accurate way of describing Greg Walters. He was assessing and advising newcomers and along the way discussing some of his own adventures in building his huge collection.

Overseas Dealings

I just made note of the Experto Industrial company in India, which was in the business of providing matrices to typefounders all over Europe. Greg kept up correspondence with the two foundries in India which he knew of, and in 1993 he learned that Experto was closing its matrix-making operation. Greg sent a complete list of mats available from Experto to several of us. I picked perhaps ten different fonts. Others selected more and so it was that Greg imported a huge quantity of newly engraved matrices from Experto, and then took it upon himself to divvy them up among those of us wanting fonts. Greg seemed to defer to the wishes of others and that bothered me. Then I realized he wanted to maximizing the number of items preserved. What he got for himself was of secondary importance.

In his letter of February 15, 1994, Greg finalized the deal with me. He said:

"I shipped the mats via UPS today. The parcel weighed about 91 pounds. I can see why those UPS drivers are up in arms about having to lug such heavy packages. Nothing like carrying a heavy package to make me realize I need to lose 40 pounds. On the other hand, if I would carry around heavy packages all day instead of sitting in front of a terminal, I wouldn't have all this flab around my waist. Just another reason to go back to hot metal."

Those Wild Hawaiian Shirts

It was soon thereafter that Greg was diagnosed with diabetes and he quickly made the effort to lose weight to minimize the problem.

He kept the weight off after losing it. That leads me to comment on Greg's consistent appearance at any of our meetings. He loved to wear flashy colorful Hawaiian shirts. Dave Peat took a liking to the idea, and thereafter he and Greg always appeared in matching shirts, causing more than a few to label them "the twins in the shirts."

Helping Build Our Collections

Looking back, it seems Greg and I always had projects underway and that meant continually shipping heavy parcels back and forth. Along the way he knew I was really interested in getting matrices for Frederic Goudy's Californian. I knew that Walter T. Armstrong typographers of Philadelphia once had the series, but efforts to find them when that company disbanded were fruitless. Later I learned another Monotyper in Philly had gotten most of the Armstrong mats. When he (name now forgotten) gave up, I got his list. There was nothing of interest so I didn't respond. Greg, on the other hand, did respond and managed to haul away almost all the "stuff."

"Guess what I have?" Greg gleefully reported in a letter. "Californian." I was astonished. Greg recounted picking up the materials in Philly. Armstrong material was stashed in the basement and the fellow had forgotten about it and thus, had not listed it. While gathering up the stuff he had bought, Greg took the time to explore the place closely and found the stuff in the basement. Then he worked another "deal" to take it all.

When I arrived in Charlotte, North Carolina, for our 1996 ATF Conference, I met Greg in the parking lot. "I've got something for you," he said. Wherewith he popped his trunk and there were the keybars, stopbars, and all the composition matrices for Californian. "Let's say it's a loan, you take it and we'll work out the details later." So it is that I was able to complete my Californian holdings. Years later, Greg and I traded all the large-size ornament matrices and big Caslon 540 swash characters which I acquired at the ATF auction in exchange for the Californian mats. He was a kind and generous person, more than willing to help others meet their goals.

Grand Tour of Germany

It wasn't an official ATF conference, but nearly all participants were ATF associates at a wide-ranging tour of type-related facilities in Germany October 4-11, 1997. The event was masterfully coordinated by Gertraude Benohr and Paul Duensing. Paul had only recently returned from a year in Germany, and his wonderful friend Gertraude had all the connections for she had only recently retired as a senior secretary at the Gutenberg Museum in Mainz. We all were absolutely overwhelmed with all that we saw and the huge difference between American and German equipment, such as Linotypes. We also got heavy exposure to specimen books from historic German typefoundries and this aspect of the visit very likely was the inspiration which got Greg seriously interested in acquiring German and other European type specimen books. Like us all, his head was swimming with all the wonders we saw in the few days we were there.

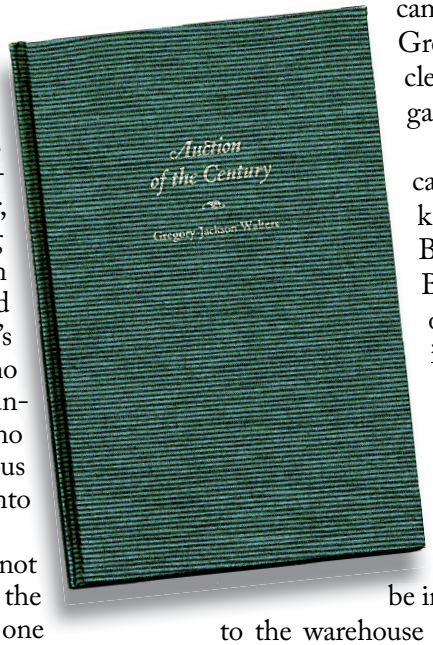
Sadly, the two major museums, The Museum of Industry and Technology at Dresden and the Workshop and Museum for Book Arts at Leipzig both are now dismantled. A highlight of

Greg talking with Hermann Zapf and Stan Nelson chatting while waiting for a bus in Germany.

the trip was spending a delightful evening and dinner with Hermann Zapf and his wife Güdrun, both of whom are acclaimed type designers. On countless occasions I would spot Greg closely studying a piece of equipment, a matrix, or some other item. Clearly he had studied the German industry before we went overseas, for he was familiar with several of the manufacturers, including Küstermann foundry casters, which he explained to me. ATF made its own Barth casters but founders in Germany mostly bought their equipment from Küstermann.

American Type Founders Auction

Evidence that Greg was meticulous is easily revealed in his work titled *Auction of the Century,* handsomely published by Phil Driscoll in 2003, providing Greg's report on the sale of American Type Founders in August of 1993. While others, including myself, were overwhelmed with the whole affair, Greg was carefully making notes and detailing information which absolutely could be found nowhere else. Another of Greg's reports, detailing exactly who got what ATF matrices, is stunning by its completeness. I had no idea that Greg was taking copious notes, later to be transformed into printed reports.



These reports fall short by not capturing the atmosphere of the sale. I retain a vivid picture of one particular incident which gives a clue to what really was going on. After the sale, the big job began for all of us—the job of getting our "stuff" out of the building. Everything had to descend on a rickety old elevator and be hastily shoved out onto the loading dock. We were at wits' end trying to keep our "stuff" separated. Greg and I both were there. I had a pallet jack and most of my material on a skid. Greg was getting his stuff out using some sort of four-wheel device reminiscent of what waiters push around in a restaurant. On it he had stacked dozens of matrix fonts, making it clumsy at best. There was a long sloping concrete ramp from the loading dock down to the parking lot. I had just taken my stuff to my truck and was returning for another load when I saw Greg on the ramp on his hands & knees.

His rig had capsized and he was trying to retrieve his mats which were scattered everywhere on the ground. We were blessed with a sunny day, and there was Greg Walters, in the sun, all alone, trying to tuck all his little chickens under his wing so he could carry them home. Thirty feet away chaos continued at the dock. I half-heartedly offered help but honestly, I was obsessed about what I still needed to get out of the building. "Naw," Greg said. "I think I am under control here." Over an hour later when I came out with my second load, Greg somehow had finished his cleanup and was back inside gathering more.

But Greg also was methodical in an additional way. He knew that the "junker," Jack Boggs, was also from Ohio. Boggs had acquired hundreds of matrix fonts. So once back in Ohio he called Jack to learn that all the material was in his warehouse yet to be dumped for scrap. Greg convinced Jack to hold off and immediately called me (and others) asking what we might still be interested in. Then Greg went to the warehouse and sorted through literally tons of mats to dig out fonts (for himself, me, and others) in a last-chance effort to save more ATF matrices for an unknown future.

Out of all this chaos, came his well-organized and detailed report of the sale.

A Supercaster Summit

My inclinations with regard to operation equipment are a bit on the lazy side. I try to make a machine work and only after not being successful am I inclined to check the manuals or seek outside help. Greg had a Supercaster, as did Bill Welliver and Dan Jones and between the four

of us we had bounced around the idea of casting strip material on the machine. I had a few of the necessary extra parts but not all of them, and the same was so with the others, so it was agreed that the three would bring all components to my place. We would have a "Supercaster Summit," with the goal of casting decorative strip material.

It was a delight being with the three of them—with everyone focusing on one objective. So it was that when we actually got my machine modified for strip casting, we had parts from everyone on it. Some would say it was a pathetic waste of energy. Perhaps. But it was an absolute delight witnessing everyone's deep involvement and analysis. Greg spent much time observing, checking the manual, and then stepping in with his perception. We made some usable strip material, but we all were aware the machine needed more tweaking so it could be operated more successfully. That weekend in my mind is the essence of what ATF is about: Preserving and using the technology of hot metal typecasting.

Railfan Weekend in West Virginia

Greg had many interests outside of printing. I've already mentioned DeSoto automobiles. Another intense love was steam railroading. He shared that interest with Dave Peat and the two of them took more than one special steam excursion in their own locale. Around 1998 when Dave Peat and I were chasing printing ephemera at Monterey, Virginia, I told him we were very close to the Cass Scenic Railroad. I knew of his intense interest in old steam railroads so I filled him in on the details. Though we couldn't divert to see it then, Dave promised that "someday" he would return to see Cass.

He made good on that promise in 2009. In a phone call he announced that he, Greg Walters, and John Finch (another ATF associate from far-away Palmer Lake, Colorado) were coming my way to go to Cass and they intended to hook up with me to sort of serve as their tour guide. That's how a quartet of type nuts spent two days and one night visiting both the Durbin Greenbrier Valley Railroad out of Elkins, West Virginia, and the second day heading to Cass, also in West Virginia.

It was a special "Railfan Weekend" yet ours was heavily interspersed with type conversations. John carried a rare brochure on the Intertype Composing Stick attachment for casting large types up to 72 point on specially equipped Intertype linecasters. Picture us rattling along on an excursion train and there's Greg Walters holding up John's brochure, pointing out features. Our two hobbies were inescapably mixed.

Traveling from Elkins to Cass required that we cross a mountain. Along the way we found a motel for the evening. It was in the middle of nowhere so we didn't anticipate anything special, but the motel had an indoor pool.

"I sure could use a dip in that pool," one of us said, and we all lamented that we had not packed swimsuits. The lady at the registration desk interrupted, saying that our problem was not unusual. She said that over the years many visitors had left swim gear behind. They decided to inspect the gear, and if was in good condition, then they would put it through the motel's laundry. "There are swimsuits over in that room and you're welcome to borrow one for the evening."

That would be no different than fresh linens in the room, we speculated, so our group enjoyed West Virginia hospitality in the pool and hot tub—a perfect end for an eventful day.

The whole weekend was a delight. We stayed together when needed, but wandered randomly often, totally leaving behind the cares of the world. I did a minimum of tourguiding for the three had done their homework and knew more about rail opportunities there than I did. Of course Greg and Dave wore matching bright-

With matching hats, Greg and Dave, plus John and Rich (with more restrained headgear) at the Cass Railroad Station.

colored hats and shirts throughout the weekend. It was not difficult to pick them out of the crowd.

Training Others

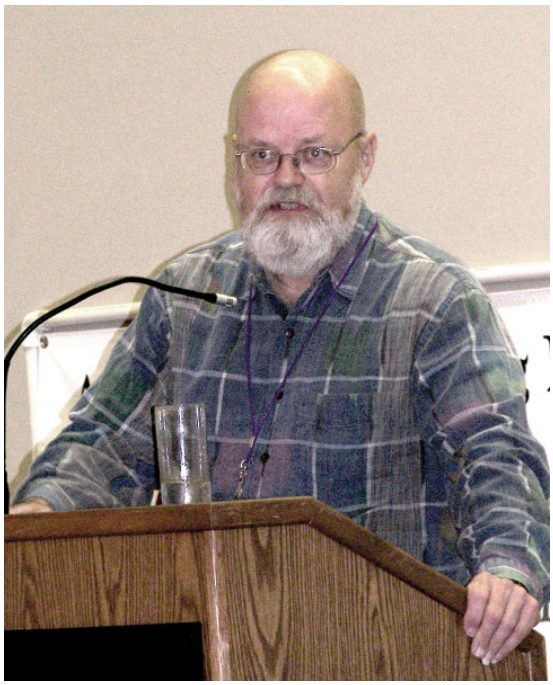
Greg shared my desire to document what he was doing. This *ATF Newsletter* is evidence of that inclination. When Mike Anderson ventured forth demonstrating the process of electrodepositing matrices, Greg quickly got involved himself and a feature of his 2010 ATF Conference was the growing of a matrix while we were having our meetings. Greg never treated something of that nature casually. He was committed to mastering the process and so it was that he undertook making a complete font of 44 matrices, duplicating a font called Paris Flash in 24 point. It was first issued by Fonderie Typographique Francaise in 1953, the same year Greg was born. Subsequently he did an article explaining how he approached the process.

On another occasion he published an article on the use of Bronzing Powder, a process that was extremely popular back in the 1890s. Over the years he produced several printed pieces utilizing this process, often in conjunction with foil-stamped card stock.

Regarding foil specimens, I once commented on his frequent use of gorgeous foil-stamped paper stock. He slyly explained that foil stamping often was used at the commercial plant where he worked, and he had a deal with the boys in the bindery to save all offtrim for him—that's how he got the stock for those magnificent pieces he then imprinted by letterpress.

Wrestling with the Comp Caster

In preparation for the massive show Greg put on for the 2010 ATF Conference at Piqua, I went to Ohio a few months in advance to help Greg sort things out. He had acquired the Welliver interface for running the Composition Caster and I went to help him get things operational. He had his Comp equipment at his home, where I was to do a demonstration at the meeting. Greg had acquired much Monotype comp equipment, but had never sorted it out. Mats and wedges were in the basement but the caster was at his garage. We spent two days sorting through his stuff trying to find the necessary wedges, paired mats and keyboard layouts but were unable to come up with a workable set. Our efforts were stymied; a complete demo would not be possible.



Greg conducting the ATF Conference at Piqua in 2010.

Wisely, somewhere along the way Greg hit upon the idea of putting heavy equipment on wheels, so it could be rolled from storage to a central location for use, and then rolled away once again. That included Supercasters, Barths, Ludlows, Giant Casters, and so forth. So it was with the Comp machine at his home. I stumbled over wires, hoses, and drainage tubes, but the effort was fruitless and shortly after the Conference, Greg decided his principal interest was with big type produced on his huge ATF Pivotal Casters. He sold all his comp material and unfortunately, his buyer eventually decided he had no interest in running the equipment and it was resold.

Going to the Portland Conference

When plans for an ATF Conference at Portland, Oregon, materialized, Dave and Greg immediately started making plans to make the cross-country trip by rail. I asked if I could join them and was invited, but as it worked out, only Greg and I made the trip; Dave Peat's health was

not up to the journey. Initially I planned to do it all by rail, but Amtrak scheduling in my part of the country is sketchy at best. My end of the trip would have added a couple more days to the plan. So I flew to Chicago, bussed downtown, and met Greg on the street. We walked to Union Station to board the Amtrak train for Portland.

Greg had arrived somewhat earlier (by train) and had been sightseeing. Frankly, it was my first overnight trip by rail so I depended on Greg for all the answers. We had arranged for a sleeper and that we got. Believe me, such a thing is not for two adult men. Greg is taller than I so he took the lower bunk. When my bunk was turned down, he was essentially confined to his own spot. Moving about was just not possible. And the bathrooms? There was no room to turn around once inside, so if you needed to sit, you had to back into the little room. Once while seated I noticed the sink was dripping so I reached to turn it off. I think water pressure was above 100 pounds for the water spewed into the round bowl and up the other side onto me in an instant. I took a bath while I took a crap. So be it.

We had many hours to burn but I don't honestly remember a moment when one of us wasn't talking about something which interested the other. Type, type designers, typecasting machines, Monotypes, Tolbert Lanston, why Greg puchased the large sized Barths at the ATF auction, trains and steam—our talk never ended except when interrupted by loud, *unintelligible* announcements on the crappy PA system—day and night.

Until that trip I assumed that the depressed, de-populated nature of my little town, Terra Alta, was unique. The railroad goes through everyone's back yard and throughout the trip I witnessed hundreds of small towns in the same depressed condition. Lots of empty store fronts. Greg speculated that some of them might have been printing shops.

A welcome diversion on the train was going to the dining car. We had to wait to be summoned for each meal. The food was fairly good during the first of the trip, but we got delayed a full day by an accident somewhere in Montana.

A very un-smart guy driving a truck loaded with gravel tried to beat the train to a crossing and lost. Both he and his truck were decimated and the train took a bad hit too. Several cars and the engine derailed and were damaged, along with a great length of track being torn asunder. Our train was a few miles from the accident scene. Word got to us with projections that we would be unable to proceed again for *two days*. They soon ran out of food but solved the problem by tapping a local Subway. We had sub sandwiches for the next several meals.

Luckily the track was owned by Canadian Pacific. They began clearing the wreck immediately. Though freight trains

Two fine examples of Greg's design and typesetting, as well as his humor. Both appeared in Henry Morris' magnum opus, Private Typecasters, *done in 2008.*

usually got preference, it was decided our train would be first through the wreck site once it was cleared and repaired. Everyone was delighted when we got word that we would move through less than 24 hours after the crash.

Greg and I remained speechless as our train passed through the accident site. Debris was everywhere. Rails twisted like pretzels were tossed about. Much fresh dirt had been stirred up and numerous pieces of heavy equipment were everywhere. Our train inched along as workers were intensely watching the track under us to assure the newly laid track was OK.

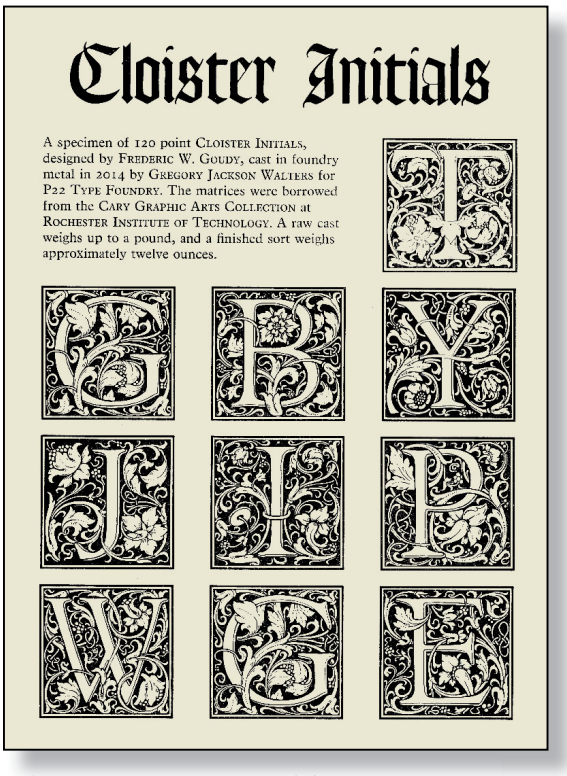
Greg kept tabs and estimated that freight trains were backed up at least 25 miles past the accident scene, giving clear evidence of how much our country relies on rail for freight transportion. (Much "freight" consisted of tankers hauling crude oil from the new-found oil resources in the region.)

Arrival at the Portland railroad station a day late was laughable. They tried to have us go to a counter and ask for our bags but a disgruntled passenger got the door open and everyone flowed into the room, retrieving our bags just we would at any airport. Greg was an independent cuss but *not* unwilling to ask directions. He got directions and we managed to get to the hotel using the Portland streetcar system. I was amazed at his abilities in this regard, and quite happy he was my guide dog.

The Cloister Initials

Perhaps you have seen the video of Greg demonstrating the 120-point Pivotal Caster he had rescued at the ATF auction. The episode is fully detailed in *ATF Newsletter 40* with an article Greg wrote in 2015. I mention it here simply to pound home the point that Greg was a very committed person. If he volunteered to do something, he did it—and on time.

My rough computations say that to fulfill his commitment to the project (which ended up being 77 completed fonts of the 26 initials), Greg had to spend no fewer than 23 weeks of six 10-hour days getting the job finished. And once you add in the many failed casts (Greg estimated one good cast in three attempts) that involvement would triple. On numerous occasions over several years I worked with Greg, he always was willing to take on a project, and he always got the work done well, and on time.



Obviously this is reduced. This specimen was printed direct from Greg's 120-point casts in ATF Newsletter 40.

Movie Premiere: "Pressing On"

Of all the occasions I have been around Greg Walters, he was most joyful and animated at the premier showing of the documentary, "Pressing On." It was viewed by a large audience in Nashville at the Country Music Hall of Fame Theater May 27, 2017. It was Erin Beckloff's idea and she saw it through to excellent completion. There have been many subsequent showings. Several of us were featured "doing our thing" with letterpress and, of course, it included Greg Walters.

Plenty of family and friends were at the event and we had ample time to mix and meet. Greg was absolutely thrilled to be able to introduce us to his three sisters, all of whom were there. Finally, he was able to put faces on the many people he likely had spoken of over the years. If nothing else, perhaps it was his chance to convincingly

show his family that he was not the only crazy person in the world collecting and using letterpress equipment.

A Tragic End

I had heard little from him in the year 2020 so I sent an email. He replied that he needed to have surgery but that the Covid pandemic was complicating things very much. He had to wait until March, 2021 and because cancer had spread so much, they likely would need to remove most of his tongue and his voice box.

In October he published a leaf titled "How I Got Cancer." It was a stunning story of misdiagnosis and inattention by doctors. Greg used his Ludlow, and printed it letterpress.

Immediately after his surgery he reported "I can't swallow. I can't drink water. I can take a teeny tiny sip and do the swallowing motion about eight times and I'll get most of it down, along with a lot of air, which then causes burps. I tried this for three hours and managed to swallow about three ounces of water."

He later had to undergo radiation, which didn't go well either, but despite all these debilitating problems he remained optimistic. By August he reported getting stronger and actually doing things on a regular basis. In September I received a formal proposal from him asking to host the 2022 ATF Conference at Piqua. By October he was reporting having made hotel and meeting arrangements and was moving ahead.

A few days later he reported "Well, the system is trying to kill me again." He had his feeding tube replaced, causing internal damage, and he was losing blood. Medication was prescribed but the insurance company was balking. "Meanwhile I barely have enough energy to stand up."

I replied in an email, thinking of his obligations for the Conference and offered to give him any help that was possible. But I heard no more until I received a Christmas Card from him which essentially was a goodbye message saying he likely wouldn't be around much longer. Scribbled across the bottom was this message, "I need all the help I can get." The next I heard was news of his death January 17, 2022. Age 68.

What a tragic loss—one that could have been avoided. Greg had years of letterpress plans still cooking in his mind. A great man and a great friend. My faith says he is now in a better place. Surely God has providrd a bigger and better

Korean Types from Fifteenth & Sixteeenth Century Discovered

Heretofore only about 30 pieces of hangul metal type were known to survive but even they gave evidence that the Koreans were first with movable types. A new find of metal type appears to date about the same time but is a significantly larger lot—about 1,600 pieces, found in an earthware pot underneath Jongno, one of Seoul's busiest tourist districts.

During the Joseon period (1392-1910) the Jongno area of Seoul was one of the city's most prosperous financial and commercial districts, as well as home to government officials and wealthy merchants. Archaeologists believe the site where the type was found likely was a house's storage room and that the blocks were buried with the intention of reusing them later. This may have been a response to an unexpected event, such as the Japanese invasion in 1592-1598. The type was found with other metal objects that commoners would normally not have had access to, including artillery and parts of an astronomical clock and a water clock—both of which are described in royal documents.

Six hundred of the pieces use hangul, the Korean alphabet, which was created in 1433 and gradually replaced Chinese characters. The remainder were Chinese characters.

This information was found in the Decemberrt 2021 edition of *Archaeology* magazine (page 12). The issue of earliest printing types is well covered in *Making Printers' Type: Man's 500 Year Quest to Develop Better Methods,* edited by Rich Hopkins and still in print. Copies may be obtained by contacting Rich at <wvtypenut@gmail.com>.

Type Metal Hardness Is A Faulty Consideration

The subject of metal hardness and the longevity of type has been kicked about in several articles previously in this Newsletter. *John Carroll (see articles about him in this edition) came on the scene as a new typefounder in the 1960s when lots of facilities still were available for testing metal composition and for buying different amalgamations of lead, tin and antimony simply by specifying to the metal dealer the mixture that was desired.*

Carroll had experimented quite a bit with different formulas and reported the results in various letters to Paul Duensing, but on December 10, 1965, he sent Paul a significantly different view of the subject. Here's that report.

Rounded or missing edges, blunted serifs, dings and surface distortion all are the result of mishandling. Even the toughest of type metals cannot withstand the effects of abuse. Galleys, composing sticks and pica poles never should be laid on top of a type form. Use only soft cotton rags when cleaning ink off the form and never, ever use a metal- or a hard-bristled brush.

Both German and other type metal makers put an emphasis on hardness by the Brinell method, which is, however, not very satisfactory when related to the wearing quality of type metals. The reason is that the Brinell system is based on a *compression test,* and merely indicates how much force is required to squash the type.

That is really no problem in printing, in spite of the apparently enormous pressures worked up in ordinary printing presses. The unit pressure is, by and large, fairly low, and the tendency should be to work as nearly as possible to a "kiss" impression with only enough force to press the type firmly on the paper. In most presswork, this averages not greater than 250 pounds per square inch. This is nowhere near enough to compress or damage even the softest Linotype slug.

The Brinell test is done by pressing a steel ball into the material to be tested—the ball is a definite size, and it is measured with a microscope, and the hardness assigned according to the size of the dent. You are not testing the printing harness of the type metal but merely its compressive strength, which is not at all the same thing. *Wear on type is due mainly to its abrasion by the paper.*

The best parallel to this is the paving of roads such as we have here in Florida, where stone chips are embedded in an asphaltic binder. A compression test on such material would indicate only the strength of the binder, whereas the wearing quality of such paving is better related to the stone chips.

Type metals outside of the eutectic* are the same general thing—they consist of hard crystals of tin-antimony or lead-antimony, in a binder of eutectic. The eutectic improvement from apparently very small amounts of copper—the result is a mass of copper-tin (bronze?) needles embedded in the lead-tin-antimony complex. Wearing quality improves very greatly from as little as half a percent of copper, but the Brinell hardness is not affected at all.

*Eutectic is a fancy word which defines the melting point of a particular metal amalgamation. The eutectic point for type metal is lower than the melting point of any of the metals by themselves. Eutectic points have been charted for various metal formulas used in type making. Interestingly, Changes in lead-tin-antimony proportions affect the melting point, and *coincidentally also affect the shininess of the metal, its affinity for oxidation, and its hardness.* For example, ATF Duritan strip material was cast using an eutectic formula which caused such rule to continues to be shiny (and not oxidized) and perhaps a bit harder than would be the case using ordinary Linotype or Monotype metal.

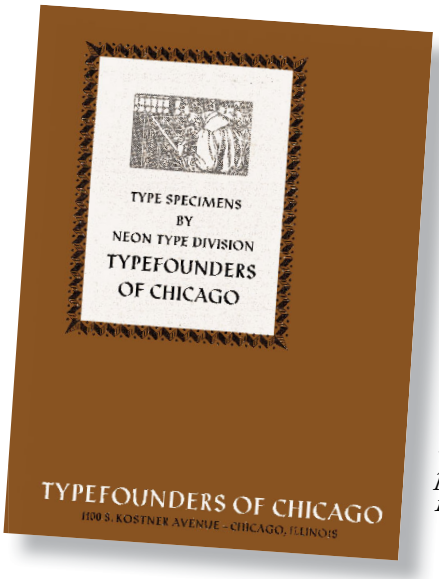
Walters Solves a Dilemma from the 1960s

An article on the next page by Greg Walters helps solve a mystery which had bugged me since the 1960s back when I was teaching. The University had a typography lab including a new Linotype and that put the school on the mailing list of all aggressive companies seeking business from people who might be buying type.

All that "junk mail" ended up in my mailbox and a large percentage of it was announcements from European typefounders heralding their new designs. Most of these foundries also had sales representatives in the United States. Their new designs were heads and shoulders above anything coming from American Type Founders or Lanston Monotype.

I frequently studied those fliers (I still have them all) and dreamed about buying and using the fonts, but there was no budget for that kind of thing. Then along came a specimen book from the Neon Division of Typefounders of Chicago containing 212 pages of specimens and claiming that all the type was "genuine foundry" and readily available. Further, the catalog boasted they could supply type from 17 European founders.

By that time in my career I was well aware that much propaganda about "real foundry type" often was bogus. And the fact that they were offering European designs at "realistic" prices just baffled me—and how could anything made in Europe be "readily available"?



This is the specimen book cover, which had a background of bronze ink. It was plastic ring bound. Inside it says it was published in 1962.

Greg Walters was the guy who acquired all the equipment and matrices when Typefounders of Chicago finally closed down. The plant had been idle for several years. Greg found that the company did, indeed, have Küko typecasters, imported from Germany, and did have electrodeposited matrices representing some of the most popular European designs such as Palatino.

As usual with Greg, he researched the situation and sent an email to me December 21, 2011, shortly after the acquisition. He was excited about the unique matrices but found the electrodeposited shells had been backed up with zinc, and poor storage had caused many of the mats to warp and come apart. Nevertheless, he did haul the casters and all the matrices to Piqua, where they remain.

Read Greg's piece to learn "the rest of the story."

One of the many more modern European designs shown in the Typefounders of Chicago specimen book.

Special Casters & Mats at Typefounders of Chicago

Extracted from an e-mail from Greg Walters dated Wednesday, December 21, 2011

It was Castcraft/Typefounders of Chicago/ Neon that had the Küco casters. Barco was a separate operation and was wholly Monotype as far as I know. In later years, Barco did a lot of Monotype casting for Castcraft, but they were two separate companies with different ownership.

It was a group of Jewish brothers named Kreiter that started Typefounders of Chicago. I don't know for sure, but I think that was the original name, and that Castcraft was a much later name. At some point they bought out the Neon Typefoundry of Pittsburgh which was another Monotype foundry. Anyway, the Kreiter brothers started with Monotype and continued with Monotype for many years. This all changed because of a casterman they hired.

I can't remember the fellow's name—Alfred I think, but I have it somewhere. Anyway, he was a young man in Germany and had worked a little while at Berthold. His sister had moved to the USA and suggested he should come here as there were better opportunities. He came over around 1960 and spent a little time with his sister. Then he somehow found out that the Kreiter brothers were looking for a casterman, and he applied and was hired.

He started working and of course was casting on Thompsons and Monotype equipment, and of course he was casting old typefaces from the 1920's and 30's. At that time the German foundries were still designing new faces and were quite successful in selling them. So Alfred started complaining about the old equipment and old typefaces, and suggested they should get foundry machines and start casting new faces. The Kreiter brothers realized that Alfred had a point. Berthold, Stempel, Bauer, Nebiolo and others were selling their faces (Helvetica, Palatino, Optima, Eurostile, Standard, etc.) at premium prices and ad agencies were demanding those faces. And to be brutally honest, the best thing that ATF had going was importing and/or casting European type. So Castcraft bought a Küco caster and put Alfred to work on it. They contracted with various European foundries to copy mats of other European foundries. They eventually developed strong ties with the Berling type foundry in Sweden, so I suspect they made a lot of mats for them.

When they copied a face, they would write to the originator and say that they were going to copy the face and that they would pay the originating foundry a royalty (which was determined by the Kreiter brothers, not negotiated). Some foundries faced the reality that they couldn't stop them and agreed to take whatever royalty was offered. Others refused to accept a royalty as it would be condoning piracy. I don't know how many Kücos they eventually had, but certainly quite a few more than were left at the end. At one point they even had machines in the Berling foundry and Berling would cast type for them. I have no idea how the financial arrangements worked, but I know that Castcraft owned

cutting in the foundry. ¶ The important point for the user to remember when ordering Neon Foundry type is that the products ARE precisely what the name implies — FOUNDRY CAST WITH FOUNDRY METAL ON FOUNDRY MACHINES. ¶ Neon, formerly located in Pittsburgh, is now producing in Chicago under the management of Typefounders of Chicago. This progressive firm, which purchased Neon in 1959, plans to enlarge Neon's library of faces with many imported type styles procured from European foundries — both in the fonted type cast there, and with the purchase of mats from which some European styles will be cast in Chicago. Some of these faces are shown in this catalog, and as others become available specimen sheets will be distributed. We hope that you will constantly refer to this index for guidance in proper type face selection for specific printing jobs.

This is a clipping of text in the Neon specimen book suggesting its type is superior to all others.

machines which were in the Berling plant, and that Berling shipped type to them. Some of the mats I got from Castcraft were the mats that had been at Berling and were wrapped in paper and sealed with Berling imprinted tape.

As the typefounding business dried up, Castcraft got rid of their Monotype/Thompson equipment, but kept the Küco casters. Once they got rid of Monotype machinery, they sent all their Monotype casting orders to Barco.

You asked, "Why do you feel they opted to use Küco machines rather than Giant Casters, Thompsons and Orphan Annies?" When they decided to try copying European faces, they would then be in direct competition with the European foundries. If they were selling Monotype cast fonts in Mono metal, they would be judged as poor competition for the genuine foundry type.

So they did it right and used the same Küco casters that the Europeans were using. This allowed them to cast to the same depth (mat drive depth) as the European type. It was, of course, pure piracy. They could get a new typeface for the cost of the electrotyped mats whereas the originating foundry had many many times the cost of the physical mats invested in a new typeface. They could do minimal cheap advertising and sell a lot of type because the originating foundry had spent a lot of money on advertising to make the face popular. It was perfectly legal.

Yes, no doubt the success of Monotype/Thompson foundries put a real hurt on ATF sales. But it is curious that both Lanston and ATF seemed to lag in introducing new faces in the 50's and 60's while the European foundries seized leadership in the advertising world.

Ludlow also did a lot to cripple typefoundry sales. Practially every newspaper in America had a Ludlow, and most of them used stereo rollers which would cause accelerated wear on any foundry type. A huge amount of newspaper and jobbing work was done on Ludlows, using the workaday faces which, originally, were the real crux of traditional typefoundry sales. As much as we might drool over Lithotint and things like that in old specimen books, most of the type sold was the workaday stuff (every variety of Modern and Gothic) that got used a lot and wore out and was replaced.

Likewise with Monotype mats. You'll have a hard time finding 72 pt. Franklin Gothic mats in good shape, but if you find 72 pt. Goudy Text mats, they will probably be only lightly used. So Monotype and Ludlow grabbed most of the work and left ATF struggling to make it on the sales of the unusual and specialty faces.

We Don't Need You Anyway

This is a snippet of information which was told to me by Paul Duensing somwhere along the line. It related to the Kreiter brothers and their intention to copy European matrices via electrotyping and selling their product in the USA. They hit upon the idea that they likely should work a royalty arrangement with the foundries affected.

So it was that they visited the lofty halls of the Stempel Foundry in Germany, proposing to them what apparently was a rather paltry royalty for the very popular Palatino design, among others. The Stempel masters were greatly offended by such an idea and rather abruptly escorted the Kreiters out of their office.

On the way out one of the brothers shouted over his shoulder someting like "We're going to go ahead and do it anyway and you can't do anything to stop us."

Because the U. S. patent office considered type design "un-patentable," the Kreiters were correct and they proceeded to "steal" Palatino with no royalty payments whatsoever.

Overriding Fred Goudy's Own Design

Fred Goudy may have designed Goudy Text, but Baltotype said "phooey" to his desire to have the lowercase f kern heavily to the right. After casting Fred's work and having the kerns break off in shipment, Baltotype (which could make its own matrices too) decide enough was enough. So the f in fonts Baltotype sold thereafter had that kern eliminated with a rather tight—but not kerning—top.

Customers apparently did not object, so thereafter those tight-topped f characters became "standard" in Balto castings in all sizes of Goudy Text.

What Our Fellowship Is All About

If the American Typecasting Fellowship is all about preserving the technology of hot-metal typecasting, then perhaps the very best way for us to do that is to demonstrate to others the knowledge and experience we as individuals have. In earlier years a teaching program called "Monotype University" was held by your editor (assisted by several very competent ATF associates). More recently there has been a dimishing number of indivuals seeking such a learning experience. So a more recent vestige of Mono U has been cooked up called "Mini Mono U." So it is that three individuals came to Terra Alta at the beginning of March. All had previous experience with machines, but they were seeking to broaden their horizons. These are their stories.

By Brian Bagdonas
Portland, Oregon

While under Pacific Northwest cold rainy winter skies and during the uncertainty of yet another Covid surge, I noticed a particular bright little ember within the pages of the last issue of the *American Typecasting Fellowship Newsletter.* The ember took the form of an idea presented by Rich Hopkins: an in-person Mini-Monotype-U gathering. Really? Could it be done? Will the Covid cases be decreasing by then? Gotta give it a shot! Let's do this! Sometimes it only takes a little ember to stoke the soul. And this did it.

Besides the appeal of a respite from an unprecedented solitary winter season, the timing for such a gathering was perfect; the C. C. Stern Type Foundry had charted out several casting projects for 2022. After having recently completed casting type on the Monotype Composition Caster for our annual newsletter, we faced challenges and had questions. Chris Chen (our fellow volunteer, board member and fella among our group with the most experience operating the Comp machine) is now living in British Columbia, so we couldn't lean on his expertise in-person. A skill-sharing session was welcome and necessary to continue to improve our collective casting capabilities.

The intention was to have a small focused meeting. Limited to three participants, our group exchanged emails in the weeks preceding the gathering which outlined our goals, expectations and areas of focus. We managed to come up with an ambitious though workable agenda.

Our group consisted of Troy Groves, Larry Johnson, myself, and at the helm was Richard Hopkins, who was eminently generous with his time, knowledge and hospitality.

We accomplished our planned agenda and some. The routine was this: breakfast between 7 am-8 am, work with machines until a quick lunch break around 1 pm, continue with machine work until supper time, then discussions until around midnight. Rich ran circles around his jet-lagged students, but we did our best to keep up.

We operated the Composition Machine, Supercaster, Thompson, and did some keyboard work too. We practiced adjustments, maintenance and in some cases repairs on machines. We even got some nice type out of the three casters mentioned.

The practical hands-on exercises were extremely helpful, but the stories — the "what to do, what

This is the crew: Brian Bagdonas, Troy (TH) Groves, Rich Hopkins, Larry Johnson. We are standing betwen the Comp Caster (see the pig feeder?) and Rich's display matrix collection.

not to do, when and why" and tales illustrating successes and follies were invaluable. In my experience, these kinds of anecdotes shared by mentors over the years often pop up when trouble shooting issues come up. "Ah ha! That's what ___ was talking about when he/she was in this situation. I know not to do __."

We've all been there, and experienced the value of this kind of folklore education. It has been accomplished to some degree during these Covid times by watching presentations on Zoom, or on YouTube, but there's nothing like the real deal—in-person exchange and interaction with mentors and colleagues who all have differing perspectives to offer, and experiences to share.

The event was a welcome reminder of how our fellowship works directly to support our community of typecasters, and provide the framework for future collaborations. I was thankful for the opportunity to gain additional knowledge, and for the camaraderie experienced with Larry, Troy and Rich, which resulted in a flurry of discussions covering sharing resources and planning for future events.

Rich has just installed the rebuilt mold on the Comp Caster as Troy and Brian look on. Larry snapped the shot. The Bridge and other parts have been removed for the demonstration. Tubing and the valve board of the computer interface are in front of Troy.

By Larry Johnson
Cantonment, Florida

In 2021 during the Zoom-hosted ATF Conference, talk came of a trip to Rich Hopkins' place for a Mini-Monotype-U. My intention was to learn how to run a Monotype Supercaster, and more of the Type & Rule Caster. In early 2022 Rich opened a dialog with Troy Groves, Brian Bagdonas and me about making it all happen. We worked out dates and had discussions on what topics we would like to cover. I was excited to get to spend time with three likeminded friends and dive into casting and machinery.

Our four-day session began when we arrived March 4th. This was to be an "arrival day" with technical sessions to begin on March 5, but the excitement was there, and we jumped in with both feet. Of course, the first order of business was the tour of Rich's shop and type foundry. We looked at each piece of equipment and learned a bit of history surrounding them. We studied many great type foundry artifacts including ATF-designed tools and technology of that era.

Our first lesson was on the Composition Caster. I brought some Monotype molds for identification and we selected one to tear down, clean and reassemble. We learned how to identify a good mold and a worn one. We studied all the moving parts and even used some Monotype specific tools for clearing the waterways. We then put the renovated mold on the caster and it made good type throughout the afternoon.

We also learned American vs. English mats and cases. This knowledge is crucial because of differing ways to setup a machine depending on what you are working with. We also studied and utilized the Welliver system, which is a direct replacement for the Monotype keyboard.

We covered the Monotype Supercaster by looking at each area of the machine and discussed the critical parts. I call them "a single point of failure." If this part breaks you will come to a screeching halt. We looked at the various molds available for the Supercaster. It is truly a versatile machine but requires many additional parts to reach all its potential. We set up and cast some 72 point initials to demonstrate casting.

The Thompson had a broken part in the pot area and Rich had the replacement part ready to go. We reassembled the machine and gave it some regular maintenance. For teaching purposes, Rich had a 42 point font which needed sorts. We cast everything that was needed and in the process, learned the steps necessary when changing mats. It was great to see some good solid casting from the Thompson.

We viewed many parts for the Type & Rule Caster and we solved a mystery about pistons and part numbers. Turns out Lanston made three different pistons: A ¾ inch in diameter piston for comp work, a ¾ inch in diameter piston 1/8 inch shorter for sorts casting, and finally a 1 1/16 inch in diameter piston that is 1/8 inch shorter that the comp work piston, used for 36 point sorts. The confusion came because there was no standard for how part numbers were stamped on the pistons. All had a different part number, and I found examples of wrong part numbers on several pistons in Rich's collection. One must look at the piston to identify which one you have and not rely on the part number.

Finally, I want to mention the non-technical discussions we had at each meal and after we left the foundry each evening. These talks are as important as technical discussions. It was important to share each other's stories and adventures. Seated at a round table, each told how he got interested in typecasting and letterpress printing. It was great to hear how the preservation of the craft we love has been sustained over the last 50 years. It definitely gives hope for the next 50.

I would not trade this trip for anything. We squeezed every minute out of every day—from breakfast discussions early in the morning, technical decisions/demonstrations until 6:00 dinner, and storytelling/show and tell until 11:00 at night. It was great to spend some lengthy time with Rich, Troy, and Brian!

By Troy (TH) Groves
Phoenix, Arizona

Words on a page–that would seem to be the very essence of printing, but the thoughts behind, betwixt, and swirling before those words can sometimes make the task of getting ideas down rather challenging. In early March, three typecasting semi-centennials gathered at a quiet, unobtrusive home in Terra Alta, West Virginia, and my head, already a tumultuous place, has been pondering its significance ever since.

The home, of course, was that of Rich Hopkins, and the pilgrims from three corners of the country were Brian Bagdonas, Larry Johnson, and myself. Rich had recently sent out a message to see what interest there might be in his hosting another Monotype University, and the three of us responded with a hearty "Yes." It seems Rich was initially seeking people new to the world of typecasting, so he decided that a mini-Mono-U that separated us "grad students" from newbie

undergrads would be simpler to manage. Once the attendees and dates were settled, Rich sent out a couple of pages of potential items of interest as well as some mechanical challenges we might tackle, and we replied with our own questions and goals we hoped to have addressed.

I met Brian at the Pittsburgh Airport Thursday night where we rented a car and found accommodations for the night along the way. The two of us were not well acquainted, but lively conversation about common interests soon remedied that. We arrived at Rich's just shortly before Larry completed his drive up from Florida. From that point forward, things really begin to blur. I suspect we greeted one another and were given a tour of the place, but it seems to me in no time we were at work learning about the Comp Caster.

Questions and conversations moved along fast and furious and neither minds nor hands were idle much. For me, having limited acquaintance with Comp machines, I hovered about the edge trying to take in as much information as I possibly could. No doubt I learned a heap of stuff but the bottom line for me was discovering that, considering the printing I like to do, I very much need a working Comp Caster with a Welliver Interface in my life. It is a complex and marvelous machine with an undoubtedly steep learning curve, but I learned that it is an ascent that is possible and, more importantly, worth acquiring.

On day two we focused on the Supercaster, a machine also new to me, and once again the day was filled with lively conversation, complex and detailed questions and demonstrations, a fair bit of tinkering, and eventually a bit of 72 point typecasting. We also looked over the Orphan Annie and had some questions answered about it.

Sunday we took a brief break in the morning then jumped right to work on the Thompson type caster. The piston was seized, and a screw for the stop motion had broken off in the frame, so we set to work and, in short order, had it casting quality type. The late afternoon was filled with answering lingering questions and tying up loose ends. On Monday morning, after Larry set out for Florida, Rich gave Brian a comprehensive side lesson on the Monotype Keyboard before we set out to catch our flights in Pittsburgh.

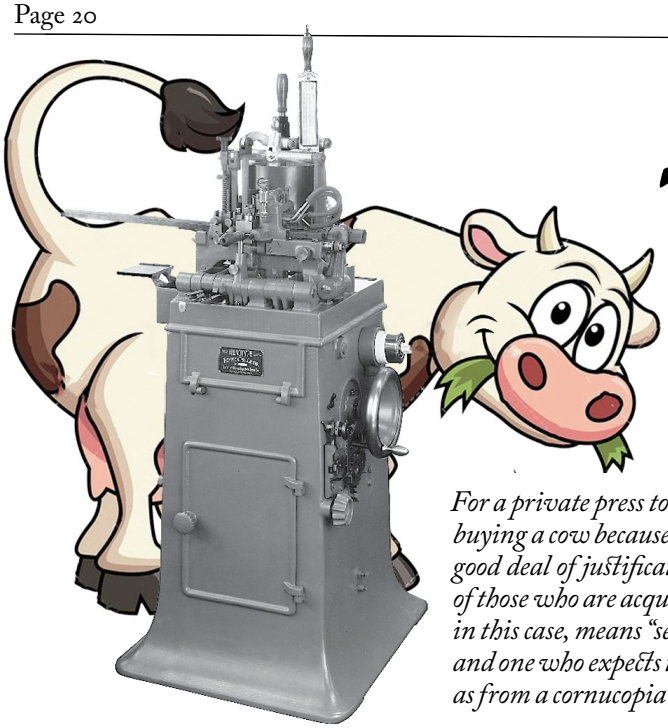
In the best of the Socratic tradition, there were countless side conversations, questions asked and answered, parts and tools discussed, and treasures shared in the foundry throughout the weekend. So many parts and tools were pulled out and discussed that Rich probably still is putting them away. Mealtimes and breaks were likewise filled with free-flowing conversations and questions, many of which would frequently start Rich telling us stories and memories about people and adventures that happened decades before.

Typecasting is an archaic niche that requires a great deal of effort and dedication to achieve worthwhile results.

Hearing him recount his decades of experience in the world of typecasting and the memories of people he has shared that journey with was inspiring and also reassuring to me personally.

Typecasting is an archaic niche that requires a great deal of effort and dedication to achieve worthwhile results. Accomplishments and challenges met often go unnoticed or unrecognized. More than once when describing what I do, I've had people look at me and honestly ask, "why"? Hearing Rich reflect on his journey, as well as on tasks still ahead, helped answer that question in my own head and heart. I may not be able to articulate it, but I came home knowing that making type, as well as working to make sure typecasting continues to be a viable avocation, if not vocation, for generations to come, is a worthwhile endeavor. I was also reminded that that is best accomplished by diligently toiling at the craft, while also teaching others along the way. As Brian, Larry and I sat there, the thought crossed my mind that someday, not far off, it will be us telling stories about one or another, and I realized it is living the adventures, not the story about them, that matters most. I think we all left with the conviction that we have work to do.

I can't thank Rich enough for bringing us three together, nor for the decades of learning and toil that he drew upon to share so very, very much with us that weekend. The hospitality was unmatched, accommodations were top rate, and the knowledge and information shared truly invaluable. Thank you.



Buy A Thompson or a Cow?

For a private press to own a typecasting machine may seem akin to buying a cow because one likes an occasional glass of milk. There is a good deal of justification for such skepticism, especially on the part of those who are acquainted with the Thompson caster. "Automatic," in this case, means "self-operating"—it does not mean "high-speed" and one who expects to see a glistening torrent of new types pouring as from a cornucopia will be sadly disappointed.

By Rich Hopkins

The quotation above comes from John S. Carroll, a pioneer in the realm of private typecasting, who was at the time attempting to dissuade anyone owning a private press who might be thinking about getting himself/herself into the realm of private typecasting.

It was from a leaf Carroll submitted to the annual *It's A Small World*, done back in 1962. He proceeded to explain that getting into private typecasting involves much more than just buying a casting machine. By then he was at the forefront of Victorian typeface revival and clearly he was among the four "pioneers" in this realm.

I have just emerged from an extensive trip into "typographic archaeology." My surprising "dig" was (much to my surprise) made in my own basement. The "find" is a pole-bound book 8½x11 inches and about 2 inches thick carrying a title, *Correspondence Between Paul Hayden Duensing and John S. Carroll.** Therein Paul notes that the book includes correspondence beginning June 3, 1963, and carrying forward to July 3, 1974. This hand-written note was Paul's start on a John Carroll obituary, which he never completed.

John Carroll was one of four individuals who spearheaded what often is alluded to as a "Revival of Victorian Typography in the U. S." The binder contains massive amounts of information relevant to the several processes involved, the people themselves, and the various "revival typefaces" John Carroll was responsible for.

Admittedly, this information has a very small audience. Nevertheless, its existence is extremely important because it sheds light onto how so many Victorian gems came to be revived, and how it all began about 70 years ago. This predates formation of the American Typecasting Fellowship, but it is highly important because what transpired back then was the foundation on which the Fellowship was established.

I dedicate this whole document to Sky Shipley, because he is the one who has doggedly pursued gathering together the widely scattered artifacts of this early period and now preserves and

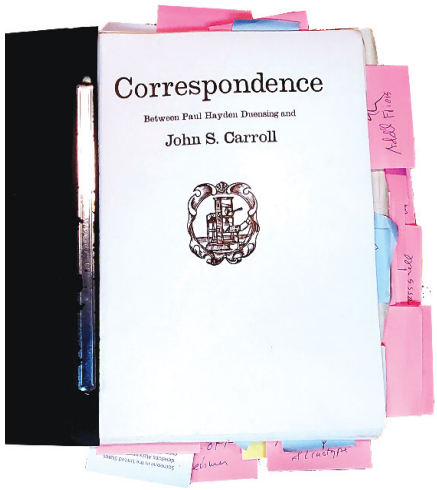
*I received this volume from Ginger Duensing (along with several other items) shortly after her husband's death in 2006. In the rush and confusion of the moment, I did not make a study of everything she handed to me. I brought it all home, put it in a box in the corner and only now (2022) have I discovered the treasure that it is. Surely the entire volume should be scanned carefully, and made available to all who are seriously considering making their own matrices, etc.

utilizes it all in the operation of his Skyline Type Foundry. This volume enhances his foundry's holdings by documenting how it all came to be.

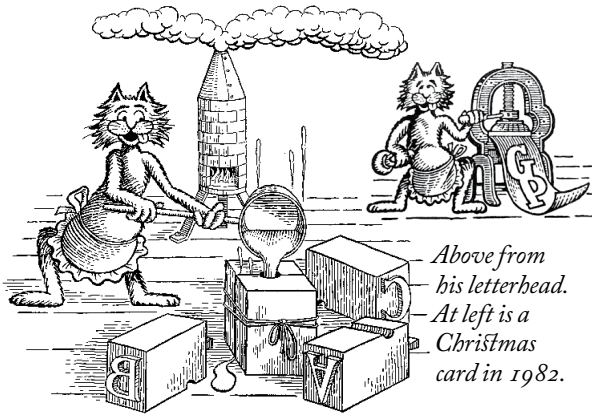
After the death of the principal players, I thought the story of how the revival came about could never be told. The principals were Harry Wiedemann, Andrew Dunker, John Carroll, Charles Broad, and later, Paul Duensing. I was fortunate enough to have corresponded with them all, though at the time I had no idea what their roles were. I didn't know or understand what they were doing. The content of my letters to them was pitifully naïve. I knew nothing of typefounding and was just getting started in the Amalgamated Printers Association.

On the other hand, Paul Duensing (who ended up being my life-long mentor), was rapidly developing his own skills in type design and moving toward acquiring the tools and skills necessary in the making of type. *He was asking the right questions*. We all now benefit because Paul preserved Carroll's answers and a good inventory of Carroll's own printed ephemera. Along with Carroll's answers, some carbon copies of Paul's original letters are included. Also present are a few letters to Carroll from both Andy Dunker and Charles Broad. There is casual reference to Harry Wiedemann too, so the perspective isn't limited to John Carroll.

Tucked into the volume is a hand-written note by Paul Duensing which, apparently, was the beginning of an obituary of John Carroll. Unfortunately, it was incomplete and never published. Therein Paul notes Carroll earned his living variously as a cinematograpaher, editor of photographic books, had training as an engineer, did typesetting for customers, but never seemed to have traditional employment. He started in New York City, spent a dozen years in Miami Beach, Florida, and then moved to Arizona, where he died just before Christmas in 1982.



In reading I opted to attach PostIt® notes on pages of interest. I now see that most pages in the volume carry a note of some sort. Reading it was overwhelming.



Above from his letterhead. At left is a Christmas card in 1982.

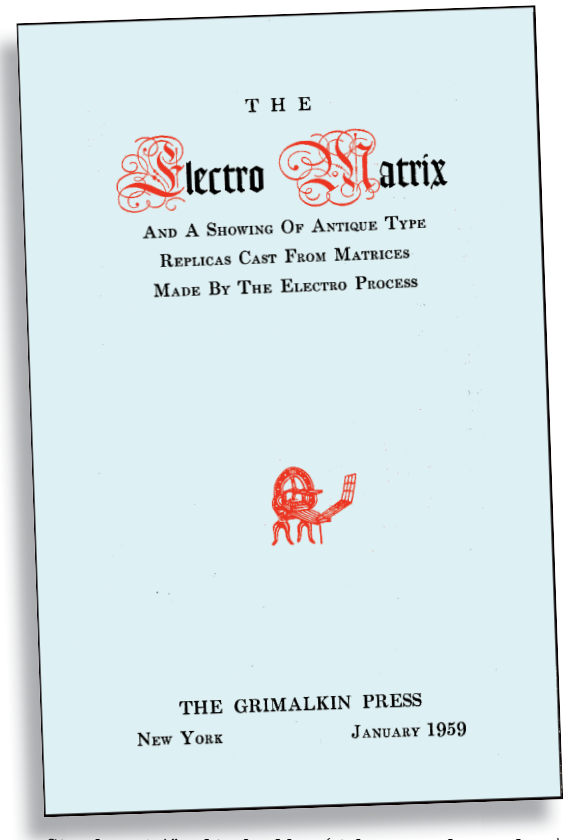
He followed development of newer methods of typesetting closely, worked with the Varityper strike-on typesetter, and was greatly encouraged by development of the IBM Selectric Composer. He owned one of the very first Selectric models produced (which still required typing the text twice to get justified text). His move toward this type of equipment convinced Carroll that the realm of hot-metal type was doomed. By the late 1970s his interest had moved away from doing revivals, but the bare truth also might be that his efforts never really "paid off" financially.

He published and/or sold under two different names. In the amateur printer realm he published under the name Grimalkin Press. Initially his typefounding efforts were from the "Replica Type Foundry." Later he called—well the cartoon above was labeled "the large letter department of the Grimalkin Press and Typefoundry." Surely he had a cat, but I haven't found such a reference in his letters—at least not yet.

Apparently he worked as an editor for the Morgan Brothers at Hastings-on-Hudson, New York. Their main line of business was publishing photographic literature, but both also were ardent type collectors and enjoyed a rather successful business pulling proofs for the advertising industry in New York City utilizing their huge collection of vintage types. Because of Carroll's

technical background, Willard Morgan asked him if there might be a way of reproducing type to fill gaps or shortages in various fonts. It was that inquiry, around 1955, which got Carroll started on an intense drive to duplicate some of these antique typefaces.

His autobiography regarding progress along this line is elsewhere in this edition of the *ATF Newsletter*. He found much information regarding the well established process of electrodepositing matrices to create duplicates of a design which already was available in metal. He pursued this matter aggressively. His very first offering of a "revival face" was one made by the electro process, which is such a precise process it *replicates* every flaw or deficiency in the piece of type being reproduced. Certainly he was using old type as masters and not always were perfect models of every letter available. That's where he got the name "Replica" type foundry. He published these facts when making the offering and it seemed OK with typophiles and some printers. But each time he sold a font to a repro proof house, he got back a proof with half the letters circled and marked "replace/damaged sorts."


THE

Electro Matrix

AND A SHOWING OF ANTIQUE TYPE
REPLICAS CAST FROM MATRICES
MADE BY THE ELECTRO PROCESS

THE GRIMALKIN PRESS
NEW YORK JANUARY 1959

Sized 4x6⅛", this booklet (title page shown here) contained a brief description of the electro process, a showing of ten separate matrix fonts and two pages of dingbats and borders.

Evidence of his progress and as a means of dating his work, I note a booklet he published in January 1959 titled *The Electro Matrix*. Therein he also shows specimens of ten fonts he had made using the process.

It is uncertain when he made the decision not to continue the electro process. Instead, he went to old specimen books seeking the best possible printed originals, developed his own photographic process of enlarging the specimens and thereafter, he did a complete retouch and/or revision of the original. In turn, this was made into a pattern. He experimented with engraving his own matrices, but more often he sent the patterns either to Baltotype (see article elsewhere in this issue) or to various matrix manufacturers in Japan. This was his only way to get around the complaint of "flaws" mentioned above.

Two facts are evident. First, it's obvious Carroll had an extensive knowledge of early typefounding. From implications in his correspondence, he had a good collection of old specimen books. The second fact is that back when first produced, many of these fonts carried bland name like "Ornamented No. 45." Carroll's advertising always indicated where the specimen originated, but he chose names for the typefaces he offered. Carroll's names prevail to this day.

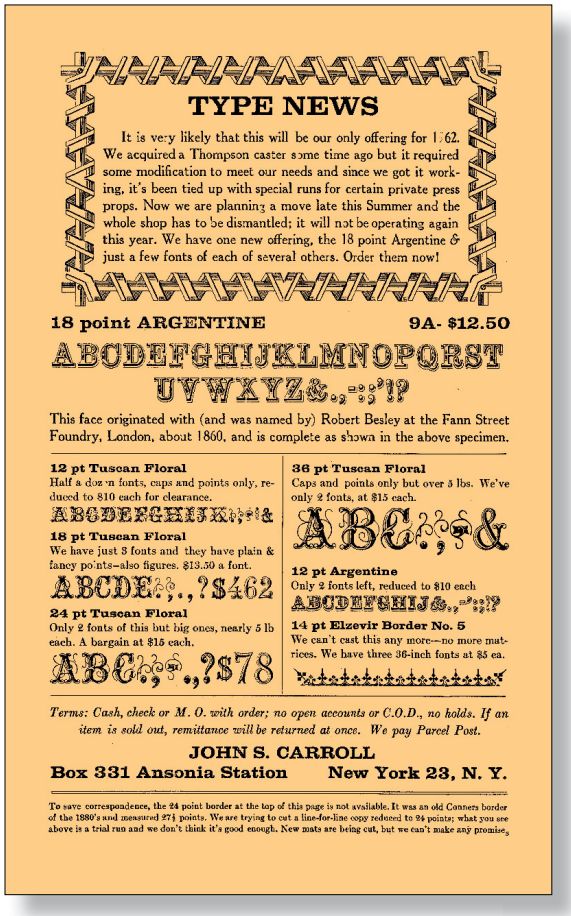
Carroll was quite adamant about what he called his body of work. "Gay 90s" he insisted, was reserved for fonts which originated between 1890 and 1899. Later on when he began reviving fonts older than 1890, he used the term "Victorian." Today we don't often hear the term "Gay 90s"—the label "Victorian" prevails.

Nearly all his "Replica Type Foundry" work was done while he lived in New York. Then he closed shop and moved to Miami Beach, Florida.

Interestingly, he explained June 3, 1963, that the "trouble with Ansonia Station (his New York mailing address) is not the noise, though there was plenty of that. It was that landlords are fussy. They don't like people keeping type casters in the

A good sampling of John Carroll's sales leaflets was included in the big bound book of correspondence, but certainly not all that he produced. Of course they were printed by him on whatever press he had at the time, and for the most part the fliers were hand set. The small copy most often was 8 point and perhaps Carroll had it done on the Linotype by a local. His consulting work often had him involved in breaking galleys of Lino composition in preparation of book printing, so he surely had contacts in that regard.

Unfortunately content of these circulars was a jumble of new offerings, leftovers from other offerings, used cast fonts, surplus equipment, and lots of personal stuff about what he was doing and anticipating. Such confusion may have deterred potential buyers.



TYPE NEWS

It is very likely that this will be our only offering for 1962. We acquired a Thompson caster some time ago but it required some modification to meet our needs and since we got it working, it's been tied up with special runs for certain private press props. Now we are planning a move late this Summer and the whole shop has to be dismantled; it will not be operating again this year. We have one new offering, the 18 point Argentine & just a few fonts of each of several others. Order them now!

18 point ARGENTINE **9A- $12.50**

ABCDEFGHIJKLMNOPQRST
UVWXYZ&.,-:;?!?

This face originated with (and was named by) Robert Besley at the Fann Street Foundry, London, about 1860, and is complete as shown in the above specimen.

12 pt Tuscan Floral
Half a dozen fonts, caps and points only, reduced to $10 each for clearance.

18 pt Tuscan Floral
We have just 3 fonts and they have plain & fancy points–also figures. $13.50 a font.

24 pt Tuscan Floral
Only 2 fonts of this but big ones, nearly 5 lb each. A bargain at $15 each.

36 pt Tuscan Floral
Caps and points only but over 3 lbs. We've only 2 fonts, at $15 each.

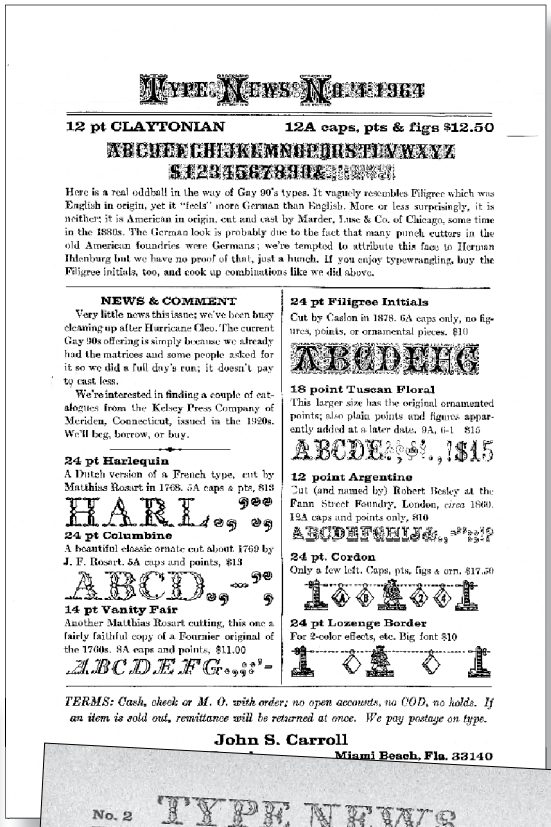
12 pt Argentine
Only 2 fonts left, reduced to $10 each

14 pt Elzevir Border No. 5
We can't cast this any more—no more matrices. We have three 36-inch fonts at $5 ea.

Terms: Cash, check or M. O. with order; no open accounts or C.O.D., no holds. If an item is sold out, remittance will be returned at once. We pay Parcel Post.

JOHN S. CARROLL
Box 331 Ansonia Station New York 23, N. Y.

To save correspondence, the 24 point border at the top of this page is not available. It was an old Conners border of the 1880's and measured 274 points. We are trying to cut a line-for-line copy reduced to 24 points; what you see above is a trial run and we don't think it's good enough. New mats are being cut, but we can't make any promise.



TYPE NEWS No. 1 1963

12 pt CLAYTONIAN **12A caps, pts & figs $12.50**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890&.,-:;?!?

Here is a real oddball in the way of Gay 90's types. It vaguely resembles Filigree which was English in origin, yet it "feels" more German than English. More or less surprisingly, it is neither; it is American in origin, cut and cast by Marder, Luse & Co. of Chicago, some time in the 1880s. The German look is probably due to the fact that many punch cutters in the old American foundries were Germans; we're tempted to attribute this face to Herman Ihlenburg but we have no proof of that, just a hunch. If you enjoy typewrangling, buy the Filigree initials, too, and cook up combinations like we did above.

NEWS & COMMENT

Very little news this issue; we've been busy cleaning up after Hurricane Cleo. The current Gay 90s offering is simply because we already had the matrices and some people asked for it so we did a full day's run; it doesn't pay to cast less.

We're interested in finding a couple of cut-alogues from the Kelsey Press Company of Meriden, Connecticut, issued in the 1920s. We'll beg, borrow, or buy.

24 pt Harlequin
A Dutch version of a French type, cut by Matthias Rosart in 1768. 5A caps & pts, $13

24 pt Columbine
A beautiful classic ornate cut about 1769 by J. F. Rosart. 5A caps and points, $13

14 pt Vanity Fair
Another Matthias Rosart cutting, this one a fairly faithful copy of a Fournier original of the 1760s. 8A caps and points, $11.00

24 pt Filigree Initials
Cut by Caslon in 1828. 6A caps only, no figures, points, or ornamental pieces. $10

18 point Tuscan Floral
This larger size has the original ornamented points; also plain points and figures apparently added at a later date. 9A, 6-1 $15

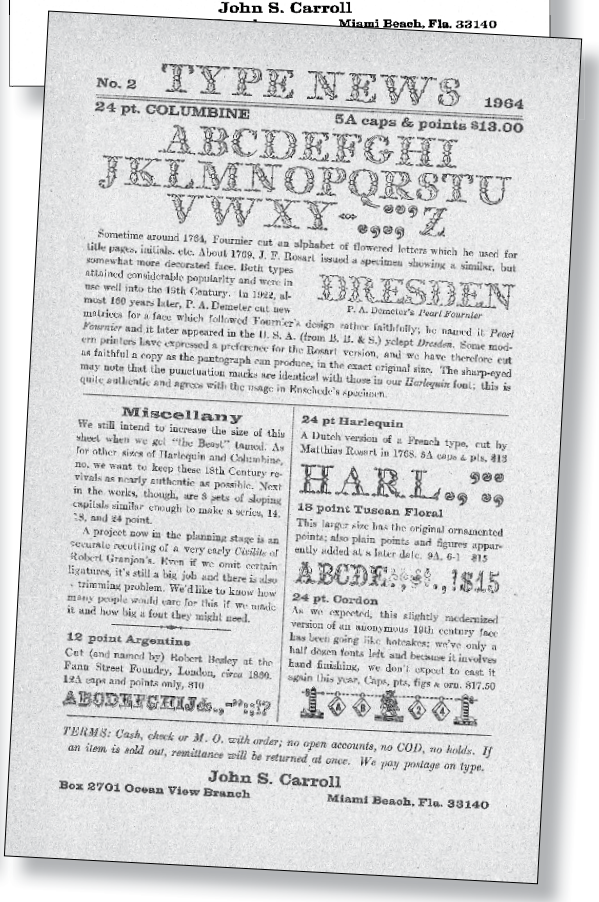
12 point Argentine
Cut (and named by) Robert Besley at the Fann Street Foundry, London, *circa* 1860. 12A caps and points only, $10

24 pt. Cordon
Only a few left. Caps, pts, figs & orn. $17.50

24 pt Lozenge Border
For 2-color effects, etc. Big font $10

TERMS: Cash, check or M. O. with order; no open accounts, no COD, no holds. If an item is sold out, remittance will be returned at once. We pay postage on type.

John S. Carroll
Miami Beach, Fla. 33140



No. 2 TYPE NEWS 1964

24 pt. COLUMBINE **5A caps & points $13.00**

ABCDEFGHI
JKLMNOPQRSTU
VWXY Z

Sometime around 1734, Fournier cut an alphabet of flowered letters which he used for title pages, initials, etc. About 1769, J. F. Rosart issued a specimen showing a similar, but somewhat more decorated face. Both types attained considerable popularity and were in use well into the 19th Century. In 1942, almost 160 years later, P. A. Demeter cut new matrices for a face which followed Fournier's design rather faithfully; he named it *Pearl Fournier* and it later appeared in the U. S. A. (from U. T. & S.) yclept *Dresden*. Some modern printers have expressed a preference for the Rosart version, and we have therefore cut as faithful a copy as the pantograph can produce, in the exact original size. The sharp-eyed may note that the punctuation marks are identical with those in our *Harlequin* font; this is quite authentic and agrees with the usage in Knoche's specimen.

DRESDEN
P. A. Demeter's *Pearl Fournier*

Miscellany

We still intend to increase the size of this sheet when we get "the Beast" tamed. As for other sizes of Harlequin and Columbine, no, we want to keep these 18th Century revivals as nearly authentic as possible. Next in the works, though, are 8 sets of sloping capitals similar enough to make a series, 14, 18, and 24 point.

A project now in the planning stage is an accurate recutting of a very early *Cursive* of Robert Granjon's. Even if we omit certain ligatures, it's still a big job and there is also a trimming problem. We'd like to know how many people would care for this if we made it and how big a font they might need.

12 point Argentine
Cut (and named by) Robert Besley at the Fann Street Foundry, London, *circa* 1860. 12A caps and points only, $10

24 pt Harlequin
A Dutch version of a French type, cut by Matthias Rosart in 1768. 5A caps & pts, $13

18 point Tuscan Floral
This larger size has the original ornamented points; also plain points and figures apparently added at a later date. 9A, 6-1 $15

24 pt. Cordon
As we expected, this slightly modernized version of an anonymous 19th century face has been going like hotcakes; we've only a half dozen fonts left and because it involves hand finishing, we don't expect to cast it again this year. Caps, pts, figs & orn. $17.50

TERMS: Cash, check or M. O. with order; no open accounts, no COD, no holds. If an item is sold out, remittance will be returned at once. We pay postage on type.

John S. Carroll
Box 2701 Ocean View Branch
Miami Beach, Fla. 33140

kitchen of a 13th floor terrace apartment." So he had to find an alternate location for his caster and that issue hastened his move to Florida.

When he decided to get into typecasting, Carroll sought and bought a Monotype Sorts Caster from a used equipment dealer in Chicago named Charles Broad. The machine was delivered to New York. The two men developed a lasting relationship and surely Carroll's activities ignited Broad's interest in Victorian designs. This culminated with the establishment of Typefounders of Phoenix. We will pursue this relationship later in this report.

Carroll sold his wares by mailing out 5½x8½ fliers most often printed on one side of colored newsprint. His correspondence says he had a mailing list of 700 names—how he compiled it is unknown but it did include all professional type houses still in business, as well as all hobbyists who ever inquired. He shared his list with his typecaster friends, Dunker and Broad.

For the most part Carroll did his own casting and that generally was done on a vintage Thompson machine. But in some instances "his caster was out of action" so he had fonts cast by sending his matrices to Baltotype. This was the case when he first offered 18 pt. Tuscan Scrolled.

He was greatly agitated by sales. He preferred to do a full casting and be done—he had no desire to cast the font again. Anticipating what would/would not sell was a crap shoot for him, and in his letters (and fliers, too) he complained about casting 20 fonts and only selling ten, etc.

On paper at least, American Type Founders was willing to do custom typecasting jobs. That's how Steve Watts* got the type for his "Kittypot Castings." But their stated minimum order for complete fonts was fifty fonts. Carroll once commented that he now fully understood ATF's restrictions on special casting.

One cannot know what his financial condition really was, but much of his conversation with Paul Duensing related to not being able to pay for this or that. He threatened selling everything more than once and in the end, did just that. In one flier he complained that he had invested over $3,000 in matrices, and that his income from font sales fell far short of that amount.

Once he asked for customer advice on what he should or should not cast. That ended up being a jumble with no two people having the same priorities. I was one of those replying and I now realize my preferences (at that time) were completely irrelevant.

Over the years, Duensing and Carroll occasionally ventured into other pastimes and it turns out, both were fans of the pipe organ. Paul told me that his mother wanted him to become a concert pianist and Paul received ample musical training before college. His mother was organist at the large Methodist church in Seattle (where he grew up) and on days when she wasn't up to the job, young Paul took his mother's place. When Paul went to Pittsburgh for a degree in printing management at Carnegie Tech, he "paid the bills" by playing honky-tonk piano in the city's various bars and pubs. He could play anything from memory, and did it well (my testimony). Carroll had his own pipe organ installed in his home. His letter of September 28, 1963, in preparing Paul for a visit to Carroll's place, he happily claimed, "this is the only private typefoundry with a pipe organ. I play badly but only for my own amusement."

*After retiring as type merchandising manager for American Type Founders, Steve Watts took on the mission of reviving historic fonts found in the ATF matrix archive. This was his effort alone and the foundry did nothing to encourage him. He was forced to order sorts lines, assemble and sell the fonts himself, and thus started the revival of older faces which continues today.

In the 1960s Paul Duensing suggested they form a typefounders group, but Carroll objected strongly—he was not a joiner. However, when ATF was "hatched" in 1978 he became an "associate" and helped me on serveral occasions.

As mentioned earlier, Carroll played with the idea of quitting making type for others on several occasions. He did sell out when he left New York for Florida. Most was sold to Charles Broad, with whom Carroll had a long and pleasant relationship. The two collaborated on projects involving buying casting equipment in Japan. Indeed, Broad died while on a trip to Japan.

Carroll did not have a continuing passion for Gay 90s fonts—he became more interested in what went before—the "Victorians," as he called them. So once reestablished in Florida, he got back into the business by devoting his efforts to the type designs which preceded 1890. Later, however, he lamented that the Victorians never sold well and that if any money were to be made, it was with the Gay 90s.

He had good rapport with Broad, whom he said " taught him everything he knew about typefounding." He also often corresponded with Andy Dunker, though Dunker lamented that Carroll was "bull headed" and refused to accept his advice even though Dunker was recognized as a highly skilled machinist. Dunker also sold type made from resurrected fonts from various sources, but he did not pursue it aggressively. He had a unique way of depositing matrices and it is agreed his are some of the best justified mats available from any source. He did a huge amount of matrix making for Paul Duensing.

Harry Wiedeman, the last to be mentioned, must be recognized as the *first* to cast antique types. However, his paranoia regarding government and all else minimized his contacts with others. His shop was dispersed quickly after his death, mainly to junk dealers. His story is told in *ATF Newsletter* 7; John Carroll collaborated with me in preparing that article.

After living in Florida for about ten years, Carroll was confronted with a "change" in his neighborhood environment. He was subjected to fire bombing, among other things. Quickly as possible, he moved from Florida to Arizona and though he retained an interest in typefounding, it is not known whether he reestablished his foundry after the move. He "faded into the sunset" and passed away around Christmas in 1982, according to Paul Duensing.

This specimen was published after Los Angeles Type Founders acquired matrices from the Charles Broad estate. Everything on this sheet was revived by John Carroll.

The Fonts & Typecasting I Have Done

Paul Duensing apparently sensed that John Carroll was moving away from typefounding, so he sent a letter to John asking him to reflect back on what he had done over the years. The answers Carroll supplied, in a letter dated June 7, 1968, talked about the creation of his various type revivals. Here's his complete letter.

By John S. Carroll

The Replica Type Foundry started in 1955, approximately. The original idea was, as you surmise, to fill in sorts for Morgan. At least the whole thing came about as a result of a question from Morgan asking if there were any way to make sorts to fill in characters in his fonts which were short.

At that point I knew as much or as little about type founding as most printers—that is, I knew that types were not hatched in type-cases but that they were cast on some kind of injection molding machine. Being an engineer by training I knew something of injection molding and diecasting procedures. I had read the article on typography in the 11th edition of the *Encyclopædia Britannica* and that was the sum of my knowledge on the subject.

Somebody sold me a little hand casting gadget made in England, in which you were supposed to be able to cast a type-metal matrix and a few types from it. It worked after a fashion, but nowhere near well enough. I still thought that matrices were either punched, or engraved (I had read *Typologia* some years before) but had not heard of electro matrices.

Somewhere along the line I devised a method for making matrices by the "lost wax" process, and it was an interesting method because I could make a matrix out of almost anything—up to and including stainless steel. Mostly, though, I used beryllium copper, though it was hard to machine in finishing.

The only flaw in the process was the fact that you could not get a polished surface in the matrix cavity, and while the cast type from these mats printed perfectly well, it didn't look good enough for commercial sale. However, for filling in a few sorts, the process was fine.

Meanwhile, I decided I ought to do my own casting too, and somehow got into a correspondence with Charles Broad, at that time doing business as Mono Typecaster Service in Chicago. He had a semi-junk Mono Sorts Caster which he sold me for $200—it cost me $65 more to get it to New York, and I probably spent $600 more for molds, etc. At the time I bought it, I knew nothing of the whole subject, but I got a liberal education just stripping down that caster and getting it operational. I likewise got a very generous correspondence course in type founding from Broad, and I owe most of my knowledge of the subject to him.

The problem, then, was that it simply cost too much to make a matrix just to fill in a few sorts, and the only way I could see then to recoup any part of my over $1,000 investment was to start casting some fonts and selling them. I had an old font of 36 pt Rustic, and the problem was how to get some decent matrices from it. By this point I had bought some Monotype display matrices, and had asked Broad how they were made, and I had a good idea of the plating process (which is not anything new to anyone with an engineering background anyway. Electroforming is used a great deal in industries, other than for making type matrices).

I set up a tank, etc. but it was not practical from my point of view—if I could hire someone else to do it fairly cheaply. Lanston Monotype at that time was charging $18 per matrix to make custom electro mats, so this was out of the question.

Mr. Gobright down at Damon & Peets had been regaling me about old times in the Damon foundry, all about the old Shockmuller casters, etc. and he told me about the big plating tanks they had for matrix making. Seems like Damon made all their mats by plating from type made by other foundries. It was a common practice then. He finally allowed as how the old Damon foundry had mostly been sold to Baltotype and that Herman Schnoor had gone along with the deal. So I wrote Balto and they quoted me $4.50 each for electro mats made to order (Monotype display form).

So I had them plate the 36 pt. Rustic and that was the first type face sold by Replica Type Foundry. The foundry got its name just about then. I was

discussing the electro process and pointed out that what was being made was not a mere copy but an exact replica of the original. The fellow I was discussing it with—I forget who—had pulled a couple proofs of my electro and put them over an original specimen of the Rustic as cut in 1845 and they matched even to random tool marks.

Later I discovered Maruyei Shoji in Japan, and they made a lot of electro mats for maybe $1 or less—some as low as 45 cents. But I learned pretty

soon they were tough to cast because they were justified only depth of drive and not for line or set.

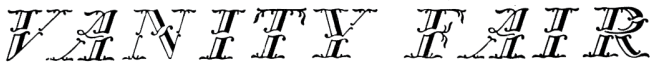
At this time I had been corresponding with Andy Dunker and with Harry Weidemann—and picking up more nuggets of information.

Perhaps the worst face I produced was Cordon.

I was too lazy to do the job right. What I did was make a large blowup of the lozenge design, made a zinc cut of it, and printed about 80 copies into which I pasted an alphabet which was simply a repro proof of some condensed Futura. The result was a hash of styles, and I decided it was a flop as soon as it was cast. However, I figured that the average amateur wouldn't know the difference and might like it for a novelty face. I was wrong. It was most enthusiastically rejected, and of the first (and only) casting of some 30 fonts, 15 went back into the pot.

I figure the best face, as far as quality was concerned—that is, the face which came out most nearly like I wanted it to look—was Columbine. The

Vanity Fair was not bad, but the 24 point was over-retouched and looks a bit stiff. The two smaller sizes were better. In any case, I would never have made three sizes of Vanity Fair from one set of patterns for two reasons.



One is that the three sizes of Vanity Fair were put into a family only by my decision. History will tell that they came from three different sources utilizing different cutters and inspirations. The other reason is that I have never had any success with photographic reduction of a type face and neither has anyone else. Take, for instance, Charles Broad who insisted on making several additional sizes of several of his faces by using the same patterns at a different reduction. Jim Crow, for instance. This was originally cut only in 24 point. Had it been cut in several sizes originally, there definitely would have been different numbers of shade lines for each size. The pantographic reduction to 18 point and the enlargement to 36 both look "wrong."

Even in my commercial work—I have here a problem of a book index which for convenience was done on the Fotolist machine. This, as you know, prints an index from single line entries on top of IBM cards. The special Varitypers used for this process have only a 10 point face on them, and so the processing camera was set to reduce this to 6 point for the final index. The result was thin, weak and spiky looking. The Varityper type is bad enough, but in a 6 point reduction it is terrible. Varityper themselves have always counseled against reducing. They insist that this is the reason they provide types from 6 to 12 point, so there will be no need to reduce.

The ethics of electo matrix making? I have never concerned myself with it. There is some history on this as you no doubt know. It was a favorite piracy trick in the 1860s and earlier—also later. It has not been used in recent years for this purpose simply because most of today's "type foundries" are not type foundries at all. They are merely composition houses who cast some type as a side issue. Since matrices for all popular faces are available from Lanston, there is no reason for any of them to make their own matrices, and few if any, have equipment to do so. The only ones I can think of are Baltotype and Acme.

The former has made a number of interesting faces by electroplating but their Airport, is not one of them. Hermann Schnoor told me that Airport

National Matrix

came about in the late 1930s, when one of the matrix cutters of the Bauer foundry in Germany, who was persona non grata to the Hitler regime, fled the country, taking with him a lot of drawings of the original Futura face. He got a job with Balto and there redrew these and cut the major part of the Airport series at that time. I never met this man. He had retired to Florida before I got to be friendly with Schnoor.

Baltimore was only a three-hour train ride from New York, I used to take off every so often and spend the day at the foundry, just talking to the boys—Schnoor, his son-in-law George Battee (who later quit the job and went off to some engraving plant making bookbinder dies), and a couple other fellows I knew only by first names. Augie was one of them. The Czarnowski's—senior and junior, who owned the plant—were very nice indeed, and had no objection to my visits. I wandered freely through the whole plant, looking and asking questions.

Harry Weidemann? Now there is a subject that evokes very mixed feelings. One might say he started this idea of reviving old types which seemed to give him a sort of proprietary rights (or at least squatter's rights) to the whole idea. He is a very

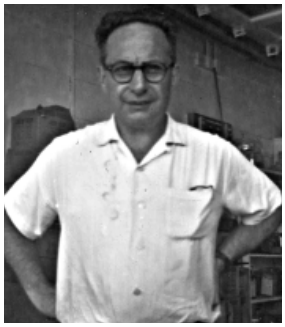
morose, touchy, sensitive individual, and it takes very little to get him mad. And once he gets mad at you, you've had it. He will merely throw your letters in the wastebasket without answering.

He started with a few faces which were later released in this country by Amsterdam Continental—the Romantiques, plus a nice face from an English source.

WEIDEMANN

He cast these on a Nuernburger-Rettig caster, and hand finished them. Got fancy prices, too. He and I were pretty friendly for a while, but he did not like Charles Broad at all, and when Broad died, and I sent out a nice obituary on him. Weidemann got mad at me, and has never answered a letter since.

Getting back to the ethics of piracy via electro mats. It is purely an ethical matter, not a legal one. Most modern foundries have pretty much given up trying to protect a new design, but as I say, since few of the small foundries have any facilities for electroplating any more, it is not much of an issue. I copied a few faces from foreign sources, and they sold tolerably well, but I did this more as a matter of convenience for my customers. They appreciated getting these types on the American point system. So I have no feeling on pirating. I have done it, I would not now do it simply because I don't find there is enough money in it. For me it is not for a strong ethical consideration.



John Carroll snapshot taken by Paul Duensing in the 1960s.

If I were entering the field now, would I concentrate on the 1890s and ignore Fleischman and Fournier? The answer is a rather qualified yes. It is based on hindsight rather than anything else.

Not financial hindsight, or the knowledge of what would sell, but there is a peculiar situation in my case. While I am a very good mechanic, in terms of understanding machinery and why and how it works, I could tackle a Monotype or a Thompson from scratch without ever having seen one.

On the other hand, my manual dexterity is of a rather low order, and I couldn't even begin to tackle cutting a font of punches by hand. Be that as it may, it has led to the same situation in several fields—photography, and playing the organ. In all cases, my taste progresses much faster than my skill and so I am never quite pleased with any of my own efforts. In the case of typefounding, this worked in another direction. When I started out one Gay 90s type looked much like another and it was merely a question of finding an available font in good shape to reproduce.

Now, as I have mentioned, the first font I made was the 36 pt Rustic, and this is one I have been almost satisfied with from the very beginning (I later sold these mats to Charles Broad). On the other hand, someone gave me a font of 12 pt. Crayonette and I reproduced that quite uncritically. It was a good job—Balto made the mats. But I later began to realize it wasn't a face worth the preserving.

Similar Designs

I think the real area for revival is not in the types of the 1890s but the types of the early Victorian era. The 1890s were the time of the influx of German craftsmen into American foundries, and the ascendance of such workers as, say, Ihlenburg. He was undoubtedly one of the most prolific and highly skilled punchcutters of the period. His ability to cut an almost invisible hairline was legendary. But as far as taste goes, his types were grotesque and meaningless distortions of alphabetic shapes. By and large, most of them (and that goes for nearly all the punchcutters of ornamented faces in this period) were worthless.

But I think the Tuscan Floral (I named that) was really worthwhile, and apparently my customers did too, because they bought a very great deal of it. The Rustic (yes, it was an honest effort of an early punchcutter to see what could be done with the medium, in a naive sort of way) is quite charming. Scroll Shaded—very good indeed. All of these have a slight crudeness of finish, but an honest, straightforward approach to the problem which the punch cutter set himself, as compared to the stiff, mechanical perfection of the 1890s faces. Even Delraye has a certain crude charm. I have seen better backslopes and much finer ray shading in later faces, but they are cold and sterile.

TUSCAN FLORAL

SCROLL SHAD

DELRAYE

The same goes for Motto. I think here my inability to attain the perfection of alignment and the joining of hairlines (well demonstrated in the

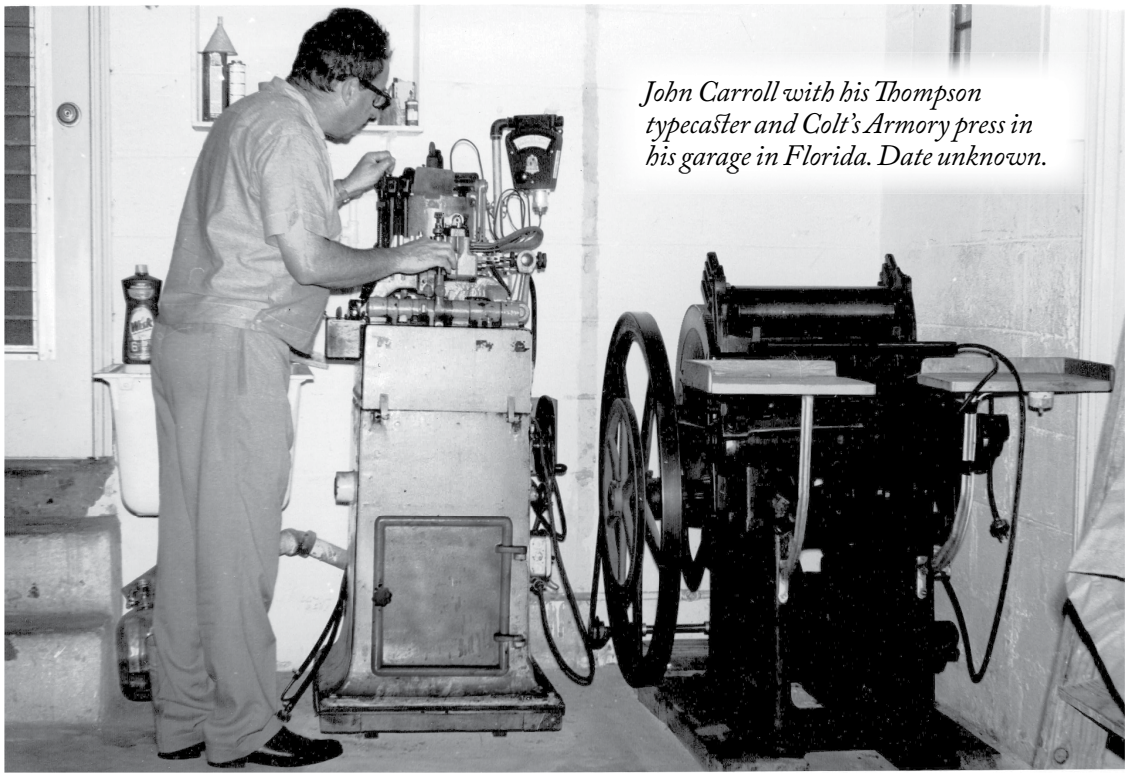
face as seen in the original Boston specimen) actually improved this face. I suspect that my type is pretty much what the face looked like after it had banged around in a typecase for a while.

So, to answer your question—there is a lot of material of the Victorian era that has still not been exploited. I think it is all better than the 1890 stuff. I would dig into this particular period more. It will not be easy—little actual type has survived except in England, where undoubtedly Stephenson Blake and Stevens Shanks still have the matrices of a lot of these but they are no longer willing to run special castings (which they used to do quite cheaply). Likewise, few full alphabet specimens exist, and either you have to piece out an alphabet by photographing a dozen different books, or you have to try to recreate a face based on a specimen of just a few letters. I suspect you are far more capable of doing that than I am.

As for Fleischman, etc. This field has been pretty well mined, and that goes for Fournier, too. If you go through some of the encyclopedias of type, you will find dozens of versions of these faces cut by various modern type designers. None of them is terribly good, but I doubt that the market cares very much for another Fournier ornate. That is why I dug around in the Rosarts. They were the only ones that had been overlooked, and then not completely, because Trump, in Germany did a version of the Rosart Openface which I had wanted to do.

I regret only that I did not do that Rosart open. If you will examine the specimens in that Enschede book you got from me, you will find the 28 point is somewhat different from the 28 shown in other books, and I think, in fact, it is the best size of the lot, and the one I would have done. It lacks two or three letters, but they would be easy to draw.

Thus ended John Carroll's commentary on the work he had done with Victorians and Gay 90s type designs. Surely it was not his intent that this material be published. However, knowing the how and why of an issue adds to our understanding and appreciation for the revival types we have and use as practicing letterpress printers in the 21st century.



John Carroll with his Thompson typecaster and Colt's Armory press in his garage in Florida. Date unknown.

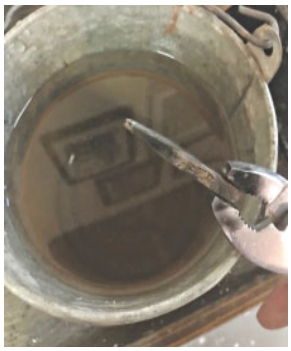
The Ancient Hand Mold Still Has A Role to Play

Just in case you thought the ancient hand mold no longer had a place in our "modern" society, here comes Stan Nelson equipped with a hand mold which he used it to cast lowercase "f" characters needed to supplement a very old Caxton Black font Chris Manson was using for yet another of his splendid historic keepsakes.

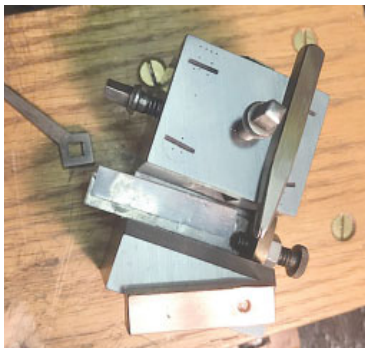
It certainly was not the easiest project ever conceived, but it got Chris out of a situation where there was absolutely no other way to get the needed sorts. *Here are all the steps Stan had to go through in providing the sorts:*

First he had to cut a punch for the letter. That is done using a variety of files and other tools to shape the image on the end of a piece of steel. After tempering the punch, it is struck into a copper blank which, after much finishing, ends up being a matrix. In turn, the matrix is placed in his hand mold (which Stan made himself—he has made many others over the years). A quantity of sorts are cast and finished, one at a time. Finishing, by the way, involves rubbing and scraping the types, trimming the break-away in the feet, then kerning the character with a kerning file which he made from maple and oak hardwood. The file is a double-cut pillar file that has one safe edge.

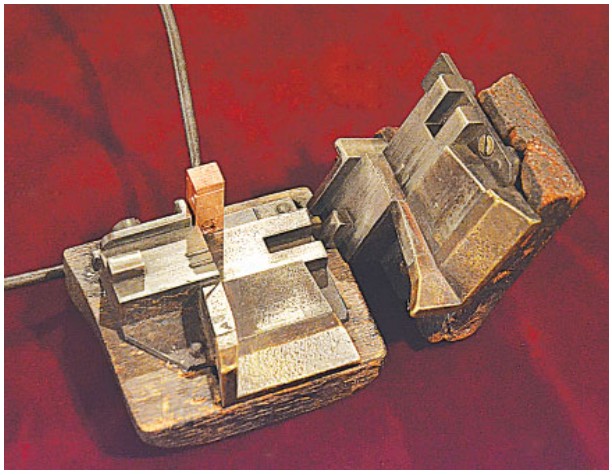
His secondary goal was to also produce a bunch of long ſ characters, but rather than make a second punch he opted to alter a cast character by trimming away the crossbar. Using it, he made a lead matrix, and then cast the needed long ſ sorts. Good old Stan would have been right at home with that 1819 casterman shown on the cover of this *Newsletter.*



Heating steel punch to cherry red and then dipping into cold water to harden. Below left is the finished punch and at right, special tools for aligning the punch and driving the matrix.



Below: Rough casts and finished type on a stick. At right an open mold with matrix in place.



Baltotype: Seen from A New Perspective

By Rich Hopkins

The name "Baltotype" frequently comes up in John Carroll's story and those references fascinate me simply because I was the one who ultimately purchased what was left of Baltotype back in 1987. My dealings were directly with Herb Czarnowski, son of the founder of the company and an individual whose entire working life from childhood to the end was with Baltotype. Above all else, Herb was a devout, practicing Christian, always willing to go the extra mile to assure no one was being exploited in any way. John Carroll makes a similar reference to Czarnowski.

I never was in the foundry when it was on South Frederick Street in Baltimore. I drove by the building once when it stood alone with all other buildings around having been torn down. It was itself waiting for demolition, making way for either urban renewal or Interstate highway expansion. Our American Typecasting Fellowship featured a colorful character named Guy Botterill, who was, if nothing else, an ardent type lover and hobby printer. He spent untold hours at the Baltotype plant and was one of the individuals responsible for convincing Herb Czarnowski to join us at the very first ATF meeting in 1978, only months after the demise of Baltotype. Guy didn't drive. He needed a ride and somehow, Herb ended up coming and brought Guy with him.

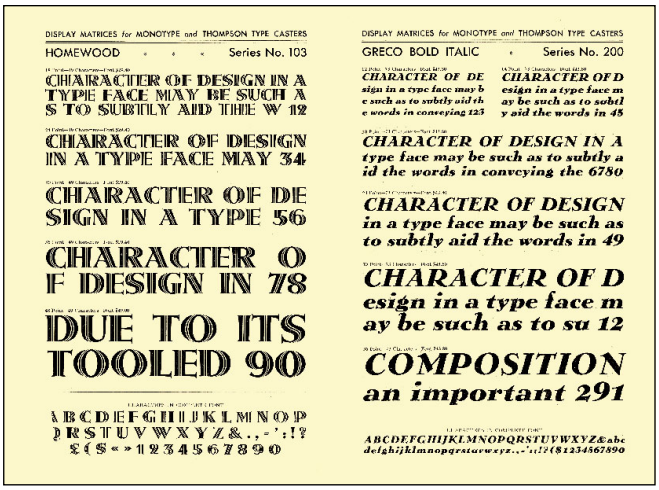
So my knowledge of Baltotype was from Herb's perspective alone. The company was an aggressive player in the typecasting and type composition market especially around the time of World War II.

After Herb's father (the founder) died, the company relaxed and rested on its laurels. For that reason Baltotype never aggressively embraced Monotype developments coming from England. Several years before being closed the company allowed all personnel who were involved in matrix making to die and take with them their knowledge of what they did. Bob and Tom Volker, brothers and nephews to Herb and long-time employees at Baltotype, were called upon to "reinvent" the process of making matrices because matrices were wearing out and needed replacement. By then, all other sources for matrices were gone (especially Lanston Monotype). They were marginally successful but not at all happy with the task.

I first met this pair when they visited my shop to acquire a spare Thompson caster I had. When Baltotype was unceremoniously liquidated, the dozen (or more) Thompson casters the firm had all were sold to a buyer in California who eventually "disappeared" along with the machines. Herb had used his personal funds to rescue the bulk of the foundry because he felt an obligation to keep employed his two nephews. To continue, they needed a Thompson.

Thus the "Volker Brothers" foundry was set up in Tom's back yard and they functioned for over five years. It was from Tom Volker's back yard that I rescued the remains of Baltotype. The Volker Brothers both had found new employment elsewhere in the printing industry and had told Uncle Herb they wished to cease operations. Since Herb owned the equipment, it fell on his shoulders to liquidate it.

In studying the matrices I acquired, I quickly realized a large portion of them were not of Lanston Monotype manufacture. Herb had alluded to the fact that Baltotype once manufactured matrices



A two-page spread from the National Matrix Company specimen book which dates to before 1949.

"for the trade," and that a significant portion of proprietary matrix holdings had been pilfered after the plant was "padlocked" by the IRS for lack of payment of taxes and payroll withholdings—pilfered by disgruntled employees who knew those matrices (engraved in nickel) were of great value on the used metal market. So most of the truly unique stuff from Baltotype no longer exists.

Since that time I have learned more about Baltotype's exploits. I found a catalog from The National Matrix Company, implying at least on paper that it was completely separate from Baltotype. By comparing it to Baltotype catalogs (most carry no date), I conclude this catalog was done before 1949. Many additional fonts were added after this time, especially to the "Airport" line of matrices produced for Baltotype. The book included seven distinct series in sizes from 12 point up to 48 point. Homewood and Greco Bold are two items in that catalog, frequently found in mat collections from other Monotype plants.

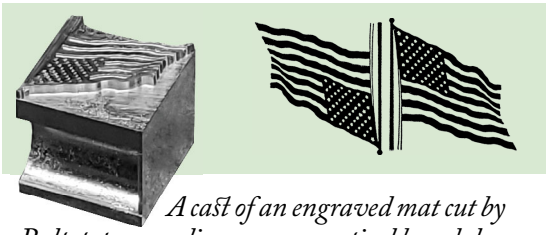
I knew nothing of how their matrix making capabilities came to be. Now, reading John Carroll's letters, I find that the Damon and Peets typefoundry in New York likely was the source of equipment and at least one employee (according to Herman Schnoor), once the D&P foundry quit making type.

According to various sources, D&P started making type just after ATF was formed in 1898. The firm never offered original work. Instead, they electrodeposited pirated fronts from whatever source they coveted. Perhaps that chapter ended around time of the Great Depression?

When I was stationed in New York during my military active duty in the early 1960s, I was intrigued to learn Damon & Peets still existed. It's curious how tidbits of information come together after fifty years (or more), making sense out of what once was only a curiosity.

One Saturday I visited the place in lower Manhattan and chatted with them for a while. By then D&P was no more than a printer's supply house and no vestige of typefounding remained—and no one had any knowledge of the firm's earlier history.

Another aspect of John Carroll's letters causes me to realize that the people at Baltotype were very good at what they did. With regard to matrix engraving, they (according to Carroll) were extremely good at cutting mats with near vertical beards. This, of course, would be highly desirable especially for those casting on the Thompson, for beard overhang requires that either the type be cast overly wide to avoid hand dressing, or the type be



A cast of an engraved mat cut by Baltotype revealing a near-vertical beard clear down to its 65 thousandths drive. Casts back-to-back reveal the bevel is approx. 1½ points.

cast with overhanging beards (a slow, nerve-racking process on the Thompson) and beards hand-dressed to accomplish the preferred close-fitting of the cast characters. So I scanned my mats and found a 72-point American flag cut which was engraved 65 thousandths deep (standard for sizes larger than 48 point) in nickel. The proof herewith shows how closely multiple casts fit with no dressing. The beards are amazingly vertical.

One last observation relates to the series Baltotype featured, called Airport. Baltotype was at least fifteen years ahead of Lanston Monotype in offering what is properly called Futura, first offered by the Bauer foundry in Germany. I assumed Balto had acquired fonts from Bauer and electrodeposited their own mats. John Carroll says no, that although Baltotype has made a number of interesting faces by electroplating, Airport, was not one of them. Hermann Schnoor told him that Airport came about in the late 1930s, when one of the matrix cutters from the Bauer foundry in Germany (who was a *persona non grata* to the Hitler regime) fled the country, taking with him a lot of drawings of the original Futura face. He got a job with Balto and there redrew the design, and cut matrices for the complete Airport series.

Balto retained the Airport name but once Lanston offered 20th Century, Lanston mats were integrated in as needed. Some variations of the design offered by Balto never were made available by Lanston Monotype. Those mats still exist.

It now is perfectly clear that Baltotype was far more than a customary "Monotype house." Obviously they knew what they were doing and did it well, even though, as John Carroll hints, they were working with Gorton engravers, reputed to be inferior to similar engraving equipment on the market at the time.

Like so many aspects of our letterpress past, essential knowledge and skills have disappeared and for us to carry on, we must re-learn all the tricks "the old boys" carried to their graves.

The Plan to Save Greg Walters' Shop and Literature

Work continues in the lovely small town of Piqua, Ohio, at the estate of famed typecaster Greg Walters, where the *Printing Stewards* continue efforts to preserve the wondrous machinery and printing history ephemera left behind by the late Master.

A tremendous cataloging and research project has begun, and with the assistance of Greg's family, and several great friends, over 100 machines have been inventoried and photographed, while efforts are underway to plan for their care and appropriate disposition.

Phil Driscoll is caught looking over a very small portion of the Greg Walters Pole Building contents during the 2010 ATF Conference.

The Gregory Jackson Walters Typographic Archive now contains the primary known assembly of remaining American Type Founders casting equipment in North America. It is with great hope that the Stewards will be able to bring this collection to a point where it can be shared, and most importantly, used.

In addition, a fabulous collection of printing specimens is currently being assessed, and with time and work, many exciting partnerships and discoveries, placements & opportunities are sure to follow. Greg Walters' passion for books (collecting them, selling them, trading them, talking about them, learning from them, sharing them with friends and strangers alike with an open generosity and genuine love for the material) was well known to those fortunate enough to have encountered it. The Stewards look forward to the labor ahead, and with time it is hoped that placements, sales and publications will follow.

Stay tuned for reports from the field, and follow the Printing Stewards @printingstewards on Instagram for exciting photographic updates.

Diverse Interests? How About Preserving Strike-On Typesetting?

Fred Woodworth of Tuscon, Arizona, has been a correspondent for several years. He has published his *Mystery & Adventure Magazine* all those years using offset printing and strike-on typesetting done on the Friden Justowriter and the Varityper strike-on systems.

He has a particular interest in Ralph C. Coxhead, whose firm manufactured the Varityper machine (an early strike-on system) and at the time of his death in 1951, Coxhead was diligently working on a seriously improved system. Ten years ago, Fred managed to acquire Coxhead's prototype and has of late been working on putting the unit into service on his magazine. "I've studied it a lot, and now moved it into a spot where I can actually start using it. … If Coxhead had lived some of the engineering refinements he was trying out … would probably have undergone more polishing and added to the regularly manufactured composer."

Fred also has, and occasionally uses, other strike-on equipment. He claims the Monotype was "the high point on the Bell curve of typography. But the amazingly complex strike-on machines are where my practical heart has to be."

Fred does note that supplies, especially carbon ribbons, are extremely difficult to acquire these days, but that he has devised "strange" methods to get around this difficulty.

Untimely Death of Ludwig Mohr Puts *Newsletter* in Quandary

Ludwig Mohr left this world January 9, 2022, at the age of 60. When our American Typecasting Fellowship had its Virtual Conference several months ago, Ludwig was present all the time and made a pledge to take over publication of the *ATF Newsletter.* Before beginning his work as editor, he said much work needed to be done in his plant to facilitate his work. He promised his editorship would begin "early next year."

On December 13, 2021, he emailed to me "I'm still game to produce the *Newsletter* and help move the Fellowship forward. Knowledge needs to be preserved and moved onto the next generation." Then his message moved to the fact that he had lost fifty pounds in two months "without changing anything in my daily life." Though he had been through much testing, doctors still had not found the root of his problem.

He then turned to his focus on getting his equipment cleaned up and ready to work. He pledged to be ready in two to three months, "But I'm diminished, reduced to 140 pounds, loss of muscle and strength. I need to rebuild my body to health before I go back to mechanical work."

Obviously, that was not to happen and soon after the new year, he passed away.

I communicated with him over the years starting in 1992 when he migrated to the United States. He once had what he described as a model letterpress operation in Germany, and in various ways he was intending to get the same thing set up in the United States. There is no question that he managed to amass a large amount of equipment, but getting it into operating condition was his nemesis. Over the years we communicated about Monotype machinery and the compatibility of American vs. English equipment. Most recently it was a matter of molds. But advising on such matters from across the country was not easily done.

Reading his obituary gives a broad sweep of his extensive background in the book arts. He traveled and worked in various cities in Europe between 1984 and 1992 with prestigious people and at prestigious places, but unfortunately, we have seen little evidence of the things which he did. He was quick to offer advice and give his

perspective and we greatly anticipated the coming of an *ATF Newsletter* produced by him.

He founded a nonprofit organization named Book Institute, where he trained students from all over the world both in person and online. He was a board member of the Los Angeles Printmaking Society, and a member of the Hand Bookbinders of California, the Printing Industries Association Inc. of Southern California, and our American Typecasting Fellowship.

He led a life of passion. His plans for the Book Institute included the revival of the old school of printing where every step in the creation of a book could be done by a master craftsman. Those plans have been cut short by his death.

It is understood that all of his equipment was inventoried and included in an on-line auction in early May. The outcome of that auction is unknown.

Meanwhile, the fate of this publication is very much in question. Your present editor anxiously awaits a person to come forward to assume editorship. (I formally resigned three issues ago.)

A Chicago Type Foundry You Never Heard Of

Since this *Newsletter* has gravitated toward documenting the existence of special "Victorian" type matrix making in the United States, there is one additional chapter which needs to be added. It pertains to the existence and production of the Triangle Type Foundry of Chicago.

Triangle was not known as a supplier of type primarily because most of its production was *for other typecasting operations*. Greg Walters, in his article on pages 14 &15, gives a bit of background on Typefounders of Chicago (TOC), and indicates that TOC had much of its Monotype-produced type made by Barco type foundry.

There was no way Greg could have known about Triangle. A comparison of a showing of faces sold by the Neon Type Division shown on pages 123-127 of TOC's 1962 specimen book reveals a very close match to an extensive listing of matrix fonts shown on a list received by me from Chester Malawski at Triangle Type Foundry dated August 26, 1976. Obviously TOC was a major customer for Triangle Type Foundry.

That same letter stated they had 800 to 900 fonts of Thompson-style matrices, 2,000 ornaments, 115 fonts of "antique and ornate" mats and 125 fonts of Giant-style mats for sale. He indicated that Triangle had eleven Thompson casters, and six Giant casters. The firm also had a complete machine shop, an electrotyping department for making matrices using existing type as masters, an engraving department for engraving mats from patterns they generated internally, and also a rubber stamp making department.

Lester Feller, author of the article which follows, was a very active member in the Amalgamated Printers Association, and was active in the Chicago area, where he (and others) managed the establishment of a working museum on Printers Row in Chicago. The museum was located in the building which once housed the Barnhart Brothers & Spindler type foundry. Though a *group* did the work of establishing the museum, after a few years interest in the effort had diminished to the point where Les was left alone to staff the museum on weekends. This "burned him out" (my own observation) and ultimately he had no option but to liquidate the museum. Thereafter, he stepped away from the printing hobby almost entirely.

But his interests were at a peak in 1976 when Triangle closed down. Chester Malawski explained why he was closing the foundry. "My brother passed away last year and I tried to run the place myself, but it was too much for one guy to handle. That is why I am going out of business and selling everything…"

Distance and poor finances at the time kept me out of any kind of personal involvement, but Les Feller was able to buy the "antique" fonts Triangle had made— perhaps 100 separate fonts. Malawski informed me of that deal but soon thereafter, Les backed away and disappeared from hobby activities.

To my great surprise, I met Les again in 1982 at the Gurnee, Illinois, APA Wayzgoose. I was fearful of his answer when I asked what he had done with the mats, but was delighted to learn that he still had them. "Would you consider selling them?" I asked and to my surprise, he suggested we meet and talk about it. So it was that after the Wayzgoose, Lynda and I visited Les and Elaine Feller at their home not too far away. He no longer had any hobby printing equipment. The matrices were stored neatly on the floor of their coat closet under some boots and scarves. Shortly thereafter, a deal was made and I hauled away a large portion (but not all) of the matrices Les had acquired from Triangle in 1976.

Since then I have learned much about matrix making and electroplating, so now I am better able to make observations about the Triangle "haul." Compared with the statements John Carroll made about the poorly justified mats he had procured in Japan, the Triangle mats all are of consistent size and seem well justified.

The mats are oblong in shape and completely deposited copper. This is contrary to how

Lanston Monotype (and Baltotype) made their mats by depositing into a hole in a brass "frame." It amazes me that the Triangle staff was able to completely master the electroforming process and associated milling and finishing operations. Likewise for the engraved matrices they made.

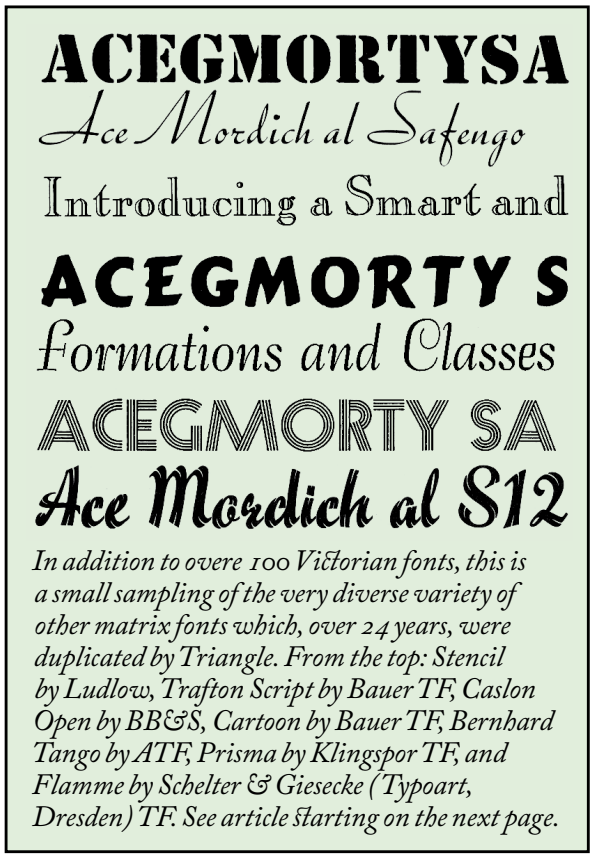
Whenever possible, they electrodeposited mats as opposed to engraving them. They made hundreds of matrices using cast type as masters from a variety of sources including American Type Founders, Typefounders of Phoenix, and several European founders. All are in near-new condition ready for use on the Thompson, but would need to be trimmed to Lanston sizes and chamfered for use on the American Sorts Caster or the English Supercaster (with an American style matrix holder).

I am stunned by the precision and accuracy American Type Founders executed in making matrices. ATF fonts I own frequently include one or two steel matrices made over the years to replace worn-out electrodeposited mats. But in weight, size, and overall they precisely match. You detect no variance when seeing them combined in a printed page. That's not the case with Triangle fonts. An example is the European "Legend" font which I hugely admire. Triangle made electro mats for maybe 70% of the characters in a 30-point font, but they didn't have usable cast characters for everything in the font. Their only option was to create patterns and engrave the missing items. Unfortunately, these mats appear slightly oversized and bolder than the electro portion of the font when they are composed together.

The Triangle repertoire duplicates much of the Typefounders of Phoenix library, but not everything. The Triangle list does include a few Victorian designs not available from Skyline (successor to Typefounders of Phoenix). Additional font choices are as diverse as Slim Open, Stencil, Prisma, Punch, and Trafton Script. Malowski sold some fonts piecemeal and thus, I do not have everything Triangle made—just the fonts which Les Feller sold to me.

In closing I make one final comparison. I do have half a dozen fonts of mats made by the Acme Type Foundry of Chicago—where Walter Malowski got his training. The fonts he made at Triangle (using tools he developed himself) are far superior to the examples I have which came from Acme.

P. S.: One final note. I met Les Feller once again about six years ago at a gala celebration of growth and optimism at the University of Tampa letterpress laboratory (and academic program). Les and his wife had retired from Illinois to Florida and he was lending great support to the Tampa program. I haven't spoken with him directly, but can only surmise that he has greeted the death of the Tampa program with the same gross disappointment I have. This was a wonderful program which Richard Mathews had put together over many years—only to be scrapped by an administration which just had no appreciation for the program.



In addition to overe 100 Victorian fonts, this is a small sampling of the very diverse variety of other matrix fonts which, over 24 years, were duplicated by Triangle. From the top: Stencil by Ludlow, Trafton Script by Bauer TF, Caslon Open by BB&S, Cartoon by Bauer TF, Bernhard Tango by ATF, Prisma by Klingspor TF, and Flamme by Schelter & Giesecke (Typoart, Dresden) TF. See article starting on the next page.

Buying Triangle Type Foundry Matrices

By Lester Feller

This piece was included in the APA bundle sometime in later 1976.

This past September (1976), the Triangle Type Foundry of Chicago went out of business. Hardly anyone noticed as Chester Malawski and his brother Alex removed the last of the cartons of office stuff from their loft, South of Chicago's loop. The event was not reported by the trade press—another type foundry, closed for good.

Many in the Chicago area were surprised to learn of the existence of Triangle Type, although the foundry had been operating in Chicago for some 24 years. The business was started in 1952 by the three Malawski brothers—Walter, Chester and Alex. Walter, the oldest brother, died in 1973. I asked Chester how they chose the name Triangle; did he know of a nineteenth century foundry of the same name? Chester hadn't heard of the earlier namesake and he said, "We were three brothers so we chose the name Triangle. It was as simple as that." Chester supplied me with more details about the history of Triangle Type.

Brother Walter was the first to enter the type-founding trade. He began in the early 1930s as an apprentice at the General Type and Composition Foundry of Chicago. It was at General Type where Walter learned the art of matrix making and also caster operation. Walter became skilled in the production of mats by three different methods: punching, engraving and copper plating. General Type later became the Acme Type Foundry of Chicago. Walter remained with Acme and was later joined by his brother Chester, soon after the end of World War II.

In 1952, Walter, Chester and their younger brother Alex, a printer, started Triangle Type with three Thompson casters and a handful of commercially available Monotype mats. In a short time the foundry added more Thompsons and later a battery of Giant casters. From its beginning Triangle Type was a trade foundry, servicing mainly large typographers. In time, Walter, a skilled machinist, designed equipment to engrave and copper plate flat mats. The brothers produced their own mat holders, lump cutters, size gauges, routers, surface planers and other specialized mat finishing equipment.

A poor resolution pasteup of some of the Victorian fonts Les Feller was able to buy from Triangle Type Foundry in 1976.

Chester explained that some type faces, especially those with delicate inlines and scroll work were best cast from copper plated mats. The brothers were fond of antique and ornate type faces and bought type, wherever they could find it, and used that type for producing their own electroplated mats.

Triangle Type engraved mats for special logos and their pantograph engravers were also used to create special effects on existing type faces.

One of the most interesting assignments the brothers had was to engrave and cast type of the Cherokee Indian language. This was done under a grant from the University of Chicago; the type was used for educational purposes.

The brothers intended to sell direct to printers the antique and specialty faces and they even printed a specimen sheet of the type they intended to sell. But this business was never developed because their large accounts took most of their time. "And now," Chester said, "It's all done by cold type-paste-up anyway."

The *ATF Newsletter* is published *occasionally* for enthusiasts of hot metal typecasting and linecasting by Richard L. Hopkins, 169 Oak Grove Road, Terra Alta, West Virginia 26764. The publication as been done off and on ever since the founding of the Fellowship in 1978. Though "American" is in our name, the Fellowship always has been open to hot metal enthusiasts no matter where they might reside.

If you are interested in subscribing, please contact Rich at <wvtypenut@gmail.com> so that he may add your name to the list of subscribers. At present the future of the publication is in jeopardy since Rich has published his desire to "retire" after 44 years at the helm. Thus, sending funds is not advisable at this time.

This particular issue has been done by the editor completely utilizing Adobe InDesign and Adobe Photoshop. His digital files were utilized by a trade printer for offset production.

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