AIF Newsletter No. 40

Contents of This Issue

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ATF Newsletter
American Typecasting Fellowship
March 2015 Number 40

2014 Conference A Great Success

The 2014 ATF Conference was unique because of the fabulous facilities and foods arranged by our splendid host, Frank Romano, but it also was much as all other ATF Conferences—a wonderful opportunity to get together with a big bunch of people who share our total fascination with just about everything to do with the ancient and honored crafts of typesetting and typography.

Hovering on the state line between Massachusetts and New Hampshire, we jumped across the line a couple of times during the three-day affair with sessions at the Museum of Printing at North Andover, Mass., and more sessions at the Romano Library at Salem, N. H. But even before we got to the Conference, we were treated by John Kristensen to a lively visit to his shop and office, called the Firefly Press, now located in Boston.

John covets everything about letterpress and hot-metal typecasting and manages to put together a large array of exquisitely designed and letterpress printed pieces in his very compact shop. He's a fine printer of the finest tradition, for his heart and soul go into every job he takes on for friends and clients far and wide. His pre-Conference open house focused on the Thompson typecaster. After-Conference sessions hovered around the Supercaster, which he and Jason Dewinetz were attempting to switch over to cast decorative border material.

Firefly was a comfortable setting for most of us. Cluttered, but somehow orderly, overstuffed (but we truly need all this "stuff") and highlighted by the presence of a newly acquired mother lode of Monotype paraphernalia which John had only recently acquired, gone through, sorted, and what remained "in the back" was fair game to anyone who dared to venture in that direction. Needless to say, several of us spent too much time helping John get rid of his newly declared "excess." People wandered in, introduced themselves and soon were deep into intense conversation, often punctured by the intrusion of eavesdropping bystanders who wanted to share in that which was being discussed so intently.

A real "treat" was in store for my wife Lynda and me as we traveled through the spooky "Big Dig"

Photo by Mark Barbour

Photo by Kim Pickard

Firefly host John Kristensen explains to Rich Hopkins where to find something in his shop. Conference attendees dining "on the mall" outside the Museum of Printing at North Andover, Mass.

(tunnel underneath Boston). Going at breakneck speed we rounded a blind curve and were confronted with a split-second decision whether to turn left or right. We made the correct decision but others in our group weren't so lucky. I'll take Terra Alta, where a traffic jam is claimed when there are more than three cars at an intersection.

Frank Romano, our most generous host, had never attended an ATF meeting before, but his wide experience with meetings was evident to all of us—from hotel arrangements to food to meeting facilities. All absolutely top-notch! Frank's tally reports 65 persons registered for the meeting.

The guys who named our group back in 1978 chose the right word—fellowship. Even the simple process of checking into the hotel was distracted by meeting up with old friends and newbies too. Conversations abounded everywhere from the hotel lobby, to the elevator, to wherever we happened to spot one-another—even in the restrooms.

We had spendid meeting facilities at the Museum of Printing at North Andover, Mass., and that's where our Conference began with a presentation by Bill Wheatley on the Intertype Fotosetter, the very first phototypesetting system. He alluded to the fact that he has probably rendered Times New Roman for well over a dozen different phototypesetting systems during his years of employment with various manufacturers. Bill has extensive experience in all aspects of photographic and digital preparation of fonts. Naturally he got his start with hot metal and to everyone's delight, we discovered he has returned "to his roots" and is teaching letterpress at a community college these days.

Mark Knudsen and Darrell Hyder study the hand molds and hand-casting tools brought by Stan Nelson.

He has spent much time studying over the Fotosetter, introduced in 1947, focusing on the technical problems the company must have faced in integrating a tiny photographic negative into a brass matrix, and then developing an imaging system accurate enough to produce excellent connecting scri points and very good typography. Not many of these machines were produced but the system clearly established what would become the wave of the future. We received sample matrices and a chance to study the Fotosetter on display at the Museum.

The unique aspect of virtually every presentation given at our Conference was the fact that the audience included an abundant share of individuals almost equal in experience and knowledge to those making the presentations. Presenters often deferred to folks in the audience and vice-versa for a cordial and wide-sweeping discussion.

Bob Magill and others took spare moments to browse the "Type Store" at the Museum of Printing. Nicely laid out and with an abundant supply of goodies, several purchases were made there. At right is an overview of the Museum's display of press equipment—some being put to use during our visits.

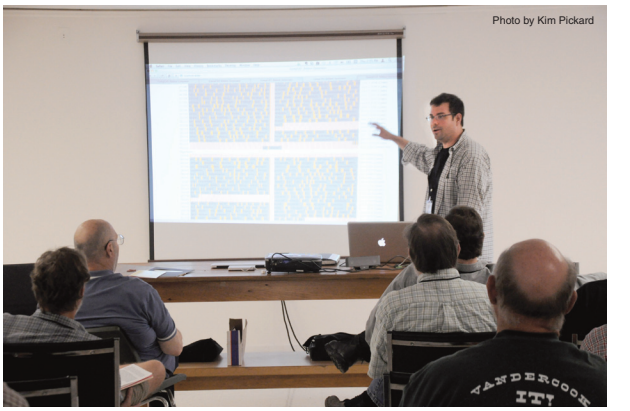
All photos this page by Kim Pickard

Next we got insight into what Jim Walczak has gone through twice, now, with the move of his private shop from Maryland to Massachusetts. The new shop is attached to a new home build by Jim and Franzeska and features excellent natural lighting and sufficient space to allow access to all his equipment. Jim gave pointers on electric hookups, water and drain provisions, and much else we sometimes forget to provide for in the facilities we establish.

Stan Nelson also was present with a full table of hand molds he has built over the years. If ever there were a supreme expert on the technicalities of the ancient hand mold, Stan Nelson is that person. His technical knowledge is equaled by his outstanding mechanical skills in turning hunks of steel, brass and wood into finely crafted, fully functional hand molds based on virtually every known historic model. Not only did we get a chance to hear his talk, we also had ample opportunity to handle his molds and further discuss aspects of Stan's continuing work.

Next came an informal presentation by Rich Hopkins and Sky Shipley and others on the subject of training a new generation in the various aspects of typefounding. Both have conducted several extensive sessions and several of their graduates were on hand to keep them honest. If ever there were a goal for ATF, that goal certainly would be to endeavor to spread the knowledge and skill of the trade to a new generation, and both have met with a modest degree of success.

Commercial type roundtable participants Sky Shipley, Mike Bixler, Julia Ferrari, John Kristensen, Mark Sarigianis and Chris Godek.



Bill Welliver explains his Monotype-driving computer software.

The wide variety of skills brought to the table by ATF members ranges from those who have never mastered touch typing to professional computer programmers. Thus it is that some glaze over at the subject of "computer-driven Monotypes," while others light up with excitement. Bill Welliver has single-handedly developed a functional system and has sold his system to several persons world-wide.

If ever there were a glimmer of hope for continuation of the Monotype system, Bill's system offers that hope for it bypasses the blind, mechanical Monotype keyboard with software functioning on a laptop computer. Bill's skill and technical knowledge of the Monotype allow him to further exploit the many capabilities of the Monotype system and his presentation was accented by several in the audience who are presently using it with great success. Bill has not only developed the necessary software;he also has manufactured and assembled the necessary hardware interface to make it all possible—an interface, by the way, which does not alter

Food at the Conference was excellent & well-appreciated as Dan Jones, Bill Welliver, Mike Bixler, David Krenz, Rebecca Gilbert and Mel Arndt discover for themselves.

the appearance or functionality of the Composition Caster in any way.

The buffet luncheon served "on the mall" in front of the Printing Museum was delightful, highlighted by good weather and an abundance of excellent food. What we didn't realize at the time was that Frank Romano's full focus was on feeding us well and generously, and this first official Conference meal was no exception.

Photo by Mark Barbour

If you buy a printing press, then this probably is the best size ever. So says Michael Babcock. It was one of the many items offered at the flea market and auction during the Conference.

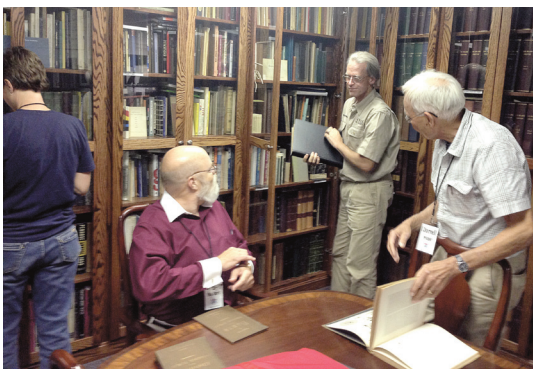
No nap time. It was straight back to the Conference room where Greg Walters presented slides and tidbits on casting big type. His piece on this mighty casting project will be found elsewhere in this *Newsletter*. He talked of scars and burns, but didn't volunteer to show what he spoke of.

Next was a roundtable discussion by Sky Shipley (Skyline Type Foundry), Mike Bixler (longtime typefounder), Julia Ferrari (Golgonooza Letter Foundry), John Kristensen (Firefly Press), Chris Godek, and Mark Sarigianis (both of M&H Type). The basic question was "how's business" and "what's the future look like." All seemed in agreement that though definite changes have taken place in the letterpress world, there's still opportunity for those willing to put forth the necessary effort.

Photo by Kim Pickard

Jason Dewinetz made a presentation on his efforts to revive a Supercaster. He got pointers from the audience and no doubt, good experience with John Kristensen at his Open House, where an attempt was made to cast strip material on the Super. Here he shows a strange Supercaster matrix holder for American flat mats.

This year the swap meet and auction were scheduled in the middle instead of during the last day of the Conference. It worked out very well and gave all participants greater opportunity to mix & discover more about what everyone was doing. The amount of materials brought into the room at the Tucson Kitchen restaurant (where we will have



The Romano Library included everything relevant to typesetting technology from the hand mold to present-day digital systems. The cabinet above contains film fonts and photographic masters from a host of photocomposition systems, along with numerous original drawings for type fonts. The collection includes historic typewriters, strike-on typesetting systems, and even Monotype matrix cases. Above Greg Walters, Sky Shipley and Darrell Hyder review invaluable type specimen books in Frank's collection. That's Rebecca Gilbert, back to camera.

Photos by Mark Barbour

Lunch break in the Board Room of the Romano Library. From left: Frank Romano, Don Black, Bill Wheatley, Phill Driscoll, Mel Arndt, Scott Moore, and Paul Aken (standing).

Photo by Mark Barbour

our banquet) frankly surprised our host, Frank Romano. All went well, though it might have been frightening to management seeing all the "dirty old iron and junk" being brought in. There was no damage other than, perhaps, to the Tuscany Kitchen's reputation.

Saturday activites were staged at what he calls "the Romano Library." Frank's facility was within easy walking distance of our host hotel. He carefully placed "ATF" directional signs through the woods, across the parking lots and into the building and to the Library. Even still, several of us got lost!

Here Frank has assembled an exquisite collection of artifacts relating to typesetting both past and present, housed in magnificent custom cabinetry and lovingly assembled by perhaps the only living person with the knowledge and personal experience necessary to fully define the significance of everything there. Frank was extremely generous in allowing us to freely roam and study thing "hands-on" between formal sessions.

Chris Godek and Mark Sarigianis explained

Hopkins & Romano take questions from ATF about Linotype, Monotype, and their books.

A Visitor Checks Us Out

By Walter Colby

Serendipity was on my side when I came across a reference online to the American Type Fellowship and an event coming up in a few months at the Museum of Printing. I had heard of neither but was immediately intrigued. Looking around a little more online I found out enough to know I wanted to go.

I wondered about the "fellowship" part, thinking I was likely unqualified by almost any measure, except for an interest in printing, publishing, and type, starting with a sixth grade field trip to a newspaper and my first Linotype viewing. A visit two years later to a different newspaper, this time a camera club outing, kept me on my path.

Further searches told me nothing about applying for a "fellowship" and I just went ahead and registered, figuring the downside risk was getting my money back with a polite note about attendance being restricted to a highly select group. Time passed and no word came so I showed up.

At registration I explained I had no pertinent professional experience or qualifications, and that I was not a practitioner but an *aficionado*. That sufficed to get me in to a long weekend of fun, learning, and discovery that the "fellowship" in the name is about camaraderie, goodwill, and a community of interest.

I count myself lucky to have fallen among as genial as group as can be imagined. I came away with a new *Pocket Pal*, signed by Frank Romano, along with his *History of the Linotype Company*. He also advised me that the edition of *Words Into Type* I bought from the used book shelf at the Museum of Printing was the one everyone preferred.

their experiences as modern-day apprentices at the M&H type foundry in San Francisco. John Kristensen talked of apprenticeships served at his Firefly Press too. It was a session of cautious optimism.

An enthused presentation complete with good visuals was given by Ed Rayher and Frank Brannon of the Swamp Press regarding the history of the printed Cherokee language and their efforts to revive the language in matrix form for future use in hand setting. Ed discussed his use of the Benton pantograph and Fank talked of efforts to find or create necessary master patterns for their project.

"Meet the Authors" was Frank Romano's idea. He thought it would be a good give-and-take for the ATF group to be able to shoot questions at himself, author of the *History of the Linotype Company* and me, author of *Tolbert Lanston and the Monotype.* After brief remarks from each of us, the floor was open to questions wherein I corrected some of Frank's errors, and he reciprocated on numerous occasions. It certainly was a good-natured exchange.

There were other sessions—the Conference was packed with just as much "passing of information" during break times as during the sessions themselves. If a particular event has been passed over in this report, I extend sincere apologies. Probably the highlight of the Conference was the Saturday evening banquet at Tuscany Kitchen in downtown Salem, New Hampshire—a short drive from our hotel. Frank Romano had taken care of all aspects of service and menu and the restaurant staff could not have been more accommodating. It was a superb meal by *any* standard, served in an efficient but leisurely fashion creating for our group a warm, intimate atmosphere. People lingered and said their goodbyes for it was painfully evident that though it had been a great event, all good things must come to an end. So it was for the nineteenth biennial meet-

Our Host, Frank Romano

When Rich Hopkins asked me to help with the ATF Conference, my first reaction was "I thought they were out of business. Wasn't there an auction?" My cursory knowledge of ATF came though an occasional *Newsletter* that crossed my desk.

Photo by Mark Barbour

Thus it was a thrill to finally meet the people who are ATF. It was truly an honor.

You're an extension of the ancient masons who built the great cathedrals of Europe. Your cathedrals are on paper. You maintain the craft of typecasting. You keep alive the cantankerous machines with their heat, smoke, grease, and occasional metal squirts.

At the 2014 Conference, I met most of you for the first time. Little by little, I am getting to visit you. I made the trek to Zion, Illinois and visited with Paul Aken and his "little" collection of small presses and printing memorabilia. Many of you have sent me letters and e-mails. I am happy that you were able to visit the Museum of Printing and my library. We are all trying to preserve the noble craft of letterpress.

I like the fact that you all share your knowledge and help each other and it was my privilege to assist with the 2014 Conference. Thank you.

–Frank Romano, RIT Professor Emeritus

Explanation Of Conference Arrangements

A special note of thanks and an explanation of Conference arrangements is in order for all who attended were impressed and baffled by the excellent food services offered at each luncheon and dinner provided "as part of their registration fee."

The truth is that the entire Conference was arranged by Frank Romano himself and he himself covered all expenses associated with the meeting. Your Conference registration fee was paid to the Museum of Printing and that arrangement was made by Frank to benefit the Museum. Frank Romano announced these intentions to me early in planning for the meeting. I protested, saying it was unnecessary and not precedented or expected.

Obviously he prevailed, to everyone's delight. It was a very special gesture towards our group and toward us as individuals, and we extend to Frank Romano a word of thanks for showering us with such wonderful hospitality. *Thanks again, Frank.*

–Rich Hopkins

Casting Cooper Black As Composition

By Mark Sarigianis

As far as I can tell, Lanston Monotype made enough Cooper Black matrices to last a millenium. Often, individuals have more than one set of the same size. It is likely that these were not sought after specifically, but rather acquired with other lots of perhaps more interesting faces.

Cooper mats are usually in the form of flat American display mats. For the smaller sizes, Monotype also made Cooper Black as Cellular Mats—in 10 and 12 point—for sorts casting only. I am not sure the exact reason for this, but they did it with a few other faces as well, such as Goudy Text. Set widths for these characters generally were defined, but not in relation to any particular "wedge set-width and unit-row system" such as with faces specifically designed for composition.

The first question might be "Why would anyone want to set Cooper Black in composition?" I figured there was no physical reason why the mats could not be assembled into a matrix case, so I was intrigued with whether a system could be worked out. I also enjoy the idea of celebrating one of the most maligned typefaces of the twentieth century.

With Bill Welliver's Computer Interface system, the task moved from the realm of "impossible" to "quite possible." Knowing that the face was going to be wider than a normal text face, I chose a S5 12½ set wedge and listed all the decimal widths for the 15 rows. With a micrometer, I did my best to measure the width of each character on the matrix and matched each to a unit row that most closely matched my measurements.

Then I arranged a mat case, both physically and on the computer, for use with the Welliver interface. Several of the larger characters had values not close to the S5, but employing the capability of the interface to increase or decrease fixed unit values by fractions of a unit, I was able to accommodate all widths demanded by the face.

When you manually adjust a unit value like this, the caster must pause two revolutions to change the justifying wedges for that one character—and pause another two revolutions to return wedges to their standard positioning. This slows the casting process quite a bit, but it wasn't too troublesome because such alterations generally are related to lesser-used letters in the font.

After making my initial matrix case arrangement, I cast trial alphabets. Between feeling the physical cast type and looking at proofs, I was able to adjust the MCA by trial and error until it was acceptable. If I were to run the job again, I would probably make additional changes.

For proud Americans who work with metal type, *The Declaration of Independence* is a frequent keepsake, and one where printers usually take great care for historically accurate typography. Casting and printing it in Cooper Black seemed like a great juxtaposition. Printed in baby blue and chocolate brown on machine-made Crane Lettra 110 lb., it is an aberration. Copies are available for sale by contacting David Johnston at <sharpteethpress.com>.

The Monotype, The Typograph, The Paige Compositor

A Common Thread Is Discovered

By Mark Knudson
Campbell, California

Some time ago I was fortunate to obtain a copy of the 1895 patent for the Paige Compositor, a machine for "distributing, setting, and re-distributing type." This machine is perhaps best remembered for its failure and because of one of its major investors , Samuel Clemens (who suffered huge financial losses).

The patent is a large document consisting of 218 pages which include 163 pages of detailed drawings, and there are additional documents as well. Each of the 163 pages of drawing has four signatures at the bottom; two witnesses, Frank H. Pierpont and Charles E. Davis, the inventor J. W. Paige, and the attorney, H. W. Beadle and Co. I was fascinated by the detailed drawings and discussed them with Dr. David MacMillan, well known for his extensive on-line document collection relating to type casting. He pointed out to me that he thought the Frank Pierpont who signed the drawings was the same person who became the first manager of the Monotype Works in Salfords, England, which is the case.

The life of Frank Hinman Pierpont took several interesting turns. He was born September 24, 1860, in New Haven, Connecticut, into a prominent New England family. The family included one of the founders of Yale University. In 1883, he became apprenticed to the Pratt and Whitney Company as an engineer. At that time, the company was in the general engineering business but years later it would be the firm to build the first of only two Paige Compositors ever built.

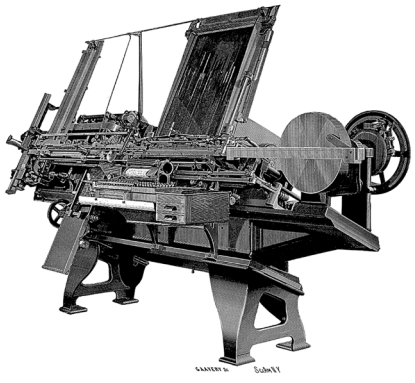
Pierpont moved on to join a firm of patent lawyers and made drawings for submission to the patent office. It was here he had his first involvement with printing machinery. He was assigned the task of creating the drawings for the Paige Compositor, a job that occupied him for several years.

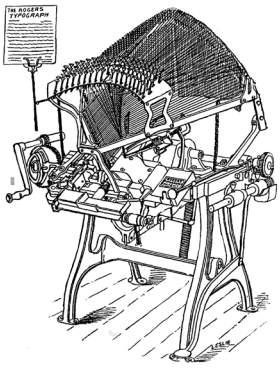
In 1994, the patent business took him to Berlin, Germany, and the Ludwig Loewe Company to help resolve some patent issues. Loewe had bought European rights to the Rogers Typograph and Pierpont later joined the company and became its managing director in 1896. While there, he made many important improvements to the machine and also developed a method of overcoming optical difficulties in enlarging designs for matrix manufacturing.

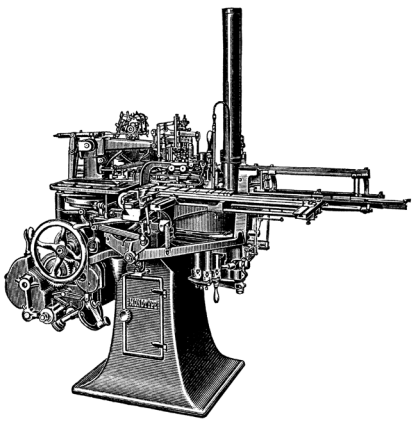
Frank H. Pierpont
from *The Monotype Recorder*
Autumn 1949

Pierpont was lured to the Lanston Monotype Corporation in 1899 to help organize its Salfords Works. He was 39 at the time and remained at Monotype until his retirement in 1936 (he died shortly thereafter). His insistence on high engineering standards helped to establish the reputation of Monotype. In addition to many innovations in the design and manufacture of the Monotype, he completely redesigned the matrix-making procedure including the redesign of the Benton-Waldo punchcutting machine. His innovations transformed mat making into a precision industrialized process. When he retired he held almost 70 patents relating to all aspects of the production of Monotype machines and matrices. He also has at least one type face to his credit: Monotype Plantin.

Who would have thought that Pierpont's early exposure to the Paige Compositor, a machine that lost the race for mechanizing type setting, would lead to his distinguished career at English Monotype, a recognized industry leader?







Things That Are Better About Intertypes

Not an ATF Conference goes by without Don Black revisiting the issue as to whether the Intertype is to be preferred over the Linotype. He has insisted that "since 1912 Intertype has produced the better machine." Perhaps it's all history now, but for those who are considering acquiring a linecaster, Don's list of advantages below is well worth considering.

1. Will not pi magazines inside the machine and cause hours of unnecessary labor to correct.
2. Partlow temperature controls are much superior to Linotype micro therm.
3. Magazines much easier to remove.
4. Automatic font distingusher.
5. Micrometer adjustment for knife block.
6. Single mixer distributor box.
7. Removable keyboard. Banking bar easily removed for cleaning and cleaning keyboard weights.
8. Quick-change universal liners—simply loosen 2 swivel bolts so that liners can be changed with the certainty that metal chips or possible burrs can be removed before reassembly.
9. Assembler slide mounted on roller bearings for smoother action.
10. Reed rack built as one unit for easy removal.
11. Automatic magazine shutters.
12. Easier to adjust pot plunger spring.
13. Single magazine shift handle.
14. Magazine counter balance no need to adjust depending on different magazine weights.
15. Pot heaters are outside crucible making for much easier removal if you have a burned out heater. Also allows for more metal in the pot.
16. Fixed mixer front each of the two magazines in operating position has its own stationary front.
17. Easy-to-remove rubber keyboard rolls. Rolls can be easily removed by unclamping and withdrawing them without disturbing or interfering with other parts.
18. Entire keyboard can be easily removed simply by removing reed rack (2 screws) and 3 bolts that hold keyboard to frame.
19. Rigid PI tube prevents clogging or dislodgement
20. Easier to adjust spaceband box.
21. Vise foot release. No need to reach down when dropping vise to its lower position.
22. Distributor signal light tells operator when distributor bar is empty.
23. Auxiliary position line safety.
24. Visulite magazines.
25. Star wheel friction clutch.
26. Assembler front partitions (top of partitions stand away from end of magazines).
27. Positive pump stop safety.
28. Direct escapement action. No excess linkage or transfer levers—no lost motion.
29. Wider tooth matrices provide more positive distribution. Matrices will hang perfectly vertical during transfer and distribution.
30. Higher pressure lockup produces better slugs.
31. Baffle mouthpiece provides sharpest typeface on slug and superior slug quality.
32. Automatic justification settings on quadder.
33. Quiet belt-drive for assembler.
34. Consistent easy-touch keyboard action.
35. Single-pitch distributor screws carry more matrices on distributor bar for faster, positive distribution.
36. Solid, rectangular base provides smoother, quieter machine operation.
37. Simplified and robust machine construction results in smoother, more solid machine operation.
38. Built-in cam oil wipers maintain clean, properly lubricated cam surfaces for smooth operation and long service life.
39. Easily adjusted justification springs.
40. Oilite bearings and grease zerks for easy and positive lubrication.
41. Adjustable 2nd elevator guide lower.
42. Improved 2nd elevator bar detent.
43. Yielding connection in ejector lever link.
44. Adjustable driving shaft clutch rod.
45. Delivery lever cushion cylinder.
46. Distributor shifter cushion cylinder.
47. Transfer lever cushion cylinder.
48. Matrix deliver belt supporting plate.
49. Brake shoe (built into forked lever) stops the cams more smoothly at any point in the cycle.
50. Automatic mold cooling blower.
51. Main cam covers available.
52. Friction clutch on mold disk drive prevents strains and accurately aligns disk with studs.
53. 2nd elevator counter weight provides positive start, even movement, and prevents slams.
54. Composing stick attachment.
55. Improved front covers.
56. Automatic distributor safety.
57. Channel entrance is self aligning with magazine.

Don Black of Don Black Linecasting Service, Ltd., Toronto, Ontario, Canada, has been servicing Linotypes and Intertypes for over 50 years.

A Response To The Question About Credit For ATF Type Designs:

Benton Himself Claims Design Credit

By Patricia A. Cost
Author of *The Bentons*

There is so much that we'll never know about Morris Fuller Benton. But while gathering information about him and his father for *The Bentons: How an American Father and Son Changed the Printing Industry,* I was fortunate to be in contact with his daughter, her son, and other family members, who were enthusiastic about the project and generous with their time. They shared photographs, personal letters and other documents with me. A look at some of these will help to answer Rick von Holdt's question "Was M. F. Benton Truly a Type Designer?" (published in *ATF Newsletter No. 38.*)

On May 25, 1948, Morris Fuller Benton wrote a letter to Loomis Burrell for the Little Falls (New York) Public Library file about his grandfather, father and himself. Little Falls had been the birthplace of Linn Boyd Benton, and even today, the Little Falls Historical Society Museum houses many original documents about the Benton family. At the end of the letter, Morris states: "I retired from my association with the American Type Founders Company in 1937. At present I am contemplating the compilation of a list of type faces designed or redesigned by myself, as all such lists heretofore published are incomplete." But Morris died on June 30, 1948, after a brief illness.

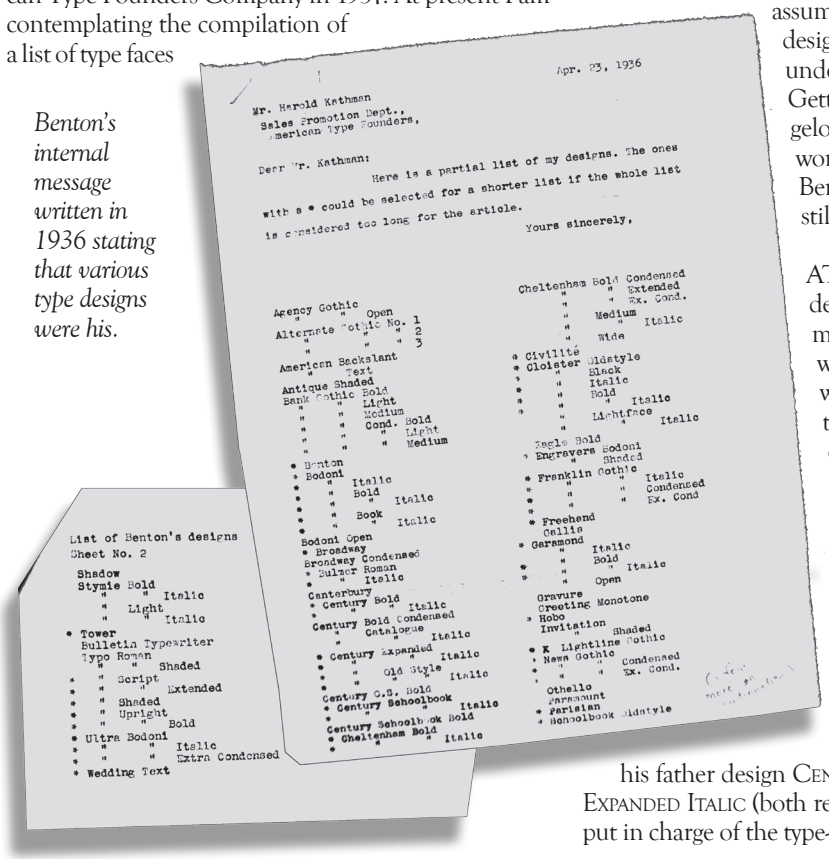
Twelve years earlier, Morris had compiled what he called a *partial list* of his type designs (there are 101 typefaces on the list, shown below) in a two-page letter to Harold Kathman of ATF's Sales Promotion Department. In front of 52 typefaces he put asterisks indicating, as he explained, the ones that could be selected for a shorter list if the whole list was too long for Kathman's purposes. A carbon copy of this letter is housed in the Cary Graphic Arts Collection at RIT.

The list likely identifies the typefaces Benton considered his best or most significant. He had no apparent reason to lie about designing these typefaces. Many of his types are not on the list, including his variations for the Goudy Old Style family, although both Mac McGrew (*American Metal Typefaces of the Twentieth Century*) and Steven L. Watts (in charge of ATF type sales and production of new typefaces from 1948 to 1955) attribute nine Goudy Old Style variations to Benton.

Morris Benton did not always have, as von Holdt assumed, "a whole department of designers, artists and engineers under him." This is a huge issue. Getting philosophical, Michelangelo had a lot of assistants, but his work is still his. In the same way, Benton had assistants but he was still in charge.

Typefaces originated by other ATF employees or independent designers were noted as such in many of the typeface lists. And when Benton had assistance with a typeface, that is noted too. There was no "secret" designer lurking in the background doing all the work.

Benton started at ATF helping his father with his inventions, and then was assigned the task of standardizing the various type lines ATF had acquired from type foundries in the 1892 merger which created the company. He also helped his father design Century Expanded and Century Expanded Italic (both released in 1900). Before being put in charge of the type-designing department at ATF



Apr. 23, 1936

Mr. Harold Kathman
Sales Promotion Dept.,
American Type Founders,

Dear Mr. Kathman:

Here is a partial list of my designs. The ones with a * could be selected for a shorter list if the whole list is considered too long for the article.

Yours sincerely,

List of Benton's designs
Sheet No. 2

Benton's internal message written in 1936 stating that various type designs were his.

in Jersey City in 1903, Morris already had designed several of his own (WEDDING TEXT, 1901; FRANKLIN GOTHIC, 1902; and CLOISTER BLACK, before 1903).

VonHoldt doubts that Morris Benton "ever actually took a pencil to paper and drew any of the typefaces he is given credit for." But some of Benton's working drawings still survive. A *Typographica* Internet thread on ATF contains this note by Ed Bertschy from March 7, 2005: "As far as I know, I digitized the first font to have automatic optical hinting. The font was ATF's WEDDING TEXT, and Henry Schneiker developed and programmed the hinting. This was 1989 when I worked for the software division of Kingsley ATF in Tucson, AZ. *I worked with the original Benton drawings. …*"[1] The *Font Bureau* website gives this history: "In 1908, faced with the welter of san serifs offered by ATF, Morris Fuller Benton designed NEWS GOTHIC, a 20th century standard. In 1995 Tobias Frere-Jones studied the original drawings, which survive in the Smithsonian, and advanced the design."[2] And RIT's Cary Graphic Arts Collection has a complete set of what are identified as Morris Benton's *working drawings* for BODONI.

William Gregan, a contemporary of Benton's at ATF, remembered that Benton "wouldn't say two words, when none would do." That's why it's notable in Benton's letter to Kathman, that he chose to call faces (both revivals and others like CENTURY SCHOOLBOOK, FRANKLIN GOTHIC and NEWS GOTHIC) "*my designs*." He does not include faces based on the designs of others.

We may not have evidence that Benton drew every draft of these typefaces with his own hand, but we have no reason to believe that they aren't his. Keep in mind this was a *partial* list in 1936. Certainly there were more. I cover it in far greater detail in my book.[3]

References for materials in this article include:

[1]http://typographica.org/on-typography/atf-originator-of-type-fashions/

[2]http://www.fontbureau.com/historical/morrisbenton/

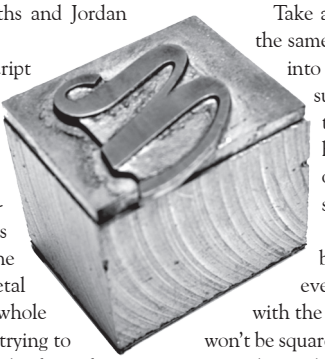
[3]Patricia A. Cost, *The Bentons: How an American Father and Son Changed the Printing Industry.* Rochester, New York: RIT Cary

A Solution When Large Type Letters 'Cave In'

If you have done much work with larger type, you also have had the sinking feeling that the face of a letter was caving in as presswork proceeded. If you have an accurate Hammond Glider Saw, there's a glimmer of hope.

I've cast a lot of hollow type. But the old boys had the same problem. I have initials cast by MacKellar, Smiths and Jordan which caved in when I tried to use them.

In November I was printing 60-point Stylescript and the cap W started caving in. I have both the mats and a Supercaster capable of casting 60 point, but I did not have the time for that. I sought an alternate solution.



The problem was a *large air bubble just underneath the printing surface* of the type. At other times I have tried to fix inner bubbles by drilling out the letter from the foot and trying to pour molten metal in to reinforce the face. It melted the face—or the whole letter—ruining any chance of restoration. Forget trying to build up the sunken area by gluing something to the face of the letter. It will just continue to cave in.

Frankly, I don't advise trying this process with type smaller than 36 point. I have only fixed types 48 point and larger.

I put the letter in the Hammond saw with the blade positioned to cut off the face just short of shoulder height. The face falls away from the body with a square frame or sorts around it, thus facilitating proper positioning when re-mounting it on a more solid body.

I place this letter face down on a solid, flat surface and with some sort of rounded burnishing tool, I carefully push the sunken face back to its proper level, being very careful not to work too fast nor to use anything too sharp that might accidentally pierce the face and ruin it.

The next step involves using a commercial product called "SteelStik," which is a steel-reinforced epoxy putty. It can be purchased in most hardware stores or auto parts stores and it's likely there are other brands. It's a two-part epoxy which is activated by kneeding together the two components which are together in the plastic tube containing the material. Instructions say damp fingers make it easier to kneed and manipulate.

Take a tiny glob of this kneeded epoxy and, using the same burnishing tool used earlier, force the epoxy into the back of the letter. Take your time and be sure you get it down into all areas underlying the face. Then make it as smooth as possible, hopefully level with the outer, unsunken areas of the cut-off letter. Put it aside and allow it to set up—at least an hour.

When it's properly set up, the material can be flattened by sanding with sandpaper. Make every effort to get the new surface flat and square with the sides. Otherwise your corrected piece of type won't be square to the paper surface when printing.

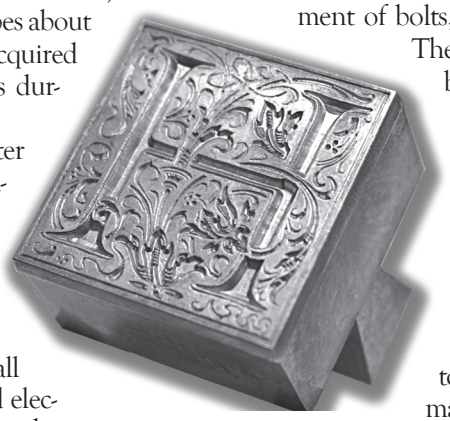
Now, take a solid block of type metal and cut it to match the size and width of the original type piece. Do some fancy measuring and cut it to a height equal to type height less the height of the modified face portion. With double-stick tape, glue the letter to the new body you have just prepared. You might have a height-to-paper problem, meaning you might need to underlay your piece to build it up, or trim it down a trifle. You now have a solid body and a face which is restored to flatness and no longer inclined to cave in as you print. After use, put this piece of type back in the typecase just as you would any other letter in the font.

Further caution is prudent with this font. Carefully watch any and all letters as you increase makeready pressure when setting up to print. If any letter shows signs of caving in, start this repair process right away. The sooner you stop the problem, the more successful you will be at saving the letter.

Risking Life & Limb For 120-Point Type

By Greg Walters

When Rich Kegler (of the P22 Digital Typefoundry) proposed a casting of Cloister Initials, I found myself in a quandary. On the one hand, it would be a dream come true to cast the initials; on the other hand, I had bad vibes about the Pivotal Casting Machine I acquired from American Type Founders during the auction of 1993.



The ATF Giant Pivotal Caster was an amazingly versatile machine. I already had made substantial investments of time and money with nothing to show for it. I had hoped to demonstrate it at the 2010 ATF Conference in Piqua. I replaced all the hydraulic lines and installed electrical cables and plugs. I made no adjustments of any kind to the mold. I assumed it was all set up at ATF, and all I would have to do is lock in a matrix. I made attem points to cast type on three occasions, but each attempt resulted in a huge squirt and nothing resembling a piece of type.

I had given up all hope of demonstrating the machine. When Theo Rehak was at the Conference, he pointed out that the two halves of the mold were not square, resulting in small gaps. I was aware of the gaps, but didn't know what to adjust to fix the problem. Theo said that I would need to get the two halves of the mold to align perfectly or I would never get anything but squirts.

I told Rich Kegler that we should not make any plans for casting Cloister Initials until I had determined that I could get good type from the machine. I knew it would be a lot of work to figure out how to make good type, and part of me secretly hoped that I would continue to fail; that way I could just walk away from it all.

I removed the mold and installed another mold, a 120 pt. BB&S mold. It was a difficult procedure to get it in perfect alignment—everything is adjustable in every direction. I persevered and got everything square and tight, but the mid-March weather was still too cold to try a cast. While waiting for warmer weather, I had an opportunity to meet with Theo Rehak and hoped to get some information about the machine's operation.

Theo offered only one piece of advice: "Don't do it!" Theo had never operated the machine; the fellow who did operate it didn't like Theo and made no secret of it. The machine was missing the original mat holder and I had substituted a cobbled arrangement of bolts, nuts, and washers. I quizzed Theo about the original holder, but he knew nothing about it. In the end, I ignored the only advice that Theo gave me.

On March 24 the building was above freezing and I decided to try see if I could cast without a squirt. I locked up a 120 pt. Vogue Initial and followed Theo's command to make sure every surface was mating and every surface was immaculately clean. I draped old clothing over the mold and hid behind a sheet of Plexiglas when I tried the first cast. I was thrilled that there was no squirt, and even more excited when I opened the mold and found a relatively printable piece of type. I made ten casts, and with each cast, the type looked better. The last two casts were perfect. But I also had two squirts.

I finished the two good pieces and sent one to Rich and the other to Amelia Hugill-Fontanel at Rochester Institute of Technology (owners of the Cloister Initial matrices). Then I checked the type height and found it was off, overheight at .942".

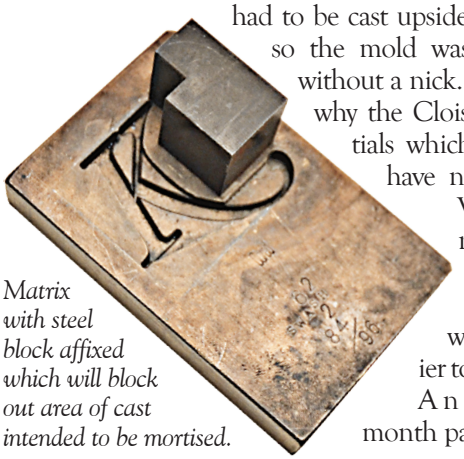
The Vogue Initials mats were the wrong depth of drive (B4) for the BB&S mold. Amelia checked the Cloister mats and we determined that the drive also was B4. I had no option but to remove the BB&S mold and go through the tedious procedure of mounting a 120 pt. B4 mold (fortunately, I had one). The BB&S mold had the great advantage of having a BB&S pinmark and a nick (which makes it easier to align the mold halves). The B4 120 pt. mold was a special mold for casting cored type. As such, it did not have a nick; as it was a fairly new mold, made in 1942, it did not have a pin-mark either. It is the only B4 120 pt. mold that I have, so I was stuck with it.

A cored mold is used for casting pre-kerned type. If one had type and wanted to kern the AT

Greg at his pivotal caster with the mold half open for inspection.

combination, one would cut a notch in the top half of the A, and an equal notch in the bottom half of the T. The two casts would fit together nicely kerned. ATF came up with a system to cast large type with the notches already in place. This was the purpose of the cored mold.

The side blocks on the cored mold are actually two blocks mounted together. One half can be moved in to create the notch. But the mechanical construction of the mold is such that the notches can only be in the lower corners. This was no problem with the T which would need notches in both the bottom left and bottom right corners. But an A would need to be cast with notches in both the upper left and upper right corners. The solution was to cut a special mat for the A with the character engraved upside down. That way, when cast in the mold, the notches would be in the lower corners. To be mortised in this fashion, some characters had to be cast upside down, so the mold was made without a nick. That is why the Cloister Initials which I cast have no nick. With no nick, the cored mold was trickier to align. Another month passed. It was April 28 before I could try casting again. It did not go well. The first two casts were successful, but they were followed by three squirts. I decided that the mold was twisting on lockup and the only reason the first two casts didn't squirt was that the mold was cold. Soon as the mold warmed up, squirts became inevitable. I started again to align the mold. Another month passed, and on June 8, I spent the evening casting and squirting. I had big squirts and small leaks, but with each, I found a solution, advancing up the learning curve.



Matrix with steel block affixed which will block out area of cast intended to be mortised.

The next weekend, Rich Kegler arrived in Piqua with the Cloister Initial mats. The two-day casting session had lots of squirts, but we also made a lot of good type. We were ecstatic at the beauty of the intricate face, and all the more so looking at a full galley.

While I did the casting, Rich was knocking off the jets with a hammer and milling the groove using my drill press. Since the mats were engraved, the beard hung over on all four sides. I wanted the type to be finished, so I started to scrape the overhanging beard with a razor blade and then rubbed down each sort on fine sandpaper. This process consumed much time, and I gave up after half an alphabet. Rich was perfectly happy with the overhanging beard, but it really bothered me.

I continued to cast type on every free weekend of the summer. I got better and better at avoiding squirts, and by the end I rarely had a squirt. The squirts I did get generally were due to obvious operator error. After the initial casting weekend with Rich, I decided to see if I could use an ATF kerning machine to remove the overhanging beard. I had several machines, but only one seemed to be the right setup for what I needed. It took a few hours of wiring, oiling, and adjusting, but it worked.

After I had completed the casting, I had occasion to examine old 120 point and 144 point sorts of Cloister Initials. Both of them had been cast on the other kind of cored mold—a mold with two rods that displaced metal in the body of the type. At the 2010 ATF Conference, we played with a 120 pt. hand mold from India that had these rods.

The rods needed to be withdrawn from the body of the type by cranking a small handwheel after each

Studying the matrix lock-up against the mold and below, with a table full of beautiful casts.

cast, and then cranked back into the mold. This hand-casting process seemed much too tedious for ATF to have used. Did they have Barth casters that had rods built in? It seems entirely possible. Or did they have molds for the giant pivotal caster with the rods? Perhaps in 1917 the cost of labor was so cheap that the extra time working the rods was more than offset by the cost of metal saved.

My Machine and How to Use It

The ATF Giant Pivotal Caster does not resemble most pivotal casters. A traditional pivotal caster is relatively automatic in that you crank it and it will close and lock the mold, cast the type, open the mold and knock off the jet, and kick out the type.

ATF cast a lot of type with rows and rows of pivotal casters running off line shafts. In contrast, the Giant Pivotal is a hand operation. In the original design, the castor screws a mat to the mat holder and places it in the machine with the mat in the bottom half of the mold and then closes the mold by hand. A locking system is raised into place and a handle is pounded on to lock down the mold with cams.

The mat holder is then cranked to force the mat tightly against the mold. Then the castor throws a crank which drives two cams. One cam swings the mold up to the nipple plate while the second cam allows the plunger to drop by spring pressure. The castor holds the handle in this position until the cast is fully solidified, and then completes the rotation of the cams, raising the piston and allowing the mold to fall away from the nipple plate.

At this point, the castor has to undo everything—uncrank the mat holder to pull the mat off the cast, pound a handle to unlock the cams that lock down the mold, pull the cam mechanism out of the way, open the top of the mold, and then pull out the cast type. At some point all but one of the Giant Pivotals were converted to hydraulic power for the piston. So now, when the castor throws the crank, only one cam operates and raises the mold to meet the nipple plate. The cam that previously operated the piston now activates a switch which puts the hydraulic system on high pressure. Then the castor presses a button to operate the plunger which can be worked as desired to get the best cast.

It is a very time consuming operation. If one hustles, one can do one cast in around three minutes. But over the course of a day's work, including the time for charging the pot and cleaning up squirts, I averaged about six minutes per cast.

The Balancing Act

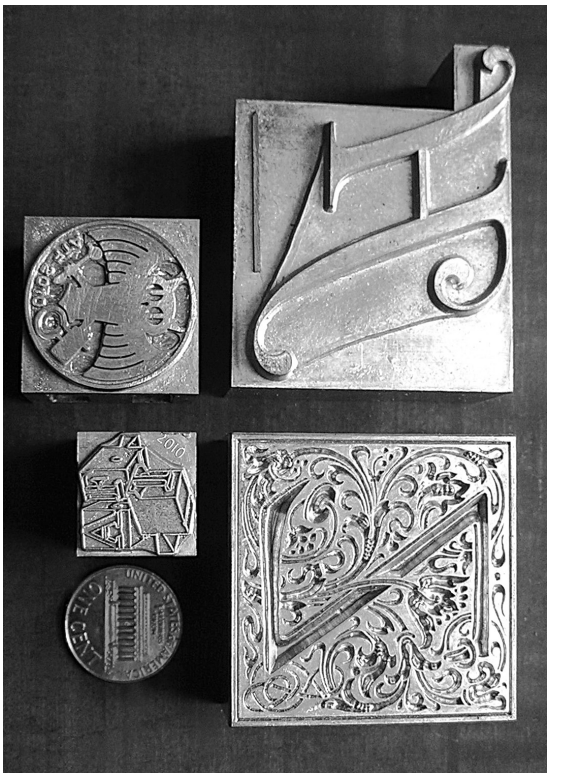
My secret to successful casting on the Giant Pivotal is a balancing of pressures. The mold is in two halves which are locked together with a cam mechanism. The cams are worn and greasy such that when the metal is pumped in the mold, the cams unlock a little bit. In addition to holding the two halves of the mold together, the cams also pull the entire mold down onto the pivoting mold base. The mold is held to the mold base by two bolts. When locking in the mat, one wants to lock it down as tight as possible to prevent any squirts. The problem is that too much pressure will tend to push the mold backward, stressing the bolts that hold it to the base. Excessive pressure will also force the two halves of the mold to skew against each other and open up gaps for squirts. So the trick is to lock the mat down tight enough to prevent squirts, but not so tight as to cause other problems.

When preparing to cast, the handle is thrown and the cam pivots the base until the mold meets the nipple plate. There must be enough pressure to prevent the metal from lifting the mold off the nipple plate. But again, too much pressure will cause the mold to be pushed forward in relation to the base, again stressing the bolts that hold it to the base. Torquing down the mat stresses the bolts on one side while locking the mold to the nipple plate stresses the bolts on the other side. If I can get all these forces in balance, I can cast a lot of type with few squirts. Recently I cast some sorts 96 points. wide and all went well. Then I changed to a width approximately twice as wide. I increased the pressure on the mat because the metal would be trying to blow off the mat with twice as much force. But I did not increase the pressure of the mold against the nipple plate and thus had a couple of spectacular squirts. Because the jet was twice as wide, the pressure trying to blow apart the mold-nipple plate interface also was doubled.

Bursting Bubbles

In their promotional film, *Type Speaks,* ATF touted the double-drop piston action on the Barth caster. The film claims that the piston injects a quick spurt of metal into the mold which then coats the interior of the mold with a thin layer of "case hardened" metal. The piston then continues to inject metal at a slower pace to create a solid piece of type. This story is utter nonsense. To begin with, only the larger Barths had the double-drop mechanism. My 14 and 18 point machines do not have it, but my 60 point and larger machines do. The larger Barth casters are set up to have a sharp drop of the piston which would completely fill the type, and then a slight raising of the piston which quickly releases for a second drop. Why?

I believe I figured out the process while working the Giant Pivotal. I do my own double-drop. I first drop the piston and let it sink for a count of five. I then raise the piston to the top, jog it, and then drop it again until the cast is solid. Before I learned this technique, I often had bad type with a bulge on top. I would drop the piston and keep the pressure on until the piston bottomed out. I would then raise the piston and drop it again. But here's what was happening inside the mold. The initial long drop filled the mold with type metal almost instantly. It compressed the air inside and broke it up into a million tiny bubbles. But it takes a little while for that much metal to solidify. While the metal was molten and fluid, the bubbles would rise to the top and form a large bubble under high pressure. As the piston dropped slowly, the metal around the bubble



Relative size: shown here are two 120-point casts by Greg, along with a 72-point and 48-point Typecasting Fellowship souvenirs. Oh, and a penny too!

would solidify. When I finally opened the mold, the metal would still be quite hot and therefore a bit soft. The bubble of high pressure hot air would make a large bulge in the top of the type—not something to be desired.

The solution was the double-drop. I would drop the piston, and as before the mold would be instantly filled and a million bubbles would start to gather at the top. I would count to five and then raise the piston. This allowed all the air bubbles to expand and rile up the fluid metal. Jogging the piston riled up the air/metal mixture even more, and the final drop would again compress all the air into a million tiny bubbles. But now the metal had cooled enough that it quickly solidified before the air bubbles had time to create a big bubble at the top. When I was getting bulges, I would saw into the type and find a big bubble. After I switched to the double-drop technique, I sawed into quite a few casts and never found another giant bubble. I believe that ATF had the same problem with bulging type on large Barth casters and that the double-drop solved the problem on the Barth just as on the Giant Pivotal.

Thus, I have managed to learn the theory of operation, as well as the practical aspects of getting the Giant Pivotal to do its assigned job. There's no question that casting very large type is a slow process fraught with plenty of opportunity for failure. But there's also a tremendous satisfaction on finally mastering the machine and making the marvelous pieces of type it certainly is capable of producing. The Cloister Initial project is now finished but my interest in working further with the Giant Pivotal has triggered another project, the giant swash initials for Caslon 540. That adds the dimension of matrices with the mortised corners already blocked out. That project now is underway and some printed specimens are herewith.

Carl Schlesinger, Famed Linotyper, Dies At 88

It is with sadness that we note the passing of Carl Schlesinger, one of those printing icons we had the pleasure of meeting at several ATF Conferences, a former Linotype operator at the *New York Times*. He was one of those persons who rather than sitting around lamenting things, chose to do something about it. When it became evident that the hot-metal operations at the *Times* would be coming to an end, Carl nagged, cajoled and somehow got permission to document the last night. That's how he became producer of the award-winning documentary titled *Farewell, Etaoin Shrdlu*, released in 1980.

One on-line reviewer, Marcin Wichary, said: "Fortunately, someone had a foresight to bring cameras to *The New York Times* on July 2, 1978, and film the last day that newspaper was put together using the hot-metal printing process, Linotype machines, 40-pound lead plates, and all that 19th-century jazz. The result of this was *Farewell, Etaoin Shrdlu*—a dry, deadpan half-hour documentary that resembles an instructional video, but is infinitely more fascinating. That person was Carl Schlesinger.

Later on Carl saw the need for compiling various documentaries and made them available on VHS cassettes, including rare videos prepared by English Monotype, and several others. The fate of these offerings now is in question.

Carl, 88, passed away November 11, 2014. He was a labor union historian, composer of the official march of *The New York Times*, tap dance enthusiast, wordsmith and author of printing history books.

Carl Schlesinger with his wife Renee at the 2010 ATF Conference at Piqua, Ohio.

He was a proud *New York Times* printer, educator and trainer for 35 years, and from 1967-73 established a printing school in Nairobi, Kenya. His *New York Times* obituary indicates he is survived by his wife, Renee, two daughters, grandchildren and one great-grandson.

David W. Dunlap a Metro reporter and writes the "Building Blocks" column for *The Times*. He has worked at *The Times* for 39 years. He wrote a most pleasing human tribute to Carl in the November 13, 2014, edition of *NY Times Insider*. Unfortunately, the publication would not release the copyrighted material for reproduction in this *Newsletter*.

Desire For 'Best Image' For A New Digital Font Precipitates A Fresh Casting Of Cloister Initials

The entire saga of casting type on a 120-point Giant Pivotal Caster (mentioned in subsequent pages) was precipitated by a desire to improve the quality of a digital rendering of Goudy's Cloister Initials. This was at the hands of Richard Kegler and the P22 Type Foundry of Buffalo, New York. It is there where the remnants of Lanston Monotype have been preserved, digitally, and continue to be offered to a discerning typophiles.

The P22 Type Foundry creates computer typefaces inspired by art and history and is renowned for its work with museums and foundations to ensure the development of accurate historical typefaces that are fully relevant for today's computer user. Lanston Type Company constitutes one of four distinct P22 collections, each with a unique typographical focus.

Lanston Type was inaugurated with the acquisition from Gerald Giampa several years ago of his digital assets relating to possession of patterns and other original Lanston Monotype materials. Since that acquisition, LTC has doubled its Lanston collection and also has revised much of the drawing and data of the fonts received from Giampa. The collection now encompasses nearly 70 families and over 300 individual fonts.

Kegler explains: "I was looking for source artwork in order to redraw the Cloister Initials for our digital version. It had been our best-selling Lanston title, and I was never very satisfied with the drawings. When we obtained them from Giampa, he was selling them as individual EPS files for $35 a pop. I decided to make them into a font format, but that required some simplification, and the drawings were rough and required clean up). They were OK for 48 to 120 point, but at larger sizes, these were a little less than great drawings.

"I knew 144 and 120 point Cloister initials existed from a reading ATF specimen books, but was needed to get a full set for reference." His search lead to the Cary Collection at Rochester Institute of Technology, which had acquired matrices for 120 point at the American Type Founders auction in 1993. "The Cary Collection has been a great resource for P22 in digging up reference material and is often my go-to source when I have a question about specimens (especially Goudy-related)," Kegler notes.

Further discussion with folks in our group lead him to Greg Walters, who probably is the only person on the planet with casting equipment capable of doing 120 point type. He approached Greg Walters and Greg's story follows.

But to complete the P22 side of the story, the two agreed that a hot-metal offering, along with the new digital edition, would be a novel idea, so Kegler made such an offer on his P22 blog. To use modern languange, "it went viral."

"I had to take the offer off the internet after less than 24 hours. After working with Greg at his shop and seeing how long the casting of *each sort* took, I chose not to commit Greg to months and months of casting." In the end, "We had orders for 77 full sets and 304 individual sorts—over 2,300 pieces of type."

"I think this entire project helped bring greater attention to the P22 collection. Digital sales were OK, but the the metal sales were astounding."

Prior this project, Kegler already was aware of letterpress and hot-metal type. "Before ever touching a computer, I was interested in hand-binding books and relief printmaking. Hearing about a small letterpress shop tucked inside of a digital typesetting house, I sought out Hal Leader and his Paradise Press in Buffalo. Hal showed me the basics and let me loose in his shop. Some of the sources for P22 digitizations came from Paradise Press proofs. Over time I became more and more interested in handset type. In 2005 I formed the Western New York Book Arts Collaborative. Three years later we opened the WNY Book Arts Center."

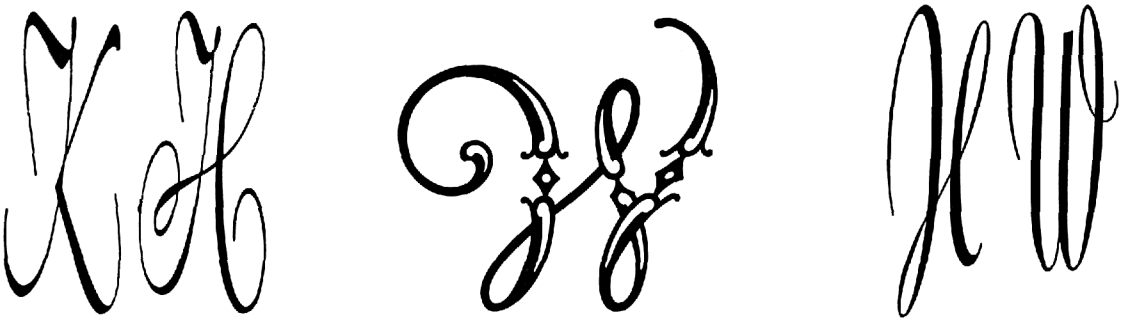
Cloister Initials were designed for American Type Founders and first released in 1918. In the book, *Goudy's Type Designs* (a re-release by the Myriade Press of a two-volume book published by the Typophiles in 1946, titled *A Half Century of Type Design and Typography, 1895–1945*) Goudy noted that "Wad" Parker of ATF had asked him to do the complete alphabet in the same fashion as an "A" initial Goudy had created for his book *The Alphabet*. He complied and explained that "Cloister Initials have had a long and useful life and are still extensively used *and copied*. Still true today! Indeed, Lanston Monotype was one of those "copiers," releasing electrodeposited matrices for sizes up to and including 72 point in 1926.

Cloister Initials

A specimen of 120 point Cloister Initials, designed by Frederic W. Goudy, cast in foundry metal in 2014 by Gregory Jackson Walters for P22 Type Foundry. The matrices were borrowed from the Cary Graphic Arts Collection at Rochester Institute of Technology. A raw cast weighs up to a pound, and a finished sort weighs approximately twelve ounces.

2015-16 BIG TYPE

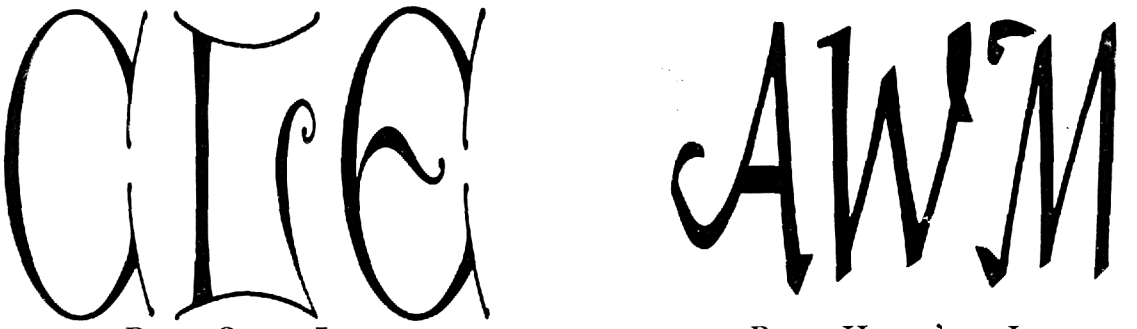
96 & 96/120 Point Caslon 540 Italic Swash Initials — mortised



120 Point Juliet Initials

120 Point Bijou Initials

96 & 96/120 Point Vogue Initials



120 Point Saxon Initials

120 Point Harlequin Initials

CASTING AND COMPOSING WHITE SPACE

White space is something we don't talk about very often, but it's certainly something we who still pursue hot metal typesetting have to face all the time. This is a brief discussion of the equipment used to make white space (and also the strip border material).

Three major machines were commonly used. All worked on the "weld" concept where a pump pushes molten metal into one end of the mold, and then the machine advances the solidified material out the other end. The next thrust of metal melts and bonds with the just-finished cast, creating a continuous rule. First to be discussed must be the Elrod, the workhorse of the composing room. It was not uncommon to find an Elrod running at all hours of the day, for it was common practice, especially in the tight deadline newspaper business, to dump *entire* pages once stereotyping mats had been rolled. Often I have entered composing rooms where the lights were off, yet somewhere an Elrod could be heard pumping out strip material. I haven't heard much negative about Elrods.

In our American Typecasting Fellowship, associates ran these machines as a "side business" and did fairly well at it. One now-deceased member in Ohio told me his Elrod was set up in his attached garage, with a kitchen window looking into the garage. He'd get the machine running, and return to the warm kitchen, keeping an eye on the machine running in the cold garage.

Other machines? The Universal Strip Caster was a knock-off of the Elrod. It was less expensive but apparently did the job. It is rare to find one today. Next is the English Supercaster which, with proper attachments, was capable of casting decorative border, leads and slugs. Capabilities are similar to the Material Maker, to be mentioned next. Compared with the Elrod, the American Monotype Material Maker offered more versatility, chief of whiich was ability to lift the matrix off the just-cast section, and re-seat the mat an instant later, enabling the casting of *decorative* strip material of an almost endless variety, from 1¼ up to 18 point. I have one and use it perhaps every seven years. It's very cantankerous. I thought this was my inexperience in running it, but Bill Riess of Quaker City Type Foundry reassured me. He says once you succeed at getting it to run properly, keep it going. Don't stop for lunch or dinner, or even bedtime. Keep it going until you've cast enough, for next time you turn it on (even the next morning), it'll be a different ballgame fraught with new or different problems.

Casting of one-point leads is especially difficult on all machines, yet these leads are very important to accurate forms assembly. Many who have the proper molds and equipment still are unwilling to attempt one-point leads. If they can be found, anticipate cost per pound to be significantly higher.

The key point of this discussion is to drive home the importance of strip casting in the composing room. Toward the end of commercial hot-metal typesetting, "hot-metal pasteup" was developed especially for advertising makeup. Ludlow slugs were stripped off at shoulder height, and the same for linecaster slugs to be included. With double-stick tape, the makeup man would stick down the type, illustrations, etc., on a form of "white space" (leads and slugs already made up and kept standing). In a few seconds the the ad could be put together with no need for manipulating material to make up the white space. It was frequently used.

In most shops these days, it is common practice to re-use leads and slugs rather than throw them in. Nevertheless, there still is a need for strip material, so those of you who have these machines are encouraged to fine-tune your skills and offer your services to the rest of us who still need your services.

Postscript: Throughout this text the masculine gender has been used. Women often were found working in composing rooms of yesteryear; the use of "man" in this text is not intended to diminish the role of women but merely to make writing a trifle easier.

Goudy's Lost Companion

Frederic Goudy's neglected and virtually lost typeface, COMPANION OLD STYLE, now has a home in the Tampa Book Arts Studio at the University of Tampa. Thanks to a David Delo Research grant from the university and the generosity of the Les Feller Family, the only known mats for Goudy's COMPANION OLD STYLE have become a jewel in the crown of the Feller Family Collections at the Tampa Book Arts Studio.

Richard Mathews, Dana Professor of English and Writing at the University of Tampa, who directs the TBAS, applied for a grant to acquire, document, cast, and write about the rare design. He was to talk on the history and discovery of the mats in late January, and demonstrate their casting on the Studio's Monotype "Orphan Annie" sorts caster.

The mats were discovered and saved by Lester Feller in 1976 when Monsen Typographers of Chicago was being liquidated. Les, an amateur printer and type enthusiast, founded and operated the Twin Quills Press in Niles, Illinois, and later established the Printer's Row Printing Museum in Chicago, serving as its director and letterpress guru for the next decade, until the museum lost its home due to building renovation and repurposing in the city's historic printing and publishing district.

In the 1960s and 1970s Les was collecting antique types and cuts for his serious letterpress hobby, housed in a crowded garage. Although he worked as a food biologist for the Sara Lee company, Les got to know the Printer's Row area well as he wandered Chicago streets looking for printers disposing of old types, plates, and letterpress equipment.

Les noticed the unidentified mats in custom Monsen Typographers plastic boxes with the Monotype number 359 identification, a number he was not familiar with, and he took a few mats out of the case to see if he could recognize the face. He thought the slant of the letter "o" was interesting and he noticed the old style numerals had a certain flair. Though he couldn't identify the font, he bought the mats anyway.

Later he showed a one-line printed setting of the word "Companion" to Rich Hopkins at an Almagamated Printers Association Wayzgoose in Indiana in 1977, still not knowing what he had. Les thought that "Companion" might be a word from a headline or ad. It didn't strike him as the name the type, let alone being a type designed by Frederic Goudy.

Hopkins was also intrigued, and turned to his own ereferences, including two different typeface encyclopedias. The mats were not listed. But Rich remained on the chase, following various clues eventually he was able to identify the mats as COMPANION OLD STYLE. An exclusive, private type commissiond by the art director of the *Woman's Home Companion*, and used exclusively by the magazine.

In 1979 Rich wrote the story of the discovery and identification in a beautifully printed issue of his *Typographic Curiosities*, set using COMPANION OLD STYLE which he cast and hand-set for the project, using mats borrowed from Les.

Mathews, who at that time was directing the Konglomerati Florida Foundation for Literature and Book Arts, knew Rich through the ATF and heard about the Companion discovery. He contacted Les and was able to arrange to have enough of the type cast to complete the first book ever issued in the private typeface. It was a collection of poetry by Ohio poet Hale Chatfield, entitled *Water Colors*. Typeset, letterpress printed, and hand bound at Konglomerati Press, with partial funding by a grant from the National Endowment for the Arts. It also was completed in 1979.

Feller and Mathews lost touch over the years, but as the Tampa Book Arts Studio was first taking shape a decade ago, they made contact again. Les and his wife, Elaine, were spending winters in Florida. They stopped at the University to see the new setup. Presses, type, and

A Complete Showing of Companion Old Style In Fourteen Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ

fffi&.,-:;'!? 1234567890 ffffff

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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abcdefghijklmnopqrstuvwxyz gz Afffiffffff fi

The printers of that day had nearly all some affinity with literature, if not some love of it; it was in a sort always at their fingers-ends, and they must have got some touch of it whether they would or not. They thought their trade a poor one money-wise, but they were fond of it and they did not often forsake it. . . . It is like the relation which all the arts bear to the world, and which is peculiarly thankless in a purely commercial civilization like ours, . . . but it has its artistic delight . . . and I have had moments of unsurpassed gladness in feeling that I had come very near the ideal in what I had done in my trade. This joy is the right of every worker, and insofar as modern methods have taken it from him they have wronged him.

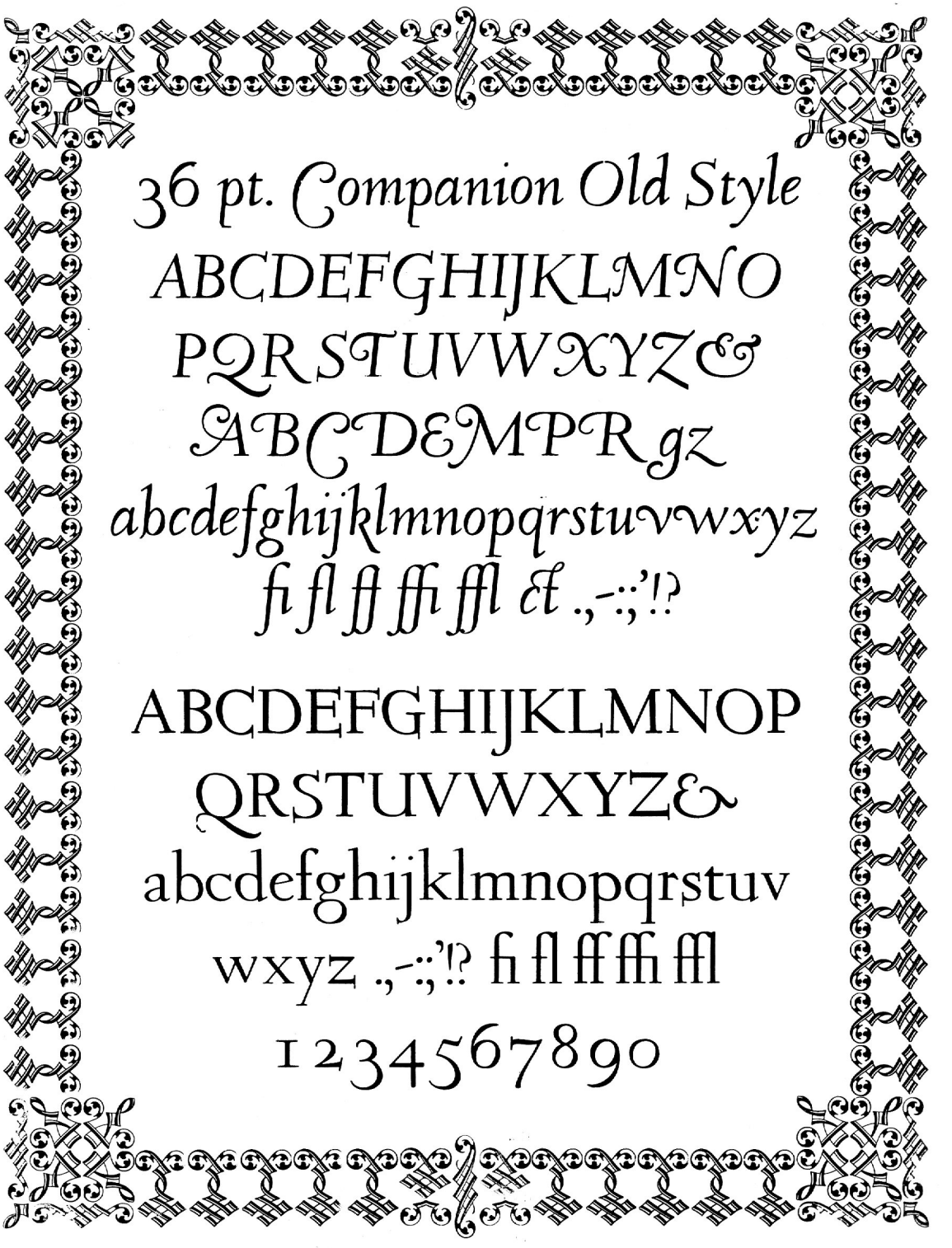
The Country Printer

WILLIAM DEAN HOWELLS

typecasting equipment from Konglomerati had been supplemented by donations from others. It reminded Les of what he had hoped to do with the Printer's Row Printing Museum.

Les and Elaine established the Feller Family Collections as part of the special collections library of the Tampa Book Arts Studio. They have contributed hundreds of antique printer's blocks from the early twentieth century children's books published by the Donohue Company of Chicago, antique letterpress models, displays of wood-engraving, hundreds of printed books and pamphlets on letterpress printing, and a collection of antique letterpress posters and broadsides from the seventeenth through the nineteenth century. Many are framed, and now hang permanently in the TBAS.

COMPANION OLD STYLE types will offer students hands-on experience with history as they handle a private typeface found nowhere else, exploring features and possibilities for expression this virtually unknown typeface may hold.



Frederic Goudy wrote in *A Half Century of Type Design and Typography*, that "COMPANION OLD STYLE and its italics show greater consistent original features than any other face I have ever made." The Tampa Book Arts Studio is thrilled to be home for this extraordinary type.

Albert Schiller's 'Art of the Machine Age'

By Amelia Hugill-Fontanel
Associate Curator, RIT Cary Collection

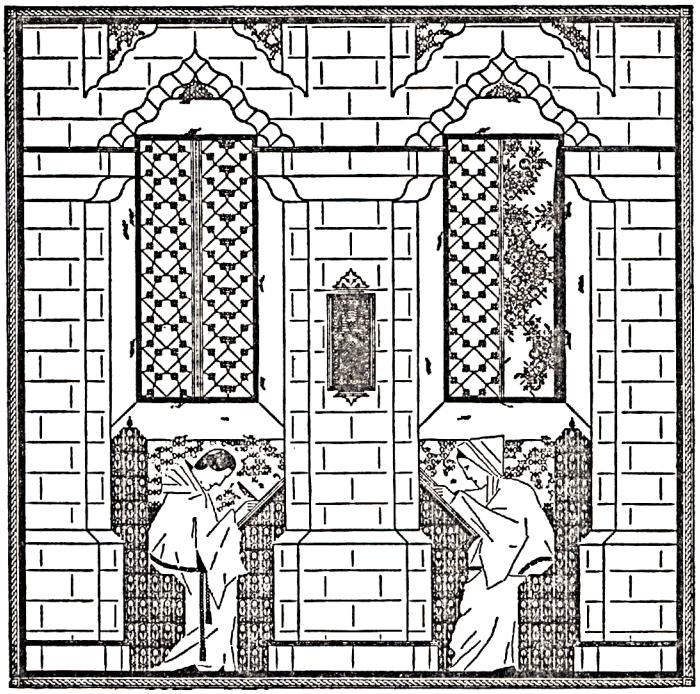
Fleurons, dingbats, and sorts fall into the broad category of printer's ornaments. These fancy bits of type have been in production since the incunabula period, when they first emulated the decorative elements of manuscripts. They have evolved for over five centuries as standard fare for all type founders. Even now digital fontsmiths are releasing 21st century designs for flowers, manicules, & pilcrows. When thinking of truly great ornamental typesetting, perhaps you recall Bruce Rogers, Warren Chappell, or now, Jennifer Farrell's designs. Let's add Albert Schiller to that list.

Albert Schiller, born in Russia in 1898, emigrated to New York City at the age of six. As a teenager he worked as a printer's devil. Here he caught the "type bug" and worked his entire career at various New York ad agencies as a typographic art director. He remained over three decades at Advertising Agencies' Service Company, Inc. (AAS). He was a well-respected typographer, but was best-known for his "type pictures,"or elaborate ornament compositions.

Schiller designed the first of his type pictures, *The Church*, for the 1924 AAS Christmas card. Printers' rule, aldine leaves, flowers, & stars artfully make up the walls, creeping ivy, and spires of the building. He continued this card series over several decades, improving his craft, dreaming up more intricate compositions not only for cards, but also for "artistic works of the machine age," as he called them.

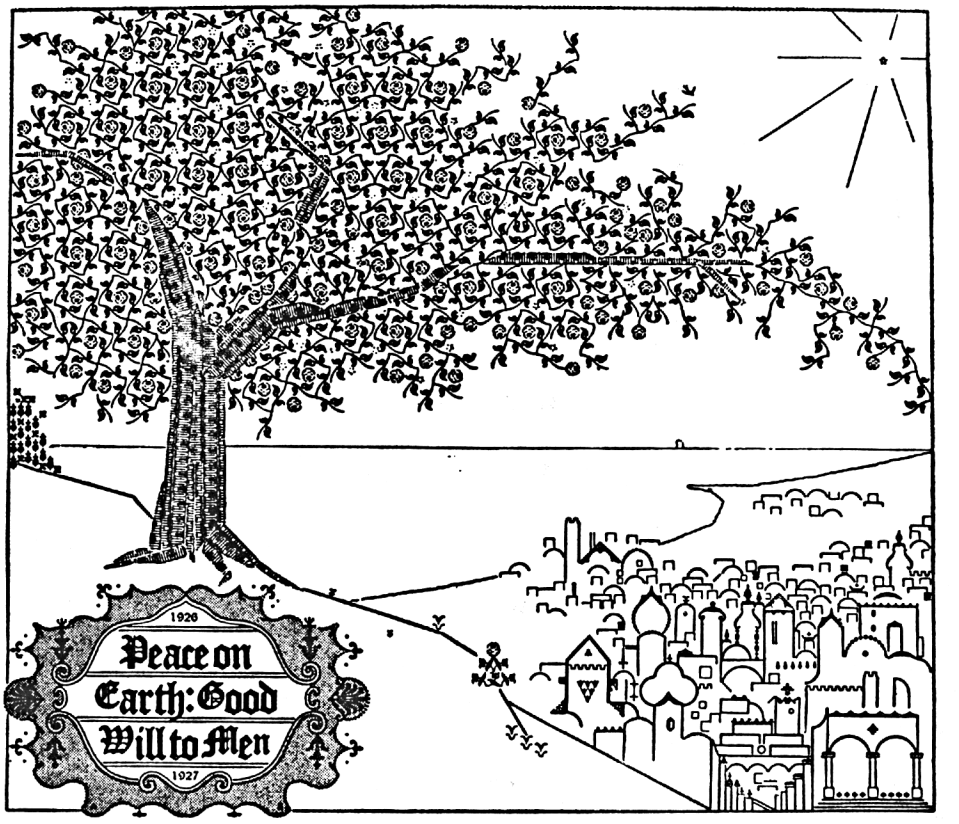
In fact, Albert Schiller believed he himself was an artist of unique talents. He organized a dozen major exhibitions of his own work, which had not gone unnoticed by popular trade magazines including *The American Printer*. Contemporaries knew him, as Joseph Blumenthal of Spiral Press called him, "that genius with type ornaments."And when responding to her ornamental portrait, Beatrice Warde reportedly said, "Now I have been Schillerized!" Frederic Goudy, Schiller's hero, mentioned in his *Half-Century of Type Design* that Schiller was one of few to successfully use FWG's Ornate Title typeface.

In 1942, Schiller wrote a self-aggrandizing autobiography, entitled "Artist In Space: The Strange American Phenom-



Scriptorium, 1936

enon of the Wonderful Pictures." It provides a glimpse into his process. He first would sketch an image and then work with a compositor to build a form. "Type pictures are a form of drawing by a sort of 'remote control' as actual pieces that convey lines which are to appear in the print must be put in the 'drawing' not by the artist, but by the hand of another." He continued, "The form containing a type picture is an affirmation that typographical integrity and craftsmanship are not dead in this machine age. Each picture is an illusion created with material that was never intended for the purpose to which I have put it. I like to think that I have created a new art."

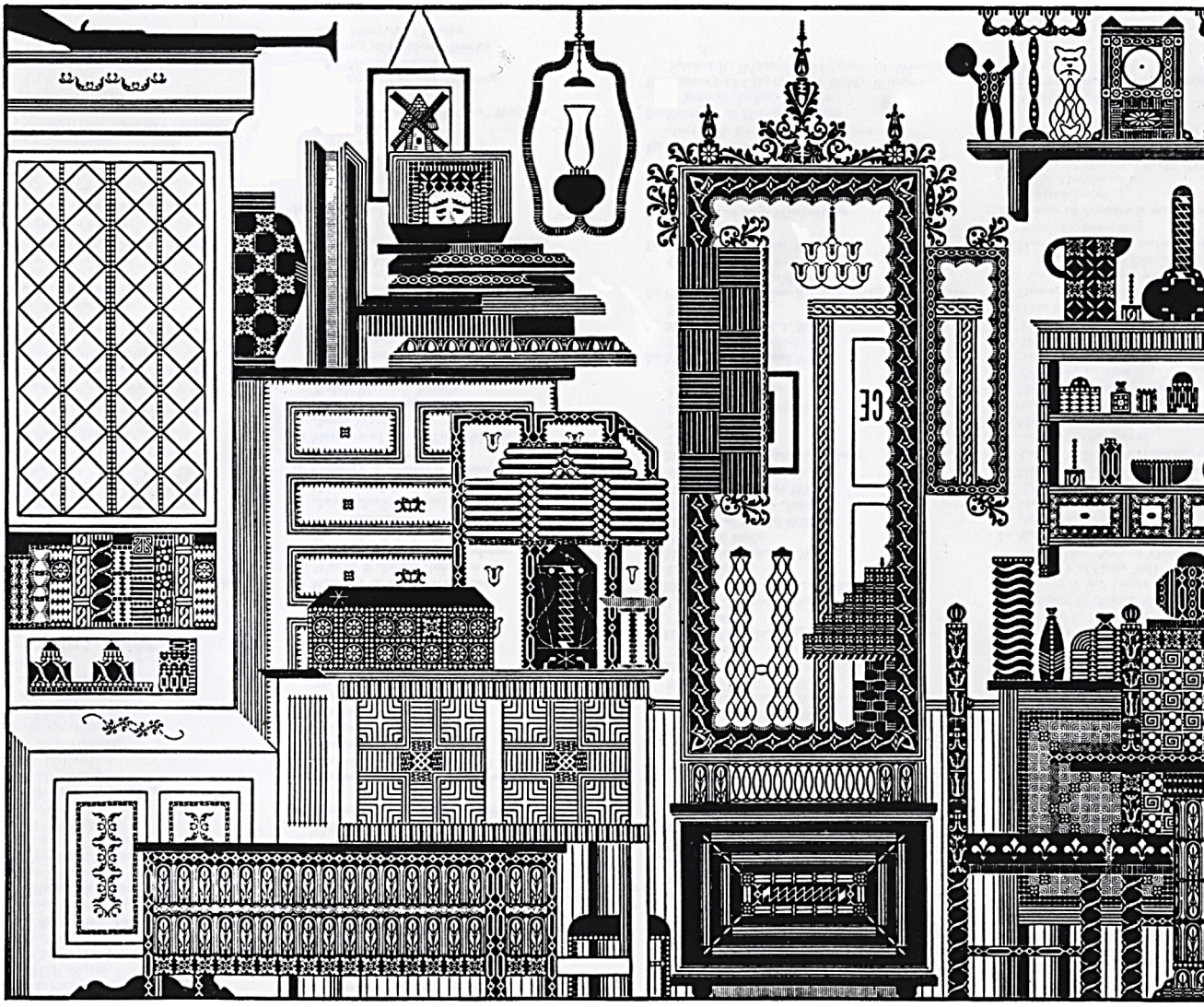


Landscape, 1926

It was estimated that each picture 'took about 100 hours of planning and as many to typeset—luxuries of time the fast-paced ad trade could not tolerate. In 1948 Schiller launched the Type Pictures Corporation to try to market his illustrations to industry and the federal government. He found his works were appreciated as novelties but did not sell. He closed the venture and returned to advertising. He retired from a successful, albeit conventional, career in 1961. He died in 1970.

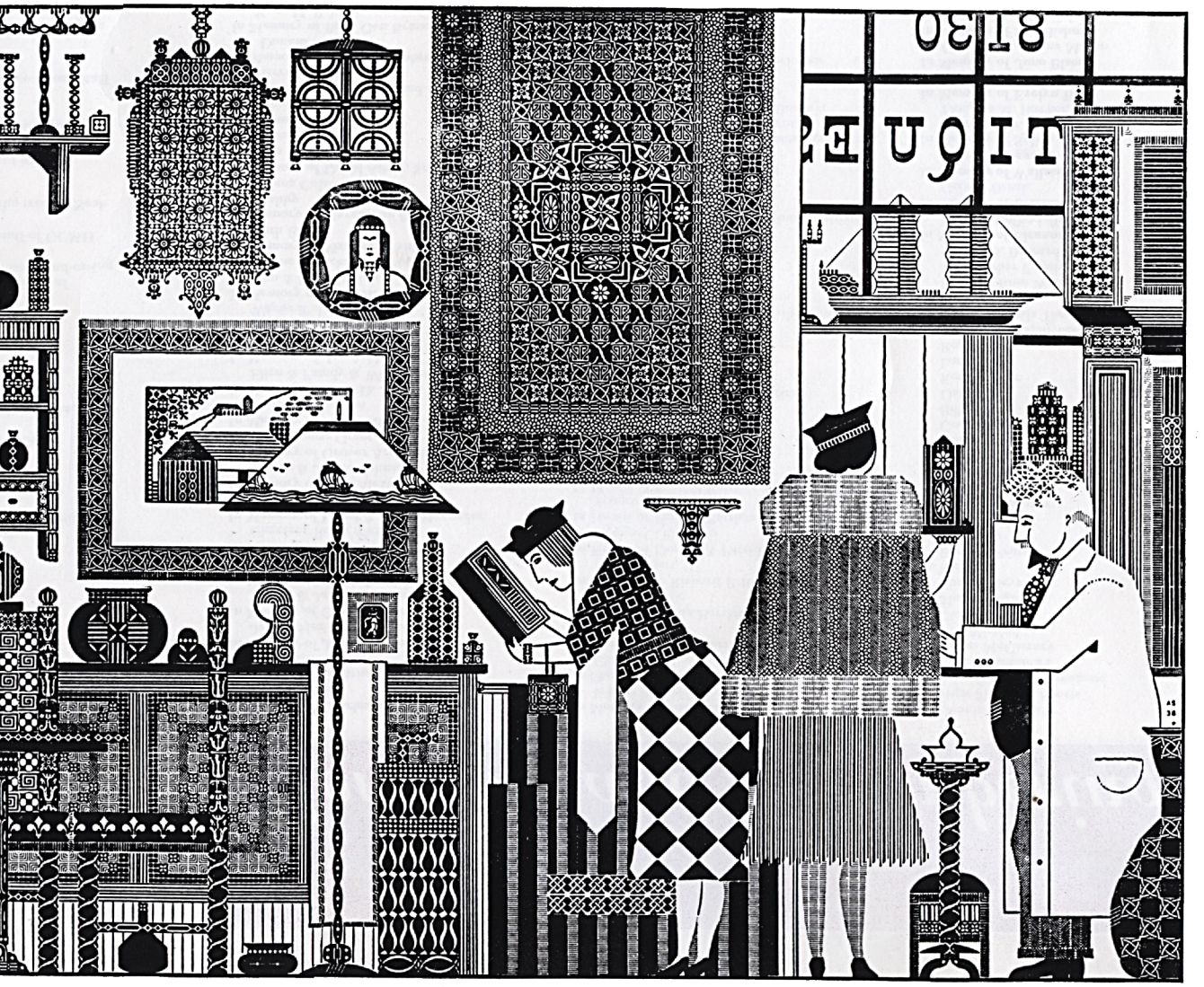
In 1994 Schiller's children donated his archive to the Cary Graphic Arts Collection at Rochester Institute of Technology. It includes original letterpress prints, standing forms of some of his type pictures, engraved plates, correspondence, photos, and Schiller's writings including an unpublished autobiography. Later that year a comprehensive RIT masters thesis was written by Michael Keefe on the topic: "Type Pictures: The Life and Work of Albert Schiller."

One of Albert Schiller's fears was that his name and life's work would be lost to time. That almost happened. The resurgence of interest in letterpress artistic printing has lured a new generation to typographic mental and manual challenges as an alternative to pixel-pushing. Perhaps they have a new hero's standards to strive towards: Albert Schiller.



Henry Lewis Bullen of American Type Founders acquired the actual form used for printing this image, titled "The Antique Shop." It was locked up in a chase and had been so since its creation. Schiller admitted that of all the images he developed, this was his favorite. For whatever reason, the form was destroyed and when Schiller discovered this, he was distraught. "This was a blow to my pride of stewardship of these forms which, though they did not belong to me as property, I felt belonged to me in spirit. Its violation by the owners of the type units was a piece of vandalism that I could not tolerate; I resolved in the future to be the owner of the pictures in material as well as in spirit, and until that time comes, promised to make no more."

This quotation from Albert Schiller is taken from a master's thesis titled *Type Pictures: The Life and Work of Albert Schiller*, by Michael Kenneth Keefe. Rochester Institute of Technology, School of Printing Management and Sciences, 1994.



THE ANTIQUE SHOP

A Type Drawing By
Albert Schiller

1938

Historic Photopolymer Plates
Made by the Late E. H. Mundel
Retrieved from Mundel's Shop by David Churchman

Diverse Fonts Cranked Out On A Thompson

Being one of my more aggressive Monotype University graduates, I asked Bob Magill to give me a rundown of the casting work he has been doing during the past year. Unfortunately, Bob often is out of the country on business, so his work is sporadic, but give him credit. He makes good use of the time he does have in his casting room.

Specimens are on the previous page. Here's his report:

"Casting in 2014 has been productive given the limited time I had available, between trips mandated by my job to Managua, Edinburgh and St. Petersburg. I recast Cicero (Gentry or Bruce's Ornamented No. 1032) in 18 point, Mystic and Antique Open both in 24 point and an assortment of borders, corners, spiders and dingbats.

"Mats for two faces were electrodeposited by Andy Dunker at .043, requiring a switch from my normal .050 mold and body pieces. This periodic switch has prompted me to get a second Thompson running that will be dedicated to .043" drive mats. A new motor and various pieces for the electric, water and gas lines are now in hand and I anticipate getting the second machine operational this year.

"I was also able to complete two project for myself this year. I have mats for 10 through 36 point Cooper Old Style and have long been fascinated with the rounded serifs of this face. I decided to cast the series for my shop and started with 18 point this summer. I now have the 24 point mats and casting log ready for the other sizes."

Bob says some fonts are available for purchase and that he also expects to make sales at the APA Wayzgoose and Great Northern Printer's Fair in 2015.

Finally, for some time I have toyed with the idea of printing on my Ostrander Seymour Extra Heavy iron hand press some liturgical text, using type I have cast. This moved one step closer with the completion of a casting of 24 point Goudy Text with Lombardic Initials this summer. The Monotype mats for the Lombardic Initials were acquired from Europe and came with an unusual set of figures quite out of context with the initials although clearly marked with the face number 310S. After some discussions of the appropriateness of these figures to the face, Rich Hopkins loaned me his Goudy Text figure mats which have a far more pleasing appearance.

Why This Showing Of Artscript?

On the next couple of pages you will se a rather complete showing of the very rare Lanston Monotype face called Artscript. The face was designed for Lanston by its long-time type expert, Sol Hess. In fact, Sol Hess was deeply involved in virtually every design ever issued by Lanston Monotype. His career spanned over fifty years and he is credited with dozens of designs of his own making, in addition to countless modifications and special fonts done for Lanston customers.

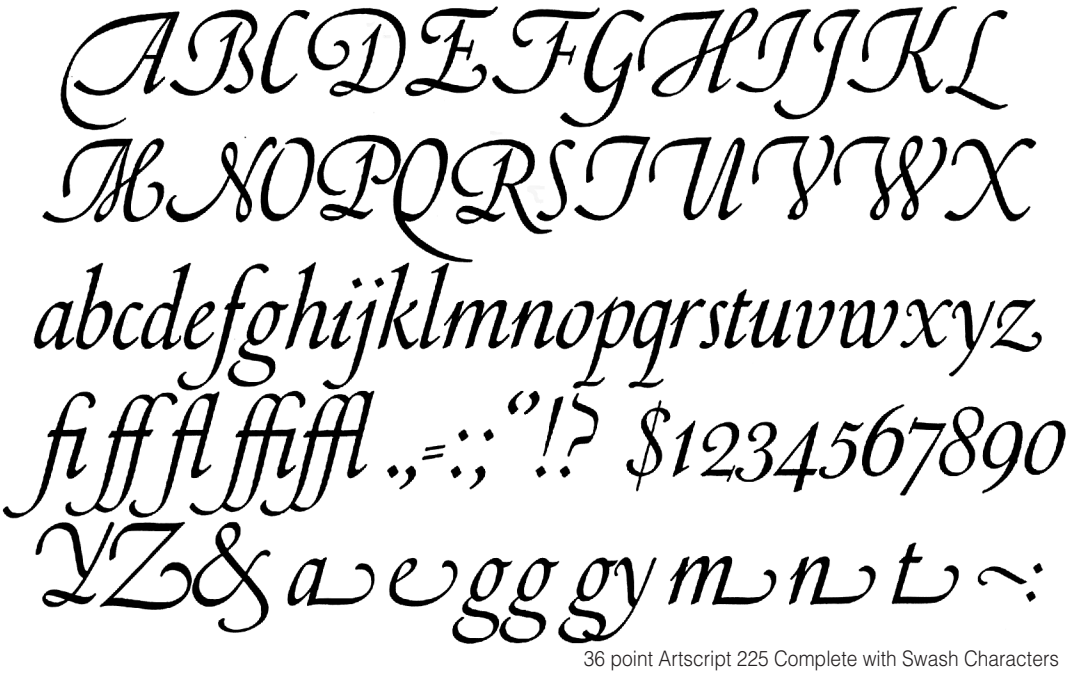
Artscript is one of the first sheets found in most pole-bound Lanston type specimen books, but in over forty years of searching and buying numerous Monotype plants from large to small, heretofore I never have found cast fonts, much less matrices for the design.

I always admired the face and craved to have fonts in my own shop. Most recently Artscript again came to my attention when Dave Churchman sent me a proof of a single letter—the cap Q—and asked what font it might have come from. Dave was testing me. He had two cast fonts of Artscript at his *Boutique de Junque* at Indianapolis. From him I acquired 36 point and 48 point. Sadly, his fonts lacked much depth. Then another good friend, Pat Reagh of Sebastapol, California, told me at the ATF Conference that he had mats for Artscript. This turned out to be a marriage made in heaven! I wanted to cast his Artscript, and he wanted to cast my Janson display sizes. An exchange of mats took place early this year and my casting efforts are nearly complete.

I wonder why the font was not more successful, for I think it has merit. Social invitations, and stationery are good applications. I offer no fonts for sale. This is just a somewhat boastful specimen showing. I stretched a bit in coming up with that playful invitation which shows all cap, lowercase, ligatures, tied characters, and figures in the font.

Mac McGrew in his *American Metal Types of the Twentieth Century* says it was "an attempt to convert into rigid metal the graceful penmanship of the ancient scribe . . . based on the writing of Servidori of Madrid (1789)." The face was designed in 1939 but because of wartime restrictions was not released until 1948. Mac also noted that its delicacy requires special care in handling.

Likewise, it requires special care in *casting,* for the design works on one-eighth-point set increments rather than the standard one-quarter point. Even so, I modified widths of numerous characters to gain a more pleasing appearance, abandoning specifications as laid out by Lanston Monotype.



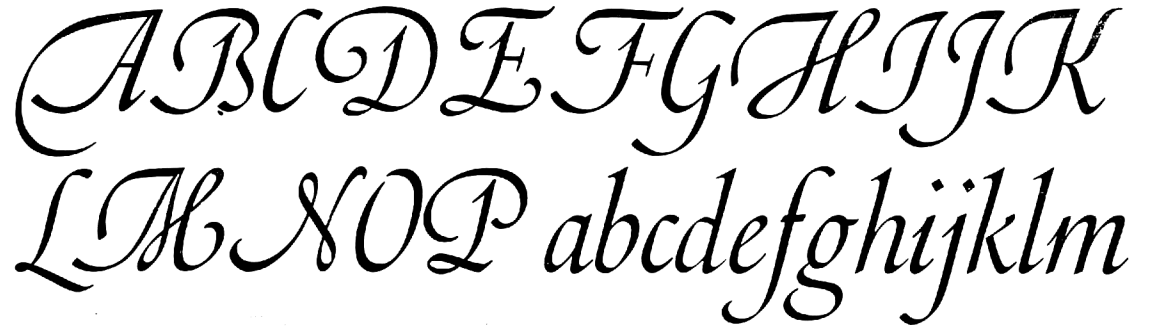
36 point Artscript 225 Complete with Swash Characters

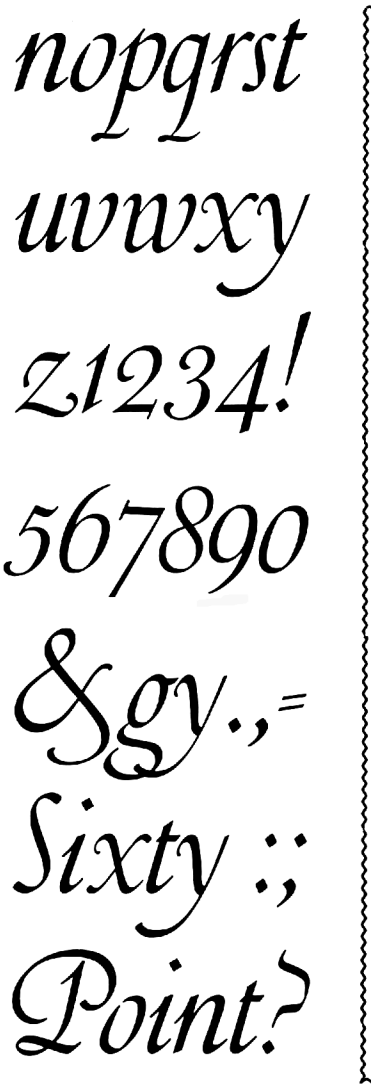
Artscript filled a long-standing void in the typographic repertoire of the Lanston Monotype Machine Company. It was developed around 1948 by Sol Hess, art director for the company after studying the calligraphic writing of Servidori of Madrid. around 1789. Hess served over 50 years

18 point Artscript 225 in Composition

Artscript comes from the hand of Sol Hess and, as is the case with most superior work, it was based on an earlier model. Hess was responsible for virtually all type produced

24 point Artscript 225 in Composition





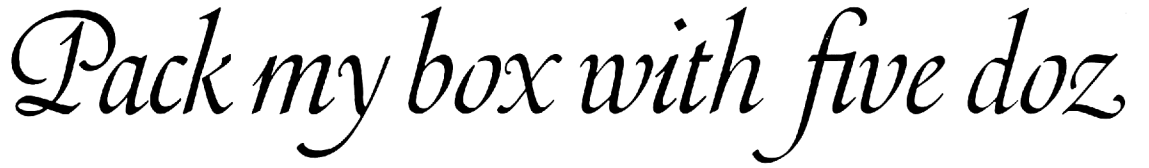
The Gregory K. Johnson Society
For The Circumvention of Technology
Is Proud to Announce Thè Election
Of Four New Masters of Obfuscation:
Enrique M. Zamboso
Henry S. VanVoorhis
David N. Macfinch
Marjorie Jane Larew

Quintus Smith, Our Effusive President
Will Struggle with Irrelevant Remarks

Saturday, February 31, 2056
In the Xerox Office Complex Basement
4879 Yantzee Circle, Albuquerque

Those Under the Influene Must Bathe

This setting features every character in the 24 point Artscript font



Two Ways Stereotyping Saved the Day In Speeding Up Newspaper Production

This is a brief observation on the great benefit associated with the introduction of stereotyping into the process of printing newspapers.

A type form of necessity is a flat form. How else could you assemble various components such as type, borders, illustrations—everything that would go into making up a printed page? The first presses printed from flat forms. Platen presses stood the form vertical to facilitate paper feeding and inking. Cylinder presses kept the form flat but moved it back and forth at rapid speed to speed the process. Hoe came up with the idea of putting the type onto a cylinder and thus, enabled continuous printing with no lost motion. Type had to be placed around the cylinder using wedge-shaped leads between the lines, all held against the cylinder which was trying to throw it off as it revolved.

Stereotyping and the use of relatively thin *papier mache* material enabled making a matrix which could be bent to a cylindrical shape for casting a cylindrical printing plate. Printing cylinders could rotate as fast as necessary and there would be no lost motion as a web of paper passed between printing and impression cylinders of the press.

Enabling a cylindrical printing surface was the first benefit gained by stereotyping. The second saving grace is less frequently recognized unless one ponders "height to paper." In platen press work, makeready is essential to get all printing surfaces on the same plane so all components press against the paper equally. Makeready often took more time than actual printing. This could not be tolerated in the hurry-up atmosphere of a daily newspaper. At press time it was a rush to get the stereo shells cast, trimmed and locked onto press cylinders and then it was "go!" After a few copies were printed perhaps a trifling bit of makeready was done, but for the most part, the printing cylinders required little makeready.

Coming from a job shop mentality, I was astonished by the "sloppiness" when assembling flat-casts of illustrations, Ludlow slugs, Linotype slugs, rules, and other "stuff" into the page. The flat casts were milled so they would rest on slugs and be type high, but often they were too high, too low or very uneven.

I have seen forms with horrible variation in height. Pulling a proof required heavy, soft packing to force everything to proof up with some areas literally punching through the paper.

When the stereo matrix was rolled, plenty of hard—yet still flexible—packing was placed on top of the matrix so an imprint of *everything* was accomplished. That's where the "magic" comes in. When this matrix is bent into a cylindrical shape and placed in a casting unit, the force of molten metal pushes it against the outer walls of the caster with much force. The plane of the entire printing surface is established by the thickness of the stereo matrix material, *not* the form used to imprint the matrix.

The matrix was rigid enough to hold up non-printing areas where there was little white space. Large non-printing areas had to be backed up. Workers had to stick bits of felt packing to the backs of the mats in those areas before they were cast. It took time to do this but it was necessary to assure non-printing areas would not pick up ink. Occasionally it was necessary to mill out non-printing areas which were too shallow on the cylinder.

I have no knowledge of the impression cylinders of a newspaper press. I assume they had a tough yet somewhat flexible surface which would compensate if the shell were not perfect in its "height" dimensions.

Work done under these conditions would have been totally unacceptable in a shop which printed direct from the assembled type forms. Very sloppy work in newspaper composing rooms was mitigated by the stereotyping process. The printing shells "leveled the playing field" so the presses could roll with minimal makeready and newspaper deadlines could be met. Stereotyping enabled further speeding up of the process of printing iand served the industry well for more than fifty years.

The Monotype 'Facilitator': Bill Welliver

There are many persons who deserve mention for helping get this issue of the *Newsletter* into print, especially with regard to the larger-than-normal section printed direct from metal types in the way we all cherish. But above all else, there is one "facilitator" who absolutely must be mentioned: Bill Welliver, creator of the marvelous computer interface which enables composition on the Monotype to be accomplished so much more easily, exploiting the tools of a modern computer-dominated world.

As I write this piece I am standing beside my Composition Caster as it churns out material for one of the pages included in this issue. (The computer I am using is the same one that's driving the Caster.) Back in the days when I relied on the Monotype keyboard, such uncomplicated activity would not have been possible. I recall the many times when I got hung up on line-ending problems and needed to do multiple kill lines, or even go back and do entire paragraphs over again. Of course all the crap had to be cast and then eliminated from the type which had just poured out onto the galley. It always was a mess, requiring much additional hand work to obtain the desired finished work.

Bill's interface allows me to sit in my easy chair as I put my manuscript through his interface and preview what the finished work will look like. Of course I must have some sort of layout in mind in order to exploit Bill's system. First, I discover that the output will be 138 lines. My layout allows only 94 lines. I can edit down and rework the file to make it fit. I also can eliminate one-word paragraph endings, paragraph breaks at the top of a column, excessive word spacing, or poor hyphenation. I work around all these problems *before any metal is cast.*

When I go to make up my pages, it's a matter of minutes to get the form ready—instead of two hours trying to get it to fit.

Bill's system has made it easier, but also he has given us new problems. He has made possible things Monotypers used to avoid because of difficulty (not impossibility) at the keyboard. He has come up with program options far beyond our wildest expectations. And when something seems not to be working, he is anxious to jump into it and figure out why—and then fix it!

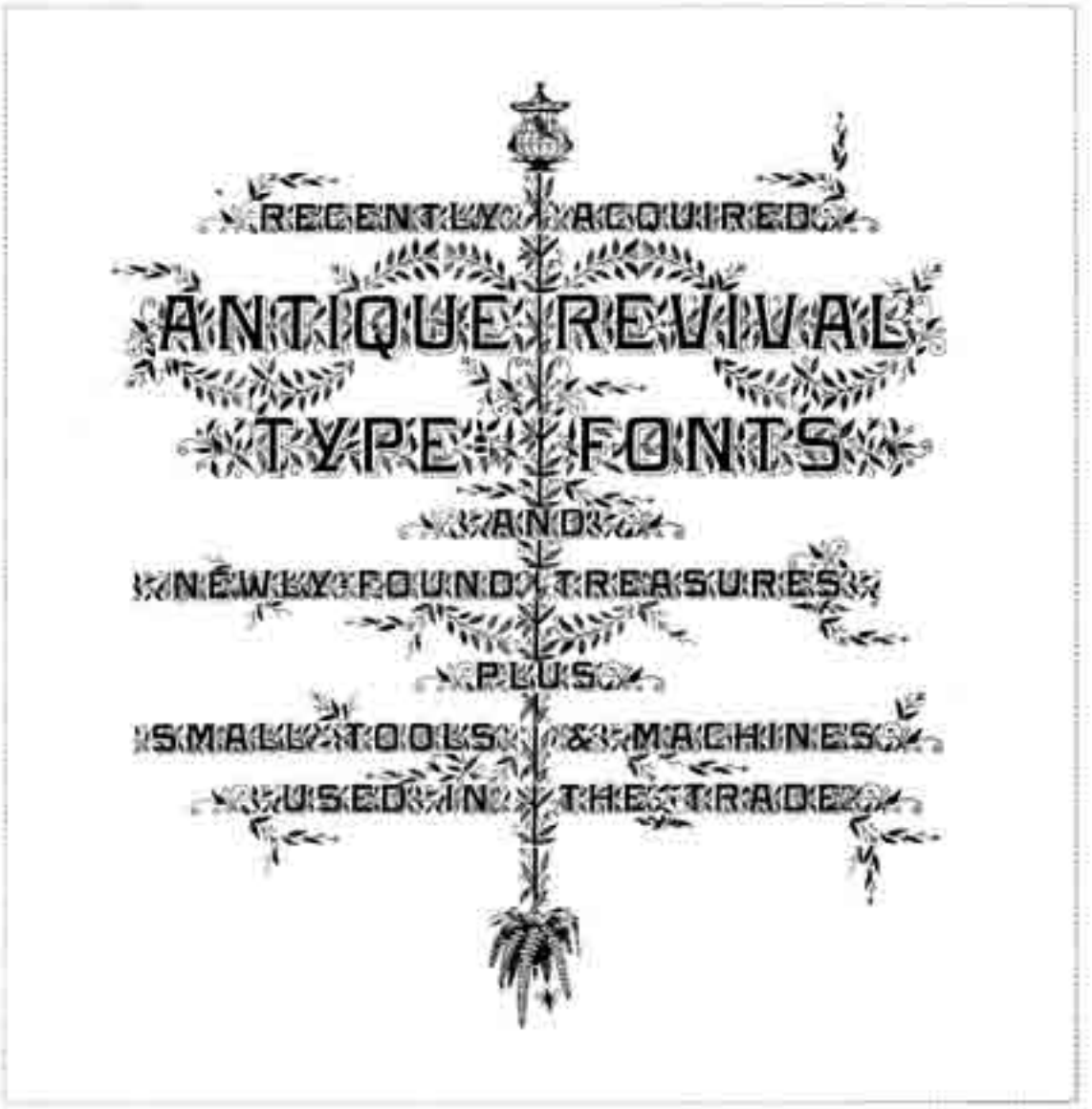
It is obvious that one who wants to do something in hot metal is willing to invest the time and effort necessary to achieve that goal. It's great that Bill Welliver has come on the scene with his special skills to help we who have such crazy inclinations. The Monotype was engineered to *last forever.* With Bill's interface, these machines have been given a much better chance of living their lives into perpetuity.

Paul Duensing Papers Needed for New Archive

With the help of Rich Hopkins and the permission of Ginger Duensing, I have begun a project to digitize the work papers of the late Paul Hayden Duensing.

The intent is to digitize everything we can and then to edit appropriate selections for publication. I would be very interested in acquiring additional Duensing letters or other ephemeral material (patterns, drawings, etc.) Any form is ok—photocopies, scans, or originals (which would be carefully preserved).

Dr. David M. MacMillan
2526 Wearne Road
Mineral Point, Wisconsin 53565
dmm@Lemur.com (608) 623-228



Mixing New Type with Sorts Cast Before 1900

Among the many offerings coming out of Skyline Type Foundry in the past year has been a three-part selection of fonts and ornaments collectively titled "Arboret No. 2." Sky's offering was made possible by his acquisition of electrodeposited matrices which were made for one of the pioneers in private typecasting, Charles Broad, whose foundry was called Typefounders of Phoenix. Jim Meagher of Arvada, Colorado, has put Sky's casting to task in a way few of us might be able to, and in the process he has revealed surprising details about *typographic standards* which go far back into American typecasting history.

Jim is a collector of Victorian type fonts and ornaments and already had on hand a font of these items cast by Charles Broad himself before Broad

passed away in 1967. In addition, Jim had an assortment of closely related ornaments made by the historic type foundry, MacKellar, Smiths and Jordan—one of the 23 foundries which merged to form American Type Founders in 1892, and indeed, successor to the very first successful type foundry in the United States, Binny and Ronaldson (1796-1825).

Jim was helped by the fact that the pica size utilized by MS&J became the standard for the American Point System of Type Meassurement when it was adopted in the 1880s. Thus, though cast before the point system was adopted, the MS&J materials Jim has are *compatible* to sizes 12- and 24-point cast on the Thompson Typecaster by Sky Shipley, as well as materials cast earlier by Charles Broad.

Jim comments in that regard: "Too bad Charlie didn't have made the missing ornaments (which Jim had, cast by MS&J) when it was still possible and affordable. I did notice that the L is not like the rest of the font, engraved rather than electro, I think. It must have been missing when the font was resurrected. Sky said he had to get several of the (Charles Broad) mats repaired by a jeweler friend" before he could complete his casting.

Jim chose to use these elements in creating a title page for his own specimen book and upon receiving a copy of the marvelously done volume, I simply had to show Jim's form to the rest of the world. Jim forwarded his form to me and it is printed herewith directly from the assembled type, via letterepress—this is no photographic "facsimile" reproduction!

As a person who has cast and printed a lot of type, I am keenly aware of the fact that issues of point body and height to paper are difficult to maintain, especially when one also is involved in making his own matrices. A simple instance is combining material cast on a Type & Rule Caster utilizing a 30-point mold, along with text cast on a Composition Caster using a 12-point mold. When using a Heidelberg Windmill press (which has very precise control over impression), it often is evident that the two sizes have a microscopic difference in height to paper.

Further, if one is careless in assembling a mold, the point body might be oversized a trifle too. These instances occur when utilizing types made today on different machines. Add the dimension of time, casting the same matrices on different machines (molds) and mixing with types made over a century earlier, it is just short of miraculous that the combined form printed so well!

Another observation can be made by studying a photograph of Jim's form. It reveals the intricate work he had to do in combining spacing material of different point bodies in order to position the elements precisely as he wanted. It gives evidence that there is just as much work involved in assembling the *white space* as there is in assembling the elements which actually print! You will find the photograph on page 00.

Tied Characters?

I owe a debt of gratitude to Bill Riess of Quaker City Type Foundry in Honey Brook, Pennsylvania, for helping me fill out my comp fonts of Goudy Oldstyle 394, used in the letterpress portion of this *Newsletter*.

The 12-point mats were complete, but my 10 point font lacked the ct tied characters. I say they are *necessary*. Bill says many of his customers complain when he includes them in his fonts, so he was happy to lend the mats to me. *Thanks, Bill.*

A Casterman's Corner

By Rich Hopkins

Two New Ways For Making Lousy Type

Here are a couple of incidents which you might find curious and perhaps helpful in your future pursuits. Both involve working with the English Supercaster, casting 24-point type on the standard English Mold which has Insets for type from 14 through 36.

Incident No. 1: My grandson and I were casting fonts for other people, so the emphasis was casting type with a good face and solid body. Having run the machine for several years, I though I could troubleshoot almost any situation but this instance baffled me. No matter what I did in adjusting the machine, it continued to cast "birdcages." That's a term I first heard from Harry Wearn, legendary English Monotype serviceman, head of English Monotype School, etc., who came to the U. S. on two different occasions to attend ATF meetings and to venture to several shops to help people out.

Picture what a birdcage might be—a piece of type which might have a good face, but the body is just about as hollow as it could be. Certainly not what you want to send out to folks buying a font from you.

My first thought was the Loose End on the Piston was improperly adjusted, or that, perhaps, it was restricted by a buildup of dross. So I removed it and cleaned it thoroughly, adjusting to specifications of half a turn loose after being snugly tightened. That didn't help a bit.

I fiddled with changing the Leaves which delay Pump action to attain greater spring pressure, I fiddled with the Leaves underneath too, and also with the spring pressure adjustment. But nothing was improving my type.

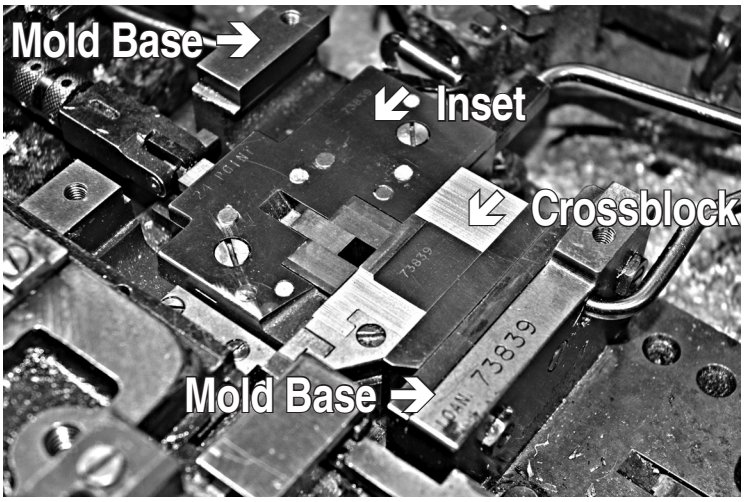
So in desperation, I removed the Pump Body and headed for the vise with my too-hot-to-handle Pump Body. Clamped in the vise, I proceeded with my hand (in a welder's glove) to unscrew the Cap which holds the Float Valve in the bottom of the Pump Body. To my surprise, I met no resistance. That was a hint to me as to what my problem was but before I put it all back together, I drilled out the Throat, the Nozzle, and cleaned up all the affected surfaces.

Returning everything to the machine, it immediately bergan casting excellent type once again. As it turns out, a loose Cap was the culprit. It had become loose probably because I had not screwed it on tightly enough the last time I installed it. Or maybe it worked loose after extended use? Or it might not have been screwed on tightly because I failed to thoroughly clean bearing surfaces between the Pump Body and the Cap. After all was over, I reflected on once having the very same sort of problem with an English Pump Body on a Composition Caster.

Incident No. 2: Again working with the Supercaster, my grandson noticed water resting on top of the Mold. How could that be? All water connections are on the side and any leak would be underneath the Mold, not on top of it.

It was making good type, so we proceeded for several more minutes. Then the type started looking like stuff you find corroded and useless in a dirty old typecase. Certainly *not* what we were wanting.

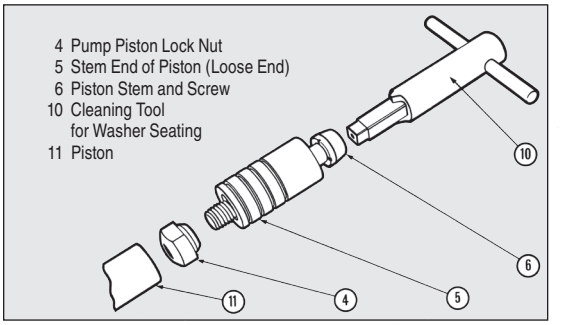
Off came the Matrix Head, and the Bridge, and the Cross-Block. When I approached the two screws

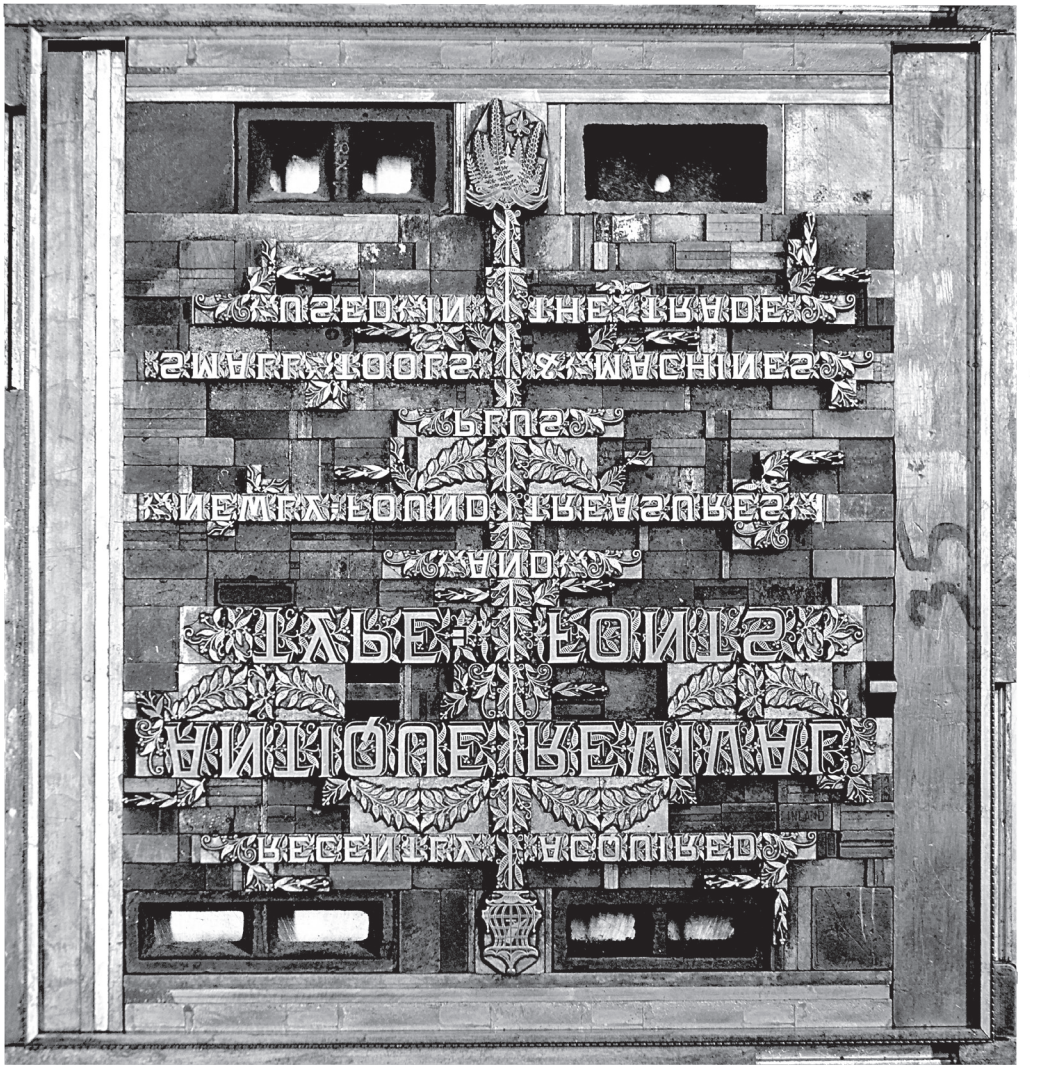


on top of the Inset, I was surprised to find the two screws were loose. I proceeded to remove the two additional screws on the side, removed and cleaned off the Inset, and replaced it in the machine.

Complete reassembly and the machine was once again making good type, with no water in places where it shouldn't be. The Inset had worked loose as we continued to use the machine, and that made the cooling water ooze out underneath the Inset and eventually, it got into the type orifice itself, causing all sorts of mischief. I probably could have remedied the problem by tightening the two top screws, but to be safe, I cleaned everything before reassembly.

By the way, I never remove the Mold itself from the machine when I'm just changing Insets (24 pt. to 14 pt., for example). The trick is having a long screwdriver (about 24 inches long). Standing at the left end of the machine you can use this screwdriver to reach and remove the two screws which go into the side of the Inset. Without the long screwdriver, it's impossible to loosen and remove these screws. Of course you reverse the process when installing a new Inset.





This is a showing of the quadding and spacing mechanics involved in Jim Meagher's form. See complete article beginning on page 36.

Ask John Thompson

John S. Thompson Is Herein Channelled by Sky Shipley of Skyline Type Foundry LLC

Flashing On the Side of Letters

Dear John Thompson: *I finally got this old machine I found in the basement running, but the letters are coming out of the mold thingie with a sharp edge on the left front. My little brother messed around with every knob and handle he could find, but couldn't make it any better. What should I do?* —Fifi

Dear Fifi: Flash on the left side of the type body may be due to one or more of several specific causes. I'll describe the causes and fixes individually.

1. **Vertical Mold Blade** fouled by accumulations of metal. Remove and clean the **VMB**. It's common for metal to accumulate on the right face where it closes up the mold cavity; clean and polish it thoroughly using Dixon's Mold Polish. This should be accompanied by:

2. Left face of the **Mold** fouled by accumulations of metal. There's a network of tiny oil distribution channels in this surface that tend to become blocked with type metal. The best tool with which to clean these is a dental pick with a 90-degree bend. There is also a bore from this surface angling up into the **Mold** sump, through which lubricating oil is provided to the right face of the **VMB**. This duct will also become blocked by metal chips. (It's sometimes indicated by a soft "hooting" sound made by the **VMB** in its downward stroke.) If you can't open up the bore using a pick, you must clear it out using a No. 40 drill in a hand chuck, which requires removing the **Mold** to get the correct angle of access. The best thing you can do to prevent metal accumulation on both the **Mold** and **VMB** is to polish them periodically, and insure that the drip rate on the **Sight-Feed Oiler** is in the 20-30 second range. (The one-drop-per-minute rate specified in the Monotype Thompson manual is not adequate.) Before reassembling, brush out the **VMB** opening with an old toothbrush—and make sure all debris is cleaned off the head of the **Vertical Mold Blade Stop Screw** directly below the opening.

3. **VMB** gib is set too loose. To properly make this adjustment, with the machine at operating temperature, loosen the **Gib Adjusting Screw Lock Nut**, turn the caster through continuously with the **Hand Wheel** (**Pump Stop** in Safe position!), and advance the **Gib Adjusting Screw** until you feel the "right" amount of resistance in the cycle. Re-tighten the **Lock Nut**. Be sure to tighten the gib like this after cleaning the **VMB** as detailed above, or you'll get a squirt on the first cast and have to do it all over again.

4. Wear or corrosion on the right face of the **VMB**. The solution for this is to lap that side of the blade so it's perfectly flat again. Light lapping can be done with a sheet of 600 sandpaper on a true surface such as a press bed or imposing stone. Wet the paper generously with WD40, place the **VMB** face down and move it in a circular motion. Heavier lapping could be done by a machine shop. (Reducing the thickness of the **VMB** is of no consequence, since it s clamped against the mold by the adjustable gib.)

5. Wear, damage or corrosion on the left face of the mold. This is not so common. You could try carefully lapping, as above, or take it to a machine shop if you trust them to do it right.

6. Finally, there is one other possible maladjustment that could cause left side flash. If the mold is positioned too far to the right, the **VMB** will be clamped against the **Mold Stand** instead of the **Mold**, leaving a gap. Correct adjustment of the **Mold Locating Screw** (in the **Mold Stand** at the bottom right of the **Mold**) is such that the **Mold** slightly overhangs the **Mold Stand** at the bottom left, enabling the **VMB** to clamp tightly against it.

Dear John Thompson: *Thanks for the advice on getting rid of the flashies! I wasn't really sure what all those fancy part names were, but I took the whole durn thing apart and ran everything through the dishwasher, and put it back together. That worked! My little brother found another thing loose in the yucky bottom of the machine that looks like one of the pieces we took off. He thinks it's the* **Vertical Mold Blade**, *only this one is different, it has a big square chunk cut out of the top. Is this good for anything or should I throw it away?* —*Fifi*

Dear Fifi: Yes, that is indeed a **Vertical Mold Blade**, a special "relieved" or cutaway kind (p/n 47TC2). This is necessary for the delivery of type cast to some wider set widths. Now the Monotype-Thompson parts list specifies that this part must be used "To cast character (sic) 52 to 60 points set-ways." But I don't know why they say that, since the widest type the machine can cast is nominally 54 points. (The widest character in my most recent project was 52¼ points, which was extremely close to the limit.)

The **VMB** is nominally 0.498" thick. The upper portion of the relieved blade measures 0.332", or exactly 24 points, meaning that the relief is 0.166" or 12 points. A standard **VMB** will actually clear a type body of up to about 48 points set; however, since the end of the jet ejector is angled, the back end of the jet is wider than the type body by about 6 points. The bottom line is that the relieved **VMB** must be used when casting sets of 43 points or greater. A relief cut of only 11 points (54 minus 43) would be sufficient to accommodate type up to the widest the machine can cast.

Can the relieved **VMB** be used when casting thinner set widths? Well, the actual casting is not affected by the presence of the relief cut. As long as the type is wider than the relief (12 points), and/or it sticks to the end of the **Type Body Piece**, it will "bridge the gap" over the recess during delivery into the **Type-Receiving Shoe**. But type narrower than the relief cut is at risk to fall into it during delivery, and that would result in a bad jam-up. *Don't try it!*

Moving A 60-Point Barth Typecaster

By Dr. David M. MacMillan
Mineral Point, Wisconsin

In the fall of 2014, I had the great good fortune to acquire a Barth type caster. This is simultaneously inspiring and insane. The "insane" part of it hit me quite abruptly when I first saw the machine. It was bigger than I was expecting. I'd seen other Barths, but they were for casting smaller type. This great beast of a machine was manufactured sometime during the Jurassic Era of typecasting. I don't know its weight, but guess three to four thousand pounds. For comparison, moving it on a pallet jack feels very much like moving a Model 29 Linotype, which officially weighs 4,275 pounds.

I acquired this machine from Greg Walters in Ohio. I'm in southwestern Wisconsin, about 700 miles away. I have moved Linotypes in the past (safely), but I never was satisfied with my methods. This move changed that, because Greg introduced me to a better way of moving large machines: the drop-bed trailer. It opens a method of moving large machines that is almost (almost!) easy.

A "drop-bed trailer," (also called "hydraulic lift trailer" or "platform lift trailer") is not a "drop-deck" trailer (huge semi-trailers used for moving bulldozers and such). It rents for less than $100/day. If you don't have a suitable vehicle for towing, you can rent a large pickup truck for another $100/day (plus insurance). These costs are modest when compared to the alternatives.

The advantage over a box-truck is that trailers have tie-down points. The peace of mind of a securely tied down machine cannot be overstated. Another advantage of a drop-bed trailer is that the bed drops down to ground level. You wheel your machine on using a pallet jack (and maybe a come-along to get it onto the deck).

The straps go from an attach point, up around the machine, and back to the same attach point. Do this at least four times and you have a machine which is actually held in place. (If you just go over the machine from one attach point to another, the machine can slide under the strap.) All that could rattle loose was removed, and all which could move was secured by small 1-inch straps. The superstructure was wrapped in stretch-wrap to keep it snug and protected from the road.

Drop-bed trailers have no tailgates. They don't need them. Straps keep the load in. Somehow it feels wrong not having secured the tailgate. We were lucky with perfect weather. We had to do it over one weekend.

The truck was a ½ ton with nominal ¾ ton suspension. It was sufficient, but if I were to do it again I'd get a real ¾ ton truck. It's nice to outweigh the load you're hauling by a bigger margin.

What next? Until Spring, nothing. This is Wisconsin, and as I write we're looking at a high of two degrees below zero, Fahrenheit. I plan to get the machine up and running and to learn how to use it. Then I plan to document it, since the Barth has never been documented before. I'll do the operator's and maintenance manuals it never had. My goal is to discover and record enough information so that this and other surviving Barths can continue to cast type far into the future.

Here is the Barth on the trailer, almost ready to go. It's tied down with eight 2-inch straps, one per major attach point and one more for luck. (You know when you're done tying down a machine when you're out of straps.)

Documentation will be published as it is written, at:
http://circuitousroot.com/artifice/letters/press/noncomptype/casters/barth/index.html
(No spaces in that URL, if you're typing it.)

I am grateful beyond words to Greg Walters for all his help, during, before, and after the move. Without him none of this could have happened.

We are unloading the caster into a former hay barn that I'm converting into a type foundry and printing shop. (It's only the camera angle which makes the truck look big and the Barth look small.)

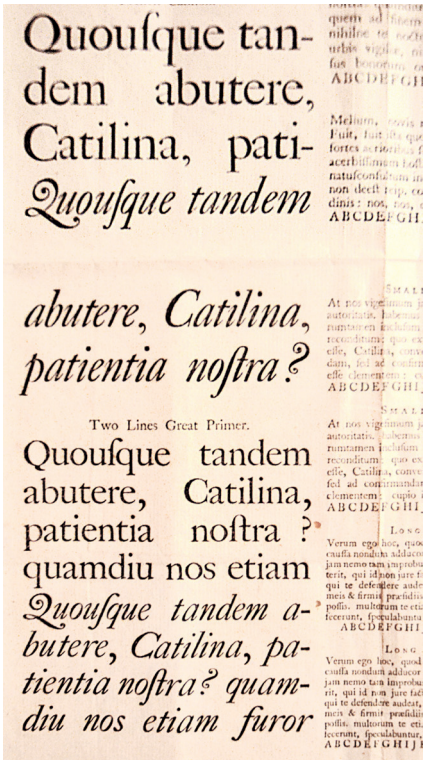
A Familiar Latin Quote From Type Specimen Books

Steve L. Watts, 1895-1968, former ATF Director of Typographic Merchandising

"Quousque tandem abutere, Catalina, patientia nostra?" That begins an article published by Steve L. Watts in his handset *The Pastime Printer,* Number 5, June 1967. Berfore retirement, Steve had served as director of typographic merchandising for American Type Founders. After retirement he took up amateur journalism and published this little journal from time to time. In the process he published an abundance of "neat info" regarding our typographic craft.

"How far, O Cataline, wilt thou abuse our patience?" queried M. Tullius Cicero, 2000 years ago, in his oration against L. Dergius Cataline. "To what height meanest thou to carry thy daring insolence?" Cicero addressed him in words that ring down through the ages and adorn the yellowed pages of type specimen books and broadsides issued by William Caslon and many other letter founders.

There you have it—translation and explanation of a phrase often encountered in old type specimen books.


Quouſque tandem abutere, Catilina, patientia noſtra?

Two Lines Great Primer.

Quouſque tandem abutere, Catilina, patientia noſtra ? quamdiu nos etiam *Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor*

A section of William Caslon's 1734 specimen, displaying the Latin phrase.

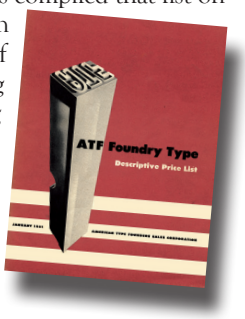
I never tried to find the source of this phrase nor its translation. But it's my guess that its choice was precipitated by typefounders' desire to show off Qu ligatures, or at least to show how well the tail of the Q extends under the letter u.

Steve's same article continues explaining that specimen lines have run the gamut from Latin classic to pig-latin abracadabra. "Printers like to play," he quotes Geoerge Trenholm, type designer of Boston, "and an occasional object of this urge is the Alphabetic Sentence." Some examples from Trenholm's collection:

Dumpy kabitzer jingles as exchequer overlows.
Exquisite farm wrench gives body jolt to prize stinker.
Jail zesty vixen who grabbed pay from quack.
Whizzing jap alky driver subject of next requiem.
Virago hocks sixty jewels of emblazoned plaque.
Wives seize ribald quarto, junk matrix of gothic type.
Flagrant knave coaxes jumpy zebu to chew quid.
Zeal of chamber voids wacky poll-tax, jugs quint.
The exodus of jazzy pigeons graved by squeamish walkers.

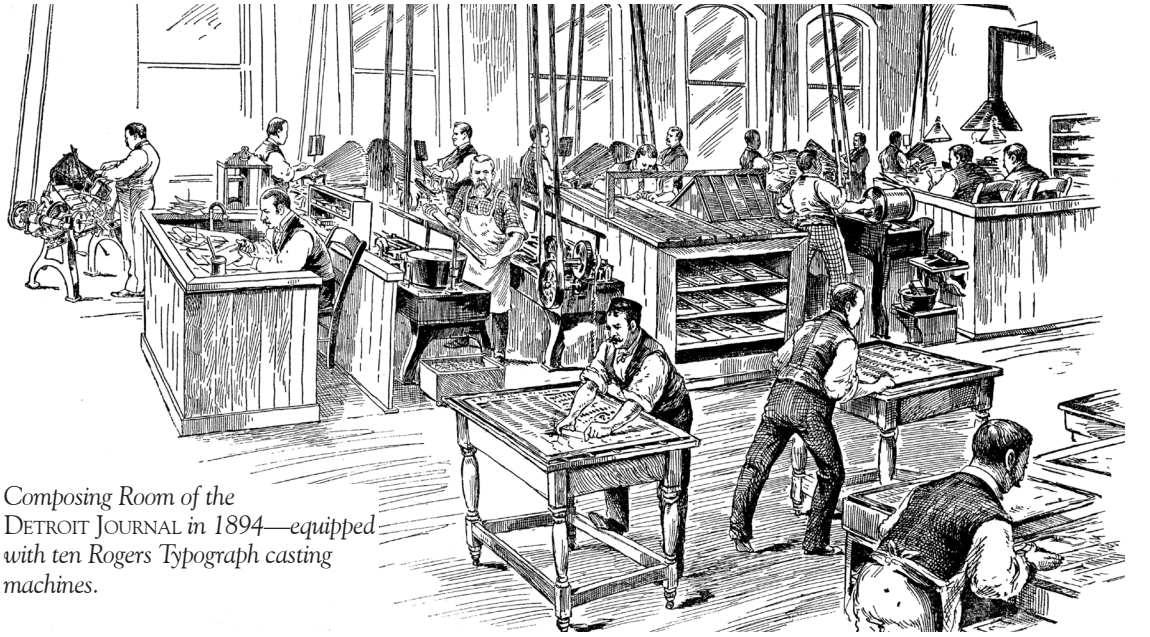
American Type Founders obviously deparated from the Latin quote and in so doing created a quandary for this junior high school kid, whose first type specimen book was the 1951 book from ATF. I spent countless hours devouring every page of that book and remained totally puzzled as to what relevance a "dozen jugs" had to do with type. Years later I discover that "Pack my box with five dozen liquor jugs" was yet another alphabetic sentence. ATF chose to leave the liquor out of it.

By the way, the last pages (47 to 52) were filled with the full listing of "unclassified ATF type faces and sizes" which "due to irregular demand" had been discontinued by the foundry. Steve Watts compiled that list on his own time after hours and on weekends. I provided a copy of that listing to persons attending the first American Typecasting Fellowship meeting in 1978; it was the impetus for me to start this *Newsletter.*



Thanks go to Ernie Blitzer for sending to me copies of Steve's *The Pastime Printer.*

A Composing Room Like You Never Ever Saw



Composing Room of the DETROIT JOURNAL *in 1894—equipped with ten Rogers Typograph casting machines.*

Modern historians make the false assumption that the Linotype machine took the whole world like a storm once it was introduced. That was not the case. There were competing systems as exemplified by this drawing of the *Detroit Journal* composing room shown in an ad for The Rogers Typograph appearing in the March 1894 issue of *The Inland Printer.*

The ad reported that over 301 working days in 1893, ten machines, including one headline machine, set for the paper over 57 million ems of type. The ad further explained that this work was done by the first Typographs ever made and that the company's later improved machines were capable of doing 25 to 50 per cent more work according to the skill of the operators. The ad claimed the machines had cut the newspaper's composition costs in half. The Typograph met an untimely death when purchased by Mergenthaler Linotype to settle a patent infringement case. Though its further manufacture in the U. S. was forbidden, the machine did continue to be built in Germany.

Elsewhere in the same issue of *The Inland Printer* an article was carried written by Lee Reilly, a compositor in the office of the *New York Tribune*. He had recently set several records for number of ems set using the Linotype machine. Therein he states:

"The Mergenthaler machine in my opinion is the only machine. I say this not because I have made several records on it, but for the very sufficient reason that it is the only machine which has displaced a large number of our craft—a poor recommendation, some will say, but certainly a strong guaranty of the machine's efficiency. Among the machines I have examined are the Thorne, McMillan, Rogers, Burr and Empire, but I have found no grounds to change my belief as above expressed."

Interestingly, Reilly made a very strong argument against untrained workers running linecasters, especially women. "I will take the opportunity to say that the assertions often made of remarkable speed as machine operators being attained by persons other than printers is a hoax.

"In regard to women operating the machines I do not think they are a success, and as I have worked in offices where they were engaged. I have the benefit of speaking from experience."

"An operator requires to be a *printer* to be rapid and competent. The assumption has been that typewriters—or typewriterists—as a rule, make competent operators of composing machines. This is a complete delusion. Such operators are failures in every sense of the word, and I speak from practical observation." He further insisted that one could not be a competent operator unless he knew and understood the mechanism of the machine very well. Learning the keyboard, he insisted, was the easiest and least important part of becoming a competent operator.

Adding A Counting Device To The Thompson

By Sky Shipley
Skyline Type Foundry

The Thompson Type Caster is a wonderful invention, but not without a few design flaws and omissions. When Lanston Monotype acquired the Thompson Type Machine Company in 1929, they did re-engineer a number of parts within the first few years—but the machine never rose above its initial status as a stepbrother to the Type & Rule Caster, which was favored by company management and promoted more actively.

One of the more obvious omissions is that of a counter. A full font casting requires a separate production run for each of the 72 or more characters; the quantity of each run being determined by the number of fonts times the number of types of that character per font. As an example, in a recent casting of 100 fonts of Cloister Old Style here at Skyline Type Foundry, the font scheme called for 18 of the lowercase "a" per font, for a total run of 1803 types (including our standard overrun of 3). Undershooting this number would leave one or more of the fonts incomplete, and overshooting would be a waste of time and resources. Thus the need for a counter. Yes, it is possible to download the type into the galley in lines of 14, but this necessitates keeping track of the number of lines, plus calculating the number of types still on the stick and in the receiving shoe, to know exactly when the specified total is reached. The superior solution is a mechanical counter.

There are several constraints governing just how and where a counter could be installed to properly meet the need. First and foremost, it must count only actual casts, not just every cycle of the machine. Second, it must be in a location that is conveniently visible and accessible to the operator. And beyond that it must be in a place where it is not likely to incur damage during routine operation or from molten metal on the loose, nor otherwise interfere with the functionality of any part of the machine.

At least two Thompson owners are known to have fitted a counter to their machines. Rich Hopkins chose to hang a counter from the ceiling over the caster, with an actuating line attached directly to the **Piston**. We'll file that one under "Crude But Effective." The late John Hern (an engineer by trade, and owner of a commercial iron foundry) took a different approach, working off the **Piston Lever**. (This is the Y-shaped casting which pivots above the back edge of the **Melting Pot**.) He mounted a rod to the side of it extending 8" back behind the pivot point; this length was necessary to get sufficient relative motion to trip the counter. A cord extended from the end of this rod to the actuating arm of the counter, which itself was mounted on a metal standoff bracket attached to the lower end of the **Piston Lever Support.** This is a more permanent arrangement, but has the disadvantages of being out of sight behind the pot and requiring irreversible alteration of the caster by drilling several holes.

At Skyline this challenge was undertaken with a clean sheet of paper. First order of business was to find a counter suitable for the task. Not as easy as it sounded! Due to the developing plan, it had to be miniature, actuated by an arm on the right and resettable by a knob on the left. The one eventually chosen was "Stroke Counter, RH, Top-Going, 5 Figure" (p/n 1-4645) manufactured by Trumeter (which is the present identity of none other than our old friend Redington, who made the counters on our 19th century Chandler & Price presses.) Even so, the product is plastic and made in Maylasia; not of very high quality. The source: Allied Electronics (www.alliedelec.com).

It was decided that the best possible location for the counter is in front, underneath the **Type Stick** and adjacent to the **Mold Stand**—readily visible and accessible, right where the operator's attention is already focused (Figure 1). A bracket was fabricated from sheet metal and the counter easily mounted to the bottom side of the **Type Stick Plate** (Figure 2).

The chain of parts which move only when the machine actually makes a live cast is: **Pump Cam Lever** (second part from left pivoting on shaft in front of **Mold Stand**); **Piston Lever Link** (vertical rod behind **Mold Stand**; **Piston Lever** (above-mentioned Y-shaped part); **Piston** (rests vertically in **Melting Pot**). Actuation for the counter must be taken somewhere off this chain. To complicate matters, all of these parts except the first are attached to the **Pot Yoke** and pivot with it when the pot is swung away from the mold. No practical way could be figured out to draw motion from the **Pump Cam Lever**, so that narrowed it down to designing some kind of "soft link," or disconnectable mechanism, to one of the other parts in the linkage.

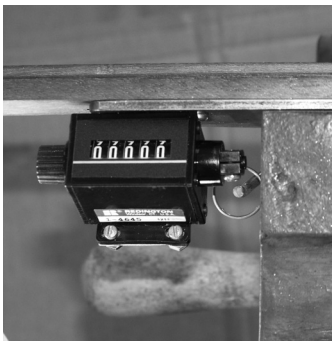


Figure 1

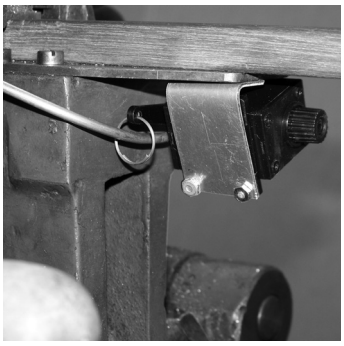


Figure 2

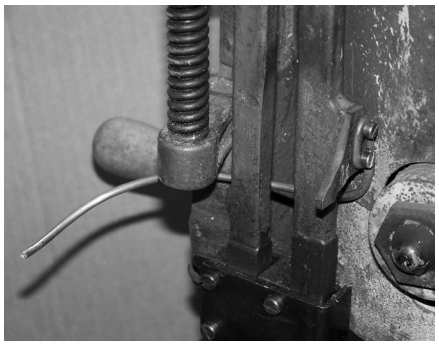


Figure 3

A remarkably simple and effective solution to this was discovered. A section of 1/8" steel wire (half the bail from a plastic five-gallon bucket) was used to fabricate an actuating wire. The **Piston Lever Link** was removed from the machine to the workbench and the two **Jet Breaker Screws** were replaced with longer ones. One end of the new actuating wire was heated with a welding torch and formed into a tight loop around the two screws. The **Jet Breaker** was then reassembled to this, either inside or outside the wire as required for best spacing (tighten the screws hard, they tend to work loose in service). In the process of reinstalling the **Pump Cam Lever**, the actuating wire was progressively bent into the necessary shape to be clear of all other parts and have its end positioned next to the actuating arm of the counter (Figure 3). A split ring was inserted into the hole in the arm. The end of the wire passes through the ring and actuates the counter with downward movement of every casting cycle. It freely disengages when the pot is swung away.

A refinement done since these photos (previous page) were taken is that a second hole was drilled in the actuating arm, at its midpoint, and the split ring relocated to it. This in effect doubled the relative motion in the linkage and made for more positive actuation of the counter. The arm can be repositioned anywhere radially on the counter shaft as required. This rig will require some fine-tuning in operation to get the geometry just right, both for counter actuation and for disengaging/reengaging when the pot is swung away. But the wire can be re-bent as much as needed; it's tough stuff and won't let you down.

New Acquisition by Jim Walczak

Mystery English Matrix Holder(s)?

By Jim Walczak
Williamstown, Massachusetts

Photo #1 below is the underside of an apparent English Monotype setup device for using Lanston Display Mats on their machines. The machined area is very close in size to a Lanston Matrix. My guess, anyhow.

Why there are *two* Centering Pin holes are ½ inch apart remains a mystery to me. I am studying Paul Duensing's *Matlas* in search of a clue. I know Lanston T and U molds enter into the story on this side of the Atlantic, but I have yet to learn how the English display molds differ from one another.

This gadget obviously goes with the English mat holder I bought from John Kristensen at the Andover ATF Conference because its spring clip fits in a groove under the Bridge matcase assembly as opposed to the English display mat holder that clips to a groove atop the Bridge mat holder casting.

Next I show Photo 2 which is the receiving side of a more common English-made Matrix Holder for American Display Matrices. The backside (Photo 3) is interesting in that the position of the holder (as determined by the Centering Pin from the Bridge) can be moved up and down. Apparently this is necessary when using English Display Molds to accommodate changing image position on American Flat Mats, depending on the point size of the face carried by the Matrix.

Don't lose any sleep over this. By the way, we're not the only ones puzzled by these things, as operatives in the past peppered the tops of the mat holders or "slides" with many centering pin impacts—trying to hit that d--d hole! (Look closely and see the indentations.)

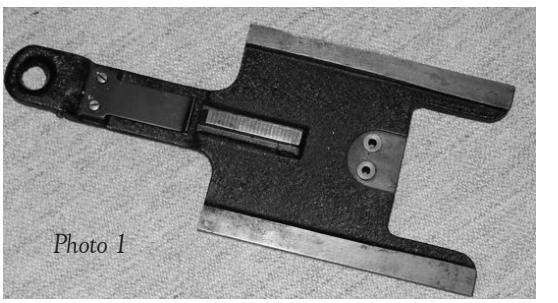


Photo 1

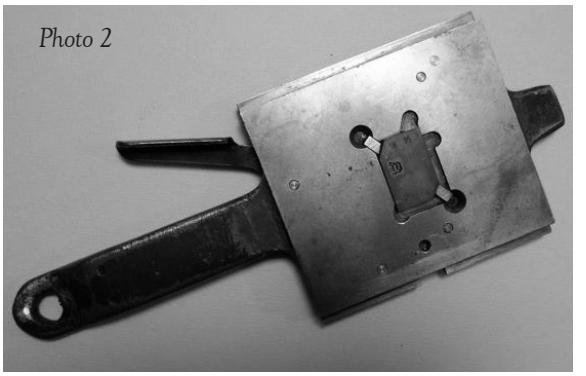


Photo 2

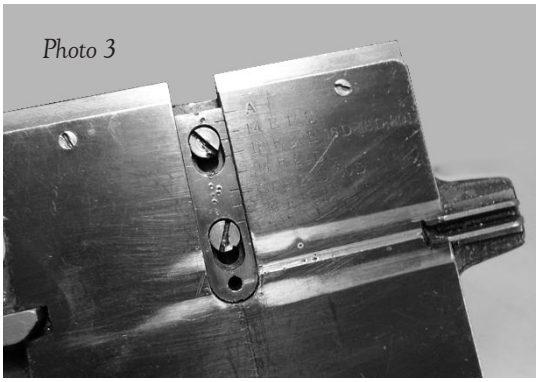


Photo 3

Short Tidbits And Editorial Notes

Reminder About Next Year's Conference

Ron Hylton of Chinook, Wash., upon receiving my Paige Typesetter keepsake for the 2014 ATF Conference, sent along a cash donation which has been added to the "kitty," held by yours truly and used to cover preconference expenses by each conference's coordinator. This cash donation is a good reminder to us all that the 2016 ATF Conference will not happen unless someone comes forward to host the event. For your information, we have two informal parameters set forth for the next meeting which should, if at all possible, be accommodated by a person or persons willing to host the meeting. First is that if at all possible, there be operational typecasting and/or linecasting equipment close at hand to be demonstrated during the meeting, and secondly, since we have jumped from the West Coast to the East Coast in our last two meetings, how about having the next meeting somewhere in the middle of our country?

Harry McIntosh's 'Downsizing'

Rich wrote to Harry McIntosh of Edinburgh, Scotland: "Nice to hear from you, Harry, and I am happy to hear that you have retained some of your equipment, which you continue to operate. As much as I hate the idea, I, too, will need to 'downsize' somewhat in the near future. In the meantime I have gone in the wrong direction by acquiring a 13x17.5 Heidelberg Windmill. That will make the letterpress portion of the ATF Newsletter a bit easier to handle."

Rich continues: "Knowing you still have some Monotype equipment, I am more likely to reconsider the idea of going over to Scotland to see you, etc."

An "A-Ha!" Moment Running a Caster

"I have been engrossed in installing the exterior trim for the five new windows I installed in the new print shop. Tomorrow I hope to complete the task. This evening I was casting at the Sorts Caster, doing the ct, ? and ! for the 18. #95 font when, lo and behold, I noticed that the pump lever operating rod was in the I position, not the II position. I believe that this is the reason for my machine spraying metal all about. This was the only detail I seemed to have forgotten during the 2011-2014 period of the big move of Sycamore Press & Type Foundry. It probably is the real reason for my nozzle problems last year." *–Jim Walczak, Williamstown, Mass.*

About Printing Private Press Books

Rich Hopkins confesses: "I recently acquired a copy of *Poorer Richard*, which is an autobiography of the late Norman W. Forgue, proprietor of the Black Cat Press in Chicago, among other adventures. Published in 1954, it's a document of special meaning to me for I met Norman Forgue on a couple of occasions in my very early life as a typenut and was dutifully impressed. Norman was quite a proponent of the private press, though he stretched the meaning a bit with regard to commercial considerations. Along that line, he makes this rather comical comment: *'One thing about printing books. If you can't sell them, you can always give them away.'* Well, that sums it up pretty well, eh?

Chris Paul's Shop Is Now Complete

Chris Paul of Marvin, North Carolina, calls with the happy news that he now has completed construction of his new shop and planned to be moving in his casting and other letterpress equipment in December. "It has been difficult being without the use of my equipment for over two years and I am really getting excited about having it all set up once again." Previously, Chris and his family had lived in Durham.

Mike Anderson Tribute

"I enjoyed your article in *Newsletter 38* about Mike Anderson. So sad to get the email from Suzanne in October informing me of his dire situation. His being originally from Utah, we shared stories about life here (I'm originally from California). He was always so generous with time and information and he provided me with many fonts of nicely cast type, even going out of his way to 'borrow' a particular point size to accommodate my requests. We also exchanged printing projects. A great guy. I miss him." *—Paul Alessini, Sandy, Utah*

From Alaska to Washington State

"How nice to receive the *ATF Newsletter*. Thank you. It only is a pity to live so far away from where all the action is. Joyce and I will not be able to come to the Conference, but wish you all much success and good fellowship. Oh yes, we both enjoyed reading our "moving adventure" under your appropriate heading. Yes, the *Newsletter* looks great. What a fine job you have done! A little while ago I played with the idea of doing my own type casting, but looking at our new home and the lack of proper space for that sort of thing, I am almost giving up on that intriguing idea.

"But an Iron Horse remains on my list. And here is where I ask your help, Rich. If you might come across a Columbia or similar, let me know. I really would like very much to own such a press and if necessary, she will be placed in our living room. Please, be an advocate for my craziness and keep a sharp eye out for us. Yes, we would ship her all the way across the country right here." *—Peter Schultz, Orcas Island, State of Washington*

Neat Way to Get the Austin Book

Transitional Faces: The Lives & Work of Richard Austin, Type-Cutter, and Richard Turner Austin, Wood-Engraver (reviewed in this *Newsletter*) available to subscribers of *ATF Newsletter* at a 20% discount through May 1, 2015. Mention "ATF" in your order and the $125 price will be refuced to $100 with free shipping inside the USA. E-mail for Paypal is snaporaz@ymail.com; website is www.poltroonpress.com.

Needs Mold Parts for Thompson

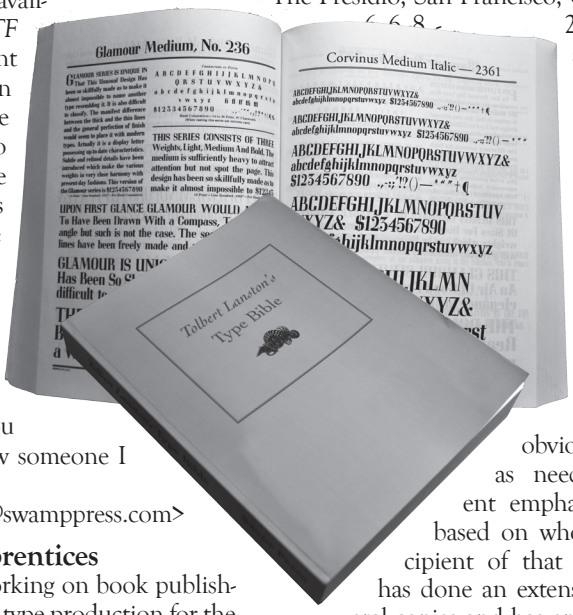
I have a center jet Thompson mold but am missing the jet pieces for most sizes. Do you have any extra parts? Or know someone I might try?

–Ed Rayher, <ed@swamppress.com>

M&H Type Seeking Apprentices

Apprentices learn while working on book publishing projects, contract jobs, and type production for the two divisions. Work is full-time and vacation and health insurance are provided. Salary depends on previous experience with the minimum starting pay $11 per hour. ARION PRESS, fine printers and publishers of deluxe limited edition books, offers training in typography, book design, and letterpress printing that can lead to long-term employment. Commitment is for a minimum four years of employment. TYPECASTING AND FOUNDRY WORK: M & H Type, the oldest and largest surviving type foundry in the United States, offers training in typography, typecasting, and Monotype composition that can lead to long-term employment.

Contact Andrew Hoyem and Diana Ketcham. Arion Press and Grabhorn Institute, 1802 Hays Street, The Presidio, San Francisco, CA 94129. Phone (415) 2542. Email arionpress@arionpress.com



Lanston Monotype Type Bible

Ed Rayher has taken on the massive (and thankless) task of compiling what he hopes will become a *Type Bible of Lanston Monotype Faces.* The issue with *Lanston Specimen Books* is that they all are looseleaf and obviously were compiled as needed, and with different emphasis on designs shown based on who was the intended recipient of that particular volume. Ed has done an extensive comparison of several copies and has enlisted the help of many other members of our group in compiling his edition.

The book is a work in progress. Ed still has a list of several designs he knows existed but for which he has yet to find printed specimens. That being said, the book already consists of 288 pages. It does not include all the preliminary tabular information and details about special characters, ornaments, rule borders, etc. It's only a compilation of type specimens themselves. Ed is publishing copies as called for, and updating contents as additional specimens are received. Contact: Ed Rayher for current pricing and availaability. <ed@swamppress.com>

15 Warwick Road,

In Operation 100 Years!

Congratulations to M&H Type of San Francisco, California. On Saturday, February 28, 2015, the organization celebrated 100 years of operation. The company was founded on Monotype and continues that tradition still today.

Some of the equipment which was purchased from Lanston Monotype Machine Company for that auspicious beginning still is operaton today at the foundry. Could there be a better reference with regard to the longevity of this equipment?

By the way, M&H is seeking new apprentices for the typefounding and bookbinding operations at M&H and its sister organization, Arion Press. See information found elsewhere on this *Newsletter* page.

Quite A Supercaster Haul From South Africa

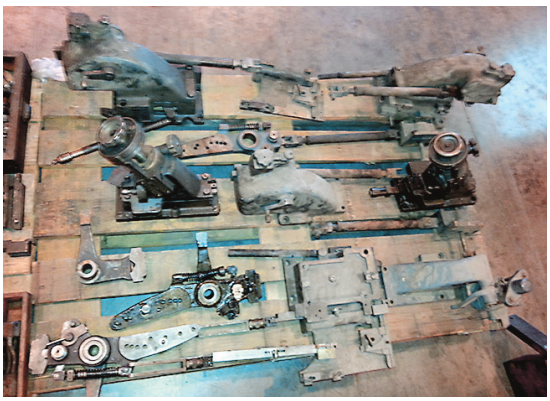
For those seeking out "deals," if you do enough searching and are willing to fight the red tape, you just might come away with a true mother-lode of Monotype materials. Jason Dewinetz of Vernon, BC, Canada, serves as an excellent example. He heard of a person in South Africa seeking to dispose of Supercaster equipment and undertook negotiations. If you're particularly interested and need something, perhaps Jason has a spare. Contact <jason@greenboathouse.com>.

Here is a sampling of what he got.

- Small type composition molds (requiring adapter base b23SLL), multiple molds for 6, 8, 9, 10, 11, 12
- Display type machine molds (requiring adapter base c23SLL), multiple bases & insets for 14, 18, 24, 36
- Supercaster display type mold (not requiring adapter base), multiple bases & insets sizes 14, 18, 22, 24, 36
- Supercaster display type mold (not requiring adapter base), multiple bases & insets for 42, 48, 60, 72

While the lot includes multiple (numbers matching) sets of bases and insets for each of the above, there are also many additional molds with no matching bases. Jason is in the process of test-casting various combinations of bases and molds to see which will produce accurate type. (Tests thus far have yielded a few working combinations, but quite a few tests have resulted in type with a hard flash on one or more edges of the type shoulders, suggesting a slight height difference in the mold base/inset pairing.)

Also included, as shown, are multiples of nearly all major components on the Super Caster, including the Display Matrix Head, the Micrometer Wedge Assembly, the Matrix Heads Base and the Mold Blade Slide Drive Levers. And, as well, a very large assortment of tools, mat holders, waterways, alignment gauges, rule/border mats, and other useful tools came with the haul.



Presumed Lost Forever—

Lanston Punches, Patterns Discovered

As the late television commentator Paul Harvey used to preface interesting news stories of the day: "And now for the rest of the story." This is a follow-up to the section in my book, *Tolbert Lanston and the Monotype: The Origin of Digital Printing*, which relates to the final disposition of patterns, punches from the Lanston Monotype Machine Company of Philadelphia.

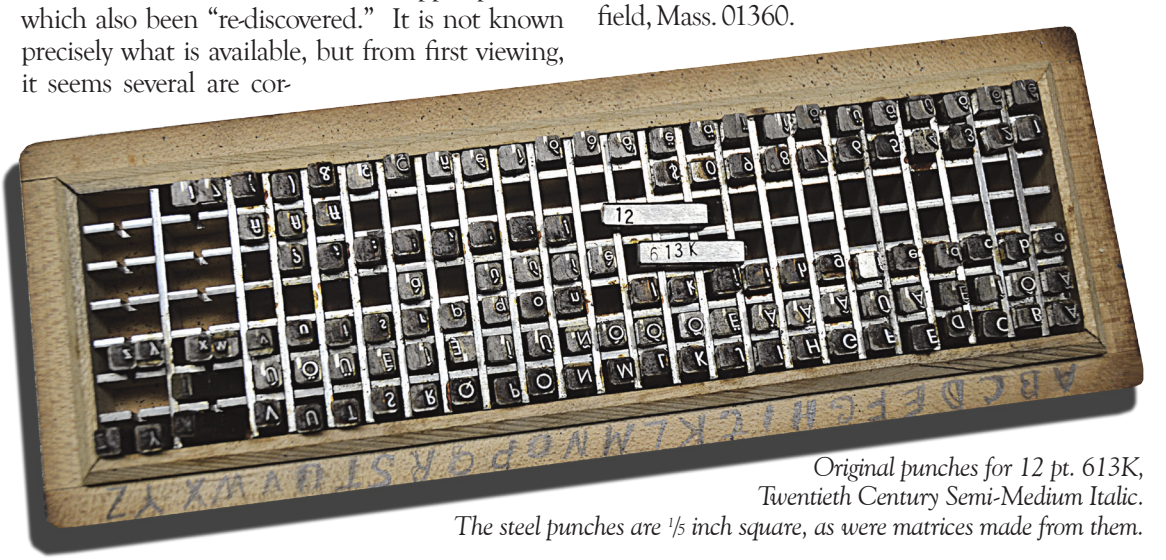
The book says that all was lost —carried away to the junkyard. A tidal wave had hit Prince Edward Island in Canada, inundating all Lanston treasures held by Gerald Giampa with salty sea water. Because they were not immediately retrieved, cleaned and preserved, all became corroded and useless.

Obviously the patterns which remain are in a massive state of disorder.

It turns out that information was not entirely correct. Apparently in his dealings prior to the tidal wave, Giampa bargained away some of his debt by turning over choice items in the Lanston inventory to various creditors. Those items now have started to resurface, include numerous boxes of Lanston Monotype punches used in the manufacture of Composition Matrices.

Yet to be obtained are several copper patterns which also been "re-discovered." It is not known precisely what is available, but from first viewing, it seems several are corroded and it is most likely that no complete fonts have survived.

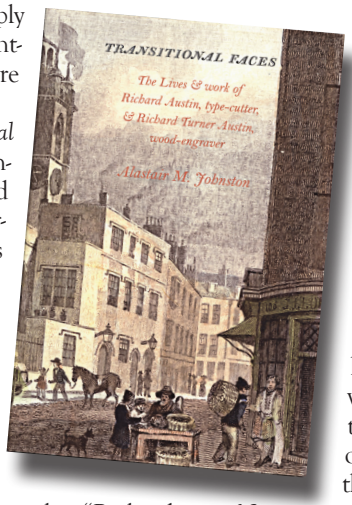
Ed Rayher has taken possession of the Lanston punches, similar to those shown here, still surprisingly well preserved with a coating of grease. Though just a few "choice" faces survived, they have been reserved by others. But if you are interested in having a set of punches for a more mundane face, by all means get hold of Ed at meissner@valinet.com. His snail mail address is 15 Warwick Road, Northfield, Mass. 01360.



Original punches for 12 pt. 613K, Twentieth Century Semi-Medium Italic. The steel punches are 1/5 inch square, as were matrices made from them.

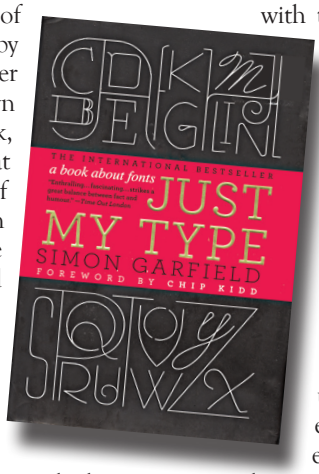
Typographic History From Two Perspectives

Two books have come to my attention lately in the realm of typographic history, and the two contrast against each other so strikingly, I have opted to review them together. Both are filled with an immense amount of information, but they contrast sharply in the way that information is presented. My review is a bit clumsy, but here goes anyhow.



The first reference is *Transitional Faces* by Alastair M. Johnson. It concerns the lives and works of Richard Austin, type-cutter, and Richard Turner Austin, a wood-engraver. It was published by the author at Berkeley, California in 2013. The second is titled *Just My Type*, by Simon Garfield, published in 2010 by Gotham Books, part of the Penguin Group in New York City. Its subitle is "a book about fonts," and it's filled with a wealth of information.

Alastair Johnson at the outset claims that "Richard Austin was England's greatest type designer, even taking into account such illustrious names as Caslon, Baskerville, Gill and Carter. Yet the breadth of his work has only been partly grasped by historians, so it was my intention to gather information and re-evaluate the known facts about him. . . " In writing this book, he has made a convincing argument that many other authors, including the likes of Stanley Morison, have greviously erred in presenting Austin. They have erred to the point of merging Austin with his son and treating them as one person, overlooking massive information to the contrary.



By challenging respected authors, Johnson absolutely had to present his information with meticulous documentation. There is no doubt in my mind that he has an understanding of the Austins which surpasses anything which previously has been published. He presents his information with copious notes and lengthy direct quotes from a wide variety of sources. Because of this process, the reader is likely to get confused and distracted by the abundance of peripheral information presented.

Nothing is left to chance and every "side alley" along Johnson's path is explored, sometimes obscuring the main theme of the text. Obviously he felt compelled to track down all relationships, all individuals, all physical locations, etc., in his quest to authenticate his claims about the two Austins. He has done it in an absolutely scholarly, thorough and convincing manner. The book is a "must-read" for anyone who ever has sought clarity and understanding of the typographic scene in England in the mid 1700s.

The book also includes numerous excellent reproductions of specimens and ephemera relevant to the text, including an extensive presentation of Austin's "Imperial Letter Foundry specimen of 1827." Johnson has left no statement unsubstantiated and therefore, has built a solid case for all his claims about the Austins. All future writers must access this book if they are to make a valid assessment of early developments in typography in England—and the rest of the world.

Now we turn to Garfield's book *Just My Type*, which starts with amusing endsheets printed with a "periodic table of typefaces." The book's first pages are splattered with typographic specimens in the form of reproductions of newspaper stock market reports, telephone book pages, and even computer screens. Virtually every "neat" story I have ever heard concerning type and the people around the typographic scene is presented in this book. It includes almost every tidbit of information I've ever heard, and it was a delight to find this stuff in print—some for the first time.

But I must labor the word "authenticate." As one reads the book, one gets the uneasy feeling that Garfield is presenting everything as if he himself was present as every scene was unfolding. Since the text spans a huge number of years, that would be physically impossible, yet the false impression remains.

I already have called it a "delightful" book, but oh, I wish for so much more. It's one thing to read a neat little tidbid about my beloved typography, but in every instance, I was saying to myself, "I've heard that before. Where did he get that information?" He leaves us completely in the dark. There are no footnotes, no endnotes, no notes at all excepting a good listing of credits for visual resources at the back of the book.

For instance, he presents a map on page 33 showing the almost believeable island of San Serriffe east of Africa in the Indian Ocean. I know this to be delightful humor from my friend Henry Morris, but absolutely no effort is put forth in the book either to credit or discredit the map. It's just there, presented as if it were factual and commonly known.

I know, personally, about this. So when I also see photos of typographic luminaries such as William Morris, I wonder whether they legitimate, or make-believe. The book is filled with an abundance of information but it makes not even the tiniest effort to establish credibility for anything you might read therein. That's a horrible fault and thus, the book is a disservice to anyone who really wants to know and understand type-related events which have unfolded over the years.

There you have it. A review which I have labored over for several months. I value having both of these books in my library. and it's my opinion that anyone with a sincere desire to know more about typography ought to go out and buy them.

–Rich Hopkins

The Business Of Typefoundry Amsterdam

Reviewed by Dr. David M. MacMillan and Patrick Goossens
for the American Typecasting Fellowship

In the first years of the 20th century, a young employee of the type foundry which had just renamed itself "Typefoundry Amsterdam," P. J. W. Oly, decided to improve his knowledge of the business.

The project grew with his research, and two years later he found that he had written a comprehensive account of the technical aspects of typefounding. He wrote it out—longhand—as a book of over 250 pages and presented it to the Directors of the firm. When he retired in 1947, he was himself a Director of the firm.

His book, the title of which would translate as *The Foundations of the Business of Typefoundry Amsterdam (formerly N. Tetterode)*, is unique among the very small number of comprehensive works on typefounding. Fournier wrote of 18th century practices in his *Manuel Typographique,* while Oly wrote in the era of machine casting and electrolytic matrices. Legros and Grant, in *Typographical Printing Surfaces*, covered more ground, but in more theoretical terms.

The closest thing to Oly's book is Gustav Bohadti's *Die Buchdruckletter*, written 46 years later. But none of these works has quite the same practical focus as Oly's *Grondslag.* It is a summary of everything that the technical director of a type foundry would need to know in order to undertake the practical business of making type.

It isn't a hands-on manual. It won't tell you how to operate a Foucher "foundry automatic" type caster, but it will tell you how it works and what its place is in the business of the foundry. The same is true for the other subjects it covers: matrix making, electrolytic matrices, matrix fitting, hand and machine type casting, type dressing, point systems, the lining of type, and so forth.

These topics occupy the first half of the book. The second half is more concerned with characters (including the non-Latin characters especially important for a Dutch foundry), fonting schemes, case lays for non-Latin characters, and ornaments.

The original manuscript is in the Tetterode archive at the University of Amsterdam, as a unique object. In 2013, a working museum, Stichting Lettergieten ("Typefounding Foundation") in Westzaan, Netherlands, celebrated its own 20th anniversary by publishing it for the first time as a book. It is beautifully produced. Oly's handwritten text is reprinted in facsimile. Some sections include a transcription as printed text. Oly's original was illustrated with machine drawings and type showings from contemporary sources.

To this Stichting Lettergieten has added several photographs of related material in their collection. Given the quality of its production, this book's price is modest. There is of course a catch—at least for most North American readers. Oly's text is in Dutch, and this edition contains no translation.

But if you are sufficiently interested in typefounding, this does not matter. One of the authors of this review (DMM) cannot read Dutch, and yet considers this volume to be invaluable. It is well illustrated, for one thing. But also the free online translation services are now sufficiently good that it is possible to type passages from this book into them and—given a background in typecasting to compensate for the computer's lack of topical knowledge—get a good working translation.

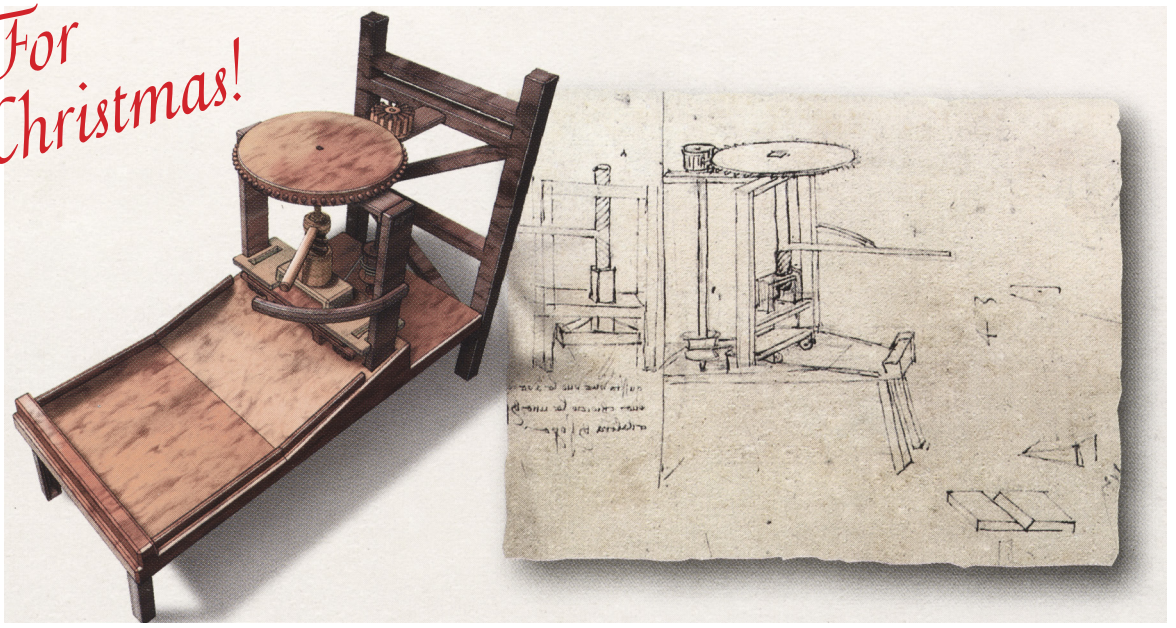
The book is available at a discount to members of Stichting Lettergieten:

<http://www.lettergieten.nl/uncategorized/te-bestellen-p-j-w-oly-infolettergieten-nl/>

The easiest way for a North American typecaster to acquire this book, however, is to order it online through the "webshop" of the University of Amsterdam. To do this, go to the address below and search on "grondslag" to get to their page on Oly's book.

<https://bijzonderecollecties.hexspoorwms.nl/EN/webshop/nijhof-en-lee>

Oly, P. J. W. *De Grondslag van het Bedrijf der Lettergieterij Amsterdam voorheen N. tetterode.* Westzaan, Netherlands: Stichting Lettergieten, 2013. Intro. by R. W. P. Steur. xv + 301pp, illus., one fold-out plate. Softcover.



On Receiving A Da Vinci Printing Press

The ad copy reads: "Years later, Leonardo Da Vinci studied the Gutenberg printing press and modified it for greater efficiency. In his design, DaVinci used an automatic system that moved the type-saddle forward in time with the pressure movement."

Da Vinci is perhaps best known for his paintings of *The Last Supper* (1498) and *The Mona Lisa* (about 1503). He kept notebooks full of sketches of his many designs and thoughts traversing several disciplines. It is there that we find drawings regarding the printing press.

A bad idea turned into a useless toy

There's no question that Da Vinci was an extremely talented person in art, science, mathematics, architecture, music, and many other disciplines. Some of his ideas were spectacular. *But when it came to the printing press, I fear he laid an egg.*

For Christmas, my family gave me a plastic model of the Da Vinci press and I hurriedly assembled it. The manual which accompanied the kit had no identification as to who produced or distributed the kit, other than to say it was printed in China. Ho, hum! The more I fiddled with this thing, which is about six inches long, the more I concluded that it never would have worked. The word "improvement" just doesn't fit reality.

Da Vinci proposed a set of gears be connected to the press screw mechanism (which traditionally raised and lowered the platen). Purpose of this gearing was to simultaneously pull the printing form up underneath the platen. To exploit gravity, the moving bed was mounted on angle. This was intended to help slide the form back down to its open position. The people who issued the toy called the moving bed a "type saddle." This raising motion also was intended to reduce the up-down motion of the platen.

Well, perhaps. But to me it seems this would quadruple the amount of effort needed to turn the screw. The model has gear lugs 16 to 58, or nearly 4 to 1, meaning the screw would need four complete revolutions to make an impression. Actual press screws make about half a single revolution to make the impression. Secondly, I don't think DaVinci understood that a full form of type was a very heavy thing. Pulling it up a ramp for each impression would make turning the screw almost impossible.

Of course the toy maker's goal was a toy "for kids ages 8 and above." They weren't aiming at a grouchy old printer. But the toy failed. I could not get the angle-loaded "type saddle" to move back and forth properly—the model had no tracks or other mechanisms to control its movement. And the model's "saddle" was far too small, being only about one-fourth the size of a true press bed. The literature says Da Vinci was responsible for *improving on Gutenberg's invention*, but before receiving this toy I had never heard of Da Vinci's idea. And I certainly never have seen such contraption as a modification to an existing common hand press. Nor have I seen such items in a printing history book.

Thompson Tech Graduates Four New Experts

The seventh edition of Thompson Tech, conducted January 25-30, 2015, at the Skyline Type Foundry at Prescott, Arizona, has turned out four new Thompson practitioners. These sessions offer training on the operation and maintenance of the Thompson Type Casting Machine, directed by Sky Shipley.

Sky commented that this time, it turned out to be a "troubleshooting and major repairs" edition—at the expense of some basic operating procedures that never got covered. "But I daresay it was a profitable experience for all. I was impressed at our successful teardown, gearbox swap, and reassembly of one of our machines into perfect operating condition."

Perhaps as a result of equipment maintenance during the week, Sky also announces that he has just completed a casting of Chas. Broad's antique "Marsh Border" (traced to MS&J, 1887) and am releasing that today.

The group as shown here includes Student Lawrence Peterson, Henderson, Nevada; faculty Sky Shipley, faculty David MacMillan, Mineral Point, Wisconsin; and Joe Green, Longview Washington. Kneeling are students Troy Groves, Phoenix Arizona; and Jessie Reich, Aurora, New York.

Here are some comments from this year's crop of grads:

"I was astounded by the complication of the Thompson, as well as the depth of knowledge of its operation exhibited by Messrs. Shipley and MacMillan. More detailed inner workings still elude me, but the training in safety and the basics of mat change, width adjustment, alignment and so forth finally began to sink in. My confidence in safe operation has significantly increased. My awareness of what can go kablooey and how to analyze the problem has also improved." *–Lawrence Peterson*

"Thompson Tech 7 was a marathon of casting and repair that left my head swimming with information. I expected a fair number of hours of working at the machines learning to make adjustments, align type, watch for problems, and generally keeping production moving smoothly in a well organized foundry. It turned out though that I got more than expected. Technical and mechanical difficulties provided opportunity to get into the guts of the Thompson typecasters and learn in great detail about troubleshooting, assembly, disassembly, and reassembly." *–Troy Groves*

"I came away with far more understanding of the Thompson caster—at least the Lanston Monotype version of it—than I ever could have predicted. … The upshot was that on Wednesday I got to help Sky and David dismantle No. 12781 far enough to remove the gearbox, but none of us could quite figure out how to take that apart, so Sky asked me to swap it with the gearbox from another, partially disassembled machine. Just about that time, Thompson No. 13066, which had been casting larger ornaments, started producing an unacceptable amount of flash, so Sky left David and me with the task of putting No. 12781 back together. This turned out to be the very best thing I could have encountered at Thompson Tech. In fact, I half suspect that Sky planned it, knowing I'd been timid about getting into the internal workings of the C.C. Stern machine." *–Joe Green*

"I had anticipated gaining an extensive understanding of casting on a Thompson Casting Machine at Skyline Type Foundry for Thompson Tech VII, although I had no way of predicting the depth of technical knowledge that I would gain in the process. Due to unforeseen mechanical issues that needed to be addressed in order to proceed with the course, Thompson Tech VII quickly converted into a repair and maintenance concentrated course. The result of which supplied me with a much more concrete understanding of exactly how the Thompson functions, and thus provided an even stronger foundation to fully understand its functions and how to operate the machine." *–Jessie Reich*

CHILDS MEMORIAL NUMBER.

The INLAND PRINTER

VOL. XII. No. 6.
MARCH, 1894.

The Inland Printer Company
PUBLISHERS
Chicago, Ill., U.S.A.

CONTENTS.

The illustration as shown in its original presentation as part of the cover for THE INLAND PRINTER.

Chasing the Identity of a Printer's Typecut

One of the absolute benefits of our hobby associations is the ability to pool our resources. If you have a need and are willing to voice that need to others, they will clamor to help you.

Recently I received a typecast cut from Stan Nelson, now of Charles Town, West Virginia, which tweaked my curiosity. I had seen it used by others and some of those "uses" were deplorable. Either they started with a banged up, crud-filled cut or they made it that way themselves. Since Stan's cut seemed in good shape, I cleaned it thoroughly with a lye solution and pulled a crisp proof. There were a few flaws, so I opted to retouch the image in Photoshop and have a new, enlarged photoengraving made of the modified image I had produced.

That piqued my curiosity about where the cut might have originated, so I placed a query in the December 2014 Amalgamated Printers Association bundle. I provided my image as a reference point. "Where did this come from?" was my question and thanks to several, I now have the complete history of this curious design.

Stan found the cut in the 1912 *American Type Founders Specimen Book.* Rick VonHoldt of Miniburn, Iowa, found it in the *1906 Inland Type Foundry Specimen Book.* Curiously, it had the same numbers as in the ATF book.

Rick and I wondered whether earlier Inland books also included the image, so I approached Bob Mullen of La Crosse, Wisconsin, who for several years lived in St. Louis and has done a lot of study o fthe Inland Foundry. In the process he has gathered several Inland specimen book sand copies of the foundry's house organ.

This is the retouched cut I prepared. The cuts in the next column both are original typecast cuts and do show evidence of their age.

Bob found the cut in the *1901 Inland Type Foundry Specimen Book.* Amazingly, he found a complete discussion of the origin of the cut in the company's house organ, *The Practical Printer,* Vol 2, No. 6 (June 1900). Here is the article:

"Printers have no doubt noticed the cut of the printer at the old-fashioned hand-press used upon the cover of *The Inland Printer* from October, 1893, to March, 1894. The design was by Leonard Lester. Permission has been given the Inland Type Foundry to reproduce this design in small size, to be cast in type. Matrices have been made and the design is now being cast by the Inland Foundry, so printers can secure the device at small expense. It is suggestive of the printing business and will work to advantage in many ways. Without question It will have a large sale."

The image was offered in 54 pt. as No. 54104, and in 84 pt. as No. 84105. Curiously, the same numbers were used in listing the cuts in later Inland books, and also in the 1912 ATF book, which was published after ATF bought out the Inland foundry in 1911. George Chapman of Mt. Pleasant, Iowa, got a cut in the 1950s from Empire Type Foundry in Delevan, New York, Likely via an electro'd mat.

I needed to see that cover of *The Inland Printer*; perhaps seeing it there would answer my quandary regarding the strange shape of the image. I found a low-res image of October 1893 *Inland Printer* cover and David MacMillan of Mineral Point, Wisconsin, helped me locate a better digital image via the Hathi Trust. Then John Horn of little Rock, Arkansas, pitched in enabling a direct scan of the cover his copy of the legendary magazine (see page 54).

These images revealed that the shape was established in its original showing, but it was part of a series of "swirls" which encircled other components of the page, a technique much in fashion at the time. So now all the questions are answered—questions about something which happened about 120 years ago. Amazing!

Pondering Find of Old Plates

Dave Churchman of Indianapolis uncovered a bunch of "neat stuff" and he sent it to me. Now I have a shoe box full of this "neat stuff," The big question: "Is it worth keeping?"

A true student of typography will identify the pages herewith as having come from the historic volume, *Manuel Typographique,* published in Paris by Fournier le Jeune in 1766. This book continues as a reference for scholars and typecasting students. It has been repro duced several times, translated into English, etc., and now is available in minutes on the Internet via Google.

What Dave sent were many pages for an intended letterpress reproduction of the book. They are early photopolymer plates with very light relief. The polymer is cracking away from its steel backing on several plates.

I reflect on a stack of proofs of the work, given to me by Paul Duensing a few years ago. They are marked "from E. H. Mundel." Mundel was a private press operator, an author, and was well-known in the Chicago area. He and Duensing had collaborated on other projects; perhaps they were working on a letterpress revival of the Fournier book? What a challenge! And what an accomplishment if it were to be completed.

It was Mundel's shop (in Portage, Indiana) that Dave Churchman was clearing out when he found the plates. Mundel died in the mid-1980s but his shop remained unbothered until his daughter, an acquaintance of Dave Churchman, asked to have the shop cleared out.

But "Would it be worth the effort?"

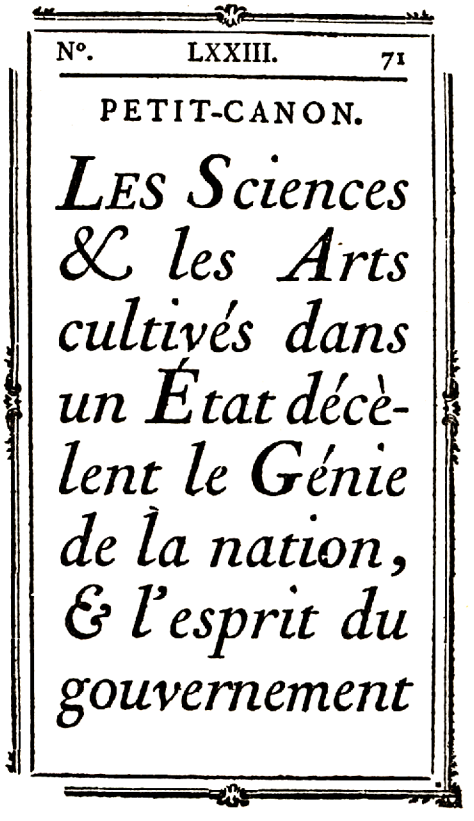
Another historic facsimile is Giambatista Bodoni's own *Manuale Tipographico,* published at Parma in 1818. I just acquired a pristine copy, done by Taschen, in Germany. Most of the 272 leaves are printed one side only. The book is about 8x12 and is 2½ inches thick. It is an impeccable reproduction complete with an English translation in a back pocket. I paid for it *less than what a good meal would cost at Denny's.*

For me, that financial reality wiped out any notion I might have entertained with regard to trying to print the plates. It wouldn't be worth the time and effort. Just trying to re-affix the peeling polymer would consume hours of very meticulous work, with no assurance of success.

E. H. Mundel and Paul Duensing may have had marvelous intentions in preparing these plates many years ago, but my conclusion is that their practical use today is negligible. Write to me if you disagree. If you have a plausible plan for putting them to use, I might let you have the whole lot for your own amusement.


102 VIGNETTES.

142
143
144
145
146
147
148
149
150
151
152
153
154
155
156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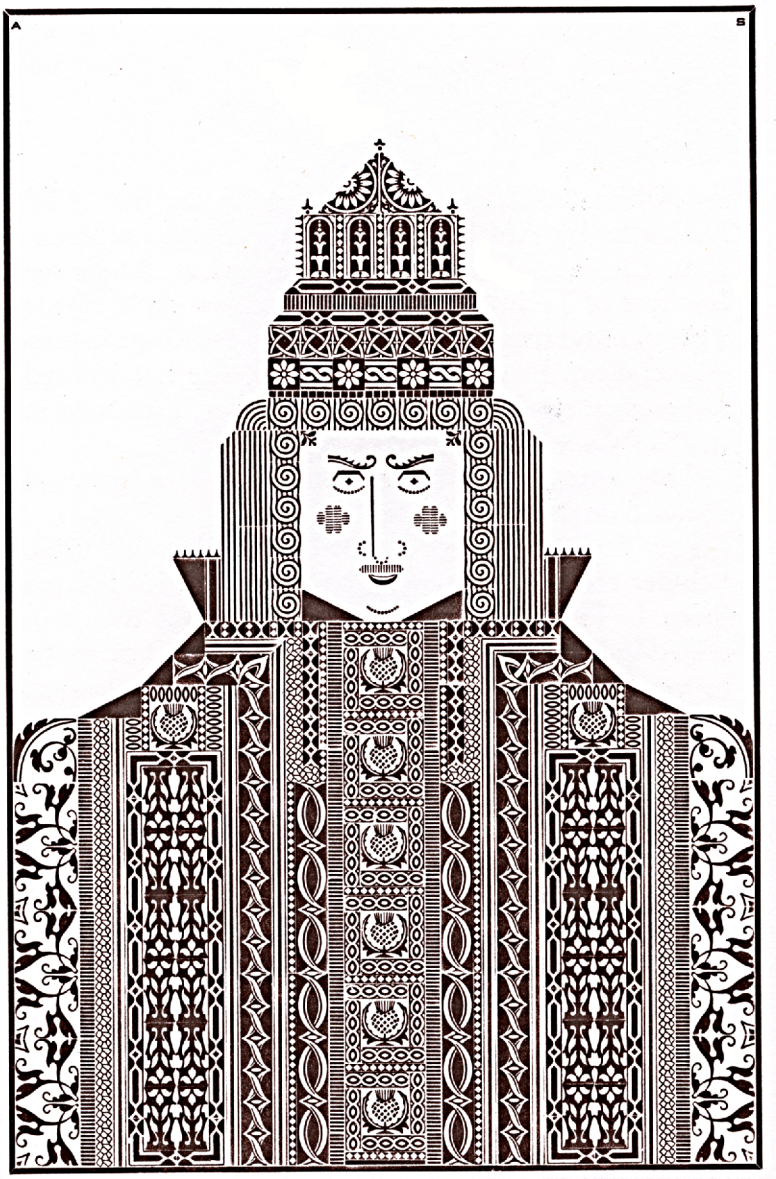
PETIT-CANON.

Les Sciences & les Arts cultivés dans un État décèlent le Génie de la nation, & l'esprit du gouvernement



This tip-in was printed by Amelia and inserted
in the Newsletter between pages 26 and 27.

KING BRUCE I

By Albert Schiller, printed especially for this *ATF Newsletter* by Amelia Hugill-Fontanel, who is Associate Curator of the Cary Collection at Rochester Institute of Technology, Rochester, New York. She is a printer and trustee of the American Printing History Association. In printing this image, she has utilized the *original type form* created by Schiller, now held at the RIT Cary Graphic Arts Collection.

This antecdotal information about the image is drawn from Michael Keefe's thesis*:

For Bruce Rogers' eightieth birthday in 1950, Schiller created this type picture and entitled it *King Bruce I.* The greeting featured prose and this animated-looking Rogers as a king. Rogers was known to be very fond of this tribute and wrote the following letter to Schiller: "I write to thank you sincerely for the magnificent greeting card. I shudder when I think of being responsible for your spending so many invaluable hours of your life on my account, but you are not yet old enough to count the hours or even the days and years."

*A master's thesis titled *Type Pictures: The Life and Work of Albert Schiller*, by Michael Kenneth Keefe. Rochester Institute of Technology, School of Printing Management and Sciences, 1994.

Backside of the tip-in was printed by RLH. The tip-in was inserted in the Newsletter between pages 26 and 27.