

American Typecasting Fellowship

NEWSLETTER No. 1—August, 1978

The Conference is Over But Fond Memories Remain

The cigaret butts and empty plastic glasses for drinks remain scattered through the basement printshop and echos of many voices haunt me as my mind refuses to focus on anything other than the just-completed *First National Conference on Typecasting and Design*, staged here at Terra Alta, West Virginia, July 17, 18, and 19, 1978.

The event was such an emotional "high," it is most difficult to "come down" to the reality of going back to work—or even cleaning up the basement shop. I boastfully assert that it will be a long time before the meeting will be equaled, for now that it has taken place, the need for such an occasion will not be so great.

Rather than taking credit for the affair, I simply state it was an obvious event looking for a place to happen. That place just happened to be Terra Alta.

As it is, most amateur typecasters have operated their entire hobby careers in a vacuum, generally unaware that others were "out there" having the same problems and need for information.

How, for example, do you describe the operation of a "stop action" on the Thompson typecaster, let alone assemble one, when you've never seen one in operation.

Although the parts were scattered through my shop, I didn't know where to start. But Pat Taylor was able to put it together for me in a matter of minutes, much to my glee upon casting the border elements at the top of this newsletter with more operational ease than ever before experienced with my Thompson. (No squirts all evening!)

Matters of punchcutting, driving matrices, electrotyping matrices, engraving matrices, and details of typecasting and its mechanical paraphernalia world-wide

all were things I had experienced only superficially while reading obscure books on the subjects. But to be able to witness them first-hand, to get my hands on a hand mold, to handle a punch, and to see how various matrices I have in my shop are made—it all was mind-boggling.

We owe a debt of gratitude to Paul Duensing, Pat Taylor and Stan Nelson for putting in hours of preparatory work and photography to bring to us excellent, visual presentations on all subjects. And wasn't it so thrilling to have the speaker pause on a matter of question and ask someone in the audience for clarification. Time and again, conversations pointed to an unanswerable question only to have the question answered in full detail by another conference participant.

I dwell on the comment made by Herb Czarnowsky, who after 45 years of typecasting experience at Baltotype, went away from the conference saying he had learned an awful lot he'd never known before about type and typecasting. No one, I dare say, went away without greater exuberance for the craft, and a drive to do more.

One tends to become self-indulgent when he looks upon his private hobby, but a few minutes watching others at the conference would quickly wipe out such pride—such as watching Pat Taylor and Andy Soule go over the Bruce Pivotal Caster and get it into operation, casting excellent type, in a matter of a few hours.

Lauren Curtis came with hopes of finding an apprenticeship so he could learn how to use the composition caster just acquired by him and Jonathan Greene at the Gnomon Press. After the conference, he confidently asserted that he thought he could do it by himself now.

In effect, that was the reaction of all participants and, perhaps, it was somewhat overwhelming. Now I am considering my own matrix electrotyping operation. Others are considering adding equipment to become more self-sufficient. And in the process, many of us are getting deeper into a process we had not known nearly as well as we first thought.

Thus, surely the prime objective of the conference is already finding fulfillment: "*Preserving the third dimension of type.*"

Conference Proceedings to Be Published via Letterpress

Of extreme importance is the fact that proceedings of the First National Conference on Typecasting and Design will be published thanks to a grant from the West Virginia Arts and Humanities Division. That volume will be letterpressed except where extensive photo-offset illustrative material is to be included. Your comments on its format etc., will be welcome.

Typcasters Organization Established at Meeting

Perhaps because the sessions were "something too good to let pass," the conference's resident barrister, Harold Berliner, drafted by-laws for a loose organization to keep folks closer in touch in the future. The by-laws were accepted by acclamation, creating an organization to be called "American Typcasting Fellowship." The by-laws as adopted July 18, 1978, read as follows:

ARTICLE I. *The name of this association is the American Typcasting Fellowship.*

ARTICLE II. *There will be no officers of this association.*

ARTICLE III. *There will be two committees: a meeting committee and a communications committee.*

ARTICLE IV. *There will be no dues and the committees are urged to use their imagination in raising what little money they need for expenses.*

ARTICLE V. *There will be no other by-laws.*

This historic document shall be preserved for posterity and surely will be acclaimed for its directness.

Roy Rice and I volunteered for the communications committee.

Official Delegates at the Terra Alta Conference

List of participants at the First National Conference on Metal Typcasting and Design:

Bob Richter, 645 East Washington Street, Hanson, Massachusetts 02341

Roy Rice, 3848 Fox Glen Court, Atlanta, Georgia 30319

Duane C. Scott, 8501 Lamar Avenue, Overland Park, Kansas 66207

Guy Botterill, 5502 Craig Avenue, Baltimore, Maryland 21212

Harold Berliner, 224 Main Street, Nevada City, California 95959

G. Richard Hartzell, Hartzell Machine Works, Market Street & Bethel Road, Twin Oaks, Pennsylvania 19061

Jim Fitzgerald, Hartzell Machine Works, Market Street & Bethel Road, Twin Oaks, Pennsylvania 19061

Alan Teas, 2200 Cedar Drive, Baltimore, Maryland 21228

Jake & Leah Warner, 116 Rosewood Drive, Greenbelt, Maryland 20770

Les Feller, 8018 Churchill, Niles, Illinois 60648

Michael Kipps, Colonial Williamsburg Foundation, Williamsburg, Virginia 23185

Willie Parker, Colonial Williamsburg Foundation, Williamsburg, Virginia 23185.

A. R. (Andy) Soule, 212 College Avenue, Los Gatos, California 95030

Richard Mathews, 5719 29th Avenue South, Gulfport, Florida 33707

Herbert F. Czarnowsky Jr., 9025 Stile Post Lane, Baltimore, Maryland 21234

Terry Belanger, 21 Claremont Avenue, Apartment 35, New York, New York 10027

Roger Campbell, South Street Seaport Museum, 211 Water Street, New York, New York 10038

Richard L. Ulrich, 212 West Front Street, Cambridge City, Indiana 47327

Leland Bullen, Upper Main Street, McFarland, Wisconsin 53558

Jonathan Greene, Gnomon Press, P. O. Box 106, Frankfort, Kentucky 40601

Lauren Curtis, Gnomon Press, P. O. Box 106, Frankfort, Kentucky 40601

David Norton, 976 Westmoreland Avenue, Syracuse, New York 13210

Edward L. Eisenstein, 82 Kalorama Circle Northwest, Washington, D. C. 20008

Edwin Burton, 1819 North Oakland Avenue, Milwaukee, Wisconsin 53202

Mark Carroll, 3902 Aspen Street, Chevy Chase, Maryland 20015

E. H. "Pat" Taylor, 25 Old Colony Drive, Larchmont, New York 10538

Paul Hayden Duensing, P. O. Box 327, Portage, Michigan 49081

Stan Nelson, 10 Sugarloaf Court, Baltimore, Maryland 21209

Cilff Harvey, 49 Maple Avenue, Morgantown, West Virginia 26505

Rich Hopkins, P. O. Box 263, Terra Alta, West Virginia 26764

Chicago Monotype Operation Being Sold

Interested parties in the mid-west should take note of the notice by L. Gould & Co., selling agents, announcing the liquidation of A & P Typographers, Inc., 222 South Morgan Street, Chicago 60610. The announcement lists ten composition casters, seven keyboards, all wedges, scales, keybars, miscellaneous Monotype parts and about 500 fonts in mat cases. Also a giant caster and fonts. The number listed for Gould is (312) 743-5156. I received my notice July 22, 1978.

Unclassified ATF Type Faces and Sizes

In addition to Sorts for Class 1 and Class 2 faces and sizes in Alphabetical Price List, the Foundry will supply 6" Foundry Lines of the following, cast to special order and sold at prices given in Table E-1, Schedule 11900 of the Descriptive Type Price List.

The Foundry has complete sets of matrices to cast the faces and sizes listed below which, due to irregular demand, are not made in production quantities to be sold in fonts.

Minimum Order—One 6" Foundry Line of Any One Character

Types Cast to Order Are Not Returnable for Credit

No.	Face	Sizes	No.	Face	Sizes
1	Abbott Oldstyle	6, 8, 10, 12, 18, 24, 30, 36, 48, 54, 60, 72	807	Ben Franklin	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
1500	Adcraft Black	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72	808	Ben Franklin Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96, 120
1501	Adcraft Lightface	8, 10, 12, 14, 18, 24, 30, 36, 48	809	Ben Franklin Open	12, 14, 18, 24, 30, 36, 48, 60, 72
1502	Adcraft Medium	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72	566	Benton	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
543	Adonis	8, 10, 12, 14, 18, 24	559	Bernhard Booklet	8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
2	Adscript	12, 18, 24, 36, 48	563	Bernhard Booklet Italic	8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1503	Adstyle	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 120	527	Bernhard Fashion	42, 48, 60, 72
1504	Adstyle Black	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96	528	Bernhard Gothic Light	84/72, 96/84, 120/96
1505	Adstyle Black Outline	12, 18, 24, 30, 36, 48, 60, 72, 96	525	Bernhard Gothic Medium	84/72, 96/84, 120/96, 144/120
1506	Adstyle Condensed	10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 120	537	Bernhard Gothic Medium Italic	60, 72
1507	Adstyle Extra Cond.	10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 108	18	Bewick Roman	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
1508	Adstyle Headletter	18, 20, 24, 30, 36, 42, 48, 60, 72, 84, 96	1548	Bizarre Bold	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60
1509	Adstyle Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	19	Blair	12-4, 18-1, 18-2, 24-1, 24-2
1510	Adstyle Shaded	10, 12, 14, 18, 24, 30, 36, 48, 60, 72	21	Blanchard Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
1511	Adstyle Wide	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60	24	Bodoni Bold	144/120
3	Adtype	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	26	Bodoni Bold Shaded	8, 10, 12, 14, 18, 24, 30, 36, 42, 48
5	Adver Condensed	8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72	23	Bodoni Italic	42, 48, 60, 72
1512	Advertisers Gothic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	29	Bold Antique	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1513	Advertisers Gothic Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	30	Bold Antique Condensed	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1514	Advertisers Gothic Cond. Outline	10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	230	Boldface No. 520	5, 5 1/2, 6, 7, 8, 9, 10, 11, 12
1515	Advertisers Gothic Outline	10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	31	Bold Litho	6, 8, 10, 12, 14, 18, 24, 30, 36, 48
1516	Advertisers Upright Script	14, 18, 30, 36, 60, 72	1549	Bookman Bold	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
578	Agency Gothic	12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96, 120	1550	Bookman Bold Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
580	Agency Gothic Open	84, 96, 120	33	Bookman Italic	18, 24, 30, 36, 48, 60, 72
586	American Backslant	12, 14, 18, 24, 30, 36, 48	1551	Bookman Lightface	6, 8, 10, 12, 14, 18, 24
458	American Caslon	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48	34	Bookman Oldstyle	9, 20, 48, 60, 72
471	American Caslon Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	1552	Bookman Oldstyle (BB&S)	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
9	American Extra Condensed	12, 14, 18, 24, 30, 36, 42, 48, 60, 72	35	Boston Breton	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
11	American Typewriter	6	36	Boston Breton Condensed	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 120, 144
452	Announcement Italic	30, 36	37	Boston Breton Extra Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
456	Announcement Roman	30, 36	1553	Boul Mich	16, 20, 30, 36, 42, 48, 60, 72
228	Antique No. 524	5/6, 6, 8, 10, 18, 20, 24	39	Brandon	18-1, 18-2, 24
227	Antique No. 525	5 1/2, 6, 7, 8, 9, 10, 12, 18, 24, 30, 36, 42	40	Brandon Gothic	6-1, 6-2
1517	Antique	5 1/2, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42	506	Broadway	42, 48, 60, 72
1518	Antique Bold	6, 8, 10, 12, 18, 24, 30, 36	529	Broadway Condensed	42, 48, 60, 72
1519	Antique Condensed	8, 10, 12, 14, 16, 20	41	Bulfinch Oldstyle	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
12	Antique Shaded	30, 36, 42, 48, 60, 72	811	Bulletin	14, 18, 24, 36
418	Armenian	10, 14	42	Camelot Oldstyle	6, 8, 10, 12, 18, 24, 30, 36
1527	Artercraft	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	508	Canterbury	42, 48
1528	Artercraft Bold	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	43	Card Bodoni	6-1, 6-2, 6-3, 6-4, 12-5, 12-6, 12-7, 12-8, 18-9, 18-10, 24-11, 24-12
1529	Artercraft Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48	443	Card Bodoni Bold	6-13, 6-14, 6-15, 6-16, 12-17, 12-18, 12-19, 12-20, 18-21, 18-22, 24-23, 24-24
13	Auriol	10, 12, 18, 24, 36	44	Card Litho	6-1, 6-2, 6-3, 6-4, 12-1, 12-2, 12-3, 12-4, 12-5, 14, 18-1, 18-2, 24-1, 24-2
1530	Authors Italic	5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72	46	Card Mercantile	6-1, 6-2, 6-3, 6-4, 6-11, 6-12, 8-5, 10-6, 12-5, 12-6, 12-7, 18-8, 24-9, 30-10
1531	Authors Oldstyle	5, 6, 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 54, 60, 72	488	Card Roman	6, 8, 10, 12, 14, 18, 24, 30, 36
1532	Authors Oldstyle Bold	5, 6, 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 54, 60, 72	1558	Cardstyle	6-1, 6-2, 6-3, 12-1, 12-2, 12-3, 18-1, 18-2
1533	Authors Oldstyle Italic	5, 6, 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 54, 60, 72	814	Caslon Adbold	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1534	Authors Roman	5, 6, 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 54, 60, 72	815	Caslon Adbold Extended	8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1535	Authors Roman Bold	5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	816	Caslon Adbold Extra Condensed	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1536	Authors Roman Bold Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	1559	Caslon Antique	8, 10, 12, 18, 24, 36, 48
1537	Authors Roman Cond.	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	1560	Caslon Antique Italic	8, 10, 12, 18, 24, 36, 48
1538	Authors Roman Wide	5, 6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48	1561	Caslon Black	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
676	Balloon Bold	96/72	1562	Caslon Black Condensed	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
675	Balloon Light	48, 60, 72, 96/72	1563	Caslon Black Italic	8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1712	Bank Script No. 2	14, 18, 24, 36, 48	817	Caslon Bold	5, 84, 96
1713	Bank Script No. 3	18, 24, 36, 48	818	Caslon Bold Condensed	84, 96, 120
1544	Barnhart Oldstyle	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	819	Caslon Bold Extended	10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1545	Barnhart Oldstyle No. 2	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 54, 60, 72	820	Caslon Bold Italic	5, 42, 48, 60
1546	Barnhart Oldstyle Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72	1564	Caslon Catalog	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
944	P. T. Barnum	48	1565	Caslon Clearface	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
16	Baskerville Italic	6, 8, 10, 12, 14, 18-1, 18-2			
15	Baskerville Roman	6, 8, 10, 12, 14, 18-1, 18-2, 24, 30, 36, 48, 60, 72			

No.	Face	Sizes
1863	Stationers Semi-Script	12, 18, 30, 36, 42
1873	Steelplate Gothic Bold	6, 12, 18, 24, 30, 36
1874	Steelplate Gothic Extralight	6-91, 6-92, 6-93, 6-94
1868	Steelplate Gothic Heavy	6, 12, 18, 24
1870	Steelplate Gothic Heavy Condensed	6, 12, 18, 24
1866	Steelplate Gothic Heavy Extended	6, 12, 18, 24
1871	Steelplate Gothic Italic	6, 12, 18, 24
1867	Steelplate Gothic Light	6, 12, 18, 24
1869	Steelplate Gothic Light Condensed	6, 12, 18, 24
1865	Steelplate Gothic Light Extended	6, 12, 18, 24
307	Steelplate Script	12-550, 24-551, 24-552, 30-551
1872	Steelplate Gothic Shaded	6-73, 6-74, 12-71, 12-72, 12-73, 12-74 18-71, 18-72, 24-71, 24-72
1875	Steelplate Text	18, 24, 30
385	Stenograf	12
461	Sterling	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
473	Sterling Cursive	6, 8, 10, 12, 14, 18, 24, 30, 36
473	Sterling Cursive Plain Caps	6, 8, 10, 12, 14, 18, 24, 30, 36
1876	Stillson	6, 12, 18, 24, 30, 36
386	Strathmore Oldstyle	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
387	Studley	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60
152	Studley Extended	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60
155	Studley Extra Condensed	12, 14, 18, 24, 30, 36, 48, 60, 72
551	Stymie Bold	120/96, 144/120
556	Stymie Inline Title	24, 30, 36, 42, 54, 60, 72, 84, 96, 120
553	Stymie Light	84/72, 96/84, 120/96, 144/120
554	Stymie Light Italic	60, 72
552	Stymie Medium	120/96, 144/120
555	Stymie Medium Italic	60, 72
591	Stymie Open	24
548	Thermo 100	6-100, 6-101, 6-102, 12-103, 12-104, 12-105, 18-106 18-107, 24-108, 24-109
549	Thermo 200	6-200, 6-201, 6-202, 12-203, 12-204, 12-205, 18-206 18-207, 24-208, 24-209
550	Thermo 300	6-300, 6-301, 6-302, 12-303, 12-304, 12-305, 18-306 18-307, 24-308, 24-309
440	Time Saving Mailing List	10
389	Times Gothic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 84, 96
390	Times Gothic Italic	6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54 60, 72, 84, 96
918	Title Gothic	6-1, 6-2, 8-1, 8-2, 10, 18, 24
392	Title Gothic No. 9	6-91, 6-92, 6-93, 6-94, 8-91, 8-92, 10, 10-92, 12 16, 20, 24, 30, 36, 42, 48, 60, 72
391	Title Gothic Nos. 71 to 74	6-71, 6-72, 6-73, 6-74, 12, 14, 18, 20
393	Title Light Litho	6-1, 6-2, 6-3, 6-4
394	Title Light Litho Gothic	6-1, 6-2, 6-3, 6-4
395	Title Litho Roman	6, 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60
1879	Title No. 9	5 $\frac{1}{2}$, 6, 7, 8, 9, 10
1880	Title No. 10	5 $\frac{1}{2}$, 7, 9
1939	Title No. 10 Italic	6, 8, 9, 10, 12
1881	Title No. 11	5 $\frac{1}{2}$
308	Title No. 524	9, 10, 11, 12, 14, 16, 18, 20, 24, 30
309	Title No. 551	12, 14, 20 only
396	Title Shaded Litho	6-1, 6-2, 12-1, 12-2, 12-3, 18, 24-1, 24-2
1884	Trenholm Bold	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 96
1885	Trenholm Cursive	6, 8, 10, 12, 14, 18, 24, 30, 36, 48
1886	Trenholm Oldstyle	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
1887	Trenholm Shaded Capitals	12, 14, 18, 24, 30, 36, 48
310	Tudor Black No. 2	6, 8, 10, 12, 18, 24, 30, 36, 42, 48, 72
1892	Two Line No. 56	16, 18, 24, 30, 36
1894	Typewriter Barnhart Utility	12
1895	Typewriter Elite Improved	10
1896	Typewriter Elite Silk	10
1897	Typewriter Oliver Printype	12
1898	Typewriter Oliver Standard Silk	12
1899	Typewriter Remington No. 2	12
1900	Typewriter Remington Silk	12
1901	Typewriter Remington Standard	12
1902	Typewriter Reproduction	8
1903	Typewriter Smith-Premier Silk	12
1904	Typewriter Underwood New Model Silk	12
398	Typo Gothic	6-1, 6-2, 6-3, 6-4, 12-1, 12-2, 12-2 $\frac{1}{2}$, 12-3, 18-1 18-2, 24-1, 24-2
401	Typo Shaded	48
402	Typo Slope	24-2, 30, 36, 48
404	Typo Upright	36, 48
405	Typo Upright Bold	12, 14, 18, 24-1, 24-2, 30, 36, 48, 60
406	Typotabular Gothic	6-1, 6-2, 6-3, 6-4, 6-5, 6-6, 6-7, 6-8
518	Ultra Bodoni	96/84, 120/96
562	Ultra Bodoni Condensed	18, 24, 30, 36, 42, 48, 60, 72
516	Ultra Bodoni Italic	60, 72
1937	Uniform Mailing Type	8, 10
407	University Script	14, 18, 24, 30
1764	Utility Gothic	6-2, 6-3

No.	Face	Sizes
408	Venetian	6, 8, 9, 10, 11, 12, 14, 18, 24, 30, 36
450	Venetian Bold	6, 8, 10, 12, 14, 18, 24, 30, 36
409	Venetian Italic	6, 8, 9, 10, 11, 12, 14, 18, 24, 30, 36
311	Victoria Italic	6-551, 6-552, 6-553, 6-554, 12-551, 12-552, 12-553 12-554, 18-552, 20-552, 24-552, 24-553
410	Victoria Underwood Typewriter	12
1766	Vulcan	8, 10, 14, 18, 30
1905	Waldorf Text	14, 18, 24, 24-2, 36
935	Washington Text	6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96
936	Washington Text Shaded	8, 10, 12, 14, 18, 24, 30, 36, 42, 48
441	Wayside Roman	6, 8, 10, 12
442	Wayside Roman Italic	6, 8, 10, 12
412	Webb	12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 84
413	Wedding Gothic	6-1, 6-2, 6-3, 8-4, 8-5, 10-6, 12-7, 14, 18, 24, 30, 36
1908	Wedding Plate Script	14, 18, 24-1, 24-2, 30, 36
415	Wedding Text Shaded	8, 10, 12, 14, 18-1, 18-2, 24-1, 24-2, 30, 36
1768	Yost Typewriter	12

American Typefounders Listing of Old Typefaces

In an effort to make each issue of this newsletter something of more lasting value, I publish herewith via offset a reproduction of the matrix fonts ATF had on hand, along with their numbers, as listed in the 1951 *Descriptive Price List*. Faces still being marketed at that time were not in the list.

Steve Watts, one-time type director for ATF, told me he compiled the list himself from matrices he inventoried in the basement of the firm's plant at Elizabeth, New Jersey. Several folks at the conference did not know such a list existed.

Precisely where the numbers for these fonts originated is not easily discernable. Paul Duensing has a letter from Steve Watts indicating numbers beginning with "4" represented MacKellar, Smiths & Jordan originals. Those with "5" were faces re-cut to fit the point system. Fonts numbered 800 to 900 were from the Keystone foundry, and those from 1500 to 1768 were from Barnhart Brothers and Spindler. Perhaps study on someone's part can clear this matter further. Let us know.

You Are Asked for Information for Next Newsletter

For the next issue, I would hope to publish statements from various persons (hopefully everyone) regarding their ideas on how we should best go about circulating a list of matrices held by everyone. Secondly, I would like to have your comments regarding how you personally react to lending mats. Please get your thoughts together *now* and send them to me before the urge passes you by.

ATF

The "ATF" here is a casting done on the Bruce Pivotal Caster during the conference. The border was cast immediately after the conference to check out my Thompson caster after Pat Taylor assisted in adjustments. The entire issue was Monotype-cast in Garamond by Richard Hopkins, Post Office Box 263, Terra Alta, West Virginia 26764, to whom all correspondence should be sent.