

ATF Newsletter

American Typecasting Fellowship

Number 7—February 1982

Special Conference in Britain Proposed

IT IS BECOMING OBVIOUS that several members of the American Typecasting Fellowship are going to take the British Printing Historical Society seriously, and will be attending the Society's special meeting July 16-20, 1982, at Oxford University.

Theme of the conference will be "Type Founding, Past and Future," and will include presentations by scholars, curators and practicing specialists in the making of type, and will include visits to the type foundry at the University Press, Oxford, to the Monotype Works at Salfords, and possibly to Sheffield and the Stephenson-Blake Foundry. St. Bride's Printing Library will have specially arranged displays of typefounding material and type specimens for the occasion.

PHS has invited our group and has reserved (tentatively) a day of the program for presentations by our representatives.

It is explained that Britain now is undergoing a wholesale demolition of letterpress operations similar to what happened in the United States several years ago. To date, there is very little activity in the realm of private preservation of casting equipment in Britain, and PHS members seek ATF's advice and example to foster a similar movement in their country.

Michael Turner, chairman of PHS, John Dreyfus, James Moseley and Michael Twyman have formed a sub-committee to begin work on arrangements and Stan Nelson is handling liaison in this country.

Harold Berliner of Nevada City, Calif., filed this report Nov. 25th:

"Last week I had occasion to be in London on business and saw James Moseley who is most enthusiastic about the coming conference. Moseley is very happy to have American attendance and American participation. (I should note here that Mr. Turner is actually the organizer.)

"Arrangements include lodging at St. Catherine's College, Oxford. Cost is £75 including a meal Friday evening and a breakfast on Monday and all intervening meals. The registration fee will be £25. This amounts to roughly \$200 per person at today's money rates, which fluctuate.

"I pointed out that anyone arriving from America on Friday would be in poor shape to take much part in any kind of program that evening and suggested that arrangements be considered for lodging to commence on Thursday at a supplementary rate, and perhaps Monday night also.

"Saturday would be given to the ATF to present films, slides and demonstrations. Interest is high in exactly how amateurs cope with the variety of things they attempt, including punch cutting, matrix engraving, the running of Monotypes and Thompsons, etc. A special request was made for Stan Nelson's remarkable set of slides with his talk on the making of hand molds and punches, matrices and type.

"Monday we would go to London on a bus to visit exhibits at the St. Bride Institute and the British Museum and hear lectures on conservation of the surviving materials for metal type casting.

(Please turn to page four)

Postscript to ATF Article in Last Issue

AFTER RODGER GLESSNER volunteered to print the photo supplement to the last *ATF Newsletter*, I decided to pull out all the stops and do everything I could to make it an issue of *substance*. Naturally, the principal item discussed therein was going to be the rare visit to American Type Founders Company in Elizabeth, N. J., and for that reason, I sought help from the foundry in compiling the article.

To this day, no official correspondence has been received from ATF—only a note scrawled across a Xerox copy of a letter I had sent to Frank Hinkel, retired product manager for the foundry.

I didn't want to bother folks involved in the daily ATF routine by asking time-consuming answers to a big list of questions. That was my reason for approaching Frank Hinkel in the first place.

"Note: I have asked Frank Hinkel to refrain from answering your questions." The note was signed "George R. Gasparik."

*What does the world's oldest
typesfoundry think of our type-
casting fellowship?*

—Turn to page five

That's the only response I received. And, indeed, no answer followed, even though I sent a two-page letter to Gasparik detailing my objectives and desire to be accurate in my account.

Fortunately, we had an "ace in the hole" with Mac McGrew. His excellent article filled what otherwise would have been an awful gap in that issue.

Three interesting things have come to light since publication of that issue. First was that Mac McGrew had been in the foundry before—given the cook's tour by

Whedon Davis, then type director for the foundry, and the aforementioned Frank Hinkel. Surely many of the "answers" provided in Mac's article came from that visit in the early 1960s.

Second was information from Benton Marder regarding the Caslon matrices (and others) mentioned in my account. It was my assumption that ATF only engraved matrices now—that the processes of electroplating or driving matrices were no longer used. His comment:

"Well, a lot of us had that impression. The Caslon mats were purchased as *drives* from the Caslon foundry. These drives were fitted for the casters and used. However, since the punches weren't available, a casting was made for that purpose and the types stored in the vault. Whenever the mats burned out, new mats were made by electro-deposit. ATF still has the apparatus and does use it to this day.

"Copper mats, and this includes electro mats, start to burn from the very beginning. This means that, if a face is to be perpetuated, a casting for the purpose must be made at the very beginning of the working life of the matrix.

"This reminds me of your remarks concerning the Oxford mats. The Boston set was the best of the lot when the consolidation of the matrix collection was done in the 90s. Probably they were next to brand new and the type punches were just made. There was a certain amount of *legitimate* borrowing going on at the same time as the not-so legitimate borrowing. The foundries did work together when it suited them. . . ."

Third was information, also from Benton Marder that ATF was for sale—that White Consolidated Industries would entertain a legitimate, serious offer for the typesfoundry operation. Benton has additional details, should anyone want the information. My only comment is that it's one thing to muse

and dream about owning the foundry, and quite another to think of the marketing, management, financing and the vast technical and mechanical knowledge which would be necessary to keep such an organization going. Moving the foundry and all its machinery would, apparently, be necessary and that alone frightens the hell out of me.

Copies of the completed *Newsletter* were sent to Mr. Gasparik again in hopes some kind of comment would be forthcoming. Via Pat Taylor, I got word he wanted more copies, which also were sent. But never any comment from ATF.

My knowledge of ATF's "cold shoulder" attitude had been second hand in the past, and, I thought, a bit exaggerated. But now I wonder.

A most gratifying letter (of the several received after the last issue) came from Mr. Hinkel, who departed from Gasparik's instructions and broke the silence.

"Many, many thanks for the copy of the *ATF Newsletter* about your conference. I

guess I have read it four or five times from cover to cover. . . I think Mac McGrew did a good job with his article, "The Other ATF." Again, thanks for the *Newsletter*."

Thank you, too, Frank Hinkel. Your letter, finally, gives some semi-official recognition to the effort made, and to the credibility of the information contained in the issue.

THROUGHOUT this issue you will find half-page forms composed and made up by various "associates" of our organization. All persons with type and or typesetting equipment are encouraged to prepare similar forms for future issues. Subject matter should be confined to your shop equipment, activities and your personal printing interests.

Please make your form 24 x 35 picas, wrap securely, and forward to Richard L. Hopkins, 330 Fourth St., Terra Alta, W. Va. 26764.

The Private Press and Typefoundry of Paul Hayden Duensing

The Private Press of Paul Hayden Duensing was founded January 1, 1950 and The Private Typefoundry in 1967. The original purpose of The Private Typefoundry was to supply the needs of The Private Press by providing type, ornaments, accents and special characters in quantities adequate for extended setting of text. At the outset, a pantographic engraving machine and facilities for electrodepositing matrices were supplemented by a Thompson Typecaster. At subsequent intervals, another Thompson and a 16x17 Monotype Composition Caster and Keyboard were added, along with an extensive collection of matrices. Nearly all of the books and pamphlets printed at The Private Press deal with some aspect of printing or typefounding his-

tory or technique, calligraphy, typography or similar subjects.

Nine original fonts, many ornaments and a wide variety of special characters have been cut, and occasional castings from these as well other matrices, have been made available to friends of The Private Press & Typefoundry. The facilities of The Foundry have been a source of great satisfaction to its owner, and many of the acquaintances which have been made through these activities, and through The American Typesetting Fellowship, have developed into close and lasting friendships.

The Private Press and Typefoundry of Paul Hayden Duensing, 10180 East "U" Avenue, Vicksburg, Michigan 49097 USA

Some Laughs & Some Serious Concern

THREE INCIDENTS, two comical and one serious, have come to light regarding machine operations of late.

First-reported was an event in Harold Berliner's shop in Nevada City, Calif. It seems he was attempting to cast some exotic British decorative matrices from a full case of British side-hole matrices. Paul Duensing was witness to what happened shortly after the mat case was inserted into the caster. It seems somehow the rods were not inserted through the matrices in the case and shortly thereafter, Paul and Harold went fishing—fishing in the pot and elsewhere for matrices, all of which fell out of the case.

And then I was casting display type on my comp caster. To do this, you must disconnect the type carrier from the cam lever and re-position same in another hole. It seems I failed to replace the cotter pin and after about an hour of successful casting, the connecting pin worked out. The caster pumped metal when the mold was wide open, and welded (with type metal) the carrier, mold, and bridge all together. I had to virtually disassemble the machine and spent nearly two hours cleaning up the mess. Fortunately, only one tiny piece got broken in the cleanup process.

The serious event occurred with Owen Stout of Paoli, Ind. He reports: "My gas burner on the composition caster was emitting fumes (and carbon monoxide) and I was overcome and collapsed as a result of this. In the process I fell and did some rather serious injury to my ribs and head. I guess I was a bit careless, for I have operated this old caster for over 20 years and 'smelled' those all-too familiar gas fumes many times over.

"Yes, I have vents over the pots, and a large circulating fan; but still apparently they were not enough. Damp outside weather takes its toll on ventilating systems, so

this probably contributed to my fall. . . . I am OK now except for soreness. . . ."

As Owen indicates, even long experience won't help when we're careless with gas.

British Meeting Offers Chance To Visit Historic Foundries

(From page one)

"In addition to this, I have been told we would be welcome to make at least two visits: one to the Monotype Works at Salfords, 40 minutes south of London, and the other to the Barcham Green Mill at Maidstone, which is about 30 minutes southwest of London.

"There would be many other opportunities to pursue individual interests.

"It seems to me most important that we obtain a tentative count of how many members (and others) would likely attend.

"One interesting note is that trans-Atlantic travel cost is now at an all-time low, although I doubt this will last through next summer. Opportunities still exist to travel on World Airways and Laker Airways from Los Angeles, Baltimore, and these always will be very reasonable."

A one-page questionnaire is included with this NEWSLETTER. Please take a moment to complete this form and return it to Stan Nelson immediately.

Stan estimates expenses for travel, lodging and meals will be from \$1000 to \$1500 per person.

More details on cost, scheduling, the possibility of chartered air transportation, etc., will be forthcoming. Because of the uniqueness of the opportunity and expenses involved, as much advance warning is given as possible.

Begin now by making a commitment to attend. Don't let anything get in your way. It's not an opportunity you're likely to have again.

The Haas Typefoundry

*World's Oldest Operation
Continues Tradition
of Letterfounding*

OVERWHELMED!

That can be my only reaction after receiving correspondence from Alfred Hoffman of the HAAS TYPEFOUNDRY LTD., of Munchenstein, near Basle, Switzerland.

(One simply cannot ignore the obvious contrast of HAAS and the AMERICAN TYPE FOUNDERS COMPANY and the reaction of each to our efforts.)

"You have to be congratulated for having taken an initiative to preserve hot metal casting and letterpress printing for the next generations.

"As the world's oldest typefoundry we are pursuing the same footsteps: we are continuing casting foundry types. . . . I think we should indeed start a close contact which I am sure will be of mutual benefit.

"Over here it may not be too late since there still is a huge amount of Monotype, Linotype, Ludlow and letterpress in use or for sale at reasonable prices.

"I feel that your *Newsletter* is of high interest. . . . HAAS will certainly be able to contribute with articles on its activities in typefounding, what it has been doing in the past decades and its engagement in the new Basle Paper and Book Museum.

"The fact is we have become a rather small company and all of us are working quite hard to make a decent living. . . . At any rate, I would wish the HAAS TYPEFOUNDRY would become a member of the American Typecasting Fellowship (how I

like your statutes!) and I am sending a check to the 'affiliation.'"

Hoffman pointed out that the foundry has been expanding its casting operations somewhat, serving printers in both Europe and Africa, and is now in a position to offer some 200 different faces in current sizes, sometimes down to 2 point and up to 96 point Didot.

He notes HAAS has acquired the foundries of DEBERNY PEIGNOT, Paris; OLIVE, Marseille; and BERTHOLD and STEMPPEL, Vienna; and now offers many faces made famous by those founders.

He followed his letter with a wonderful collection of keepsakes commemorating HAAS' 400th anniversary in 1980, and an awesome assortment of type specimens from the various foundries. Included: Sabon, Eurostyle, Optima, Syntax, Palatino, Kompakt, Saphyr, Trajanus, Diethelm, Meridien, Vendome, Antique Olive, Mistral, Calypso, and of course, HAAS' own Helvetica, which now is also redrawn in what the foundry calls Haas Unica.

Should anyone have particular need of specimens of any of the faces mentioned, I would be most happy to share them.

Indeed, it's heart-warming, though, to know of people like Albert Hoffman who are busily searching for new vistas in typecasting today. His foundry is continuing a most noble tradition. Long live the HAAS TYPEFOUNDRY!

Printing News Tells of ATF

Precisely what our organization *is* still remains up in the air, but one important thing is that we continue seeking out others interested in preserving the metal typecasting processes. One good way is through articles about our group in the media.

I am quite pleased with coverage given to us recently in *Printing News*, a weekly newspaper published for the trade in New York City. Nearly half of page 17 in the July 18, 1981, issue was devoted to ATF; as a result many new names are on our list.

Death Claims Pioneer Private Typecaster; Shop Virtually Lost!

HARRY WEIDEMANN

IN LATE MAY, just as *Newsletter 6* was being mailed, news came in a "distress call": Harry Weidemann of Nyssa, Ore., had died and his estate was to be sold.

Through several letters since publication of the first *Newsletter*, I had come to know Harry as a long-time typecaster with some strong opinions, but that was all.

The "distress call" was from Lew Pryor of Arcata, Calif., who by the slimmest circumstances, was asked by Harry's state-appointed executor to come, look over and try to evaluate Harry's casting and printing equipment.

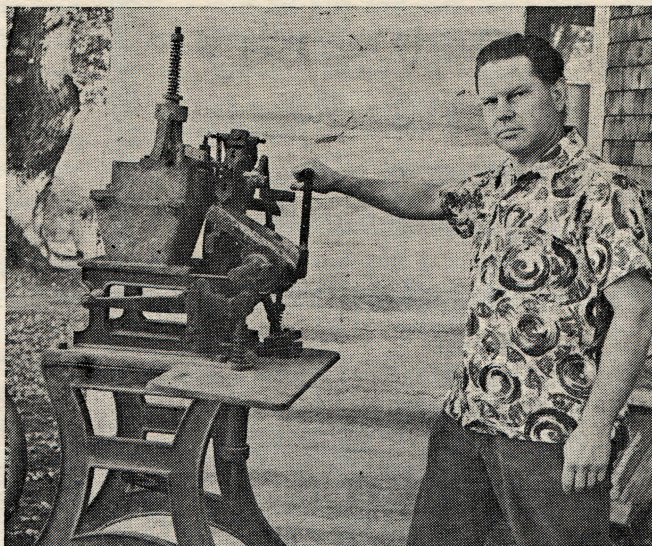
The story of what has happened should press some of us into making better plans for our own equipment's future, after we're gone. Even though he had very much which should have been preserved, most of Harry's equipment now is broken up or rusting somewhere.

Harry apparently had no ready cash. He died without heirs, and he died without a will. Apparently, too, he was quite a hermit living on a small farm several miles out of town with a reputation for chasing away uninvited visitors with a shotgun blast.

"He had enough gunpowder stashed to blow up half the state," Lew observed upon first inspecting the farm.

Lew was contacted only because he had visited Harry a couple of years earlier, having first stopped at the local newspaper to ask directions. The newspaper editor remembered Lew's visit; that was the *only* reason the state-appointed executor contacted Lew.

Because of Harry's "stay-away" attitude guards had to be hired to protect property until it was sold. People were all too curious to see what Harry's shotgun was protecting.



The expense of this protection, added to the fact that Harry had little cash on hand, prompted a very quick estate sale—about a week after his death.

Lew dropped everything and went to Nyssa, a tiny town on the Oregon-Idaho border about 50 miles from Boise. But he was ill-prepared to assess or identify typecasting equipment; he knew printing literature and traditional letterpress printing equipment, but that wasn't enough.

Although Lew and I had a very lengthy conversation, I had great difficulty helping him. We had to cover so much so fast—like what a matrix looked like and what constituted a matrix font. It was impossible to get into equipment and typecasting paraphernalia.

From correspondence, for example, I knew Harry had a lead-and-rule attachment for his Thompson caster—an extremely rare item—but how do you describe something of that nature to someone overwhelmed with piles of steel and iron pieces scattered both inside and outside the house?

The sale was held and Lew did obtain several items—some on behalf of Harold Berliner, whom I had suggested he contact because of Harold's relative proximity. There were 13 ornate fonts and over 100 decorative border and ornament matrices.

"I tell you I felt so helpless watching all the typesetting machinery and parts, attachments, etc., being sold off to people who, I am sure, didn't know a mat from a mattress. I sure wish someone from the Fellowship had been there to save what I am sure the membership would have dearly loved to own. I am sorry my knowledge of typesetting paraphernalia was so unequal to the occasion."

Most of Harry Weidemann's legacy now is destroyed, or is rusting in a junkyard somewhere. Things like Universal Casters, Thompsons, and, perhaps, a couple of Bruce casters too.

In future issues, I hope to delve into the problem of estate planning and prior arrangements for the inevitable—especially

with regard to how our Fellowship might take a meaningful role in the process of assuring such equipment will continue in the hands of folks who know it and want to keep it alive.

But for now, I wish to complete the story about Harry Weidemann, thanks to information provided to me by John S. Carroll, another "pioneer" in the private typesetting business who knew Harry for several years.

The late Charles Broad of Phoenix, Ariz., was reputed to have started the "Gay 90s" type revival back in the 1950s. A letter I had received from Harry had made this statement:

"I was the first to cast old-time types. My first face was Arboret, which I called Arboral. I picked all the letters out of a can of scrap at Republic of Chicago. I cleaned up the type and we shipped it to Williams Engineering in England to have the mats made. . . ."

I asked John Carroll to comment:

GREETINGS

MANY THANKS TO R. HOPKINS for this opportunity to say "Hi" typographically. At present my little foundry consists of a Monotype composition caster and keyboard which was originally in the office of J.W. Boyd & Sons when I was an apprentice there in 1951; a Monotype material maker and a very nice Thompson type caster. My output, as far as type is concerned, is small. The only matrices that I feel good in



MONOTYPE
ITALIAN O.S. &
HANDSET IN
CLOISTER O.S.
FOR ATF
NEWSLETTER



casting are Kennerley O.S. with italic and s.c. from 6 to 12 point, Italian O.S. with italic and s.c. in 10 and 12 pt. and Cloister O.S. from 14 to 36 pt., the rest all being heavy ad styles not to my liking. For the past year I have been electroforming ornament mats, & now have about a hundred. Like most enthusiasts who have casters, I had to wait for the shift to offset to be able to afford the stuff. *It was worth the wait.* J. RIMMER

PIE TREE PRESS & TYPE FOUNDRY

1182 East Hastings Street, Vancouver, British Columbia V6A 1S2

"Hell yes, he was way ahead of Charles Broad and anybody else, for that matter. Broad was a Johnny-come-lately in this field, but was the exuberant type who learned a few things about old-time types and promptly took the name 'Mr. Antique.'

(Broad's matrices now are in the hands of the Los Angeles Type Foundry, which still markets the faces.)

"Harry Weidemann learned the type-founding trade in Chicago, and worked for a time with the Nuernburger-Rettig Co., which made the Universal Type Caster, a highly refined version of the Bruce pivotal machine, with trick molds that broke off the jet below the surface of the feet so you didn't have to plow a groove.

"Anyway, he learned type casting, electro-matrix making, etc., in Chicago, then moved back to Nyssa to care for his aged mother, and set up a type foundry there in his back yard, using a N-R Universal caster and getting his matrices made by Williams Engineering of England (maker of the

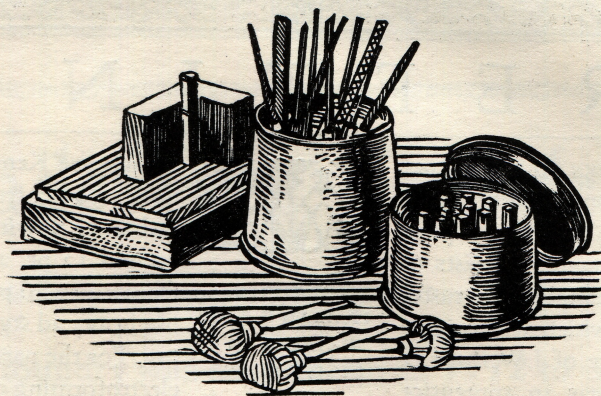
Nodis caster). He put out the half-dozen or so ornate faces and sold quite a bit, back in the late 1940s, early 1950s.

"I got into the business in 1955; he sold me some old type from which I had mats made and cast some; he approved of my workmanship in a letter.

"I had bought another N-R caster from a local junk dealer, with about 25 molds and other stuff, but never could get the thing to run. I finally bought a used Monotype sorts caster from Charlie Broad, who was at that time in Chicago, a dealer in second-hand Monotype equipment.

"Broad had to move to Arizona when his wife became ill and died; he asked me if I wanted to sell my antique matrices and I sold them to him and that's when he became Mr. Antique.

"He was a quick learner, though; copied everything he could lay hands on. He had a run-in with Harry Weidemann who hated him ever after.



The Atelier Press & Typefoundry

My objectives are the production of unique and original type designs, the revival of old typefounding skills and the sharing of this information with others. Types are cast for the use of the press but may be offered for sale in the future.

Equipment: Complete 'hand' foundry, Universal caster, Ludlow pantograph • 8486 Hayshed Lane, Columbia, Md. 21045

"On that score, you had to be careful with Harry; if he got mad at you, there was no way to correct it because he not only wouldn't answer your letters—he wouldn't even open them. It seemed like he was mad at the whole world.

"I thought he was mad at me, because I hadn't heard from him for many years. But just last year I had a letter from him; he had seen an ad of mine in *Shutterbug* and wanted to buy an item I was offering, and asked how I was getting along, etc.

"That is pretty much all I know about him; he was a toolmaker and die maker by trade—was always building odd gadgets such as a special surface grinder to recondition molds for pivotal casters, etc.

"I enclose a picture of Harry with an ancient Bruce caster he picked up in his travels somewhere. He said it was not workable, but asked me if I could sell it for him, which I did, to some fellow in the Mother Lode. I don't remember the fel-

low's name, but I am told he was a good machinist and rebuilt it and got it to casting type. . . ."

Harry was into everything, as evidenced by this undated letter to Rich:

"Why don't you include in your *Newsletter* photoengraving and electrotyping? I purchased the etching machines and whirler from the *Statesman* newspaper and I have a roughing machine. Also cameras. All I need is a hydraulic molding press and some halftone screens and more shop room to make electros and engravings."

And from another letter:

"I just unloaded a beautiful little 15" by 4" planer yesterday. Now I can build an engraving machine. If you want to run a type foundry, first buy a planer and a lathe. This is all you need."

I expressed interest in the typeface used at the head of this article and asked if I could purchase a font, if still available. Shortly thereafter a font arrived with a

GRANT LOCOMOTIVE WORKS FOUNDRY AND PRINT SHOP

I do very little printing, but I love to play with the machines. I have a G-4 Intertype and a Monotype 15 x 15 caster and keyboard along with a 9 x 12 Little Giant, a 10 x 15 Challenge Gordon, and a Vandercook 325A proofpress. I bought the Intertype from the local newspaper along with 12 fonts of mats, (they gave me the proofpress.) The Monotype I bought at the state printing house auction, where I met our friend Harold Berliner, who has been very helpful in getting me started in the art of Monotyping. Harold set me up with 6, 8, 10, and 12 point mats in Sans Serif, Modern, Goudy, and Caslon as well as 6 and 12 point Copperplate Gothic.

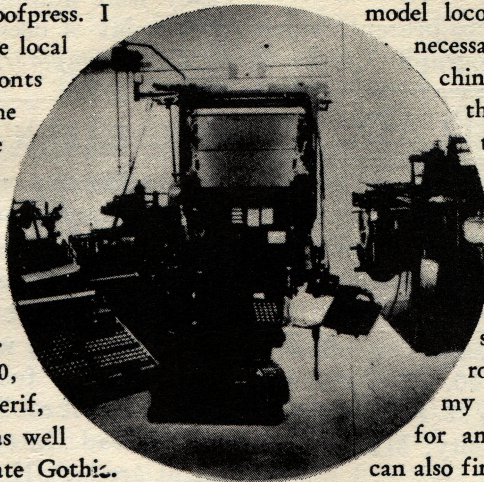
For the Intertype I have collected about 40 fonts of mats, mostly newspaper ad faces, like Futura and Vogue, but I also have Garamond from 6 to

14 point and about 35 nice border slides, which I am willing to loan for short periods of time. My other hobby, and the one I spend the most time on, is building large scale (1½ inch to the foot)

model locomotives. This hobby makes necessary a rather complete machine shop, therefore repairs or the making of new parts for the printing equipment is no great problem. My print shop is a 12 x 24 foot addition to my 12 x 42 foot train shop. Both are well insulated for comfort both summer and winter. I have room for one more machine in my print shop and I am looking for an All-Purpose Linotype if I can also find mats for it. I do not know

much about the machine or how rare it is. I have only heard Lino machinist talk about seeing one in a back corner of a shop a long time ago.

John Grant, President. 3583 South Court Palo Alto, California 94306



Collectors Face Good Guys & Bad Guys

THREE CHEERS GO OUT to Joe Joyce, "Chick" Felsler and others at Herbick & Held, a massive, modern printing operation in Pittsburgh, Pa. They have made every effort to see that hobbyists and small printers get a good crack at the hand-set letterpress equipment before all the materials are discarded. "This stuff was our bread and butter so long," Chick notes. "We wanted to see that as much of it survives as possible." The company's phase-out now is complete, but lots of equipment was saved thanks to their concern—and the sacrifice of much time on their part.

Also accolades for Ronnie Harlowe of Harlowe Typography, formerly of Washington, D. C., now located at Brentwood, Md. When his firm moved to the suburbs several years ago, instead of junking the Monotype department on the spot, he had it all moved and kept it in storage several years until someone (yours truly, ultimately) was able to give the equipment a new home. "I have always loved Monotype," the third-generation typographer noted, "and I hated to see it end up in the junk yard."

Three loud "boos" go to present owners of the Armstrong Typography house in

Philadelphia, once "divinely" equipped with Monotype with such special stuff as the Goudy Californian series, large comp in Baskerville, Bembo, Times and other good book faces—a first-class shop. When they made the decision to upgrade to new technology a few years ago, it all went out the back door into the scrap dealer's hearse, even though I, for one, had been courting them for several years regarding the matrices and other items. With no warning, it all was scrapped.

Loudest of all are the "boos" aimed at the liquidators who sold a couple of tons of matrices to Bob Halbert of Tyler, Tex. Al Piccoli went to Canada to personally inspect the items for Bob prior to shipment and found everything in order. But when it arrived in Texas, much of what Bob got was empty matrix boxes. It'll be hard to match this outrage, and what a disappointment for Bob, even with financial considerations aside.

Al Piccoli also warns against buying mats sight unseen. One deal he completed included flat mats. They all were there, but they were aluminum and had corroded to the point of uselessness.

Caveat emptor!

CLASSIFIED ADS

MONOTYPE DISPLAY MATRICES. 24-pt. 206 in excellent condition. Also accents for 2941, most brand new. About 70 mats. \$40 for entire lot. Abe Horowitz, 2850 Ocean Ave., Brooklyn, N. Y. 11235.

GIANT CASTER FONTS for sale. The following faces: 51, 88, 861, 107, 140, 2751, 330, 404, and 609. Sizes from 48 to 72. \$9.00 per font. Ray Adkins, 76 University, Mitchell, Ill. 62040.

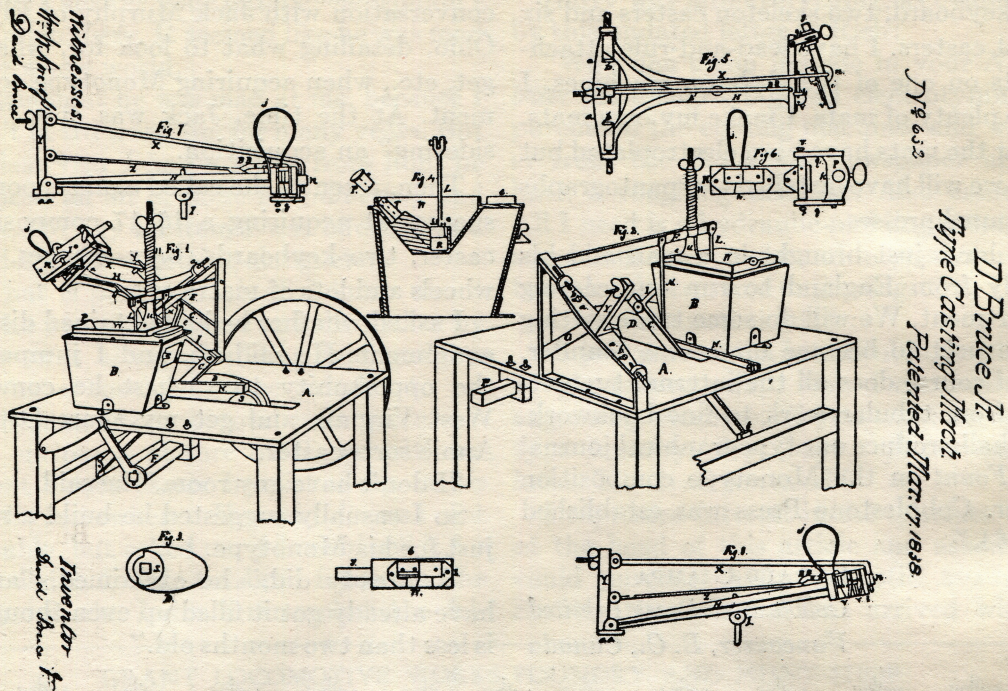
ENGLISH Monotype matrices sought by C. F. Bailey, 15 Dutton St., Bankstown, NSW 2200 Australia.

WEIDEMANN (*From previous page*)

note telling me not to bother about payment. Harry figured a conspiracy of postal and banking folks would prevent him from ever receiving the funds. The type is solidly and sharply cast (far better than the rub-down lettering which now represents this fine face to today's world). Obviously, Harry did it on his N-R Universal Caster.

Too bad Harry's experience and equipment are lost. He had volunteered to write articles for the *Newsletter*, but wanted to provide photoengravings too. Father Time beat us out of what surely would have been interesting reading.

Reviewing Bruce's First Patent



"BE IT KNOWN THAT I, David Bruce Jr., of Burlington County, State of New Jersey, have devised, constructed, and fully tested a new machine for casting printers' types, by which the labor of the workman is much abridged and the rapidity of the operation of casting much increased."

So begins the specifications dated March 17, 1838, fully detailed in patent number 632 issued by the United States Patent Office. A copy of that historic document was forwarded to me several months ago by Bill Royall of Williamsburg, Va.

The engraving printed here was taken from that application and bears Bruce's signature as inventor. We now know this patent to be a description of the first successful machine for casting types—the machine which put the hand mold out of business and rapidly automated an industry which had been a manual operation since the time of Gutenberg.

The document completely describes the device, giving dimensions, and fully explaining its operation, step by step.

"The . . . dimensions of . . . the principal parts will enable a workman to make a machine, and the drawings may be considered sufficiently correct in their relative proportions to guide him in its general construction." Perhaps one could build a caster from the application's full descriptions, but I wouldn't want to try.

It is noted that the machine was to be heated by bituminous coal or charcoal.

Bill also forwarded a copy of Bruce's patent dated November 6, 1843, for an "improved" type casting machine. The drawings with the second patent more closely resemble the Bruce casters I have seen, including the ones at American Type Founders last year.

For a person seriously interested in con-
(Turn to page sixteen)

What Other Typecasters Are Doing & Saying

"I have a Monotype composition caster and keyboard, two skeleton casters and six Giant casters. I have lead-and-rule attachments on one of the skeleton machines. I have plenty of mats. I make my own mats. So far the mats have been electroplated but soon we will have installed two pantographs and punchpresses. . .

"I have just brought in a man and his family from England to run our casting department. We will do some trade setting but expect to become more of a founder. He of course does all the internal typesetting from tabular work to fine bookwork. We shall produce our typographical journal *The Fount* on the Monotype composition caster. Cobblestone Press was established in 1964."

GERALD GIAMPA
Cobblestone Press Limited
Vancouver, B. C., Canada

Not too many weeks ago, I had a lengthy conversation with Jack Murphy of Elyria, Ohio, detailing what to look for, what to get, etc., when acquiring Monotype equipment. At the time, Jack was only "considering" an acquisition.

Then, recently, he called again reporting success at acquiring a 15x17 composition caster, two keyboards, bars, wedges, unit wheels and lots of matrices.

I asked whether he had obtained display equipment. He said no, and I jumped at the opportunity to suggest he come to West Virginia and get my spare Orphan Annie sorts caster.

"I don't have any room," he said.

So I casually suggested he build a room just for his Monotype.

"I already did," he exclaimed, "and I have already got it filled up even though it is less than two months old."

The Private Foundry of

ROBERT HALBERT

OVER 200 DIFFERENT FACES

OVER 2,000 DIFFERENT FONTS

SUPER CASTER CASTINGS — 4 TO 120 PT.

ROUTE 20, BOX 76

TYLER, TEXAS 75708

Correspondence, Continued

"A SENSATIONAL *ATF Newsletter*. It's just great; you really outdid yourself and summarized the conference perfectly (except for the misspelling of my surname)."

WILLIAM RUETER
Toronto, Canada

"AS TO THE CASTER (Thompson), still looking for a mat holder for the flat mats. I'm set up to cast from Ludlow mats. Only thing I haven't found a font of mats that looked interesting enough to buy. Maybe someday. . . ."

HERB HARNISH
Ft. Wayne, Ind.

"PERHAPS the press we operate diverges slightly from others described or mentioned in your magazine, but some things are the same: typesetting and a love of letterpress. The only difference obvious is our full-time operation for publication. Your *Newsletter*

lifted my spirits; there is hope where there is help to keep these arts alive. . . ."

DAN CARR
Four Zoas Night House Ltd.
Boston, Mass.

"OUR MOST EXCITING current project has been having a Monotype mat engraved by Carl Solomonson with a border ornament design in 18 point to set a palm-motif border decoration for a current title."

RICHARD MATHEWS
Konglomerati Press
Gulfport, Fla.

(I have a copy of the completed book and the border effect mentioned is most pleasing—something easily done with Monotype, but quite difficult with other processes.)

A MOST INTERESTING newspaper clipping was received recently from Darrell Hyder, who runs a one-person custom printing shop in North Brookfield, Mass.

"Hyder persists and delights in using letterpress printing," the article from the

The Recalcitrant Press & Typefoundry

came into being because of the Proprietor's concern about the rapidly dwindling supply of metal type. The acquisition of a Thompson Typecaster in 1977 was the first step. From there a quest for mats led to experiments in electrodeposition, a continuing interest. ☞ The latest addition to our equipment is a reasonably late model English 15 x 17 Monotype composition caster. Although it suffered grievous injuries in storage, most damage has been repaired and adjustments are in progress.

Unfortunately, that work can not be completed
in time to set this piece.

Set in ATF Garamond by Roy Rice in Atlanta, Georgia for the ATF newsletter.
The border and ornaments were cast from matrices deposited at the foundry

Correspondence, Continued

Sept. 14, 1979, edition of the Worcester, Mass., *Evening Gazette* notes. To this a lot of us would say, "Amen." Hyder had obtained a Monotype composition caster and a recent note from him says, "finally getting my comp caster going."

More power to you, Darrell Hyder.

"FOR THOSE OF US who did not have the foresight to sign up for such a wonderful conference or for some reason could not make it, you sure told the whole story as if we were there."

CHARLES HINDE, SR.
Bean Creek Press
Santa Clara, Calif.

"SOMETIMES I WONDER if all the trouble we are going to to save these Monotype items from the junk pile will ever be appreciated. Seems we are at a time where no one is too interested. But with most things,

when everything is gone, then everyone will want it."

BOB HALBERT
Halbert Publishing Co.
Tyler, Tex.

I NEVER worked so hard over a form and I don't think I ever made up one that printed so poorly. I ran a proof on my tired old C&P and had to underlay the type just to get a halfway decent impression. This was caused partly by the border, but I suspect my press is hollow in the center. You have caused a diabolical problem by asking for 24 x 35 pica border. I know you use 17-pica setting, but 24 x 35 is impossible mathematically. You must have done that on purpose. I used a joining border so all the gaps would show. Anyway, I wish you luck in printing the next *Newsletter*."

PHIL CADE
Juniper Press
Winchester, Mass.

Cade Type Foundry

THE foundry was established in 1972 to cast type for the Juniper Press, our private press, and no type has been sold. Equipment: Thompson typesetter, Monotype composition caster, (not yet hooked up), brass rule manufacturing equipment, over 500 fonts of mats. Proprietor, Phil Cade, 24 Ginn Road, Winchester, Mass. 01890.



Useful Tidbit for Persons Importing Matrices

SOMETIMES a little incidental knowledge can save you bucks and lots of hassle. For example, did you know typesetting matrices are specifically exempted from tariff when imported into the U. S.?

The provision probably dates back to the days when our nation's leaders were trying to encourage an infant typesetting industry by letting tools come in free, while taxing cast type at 20 per cent—probably in the 1820s. But the provision *still* is on the books.

Paul Duensing brought this to my attention in a casual conversation a couple of years ago. When British Monotype liquidated its rental library, I jumped at the opportunity to gain a few fonts, which arrived in a 100-pound box last August.

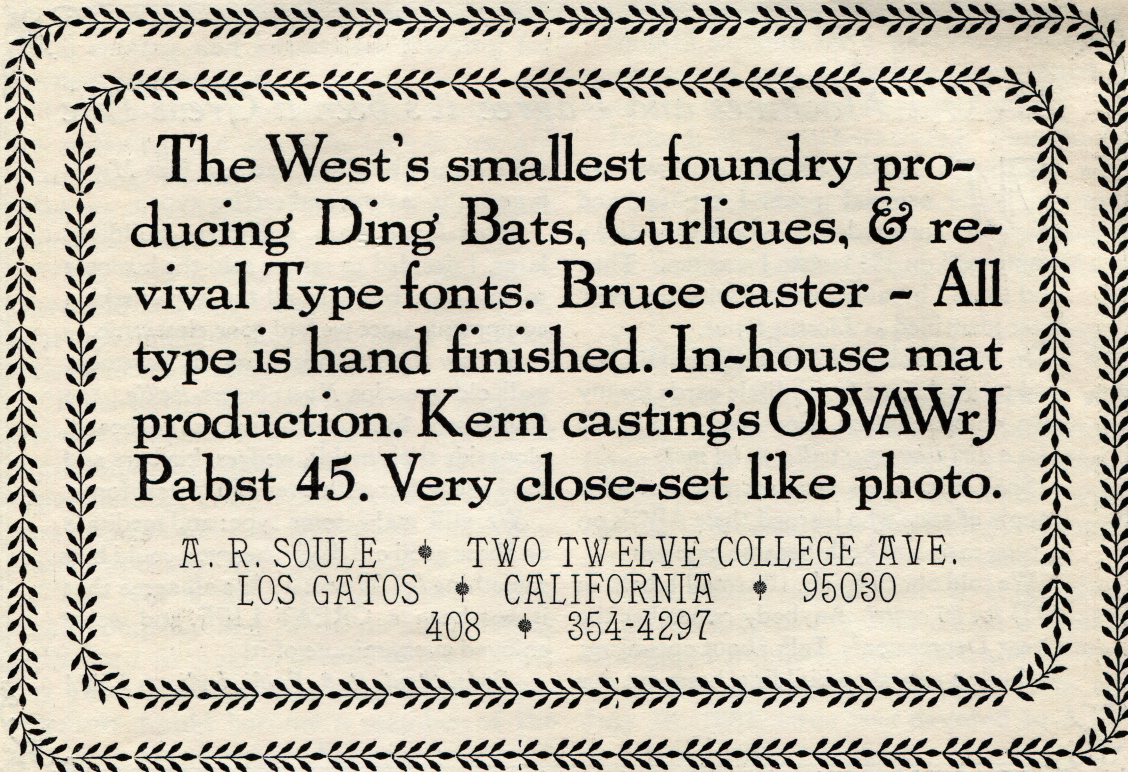
The customs man was going to hassle the guy I sent to pick up the parcel at Pittsburgh International Airport. He wanted us

to get a broker to represent us, establish a fair value, etc., and it was getting quite involved when, by phone, I noted the exemption provision. He looked and quickly found the necessary reference and turned the package over to us with no hassle.

Former Thompson Mat Source

VANCE GERRY of Pasadena, Calif., has written adding a bit of information to that which already has been reported concerning earlier manufacturers of matrices for Monotype and other typesetting machines. He has forwarded a prospectus from the National Matrix Company on South Frederick Street in Baltimore, Md.

The mats were explained to be flat mats for use on the Thompson or Mono sorts casters from 12 to 48 point. Further, the mats were labeled as being electro mats.



The West's smallest foundry producing Ding Bats, Curlicues, & revival Type fonts. Bruce caster - All type is hand finished. In-house mat production. Kern castings OBVAWrJ Pabst 45. Very close-set like photo.

A. R. SOULE ♦ TWO TWELVE COLLEGE AVE.
LOS GATOS ♦ CALIFORNIA ♦ 95030
408 ♦ 354-4297

Missing, Missing. There Always Seems to be One Mat Missing

"As is. No sorts." That's generally the way most used Monotype cellular matrix cases come to us. Invariably, an odd mat has been stuck in where a lesser important letter should be. Thus, an incomplete font.

Fortunately, most of these mats can be made by Hartzell Machine Works—or we simply do without the mats. And, occasionally, blind luck intervenes on our side.

I give praise to Owen Stout of Paoli, Ind., who wins the award for good observation and successful hunting. A deal we had was for a mat case with 6-point Ionic. But when I cast the font, I discovered the cap Z missing. Owen received the piece I printed, noted the missing character, and, by golly, found it amidst a pile of cellular sorts he had obtained with the lot. Yes, a Z comes in handy from time to time—many thanks, Owen, for a *complete font*.

Then I got all the mats from another shop. Boxes of loose mats here and there.

I found about 30 mats for 12-point Powell in one box. Other boxes revealed more mats until I had all but *one* mat for a full font. I had given up when I spotted a lone mat on the ground where I'd unloaded. Talking about a needle in the haystack—wow! *Complete font*.

But let's consider what make a genuine mat-collecting "veteran":

You're not a serious Monotype owner until you've sorted out a pound-size coffee can full of cellular mats—and discovered nothing worthy of the effort!

BRUCE PATENTS (*From page eleven*)
struction or operation of the historic caster, these documents are a "must." At one time they were readily available from the Patent Office. Bill has copies of the original printed patents. Write him if you need this info.

Write Bill Royall, 405 Lafayette Street, Williamsburg, Va. 23185.

My Old Machines and I agree, it's been a Great Life

MY FIRST PRINT JOB was an original poem I set up and printed with rubber type and a stamp pad, in 1913 when I was ten. Then and there I became infected with the 'bug' later identified as *Licesus typus*.

In 1924 I bought a 5x8 *Model* hand press and printed some funny little cards for my own entertainment. One read, *I'd like to kiss a girl like you; will you let me?*

She DID, so we were married, raised a couple of sons who learned their ABC's on a type case and both became printers.

We sold our first job, 100 small labels, in 1933 for *35 cents!* Anybody remember the Great Depression? Talk about optimism; we built a new shop building, hung out our

shingle; and by 1940 had our first *Monotype* outfit casting and setting type.

Some forty years and three buildings later, I decided to retire; sold the business to my son; but kept all the type-making equipment, since we had gone electronic.

So now there stands along my basement wall old grandpa *Nuernberger-Rettig*, the *Thompson*, four *Monotypes*, a keyboard, alongside their molds, wedges, keybars and banks together with over 750 matrix fonts.

We still make some type; and meditate on those good old days when you could buy something for 35 cents! We all agree that it *has* been a GREAT LIFE, and we've enjoyed every minute of it!

Owen Stout, R. 3, Paoli, Indiana 47454

A Giant of a Hot-Metal Shop Slowly Fades Into Silent Oblivion

THE MARCH OF PROGRESS simply cannot be stopped, yet we are saddened to see the huge hot-metal composing rooms of yesteryear fade into memory.

I have only recently received a U. S. Government surplus property bid request detailing 50—that's right, fifty—Model 29 Linotypes which were to have been sold individually by sealed bid Dec. 28, 1981.

Those aren't all the machines by far—others have gone to retirement before these at the Government Printing Office.

Standing in a composing room humming with dozens of chattering Linotypes gave a person the feeling of excitement and a subliminal sense of being at the center of lots of important action. But the dismantling of the few remaining operations as the GPO only goes to emphasize to us all that these sensations can be no more. They are only fond memories. The history book's pages have been turned. But as long as there's a Typecasting Fellowship, the days of metal

will not go completely "cold." Certainly a single machine in a person's basement doesn't match the excitement of a room full of machines operating simultaneously, but the single machine sure beats total silence!

Wintertime Uses for Old Type

KEEPING AN INVENTORY of Monotype metal in the form of old dumped type has an advantage I hadn't considered before. In Terra Alta, the ground gets covered with snow in late November and stays that way through April. Getting sand for the pot at the base of the Christmas tree often is a problem. This year, I used type instead and it probably worked better. It's porous enough to allow watering, but holds the tree in place nicely. Wasn't as messy either.

Another use for type metal? A couple of five-gallon drums full of type in the car trunk increases traction on snow-covered roads. Metal pigs are better, if available.

A consuming addiction enveloped me with my first 'injection' of printing at the age of 12.

By age 17, I had a press, two dozen cases of type and other paraphernalia. Going to college subdued my passion, but after graduation, marriage & the Army, the

addiction took charge. My first Monotype was acquired in 1971. Then I went completely haywire, sold my home and launched a full-fledged career in modern offset printing. Alas, that only fanned the fire and deepened my passion for letterpress. Ten years of acquisition leave me with a basement crammed with letterpress equipment the likes of which would make yesterday's printer gawk in awe. There are four presses, 11 casters, well over 1500 fonts of matrices and accessories you wouldn't believe.

Typecasting equipment includes a 15x15, a 15x17, two Monomatics, two Orphan Annies, two Thompsons, a Giant, a Material Maker, and another 15x15 for parts. Four of these are

set up and operating.

Plans are underway to set up three more, to be

hooked up and in production later this year.

My passion to gather equipment is equaled only by my desire to use the stuff—making type for myself and others, and writing and printing publications related to the history and practice of our ancient craft. This *Newsletter* is one example.

Richard Hopkins, prop. of the HILL & DALE PRIVATE PRESS AND TYPEFOUNDRY, hidden in the hills of West Virginia. Post Office Box 263, Terra Alta, West Virginia 26764.

Hill & Dale

Richard E. Huss Proposes Book on 'The Composition Matrix'

MOST OF OUR READERS would recognize a Linotype matrix, and many of us know the story of Mergenthaler's near failure because of his inability to mass produce matrices for his machine.

Linn Boyd Benton's matrix- and punch-cutting machine gave Mergenthaler the device needed for his machine's success.

The heart of any typesetting machine is its matrix, and this is the subject of Richard E. Huss' most detailed followup to his book, *The Development of Printers' Mechanical Typesetting Methods 1822-1925* (University of Virginia Press, 1973). Entitled "The Composition Matrix," it explains the numerous approaches taken to the matrix (and the patrix) by various early machine inventors. He illustrates over 20 different matrix "inventions."

Huss is curious to know if ATF members are interested in having the project carried through production either as a paperback

or hardback. "Would the membership accept a book at a sensible cost?"

I guarantee the treatise contains information simply unavailable elsewhere.

Please take a moment and write Richard E. Huss, 15 Meadia Ave., Lancaster, Pa. 17602. Hopefully, our combined interest will encourage him to bring the project to completion.

PUBLISHED 'OCCASIONALLY'

ATF NEWSLETTER is published "occasionally" by Richard L. Hopkins, Post Office Box 263, Terra Alta, West Virginia 26764, to whom all correspondence should be addressed. ATF was formed to encourage those endeavoring to preserve the crafts of metal typesetting and design. The NEWSLETTER is sent to all who volunteer \$5.00 for five issues.



THE WEATHER BIRD PRESS does its composition on a Linotype but in the garage there is a Thompson. In fact, the very machine once exposed in these pages as being a harborage for mice, an exposé not entirely without basis of fact. Although the machine has only a mold for .43 drive mats, and can't be budged out of its slowest speed, some lino mat ornaments have been coaxed out of it. Promises to cut punches and make some decorative proprietary mats lie strewn along the boulevard of broken dreams. Meanwhile, here are some things cast on the pathetic old Thompson. (Rich, poor lad, has had to make it print.) Everything shown was made on the Thompson and the Linotype machines.

—Vance Gerry

THE WEATHER BIRD PRESS
450 South Arroyo Boulevard, Pasadena, California 91105

20 Pages, All Letterpress

THIS SEVENTH ISSUE OF THE *ATF Newsletter* is the most ambitious all-letterpress edition yet undertaken, and involves printing halftones by letterpress—something I haven't done for several years.

The entire edition is printed two pages at a time on a 10 x 15 Heidelberg Platen, printed with Van Son inks on 70-lb. Hammermill Offset Opaque.

The nameplate is 48-point ATF Bas-kerville. All headlines are set in Mono-type Bell (No. 402). All text is set in 11-point Scotch Roman (No. 36) with one point of leading. All keyboarding, and casting was done by the editor at his HILL & DALE PRIVATE PRESS AND TYPEFOUNDRY. Don't ask how long it took. Perhaps, though, you now know why I'm slow answering your letters.

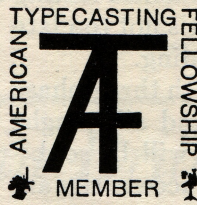
Piccoli Suggests Logo

A LOGO for our organization? Al Piccoli of Rochester, N. Y., feels such an item is a *must* and has taken it upon himself to do a design for all of us to use on our printed works. I note Bob Halbert of Tyler, Tex., already has begun using the design.

The representation you see here is printed from a zinc photoengraving Al has had made. His next step is to have it further reduced and engraved as a 36-point mat so typeset versions will be cast in quantity for use by all of us.

Since our organization is totally informal in makeup, it seems unlikely that we ever could have an "official" logo; each person is free to develop his or her design.

But if you want to get in on the typeset logo, drop him a note. Al Piccoli, 86 Glendale Park, Rochester, N. Y. 14613.



Type Designs Cast by ATF Members

Bell Plantin Ehrhardt
Emerson Janson Granjon
Blado Goudy Village No. 2
Poliphilus Bembo

ORNAMENT'D

CASTINGS BY PAT TAYLOR

RUSTICA unciala

QUADRATA II

Jessen RUSTICA

Wilhelm Klingsp. Schrift

CASTINGS BY PAUL DUENSING

Romulus Romulus Italic
Romulus Italic Romulus
Lutetia Lutetia Italic
Pegasus Lutetia

CASTINGS BY HAROLD BERLINER

Ronaldson Oldstyle

Californian Century OS

Californian Italic

Grasset POSTER

CASTINGS BY RICH HOPKINS

Form composed by Guy Botterill
at the House of Type, Baltimore

Thirty 15x17 Monotypes to be Auctioned by GPO March 1, 1982

Probably one of the largest auctions of Monotype casters ever to be held currently is underway at the Government Printing Office in Washington—and it's not too late for you to get in on the bidding.

Thirty 15x17 casters, all with three-phase motors and electric pots, and all bought new between 1964 and 1967, will be sold.

Molds, mats, wedges and accessories are *not* included in the sale.

Nevertheless, the sale probably offers an excellent opportunity to upgrade equipment—or start your own casting operation—with minimal investment.

Also, three 1975-vintage material makers are offered in the sale. All the equipment is offered “as is, where is” and inspection is encouraged before bidding.

Written bids must be submitted to the GPO before March 1, 1982.

I have the sale bill which provides all the particulars and will be most anxious to help you in any way possible. Call me daytime

at (304) 789-2309, or in the evening call 789-6153.

Please Settle Your Account!

WITH THIS ISSUE you will find a card detailing the issues of *ATF Newsletter* you have received to date, and a recapitulation of funds received from you.

The list of persons wanting this journal now exceeds 200 and includes many from outside the United States. I have never asked for reimbursement for production costs, but, with the latest postal increases, I *must* request that you bring your account up to date—or be dropped. The last issue cost over \$115 for postage alone. Such expenses cut into my Monotype contingency fund severely, and I just can't let that continue to happen.

I ask for one dollar for each issue. If you are overseas, I request the fee be doubled. Otherwise, I will send your issue by surface mail, which is quite slow in arrival.

HARTZELL

Since 1937—providing precision machine work for Monotype and related typesetting equipment. Success in our diversified manufacturing business assures our continued commitment to Monotype users as a source for molds, American cellular mats, and spares. Distributor for Monotype International. A limited number of used casters remains from our warehouse clearance. Write or call for listing.

G. Richard Hartzell, President

Hartzell Machine Works, Inc.

Market Street & Bethel Road, Twin Oaks, Pa. 19014

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