

ATF Newsletter

NUMBER 11

American Typecasting Fellowship

APRIL 1986

Indianapolis to Host Conference July 11-13

The American Typecasting Fellowship's fifth conference is taking shape with Dave Churchman as coordinator. A full itinerary of practical sessions relating to the ancient and honorable process of making type is being arranged.

The event is scheduled for July 11-13, 1986, with the Marriott Hotel at 7202 East 21st Street, Indianapolis, Ind. 46219 being headquarters for all activities.

Rates for the hotel are \$55.00 per night, whether single or double. Dave points out that less expensive hotels also are available in the vicinity and he will provide more details if requested. Registration fee for the conference will be \$125.00 per person, and will include buffets, snacks, a luncheon and other amenities.

An intense, two-day technical session is tentatively set for July 9-10, to precede the conference.

The July 9 session will concentrate on the American material maker and the English Super Caster. All day July 10 will be devoted to the Thompson Caster. These two sessions will be held at the Sterling Type Foundry at 470 North Warman Street; an additional fee of \$50 will cover both sessions.

That evening (Thursday), an earlybird reception and registration will be held at the hospitality room. The conference will begin at 9 a.m. Friday.

In keeping with the group's heavy orientation toward historic, artistic, technical, and mechanical aspects of making metal type, the following sessions already are planned:

Herb Harnish, accompanied by Dave Churchman, will give a report complete with slides of their continuing efforts to document the various pinmarks used by typefounders

(a brand-name practice quite prevalent before the turn of the century).

Stan Nelson, with technical, financial and moral support from Columbia University, has only recently completed a videotaped discourse on driving and fitting a matrix for use with the hand mold and he will bring that presentation with him to the conference.

Responding to folks who "merely buy type," Rich Hopkins has agreed to put together a slide presentation on "making a font

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California Firm Buys ATF Foundry Facility

American Type Founders Company has been sold. George Gasperik, former manager of typecasting operations for ATF, says the typecasting division has been sold to the Kingsley Machine Company of Hollywood, California. Kingsley management took control March 1, 1986.

Kingsley has been a major customer of ATF for several years. The foundry has manufactured special chrome-plated wire-marking type for Kingsley and, apparently, the Kingsley company saw it advantageous to acquire the organization to assure a continuing supply of type.

Details as to whether Kingsley-ATF will continue to manufacture printers type, the fate of its invaluable matrix and pattern inventory, and whether its near-100-year-old facility will be moved to California all remain unanswered.

of type" which will include a discussion of matrices, machines, fonting schemes, and related subjects.

A roundtable discussion will be held on the subject of "what is good type?" to include both users and type casters to provide a balanced forum.

Other tentative arrangements include a discourse on John Thompson by Steve Saxe, a discussion of "scale in type design" by John Schappler, matrix style and electrotyping matrices, and visits to area shops, including Dave Peat's Press, Dave Churchman's shop, and their jointly owned Sterling Type Foundry.

At least one hands-on session will be held at the Sterling Type Foundry.

All persons attending the conference are asked to come prepared for three separate events:

(1) A photographic tour of all shops represented at the conference will be conducted Sunday and toward that end, all are urged to bring three to five 35mm slides of their own operations for inclusion in the slide show—each will get a brief opportunity to discuss

his or her own operation as slides are shown.

(2) An auction will be held either Friday or Saturday. The proceeds will go to persons bringing items for sale, or to the organization, as desired. Each attendee is urged to bring spares, duplicates, or unwanted items relating to typesetting or typesetting to be included in this auction.

(3) Keepsakes (which in the past have been most impressive and extensive in their execution) are to be gathered and distributed Saturday. All participants are encouraged to bring keepsakes—at least 75 copies—and all are asked to keep items to a 9x12 format or smaller, to facilitate distribution.

A response postcard is included with this *Newsletter* addressed to Dave Churchman which will be used to help firm up plans. For example, the pre-conference "journeyman's session" will be cancelled unless sufficient interest is shown.

Please fill out the postal and forward it to Dave so that he may use your response in firming up plans for ATF's fifth biennial conference in Indianapolis. *Let's all be there!*

ATF MEMBERS . . . At Last!

The Printer's Composition Matrix

This book is now published by Oak Knoll Books, 214 Delaware Street, New Castle, Delaware, 19720 USA. The author, Richard E Huss, has covered the pre-history of matrix-composing machines; punches; the development of matrix-using machines, and matrix manufacture; styles of matrices; matrix movements and the distribution of matrices; the ultimate three styles of standard matrices, and many other significant aspects. The book is fully illustrated, printed letterpress, sewed, hard bound. A one-of-a-kind. Please order from RICHARD E HUSS, c/o Graphic Crafts, Inc., 300 Beaver Valley Pike, Willow Street, Pa. 17584. Please enclose your check or money order for \$40.00 per book plus \$2.00 for handling and postage & add 75c for each additional book. Overseas orders add \$3.00 for handling and postage.

Reviving Updike's Montallegro Design of 1904

On this page you see a specimen of a truly rare typeface called "MONTALLEGRO," designed in 1904 by Herbert P. Horne of London at the request of Daniel B. Updike of the Merrymount Press. E. P. Prince cut the punches.

Revival of this face has been brought about by Wilbur Doctor of Kingston, R. I., who borrowed original matrices from the Updike Printing Collection at the Providence, R. I., Public Library.

Casting was done by Pat Taylor at his Out of Sorts Foundry at Larchmont, N. Y.

Wilbur reports that punches for the face also are at the library, along with matrices and punches for an equally rare "MERRY-MOUNT" face done for Updike by Bertram Goodhue, designer of CHELTENHAM.

MONTALLEGRO was done in 14 point only. A note on the sparse font held at the library indicates all remaining cast type was destroyed when the Updike Press was sold in 1949. Wilbur, who has a collection of over 270 Merrymount Press imprints plus much of its printed ephemera, intends to retain the font for his personal use only (and for use by the Providence Library).

He indicates one matrix, a double-letter mat "va," seemed to be missing from the font and, though the punch might have been available, ("I can't be sure because the business ends of the punches are covered with what looks like sealing wax") no effort was made to have it driven and a new matrix prepared.

A few accented characters also were not cast, though matrices were available for such characters.

Wilbur has issued a limited edition specimen showing of MONTALLEGRO wherein he notes the face was used to print only a restricted number of items at the Updike shop between 1906 and 1914, and then not again until 1924. Thereafter it received limited use.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

XYZÆœQu \$£1234567890

abcdefghijklmnopqrstuvwxyz

ffiffiffiffi æœctgarawaya &.,--':;!?([

PERHAPS the reason that I survived, in spite of mistakes, was that a simple idea had got hold of me—to make work better for its purpose than was commonly thought worth while . . .

—D. B. Updike

Congratulations, Wilbur, on coordinating such a noteworthy effort. Wonder if the font ever would have seen the light of day once again had it not been for this revival, instigated by a hobbyist? OK, Wilbur. Now let's MERRYMOUNT!

MONOTYPE FILMS AVAILABLE

Carl Schlesinger, who was largely responsible for documentation on film of the last day of hot metal at the *New York Times*, writes indicating he has just completed conversion of three English films to videocassette.

Titles are: *Making Sure*, a 27-minute tour of the English Monotype factory demonstrating the precision and pride which goes into building Monotype machinery. Shows keyboarding and casting.

Monotype: Handle with Care & Understanding, is a 25-minute demonstration of Monotype mold operation and precision.

Casting Good Type is a 35-minute examination of poorly cast type which gives tips on how to improve machine casting.

The three films, on one cassette, are available from Schlesinger for \$45 plus \$2 shipping (specify VHS or BETA). Write 45 Myrtle St., Rutherford, N.J. 07070.

A Thompson Operating Lever for Your Safety

Merely because we are interested in preserving the older hot-metal processes is no excuse for not making efforts to improve on the processes or the machinery we use to cast our type.

A change that might even make a machine safer to operate? Just tell us how!

Paul Duensing has devised an operating lever for the Lanston Thompson typesetter which is so simple one wonders why a similar device was not incorporated into the original machine. Installation is so easy you should never again run your machine without it.

Installation might take you 20 minutes, and you'll save that much time the first time you operate your machine. Ease of operation is one factor, but even more important is your protection from possible squirts.

Leaning down to the right front of a Thompson to get it in gear, to stop it, or to turn the machine over by hand always has given me nightmares because I know from

experience that squirts (our British friends call them splashes) often go in that very direction. But leaning down was precisely what every Thompson operator had to do—before Paul Duensing came forth.

(The procedure outlined is for the American-made machine. The British operating mechanism surely can be modified also, but it won't go exactly as indicated below.)

You'll need a simple hinge, screws for the hinge, a piece of lumber about 30 inches long (a 2x4 will do fine), a $\frac{3}{8}$ -24 machine screw about 2½ inches long, and tools for drilling a couple of holes in the wood and a couple of holes to be threaded in the Thompson's base.

Another very important item is a copper brace used to hold half-inch copper pipe up to the ceiling (from the side it looks like an Omega [Ω]) and should be available at any hardware store. You could use bent brass rule, but the copper brace fits onto the machine with a quick snap and works perfectly.

These first castings of Kennerley type & border fleurons were done on my Monotype Thompson. With encouragement from various ATF members, I became self-taught in the operation, including squirting and splashing, of the tricky machine. ☪ Future plans include a composition caster and my own typeface for printing books and broadsides. Thanks, ATF! ☪ Jim Walczak fledgeling founder at Sycamore Press & Typefoundry · 104 Balmoral Drive East · Oxon Hill, Maryland 20745

The copper piece is necessary to disable your machine's high-speed option. Surely you have accidentally put your machine in high gear when you wanted to stop the machine. Well, simply open up the front of the machine and reach inside adjacent to where the operating rod comes out of the machine on the right, and snap the copper piece around the operating rod shaft. This serves as a stop, preventing you from pulling the rod out to the right and thus, disabling your high-speed option (who uses it anyway?).

Now you can safely mount Paul's device. Attach the hinge on one end of the board and also attach the hinge to the base of your Thompson so the board (soon to become your new operating lever) swivels right and left from its floor-level mount. Next, secure the board to the end of your operating lever. This is done by drilling a hole in the board at the proper alignment and then screwing it into the existing threads in the handle with the $\frac{3}{8}$ -24 screw. A couple of washers might be used to take the play out of the connection though it does not have to be snug. These few steps complete installation.

Now you can operate the machine from a standing position. You can operate with your face up and away from possible squirts, and you can instantly stop or start just by moving the new handle right or left.

Paul says he no longer uses the "stop action"—he starts and stops the machine by hand using the lever. I have tried it and feel it works better than stop action because *you* are in charge, rather than some fickle device which often fails to work consistently.

But just as important, you can start and stop with much greater precision—such as when you're making test casts to check alignment and horizontal position.

The spring which holds the operating rod in the "go" position should be disabled. A very light leftward pressure on the new lever keeps it running (I use a rubber band). I unhook the band when I wish to stop the machine intermittently rather than let it run continuously.

Believe me, once you've attached this lever, you'll never detach it. You'll never turn the machine by hand, and you just might sleep with fewer nightmares.

ORNAMENT CATALOG



The Sterling Type Foundry, recently removed from Michigan to Indianapolis, has issued a 32 page catalog of over 3000 different typecast borders, ornaments, dingbats and adcuts.

A copy may be secured by sending \$2 (refundable on any \$20. order) to:

STERLING TYPE FOUNDRY

Post Office Box 50234 * Indianapolis, IN 46250

Can We Perpetuate Hot Metal?

Is there a *future* for this effort so many of us have put forth in saving hot metal typesetting equipment and letterpress technology?

A few years ago, perhaps I could have been accused of being "stuck" in the past with no interest in the future, though I was making an effort to keep my commercial shop current in typesetting and other technology.

Now, however, being the owner of six different computers, I can boast of being somewhat on top of things, familiar with buzz words like *operating systems*, *baud rates*, *hex*, and *ASCII* as well as all the other jibberish one must understand to interface word processors with typesetting systems to "capture keystrokes."

The effect technology is having on typesetting is profound. By all predictions, soon typesetting—that which once was such a distinct profession—soon will be no more than a function of an office staff equipped with a computer and a laser printer.

The *PC World* magazine I am looking at right now has advertised a fairly nifty typesetting package for the IBM Personal Computer for \$150. The Apple MacIntosh is now used by several newspapers as their only source of typesetting—including the weekly newspaper office of the *Pocahontas Times* at Marlinton, W. Va., which was by general consensus, the last hand-set weekly in the U. S. (Talk about a technology time warp—picture a Mac sitting on top of a stand full of type cases!)

I find my basement activities with the Monotype to be very *foreign* to my daily role as a modern printer. So much so that I find it increasingly difficult to explain why the system ever existed, for it seems such a waste of time and effort when compared with modern laser printers which don't even rely on phototypesetting paper. (At last, the image is being created and put directly onto paper with none of those bothersome intermediate steps involved in hot metal or even cold type back in the days of pasteup and phototypesetting.)

More than ever before, I fear that hot metal technology will completely disappear because the efforts of individuals—by themselves—are *mortal*. This is painfully evident every time another of our ATF associates passes away and his or her shop is junked. Plainly, we have yet to find a way of perpetuating ourselves, our shops and—most importantly—the technology we admire.

"I find it difficult to explain why the system ever existed"

As an employing printer who recognizes at least a limited application for letterpress and hot metal work, I find it "cost prohibitive" to take the time myself and pay another person to be my apprentice. General production work won't cover the investment.

Key ingredients to present-day letterpress work are "appreciation, respect and dedication." If an apprentice were to be found with these attributes, real progress could be made toward perpetuating our craft. But an enthusiastic individual soon would grow tired of working "around" the schedule of an experienced letterpress hobbyist who is busy with a job, family, and other interests.

At least a partial solution is available at the various colleges offering study in the "book arts." Yet many of these programs are woefully inadequate when it comes to equipment and knowledge of its proper use. Indeed, many times only the worst habits are taught using the lousiest equipment.

But where does the truly interested student go to further an education—to really learn about letterpress printing so that, in the future, he or she might be able to carry on the grand tradition by taking over shops of retiring printers and pursuing notable projects?

I look at my shop, which would have exceeded the very best commercial Monotype shop in the 1960s (indeed, it combines the

equipment of at least four such shops). And I look at equipment owned by others in our organization and I get a sinking feeling when I consider the fate of it all.

The solution I envision is more hot air than anything else at present, but with others enthused by the idea, it may become a reality.

I propose an "Institute for the Traditional Graphic Arts." Such a facility would offer a work-study environment to a restricted enrollment of students already "turned on" by instruction elsewhere. Its role would be the production of limited editions as a team effort between qualified instructors and students having a flair for book design and a yearning to learn letterpress. Hopefully, sufficient income could be gained from the sale of their products to offset some student expense.

Disciplines covered might include book design, illustration techniques (including wood engraving, photoengraving, etc.), hand composition, Monotype and/or Linotype, imposition, presswork, bindery work (to include case making, marbeling, etc.). Indeed independent directed study could encompass other disciplines such as type design, machine operation, matrix making, papermaking, and the list could go on and on.

The faculty could be developed from members of our organization and retired professionals interested in perpetuating the craft. I would envision four- to six-month periods of intense study and work, definitely outside the structure of formal classes for credit. Instead, they would be goal oriented with a "forget the clock" intensity.

My career is nearing the juncture where I could make the move to devote myself fully toward the development of such a plan, and I know others with similar interest. During the upcoming ATF conference, I will be asking for ideas, recommendations, *fund-ing suggestions*, etc., from those attending. Perhaps with your support we can take solid steps toward preserving our craft into the next generation. The hand-crafted book deserves to live into the 21st century and we should be the ones to assure that it will.

Type Metal Firm Quits

The Imperial Type Metal Company of Philadelphia no longer is in the business of selling type metal, according to Jim Walczak, who contacted the firm in this regard recently.

Existing accounts have been turned over to the Pittsburgh Metal and Equipment Company, P. O. Box 14, Jersey City, N. J. 07302. Contact person at the firm is Werner Meier at (201) 435-8274.

Meier has been in the business for 50 years, as he told Jim, and never has known anyone to die from fumes from a metal pot. Jim reports Meier's current prices at 75 cents per pound for Monotype metal if picked up in person, and he currently is paying 20 cents a pound for metal dross.

Although Imperial did not provide details, implications were that stiffening OSHA requirements precipitated the company's departure from the graphic arts industry it once served "exclusively." As early as 1918, Imperial was publishing manuals on care, use and formulation of printers' type metal.

ABOUT THIS ISSUE

Dozens of letters, several interesting projects, and other items deserving mention in this *Newsletter* have been omitted because of the need to get information out about our '86 conference. Though they may not be as current, I promise to return to these items in the next issue which, hopefully, will rival the last two issues in quality, size and content.

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Oz Cooper's Original Design

36 Cooper Oldstyle

Revived via a Hill & Dale Casting

30 Cooper Oldstyle Italic

Using Lanston Mats from the 30's

30 Cooper Oldstyle

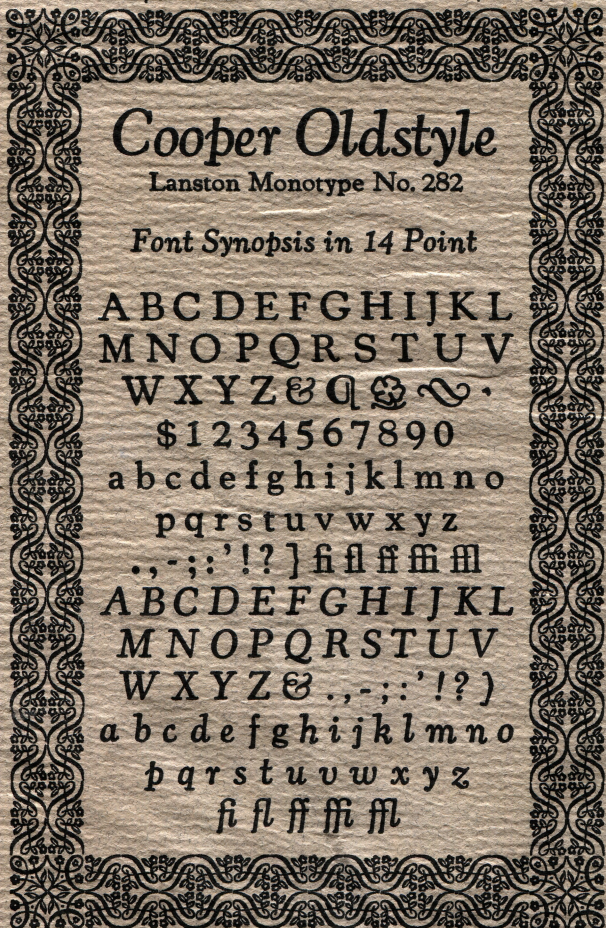
Acquired from Pittsburgh Typography House

24 Cooper Oldstyle Italic

When Everyone's Type Had Three Distinct Dimensions

18 Cooper Oldstyle

14 pt. Lanston Border Elements 1424, 1425, 1426



Four Casters Were Used In Casting Full Range

18 Cooper Oldstyle Italic

The *Encyclopaedia of Type Faces* makes no mention of the availability of this face from sources other than Barnhart Bros & Spindler, the originator in 1919-24. Yet obviously

14 Cooper Oldstyle with Italic

Lanston Monotype made matrices for the face, as this casting attests. These matrix fonts were bought new around 1938, according to an inspection card with one of the fonts. Unfortunately, all sizes (including 8 & 10 point) are flat mats, making casting small sizes slow and difficult.

12 Cooper Oldstyle with Italic

Casting the 10 point required an odd arrangement with display mats, yet a composition mold, to accommodate their being "upside down" with 30 thousandths drive. For that reason, 8 point was not cast.

10 Cooper Oldstyle