

NEWS  
LETTER  
xxi



# ATF NEWSLETTER

May, 1997

American Typecasting Fellowship

Number 21

## Pilgrimage to Germany Set for Oct. 3-11

Tentative plans are underway to organize a tour of European sites connected with typography, typefounding and similar topics for ATF associates. After much deliberation, the dates of October 3-11, 1997, were chosen as least likely to conflict with APA, APHA, Typocrafters, Goudy Awards, Typophiles, ATypl, Gutenberg Prize, and Oktoberfest.

The October date will put the tour into what the airlines call the "shoulder" season of lower fare rates. The tour will begin in Mainz with a visit to the Gutenberg Museum, and will be followed with visits to the House for Industrial Culture in Darmstadt (which has a working foundry using the Stempel mats), Klingspor Museum, Darmstadt Technical High School printing laboratory (really a university in spite of the name), and a non-typographic visit to a quaint German village where, as the travel brochures usually say: "natives in their gay peasant costumes may burst into rustic song and dance at any moment" (yeah, sure).

Certainly we will visit the Leipzig museum founded by Eckehart Schumacher-Gebler, with its machines from the former East Germany and a gigantic matrix collection (probably none for sale). An additional visit to yet another working foundry is under discussion, as are talks or presentations by European type nuts (the type-nut affliction knows no boundaries). Further details will be forthcoming in early summer.

Paul Duensing has graciously assumed the leadership role in setting up the itinerary for visitors once they get to Germany. In preparation for your European visit, get your passport updated and *be ready to travel!*

Paul says he has made contact with Mrs. Karen Moncrief at Travel Agents International in Athens, Ga., reachable at (706) 548-1107 or (706) 543-0502, extension 312. There is not a lot to be done with her now since we are waiting for the airlines to publish their "shoulder" fares (when the prices decline after their peak in the summer season).

Generally the shoulder season begins October 1, which is another reason for the timing of our tour. For people in Canada or the West Coast, they might be able to find better deals locally. Mrs. Moncrief is focusing on departures from Atlanta and arriving in Frankfurt. Paul says "I think we would be better off encouraging members to depart together on a flight from Atlanta. Otherwise, they will be arriving at all hours and we will be frantic trying to meet them all and get them on buses for Mainz and their hotel."

Let Paul know of your interest in joining the excursion. When a final itinerary, complete with times and locations, is developed, he will forward it to you. His address is 1040 Julian Crossing, Watkinsville, Ga. 30677.

### ***Just for Your ATF Archives— Looking Back at Charlotte Meet***

One moment you're roaring down an unfamiliar highway in a strange city, searching out an obscure motel in totally unknown surroundings, and the next moment you're shaking hands with old friends, meeting new ones, and having a difficult time getting to the motel registration desk because of all the friendly faces you're encountering in this new and unknown environment.

That's the amazing contrast so very familiar to all attending Conferences of the American Typecasting Fellowship, and the 1996 meeting at Charlotte, N. C., was certainly no different. One certainly could salute the persons who selected a name for our organization, for above all else, our Conferences radiate *fellowship*.

This report comes so far after the fact that it would be redundant to report too many details. Our correspondents Dave Churchman and Greg Walters did a great job in *The Printer* (November, 1996), so read their reports. This piece will give only a few details and make a few overall observations.

*(Please turn to page 2)*



# Charlotte Meeting

(Continued from page 1)

The first detail must be acknowledgement of Pat Taylor and Rick Newell, the two persons responsible for putting it all together. Rick's job at Heritage Printers is perhaps the most unusual printing job in the country these days, for he's a paid, practicing letterpress printer. Pat Taylor retired to the South so he could be close by Heritage Printers, where he does an important job in keeping the Monotype operation up and running, doing lots of the work himself when called upon.

Gertraude Benoehr, who graces our Conferences from Germany and the Gutenberg Museum, made the observation that it was truly "wonderful" that a working shop such as this still is maintained in the United States, adding that such a plant certainly would not exist in Germany. Such accolades shouldn't go to the "United States," for the tenacity in keeping the plant open and operational is much more the goal, aim, and obsession of its owner, Bill Loftin, who did a splendid job of welcoming us to Charlotte and giving us full run of his plant during both our "official" visits and unofficial returns (to barter for spares and duplicates, as well as for the technical sessions afterwards).

Being around equipment actually running gives a dual jolt of adrenelin and nostalgia for many of us, and Conference attendees were in absolutely no hurry to depart such "sacred" environs. Seeing not one but two 41" Miehle two-revolution book presses in operation, doing *production* work, was a bonus we will not quickly forget.

When it comes time to reach out to get an "expert" to speak on virtually *any* subject related to hot metal and letterpress, or printing history, it's likely that individual will be "from our fraternity," and for that reason, we called upon ourselves in many instances in presenting our formal sessions. That was not "last-minute happenstance." We who assisted Pat Taylor in developing the program worked several months in developing the program and invariably our speakers' qualifications (and their fees—virtually nothing!) nearly always won the day. Talks ranged from aspects of the late American Type Founders to photopolymer plates, and many, many stops in between.

Our banquet keynote speaker was Eckehart Schumacher-Gebler, whose single-handed efforts at assembling the Leipzig Workshops and Museum for the Printing Arts were well documented in a great series of slides and tidbits about how certain "prize" matrices, etc., were acquired. Most other collections do well to include items from the 18th century. His collection features items within less than 100 years of the invention of movable type on up to a splendid (virtual complete) holding of Monotype matrices acquired when the corporation was liquidating its rental library in Europe.

His slides and presentation were significant in generating enthusiasm for a "journey" to Germany to see the collection first-hand, and you will find details regarding that projected trip on page 1 of this issue.

Probably the most significant memento of an ATF Conference is the packet of keepsakes distributed toward the end of the meeting. This year's collection was no less significant; contents ranged from announcements of new casting activities all the way to a beautifully crafted "pica pole" hand-manufactured by Jim Walczak.

And for the several concerned parties, the technical session on the Monotype keyboard was certainly an excellent "afterglow." Julia Ferrari, who made significant personal sacrifice to be with us, did a great job passing along to we who are largely "tinkerers" much of the significant information she picked up from Harry Wearn when she attended the English Monotype School at Salfords just a few years ago. Learning a bit about routine maintenance was a great boost for me, and as a result of the sessions, my keyboard operates better now than it has for years.

There were 50 registered participants at the 1996 meeting and certainly there was no lack of enthusiasm. Our first meeting in 1978 was far more frenzied because it was the first opportunity for many of us to *ever* share our passions with like-minded souls. That first meeting was heralded for a gab-session that went non-stop virtually for 72 hours. It was 18 years later; needless to say, the all-night sessions didn't happen again. It was gratifying to see a few new, younger faces at our meeting. *Let's hope they got infected by our enthusiasm for all aspects of the "third dimension of type."*



## Auction Acquisition Has Colorful History

Would you believe—I bought a whole stand of type at an auction just because I was intrigued by a single font of type in that stand? The font was 24-point Ray Shade, shown here.

The type looked in "new" condition and I was so intrigued by it that I bid on the whole stand just to get it.

Getting it home, at first I was disappointed. I thought the font was corroded, but closer study revealed shiny speckles on an otherwise coarse printing surface. Surely it was not "selectively" corroded, I judged. The casting was of fairly recent origin, meaning it was a "revival" casting by someone other than the 19th-century foundry which had originated the design.

Then when visiting Roy Rice in Atlanta in March, I noticed a proof of the very same font in his shop. I asked about the proof and he said *he* had done the casting on his Thompson a few years ago, working with mats owned by Paul Duensing. Seems he, too, was troubled by the rough surface of the mats and actually devised a little milling tool to smooth the high bumps he found on the printing surface of the cast characters. That was the reason for the shiny spots. I appreciate this extra effort Roy put into the casting, for the font prints very well regardless of its rough appearance in metal. Roy originally called it "Ray Shaded," but Guy Botterill corrected his error. There is another font called "Ray Shaded," and this font is correctly labeled "Ray Shade."

I might note that the font required some very special "fitting." To accomplish a close fit, the shaded portion kerns off nearly every letter in the alphabet. They fit together very snugly, indeed. *Congratulations, Roy!*

Paul Duensing adds a bit more regarding the face and the matrices. Via e-mail, he says "Ray Shade is a Bruce foundry face, among others, and I acquired the mats from the late John Carroll. They are electro-deposited mats, but *not* in copper. I cannot identify the metal for you but it is gray and slightly grainy—not polished as copper would be.

"The mats are only about five points thick and to make them fit in a standard mat holder they have small "bubbles" at the four corners

on the back, which make the back contact the mat holder only at those four points. They are otherwise of standard Monotype dimensions but without chamfered corners.

"I would have to wade through my archives to find the exchange of letters with John on just what the metal really is. It looks like slight-

~~~~~

**THIS IS A  
SHADED  
REVIVAL  
CASTING  
BY RICE!**

~~~~~

ly oxidized aluminum, but the element molybdenum springs to mind or another possibility is manganese, both of which I believe are capable of being electro-deposited. I doubt that John plated them himself but rather directed the process by some commercial shop. He also had some strange ideas for plating hot copper uobate—a compound my chemical friends say does not exist.

"John said it was used in the recording industry to plate quarter-inch thick record masters of incredible thickness over night. John and Andy Dunker used to have some heated exchanges over the *techne* of electrochemistry and I was mostly inclined to put my money on the pragmatic Mr. Dunker."

All this information was precipitated by my curiosity over a font in a cabinet in an auction. A bit of detective work sorting through the junk that came with everything revealed the former owner was William Osborne, a retired printer from the *Washington Post*, who at one time was a member of the National Amateur Press Association. I never knew him, but I sure have closed all the loops on the origin of that interesting font he'd purchased, eh? Too bad the other 18 cases contained nothing of interest whatsoever. Well, at least I have more metal to dump in my Monotype pots!



## Correspondence

### Betty Wearn Says Thanks

"I felt I must write to thank you and our many American friends for your expressions of sympathy and appreciation of Harry's work amongst you.

"I do know that from the first Conference that he attended, Harry was inspired by the sheer interest, enthusiasm and love of like-minded hot-metal enthusiasts in the U. S. A.

"In his retirement he was never happier than when a telephone call requiring help was received from the U. K. or U. S. A. Then either a step-by-step solution to the problem was given or a visit personally to the printer and a hands-on solution found. The satisfaction to Harry of a problem solved and a job well-done was tremendous, and the many letters from printers after his death was their tribute to his patience.

"Thank you for the obituary tribute paid to him in the last (No. 19) *Newsletter*, which I had photo-copied for the family. It is a great comfort now that I no longer have him with me.

"His funeral service was a great thanksgiving for his life, and we had a packed church. At the same time in Tulsa, Oklahoma, at my daughter's church, an identical service was held, attended by my son-in-law, two grandchildren, and friends. So Harry was safely put to rest in America as well as England."

The letter above was from Betty Wearn, widow of Harry Wearn. Harry endeared himself to us all during our Conferences and in his visits to our various shops. Harry retired from English Monotype in 1988 after giving 47 years of service, many of which were to Africans he trained to operate and repair the machines. By them he was known as "Mr. Harry." He helped "put on" the Monotype Corporation's open house during our Oxford meeting in 1988, and after retirement, became very deeply involved working with many of us both in the U. S. and and in the U. K. *He is sorely missed!*

### Australian Plan Goes Sour

Since I wrote last, there have been quite a few changes around here. I have completed my building on the Gold Coast Machinery Restoration Society's grounds, however, some adjustments had to be made. Originally the

site was to be my *new* printery. Unfortunately, our club president made a ruling that on open days (to the public), all sheds and buildings would be opened even in the absence of owners. This I found unacceptable.

The mid Queensland town of Miles adopted a similar policy, and in a short time lost the majority of its printers type to pick-pockets, mainly delinquent kids. I think our president made the rule as a threat to force members to attend the open days, but it rubbed my fur the wrong way and I quit the plan. All my equipment is at home again. Not to waste all my efforts there, I've converted my building into a paper mill which is a simple affair. Principally it houses a 500 liter tub, a workbench, a 6-foot-tall screw press and a rack of dipping frames. Not much to go wrong there, and it is an interesting demonstration.

I soon will be extending my printery upwards to a second floor. Indeed, I have not printed for some years now, so it would be more appropriate to call me a collector. My latest purchase is a 1925 Heidelberg platen, in good condition. Recently I made a trip to Bali. The local printers' supply house told me the old stock he carried was 20 years old. At \$8 a font weighing a pound, I bought up to what the airlines allowed. Back home, I gleefully spent many hours making new typecases for my horde, but when all was ready, I put a horrible dent in my cylinder blanket; it cost me over \$100 to replace. I never thought to check their type height, which is dramatically higher than our own system. Though I have studied type and casting for years, I cannot imagine what system they use, or why.

—John Setk  
Queensland, Australia

### British Type Museum Update

"News looks good from here on the type-casting front. Monotype, as you probably already know, has been saved to a large degree and is in a partial working state in the new Type Museum in south London." That was an early word from Tony Smith of Aylesford, Kent. In February he reported a second time, noting the Type Museum had received a grant of £495,000 from the National Heritage Memorial Fund to enable the purchase of the type artifacts from Stephenson Blake.



The collection, built up since 1819 by five generations of Blakes and Stephensons, now contains all that survives of many of the most ancient typefounders of the City of London, including types used in the first English newspapers and in most of the books printed in England since 1720. The Museum also has recently acquired Robert Delittle's woodletter factory of patterns, machinery and business archives. The three collections together represent an extraordinary achievement in the design and manufacture of type in Britain. Tony says, "I am hopeful that something good will come out of it all. Once established, it may well prove a worthy venue for a future ATF Conference." I certainly concur.

—Anthony Smith  
Aylesford, Kent, England

P. S.: *It should be noted Tony Smith has assisted me greatly over the past several years by taking the Newsletters addressed for the U. K. in bulk and then posting them once the parcels arrive in England. This simple gesture saves a tremendous amount on postage. Many thanks!*

## Belated Thanks to Dave Peat

Before it is allowed to go unmentioned forever, I simply must give credit to Dave Peat of Indianapolis for doing the covers for issue 20 of this *Neswletter*. Of course, he had to show off some of his really neat two-color wood type in the process, combining it with a photopolymer plate of the ATF logo keepsake for the 1996 Conference. Thanks, Dave, and my real apologies for not mentioning it in that edition.

## Dusty Reyer Passes Away

We simply must make note of the passing of another sincere and devoted letterpress enthusiast. Dustin (Dusty) Reyer of Pratts, Va., died February 1, 1997. He was with us at our Conference in Williamsburg, Va., and was a life-long Linotype enthusiast, landing his first job in 1949 in Madison, Idaho. Even though he sold his shop and "retired" in 1981, he couldn't settle down and eventually acquired perhaps more letterpress equipment than he'd owned originally. He loved to take in "sick" equipment and rebuild it to useful service once again. Dusty can be remembered especially for his gargantuan effort in helping dispose of Bob Ferguson's huge, haphazard collection of

letterpress equipment when Bob passed away about three years ago. From his Memorial Service bulletin: "Even though there was still much Dusty wanted to accomplish, he died at peace with himself and his neighbors and embraced the love of his wife, children, family and friends—well prepared to meet his Pilot."

## High Quads vs. Low Quads

Troubleshooting a Monotype composition caster by long-distance telephone certainly has its problems, but then even a "veteran" can be tripped up by hardware he has never come in contact with before! Such was the case with Chris Stern, who talked with me several times in attempts to get his low-quad mechanism to operate properly. We both were so baffled by the problem I sent (sold) him a different mold just to see if he would get different results. Here's his story:

"After a lot of hair pulling, I discovered that my high quad problem was, in fact—and you'll love this—caused by a mold with an extremely thin top blade. In fact, I have three molds with the same configuration. So my high quads were actually about 3/32" shorter than the shoulder height."

Thus, there was nothing at all wrong with his machine; the mold and the low-quad blade were working perfectly. Apparently the special molds were made for an outfit casting type specifically for subsequent electroplating or stereotyping, where the higher spaces would benefit the molding process. I'd never before heard of them, nor come in contact with them.

That's one place where the Linotype or the Intertype was a big problem for *job* printers. The high shoulders on their slugs tended to get inked and printed if the pressman was not very careful. I remember one of my first jobs in high school was using a Hammond saw to cut down the shoulders on hundreds of slugs set as a listing of graduates (one name to each slug, flush left). Presswork was going to be done by students and the instructor knew he'd have a problem if he didn't get the shoulder height reduced a bit. Of course you must make sure your ink rollers barely kiss the form, but a soft paper and soft press packing will defeat all precautions. . . . I only cut off a few letters here and there while trimming the slugs.



# This Once Was A Keyboarding Exercise

My frequently stated recommendation to "take all the papers" when one acquires any hot-metal composing room equipment bears some valid benefits once again. Amongst a large pile of otherwise useless papers in one of my "hauls" was a proof sheet of what obviously once was a keyboard and caster exercise. It was so brittle and broken apart I have since destroyed it—but not before copying the information contained therein.

I see the info below as invaluable help to those of us continuing to use Monotype composition casters. It's available nowhere else, for the old-time pros who compiled the work-sheet are long gone. The age of the sheet is evidenced by (a) no reference to English caster differences, especially in the pump mechanism, and (b) no acknowledgement of multiple ribbon punches for 15x17 and larger matrix case arrangements.

## Causes for Bad Justification

1. Burr on anvil or worn anvil.
2. Loose screws on mold blade abutment anvil.
3. Normal wedge is worn.
4. Normal wedge locking pin is worn.
5. Space transfer wedge is out of adjustment to the 1-1 justification.
6. Space transfer wedge adjusting screw is loose.
7. Space transfer wedge rod locking nut is loose.
8. Space transfer wedge lug is broken off.
9. Variation of the height on the piston spring lever nut will have an effect on size.
10. Type and space transfer wedge spring box out of adjustment can cause unsuitable pressure when brought against the micrometer wedge.
11. Broken springs in the type and space transfer wedge spring box.
12. Lifting lever plates are worn or loose, not to the right diameter.
13. B pin block matrix jaw out of adjustment. This can position the justification wedge in the wrong position.
14. Dead line killer too far back or forward.
15. Space or justification air pin sticking or not enough air pressure. (Dirt under the pins?)
16. Mold blade operating rod out of adjustment.
17. Mold blade operating rod springs broken.
18. Mold blade hanging up.
19. Justification wedges centering tooth worn.
20. Justification wedges tooth broken or worn.
21. Justification wedges worn.
22. Justification wedges positioned too far to the right to be picked up again.
23. Loose plate on mold blade anvil.

## Causes of Bad Type

1. Cross block moves too loose or too tight.
2. Cold metal.
3. Too little or too much water.
4. Too much oil on mold.
5. Matrix case is dirty.
6. Loose pump body plug.
7. Port hole screw not open enough.
8. Worn pump body.
9. Worn piston or hole clogged up.

## Causes of Squirts

1. Carrying frame out of adjustment.
2. Draw rods out of adjustment or loose.
3. Loose screws in matrix case.
4. Bent centering pin.
5. Mold blade hanging up.
6. Metal too hot.
7. No water or not enough running through the mold.
8. Dirt between mold and matrix case.
9. Top mold blade raised.
10. Burr on mats, dirty mats, or excessive oil on mats.
11. Excessive speed.

## Causes of Bad Feet on Type

1. Pump body bearing and cup worn.
2. Plug-up or oversize hole in float valve.
3. Worn pump body.
4. Worn piston or hole in piston clogged.
5. Dirty pump body and dirty nozzle.
6. Worn piston lever bearings.
7. Nozzle not lined up properly.
8. Nozzle spitting. (Check pump adjustment.)
9. The jet cutting the type too close to the nick side or past center of type body. (Adjust the type carrier.)
10. Poor grade of type metal.
11. Running large size type too fast, too hot, or with no water.



### Causes of Overthrows

1. Air pins hanging up.
2. Holes out of alignment on paper tower.
3. Springs or teeth broken in stop rack.
4. Adjustments working loose on spring box.
5. Wooden break cones hanging up.
6. Pin jaws out of adjustment.
7. Worn grooves on the pin jaws causing to ride over pins.
8. Leather packing on paper tower air bar clamp leaking or loose.
9. Air bar valve sticking.
10. Three or more holes in a ribbon punch (other than a justified punch).
11. Too much play on matrix jaws. There will be no pickup on 10-1 position.
12. Spring box not greased. (Tallow, animal fat, or heavy cup grease to be used.)
13. Bad adjustments on (a) spring box, (b) pin jaws, (c) locking bars, or (4) air paper tower.

### Causes of Poor Alignment

1. Loose centering pin.
2. Worn sliding frame.
3. Bent centering pin.
4. Dirt in the cone holes of mats.
5. Draw rods out of adjustment.
6. Dirt between mats (metal too).
7. Carrying frame worn.
8. Matrix jaws out of alignment.
9. Matrix cone holes worn (egg shaped).
10. Worn centering pin.
11. Broken key pin on centering pin.
12. Centering pin bushing worn.



**CARRYING THE TORCH** for all who hold hot metal composition and letterpress printing close to their hearts, this *ATF Newsletter* is written, Monotyped, and letterpress printed by Rich Hopkins, P. O. Box 263, Terra Alta, W. Va.

26764. You may have your name added to the mailing list by sending \$10.00 for U. S. and Canada, or \$20.00 elsewhere.

Presswork was done on a 10x15 Heidelberg windmill. Text is 10D on 11 Grottesque Light, Heads in Grottesque too, except for that 14D on 15 Univers Bold Condensed Italic. Didn't have the mats for that size in Grottesque. *Sorry!*

The electro illustration above is compliments of Dave Greer, who found it with some old cuts.

## Next Meeting Set for California; Tentative Date: September, 1998

Freddie and Monroe Postman have volunteered to coordinate the next ATF Conference somewhere near San Francisco in September, 1998. Already committed for that meeting will be a visit to Andy Hoyem's M&H Type Foundry, where Lewis Mitchell almost singlehandedly keeps the hot metal aspects of the operation running smoothly.

Volunteers such as the Postmans have coordinated ATF meetings every two years since the group first came together in 1978.

## Mini-Conference Held in W. Va.

A gathering quite "international" in appearance materialized at the Hill & Dale Private Press and Typefoundry in October, 1996, when Claire & David Bolton of the Alembic Press of Marcham, Abingdon, Oxfordshire, England, Dan Jones of Newmarket, Ontario, Canada, and the prop (Rich Hopkins) gathered for good cheer, conversation, and a fair amount of typecasting. The Boltons had just come from the Book Fair held by Oak Knoll Press in Delaware, and Dan Jones was returning for an "afterglow" of Monotype University No. 1.

Claire and David, by the way, have made splendid progress in taming the Monotype Composition Caster and have already completed several pieces on their equipment, housed in a 70-foot-long barn that dates back to the 13th century. Dan had acquired a Supercaster and was in the mood to learn as much as possible about how the machine operates. He brought with him a font of matrices for 72 point Goudy Lombardic Initials and getting them cast was to be the "learning" experience for all. Since David and Claire also have a Supercaster (they have not yet attempted to get it running), operating the machine became the principal activity, with both David and Dan doing most of the casting.

It was a splendid, two-day meeting with plenty of good, friendly conversation; each went away with a nice new font of Lombardic Initials as evidence that something more than "just talk" transpired.





## Quotation Quads—Can't Do Without 'Em!

*Esoteric.* That's a nice word I'm coming to really like, because it represents so much of my letterpress and typefounding collection.

Obscure, forgotten, little-known, unfamiliar—those are some synonyms. Or maybe I'd be better advised to use the word superfluous. *Absolutely unnecessary.* Now there it is.

When Dan Jones ventured to Terra Alta for an "afterglow" session of Monotype University in October, he announced he was bringing some Supercaster accessories he'd recently acquired. He knew this would arouse my curiosity—he knows new things in typesetting always turn me on.

Among the things he brought was a virtually new, beautifully machined mold, complete with a variety of matrix inserts and point size components exquisitely housed in a meticulously crafted hardwood box. Its purpose? *To cast quotation quads.*

I've acquired a few quotation quads here and there, and I've read of quotation fonts sold by American Type Founders and others. But I've always considered quotation quads as an accessory I surely could do without.

But no beautiful mold is worth much unless it gets used, and using something new is always a challenge I will take on, especially when I have someone with me equally interested in seeing how it works. It wasn't long before Dan and I had the mold set up for 72-point quotations, and experimentation was underway.

It was my first real use of the alternate "lift" setting on the bridge, which would enable these special deep-plunging matrices to pull out of and completely clear the mold cavity after every cast. I've had to use this extra lift with a few foundry matrices which had especially deep drives, but now I was using the adjustment for its intended purpose!

Before we knew what had happened, Dan and I had a galley full of quads neatly arranged with an uncanny resemblance to a waffle iron. And their precision was a marvel, especially considering how easy it was accomplished on the Supercaster.

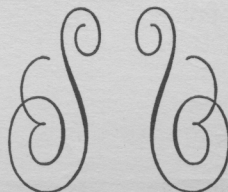
Those of you who have been in my shop know I have bins of quads from 12 point up to 72 near my makeup stand. Now those bins are

overrunning with marvelous quotation quads. I've made up forms for several jobs now and it really surprises me how often I use these quads and how their precision helps in making up the forms. Frankly, I now don't know how I functioned without them.

Dan receives great pleasure in possessing things I don't have, so he gleefully ripped the mold off my machine and stashed it back in his truck for the return trip to Ontario. So now all I have are pleasant memories, and more than a lifetime's supply of 72-point quotation quads. Am I not simply luxuriant in my abundance?

### **Recent ATF Revival Castings**

I know of at least two castings recently by Theo Rehak of the Dale Guild Typefoundry putting back into circulation some oldies from American Type Founders. These revivals are made possible by the "loan" of the 72-point caster to Theo by Greg Walters, who saved it during the ATF auction. Theo has rebuilt the machine and now is able to cast 72 point type.



*Penline Flourishes*



*Kate Greenway*

I took advantage of this by having the *Penline Flourishes* cast up from mats I acquired at the ATF auction. When I told Dave Churchman of Theo's new capability, he dusted off his cherished *Kate Greenway Mignonettes*, also acquired at the ATF auction. Both of us have done up handy fonts and I am certain both still are available (while the supplies last).

### **CANADIAN DEALER SELLS MONO MATS**

Don Black, who has been in the used printing equipment and used typesetting equipment business for many years, has recently been quite active in disposing of matrices which once were with the Cooper-Beatty type shop of Toronto, Canada. I am happy to report most of the matrices went to persons associated with our typesetting fellowship.



# My Thompson Pot Wouldn't Get Hot Enough

By JOHN HERN  
Coeur d'Alene, Idaho

When I first set up my Thompson, I was having a lot of difficulty getting the metal hot enough. It is a basic principle of engineering that things should work reasonably well, so the low temperature and very long melt-down times were a pretty good indication that something was wrong. Melt-down times were as long as two hours, with metal never getting much hotter than 625 degrees or thereabouts.

The mentioned meltdown time is around 45 minutes, which seems like an appropriate time and is about what one would expect on a Linotype and other lead-melting equipment.

Faster meltdown might be hard on furnaces and wasteful of energy; a slower meltdown wastes time. Various typefounders said they ran their pots at 700 to 725 degrees, and this temperature also is mentioned in literature.

In my trial operations, propane was used for fuel, and an acetylene regulator rather than a propane regulator was on the bottle. The furnace had a Partlow thermostat on it. Several different propane pressures were tried without success. The thermostat was set all the way up to maximum, and later removed entirely, to try to remove any restriction. Next, different burner orifices were made up to twice the diameter of the original. Flames were seen over the top of the pot from unburned fuel, which should have given a clue to the problem. But all that happened was the wooden handle attached to the pump piston burned up.

To insure that a buildup of oxide or dross was not preventing heat transfer, the pot was emptied and cleaned. Results were no better. At this point, serious inquiries were made regarding availability of electric pots.

The next efforts centered around the burner. First, another Thompson burner was substituted without improvement. Then all the holes between the top and bottom of the burner were cleaned—again without results. Additional holes were drilled in the top of the burner. These were not effective (which was another clue)—they did not burn at all!

The Thompson pot is made of cast iron, and contains the pump as well as the choker valve.

This valve is required because the pot discharges at the bottom rather than above the surface of the metal as in a Linotype pot. The burner is mounted from a  $\frac{3}{8}$ " pin screwed into an extension of the lower sidewall of the pot, so its height is fixed. Around the outside of the pot is a shell, about  $\frac{1}{4}$ " away from the outside of the pot proper. The function of this shell appeared to be to provide a jacket for the combustion gases to heat the sides of the pot as well as the bottom, and to provide some insulation for the operator and the mold. This was my conclusion, since the front third was packed with an asbestos-like material.

With no results from the minor burner modifications, a completely different burner was salvaged from the foundry scrap yard, and was tried. This required adjustment of the height to get the burner to operate properly. In moving the new burner up and down, it was noted that when the burner was close to the bottom of the pot, it did not burn well, and when it was lowered to burn better, the flame would go outside of the outer shell. At this point it became obvious that the burner was not getting enough secondary air.

The reason for this was that the shell, *which finally dawned on me was also intended to act as a chimney*, was obstructed with too much insulation. This was removed and immediately the pot could be heated without flames appearing over the top of the pot.

Subsequently, the original burner and thermostat were re-installed, and the melting pot works perfectly. The Partlow thermostat controls the temperature more closely than can be monitored with a thermometer, and recently, I noted that the time from a cold pot to operating temperature was 40 minutes.

Several days were lost trying to get the pot to work properly, and a lot of effort was spent when all that was needed was to open up the chimney between the pot and the shell.

I surmise the (unknown) previous owner of my machine was casting Linotype metal, and that metal didn't require the higher temperature used in melting type metal. I just wish he had attached a note to the pot regarding his modifications!



# Mats for Old Keystone Initials Discovered

By JOHN HERN

*Coeur d'Alene, Idaho 83814*

Several years ago, I bought my first Thompson Typecaster, and this has been the part of letterpress that I am interested in preserving and promoting. Harold Berliner was told by Mr. Thompson that his machine was the best because it was the simplest. As a mechanical engineer, I am in complete agreement with this line of thinking.

Designed and introduced by Thompson in 1902, Monotype bought the company in 1927 to eliminate a competitor. But Thompsons were so popular Lanston had to continue making the machine. You could still buy a new one in 1965.

Having a typecaster is only part of what you need to make type. *One needs matrices!* As well as being able to cast from Thompson mats, the Thompson can make type from Linotype mats, Ludlow mats, foundry mats, Monotype display mats, and Monotype composition mats. Accordingly, I collect mats. I got a few dozen fonts when I got my first Thompson. Shortly thereafter, I purchased two more Thompsons and a few hundred fonts from Henry Weiland of Milwaukee, Wisc.

My most ambitious purchase, however, was the entire collection of Monotype display mats from a Chicago type foundry. In the spring of 1996, I visited the plant to survey the mat holdings. I estimated they had over 1,200 fonts of mats but because of the way they were stored, an exact count was not practical. Most of the mats were on floor-to-ceiling shelves along 20 feet of wall on the second floor of their shop. But about 20 per cent were in galleys and in shelves in the casting room itself.

Some serious negotiating followed and we finally agreed on a price that was much less than they had invested, but far more than I really wanted to pay. On my return trip from the 1996 ATF meeting in Charlotte, I stopped off in Chicago to load my purchase.

Having had some previous bad experiences with shipping matrices, each font of mats was put in an industrial-duty Ziplock bag, then put in a cardboard box with around 50 other fonts of mats, and finally in a sturdy pallet container that held 20 of the cardboard boxes. The packing took two men nearly two days to com-

plete. When the count was finished, nearly 2,000 fonts of mats had been loaded into two pallet containers.

They were shipped to Coeur d'Alene, where they were unpacked and sorted on a table four feet wide and 24 feet long. This table was filled

---



---

**S A L D E N S**

*The Alden Initials cast by John Hern, shown here, are extremely well cast with a virtual mirror finish to the letters. Obviously, John Hern has mastered well the operation of the Thompson!*

---



---

and emptied three times. New shelves were built of 2x10s to hold all the mats, which were cataloged and placed on the shelves in numerical order. During the sorting, several fonts of mats came to light that could not be identified from Mac McGrew's book. Some of these were original mats manufactured by Thompson of common faces; some were faces unknown to me.

One such interesting font was an initial letter with only the mark "429" on the mat. This could not be referenced anywhere. Always looking for odd items, I decided to cast up type from this font. I proofed the font and sent it out to several knowledgeable friends. Dave Churchman identified it as *John Alden Initials* from the Keystone Type Foundry of about 1910.

The face is a condensed John Alden, surrounded by a ruled box, on a 36-point body. It has an alternate S, making 27 letters in the font. I have offered it to letterpress printers in a handy box, and it has proven quite popular. All casting was done on one of my Thompsons. It is a joy to make such type available once again.

I now have a dozen Thompson casters and about 3,000 fonts of flat mats. This includes many duplicate which I may be willing to part with at a later time. I'm interested in collecting more mats and would appreciate information concerning the availability of such items for sale.

I also will sell items to interested people.



## **Who Designed Times New Roman? It May Not Be Stanley Morison**

We came very close to having Mike Parker make his presentation on the true origin of the typeface *Times New Roman* at our Charlotte ATF Conference last year, but things didn't come together fast enough to make arrangements. I'm reminded of this by a nice article in the most recent *The Friends of the Museum of Printing News* published undated but very recently by the folks in Massachusetts who are boldly trying to make Bob Richter's printing museum dream a reality.

The subject also is covered very nicely in *Printing History* (vol. XVI, 1994). It seems the design was originated here in the United States at Lanston Monotype, known as No. 54. Gerald Giampa apparently still has Lanston patterns for the face. Anyway, Mike Parker (who spoke at our New Rochelle Conference so many years ago when he was with Linotype) has done a very thorough job of documenting both the probability and plausibility of the entire episode, and even delves into why English Monotype and Stanley Morison chose not to reveal this "secret."

As we all know, English Monotype always heralded Times New Roman as one of its major successes in the realm of typographic design, with the face first being used by *The Times* of London in the early 1930s.

## **Lino Mats Saved from Scrapper**

Norm Cordes was forced to get rid of much of his Linotype matrix collection and in desperation, was ready to dump his first mats. That's when I put Fritz Klinke on his trail back in February, 1996. Fritz reports: "I called him just as he was about to dump his first mats. He was very excited to get my call and said his heart had sunk when the scrapper delivered the 55-gallon drums. He held off and sorted through everything. His son had forced some stuff out of the building, but after my call, Norm went out and put tarps over everything.

"He had put two sorts cabinets outside, both full of borders, ornaments, sorts, etc., plus what wouldn't fit onto galleys. He said he had 500 galleys of mats. We have worked out a plan to save most of the rest."

## **Classifieds**

**FIRST-DAY COVER DATED** 22 February 1996 with Ottmar Mergenthaler's postage stamp. Inside the envelope is a short history of the invention of the Linotype and an actual Lino mat and Lino slug with Mergenthaler's name cast thereon. \$10.00 each postpaid in the U. S., or two for \$16.00 postpaid. Dave Peat, 1225 Carroll White Drive, Indianapolis, Ind. 46219.

**WANTED FOR SUPERCASTER**—a matrix holder to accommodate American flat mats, plus all necessary components. E. Schumacher-Gebler, Studio fur Typographie & Repro, Goethestrasse 21, 800 Munich 2, Germany.

**BEAUTIFUL PENLINE FLOURISHES** by ATF are once again available in 72-point size, thanks to a re-casting by Theo Rehak. Handy fonts available from Rich Hopkins, Box 263, Terra Alta, W. Va. 26764. \$40.00 postpaid in the U. S.

**JUST PRINTED:** 54 pages from MacKellar, Smiths & Jordan's 1869 specimen book, an exceedingly rare edition. Done actual size and in full detail, you'll want this splendid specimen in your collection. \$20.00 postpaid in the U. S. Write Dave Peat, 1225 Carroll White Drive, Indianapolis, Ind. 46219.

**LINOTYPE MATRICES** available. Many standard fonts. For complete inventory, please write Fred Sholty, Copyfire Type, 5335 North Tacoma Ave., No. 18, Indianapolis, Ind. 46220. You may telephone at (317) 726-0850.

**SEEKING MONOTYPE** matrices for classic roman faces such as Garamond and Goudy. Paul Malum, 1909 Evergreen Road, Homewood, Ill. 60430. Dial (708) 799-7962.

**ELROD HEATER** for sale. Also 6 pt. Tempo Medium, 8 pt. and 12 pt. Karnak Inter. Italic. Contact William Venrick, 434 Westview Drive, Lancaster, Ohio 43130.

**WANTED**—green manual titled *The Monotype Casting Machine Manual* published by the National Committee of Monotype Users' Assn., 1952. Jim Walczak, 104 Balmoral Drive East, Oxon Hill, Md. 20745.

ONLY ads relating to hot metal or typographic history accepted—if you can take long delays.



## A Commercial Phase Converter

For those who are in the mode of setting up new equipment and have the problem of three-phase power in a residential setting, there are many options available short of replacing the motor (a bad idea) or getting a very expensive three-phase service brought to your home. Roy Rice had an excellent piece on making your own phase converter in an early edition of the *ATF Newsletter*. Commercially, I've just come across an ad from Ronk Electric Industries, Nokomis, Ill., phone (800) 221-RONK, extension 191. They advertise a Roto-Con rotary phase converter that's "competitively priced." Their ad suggests they have various size converters depending on the electric load to be handled.

## Dan Carr Revives ATF DeRoos

While others merely talked, Dan Carr went into action and had molds milled and made a matrix holder for his Supercaster so he could cast using his DeRoos matrices, acquired when ATF was liquidated in 1993.

Dan presented a splendid setting of 24 point DeRoos as his keepsake for the Charlotte Conference, which was proof enough that he has succeeded magnificently in casting foundry mats on the Supercaster. He also demonstrated type cast from the first matrix cut on his Benton Engraving Machine. Indeed, he's making great progress in perpetuating the heritage of this once great foundry.



## Typesetting Wood Engravings

The few specimens herewith are from the massive collection of cuts and ornaments held in matrix form by Dave Churchman and the Sterling Type Foundry. These mats, made for use with the Universal caster, were cast on a Supercaster by the Hill & Dale foundry (but are available only through Sterling). They are reproduced simply as an indication of the great variety of things that have ended up in matrix form. All three cuts originated as wood engravings. The engraver's tool marks are evident in the recesses of the faces. Obviously these wood cuts were electroplated and became matrices for *cast type*.

## Renewed Interest in Old Ways

Circumstances have made me a part-time worker at M&H Type. I don't work with the casters, but when Lewis is busy I sometimes hand-set or proof, and the hell-boxes and re-melt furnace have become a special interest. I also had the pleasure of taking Dan Carr's workshop on punchcutting here recently. So it is with renewed interest in the making of type that I ask to be put on the ATF mailing list.

—Eric Holub, San Francisco, Calif.

It Is With Great Joy & Anticipation That We Announce

# MONOTYPE UNIVERSITY 2

Now Is Scheduled, Enrolled & Definitely Will Happen!

Earnestly Endeavoring to Preserve and Perpetuate  
**THE THIRD DIMENSION OF TYPE!**

Esteemed, and Tenured (In Lieu of Pay) Faculty:  
 Paul Duensing      Roy Rice      Richard Hopkins

July 27-August 3, 1997 at Terra Alta, W. Va.



## Production Notes

My sincerest apologies to those who recognize and are slightly (or greatly) offended by the obvious contrast in design and typography between the cover and the 12 inner pages of this *Newsletter*. Frankly, I had not intended a cover and then felt the issue was a little flimsy. I opted to pull out some of those delicious Bradley ornaments cast by Theo Rehak, along with an English Monotype ornament I've cast, and combine them with the 1996 Conference typecast keepsake (Jim Rimmer cut the matrix). As you surely are aware, I simply *love* to build up forms using ornaments and mixing colors.

I chose to do all inside pages in Grotesque Light, and had to do some serious maintenance on my 15x17 American caster before I could get it to handle the 15x17 mat case the way it is supposed to. But once that problem was fixed, the casting went fairly well. The mats are 10 point Didot, and I inserted no additional ledding. I used an 11-point American mold which probably hadn't seen metal for 30 years. Same for the 15-point (a rather rare animal) mold I put in my Orphan Annie to cast up the 14D Univers Bold Condensed Italic which I used for headlines here and there. English mats usually do *not* have problems on alignment, so I plunged straight ahead casting without checking anything after initial alignment was established. Then, upon using the type, I found I had taken far too much for granted! Sorry for the poor alignment. My goal was a totally sans-serif edition just for contrast with other issues I've done. I even considered ragged right and no hyphenation, but decided that was just *too radical*. That 36-point nameplate is foundry-cast Beton Open, my only planned variation from sans serif.

Presswork for the *Newsletter* was a bit of a problem for me primarily because I opted to use VanSon 40904 black ink and then, for some unknown reason, could *not* get the ink to dry. Paper inside is Tomahawk Text and cover is Beckett Cambric, both in discontinued colors I stole from my commercial shop. I always use slip sheets between the freshly printed sheets to avoid set-off when running them on my Heidelberg 10x15. When I was pulling them out for the back-up run, I found the ink still was wet from the first run. That's why you'll likely have a smudge along the edge of some pages. The ink was tracked along the edge by the feed arms of the press when I got ink buildup on my tympan. Even after waiting three days, the finished sheets still were too wet to fold, so I headed for the kitchen oven as my last recourse. Baking at 150 degrees for 30 minutes finally did the job of getting the ink to dry.

I *must* say the relatively even impression, etc., of this *Newsletter* is testimony to the absolutely fantastic impression capabilities of my 10x15 Heidelberg. I filled the chase to the absolute maximum for this 10x14 sheet. The full chase weighed over 33 pounds! Unless I allowed the press to build up a little RPM before putting it on impression, it would lock up and stall upon impression. But that being avoided, the press maintained an even impression with very, very little makeready.

For those who choose to criticize when I do my work on the computer and via offset, you *must* be totally happy with this issue. Absolutely *everything* is cast metal type except one tiny electro on page 7. Enjoy the *Newsletter* and please favor me by returning the postcard I've enclosed for that purpose.