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PRINTING ART
COMBINES THE
TRADITIONS OF THE
FIFTEENTH CENTURY
WITH THE SKILL
AND FACILITY OF THE
MODERN CRAFTSMAN

ATF Newsletter No. 30

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ATF Newsletter

April, 2005

AMERICAN TYPECASTING FELLOWSHIP NEWSLETTER

Number 30

Make-Do Conference is Well Received

Though it may have been called as a last-minute effort to replace a cancelled meeting in Leipzig, Germany, the 14th biennial ATF Conference, held in September, 2004, at Terra Alta, W. Va., was well attended and participants received a quick-paced program on many subjects. Forty-five individuals from 26 different states, Canada, England, and Austria were on hand.

Nearly two-thirds of those attending also were present for technical sessions prior to the Conference, where all participants had unparalleled opportunity to come face-to-face with *every aspect* of the history of typecasting from the hand mold, to the pump pot, the pivotal caster, and finally, both the Thompson and Monotype systems.

Stan Nelson and Neil Giroux both had hand-casting equipment on hand for demonstration and explanation. Dave Peat had a pivotal caster (which he had recently acquired from India) on hand and actually used the machine for casting type. Additionally, two pivotal casters dating to the 1880s (or earlier) were on display, coming via the Smithsonian Institution from the Kelsey Company, which used the machines from about 1900 until 1930.

Technical sessions also studied the Monotype Composition Caster, Material Maker, the Thompson, the Monotype Keyboard, and the Supercaster. Even the Mac-Mono computer interface was demonstrated!

Issues relating to matrix making, both by engraving and by electrodepositing, also were covered. And in the background, work proceeded in the printing of a Conference

keepsake, which ended up being 20 pages plus cover, all done letterpress from forms brought to the meeting by participants. Even the nametags proudly displayed by all participants were letterpress printed as the Conference opened, done on a unique "parlour press" brought by Dave Peat for the purpose.

I thank all those who helped with the Conference and technical sessions. Though it is likely I have overlooked someone, I venture forth with these names and offer my sincere

Please turn to page 5

Next Meeting to be Staged at Carson, California, Near LA

The only "business" item ever to come before an ATF Conference is the question of "where to go for the next Conference." That issue was fully discussed and decided quickly with the choice to move again to the West Coast near Los Angeles, with the 15th biennial meeting to be hosted in 2006 by Mark Barbour, who is director of the International Printing Museum at Carson, Calif.

Mark promises a large variety of operational Linotype, Monotype, Ludlow and other typecasting devices will be ready for demonstration and use at the meeting.

It is recalled that our group was hosted in 1994 for our ninth biennial Conference at the museum's previous home in Buena Park, Calif. The location was condemned to make room for highway expansion.

Reviewing Work from Five Foundries

This edition's "specimen review" causes this writer a bit of surprise and pride, for of the five specimens shown, four have been cast by graduates of Monotype University.

The initial specimen is a font of 24-pt. ITALIAN OLDSTYLE capitals, cast by *Scott King* whose Red Dragonfly Press is located at Northfield, Minn. Scott sent this specimen off shortly after finishing instruction at Monotype University and though the font was very well cast on his Thompson, it did suffer from a few set width errors, which inevitably sneak into a casting session unless one is extremely vigilant. Proofing and reviewing at various intervals helps. Scott's second casting is one of 16-pt. MENHART. Scott shows tremendous improvement in his work here, producing well-cast, well-proportioned and well-aligned type on his Thompson caster, this time using proprietary matrices created years ago by Andy Dunker for Paul Duensing.

Scott explains that MENHART was designed by Oldrich Menhart in 1934 for English Monotype (Number 397). He cast 100 pounds of the roman and italic over several months in 2004. He further explains: "As this was an overly ambitious project for someone who is still learning how to operate a Thompson caster, I estimate an additional 100 pounds were cast and thrown back in the melting pot. Nonetheless, patience and persistence were rewarded by cases filled with this elegant and seldom seen typeface. A few missing ligatures and points were newly cut as cellular mats by Duncan Avery at the Type Museum in England.

"Because of the open counters and the nearly monotone lines, the roman has a consistent color when set *en masse* (not unlike the effect of Eric

Gill's JOANNA). Both the roman and the italic have strong uncentered serifs. The calligraphic italic is quite lovely and certainly can stand on its own as a text face. There is much to admire and discover about this design. At present, as the first pages are being set, I can't help but relish the girth of the lowercase 's.'

"I had read Paul Duensing's article on Oldrich Menhart in *Fine Print* years ago. Certainly at that time the thought of printing with any of that type was so improbable it wasn't entertained. But the fates were good to me—enrollment in Monotype University V, followed by the acquisition of casting equipment. I thank Mike Anderson for his generosity in loaning me the mats, and I thank Paul Duensing for sending a MENHART specimen and for his good-humored encouragements."

The next two fonts, OHELLO and OHELLO INLINE, are cast by *Sky Shipley*, whose new foundry, "Skyline Typefoundry," Kampsville, Ill., is receiving much publicity and is displaying a surprisingly aggressive program of border and font casting and stocking. Sky has done both of these fonts on his Thompson equipment, utilizing English Monotype matrices, from a surprisingly large quantity of matrix fonts he has amassed for his new foundry. The type is well cast. His alignment and sets are very good. Sky is to be congratulated on the excellence of his initial offerings, though these too probably will be improved upon, as evidenced by the article Sky has contributed, found elsewhere in this edition, regarding the Choker Valve on the Thompson.

Mike Anderson at his At Random Press & Typefoundry of Port Republic, Md., has cast the next specimen, another from the matrices developed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ&Œ ITALIAN OLDSTYLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ .-
abcdefghijklmnopqrstuvwxyz 1234567890 &

**ABCDEFGHIJKLMNQRST
 UVWXYZ & .,-:("!?\$1234567
 ABCDEFGHIJKLMNQRST
 UVWXYZ & .,-:("!?\$1234567
 890 OTHELLO INLINE 890**

by Paul Duensing. The face is 24-point VANITY FAIR, a design done by Douglas McMurtrie in 1923, being modeled after an 18th-century Dutch design. Paul's mats are of the original design, not one re-cut by the late John Carroll. See Mac McGrew's book for further details. Casting kerning characters is a royal *pain* on the Thompson, and Mike has taken the easy way out by casting all his characters wide enough to avoid kerns. The printed specimen in Mac McGrew's book suggests this also was done with the original casting, but it makes for very clumsy letter spacing with the finished product, unless one is willing to mortise the type by hand or machine.

Often VANITY FAIR is confused with Lanston Monotype's FOURNIER (which Lanston copied from ATF). Since that Lanston font was cast at a session of Monotype University, I show a specimen, which will allow close comparison to ascertain that the two designs are not that similar.

Jim Rimmer has demonstrated remarkable skill and talent in previous metal renderings of his own designs. Therefore, it comes as no surprise that he demonstrates that very same wonderful skill and artistic talent in rendering matrices and type for his new offering, DUENSING TITLING. Already finished are 24 and 36 point sizes; Jim plans to offer

these and additional sizes from his Pie Tree Typefoundry, New Westminster, B.C., Canada. It would be worth it to obtain a font just to see the marvelous three-color printed wrappers Jim has done for his fonts. (Perhaps this was his response to Sky Shipley's lambasting "plain wrapper fonting" at the last ATF Conference? If so, it's a most welcome development.) Jim chose to name the font in honor of Paul Duensing. At the Conference, Jim explained his many steps in developing the design, and gave powerful and emotional testimony to how Paul has, over many years, inspired his work so very much. The font will be a lasting monument both to Jim Rimmer and to Paul Duensing. You may have noted the font is showcased on the cover of this *Newsletter*.

And finally comes a complete specimen of PARIS FLASH, a Stempel design which Greg Walters of Piqua, Ohio, became enamored with, got an original font, and then electrodeposited his own matrices for the complete font, casting the type on his Monotype Sorts Caster. Greg was partway through the project when discussed in the last *Newsletter*. I asked for a followup now that the font is finished. This is his response:

"I now have finished PARIS FLASH after a year and a half of work. Now that I have this experi-

*ABCDEFGHIJKLMN
 OPQRSTUVWXYZ & .,-
 ABCDEFGHIJKLMNQRST
 UVWXYZ & .,-*

DUENSING TITLING ABCDEFGHIJKLMNOPQRSTU VWXYZ& ÆŒ .,-:;!?

ence, I'm almost inclined to start over and get it right the second time around. *Almost* inclined, but not quite. If I knew then what I know now, I could have done a better job.

"What are some of the errors I made along the way? One thing I did was grow two matrices of every character. Thus, if I ruined a character in finishing, I'd have a backup ready. Furthermore, I could finish both mats and use the one which came out the best. This made sense early on when my finishing techniques were poorly developed.

"I had a hard time getting the same depth-of-drive in all parts of the mat. Usually one side would be deeper than the other. But as I got practice, I found the deep side was almost always the same part of the mat. I had been rubbing the mat on a file or fine sandpaper, and was applying pressure in the center of the mat. But the eye of the mat is not centered, and this meant more material was being taken off the portion of the mat closest to the eye. Once I learned to apply pressure opposite the eye, I had much better results getting even depth-of-drive.

"At the end, I had a handful of mats I never bothered to finish. On my next project, I'll grow only one mat, doing a second only if needed.

"Another thing I did was grow the second mat from the same piece of type. One must be careful when prying a new mat off the type. It didn't *seem* to cause any damage to the type. However, when casting and looking closely at the newly cast type, I found that I had damaged the counter areas when prying off the mat. If there is a sufficient

supply available, a new piece of type should be used as a master each time.

"Kerned characters were a significant problem, and I have yet to find a good solution. If there are plenty of characters available for plating, the best solution may be to plate kerned characters *as is*. This *guarantees* the breaking off of the kern when prying off the matrix. Then one can use a tool to cut away all the copper which has plated *under* the kern. I did this with a couple characters and this procedure made the best mat and best new type.

"In other cases, I put electrically conductive grease under the kern to keep the copper from plating underneath it. This allowed the mat to be pried off without breaking the kern, but it left an ugly cavity in the mat and an equally ugly blob on the cast type. In turn, this required more work in finishing the type to get rid of the blob.

"Another problem I created was caused by relying on cast type to determine depth-of-drive of the mat. My reasoning seemed good: if the type is cast at .918", then the deposited mat would also have the correct drive of .050". *Bad idea*. I need to buy a good depth gauge.

"Here's another flawed procedure which I followed—initially. If I measure the first few types cast in a cold mold, and they measure .918", then they will be at least .919" when cast from a hot mold. But if I cast another mat this time with a hot mold, the type measures .918", then it will not measure more than .918" (and may measure less if the mold runs cooler). So my depth of drive varies depending on how hot the mold was when

12345 PARIS FLASH 67890
ABCDEFGHIJKLMNOOPQRS
TUVWXYZ & (.,-:;!?)

I made my test casts. It's not such a great variation as to cause printing problems, but it is still a variation which should be controlled.

"I discovered a trick to save a mat if depth-of-drive becomes too shallow. Perhaps some aggressive finishing has taken too much off the surface of the mat, reducing drive to .048". I put a piece of transparent tape on the mat and cut away the tape around the eye. After a half-dozen casts, the tape will be squished down and type-height will become stable. As casting continues, the tape will erode around the eye and fins will appear on the type. It necessitates rubbing the type, but one can get 20 casts before fins appear, and another hundred (or more) before the tape fails. I thought I invented this technique, but at the ATF Conference, Mike Anderson told me he has glued thin paper onto a mat to accomplish the same thing.

"Copying a typeface is a big project, but it has been very rewarding. I would recommend everyone try making a mat, even if only a single ornament—just for the experience. I found it exciting to cast type from mats I had made, and you might have the same reaction. *It could become addictive.*"

If you have done casting work of note recently and you are not represented in this discussion, it is your own fault. *Ye ed* always welcomes cast specimens (never a repro!) which always will be reproduced via letterpress—printing directly from the type you provide—along with whatever discussion and explanation you may provide. Do send me your comments and a complete alphabet showing for future "specimen reviews."

MONOTYPE MATRICES

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Type Foundry

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skylinetype.com

Conference Report

Continued from page 1

thanks for all their help: Dave & Mary Peat, Pat Taylor, Monroe Postman, Roy Rice, Bill Riess, Mike Anderson, Stan Nelson, Roland Hoover, Dick Niehaus, Jim Walczak, Chris Stern, Pat Leary, Jim Rimmer, and Paul Duensing.

The Conference focused largely on "doing" typesetting, not just "observing." There was a session on starting a typefoundry, presented by Ian Schaefer, Bob Magill and Sky Shipley. Neil Giroux talked about legal issues relating to controlling disposition of your shop after your death.

Jim Walczak showed how to create a closed cooling system for typesetting equipment. Rich Hopkins gave a visual presentation in an effort to "breathe some life" into the Lanston Monotype Company. Theo Rehak gave a talk on "The Fall of American Type Founders," subject of a book he had just published.

Jim Rimmer brought type and slides to show how he had recently developed his newest hot metal design, "Duensing Titling," so named in honor of our friend and long-time typesetter, Paul Duensing.

Culmination of activities was a flea market followed by an auction of typesetting-related goodies ably "called" by Dave Churchman and clerked by Dick Niehaus.

It was an event all-too-consuming in planning, all-too-exciting and quick to be over. Most gratifying was the fact that many in attendance were at their first ATF Conference. Over one-fourth were what one would classify as "younger," bringing a marvelous fresh enthusiasm for typesetting and a sincere desire to interact with and learn from the older "associates" present. Several noted they had greater optimism that hot metal will, indeed, be carried on by a newer generation.

I give a very special note of thanks to my wife, Lynda, and my daughter and son-in-law Laurie & Larry Noland, for the invaluable help they all provided in bringing the Conference "off" without any major mishap.

The Model for Goudy Modern is Goudy Open

The composition you are reading here is 12-point Goudy Modern, cast from an extremely rare font of composition mats made by the English Monotype Corp. The mats are borrowed from Pat Taylor, who got the mats in 10, 11, and 12 point from the liquidation of the Philadelphia composition house called Westcott & Thomson, many years ago.

Goudy Modern was Fred Goudy's 35th design, a sort-of work-in-reverse process wherein he derived the design from an earlier work, Goudy Open, simply by "filling in the open areas." It was first shown around 1918 in the quarterly magazine *Ars Typographica*, which Goudy published with Hal Marachbanks.

Goudy specifically mentions (in his book, *Goudy's Type Designs*) that he sold the design to English Monotype. He does not say it also was released by the American Monotype company, though the predominant source for matrices for the face is American Mono today. The American firm did not offer the face as composition—only as display in sizes from 12 through 36 point. The English company also issued display sizes up to 48 point but somehow their italic cuttings have a decidedly "lighter" feel than the roman, a variance not so noticeable in the American rendering.

Stanley Morison in an issue of *The Fleuron* says the face "is strikingly handsome in mass . . . The type reads easily, and in spite of the fact that it is, on the whole, a condensed font, the weight is so nicely judged and the thicks and thins so cleverly adjusted that the effect is rather generous and open." Goudy apologizes for the name: "The name 'modern' is perhaps unfortunate, since the face really is not a true

'modern' letter, although based on one. It presents here and there some 'oldstyle' tendencies.'

In working with the face to create a computer setup so it could be cast using Monroe Postman's Mac-Mono system, I became painfully aware of just how odd the design is. Virtually every letter which traditionally is wide was made narrow by Goudy. And the narrow letters were made wide, especially the capitals.

Rendering any Goudy design to a fixed set width scheme mandated for composition does a lot to hinder its appearance. The same can be said for display sizes and that idea has caused Jim Walczak to make a very dedicated study of American display in 18 point. He made a very conscious effort to make the letters fit their bodies more precisely, and more tightly. The accompanying 18-point composition is done using type Jim cast to his "altered sets." It's a very successful experiment revealing conclusively that the eyes of a modern reader seem more comfortable with tighter-fitting type—at least when compared with the tastes of readers and type designers nearly 100 years ago.

A Complete Showing of Roman & Italic Fonts
ABCDEFGHIJKLMN OPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz \$1234567890

[(.,:;'!?)] fi ff fl ffi ffl Æ Æ æ æ

ABCDEFGHIJ KLMNOPQRSTU VWX
YZ & abcdefghijklmnopqrrstuvwxyz æ æ
\$1234567890 [(.,:;'!?)] fi ffi fl ffi ffl Æ Æ

[Note that small capitals also are available with the face, but there is not sufficient space in the 15x15 case to hold full italic and small cap alphabets. The small caps were sacrificed in this casting in favor of the full italic font.]

A principal motivation for becoming one's own typefounder is to gain complete control over all intricacies of letter width and placement on the body . . . issues often compromised or neglected in a commercial manufacturing environment. Jim Walczak cast this 18-point font from American mats to "tighter sets" for

Probing the Mysteries of Pumping Metal on a Monotype

You would think I would understand how the Monotype gets metal into the mold after running a machine for 30 years. Not so! You see, lots of things are explained in the manuals, but sometimes the *function* of components does not get explained at all. So here's my amateurish attempt to explain the action of the Pump on a Monotype machine.

This basic info applies to English and American machines, to Material Makers, Supercasters, Giants, and Composition casters as well.

First of the many mysteries is what they call the "Hat Valve." You'll never see one in action, for it's hidden deep in the pool of molten metal of a casting machine's Pot. Yet its importance cannot be overstated.

The mystery came clear to me only recently as I pondered my English machines. I knew they had Hat Valves, but I couldn't figure *why*, for it was my *mis*-understanding the Hat Valve somehow replenished the metal supply after each downward thrust of the Piston.

On my Supercaster I was getting truly hollow type, even though the Piston was moving freely and I had all the spring pressure settings far heavier than specified for the 24-point type I was casting.

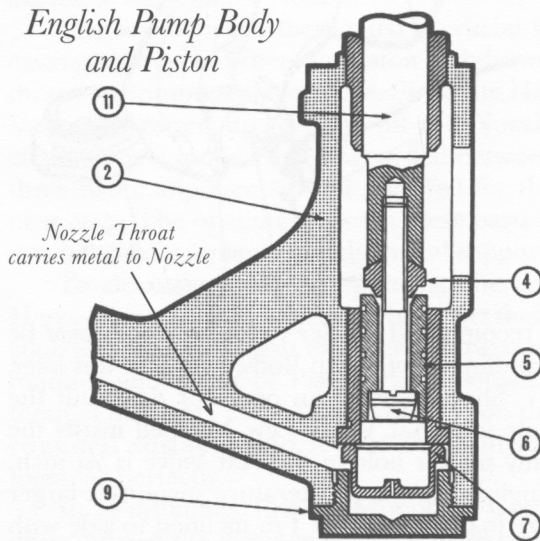
Revelation came to me as I was studying the drawing on Plate 45 of the *Monotype Composition Caster Manual*, which I've reproduced above. I've identified the little channel which carries the metal to the Nozzle. Notice the little gizmo which is blocking the channel at the bottom? On the drawing it's labeled as "7," which is referenced as the *Hat Valve*.

FUNCTION OF THE HAT VALVE

In its uppermost position as shown, the Hat Valve *blocks* the Nozzle Throat and thus, prevents metal from being sucked out of the Nozzle Throat and out of the Nozzle when the Piston makes its upward stroke after a cast. When the Piston thrusts down, pressure on the molten metal causes the Hat Valve to move downward and thus, allows new metal to enter the Nozzle Throat under great pressure.

If the Hat Valve is not functioning properly, on the next cast, much air is in the Nozzle

English Pump Body and Piston



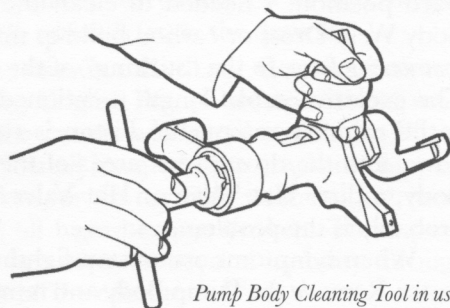
and Nozzle Throat, forcing the machine to move *lots* of air before any metal gets to the Mold. In effect, you will be filling the Mold with compressed air and then trying to force metal in on top of the compressed air. *That guarantees hollow type.*

SYMPTOMS TO LOOK FOR

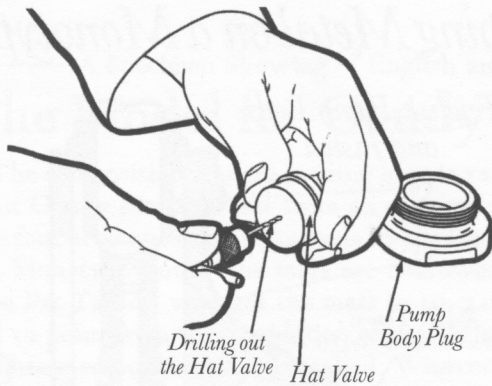
If the Piston is moving its fullest possible stroke as it thrusts downward with each cast, this means the Hat Valve is malfunctioning. Increasing Piston pressure won't help. The long stroke is a good sign you're moving a lot of air.

It was my mistaken thought that all this extra motion was being caused by a worn Piston and/or worn Pump Body. That certainly can be a contributing factor, but your Hat Valve is even more likely the culprit.

Below you see a special tool for cleaning the area inside the Pump Body where the Hat Valve seats. The drawing shows bare hands, but



Pump Body Cleaning Tool in use.



I recommend welder's gloves—you *should* be handling a *hot* Pump Body. More on this later.

Shown above, an operator drills out the hole in a Hat Valve. Lew Mitchell insists the only proper hole in the Hat Valve is $\frac{1}{64}$ inch. English Monotype literature suggests a larger size (0.059 inch), but I'm inclined to side with Lew's many years of practical experience. I have in my collection Hat Valves with the holes drilled out to several different sizes, and even some with no holes at all. All should be restored to the recommended size (see page 12).

This tiny hole allows for a very slight back-flow of molten metal to clear the Nozzle of metal and thus prevent "freezing" between casts. (This is further explained in the section on the American Pump Body, page 10.)

The idea is for the Hat Valve to move up and down freely. Dross deposits in this area will impede free movement and prevent proper seals, so it's wise to stop and clean up the Hat Valve whenever you start getting hollow type.

A SECOND SYMPTOM

Another clear sign you might be having Hat Valve problems is that your Piston "sticks" in its downward position. My naïve idea was that if the Piston were sticking in the downward position, I needed to clean the Pump Body Well. Dross or carbon buildup may be a *contributing factor* to the "sticking" of the Piston. The excessive stroke length mentioned above is the primary reason the Piston is reaching down into the dross-laden areas of the Pump Body; a dirty Hat Valve or Hat Valve seating probably is the problem.

When symptoms occur, stop fighting your caster. Remove the Pump Body and remove the

Pump Body Plug (No. 9 in the drawing on page 7 and also shown at left). Clean the Pump Body Well by pushing the proper diameter wire brush all the way through the Well several times. (These brushes still can be purchased commercially either in steel or brass.) By hand, next drill out the hole in the Hat Valve. With a wire brush, clean every bit of dross or metal off the Hat Valve and the Pump Body Plug. Clean inside the Pump Body—hopefully with a Pump Body Bush Cleaning Tool.

YOU MUST BE HOT & MUST HAVE A VISE

If you have any notion these functions can be performed on a cold Pump Body, you're being downright stupid. You can't get the Pump Body apart when it's cold. You can't properly re-assemble it if it's cold. And you certainly can't brush off metal and dross effectively when things are cold. So get yourself some good welder's gloves and get used to the idea you're going to be working a lot with a hot pump body. You need a good solidly mounted bench vise too. I know of no other way of getting the Pump Body Plug out other than by mounting the hot Pump Body in the jaws of the vise. Slots in the English Plug facilitate this mounting, and the hexagonal shape of the American plug is even easier to mount in a vise. Next, bang the Pump Body with the heel of your glove-protected hand to break it loose. Pray you don't need to use levers or crowbars to break the Plug loose; I have broken off the whole Well Arm trying to get a stuck Plug loose (one Pump Body *lost forever*).

Be sure everything is *hot* before trying to disassemble. If stuck, try to work in Vitaflux or something similar to help loosen the Plug. Avoid brute force.

If things cool off while you're working on them, take them back and submerge them in the molten metal in your caster Pot. I use a set of tongue-and-groove pliers to fish such stuff out of the pot, which, obviously, floats on the surface of the heavier type metal alloy.

Finally, when replacing the Pump Body Plug, it's a good idea to use some Piston Paste, Vitaflux, or very-high-temperature grease on the threads to assure easy removal the next time you need to disassemble.

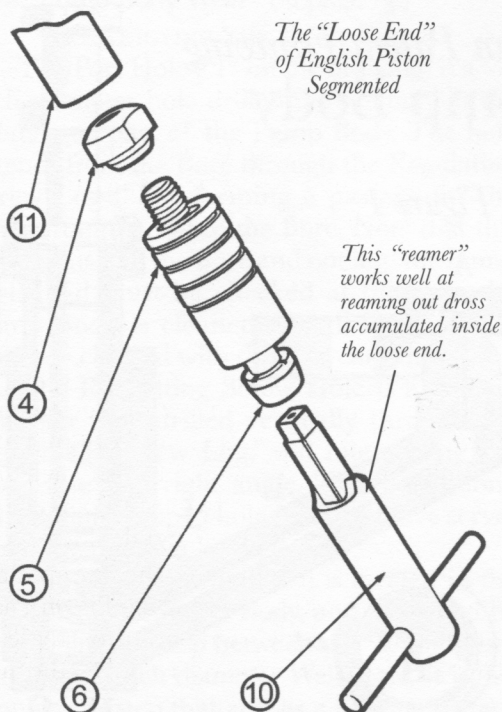
THE PUMP BODY PLUG

The Plug absolutely *must* be screwed onto the Pump Body tightly. If it is not tightened, it will work loose as you operate the machine. If you "all of a sudden" start getting a longer Piston stroke and hollow type, it's very likely your Pump Body Plug has loosened; you are never going to get good type again until you remove the Pump Body, clean it up, and firmly re-seat the Plug.

In my case, I was plagued with the Plug working loose until I finally really got in there with a bodkin and cleaned up the threads and used very fine-grit sandpaper on a block to clean off the flat bearing surfaces. Once that was done, the Plug seated more resolutely and it doesn't seem to work loose nearly as often.

METAL REPLINISHMENT—ENGLISH

Now I refer to the "Loose End" on the English Piston, for this is how metal is replenished in an English Pump Body. Follow the drawing below. First is the (4) Pump Piston Lock Nut. You'll notice it's conically shaped on the lower end and that shape fits cleanly into (5) the Stem End Piston. When the Piston is at rest, there's a slight opening at this point. When the Piston thrusts downward, these two



components come together and form a seal, directing all the downward pressure on moving metal through the Nozzle.

The seal between these parts is crucial to casting solid type. When the Piston withdraws, these two components separate. Since the Hat Valve has raised up to close off the Nozzle channel, new molten metal is sucked between these two components to fill the Well for the next cast. The opening between these parts is crucial to fully replenishing the metal supply.

To clean these two components, the late Harry Wearn told me to remove both, get them cool, and then rub them together in a twisting manner with a bit of Piston Paste between them. This clears every vestige of crud on the rounded surfaces and leaves them fitting together perfectly.

In re-installing, English Monotype Company insisted the distance between these parts be established by tightening the parts together snugly and then backing off half a turn. No more. No less. Their research told them that was the proper "looseness" and no other amount would be acceptable to the proper functioning of the moving Stem End. Lewis Mitchell suggests a greater opening for 6 to 8 point type, explaining that the greater opening relieves excessive pressure in the Mold.

Also note the little "washer" which fits up next to the head of (6) the Piston Stem End Screw. It is not well-delineated on the drawing. It should be removed and thoroughly cleaned to assure the four vent slots in the washer are open. You can put the washer on upside down and that messes everything up. Be sure the slots are *away* from the screw head.

Item (10) in the drawing is a special square-headed tool for removing the Piston Stem End. Let's hope you have the tool, for it's essential. And of course, everything screws into the Piston itself, which is (11) in the drawing.

VULNERABLE ENGLISH COMPONENTS

If my English Pumps become useless, most likely the causes will be (a) my Pump Piston Lock Nuts all have become cracked, chipped, or broken, or (b) my little washers (just mentioned) all have become broken. These parts get broken or worn beyond usability through no fault of the operator.

The Loose End on the English Pump Piston allows metal to flow back into the Pump Well. But American Pistons are one solid shaft

with no moving parts. So how does the American Pump allow fresh metal to get back in? It's a completely different process.

American Composition and Display Pumps

To explain differences between English and American Pumps, my first effort was to find a good drawing showing the American Pump Body. I had no success until I thought of the *Lanston Monotype Patent Books*, which came to me via Dave Peat from the ATF auction in 1993. An excellent (though slightly outdated) drawing of the Pump Body was available with the *original patent* dated Feb. 17, 1903, granted to William L. Lightbown of Philadelphia and assigned to Lanston Monotype—102 years ago.

That's the drawing shown here. It varies from more recent pumps in one specific way: The cup for seating the Nozzle Lifting Lever is shown as "L" in the drawing at the side of the Nozzle. It's now underneath the Nozzle.

THE THEORY

Verbal explanation of the function of these components is lacking in Lanston literature. But a good statement regarding "theory" is in the patent itself:

"The principal object of the present invention is to *prevent the excessive storage of air in the Nozzle-Passage* and by limiting the (air) volume to enable solid-bodied type to be cast. The invention consists of a (Hat) Valve controlling the passage leading from the Pump to the Nozzle and operating to limit or retard the withdrawal of fluid metal during the back stroke of the Piston. A sufficient withdrawal of metal is allowed to clear the tip of the Nozzle (to avoid 'freezing'), but an excessive withdrawal and consequent admission of air will be prevented.

"The invention also consists in construction and arrangement of a special form of Valve for use in this connection and containing a throttling-passage for the return flow for clearing the Nozzle during the back stroke of the Piston."

Further explanation of the functioning of the Pump Body comes from two handouts (which I have edited and merged together). Paul Duensing received these while a student at the Lanston Monotype School in Philadelphia in the 1950s. They served as copy for typesetting exercises at the school, but apparently were not considered important enough to include in any Lanston literature. Their essential nature is now apparent, and I thank Paul for having the foresight to preserve them.

LIFTING THE PUMP BODY

The Cupped Bearing on the bottom side of the Nozzle end of the Pump Body is designed to fit over the Pump Body Lifting Lever Pin. This lever is partially submerged in the metal Pot. The Cupped Bearing positions the Pump Body and forms one point of a tripod-style suspension. Any dross collecting in this Bearing will rob the Pump Body of the clearance necessary to facilitate proper alignment of Nozzle and Mold Seat. Keep this bearing

American Patent Drawing Pump Body

Figure 1

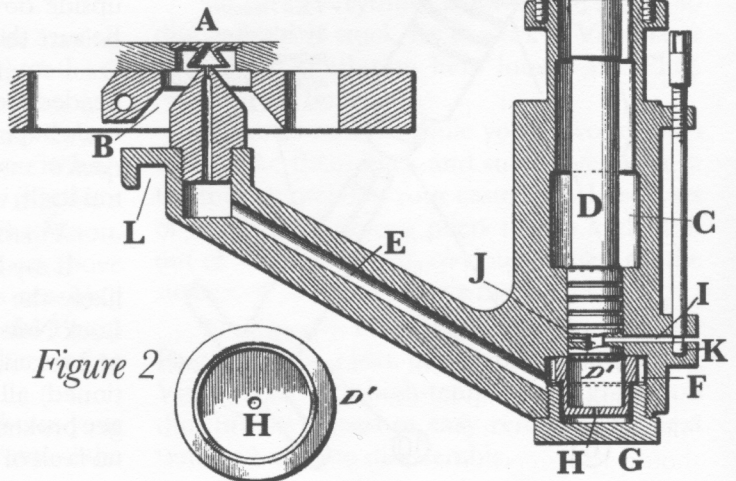


Figure 2

clean. (It is shown as "L" on the patent drawing, which is at the side of the Nozzle. You will find the Cup Bearing under the Nozzle.)

The Milled Pads on the Piston end of the Pump Body provide two flat bearings to rest on the Pump Body Lifting Lever Piston End. This lever, working through the Milled Pads of the Pump Body and the submerged lever working through the Cupped Bearing, form a three-point suspension for the Pump Body. This facilitates the raising and lowering of the Pump Body on a *level plane*.

The Milled Slot in the Pump Body serves to receive the Locating Latch of the Pump Body Lifting Lever Piston End, locating and holding the Pump Body in proper position.

PUMPING THE METAL

The Bore is a $\frac{7}{8}$ -inch diameter hole machined to very close tolerance, located in the lower or submerged part of the Pump Body. The close fit of the Bore and Piston serves to maintain the pressure required to produce full-bodied type. When the Bore or Piston develops wear, the exerted pressure which ordinarily forces the metal up into the Mold Chamber causes the metal to bypass between the Bore Wall and the Piston, resulting in hollow type. (See "Pump Body Wear" on page 13.)

RESTRICTING THE BACK-FLOW

The Port Hole ("I" on the drawing) is a $\frac{1}{8}$ -inch diameter hole drilled horizontally in the submerged part of the Pump Body. The hole extends from the Bore through the Regulating Screw Lug ("K") forming a passage for the metal from the Pot to the Bore. Note that this hole opens into the Bore and not into the Pump Well, and must be checked at the time the Pump Body is cleaned and drilled out if it becomes clogged with dross or carbon.

The Regulating Screw Hole is a $\frac{1}{4}$ -inch diameter hole drilled vertically through the Regulating Screw Lug, and intersecting the Port Hole at a right angle. This hole, along with $\frac{5}{16}$ -inch tapped hole directly above serves to receive the Regulating Screw.

The Valve Bearing ("F") is located in the well portion of Pump Body, and is formed by the shoulder or step between the $\frac{7}{8}$ -inch Bore and the $1\frac{1}{2}$ -inch diameter Well-Hole. It is this shoulder or step that acts as a bearing surface

for the Valve as it floats up to seal off the metal from sucking back into the Piston Bore.

Should this surface become pitted or worn, the Valve will not seat properly, and too much metal will be drawn back from the Nozzle and throat of the Pump Body, resulting in hollow type. Whenever the Pump Body is cleaned, this surface should be checked and cleaned of dross or carbon buildup.

THE COMPLETE CYCLE

The difficulty one usually experiences in the production of full-bodied type often can be alleviated by a thorough understanding of the function and coordination of the various parts of the Pump mechanism as they work in a complete cycle or cast.

When the Piston is at the top of its stroke, the Pump is fully loaded with metal for the next cast. The Piston in its downward stroke must travel the distance necessary to shut off the connection between the Lower Annular Ring of the Piston and the Pump Port Hole. As the Piston travels farther on its downward stroke, the pressure of the Piston is directly applied to the metal in the Well and the Hat Valve is forced down away from the Valve Bearing.

The pressure applied to the metal by the Piston as it continues on its downward stroke forces metal up through the Pump Body Throat and Nozzle into the Mold Opening. (The Pump Mechanism must be so adjusted that the Nozzle seats perfectly in the Nozzle Seat of the Mold.)

At this point in the cycle, the cast has been completed and the function of the various parts working together are preparing for the ensuing cast. The Pump Body moves down to break contact between the Nozzle and the Mold.

Simultaneously, the Piston, starting on its up stroke, releases pressure on the metal in the Well and the Hat Valve rises to contact the Hat Valve Bearing. Once the Hat Valve is seated, suction created by the Piston on its up stroke no longer affects metal in the Pump Body Well.

This same suction is applied to the small hole in the bottom of the Hat Valve, allowing a *small amount* of metal to be sucked back from the Nozzle. Clearing the Nozzle of metal prevents "freezing" or solidifying before the next cast.

As the Piston continues up, it creates a vacuum in the Valve Chamber. This vacuum

increases until the Piston reaches the top of its stroke, at which point the bottom annular ring of the Piston again lines up with the Pump Body Port Hole.

You will note the bottom-most portion of the Pump Piston is hollow, and a small hole is drilled through the Piston within the bottom annular ring. When this hole aligns with the Port Hole, the vacuum sucks metal from the Pot through the Port Hole into the Pump Well, via the tiny hole in the Piston, thus replenishing the Well by the combined action of vacuum and gravity.

PRACTICAL POINTERS

Now that we know the theory of operation, I go to Lewis Mitchell of M&H Type in San Francisco, whose service there for over 50 years certainly qualifies him as “chief Monotype guru.” He indicates a very strong preference for the American system. Although he does have English Pistons and bodies, he says they are more troublesome and more subject to wear, and they are more difficult to keep in operation.

Chief among his pointers is proper cleaning of the Pump Body, specifically the orifices.

The hole (“H” on Figure 2) in the Hat Valve (“D” on Figure 1) should never be drilled out larger. Its size, $\frac{1}{64}$ ”, is smaller than a regular paper clip. It is only large enough to allow a tiny amount of metal to drain out of the Nozzle as the Piston withdraws. If made larger, excessive air will be allowed into the Nozzle Throat and hollow type will result.

(Please note that “drilling out” as noted for the Hat Valve and the Port openings should be done by hand-held drills, not by using electric drills. The goal is to open passages to their original size—never to enlarge them!)

The Hat Valve seating surfaces also must be kept very clean, especially the flat surface the Hat Valve comes against at the top of its stroke. If fouled with dross or pitted from wear, it won’t properly seat and thus, will allow metal to drain from the Nozzle Throat.

The Port Valve openings also must be kept clear of dross or buildup. This is the horizontal $\frac{1}{8}$ -inch hole in the side of the Pump Body. The Regulating Screw holes also can get clogged and it may be necessary to drill out the bottom to allow proper motion of the Screw

itself. But avoid drilling the threaded end, which should remain clear of dross, as it remains above the metal level of the Pot. Bill Riess, proprietor of Quaker City Type, always removes the Regulating Screw and cleans the threads each time he does maintenance on the Pump Body, for he knows dirty threads make it very difficult to adjust the Valve.

SETTING THE REGULATING VALVE

Lew says to take a common paper clip and put its end into the Port Hole. Then turn the Regulating Screw down to bear snugly against the paper clip in the opening. Remove the paper clip. Usually, this completes your setting of the Regulating Screw. In further adjusting, a half- or quarter-turn of the Screw generally is all that’s necessary. If the opening is excessive, metal will be lost through the hole as the Piston begins its down-stroke. If too restricted, the Pump Well will not be adequately replenished after each cast.

After the Regulating Screw is set, Jim Rimmer suggests standing a piece of brass rule on the horizontal surface below the Regulating Screw, and scribing a line even with the top of the Regulating Screw. This gauge will serve as a good “indicator,” allowing you to know where the Regulating Screw should be set even when the Pump Body is in the pot.

Lew says the “paper clip” setting will serve well for 6 and 8-point type, increasing the “opening” on the Pump Well Port as you progress to larger type. He says you don’t need to become “wide open” until you are casting 24-point type. In adjusting the Regulating Screw, Lew urges you to get a $\frac{5}{16}$ -inch socket for use with the screw to avoid burning your knuckles!

Ready Reference to Hole Sizes

Hole in Hat Valve	$\frac{1}{64}$ -inch Drill
Port Hole in Side of Pump Body	$\frac{1}{8}$ inch
Regulating Screw Hole (bottom end)	$\frac{1}{4}$ inch
Inside Diameter of Pump Well	$\frac{7}{8}$ inch
Hole in American Piston End	$\frac{1}{16}$ inch
American Composition Nozzle	No. 50 Drill
American Display Nozzle	No. 30 Drill
English Comp Nozzle (#1)	No. 50 Drill
English Display Nozzle (#2)	No. 31 Drill

With regard to Hat Valve seating surfaces, if you're lucky enough to have the reaming tool made by English Monotype, it works well on American pump bodies too. Lew Mitchell uses a standard commercial tool. Scraping the surface with a piece of 3- or 4-point brass rule will serve if nothing else is available. But *do not use a chisel*, for such a tool can easily mar or pit the cast-iron surfaces of the Pump Body.

OVERSIZED HAT VALVE HOLES

If you're like many of us, you will find several Hat Valves in your spares with oversized holes. Lew says they're *useless* in their present condition and recommends that you have the holes welded closed. Then you can restore the Hat Valves by drilling a new hole, this time to the proper $\frac{1}{64}$ -inch size.

Finally, Lew recommends a Ludlow product called "Lubri-Clean," for use on the various parts which are submerged in the Pot, to ease removal the next time. I have used English Monotype Mold Paste for this.

ANNUAL THOROUGH CLEANING

Michael Bixler relates that each year he removes his Pump Bodies and soaks them in a lye solution for several hours. He says this goes a long way toward removing a buildup of carbon inside of the Pump Body, which gets in the way of free movement of the Piston. With haste I note this is done with a Pump Body only after it is at room temperature and with the Plug and other components removed. Further, it absolutely must be completely dry and great caution must be taken the first time it is returned to molten metal after such cleaning. Otherwise, you're sure to have an "explosion" as molten metal comes in contact with the damp surfaces.

PUMP BODY WEAR

To check for a leak or by-pass of metal, the Pump Body must be in place in the Pot of molten metal and a Nozzle properly screwed into position. With the Pot opened and down away from the caster, you are able to move the Piston by hand. Hold the end of a stick of wood over the Nozzle hole sufficiently tight to overcome the pressure *applied by hand* to the Piston. If the Piston descends easily, the Pump is leaking. If the Piston resists hand pressure

LOCKING THE POT OPEN

An indispensable "tip" was given to Monotype students at technical sessions conducted by the late Harry Wearn. To keep the Pot from swinging back and forth when it's open, simply open it to its lowest, widest point and then crank it up half a turn. That action will lock the Pot in an open position, not allowing it to swing back and forth, splashing metal in the process.

and does not descend, the Pump is in good condition. Be aware that should the Plug (Screw Cap) at the bottom of the Pump Body be loose, the Pump will also leak metal back into the Pot and thus, negate this test.

This procedure should be used to determine whether your Piston and Pump Body are a good match. If you have several, you may need to invest a good amount of time checking compatibility. Lanston (and others, such as Hartzell Machine Works) did bore out Pump Bodies to slightly oversize, and provided oversized Pistons, to correct leaking Pumps; Thus, you may have several sizes on hand.

Lew says wear makes the Piston egg-shaped and an egg-shaped Piston fitting tightly into a Pump Body is an invitation to trouble, for it tends to compact dross and carbon deposits on the sides of the Pump Body, making for stuck Pistons, or at best, erratic operation.

M&H Type does have Pump Bodies rebuilt by a local machinist, who has the proper boring equipment to enlarge the Pump Well sufficiently to allow insertion of a sleeve. Subsequently, the outside diameter of the worn Piston is turned down just enough to allow them to work together very tightly. Lew cautions that only cast iron should be used for the sleeve, and he strongly recommends that the rebuilt Well and Piston be fit so tightly it's almost impossible to get them to work together. He then laps them together using a product

A special word of thanks goes to Lew Mitchell, Bill Riess, Jim Rimmer, Mike Bixler, and Jim Walczak. All reviewed and added comments to this article before it was published, and their comments have improved it immensely. Illustrations on pages 7-9 are from English Monotype manuals (vinyl-bound editions).

called Putz Pomade, until they are just free enough to work smoothly. He notes that the tighter they are, the better the type you will be making. Rebuilding a Pump Body is likely to cost around \$500.00.

OVERSIZED PISTON & SHORTENED PISTON

Lew Mitchell also calls our attention to the fact that American Monotype made an oversized 1 $\frac{1}{16}$ -inch Piston & Pump Body, intended for use with the Sorts Caster for type sizes 24 point and larger. These are rare items, and he notes he uses one routinely to get better type when casting 22 and 24 point Centaur on his Composition Caster. Bill Riess notes that some old-timers had a habit of cutting off $\frac{1}{8}$ -inch or more of the bottom "ring" on a Piston to allow more metal to accumulate under the Piston prior to casting the next character. These persons often also drilled the hole in the side of the Piston larger, operating on the logic that the larger hole would allow more metal to flow into the Pump Well after each cast. Such "field expedients" sometimes are effective. However, proper adjustment and well-

fitting components usually handle the problem of moving enough metal to make solid type *without* the need to modify equipment.

NOW BACK TO THE MANUALS

Almost everything mentioned herein was conveniently overlooked in Monotype manuals, perhaps because at some level, this information was judged to be too specific for the general Monotype operator. But since today everyone is his own machinist, and most often we are working alone, the information has become most critical to our continued success.

This does not mean that subjects covered by the manuals are unimportant. As a refresher and as a precursor to making adjustments mentioned in this article, it is recommended that you review all aspects of aligning the Nozzle to the Mold, adjusting the vertical motion of the Nozzle, issues relating to cleaning the Cupped Bearing underneath the Pump Body, and drilling out the Nozzle and the Nozzle Throat. All these topics are well-covered in manuals, and are just as essential as anything mentioned herein.

Monotype University VI Announced for June, 2005

The sixth session of Monotype University is scheduled for June 5-12, 2005, to be held at Terra Alta, W. Va. Interested potential students are encouraged to apply immediately.

The intense week-long sessions, begun in 1995, are designed to give a detailed introduction to Monotype typesetting equipment to individuals expressing solid commitment to learning the process and having a goal of actually becoming a typesetter upon completion of the course. To date, 28 persons have completed instruction and Rich Hopkins, who hosts the event, says over half of these individuals now are making type on their own equipment.

It is necessary that all applicants have a good working knowledge of letterpress printing before attending the sessions; applicants are required to submit samples of their *letterpress* work as evidence of this experience.

Students are responsible only for their food and lodging for the week, and that expense generally is kept to a minimum by housing

students in a nearby resort community where they are able to share a modern vacation residence with cooking facilities.

Expenses generally range between \$300 to \$400 for the week. There is no tuition fee, although Hopkins does request that each student bring at least 50 pounds of type metal to help maintain his supply, noting that most students carry away at least 50 pounds of new type made during the session.

"My effort is to restrict enrollment to no more than five students to assure close personal attention to all." In more recent years, Mono U graduates have returned to assist in instruction for the week and thus, there's generally a one-on-one student-teacher ratio.

Individuals interested in attending should send an introductory letter accompanied by samples of the applicant's letterpress work to P. O. Box 263, Terra Alta, W. Va. 26764. Evening telephone is (304) 789-6153, or you may contact Hopkins via e-mail at WVTypenut@aol.com.

The Choker Valve—

A Different Set of Problems with the Thompson

BY SKY SHIPLEY

Chief Engineer, Skyline Type Foundry

Operators of Thompson Type Casters, including myself, seem to be plagued with type that's hollow or has a hole in the foot. The consensus was that this mysterious flaw seemed to come and go in defiance of any adjustments to casting speed, metal temperature, pump spring pressure, or other variables. The things I had tried in my quest to overcome this trouble seemed to make some difference, sometimes—but recently I had a breakthrough that dramatically and completely solved the problem. I've broken the code!

On the day in question, I had been casting in 36 point. The Choker Valve jammed solid in the casting position (back). I ladled the pot out, swung it away, and dismantled the Nozzle and

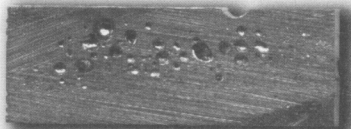
Choker. It was all fairly clean in there, because before putting this machine into service last fall, I gave it a once-over including reaming out the passages in the Choker Bushing, and installing a *brand-new* Choker and Nozzle, with both Valve Seats properly ground in, and the Nozzle driven on properly so the Choker didn't bind at the point.

So I cleaned things up, reassembled, and fired up. The Choker promptly stuck fast again on the first cycle of the machine. I repeated the tear-down and examined the Choker more closely. It was privately manufactured, not Monotype, although it was beautifully made.

I measured its shank and compared it with a Monotype Choker, and it measured .002" bigger—and did not fit in as freely. I found a used Choker, lightly ground it into the Nozzle and Bushing, and reassembled. Testing the Valve Linkage with the Choker Tripping Lever, I found this replacement Choker to be noticeably easier to work—looser. I finished by closing up the pot and properly adjusting the Choker Cam Roller.

When I started up casting again, I was astonished to find the type to be the best that has ever been produced in my shop. The foot was just as solid as can be. More importantly, *it has consistently remained this way through continuous production in multiple point sizes and sets since then.*

The Choker on a Thompson is simply a double-acting valve. In the forward position, it is held by spring pressure into a seat in the point of the Nozzle, which does two things: the Nozzle is closed so metal can't leak out, and a Duct between the Pump Well and the Pot is opened to allow the Well to fill with metal as the Piston rises to the top of its stroke. When the Choker pulls back immediately prior to the cast, these two are reversed: the Nozzle is opened and the Duct to the Pot is



Visible evidence of improved casting performance from Sky Shipley. Two characters sawed in half. The one at the top was cast before the Choker was freed up and reveals much trapped air. The second is much more solid and was cast after Sky worked on his Choker.

closed, so that the only path the metal from the Pump can take is into the mold cavity.

So here's what happened. The non-Monotype Choker was just oversized enough to want to bind in its Bushing, which prevented it from seating properly in the back position during the cast. Consequently the Pump pressure was vented into the Pot, and the type came out looking like there was little or no Pump Spring tension—hollow.

(I also now believe that I had not gotten the Choker Cam Roller properly adjusted on this machine, which had exactly the same result—the Choker not seating during cast.)

This analysis is confirmed to me by a very noticeable difference in the way the Piston drops. Before all this, it came down with one rapid stroke. Now the stroke is in three quick stages—rapid/slow/rapid: the first stage being the actual cast, until the mold cavity is full. Then the brief middle stage being slow piston drop allowed only by metal "bypass" in the Pump. Then at the moment the Choker Valve moves forward again (unseats), the remaining

Replacing Three-Phase On An English Comp Caster

BY DAN JONES
Newmarket, Ontario, Canada

All the machinery in my shop is single phase except for the Varigear on my English Comp Caster. When I was cleaning it up, I figured out an interesting but unorthodox way to bolt on a normal single-phase motor.

Here's how to convert your English Monotype Composition Varigear to single phase. First, remove the three-phase motor and give the Varigear a good cleaning. Keep the three-phase motor (who knows? The next guy might want it). Make sure to remove the tapered cone drive from the motor and keep it.

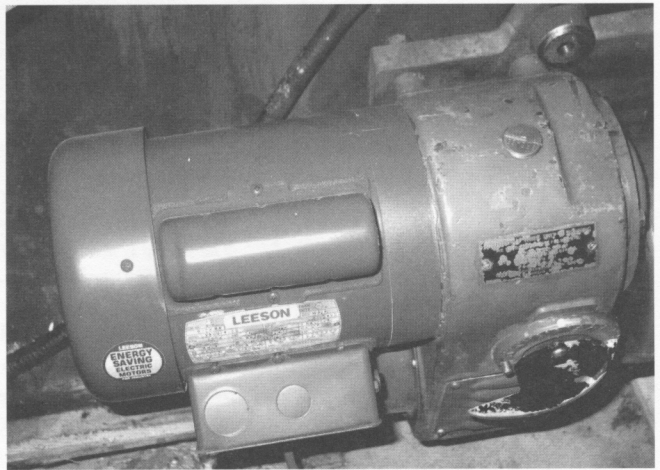
Next, buy a $\frac{3}{4}$ horse TEFC (Totally Enclosed Fan Cooled) capacitor start "C" face single-phase motor. It will have a $\frac{5}{8}$ " shaft about 2" long. The "C" face option gives you a motor without a base that is meant to *face mount* to a machine. Treat yourself and buy it new if you can; I found a U. S.-made Leeson. Some motors may differ; however, the essential information below should apply.

For those of you who have not taken an AC induction motor apart, it is a simple device. The single most important thing to do first is scribe a line in the paint of the motor case showing the alignment of the face, frame, and

back to allow proper reassembly. The next important issue, of course, is to keep the insides of the motor scrupulously clean.

Check the relationship between the motor and the casting machine itself. There needs to be room to install the unit and adjust the drive belt without the external motor wiring box and starting capacitor hitting anything.

Take the motor apart. Remove the fan cover on the back of the motor. There may be a retaining plate holding the front bearing on. If so, this must be unbolted. Here I mention that it does not go back on. There will be two fasteners near the motor shaft. Unbolt the four



The replacement single-phase motor looks in every way to be as the original equipment on the Composition Caster.

A Different Set of Problems with the Thompson, Concluded

Pump pressure is relieved to the Pot and the Piston rapidly drops the remainder of its spring-loaded stroke. This three-stage drop was so different in sound and appearance that initially I feared something was wrong or broken. Then I beheld the beautiful solid type coming out, and *Glory hallelujah, I saw the light!*

The box of parts I got with four Thompson casters from Perfection Type included a collection of old used Chokers, including one broken in two (ouch). I had always assumed it was a part that wore out and needed replacement periodically, but now that I understand exactly how they are engineered and function,

I see no reason that one would not last indefinitely if the two Valve Seats are kept clean and dressed as necessary.

Here's the moral of the story. After you're confident the Choker Valve is clean and functional (and the Choker Bushing passages clear), carefully adjust the Choker Cam Roller to insure that the Choker seats back against the Bushing properly during the cast. This procedure is not difficult, and is detailed on page 49 of the Monotype Thompson manual.

There is also an adjustment for correct *timing* of the Choker action. We'll cover that one another day.

long skinny tie rod bolts at the back which hold the motor together. Once these are removed, the front bearing of the motor is now holding things together. Go slow and avoid vigorous use of the portable impact enhancer (a hammer). Wiggle the face of the motor off. The main housing also can be left assembled to the back face. The front bearing itself should be retained on the armature shaft; there is no need to take it off.

The bolt patterns of the three-phase motor and the new "C" face motor are different. It will be necessary to drill and tap four new bolt holes. Use $\frac{5}{16}$ " or $\frac{3}{8}$ " fasteners about $\frac{1}{2}$ " long to bolt the motor face to the Varigear. The bolt locations must clear any part of the inside of the motor and the belt of the drive. Due to these clearances, use Allen-type socket heads, with lock washers.

Align the motor housing by eye, with a scrap $\frac{5}{8}$ " shaft sticking out of the cone drive. Duct tape can be used to hold things together while four pilot holes are drilled. Start with $\frac{1}{8}$ " holes in locations where the head of the fastener will clear the motor housing but still hit the Varigear face. Increase the hole size and tap some threads. Keep the inside of the Varigear clean of metal chips.

Assembly is next. Positioning the internal drive belt can be an interesting battle. Use a clamp and a block of wood to move the Varigear taper drive back. The motor-side cone drive shaft should be greased as it is installed; however, keep any lubricant off of the cone

faces themselves. The way things go together will not allow the bearing retaining plate to be bolted back on. If this is a concern for you, use Locktite, but I have not had a problem. Some lower horsepower motors don't have this plate.

The taper cone drive must go back in the unit first. Then bolt the front motor face on with lock washers. (Make sure the fasteners will not vibrate off and ruin the motor!) The front bearing and armature (and the shaft key) are fitted back into the tapered drive. Visibility can be improved by removing the inspection cover. Fit the motor shaft to the cone drive and slide it on. Re-assemble the motor with the four long bolts and replace the fan cover.

The position of the cone drive on the motor shaft needs to be set so there is clearance between the belt and the inside of the drive. This is not too critical as long as the rubber belt doesn't contact the case at high speeds.

Here is where it gets unorthodox. The only way to tighten the set screw on the motor-side cone drive (which is now inside the drive unit) and retain the shaft key properly is to tighten it *through* the Varigear case. Buy the longest $\frac{1}{8}$ " Allen key you can find with the fancy "ball-end." Note that the four threaded holes used to attach the whole unit onto the caster machine are through-holes. Practice before the motor goes back on. The Varigear is a good heavy-duty unit which will give years of low-maintenance service.

Pictures are available if you e-mail a request to me at neptunewild@hotmail.com.

Morris F. Benton's Design Work from Another Perspective

After the lengthy discussion of American Type Founders and especially Morris F. Benton's work in the last *Newsletter*, I got a lengthy rebuttal from Rick von Holdt of Miniburn, Iowa. Parts of his letter follow:

"I have come to the conclusion that Morris Fuller Benton probably did NOT design most (dare I say ALL?) the typefaces credited to him. . . .

"Some old timers I talked to over the years told me they doubted Benton ever really sat down and 'designed' anything him-

self. They used to say it was fairly common knowledge he had a whole staff who did the actual design work, under his supervision and direction of course. . . .

"Isn't it rather odd that with all the people employed in the type design department at ATF, only Benton's name appears on practically all the design credits? Was everybody else simply incompetent? I don't think so. . . . "I think his capacity was more of art director/manager/advisor, etc., than of creative 'designer.'"

Dave Seat to Build Linotypes & Offer Detailed Training

Dave Seat, a respected long-time hot-metal machinist who still travels to shops needing help with Linotypes, Ludlows, etc., has put up a "trial balloon" to determine whether there would be any interest in truly rebuilt Linotype machines and training associated with these machines.

"I'm 64 years old and think I have a few good years left in me before I lose the necessary drive to make things happen. Recently I've had made available to me a large warehouse space giving me the necessary room to fulfill a dream I've had of building—from the floor up—a few truly rebuilt Linotypes.

"I have drawers and drawers full of brand-new parts and also a good selection of old machines. They're doing no one any good now, but by starting from the ground up, we'll end up with some truly first-class operating machines. If there is interest in these machines, I also will offer to spend a week or two providing the buyers with detailed instructions on how to run and maintain the machines."

Such an opportunity in these closing years of the letterpress era is unparalleled. Dave often finds himself in the situation of having to "resurrect" a broken-down machine someone has purchased—a machine that truly can

not be made to produce good, consistent work. By rebuilding machines from the floor up, he'll have the unique ability of replacing any and all worn parts and will end up with the best possible scenario for a person with a serious desire to get into linecasting.

There still is a surprisingly diverse inventory of usable matrices for linecasters, so it certainly is still possible for a person to get into linecasting with the goal of producing truly good hot-metal composition.

You may contact Dave at Hot Metal Services, P. O. Box 1160, Mount Juliet, Tenn. 37121-1160. Phone (800) 542-2508.

Classified Ads

TWO OPERATING LUDLows plus a spare for parts, 4 cabinets with 71 complete fonts of mats, all other components of a 43-year-old letterpress, offset, and custom rubber stamp business for sale. Must vacate soon. Louis E. Berube, 121 Pinewood Road, Lisbon, Maine 04250. Phone (207) 353-8408 or email lsebustamps@adelphia.net.

ELECTRIC LUDLOW, two cabinets of matrices, pig feeder, facer, two molds, centering stick, parts. Charles England, Salt Lake City, Utah 84103. Phone (801) 531-9127.

NIKON SHADOWGRAPH OPTICAL COMPARATORS. I have a pair of them that came from John Hern's estate. At least one is complete and fully operational. Extra parts and bulbs. I have not found them to be useful to me and they are available free to anyone who will pick them up (no shipping). Sky Shipley, Skyline Type Foundry, Kampsville, Ill. (618) 232-7447.

Directions for Using Mold Gun For Cleaning Waterways

Clamp the cleaner **A** to the bottom of the mold with a regular mold screw used for holding the mold on the main stand. Be sure the port holes in the cleaner are in line with the waterways in the mold.

Put oil in one of the cylinders of cleaner **A**, insert piston **E** in that cylinder and tap lightly on the piston. If this does not clean the waterway, put oil and piston in the other cylinder and tap lightly. The waterway may open up easier from one end than the other.

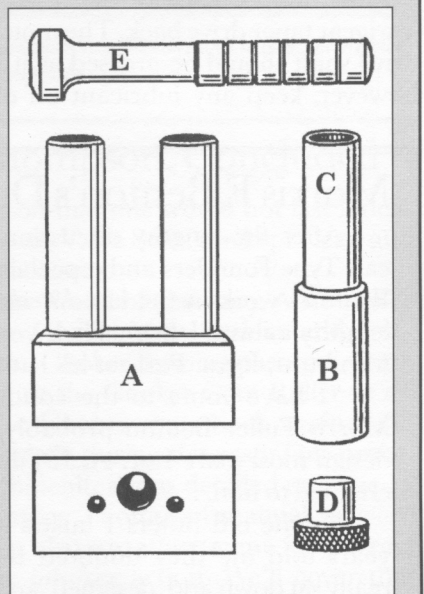
The Cleaner is attached to the main stand by means of a bolt and nut furnished with the mold gun. The method of cleaning the waterways in the main stand is similar to that used on the mold, but both passages must be cleaned as one is supply and the other is drain. When cleaning the water supply pipe, shut off the water at the back of the machine and remove the water supply valve from its body at the front of the machine to give an open passage for cleaning.

Air pipes are cleaned by inserting a small quantity of commercial ammonia, blowing out obstruction after five minute softening, with not more than 20 pounds air blast. Stubborn cases may require the Mold Gun. Remove the air pins and insert the tubing **B-C**, using end **C** for regular air pipes and **B** for justification air pipes. Insert oil and piston **E** in the tubing and tap very lightly on the piston.

CAUTION: Never strike the piston **E** too hard or with too heavy a hammer. To do so will cause damage to the mold or split a pipe.

To clean the air blast remove the L-shaped pipe **a1H**, screw one end of it into sleeve **D** and re-connect the other end with the union **1H12**. Insert **D** in end of **C**, put oil in **B-C** and pump with piston **E** by hand.

Taken from a loose piece of soiled Lanston Monotype literature.



A Linograph Machine for Terra Alta?

A casual 1923 magazine page copied by Fritz Klinke of NA Graphics has ushered in a very latent memory in this old printer's mind. Friz thought he would embarrass this Monotype nut by letting me know that once upon a time, none other than a *Linograph* was located in my remote mountaintop community.

The article appeared in the January, 1923 issue of *The Inland Printer*, and indicated the Linograph company was having difficulty with a nationwide railroad freight embargo. To meet its delivery schedule, the company hired a White (brand) truck and dispatched it from Davenport, Iowa, with three new machines all destined for West Virginia. The accompanying photograph gave me no assurance the truck would be up to the job, but the article reported success at deliveries in Wheeling, Elkins, and (of all places) Terra Alta, West Virginia.

It may come as a surprise to Fritz, but I knew of this machine, though it has long-since departed this community to an unknown fate. In the late 1960s when I was a journalism professor at West Virginia University, a faculty group was dispatched to Oakland, Md., to participate in "Journalism Day" activities sponsored by the local high school. Only recently, another professor and I had purchased the *Preston County News* at Terra Alta, W. Va. (about seven miles from Oakland), and soon I was to leave teaching to pursue this new career.

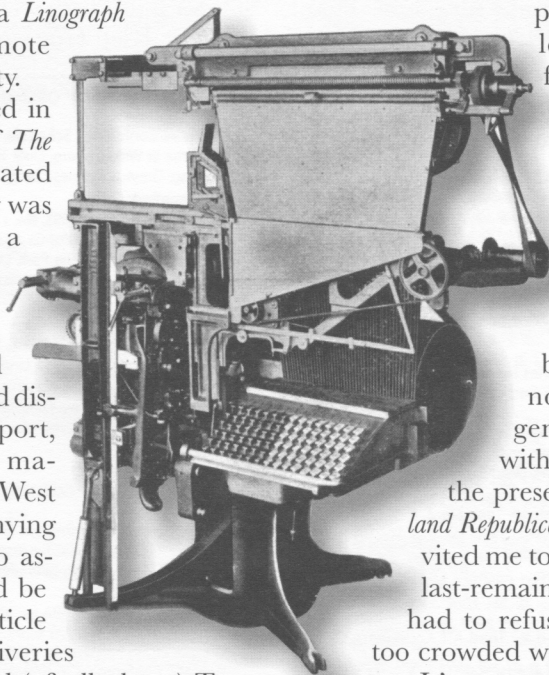
That evening at a gala banquet I was seated beside an honoree, the long-time owner and publisher of the *Oakland Republican*. The course of our ensuing dinner conversation brought out that I was nuts about hot-metal typesetting, and of my new role in Terra Alta.

"Oh, I've spent many a night in Terra Alta helping my friendly competitor with his

Linograph." Previously, I had not known of the Linograph, which was a knock-off competitor to the Linotype, and my new Oakland acquaintance proceeded to explain differences which I now don't remember. The Terra Alta publisher's name has long-since disappeared from my memory, but the delivery to Terra Alta in 1923 was to the *Preston Republican* here, a newspaper which merged out of business in the 1940s. The newspaper I bought was the *Preston County News*, an upstart begun in the 1960s (and now merged itself). The gentlemen I was speaking with was the grandfather of the present publisher of the *Oakland Republican*, who only recently invited me to "haul away" the paper's last-remaining Linotype machine (I had to refuse—my place already is too crowded with Monotypes).

It's strange how the weekly newspaper publishing world has changed. It once was "men and their machines," but today it's more likely men (or women) who have little more involvement in equipment other than a Mac or a PC—they generally farm out the printing to regional publishing centers.

Thanks, Fritz, for helping me clear away the cobwebs on this remote piece of local lore. By the way, he also noted that the White truck outfit eventually became White Consolidated Industries which, for a time, owned American Type Founders.



The Linograph pictured with this article is from Legros & Grant's TYPGRAPHICAL PRINTING-SURFACES, published in 1916. Developed by Hans Petersen and introduced in 1912 (after Linotype patents had expired), early models were quite different in appearance from the Linotype and handled their own unique matrices. I believe later models more closely resembled the Linotype and did use Lino matrices. Petersen died in 1924 and the company began to flounder. Its assets were purchased by the Intertype Company in 1944.

ATF Newsletter's First 30 Issues Are Indexed

Heavens! Lots of stuff has appeared since the first issue of this publication. Often I have been asked for an index, but none had been done. Sky Shipley of Skyline Type Foundry fame has come to everyone's rescue. After attending Monotype University in 2003, he himself asked for an index. Since there was none, he volunteered to do one and thus, what you see here is largely his effort. Thanks, Sky, for a job very well done. If no author is cited, generally the piece has been written by the editor, Rich Hopkins.

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Conference Captures 'Fellowship' Spirit, (Nov. 1984, No. 10, p. 1)
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A Young Newcomer's View of An ATF Conference

Chris Chen, who at the time was an apprentice in M&H Type Apprentice Program at San Francisco, attended his first ATF Conference last fall. He was among several younger participants and I asked for his reactions to the whole affair. This is his report.

Sunday afternoon, right after the barbeque on the shores of Alpine Lake, Kenny Howard, Monroe Postman, and I drove off for the Pittsburgh Airport, and Monroe, leaning back in his seat, noted dryly, "It's fun to spend time with a bunch of crazy people."

And fun it was. And crazy too. I imagine it's interesting to see such a concentration of hot-metal nuts (no pun intended), in any one place, but compared to the relative distance between all of us, this semi-annual gathering puts that concentration to great contrast. For myself, the last few years have been a story of growing awareness—from the realization that letterpress was not yet dead (it's just sleeping, as the Monty Python skit goes), to the realization that types are still being cast, to the joy that types are still being drawn, cut, and cast by such characters as Jim Rimmer and Mike Anderson, to which I can only say, "fantastic."

It's easy to sit at your keyboard, or Linotype, or caster, and feel this acute sense that maybe, worldwide, at

that moment, you're the only keyboard operator, Linotype operator, or caster man working. And you might be right. Before coming to the 2004 ATF Conference, I felt that feeling a lot. But now I'm happy to say that feeling hardly hits me anymore. I'm also happy to say that I don't fear a tragic loss of skills in the future, because there exists a sizable group of young Monotype University graduates slugging along around the country trying to wrangle their very own sorts casters. I'm glad to report that I've developed a new concern: people gunking up Vandercooks with Crisco.

I won't forget Dave Peat in front of his propane-fired Indian pivotal caster, or the innumerable wheel-weight jokes that came along with it, or Jim Rimmer's improvised "name tag," or Mike Anderson's "mat-growing tank to go." I also won't forget that if I ever need to throw anything out, I should call Jim Walczak, who might need my broken toaster for his next rocket engine. I also learned never, never, to transport a Composition Caster by common carrier.

Rich was a perfect host, and his basement is the best place to hang out east of the Mississippi and south of the Mason-Dixon line. But for now, I'll stay in San Francisco.

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Fragments of Private 'Paradiso' Design Rescued

STEVE SAXE of White Plains, N. Y., found himself rummaging through remnants of the Fairleigh Dickinson University printing workshop as it was being disbanded in the early 1990s when he came across two standing forms in a type he did not recognize. Naturally he had to take them home for further study.

He tells a most interesting story of how this obscure, forgotten type came about. The design was done as a recutting of Johann Neumeister's type, FOLIGNO, used in the 1470 first edition of Dante's *Divine Comedy*, cut in England by English Monotype around 1934 as a private face for the famed Greynog Press in England. (Neumeister was a native of Mainz and was possibly one of Gutenberg's workmen who carried the art of printing across the Alps.)

The font was brought to Fairleigh Dickinson University by Dr. Loyd Haberly, who served there as dean of students. Haberly had proposed the type when he was controller of the Greynog Press in 1934. He called upon calligrapher Graily Hewitt to do the interpretation. Hewitt is credited as designer of the type, though the original choice and much of the aesthetics of the recutting are Dr. Haberly's.

Steve explains that "To eyes accustomed to the fine proportions and regularity of the types of Nicholas Jenson, Neumeister's type looks ragged and relatively crude, but that was probably exactly what Dr. Haberly wanted."

Haberly was presented with a large font of the type as a gift by Gwendolin Davies, one of the patronesses of the press, when he left Gregynog in 1936. He brought that font to the U. S. and used

And in their straw the dreamers stirred
With stealthy jungle fears
That took her by the throat and wrists
With tingling cold and clenched her fists
On studded strap and silvered horn
In ancient treetop instinct, born
Of Sabre-tooth and Dinosaur
And fanged death on the forest floor.

BUT Mercy, that is old as pain
And mightier than dread,
Towards that strange summons drew herer
And turned her Shetland's head.
Though like the pattering of hail
His fleet hooves beat the ground
And, flashing, cleared brake, brook & rail,

it at Harvard, at St. Louis, and finally at Fairleigh Dickinson. The type was cast using English Monotype equipment on a rare 21-point body.

PARADISO is sometimes known as GREGYNOG, and sometimes as GWENDOLIN, after Gwendolin Davies. It is listed by that name in *The Encyclopaedia of Type Faces*, 1953.

Steve recounted the story of the face more extensively in the Spring, 1996, issue of the *APHA Newsletter* No. 124. About a year ago, he sent the two standing forms he rescued from the FDU shop to *Ye Ed* saying "this type may very well be the only portion of the font in existence, although I know the punches and matrices for the type are in the Welsh National Library in Aberystwyth." Perhaps the font should be revived? *Now this is a project for someone to undertake!*

Harold Berliner Reminisces After Sale

BY HAROLD BERLINER
Nevada City, California

I started letterpress printing when I occupied my family's basement in San Francisco in 1939. This continued through the end of high school through law school at Notre Dame University. In my San Francisco days, I bought Monotype composition from George Harris (the Harris of McKenzie & Harris), who was very patient and kind and I determined one day I would have a Monotype shop. After college, where I had a printing shop, I came to Nevada City, where I have been printing since 1945.

For about 20 years, I had my hands full with printing only. Then I saw an ad and went to Los Angeles, where I bought a feeble old Monotype Caster and Keyboard and some dreadful matrices. Trying to make the Caster work resulted in the machine falling over on top of me. Miraculously, no harm to me, but the machine was damaged. A friendly mechanical neighbor fixed the broken parts and together we got it running.

From then on, I knew I needed more and better matrices, molds and British machinery. My law practice took me to England frequently, and I searched for used equipment of all kinds—mostly in the North Country—and met Duncan Avery

at the British Monotype works in Salford. He gave me many tips on where I could buy nearly new mats and other machinery.

After some years, I bought the Out of Sorts Foundry from Pat Taylor and I was surprised to find I had the largest privately owned Monotype facility in the world, apart from certain museums. With it I printed a number of books, ephemera, broadsides, etc.

The most important thing Monotype ever did for me was to make friends. Here I can not name them all, but prominent were founders of ATF, which were Rich Hopkins, Pat Taylor, Stan Nelson and Paul Duensing. We met for the first time at Terra Alta in 1978, which was just the first of a great number of successful, happy meetings. In England I followed up with John Dreyfus, Duncan Avery and many others, as well as a few in Holland, France and Germany. Unfortunately I have started to outlive some, but not all of these people who did so much to make life pleasant.

In 2004, I could see no successor to carry on in Nevada City, and earlier this year sold the entire foundry to Hans-Ulrich Frey who lives in Vattis, Switzerland, and conducts a business in Monotype and fine printing under the name "Offizin Parnassia." He has my collection now, but I have been sad ever since seeing it leave.

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Sometimes we assume resources no longer are available and we don't even look. Phil Driscoll of Clinton, Mich., found it's worth making the effort, especially with Internet resources so readily available. He was intrigued by the Ludlow face called ZEPHYR. He had Ludlow mats for both 24 and 36 point and he has cast the specimen seen above.

Phil says: "I was looking on the web for a TrueType version of the face. I came across a site in England which did not have it, but the site did mention Michael Harvey, which Mac McGrew's book listed as the designer. I sent off an e-mail inquiry and got this fascinating e-mail reply."

"I thought ZEPHYR had sunk without trace, but you have mats! As far as I know this font hasn't been digitized, but Andy Benedek, my parter in *Fine Fonts*, has thoughts of doing this. . . . Perhaps you could supply good proofs we could work from? I believe it was around 1966 that I drew up ZEPHYR, named after the car I drove at the time. I have Ludlow's specimen sheet, but no longer the drawings. I saw it used a couple of times on paperback covers, but nowhere else. It was such a surprise to receive your message this evening!"

The e-mail was signed by Michael Harvey, the designer himself!

A FATEFUL VISIT AS PLANT WAS CLOSING

'It Was the Last Type Balto Ever Made'

BY JIM KAPPLIN

The Ethnic Press, Baltimore, Md.

How excited I was when Herb Czarnowski said, "We can cast those for you." It was 1977. I was looking through an old 1955 *Baltotype Type & Rule Catalog*, No. 12 and there I saw on page 124 or 125 a large selection of foreign accents for 10 and 12 point MODERN ROMAN No. 8, my so-called "house" face.

Baltotype was a couple of blocks from my office in Baltimore city's Municipal Building. I walked over to the plant on my lunch hour with my tattered 1955 catalog in hand. "You wouldn't still have these, would you?" I asked Herb.

Well, yes, he did and, yes, he would cast whatever he had in both 10 and 12 point. Wow! There was every accent I needed to set Polish. Every accent for French, Spanish, Portuguese, Italian, Swedish, German, Norwegian and Danish. Included were *almost* all the accents for Czech and Slovak, two languages using the Latin alphabet that require the most accented characters.

A week or so went by. It was July 22, 1977, the day I was to pick up my newly cast accented characters. I walked over to Baltotype. But something was wrong. The machines weren't running. The shop was quiet. Workers were walking around with heads hung low. Eyes were sad. Who died? No person. *But Baltotype had died.* Herb explained that Baltotype was going out of business and would be liquidated. "Yours is the last order we cast," he said as he handed me type.

Herb Czarnowski was vice president of Baltotype, which was launched in the early 1920s as a family business complete with sons, brothers, cousins and Uncle Vernon F. Czarnowsky as president. In the beginning they were commercial printers. To speed up the operation, they bought Monotypes and mats and started to cast type needed for special printing orders. In time, they began to cast type for other printers. They developed the Baltotype *Handy Boxes* for those special characters not normally found in fonts. They claimed to be the first to come out with *Handy Boxes*, soon be copied by other foundries.

It wasn't long before the typesetting business outstripped the printing business. The company was reorganized under the name Baltimore Type

and Composition Corporation and moved into a large downtown building adjacent to Baltimore's "naughty" area known as "The Block," where natives and tourists could see strippers and pay a fortune for watered-down drinks.

Mine was the *last casting*. I stood outside the plant holding my precious package, glad to get the accents but terribly sad that the life of Baltotype had ended.

I learned that much of the casting equipment went to the California Board of Education. Herb acquired some equipment (at an auction forced by the Internal Revenue Service) and helped his nephews Tom and Bob Volker set up in typesetting under the name "Volker Brothers." I would go to Herb's home in Baltimore to pick up type from him that the nephews had cast for me.

After that fateful last purchase from Baltotype, I later discovered I still lacked some essential accents. This time I was saved by Jim Walczak of Oxon Hill, Md., who has been a long-time ATF associate.

Editor's postscript: Herb's father founded the company with his brother, Vernon, as partner. When Herb, Sr., died unexpectedly, his full share went to his brother Vernon. Thus, though Herb, Jr., had worked for the firm since childhood, he ended up with no ownership. Therefore, he was unaware the firm was badly delinquent on IRS and other tax payments and forced liquidation of the firm came as a complete surprise to him. The Volker Brothers got tired of their part-time typesetting business two or three years later and asked Herb to dispose of the shop. I had met Herb at the first ATF Conference and became the "lucky" guy to make the "deal" with him and over the course of two months was able to haul out everything I considered of value—all rescued from an out-building 40 yards downhill from the street and *inaccessible by vehicle* because someone had made the bad decision to build a concrete carport between the building and the street. Many of the proprietary engraved Baltotype matrices had been junked for their scrap value as nickel by uncaring family members before Herb got hold of the situation. But the bulk of the Baltotype matrix collection still is intact, now housed at my Hill & Dale Private Press and Typefoundry.

How I Blew Up My Thompson

BY SKY SHIPLEY

Chief Engineer, Skyline Type Foundry

An article in *ATF Newsletter 24* (1999) posed the question, "Do Caster Pots Ever Explode?" In it, Rich Hopkins noted that his fear of such a danger was dispelled by literally thousands of successful heat ups over the years. Yet he also alluded to a letter from a reader telling of Linotype operators who *had* experienced cracked pots. To avoid this, when turning off the heat, these guys would drop in a dibble-like metal cone, which would float up and allow pressure to be relieved as the metal was re-heated.

I have owned a number of Linotypes myself, and worked as an operator, and never heard of any problem, although a little dripping is normal during heat-up from metal being forced through the mouthpiece while the surface is still frozen.

In setting up my type foundry, I acquired four Thompsons which had once been operated by Perfection Type in St. Paul, Minn. I'm not sure how long they had been in storage, but it was somewhere between 15 and 30 years. The exciting day finally came; everything was in place and it was time to light the fire on the first machine. I felt like an expectant father, and fussed over the machine while the pot was heating up.

About 30 minutes in, I heard an unfamiliar, soft rustling sound. I looked around and noticed the wall opposite the caster was turning from white to silver. I then realized there were several microscopically thin lines of molten metal connecting the nozzle on the caster with this growing silver blotch. They must have been under enormous pressure, for there was no apparent drop over the eight or ten foot distance. I rushed to grab a ladle and cover the nozzle, and then slipped an ingot mold under it to catch the metal.

The pot continued to squirt out its contents for a long time—another 15 minutes, anyway. By then there was a good pint of metal in the ingot mold, and I was quite puzzled over what was happening, and why. The surface of the pot was still frozen and I realize now there had to be a void between the surface and the liquid metal underneath. Eventually I was able to poke a hole through the top, and there was a release of gaseous pressure. I fed more metal through the hole to bring the liquid level up, and succeeded in getting the pot entirely melted.

I then noticed a very odd thing—a tiny stream of bubbles coming to the surface! (Are type lice learning to scuba dive now?) I went on to drain the pot and disassemble it for cleaning, and determined that the bubbles had been issuing from the thermometer well, which was entirely plugged up with slag and had to be drilled to clean it out.

After due reflection and some consultation with other typecasters, I concluded that evidently the pot and/or the metal somehow had absorbed moisture over the long period in storage. This dampness was turning to steam and pressurizing the pot as it melted from the bottom up. Could it have been enough to potentially bust the cast iron pot? Who knows? But it obviously was a lot.

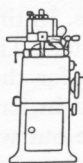
Armed with this knowledge, I decided to use the "dibble" trick on the second machine. Big mistake. I drilled a couple of $\frac{3}{8}$ " holes down as far as I could into the metal so the pressure would be relieved early in the meltdown. I hung a ladle over the nozzle for good measure, lit the fire, and stood back smugly, confident I had outsmarted it.

Twenty minutes later, just as I stepped away from the machine for a second, *she blew*. Twin silver geysers blasted an enormous amount of molten lead all over the machines, the walls, and the floor. (It didn't make the ceiling, but that's 12 feet up,) I'm still cleaning up that mess, and will be for a long time to come.

But I'm casting type now!

So, what about the two unused casters? Well, I've got a plan; I know I've outsmarted it this time. Definitely no more drilling. I'm going to try laying it into the melting pot of an old mat caster I got for remelting metal. This way the pot will melt sideways instead of from the bottom up and provide its own pressure relief. Great idea? What could possibly go wrong?

Just the same, I think I'll do it outside.



Paul Duensing's 'Italic Thompson'

It was harmless enough. Paul asked Dan Carr to cast a matrix he had engraved just before the Rindge Conference. But the first cast showed pantograph problems. Oh, well.

Matrices Engraved for Ancient Hebrew

BY MIKE ANDERSON

When I started studying Hebrew type faces, I concluded there wasn't much that you could do with the characters and that cutting a font of mats would be a snap. *Wrong.*

I thought the 27 letters were pretty standard and would be easy to make patterns and engrave. Since I knew nothing of the Hebrew alphabet (nor anything about Hebrew text), I decided to call on a fellow amateur printer and friend, Jim Kapplin, of Ethnic Press fame.

During our first conversations, Jim told me he was not fluent in Hebrew and most of his readings were done in Yiddish. *Yiddish!* Another thing I knew nothing about. After more conversations with Jim, I was starting to get the idea, but also was starting to question my sanity.

My goal was to produce a font of Hebrew type to do a page of the Old Testament which is part of a journey I have begun. This journey will take me back 3,000 years and through the history of the Bible.

My plan is to do chapter books on the evolution of the Bible from early manuscripts to the King James Version of 1611. The trip should begin with the Hebrew Bible set in Hebrew type and travel through the Greek, Old Latin, Jerome's Latin version, Wyclif's English version—all in a distinct typeface which will reflect the *written* hand of the period, such as Rustica, Uncial, Half Uncial, early English handwriting, etc. When I get to the printing era, versions represented will be an early edition by Schoeffer and Faust, Martin Luther's Bible, then William Tyndale's. I will end with the King James Version of 1611. My types for

אבגדהוזחטיכךלמסנן
סעפףצץקרשתאחלם
תאָאָבֹווי״י״כפֿפֿשׂת
0987654321 „ ” ; : - ' , .

GENESIS 1:1-2

בראשית ברא אלהים את השמים
ואת הארץ: והאדן היתה תהו
ובהו וחשך על פני תהום ורוח
אלהים מרחפת על פני המים:

these printing-era versions will be Textura, Fraktur/Schwabacher and Old English.

Of course, I doubt I'll finish my trip before my equipment is sold off or given away, but it is something to work on in my spare time. As of now I have finished three of the faces I must design and engrave, and I have mats for most of the others. I will need to add special characters to some of the existing fonts, but these will be done when the need arises.

Jim became very interested in the project and proceeded to research the Hebrew alphabet to find a face he felt would be "ideal" for the project. He shared his findings with me through correspondence and telephone conversations. We spent many hours going over the choices he made, finally settling on a font cut and used by Daniel Bomberg in 1548. Bomberg was a Christian printer in Venice, Italy, who produced some of the finest printed Hebrew Bibles of the period. It is interesting to note that the first book printed in America, the *Bay Psalm Book*, 1640, used Hebrew type.

After studying Bomberg's font, I agreed this would be the one to attempt. I started making patterns from the samples Jim had sent. In addition to the 27 Hebrew letters, I agreed to cut the 14 Yiddish letters to go along with the font (little did I know the problems these guys were going to cause). I added the five elongated letters used to extend lines without using hyphens (something not allowed in Hebrew Bibles) and the punctuation marks.

The initial cutting of my mats was done and sample type was cast and sent to Jim for comments and corrections. When the first proofs came back, they looked as if someone had spilled a bottle of red ink on them. I began to fully understand that there was much more to the Hebrew font than 27 simple characters. Although most of the letters were correct, my casting had been done as you would cast an English font, i.e., aligned with the bottom as the baseline. Wrong! The Hebrew font must be, as I termed it, "hung from a clothesline by its ears," (ears being the upturned swing at the end or beginning of the letter which was originally made by the nib of the ink pen). Also, one of the characters—the "snake" as I dubbed it, which goes by the real name of Lamed—was prone to break off because it kerns high above the type body.

I redesigned the Lamed and cut about half the letters of the Hebrew type a second time. Most of it was adding a little length of a descending leg or moving a "pen stroke" slightly to the left or right. The Yiddish, however, required a complete redesign and cutting—centering the dots, positioning the hanging "T" and aligning the bars in the correct location. Little did I know at first that there are over 150 laws concerning how the Hebrew alphabet *must* be written by a scribe. It appears that most of these laws also apply to the creation of a Hebrew font of type.

All-in-all, there were four or five sessions of modifying, correcting and redesigning letters until we concluded I had messed it up about as much as I could. A job expected to take a month to cut and cast ended up taking nearly a year to achieve the desired finished product.

I would have quit about the fourth week if it hadn't been for Jim's enthusiasm, expertise at spotting problems and willingness to help me understand the problems with the design and make acceptable modifications.

You see at the beginning of this piece the 46 letters, plus punctuation marks which we came up with. The numbers, although not used in Hebrew, are cast from a font of 24 point Century. Genesis 1: 1-2, set in the new type, is also provided.

The foregoing article was written by Mike Anderson of Port Republic, Md., who operates the AT RANDOM PRESS AND TYPE-FOUNDRY. Mike is intensely involved in matrix making, both via engraving and by electrodepositing, in addition to his almost obsessive interest in historic aspects of the Bible. We extend special thanks to him both for this article and for his special keepsake offering to the 2004 ATF Conference—a 42-point typecast ATF logo, which Mike engraved and cast in preparation for the Conference.

KING PONDERES CASTING MACHINE MYSTERIES

"You'll be happy to know that I have spent much of my time this year working with my two casters. The Thompson is working very well and better as I grow more and more familiar with the machine and its habits. The sorts caster is also holding its own, though it is a bit more temperamental. It has, over the last few months, been very reliable. It was stiff and gunked up with 50-year-old oil, but all that has begun to loosen, I believe.

"Currently, I am casting 14 pt. SUBURBAN FRENCH from mats I recently acquired from Sky Shipley. McGrew's book suggests the face was modeled after a Didot face, but it obviously looks to be modeled after Louis XIV's commissioned face, the famous ROMAIN DE RUI. Can't find much or any information on these mats, perhaps you have some knowledge of them or can suggest some sources. Also I am seeking the Italic of this face.

"A few mysteries from my holdings to share. All my .043" mold blades and the mold itself have no nick—how do you cast with these, in particular how is the type held in the receiving shoe to be trimmed? Finally, I discovered a 26-pt. mold for the Orphan Annie. Why this size? Would it have been used for casting 24 Didot perhaps?"

*Scott King, RED DRAGONFLY PRESS
307 Oxford Street, Northfield, Minn. 55057*

MEL ARNDT ACQUIRES ENGRAVING MACHINE

"I have picked up a Deckel pantograph, the thought being I could add X and Y axis CNC ability to it for much less than buying a CNC milling machine. I have assembled most of the components and should start fabrication in the next month or so. Essentially all I am doing is making an XY table to bolt to the Deckel and let it move the stylus.

"I will keep you informed. I also have been in contact with Stan Nelson and am fabricating a hand mold to allow me to cast type from Ludlow mats. I sure am glad I was able to retire this past July. I am not sure where I would find the time otherwise."

*Mel Arndt, COCKADOODLEDOO PRESS
2735 Powhattan Parkway, Toledo, Ohio 43606*

The Caster Op

A LAMENT BY LESLIE WEARN

Poked in a corner, out of the way
You sweated it out, day after day
Covered in splashes, splattered in oil
One third of your life condemned to this toil.

Assaulted by noise, cooked by the heat
You coped with the troubles, you cured
“bleeding feet”
The comps kept you busy, a might hungry
bunch
With a pie on the pot warming for lunch.

No back-up machines, no bonus for you
You cured all your troubles by turning a screw
But fret not my friend, you had with your skills
Patience and cunning cured all of your ills.

Without VDUs, with no flashing light
You churned out the galleys with all of your
might
Scores of lead soldiers shining and true
A sign of your skills—a credit to you.

With the passing of lead you are thin on the
ground
But take not to heart as you look around
“Old Hat” they cry, it gives you some pain
But keep well old friend, they might need
you again.

Duncan Avery, of Monotype Hot-Metal in London, passed this poem to me for ATF and gives this background on the author. “Les joined Monotype in 1944 as a shopboy at the warehouse in Roseberry Avenue, London, where the service engineers were trained. He had learnt his engineering skills whilst in the army. He became a Monotype Inspector in 1955 and continued in this role until 1974, including installations in the Caribbean. Les moved on to Monophoto service and installations in Brazil, Belgium and other countries until he left the Corporation to set up his own service company. He is retired and lives in Reigate, Surrey, England.” Duncan says Les is a brother to the late Harry Wearn, who graced a couple of our earlier ATF Conferences and also was a master Monotype technician.

Issue 30 Production Notes And Acknowledgements

Production notes regarding Issue 30 of *ATF Newsletter*: First the cover, which is my effort to effectively display the wonderful new hot metal font **DUENSING TITLING**, designed and cast by Jim Rimmer at his Pie Tree Type Foundry, 328 11th St., New Westminster, BC Canada. Phone (604) 522-3321, e-mail rimmertype@shaw.ca.

The quotation used was stolen from the *ATF 1923 Specimen Book Catalogue*. Find it hidden in a larger quote on page 70. Ornaments are Lanston Monotype ornaments 18 pt. No. 1674 and 1675. The single line at the bottom is 30 pt. **BERNHARD TANGO**, a font of engraved matrices now in my collection, made by Monsen Typographic Service in Chicago many years ago. *Of course the cover was printed letterpress* on my Vandercook No. 4.

The cover and twelve pages of this issue are cast Monotype & letterpress printed. The nameplate is American Type Founders' 48-pt. **BASKERVILLE**. The border around it is 18-pt. English Mono border No. 1038 & 1039.

All hot-metal composition is a mixture of **BASKERVILLE 353** (the American version) for 9, 10 & 12 pt. English **BASKERVILLE 169** was used for 11 and 8 pt. sizes. Now you can do your own visual comparison of these two designs. All headlines in metal were done in **BELL & BELL ITALIC**. The American number is 402, but the design originated with English Monotype.

Printing of the inside pages was done on my 10x15 Heidelberg Windmill. Everything letterpress was printed direct from type—no photoengravings or photopolymer plates were used.

The most significant article in this issue, found starting on page 7, answers questions I've had nagging me for 30 years. I had a lot of help, as you see noted in the box at the end of the article.

My apologies for inserting that 60-pt. **BEMBO** initial letter on page 27. It's an *awful* match for **PARADISO**, but it was all I could muster quickly in the absence of the original initial, which was a larger size of **PARADISO** itself.

With the exception of the table of contents (which was Monotype keyboarded) all metal composition was done on my American Comp Caster utilizing a Mac-Mono computer interface built by Monroe Postman of Los Altos, Calif.

The 20-page offset section was printed at my commercial shop, Pioneer Press of W. Va., Inc., using direct-to-plate technology. I did all the computer setup using Pagemaker 7.0 on a PC. The digital font is **MONOTYPE BASKERVILLE**.

A special note of recognition is extended to my wife, Lynda, who has sacrificed her time to be my number-one proofreader. Tim Trower of Springfield, Mo., also did a great job of finding errors too—checking e-mailed proofs.

Without the help of those who submitted articles, there would have been no *Newsletter*, so special thanks to them also.

—Rich Hopkins

