American Typecasting Fellowship

Newsletter

XXXI

In This Issue

ATF Newsletter has been published *occasionally* since 1978 for the American Typecasting Fellowship, a very informal group of hot-metal typecasting and linecasting enthusiasts, by Richard L. Hopkins, P. O. Box 263, Terra Alta, W. Va. 26764 USA. Inquiries regarding a subscription should be directed to him.

Production Notes

This edition is a mix of direct-to-plate offset production combined with a 4-page insert (hand-set by Chris Manson and printed by Jim Walczak) plus 12 full pages Monotype typeset and letterpress-printed by the editor (can you spot them?) using a 10x15 Heidelberg Windmill.

Special thanks go out to all who contributed articles and information for this issue (that's what makes it so interesting!) and a special note of thanks goes to Tim Hawley of Louisville, Ky., bookseller, who loaned his personal copy of Leonard Bahr's piece which served as the reference on "Experiments With The Bradley Combination Ornaments," starting on page 10.

The typeface used throughout is Janson. The hot-metal version is Lanston Monotype's 401, designed by Sol Hess and released in 1938. The digital version was issued by Adobe Systems in 1988 and is based on the Linotype hot-metal version. Text paper is 70-pound Cougar Opaque, white, smooth finish.

ATF Newsletter

Number 31—October, 2006

Published for the American Typecasting Fellowship Since 1978

Carson Conference Has Somber Mood

Our 2006 ATF Conference at the International Printing Museum in Carson, Calif., June 21-23, 2006, marked a year of significant changes in the landscape for hot metal operation and preservation. *Change* was evident by only 35 persons being present (a smaller number compared with other years). Formal presentations touched on change, and *change* permeated most conversations.

The first change evident was in the Printing Museum itself. Though Mark Barbour's enthusiasm is not diminished in any way, the museum has struggled to regain composure and status after being forced out of its sumptuous facilities in Buena Park, Calif., by highway expansion. Acquisition of new facilities was a major feat for Mark, his board and his loyal volunteers, and though less spacious than before, the new arrangement does seem workable and holds for a promising future. The recent opening of letterpress laboratories in space to the rear of the Museum seems a good omen and a step in the right direction. Additionally, the staff continues to build on its already popular program of taking a traveling exhibit to public schools throughout a large region. "Reaching out" to the younger generation should be considered essential for any museum, but far too few facilities realize there's a need for this!

Change was evident simply in the faces of those present at the Conference. For the first time, two of the four founding "fathers" were absent—Paul Duensing was missing because of illness, and Stan Nelson was away in Scandinavia with a long-planned family holiday. Though there were several equipment *users* in attendance, users were not as dominant and vocal as in previous meetings. Reasons included scheduling conflicts, the expense of travel to California, phasing-out of typecasting activities on the part of several older associates, illnesses, and perhaps a hint of lessening interest.

Countering this "negative" undertow was a vocal and enthusiastic younger element.

Museum Closings On Our Minds

The world scene regarding typographic preservation was much on everyone's mind, especially with the recent closing of the Type Museum in London. That situation was, perhaps, too unresolved to discuss, but it seemed obvious that financial shortcomings forced the closing. Add this to the fact that the Imprimerie Nationale in Paris has closed its centuries-old type museum and workshop, and the fact that the Smithsonian Institution has mothballed its entire printing exhibit, one can only conclude the trend for printing exhibits is definitely negative.

Future of Dale Guild Foundry Pondered

Much more pressing on our minds was the situation with regard to the Dale Guild Typefoundry in Howell, N. J., founded and built by Theo Rehak as his marvelous effort to preserve and continue the traditions of American Type Founders. Fritz Klinke of

Please turn to page 2

Next ATF Meeting Already Scheduled!

There's no excuse for your not being able to schedule yourself for the next ATF meeting—Sky Shipley has already announced the dates: September 18-21, 2008. The location will be the Pierre Marquette State Park just outside St. Louis, Mo., within easy distance of the St. Louis airport and convenient for visits and technical sessions at our host's Skyline Type Foundry near Kampsville, Ill.

Sky offered to host this, our 30th-anniversary meeting, during the Carson Conference.

N. A. Graphics, Silverton, Colo., was on hand to present details of the great expense and extensive efforts he personally has put forth trying to bring new life to the Guild's operations now that Theo, because of health and other complications, has stated a strong desire to cease operations.

Trainee Opts Out of Plan

Fritz had high hopes with the retention of Chris Chen of Freemont, Calif., who worked several months at Theo's side in learning the operation and helping assess its future feasibility. Chris also was at the Conference to explain why, after all this preparation, he was unwilling to commit his personal future to the Dale Guild.

His reasons revolved around whether there was enough business "out there" to make it financially feasible for someone to make a career out of Barth foundry typecasting. The drudgery and extensive amount of manual labor involved in making foundry-style type, coupled with the realization that additional help might not be possible financially, also contributed to his leaving the "program." Finally, the practicality of preserving and continuing the *entire operation*, which includes over 20 Barth casters, mat engraving and plating facilities, a multitude of molds, etc., came into the discussion.

"Theo is aware of the situation and he is willing to give it more time," Fritz reported. "I'm saddened by Chris's decision, but certainly can understand where he's coming from." He indicated several persons had contributed money to his efforts to find a solution for Dale Guild, but that he had carried most of the expense of the apprenticeship over the past several months.

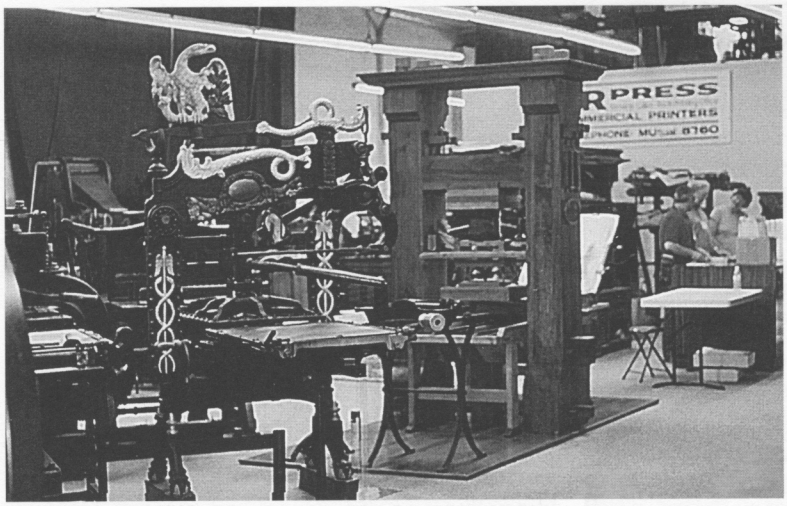
Fritz headed a lengthy floor discussion of what the future might hold and how best to approach the matter. "We're down for the moment, but there's a glimmer of hope on the horizon and so don't count us out yet." If you have solid, practical ideas, and especially if you're interested in becoming involved financially, by all means you're encouraged to contact Fritz Klinke at N. A. Graphics, P. O. Box 2, Silverton, Colo. 81433. E-mail nagraph@frontier.net.

Sessions on Thompson, Ludlow

Technical sessions prior to the Conference centered around four Thompson typecasters at the Museum, with instruction being presented by Sky Shipley, who in recent years has set up Skyline Type Foundry at Kampsville, Ill., and has rebuilt several Thompson machines for use there.

Only one Thompson was operational when sessions began, and though hampered by tight quarters and missing tools and parts, several persons worked on machines and were able to get two other casters to produce type before the sessions closed. A significant contributor to these efforts was Bill Berkuda, who is the resident "hot metal man" at the Museum. Bill had three Linotypes and two Ludlow machines operational for the meeting, and was himself responsible for getting the first Thompson up and running "after *not* working on a Thompson for over 30 years."

Electrical connections were a problem, but Bill quickly assessed needs, got the parts, and with the help of Monroe Postman and others, was able to bring the machine on line.



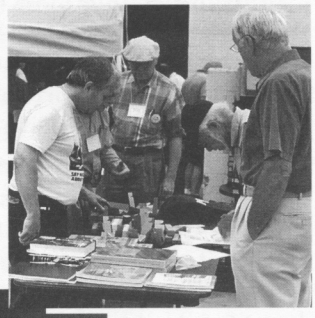
A small portion of the historic press exhibit at the International Printing Museum in Carson, available to Conference participants on a daily basis. (Photo by Jim Walczak)

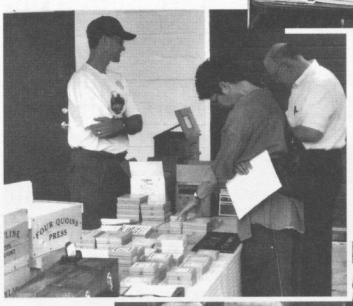
Just prior to the start of technical sessions, Mark was able to bring in a Koike caster. Koike is a Japanese Thompson-style caster which is supposed to have additional capabilities for trimming cast letters on all four sides. Several individuals studied the machine and concurred that key components seemed missing. With no supporting literature and no prior exposure to the machine, it was decided to concentrate efforts on the better-known Thompson machines.

Technical sessions on the Ludlow caster were led by Don Black of Scarborough, Ontario, Canada; all persons showing an interest were able to compose and cast Ludlow slugs at their leisure after Don finished his review of the system. The Museum had extensive holdings in Ludlow mats available.

Several persons also took the opportunity to sit down at the Linotype keyboard and cast their own work. Bill patiently guided all those interested in the bare essentials. (He still regularly uses these machines in casting composition for various clients.)

A truly "soft" moment in the Museum presentation when Don Black sat down at a Bluestreak Meteor 5 Linotype and stroked the keyboard several times, casting test slugs in the process. "This is really a sweet machine," he commented enthusiastically. Such a comment could come only from someone with extensive linecaster experience, and hints of the value of good restoration efforts, compounded by the unique *personality* each linecaster emits.





As usual, the "flea market" sale of fonts and equipment was a highlight of the 2006 ATF Conference.

Photos by Jim Walczak.

Several Conference sessions centered around the Museum's holdings, including a tour of typesetting and typecasting equipment on display. That included the Thorne Typesetter, the Unitype (German Machine), and the very rare Linotype Junior and All-Purpose Linotype (which was operational and demonstrated), as well as the aforementioned Linotype, Ludlow and Thompson equipment.

Another session conducted by Mark and David Peat of Indianapolis revolved around historic type specimen books and related literature and periodicals, and everyone had ample opportunity to hold and study the many items on hand at the Museum.

Yours truly gave a "Power-Point" presentation on the history of the Thompson caster; Dave Peat mastered the auction.

Richard Hoffmann Legacy

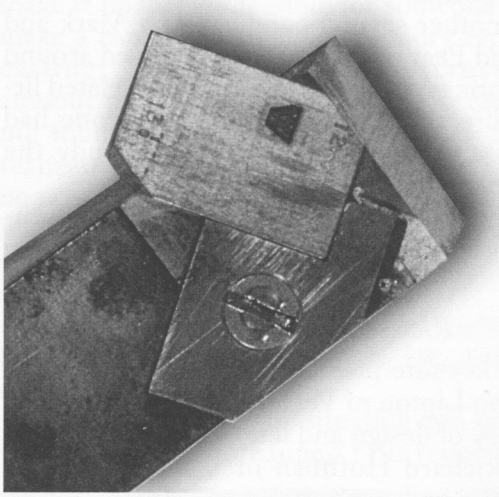
A keynote presentation was made by Dr. Ethan Lipton of Venice, Calif., on the great legacy of design and letterpress printing left by Richard Hoffman of Van Nuys, Calif. Lipton had studied with Hoffman and his Power Point presentation featured many examples of Hoffman's work, including inspiring ephemera produced for "routine" events such as his children's piano recitals. Hoffman, who died in 1988, was an "associate" of our ATF group and had a long career as professor of typography and design at California State University, Los Angeles. Probably his most notable work is a beautiful case-bound volume titled *When a Printer Plays*, which presents marvelous examples of his work with ornaments, color, and white space, created over a lifetime of experimentation, supplemented with an excellent discussion of the origin and history of many of the ornaments utilized.

A Tale of Three Matrix Holders

By Jim Walczak
Sycamore Press and Typefoundry

In recent months I have become involved in casting type from three different styles of matrices. To make a long story short, I am including photos to illustrate what I had to do to get the jobs accomplished.

My first obstacle was that my matrices had square corners instead of the beveled or chamfered corners required for holding the matrices in the Monotype Sorts Caster. Shown here is a matrix corner beveling jig for converting these matrices to fit standard American Lanston display holders. It was made from a block of steel, two pieces of brass rule and a single, flathead screw. Square-cornered Thompson-style matrices can be quickly beveled by pushing the jig with matrix in place into the sanding surface of a 1"x 42" belt sander.



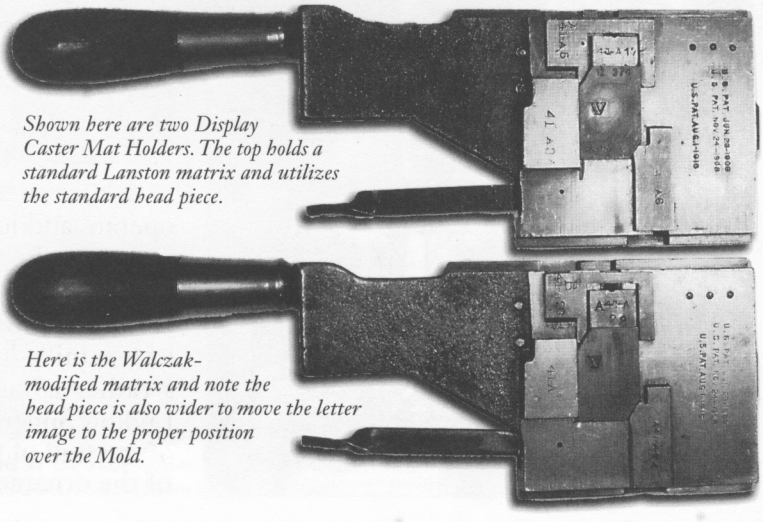
A flat bar of steel (not shown) is clamped to the sander table at 90 degrees to the belt to serve as a guide for the jig. A leather strip is rubber banded to my right index finger to allow holding the matrix in place (because it gets very hot). A wooden stick was held in my left hand to further hold the mat, but I have dropped the practice in favor of a leather glove on the left hand and keeping a can of water nearby for dunking the mat after each corner is sanded.

After the corners are beveled, the work begins. Sharp corners and burrs from the sanding must be removed with a small flat file. Mats used in this new experience, owned by Mike Anderson, are 12-point Wallau.

My next problem was alignment. I now could fit the modified mats into a standard American mat holder, but found the images on the mats were not positioned according to Lanston standards and thus, I had to modify the mat holder's head-bearing.

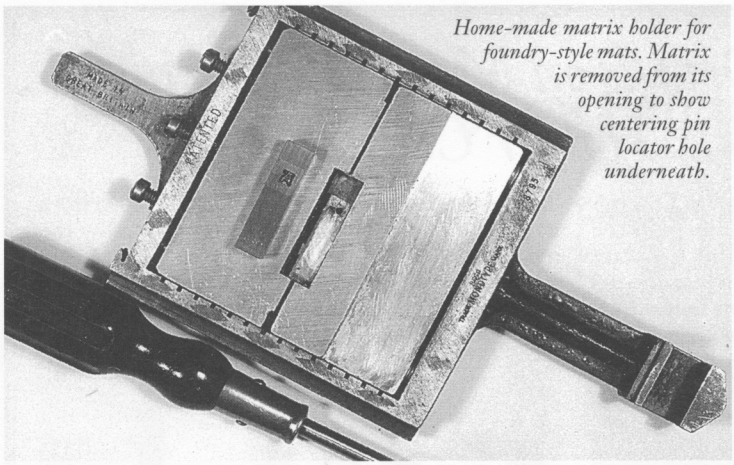
Fortunately, I had earlier discovered reference to interchangeable abutments and clamps in Chap. 40, Sect. 376 (page 169) of the 1916 edition of *The Monotype System* published by Lanston. I found I had these necessary components. Fortunately, the mats were made to a depth of drive of 50 thousandths, which matches Lanston's display-style molds.

My third problem was dealing with small foundry-style matrices utilizing my Sorts Caster. The matrices are 10D/12 Jessen and also are owned by Mike Anderson. Mike provided to me a half-inch thick aluminum plate which I cut to shape using standard



Shown here are two Display Caster Mat Holders. The top holds a standard Lanston matrix and utilizes the standard head piece.

Here is the Walczak-modified matrix and note the head piece is also wider to move the letter image to the proper position over the Mold.



Home-made matrix holder for foundry-style mats. Matrix is removed from its opening to show centering pin locator hole underneath.

workshop power tools: circular and band saws, drill press and a portable belt sander. Inspired by matrix holders shown in Theo Rehak's *Practical Typecasting*, figure 9 on page 31, I started with a surplus English Monotype 15x15 composition matrix case.

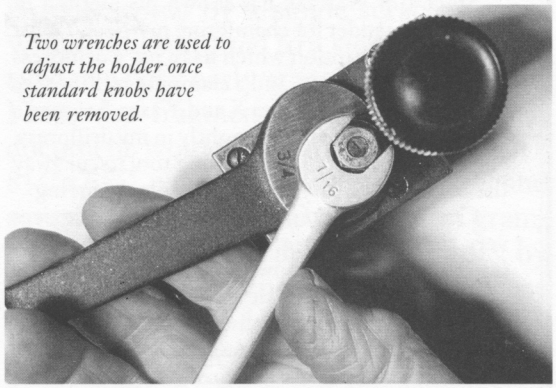
Two matrix rods were retained for suspending a fixed and a movable clamping block. A steel cone-hole block was screwed to the fixed block to position the matrix (via the Centering Pin) and press it firmly against the Mold.

Three matrix rod holes were tapped to accept three clamping screws. Without getting into extensive details, the cone-hole boring presented my biggest challenge. I solved it by drilling a small hole through the block and progressively widening the hole with larger bits, in step fashion. The final touch was to grind a smooth, cone-shape using again my Dremel Mototool with a custom-shaped conical grinding stone. My grinding progress was checked frequently using an English Centering Pin as a gauge.

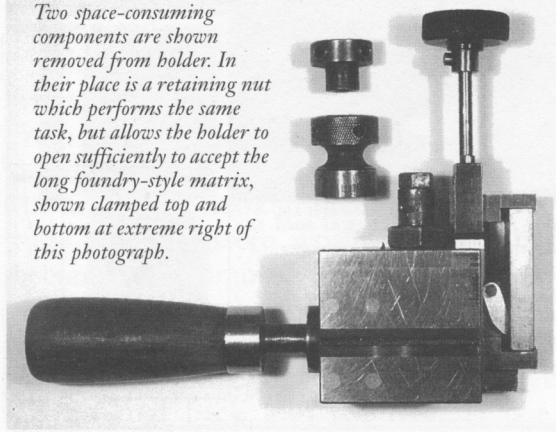
The holder proved its worth. I completed a casting of no fewer than 570 six-inch lines of type.

Finally, I provide a side view of a rather rare Thompson foundry matrix holder which I had to modify to accommodate large 36-point mats rescued in the 1993 auction of the American Type Founders Company.

The knob and locking nut (shown removed) which are used to position the matrix in a vertical direction interfered with the upper clamp of the holder, making it impossible to open the mechanism wide enough to accommodate the matrix. After some study, I removed the locknut and then the knob by driving out a small pin. Then I fashioned a replacement knob from a half-inch diameter soft steel screw with a ¾-inch hex head. It was cross-drilled and pinned to the thread stub shaft of the holder. A standard 7/16-inch hex nut with ¼ x 20 thread became the new locknut.



Two wrenches are used to adjust the holder once standard knobs have been removed.



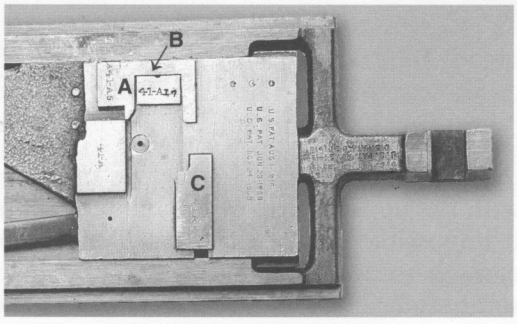
Two space-consuming components are shown removed from holder. In their place is a retaining nut which performs the same task, but allows the holder to open sufficiently to accept the long foundry-style matrix, shown clamped top and bottom at extreme right of this photograph.

Two wrenches, shown above, are used to operate and lock the mechanism.

It must be noted that type cast from the deeply driven ATF matrices ends up being taller than .918" and therefore, must have its feet milled to obtain proper type height—a rather laborious task—using a converted Ludlow Supersurfacer. I intend to share some of my findings on the Ludlow machine in a future *Newsletter*.

Additional Details on Mat Chamfering and Matrix Holder Components

It's not known how many variations Lanston came up with for modifying the headspace on the Matrix Holder for the Sorts Caster, but if you are working with non-standard mats, you will need them. Your editor has come up with four different sets, shown in the photos herewith.

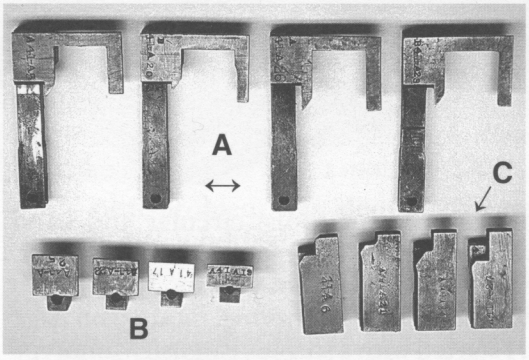


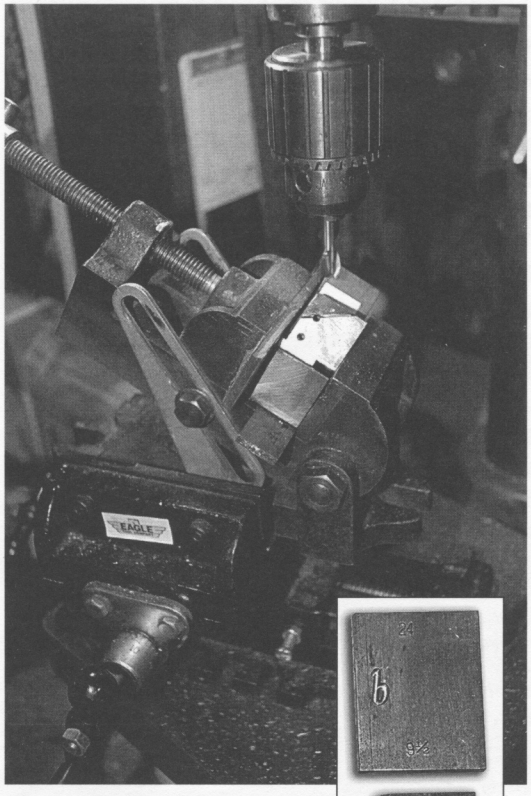
The Holder must be disassembled, but changing the parts is not difficult. The headstop itself is shown as "B" in the photos herewith. When the headstop changes, the top fork which holds the matrix, "A," also must be changed, as must be changed the bottom portion of the matrix holder, "C." Items A and C have the pointed "fingers" which hold the mats by their chamfered edges.

Since Jim Walczak has shown his method of using a belt sander for chamfering matrices, I must show the contraption which has a jig, a drillpress vise set at 30 degrees, and a clamping milling vise which travels on both the X and Y axes. I rigged a jig which holds the matrix tightly in my drillpress, equipped with a standard milling tool to cut away the corners. It's easy; there is minimal burring.

Care must be taken to always hold the matrices very tightly in the rig, and to advance the mats into the cutting tool slowly and carefully, with the chuck turning at its fastest speed. I have milled over 100 matrices with this rig with great satsfaction. Additionally, I use a miniature "jeweler's saw" chucked up in the drillpress along with these two vises to cut oversized matrices to the standard Lanston size of ¾x1 1/8 inches. I show two mats from a font: one is as I got the mats from the Chicago typographer, and the second has been modified to fit the Sorts Caster Matrix Holder.

Type cast using engraved matrices must be dressed in order to get the proper set width. This is necessary to cut away the "beard" left by the engraving tool, which overhangs if the character is properly cast. It is extremely difficult to cast overhanging type on the Thompson typecaster. The Sorts Caster is strongly preferred for such work and thus, it's worth the extra effort to modify the matrices.





The rig shown above was used to change configuration of engraved matrices from the shape and size demonstrated by the "b" to the right. The "a" has been trimmed to proper size and chamfered, and now can be cast easily using the Sorts Caster.

The First Fount of Johann Gutenberg

By Michael Anderson

THE HISTORY of letterpress printing extends back more than 550 years to when Johann Gutenberg started working with the idea of mass-producing books. We do not know just when the idea took hold or exactly where. However, most scholars think it was in the early 1440s in Mainz, Germany. From my readings, I think the idea took hold sometime in the middle or late 1430s in Strasbourg, Germany, and later was perfected in Mainz.

Much 'to do' has been made of the famous "Gutenberg Bible" known as the B42 as it had 42 lines to a column. However, not much attention has been paid to Gutenberg's original type, known as the Donatus-Kalender type (DK-type). Both type faces are a Gothic face, known as Textura, used in the 1400s by priests, scribes and copyists in producing books.

The B42 type was designed and cut in Mainz after Gutenberg borrowed money from Johann Fust in 1450; most scholars put the date at 1452-3. Used in producing the first major book printed with movable type in the western world, the type has become very famous. The type was used only in printing the one major work and a few odd jobs, i.e., a Latin grammar book and an indulgence, and then seems to have disappeared back into the melting pot.

The DK-type may have come to life in Mainz and later undergone development and first use while Gutenberg was living in exile in Strasbourg between 1428 and 1448. The full development of the DK-type has been divided into three phases by experts. According to some Gutenberg researchers,[1] the first use was in the printing of an epic poem *Sibyllenbuch* ("World Judgment") produced in Strasbourg between 1440 and 1444. The poem is represented by a single scrap of paper with 11 lines printed to a side showing the type in a very early stage of development. From the fragment it is estimated that document would have contained about 28 8½"x6¼" pages.[1] The *Sibyllenbuch* and several fragments of *Donatus* Latin grammar books (written in the 4th century by Aelius Donatus) represent the first phase of development of the DK-type.

The type's second phase is represented by 25 known editions of the *Donatus*, an astronomical calendar, and several broadsides. Many authorities on Gutenberg refer to the *Donatus*es as "job printing," but a 28-page piece should qualify as a book. Therefore, it should be considered as perhaps the first-known book printed with movable type in the Western world.

Somewhere around 1458-1460 the type and some of Gutenberg's printing equip-

ment are believed to have been sold to a Bamberg printer, Albrecht Pfister, who is believed to be the printer of the 36-line Bible, or B36, around 1459-1460.

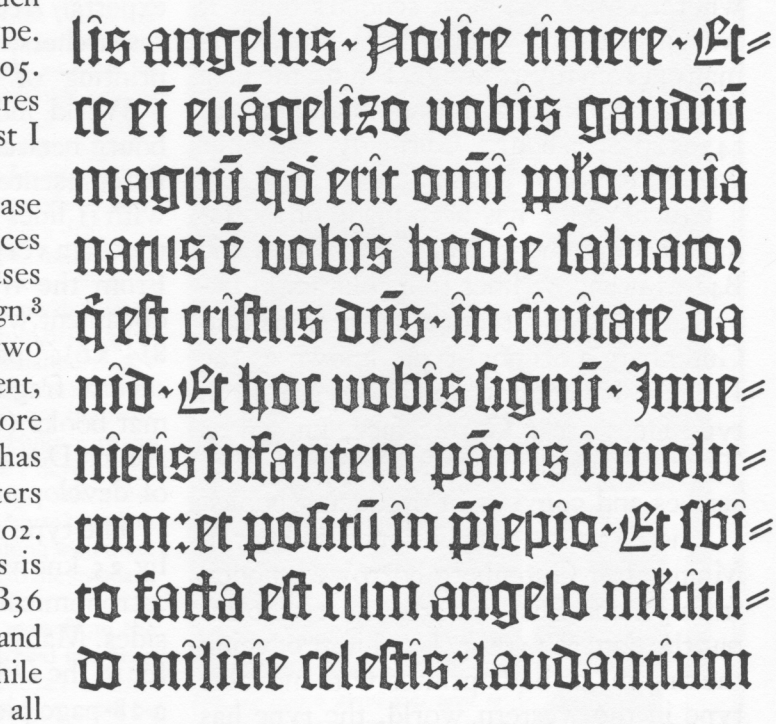
The 36-line Bible font represents the zenith of the face's development with only minor changes made later, as its use progressed.[2] Pfister also used the type to print the first book with illustrations, *Del Edelstein*, in 1462. The DK-type was used for about 30 years after the matrices were cut by Gutenberg. The last-known work using the type was by an unknown printer in 1470-76.[2] The third phase resulted in the type used in printing the 36-line Bible, and is the type I chose to replicate.

While doing research to replicate Fust and Schoeffer's font used for 1456 *Psalter* and also the 1457 *Canon Messae* (see *ATF Newsletter 28*) I gathered much information on the DK-type. I decided to do this face in 2005. The original DK-type measures about 23¼ points; the closest I could come was 24-point.

Differences of the lowercase of the B42 and DK-type faces are minimal and in some cases they are identical in design.[3] The capital letters of the two faces are strikingly different, with the B42 displaying a more artistic flare. Also the B42 has 290 variations of characters while the B36 has only 202. This difference in variations is part of the reason why the B36 lines are not fully justified and the word spacing varies, while the B42 is fully justified in all lines and word spacing is almost always consistent.

Both books employed the same method of using abutting characters. This process eliminates excess white space between letters. The rules call for any letter following *c*, *e*, *g*, *r*, and *t* to have its leading edge trimmed of all serfs, resulting in a straight face. In addition, some letters like the *b* and *p* had their bowl trimmed flat to form a ligature (both letters on one piece of type) with a trimmed *o*. But even when ligatures were available, such as *do* and *de*, the individual letters often would be used instead of the ligature—done intentionally to lengthen the line in an attempt to fully justify.[4]

After carefully studying samples of the DK-type, I engraved 160 mats. Some of them were not in the original font, according to Gottfried Zedler's exhaustive study of Gutenberg's type in the early 1900s. I cut the extra characters for ease in setting. That is, rather than using two



Shown above is a setting utilizing Mike Anderson's types—a facsimile of the original setting of lines as they appear in the 36-line Bible. Close study of this work will reveal modified letters, ligatures, etc., as they were utilized in the original setting. Mike's analysis concluded that 202 different characters would be necessary to match all variations found in the original document. A complete showing of all characters created for accurate setting of the entire text is shown on the next page.

A showing of the complete font with all variations as cut by Mike Anderson.

pieces of type for a combination as Zedler thought, I cut a ligature. Also the type was designed to print Latin and therefore did not have *W*, *X*, *Y*, and *Z*, which I added. The added characters are shown at the end of the accompanying font scheme.

I started making the patterns and engraving the matrices in early September 2005. I finished casting the last letter Dec. 29, 2005. The patterns were created from computer scans of the original type, and then reworked to try to eliminate ink spread and other distortions that occur with various methods of copying. (I did not have access to any *original* printed samples). Once the pattern was completed, a positive image was printed as a transparency, and then transferred to a photopolymer plate. This plate was used as the *pattern* on a 1930-vintage Deckle pantograph,[5] which I was using.

Like Gutenberg's type, this rendering has seen multiple cuttings of some letters in an attempt to capture the likeness of the original font—and continues to be revised as different combinations of letters reveal faults in my interpretation.

This type will remain as a proprietary font of At Random Press and The Crooked Crow Press and will be used to reproduce pages from the B36 Bible and other work printed by Gutenberg and Pfister.

References

[1] Kapr, Albert. *Johann Gutenberg: The Man and His Invention*. Brookfield, Vermont: Ashgate Publishing Company, 1991.

[2] *The Würzburg Schottenbkoster—Spencer—Liverpool Copy of the 36-line Bible*. London: Christie, Manson & Woods Ltd., 1991.

[3] Alan Waring & Theo Rehak produced a remarkable rendering of the B24 font (see *ATF Newsletter No. 25*).

[4] Rather than cut mats for all the abutted characters, several were fashioned from casts of the regular letters by using a Hammond Glider Saw or rubbing the character's width down using a file; this process most likely also was used in the original composing of both Bibles.

[5] My pantograph was originally from Germany, and was later used by American Type Founders until the company was auctioned off in 1993.

BRADLEY COMBINATION ORNAMENTS are featured here and on the cover of this *Newsletter*. First issued by American Type Founders in 1953, fonts are once again available. The new type is cast using an original Barth caster and ATF's original matrices. Cast by the Dale Guild Typefoundry, fonts are made up to include 90 characters at $35.00 each, available from NA Graphics, Silverton, Colo. Full details are available at ⟨http://order.nagraph.com/page20.html⟩.

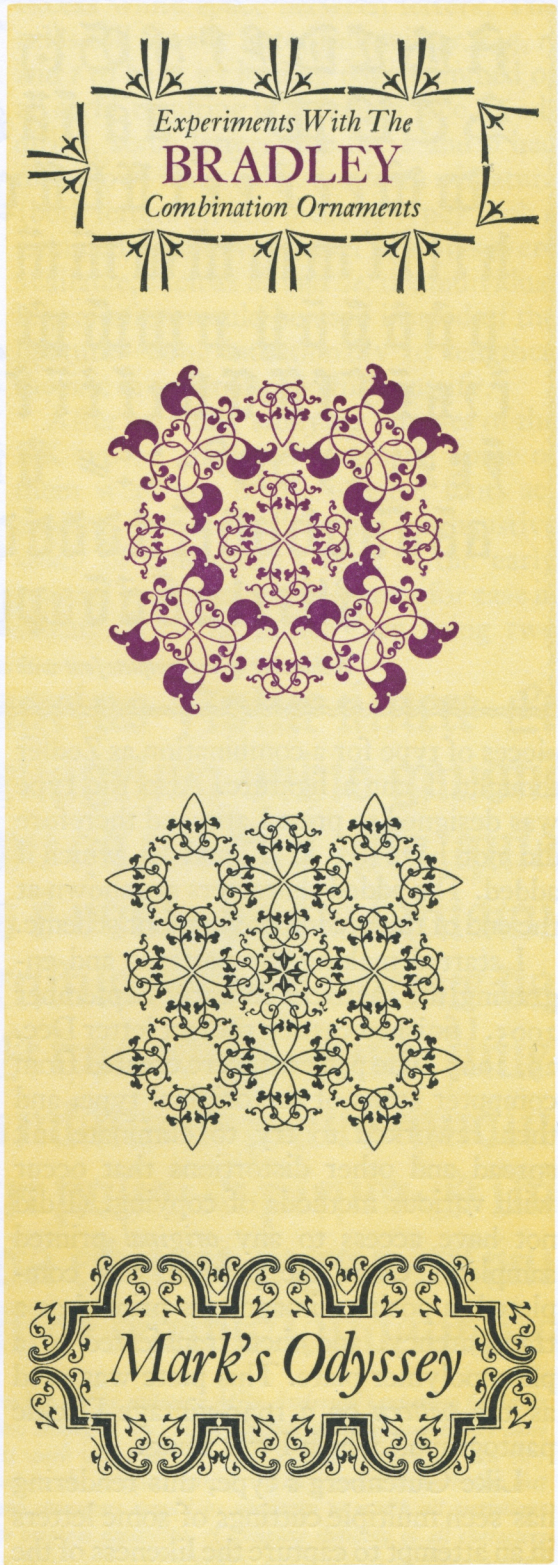
These ornaments probably were the last decorative pieces ever issued by ATF. Will Bradley had a long and illustrious career as a graphic designer, beginning with a cover for the *Inland Printer* in 1891. His lettering for a Christmas cover design for *Inland Printer* in 1894 garnered interest from American Type Founders, who licensed his lettering design and issued the blackletter typeface BRADLEY as a result. He served as advertising art director for ATF from 1903 until 1905. A detailed list of his many achievements can be found at ⟨www.willbradley.com/chron/index.htm⟩.

Now we get into the nitty-gritty details of how Bradley did these ornaments by reproducing information contained in a private press booklet issued in 1967 by the late Leonard Bahr of Harper Woods, Mich., entitled *Experiments With The Bradley Combination Ornaments*. Steve Watts served as type director for ATF in the 1950s and he provided to Leonard first-hand info on how the design came about. Quotes are from Bahr's piece:

"The BRADLEY COMBINATION ORNAMENTS were designed in 1952 by Will H. Bradley and released by American Type Founders in 1953. This was a rather late date for ornaments of this nature, a circumstance which makes the story of their creation all the more interesting.

"Bradley, one of the greatest typographic designers, approached his friend Steve Watts, who was then type merchandising director for ATF, with the suggestion of a new series of type ornaments. Steve quickly expressed an interest and made arrangements to visit Bradley for more details.

"The story of this meeting was recalled in a letter and we are indebted to Steve for his



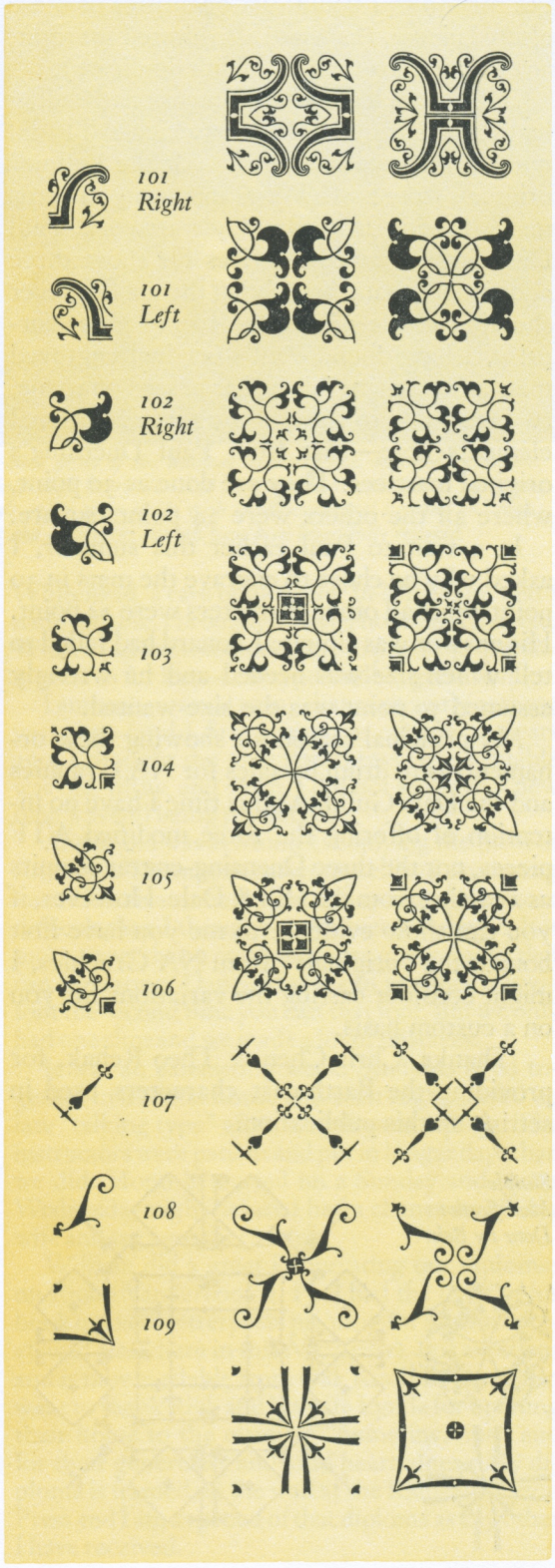
kindness in making it available to us: 'Bradley and I set up a card table in the yard, where Will sketched numerous designs to show the ideas we had talked about. I don't know for sure that all his designs originated in his mind at that time, but he did not copy them from existing sketches. The only materials on his card table there in the bright sunlight were pencil, graduated ruler and a pad of drawing paper about five by eight inches in size.

" 'When I had selected the designs that suited our purpose, he produced several pens and a bottle of drawing ink and rapidly completed the designs for me. Later, he inked all the other designs he had made for me and gave them to me as a personal gift. Mind you, Mr. Bradley was then over 85 years old. Everything he did in my presence was freehand. I'm pretty sure he didn't wear eyeglasses, and I was astounded to see him work so rapidly, with results that were almost perfectly symmetrical, with an even distribution of color.

" 'The nine designs we selected for production were not reworked at the Foundry. Engraving patterns were made by direct photography, and the corner designs, when combined in various arrangements in finished type, fitted almost perfectly.' "

Leonard Bahr goes on to say the BRADLEY ORNAMENTS were about the only general-purpose decorative units then (in 1967) sold by ATF, though he admitted to not having seen them used very much. He lamented that "This is probably because ornamented typography isn't very popular these days. Whether or not there will be a revival of interest in such baroque practices is another matter." He devoted 16 pages to showing his work in combining color and the different ornaments in many fascinating ways. Several of his original combinations are replicated in this *Newsletter*.

There are two aspects of Leonard's pamphlet which need further explanation. First, Leonard couldn't leave the designs alone. He took a knife to 103, 105, and 109 eliminating corner elements so those pieces could be used more freely. I have done the same. My "cutting away" was done with a Dremel tool and then Mike Anderson electrodeposited matri-



ces for me so I could cast quantities of these altered pieces. (Leonard also altered 101 right, 101 left, and 103, which I didn't duplicate).

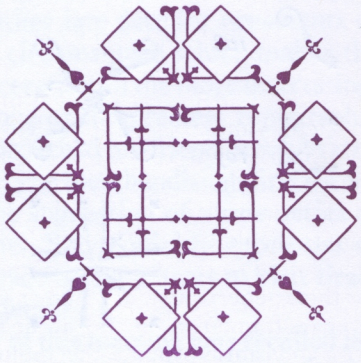
In his booklet, Leonard mentions Bradley had done additional designs which ATF did not cut into type. Well, he got the "other" originals from Steve Watts and, using patterns made directly from Bradley's artwork, Paul Duensing engraved matrices for those three additional ornaments, giving them a first-ever showing in the pamphlet. To my great surprise, I have found Paul's original engraved mats among materials he has passed on to me, so I also able to show those three additional elements here—cast from Paul Duensing's original matrices. They are done as 30 point, where all the others were 24 points square.

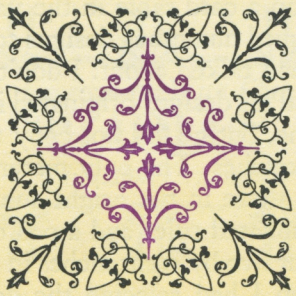
In a visit to Paul earlier this summer, I asked why he chose to engrave the mats in 30 point while all other characters were 24 point. His answer was simple: Leonard had failed to tell which size was needed and he wrongly assumed 30 point was the size wanted.

My principal reason for showing these ornaments is to drum up sales for NA Graphics and the Dale Guild. At this time I have no intention of offering the three modified ATF pieces, nor the three Duensing-engraved units as a casting from the Hill & Dale. However, if you can show evidence to me you have first bought the "originals" from NA Graphics, I might consider casting the variations for you on a custom basis.

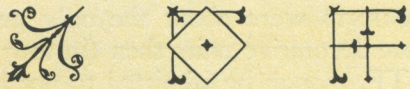
Thanks, Chris Chen & Theo Rehak, for providing the Barth-cast characters used in setting up this publication.

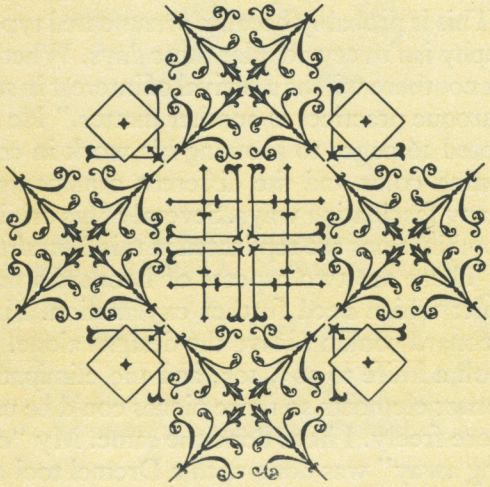
Simple Modifications Done by Bahr.





The three elements which ATF rejected.

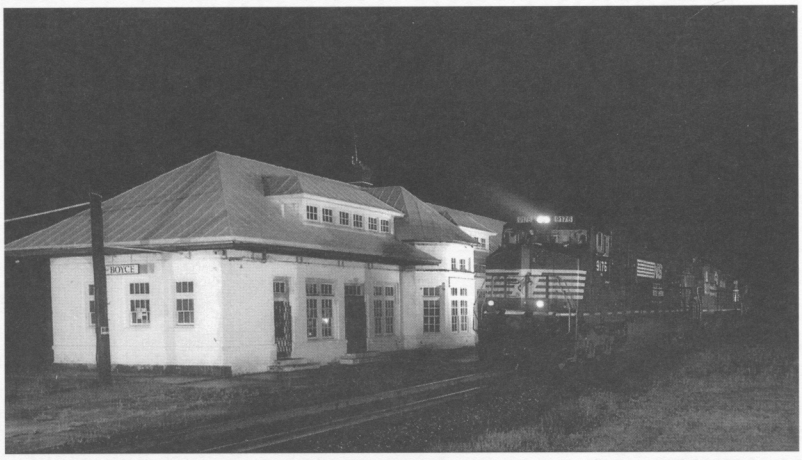




Thoughts About Monotype University 6

By Stuart Bradley

I had the honor and pleasure to be a student at Monotype University 6 in the summer of 2005, along with William Bentley, Paul Maravelas, David Krenz, and Bill Welliver and taught by Rich Hopkins, Mike Anderson, Jim Walczak, and Dan Jones. It was an intense week, but it far exceeded my expectations.



This is a dramatic night-time photo of the Railway Station Press, operated by Stuart Bradley in Western Virginia near Berryville. And as is visible here, it stands along an active railroad line. There's ample room inside with excellent natural lighting and high ceilings. Both the building and equipment therein have been beautifully restored.

The beginning was a little rough. William rode with me from Alexandria, Va., and we had four, five-gallon buckets of type metal (over 200 pounds) in the trunk of a Toyota Corolla. I made the mistake of going the scenic route on U. S. Route 50 up and down the mountains and there were indications that the rear shocks were going to fail. When we arrived I felt like I was "bringing coal to Newcastle," as Rich had a 55-gallon drum full of type metal. I should quickly add that I felt differently at the end of the week, when I filled the truck again with many pounds of finished type.

We also experienced very hot weather, which was unusual for Terra Alta, W. Va., as Rich kept pointing out. The heat was made worse by repeated violent thunderstorms.

My project was to cast 24 point Hadriano on the Thompson. Hadriano was a challenge because many letters, like the *H*, have mis-aligned serifs. This played havoc with our alignment, as William and I worked through the first letters under Mike Anderson's exacting eye. Ultimately, we had to do most of the lower case letters on the Orphan Annie caster. This was quite a different experience, as Dan Jones wanted production at a faster clip and he had William and me literally running back and forth to the alignment microscope and shouting the results. Then Jim Walczak took over on the OA. Jim really likes to tinker with the machine, so production stopped while we learned how to take the machine apart and make adjustments.

Each instructor had a vastly different approach to casting type and that was good to see as each of us would have to develop our own style. Rich was working with Bill and Paul on the Composition Caster and one evening demonstrated the Composition Caster controlled by the Macintosh computer. To demonstrate the traditional Keyboard and Composition Caster, Rich keyed a poem by Jett Whitehead, a rare book dealer in Michigan, that I had available. I brought the type home and that fall, Whitehead commissioned me to print 250 Christmas cards for him—the type's still in great shape.

I am embarrassed to say that as recently as three years ago (and I first printed in college 34 years ago) I thought the only letterpress type available was old, filthy, and worn. I did not know that new type was still being produced.

And here I was at Mono U enjoying the thrill of running a Thompson caster myself and producing beautiful, clean, sharp type. I discovered it is more difficult than I thought to produce good type. It is more an art than a craft; there are many things that can go wrong. Dan said you can produce a good font the second time you cast that font. But we only had one shot and we made a lot of mistakes.

It was an exhausting week. Students lived together in a rental house and each night stayed up late "talking type" after long days of casting. The instructors were patient and put in longer days than we did. Mono U started on a Sunday and it was Wednesday night before I had a chance to call my wife and say I got there safely.

William did a great job printing our diplomas on Rich's Vandercook 4. Paul had the draft of his book on basic letterpress printing for us to see (reviewed elsewhere in this *Newsletter*). It is excellent and is now available from Oak Knoll Books. I also want to thank Rich and his wife Lynda for opening their home to the ultimate "home invasion" and for their generosity and kind heartedness. My diploma is framed on the wall at the Railway Station Press and I am as proud of that diploma as any other I have received.

A Book Lover's Fantasy Come True—

Typefounding, Printing, Bookbinding in the Dream-Like Atmosphere of the Swiss Alps

By various means we have heard of a typefounding enterprise in Switzerland. This article has been prepared especially for our ATF NEWSLETTER *by the gentlemen who operate Offizin Parnassia. It's an ambitious undertaking, and already well underway.*

OFFIZIN PARNASSIA was founded by Hans Ulrich Frey and Stephan Burkhardt in the year of 2000. The aim of this shop is to produce bibliophile books in best letterpress tradition on handmade paper. The editions are illustrated with original art, and the hand-crafted binding also is done in our shop. We try to bring together the story, illustrative materials and typography as closely as possible so that the whole book emulates the excellence of the best craftsmen since the invention of the printing craft.

For a long time the two Offizin Parnassia founders had a great passion for nice old books and a logical outgrowth of their passion was a desire to produce quality books themselves.

All nine professions practiced at Offizin are self-taught by the owners. They had no previous experience in any of the crafts they now practice daily.

Though still young, Offizin already has produced a box with original etchings and tales, and two complete books. Now in production is a book encompassing the legends of the Swiss-Alpine landscape—the geographic region in which the Offizin is located.

As with most printing operations, however, most of the time the two owners must focus all efforts toward the needs of their customers. For example, they have just completed composition and printing of a 128-page biography of an old industrialist in their region.

The Typefoundry

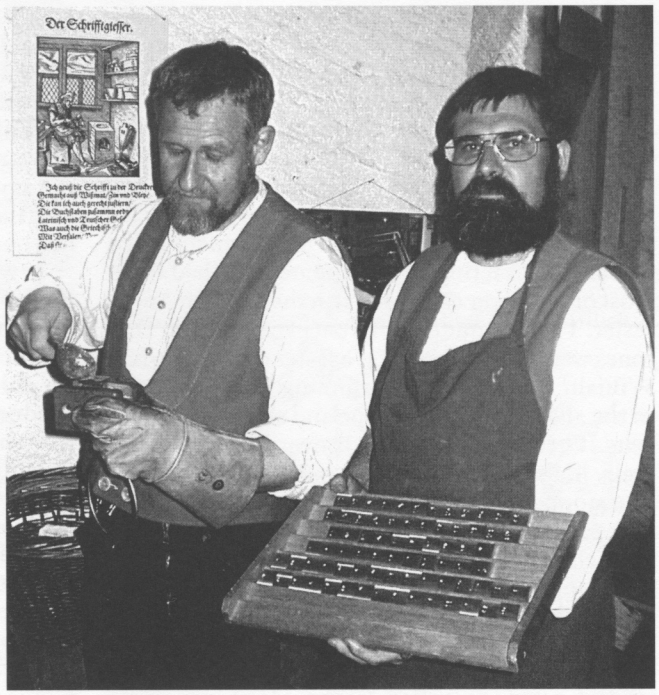
It was clear from the beginning: the amount of type found in old cases would never be enough to compose more than a single page of text. New types from traditional typefoundries in Germany were deemed too expensive.

Thus, the decision was made to search for a Monotype caster. Soon they acquired a British Composition Caster which is able to cast large composition, a Supercaster, keyboards, and even a very rare Monotype 272 computer system (for preparing text for the Compositon Caster) and all were installed.

Matrices came from all over the world, particularly from two Monotype type foundries which included a large stock of matrices. The most important opportunity was the taking over of Harold Berliner's famous foundry from Nevada City, Calif. Several truly rare typefaces are available at Parnassia.

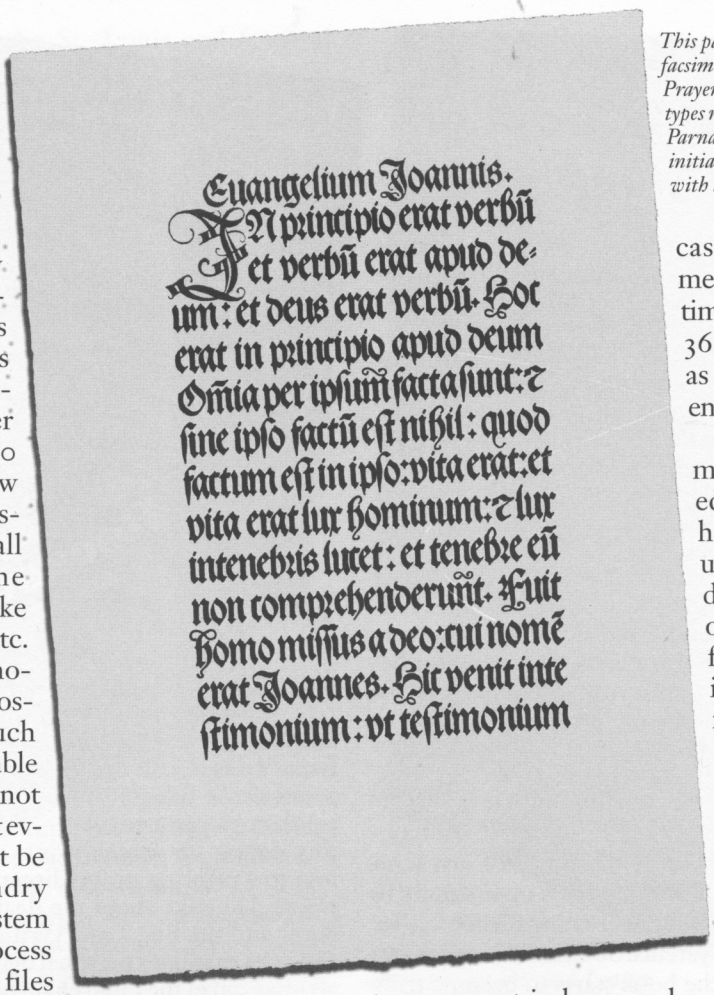
At the moment more than 3,500 alphabets and several thousand border matrices are available for casting. The entire inventory of the mats can be seen on <www.parnassia.org>.

Offizin Parnassia does not hold a big stock of fonts ready to sell. Orders for customers are cast individually in American Point or Didot



At a public presentation April 21, 2006, Hans Ulrich demonstrated typecasting using a hand mold. Stephan shows 70 of the 133 matrices they had engraved for the Maximilian Prayerbook font.

sizes in heights of 0.918" or 23.56 mm. This kind of production allows the foundry to cast composition or fonts in quantities as low as 14 pounds. Offizin Parnassia is aware the time has gone when a customer would order 300 pounds of 10 point Times New Roman. Now customers want small amounts of the strangest faces like Gaelic, Hebrew, etc. Only with a Monotype System is it possible to fulfill such wishes at a reasonable price, because it is not necessary to adjust every letter (as must be done with foundry mats). The 272 system allow them to process Microsoft Word files into ready-to-use Monotype composition without the need for new keyboarding.


Euangelium Joannis.
IN principio erat verbū
Et verbū erat apud de-
um: et deus erat verbū. Hoc
erat in principio apud deum
Oīa per ipsum facta sunt: ⁊
sine ipso factū est nihil: quod
factum est in ipso: vita erat: et
vita erat lux hominum: ⁊ lux
in tenebris lucet: et tenebre eā
non comprehenderūt. Fuit
homo missus a deo: cui nomē
erat Joannes. Hic venit inte
stimonium: vt testimonium

This page is an exact facsimile of the Maximilian Prayerbook, composed in types recreated at Offizin Parnassia. The title and initial were printed in red with all text in black.

Making A New Typeface

One of the biggest dreams of Offizin Parnassia was to create and cast its own hot-metal typeface—one not existing in any Monotype collection. To make larger sized display mats by direct engraving, a special made Kaempf matrix engraver was acquired for that purpose. This pantograph formerly was used in the Monotype agency in Frankfort, Germany. The blank brass mats in which the letter is engraved with an exact depth of drive of 0.05 inch fit properly in the mat holder for the Supercaster. Photopolymer plates sized nine times larger than the 36 point letter serve as patterns for the engraver.

The first font made using this equipment was an historic typeface used only once to do a proof edition of 10 prayerbooks for Kaiser Maximilian I of Germany. This face is the first example of a true German letter and dates to 1507-1512.

Last winter the whole alphabet, consisting of 133 characters, was cut in brass and caston the Supercaster. Precision built into the system was such that the matrices produced aligned well and did not need individual adjustment at the caster. It was a special challenge to cast this extraordinary face. Several of the 133 different letters had to be made in three different set widths to match the original cutting as closely as possible.

The next project will be a revival of the famous type of William Morris' Kelmscott Press: The Troy Type.


Hans Ulrich at the Engraving machine. It meets the highest requirement for precision, accommodating the tiniest cutters of a mere .0032 inch diameter.

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& Stephan Burkhardt
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Tel/Fax 0041 81 306 14 70
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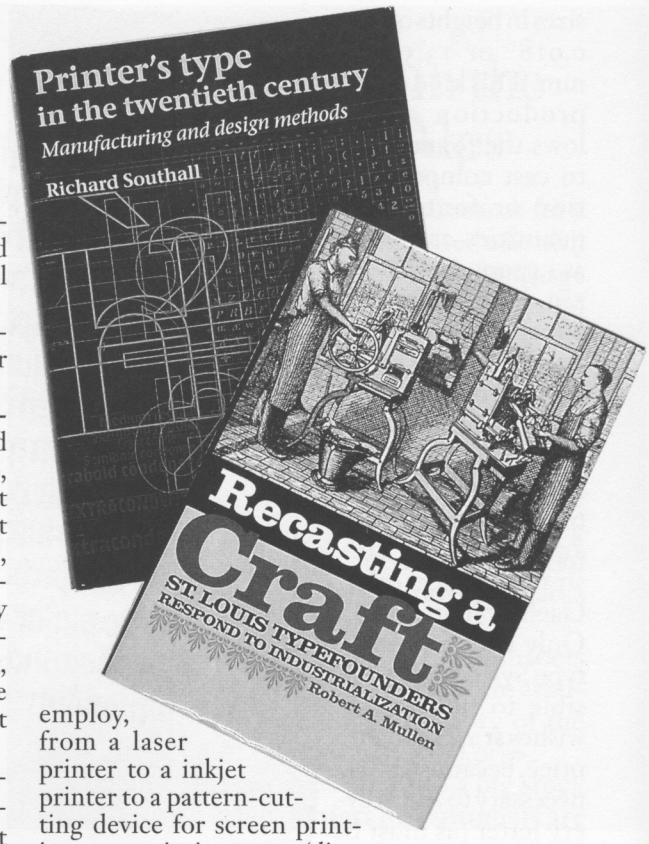
Website: www.parnassia.org

Four New Books Which You Should Consider For Your Bookshelf



There are no fewer than four books to be reviewed with this *Newsletter*. All still are in print and each has a bit of relevance for those of us who still pursue typography and letterpress printing.

Two are reviewed as a marked contrast of research style. And then we hit briefly on two other volumes of general letterpress interest.

Printer's Type in the Twentieth Century: Manufacturing and Design Methods, by Richard Southall (Oak Knoll Press, New Castle, Del., 2005), is an amazing publication for two reasons. First, it has a thorough and excellent section on the ancient process *we* still dwell on—cutting type by hand, hand punchcutting, cutting types by machine, hot-metal typesetting, and so on. This section is very well done, especially for a book that moves far beyond those processes into the photographic matrix, digital and numerical techniques, and making type with programs. In other words, it brings us right up to the present moment in typography.

Many of us have moved along with technological innovation. We worked with early phototypesetting systems, all of which now are just faint memories. But we didn't get much opportunity to know how they went about creating the font disks, etc., used by these systems. Southall takes us there. And here's where the book starts to become truly fascinating, for Southall has really exploited a truly unique research opportunity. He hits on the technical aspects well, but then when logical questions come up, he has the rare opportunity of going straight to the people who were involved. This causes me to realize that the whole massive revolution from Linotypes and Monotypes to the computerized digital typography we have today—it's all taken place within my lifetime. Thus, many of those individuals on the cutting edge *are still alive and still at work* and available to answer questions! Richard Southall goes directly to these persons for their insight.

To me it really gets interesting when he talks about the introduction of PostScript by Adobe Systems in 1984. Adobe was a firm started by Charles Geschke and John Warnock and PostScript opened the way for making type and typography stand independently of the output devices, and made it possible for all sorts of output devices to produce virtually the same product. For the first time you could buy your type wherever you wanted, and use that type font with whatever device you might wish to employ, from a laser printer to a inkjet printer to a pattern-cutting device for screen printing, to a printing press (direct-to-press). He talks about the deal with Apple Computer and the first LaserWriter. He gets up close and even examines personal diaries of the individuals involved in the rapid chain of innovations which quickly took the pencil, french curve and t-square out of the hands of the type designer, and replaced them with a mouse and a computer screen.

If you have lived through this revolution as I have, you'll get some fantastic insight into how the tools were developed which you used so diligently. It's an historic book with a presence which is fantastic because it's all happened so recently and still is fresh in the memories of the innovators.

I now contrast this book with ***Recasting a Craft: St. Louis Typefounders Respond to Industrialization***, by Robert A. Mullen (Southern Illinois University Press, Carbondale, Ill. 2005). Bob, who is a devoted amateur printer and thorough researcher who hails from St. Louis, has built his story from the ground up with a surprising and admirable variety of resources. He had to. All the companies have been gone for years. As Bob summarizes, "The history of the typefounding industry in St. Louis has been buried under time and several layers of obsolete technology." None of the principals is still living. The buildings the foundries once occupied all are gone. Yet Bob is able to put together a very tight-knit and compelling story

from 1840 up to the St. Louis and Central typefoundries, the formation of ATF in 1892, and beyond to the Laclede Type Foundry in the 1920s.

He talks of Inland Type Foundry's new 65,000-square-foot, seven-story building opened in 1902, and of the hundreds of employees needed to meet production demands. Details are given of labor strife and how, after St. Louis founders merged into American Type Founders, the facility was reduced, ultimately to no more than a sales office.

In reading Bob's book, you might make the mistake of thinking the story had been told already, somewhere else. But that's not the case. He's built the story all by himself from trade publications, Missouri Bureau of Labor Statistics, specimen books, local newspaper articles, and a myriad of other sources in creating an easy-reading, impressively thorough book that never will be equalled.

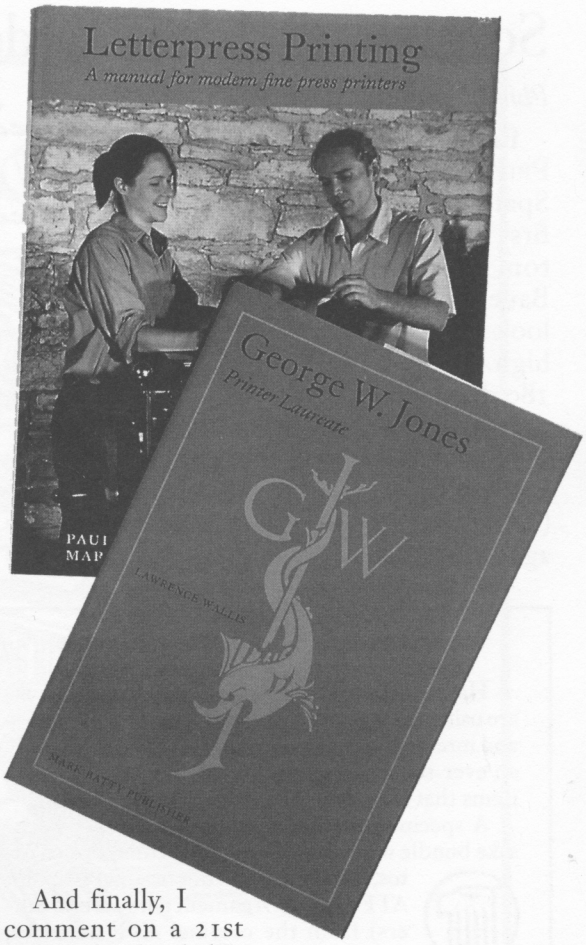
If that weren't enough, he tops it with several appendices including specimens of virtually every type design ever introduced by a St. Louis foundry (and there were many). That, in itself, would make the book a valuable reference for you. It's definitely a volume you should have, read and cherish.

Next is a more tightly focused book titled ***George W. Jones: Printer Laureate***, by Lawrence Wallis (The Plough Press [UK] and Mark Batty Publisher [US], New York, 2004). Jones had a long and productive career starting as an apprentice and ending as a celebrity and retired printer.

Along the way he strongly affected the trade and especially typography. I was particularly interested in reading of his most pivotal role in the development for Linotype (a somewhat confusing joint effort of both English and American Linotype companies) of Granjon in 1924. The author has gained access to first-hand information which makes for a much more interesting story giving the *how*, the *confusion* and the *why* of everything.

Included in the discussion is the Linotype machine's inability to cast kerning characters, and Jones's introduction of 26 two-letter matrices to overcome this limitation. The innovation was deemed an overwhelming success by 1929 and contributed significantly in imparting elegance in Linotype setting. Such characters had to be inserted into the line by hand by the Linotype operator, but studies showed it reduced production speed by no more than five per cent.

Stanley Morison, Beatrice Warde, "At The Sign of the Dolphin," Limited Editions Club, the Nonesuch Press . . . these and many other legendary names are touched on intimately in telling the story of Jones's life and career. Of course the book is done in Granjon, but the digital version, I fear, doesn't have the feel of the metal predecessor. Still it's a beautiful book and worthy of your consideration.



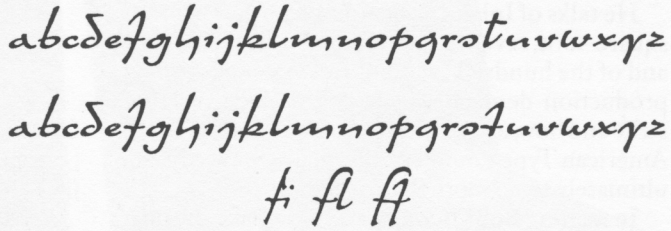
And finally, I comment on a 21st century book titled ***Letterpress Printing: A Manual for Modern Fine Press Printers***, by Paul Maravelas (Oak Knoll Press, New Castle, Del., 2005). It's truly a *manual*, starting off by discussing measurement systems, hand setting type, proofing, stonework, cleaning, etc., and thus, a seasoned reader might think he's too far along to benefit from the book. But Paul (another from our ATF group and obviously qualified to write such a book) has done a fair, even and thorough presentation which will be extremely useful for all those considering getting into the craft. He gives hints on what to be looking for when buying equipment and even provides the essential info (how much does it weigh) and tools needed for moving.

For the experienced letterpress printer, there's also an even-handed presentation of safety in a shop. He discusses lead toxicity intelligently (something one almost never sees), solvents, etc., and provides a fair and reasonable orientation on these subjects for everyone. Paul's is a great book and will become a long-standing and excellent reference for everyone. It's far more useful and helpful here in the 21st century than the old standard-bearer, Polks' *The Practice of Printing*.

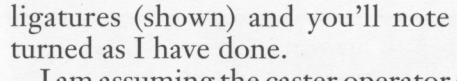
Sometimes Typefounders Make Mistakes Too!

Phil Driscoll writes:

Enclosed is a proof of my 20 pt. PRIVAT that I bought from Bauer in Spain about three years ago. The first line is with all nicks to the bottom as I received the type from Bauer. That lowercase *t* just didn't look right to me—the crossbar was way too high. In the second line I have rotated the *t* 180 degrees and raised it two points to align with the other letters.



Now it looks just like the specimen in the book *Bokstaysformer & typsnitt genom tiderna* ("Letterforms and typefaces through the ages") by Valter Falk. (I also have the three ligatures (shown) and you'll note the *t* is turned as I have done.



I am assuming the caster operator at Bauer didn't think the *t* looked right because it hooked to the left, so he rotated the matrix. I suppose this could work if it's a foundry matrix with equal side-bearings and the face is near the center from top to bottom.

Other Typecasting & Startup Activities Reported

Happily, there's evidence out there that folks are using their typecasting capabilities to create new and interesting items and this tiny column will give an ever-so-brief review of some of the interesting items that have come to your editor's attention.

A specimen received in the Conference keepsake bundle was from **Monroe Postman** of Los Altos, Calif., who cast this original 36-point ATF Troyer Ornament (and several others) from the original ATF matrices, which he borrowed from Dan Solo of Alameda, Calif., who acquired the original matrices at the ATF auction in 1993. The casting work was done by Monroe using his Thompson caster and a special foundry matrix holder which Monroe had to modify to handle the matrices.

A less-happy report comes from **John Setek** of Queensland, Australia, who is having trouble with neighbors complaining about the "noise" (I call it beautiful music!) coming from his out building where he has his Supercaster set up. His challenge was to come up with a way of holding large composition matrices in his machine—he didn't have all the necessary components for his Comp Head on his Supercaster. He succeeded as evidenced by the castings shown here. But to avoid any problems with his neighbors, *he turned the machine by hand rather than using the motor.* It's such a shame people get stuck in situations like this. The Supercaster, if you've ever heard one, purrs like a sewing machine; I can't imagine anyone complaining of such minimal noise. One radio in the hands of a teenager is far more bothersome!

A sad tale comes from **Paul Aken** of Beach Park, Ill., who got all fired up to run his Thompson caster as a result of the technical sessions prior to the ATF Conference in California. Paul went home and was successful at casting these 18-point ornaments, but then disaster struck. His Choker Valve stuck "open" and Paul frantically searched in vain for a ladle to catch the metal. End result: the pot was emptied onto and into the casting machine, leaving an awful mess which now needs to be carefully removed before casting can resume. All those who have run a Thompson have had similar experiences. You learn to move fast when disaster strikes, and if you're really "sharp," you always have a pig mold and ladle standing close by—just in case!

Bill Welliver of Wapwallopen, Pa., reports he is officially the owner of an *operating type foundry* (rather than a pile of scrap iron)! After many months of getting space in order, he moved his composition machines into their new homes in June, and has since turned all efforts to getting them running. The first machine to get his attention was a Lanston caster which came from Dave Clinger in Richmond.

On August 18, after cleaning the pump and inserting a missing pin in the pump driving shaft, he cast his first type—some 10-point Scotch Roman from a ribbon that came with the caster. The first two or three sorts got caught in the delivery channel, but after adjustments, he was "making good type." There are still a few adjustments that need to be made, but he is very pleased, nonetheless.

Also sending fonts to reveal their successful casting ventures: **Tom Parson** using a Sorts Caster in Denver, Colo., and **Bob Magill**, working on a Thompson at Union, Mo. It's always a delight to hear from persons achieving success at getting their new (to them) casters to operate.

Wm. Caxton: On Lawyers.

A specimen of Tudor Black in 12 and 30 point, cast from old foundry matrices held at Hill and Dale Typefoundry, with a comparative display of the same face, in 18 point, from a different foundry.

First to be figured is the Clerk, and it is reason that he should so be, for as much as among the common people they plead the differences, contentions and causes which behoveth the judge to give sentence. And it is reason that the Judge have his Notary, by whom the process may be writ ten. He must have on his girdle a penner & ink horn and on his ear a pen to write with, and those are the instruments and the offices that have been made and put in writing authentic, and ought to have passed tofore the Judge, as libels, writs, condemnations and sentences, and that is signified by the scripture and the pen. And there ought to be among these men amiable company and true honest countenance, and truth in their words. It is to wete that the Notarys are right profitable and ought to be good and true for the commons. And they ought to keep them from appropriating to them self that thing that ap= pertaineth to the commons. And if they be good to them self, they ben good to other and if they be evil for them self, they ben evil for other. And the process that is made tofore the judges ought to be written & passed by them. It is to wete that by their writ=

ing in the Process may come much profit, & also if they write otherwise than they ought to do, may ensue much harm & damage to the commons. Therefore they ought to take good heed that they change not, nor corrupt in no wise the content of the sentence. For then be they first forsworn and ben bound to make amends to them that by their treachery they have endamaged. And also ought they to read, visit and to know the statutes, ordinances & the laws of the cities of the country where they dwell & inhabit: & they ought to consider if there be anything therein contained against right or reason, and if they find anything contrary they ought to admonish & warn them that govern, that such things be changed in to better estate. For custom established against good manners and against the faith ought not to be holden by right, for as was said before all Ordinances made against right should be holden for naught. Alas who is now an advocat or Notary that has charge to write & keep sentence that holds his intent to keep more the common profit, or as much as his own. But all fear of God is put aback, and they deceive the simple men.

Thirty Point (Farmer)

ABCDEFGHIJKLMN
NOPQRSTUVWXYZ&$
abcdefghijklmnopqrstuvwxyz
ffiflffiffllœ.,:;'=!?1234567890

Eighteen Point (Keystone)

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
ffiflffiffllæœ.,:;'=!?1234567890

Twelve Point (Farmer)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & $
a b c d e f g h i j k l m n o p q r s t u v w x y z
ff fi fl ffi ffl æ œ . , : ; ' = ! ? 1 2 3 4 5 6 7 8 9 0

Notes

Some differences in the design of this 18=point casting: the 'A' is lighter and more open; the 'd' is not as pointed at the bottom; the 'f' has less pro= jection at the top; the 'r' is drawn more compactly.

Tudor Black is a 15th century design: a 'rotunda' blackletter, used originally for printing law books, romances and other secular literature. It was the first type made in a wide range of sizes, and the larger sizes were used extensively for display in combination with a variety of other typefaces.

A Field Trip With a Goal: Make Some Type!

By Michael Anderson
At Random Press and Typefoundry

It all started with a phone call. It was a dark, rainy March morning when Chris Manson (Crooked Crow Press, Rockville, Md.) called wanting to know what I thought about casting some 12 point Old Black type from foundry mats. I told him, "Not much." Casting 12 pt. foundry mats on a Thompson is not even close to fun —lots of problems and a very slow process.

I knew the mats he was talking about. They were in Rich Hopkins's (Hill & Dale Press and Type Foundry, Terra Alta, W. Va.) collection and Chris saw them when we visited Rich the previous year. Old Black mats had once belonged to Farmer Type Foundry in New York City. Rich got the mats from the Kelsey Company, Meriden, Conn., which had acquired them in the early 1890s. The design is very similar to Tudor Black, which was offered by several founders.

Rich's mats were at least 130 years old, in good condition, and it would be a joy and a privilege to cast with them—but not on a Thompson. Casting 12 point requires you to run the metal hot, the pump pressure high and the speed very fast—otherwise the metal wants to freeze at the nozzle, making it almost impossible to keep a steady stream of those silver soldiers marching under the type shoe. In addition, the machine must be in perfect condition and timing in order to run the extremely narrow set on the points. In other words, I didn't even know if I could do it.

We discussed the project and decided that since no one had a mat holder for foundry mats for a Sorts Caster (See Jim Walczak's article this issue) the best bet was to see if Rich was interested in casting them on his Supercaster—or having us visit him to help do the casting. That might sound strange—visiting a fellow type caster, using his mats and equipment to cast type for someone else—but there is a fellowship among casters that's hard to explain. Perhaps the brotherhood comes from the fact that there are so few of us doing it anymore. Or maybe it's our common passion for seeing new type fonts forming in a typecase. We definitely share the common bond of an abiding interest in type founding.

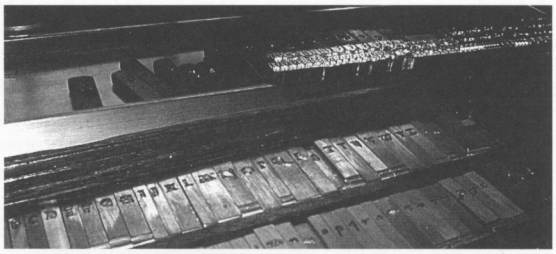
Chris and I talked the possibilities over with Rich and Jim Walczak (Sycamore Press and Type Foundry, Oxon Hill, Md.) and it was decided that a visit to Rich's foundry was the most sensible thing to do. Besides, it was an opportunity for us to get together and talk type. Plans went forward and by the end of March it was decided that we would gather at Rich's April 7-10, 2005. The "we" had grown to five as Stan Nelson (Atelier Press, Ellicott City, Md.) and Stuart Bradley (Railroad Station Press, Alexandria, Va.) joined the adventure.

The Maryland group is often referred to by Paul Hayden Duensing as "the Maryland Mafia" for reasons we cannot fathom. Stuart lives in Virginia, just across the Maryland line, and is a relatively newcomer to letterpress printing as a hobby.

On a bright, warm Thursday morning we started our 200-mile trip to Terra Alta, W. Va.—talking type all the way.

We arrived at Rich's around 3:00 p.m. and casting started very soon thereafter, continuing into the late evening. The caster used was an English Monotype Supercaster, a truly wonderful machine, capable of making type from 6 to 72 point with what seems like effortless motion. Since I already had the opportunity to play with the machine during previous visits, it was decided that Jim would run the machine—something he had wanted to do for a long time.

Foundry mats, for those who haven't seen them, hark back to the earliest days of type founding and probably were the shape developed and used by



Foundry-style mats laid out to be cast. The Old Black mats are at top. Below is Stan Nelson's private face, Robin, which unfortunately did not get cast during the session.

Gutenberg and Schoeffer in the 1450s. Originally produced to be used with hand molds, and modified slightly for use with pivotal and other foundry casters, they continued to be used throughout the 20th century. They are approximately 2 inches long, about 5/16 inch thick and vary in width according to the body set, e.g., "i" mats are narrow and "W" mats are wide.

In theory, the mat's width served to establish the width of the mold and thus, "set" was built into the matrix. With more modern equipment including the Barth, width was established independently of the matrix. Using a mat holder Rich rigged for this purpose,

Mike Anderson observing Jim Walczak changing the matrix with a good quantity of his casting in the foreground.

Jim quickly got the hang of the machine and type started flowing onto the type table. As Jim ran the caster, the rest of us busied ourselves with other chores. Chris helped Jim with the casting; Stan, Rich and I talked type and supervised while Stuart learned how to check for alignment. This was Stuart's first time seeing type in production. He later stated, "It was a real eye opener. I never knew there was so much work and time involved in casting a font of type."

Like in all good things, a little rain must fall. Saturday morning the water pump for Rich's home went out. Rich and I grabbed a voltmeter and checked the wiring—it was all right. A couple of other checks indicated that the pump was out so Rich called to the local plumber. This plumber had installed the pump in the home 15 years earlier and knew what replacements would be necessary. He could provide the parts, but couldn't provide the labor, so Rich (with no other options available), opted to replace the pump himself.

While most of the gang worked on excavating, Jim and Chris continued casting, but at a reduced speed due to the loss of water used to cool the mold. It is unwise to overheat a mold, but with Rich's direction and Jim's caution, casting continued.

We had to remove the old pump and waterline, submerged some 90 feet down in the well. The new pump, water line and safety line were prepared by Stan and Rich, and then everyone helped lower the new pump and line into the well. The Hopkins home had running water again before nightfall.

We continued casting well into the night and were back at it the next morning prior to departing. We were able to complete the font, less the numbers and points (which Rich cast later and shipped to Chris). We loaded up, placing Chris's case of type carefully in the back, protecting it like a cache of gold.

We mostly talked about type on the drive back, but we did talk about a winery that was in the area and noted all the churches along the way. We even noticed and commented on candidates running for local political offices and discussed "that girl on the billboard." So we talked spirits, religion, politics and women—making our wives correct in their predictions of what we would discuss.

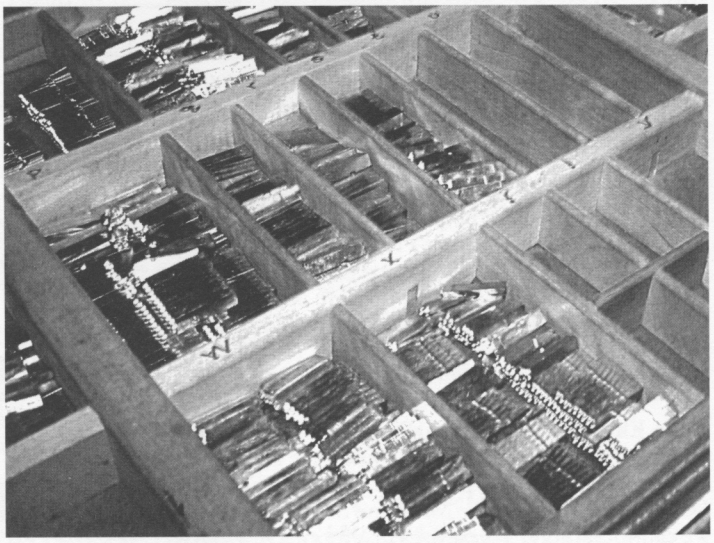
With Rich's permission, I carried his font of 30 point OLD BLACK mats away with me to cast a font for all of us at a later date. The font, complete with alternate *M, N, H, I, h* with all f-ligatures and lower case diphthongs (for a total of 85 mats), presented some casting problems on my Thompson because of the overall length of the mats. However, once this was worked out things went well. Larger sizes are easier to cast on the Thompson, but casting takes longer due to the slower speed you must run to keep the mold from overheating.

Another problem with casting from old mats is the depth of drive. Today all type is .9185 (±.005). This 30 pt. type measured .928 inch, .010 inch too high. To correct for this you must either use a mold designed with a body point blade .010 inch smaller (something no one has) or mill the feet of the type.

Typefounders can be versatile folks when the need arises. Here Stan Nelson and Rich Hopkins are shown preparing a new submersible pump for installation at Rich's home—an emergency operation which threatened the typecasting session.

In the old days type foundries used planes to mill such type (very similar to planes used by carpenters). However, our typecasting friend Dan Jones came up with a different method—using a Ludlow Super Surfacer. About 2 to 3 inches of type is placed on the type carrier, then slowly shoved past the high-speed trimming blade and reduced to the proper height. This is much easier than doing it by hand and more accurate than trimming with a Hammond Glide Saw.

All-in-all the trip to Terra Alta was a great experience for all of us and provided a renewal in the faith of the fellowship of the craft. Chris Manson and Jim Walczak worked together to produce the center spread of this *Newsletter* to provide a showing of both the 12 and 30-point fonts which were cast.



It's far easier to lay new type directly into a clean typecase and that's the procedure followed in casting the Old Black for Chris Manson.

Extending the Life of Worn Composition Mats

Since users of American composition matrices no longer are able to get replacements, increasingly we will be forced to work with matrices which in better days would have been tossed out as being "too worn to work with."

As I acquired matrices, often I wondered to myself, "these mats are so badly worn, how did they ever get anything to cast properly? Most recently, I have come up with the need to use matrices which, if I had any choice, I would *not have used.* To my delight, I have found "tricks" which will help extend the usefulness of worn matrices.

Before I start, I must emphasize these comments concern only American-style composition matrices. The English-style mats with their side-holes, I suspect, do not wear as readily as the American mats. Because the means of holding them in the die case is quite different, my suggestions most likely are not applicable to English matrices.

New Matrices

There are two principal characteristics of new matrices. First, they are perfectly flat on the bearing surface. The edges of the mats are squared, not rounded in any way. Second, the mats fit together into the matrix case quite snugly. This means the mats do not have much motion right-left or head-to-foot.

Do note, however, that American comp mats are designed to move up and down about $^{1}/_{32}$" when the Centering Pin descends into their cone holes. They're designed that way so only the matrix being cast is held tightly against the top of the mold.

Worn Matrices

Matrices with a lot of wear tend to look more like a cobblestone street than nice, flat bricks. The edges are no longer square because they have become rounded off. Secondly, wear makes the mats very loose in the matrix case—they move around both top-to-bottom and horizontally, sometimes by a very significant amount.

Useless Matrices

Matrix wear is unmanageable if the "rounding off" effect intrudes to eliminate the outer bearing surface around the letter. Heavily kerning characters such as the italic *f* and *ff* ligature generally are the first to become unusable. In such instances, when metal is pumped into the matrix, metal escapes through the now-open edge of the letter itself, causing a squirt. If the matrix face has been damaged, disturbing the "seal" around all four edges of the character as it is held against the top of the mold, then it is useless.

I had been casting using mats in good condition with great success. Then I switched to badly worn mats. Metal was spitting between the die case and the mold, out into the galley, and what type I did get had fins and mis-aligned characters and all was a useless mess. After applying the four "remedies" listed below, I was able to generate three full galleys of usable type with greater success than I ever thought possible.

Four Helpful Hints

Remedy No. 1: *Tighten up on the matrices.* Already I have mentioned that worn mats appear quite loose in the die case. I had this brilliant idea of tightening in on the mats to keep them from moving so much. I removed the back plate and carefully cut and smoothed pieces of one-point brass rule. I slipped a piece the full length above the metal comb of the first row, and another piece below the bottom row comb. In this way I removed quite a bit of the matrix looseness top-to-bottom. Next, I slipped in a piece or rule outside the left side comb, squeezing in on the mats from the side. Replacing the back plate, I fiddled with the mats to make sure nothing was binding—that the individual mats still would raise up when pushed from the underside using a spare Centering Pin held in my hand. This application of shims took away much of the matrix looseness I had previously observed.

By doing this "tightening," I theorized that I was giving the machine's Centering Pin a bit of help aligning the mats just prior to each cast. When allowed to slop around freely, my theory was that mats were being presented to the mold in a cocked position which the Centering Pin could not overcome, and this was causing the fins and squirting. If the Bridge is properly adjusted, this tiny realignment of the individual matrices (my shims) would not be perceptible to the casting machine, for it releases the Draw Rods just prior to casting, allowing the Centering Pin complete control of the final alignment before casting.

Remedy No. 2: *Slow it down.* The Centering Pin does all the work in aligning the matrix over the mold before it is cast. When there is a lot of wear on the mats, they may be rather mis-aligned in the matrix case and thus, come down on top of the mold at an angle. This is an invitation for disaster. I theorized it might be remedied simply by giving the caster—by slowing it down—a split second more time to get the matrix properly positioned prior to casting. The more wear you have to contend with, the slower you should run the machine.

Remedy No. 3: *Lifebouy Soap.* My friends at Baltotype were so insistent that I use only Lifebouy they gave me a bar of the soap and to this day, I continue to use it. There must be something special about this particular brand. You take the clean, dry soap bar and rub it vigorously over the entire face of the matrix case. This leaves deposits of soap between the loose matrices. To a certain extent this

(Continued to page 35)

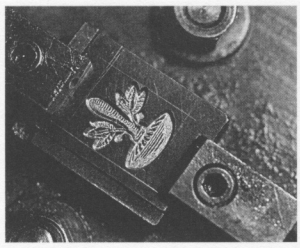
Engraving A Printer's Flower

By Jim and Franziska Walczak
Sycamore Press & Typefoundry

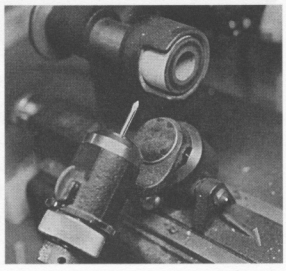
This year our keepsake for the ATF Conference was made of type metal (in lieu of wood, the material from which many of our past souvenir "pica poles" were crafted). It was Thompson-cast from a matrix we engraved in brass from a photopolymer pattern. The pattern was converted from an ink-jet transparency of a design on the cover of a German Gebr. Klingspor Foundry specimen booklet, ca. 1940. All this was with the advice/support of Paul Duensing, Mike Anderson, Stan Nelson and Stuart Bradley.

The purpose of this radical departure in our keepsake behavior was two-fold: First we wanted to make something that printers might actually *use*, and second, we wanted to herald our latest addition to the foundry—a table top Panto-Utility Engraver manufactured by Preis Engraving Machine Company (apparently no longer in business). Previous owners of the machine were our own Paul H. Duensing and John S. Carroll, a most challenging "act-to-follow" for us.

For those who like details, read on. A photo copy of the design, two inches in height, was scanned and imported into our Adobe Photoshop 5.0 system, sized and increased in contrast level to produce a fairly clean, ink-jet copy, two-inches in height, on the dull or "emulsion" side of a sheet of transparency material (used for making "vue-graph" slides). To make an engraving pattern the image had to be "positive" and "wrong-reading."



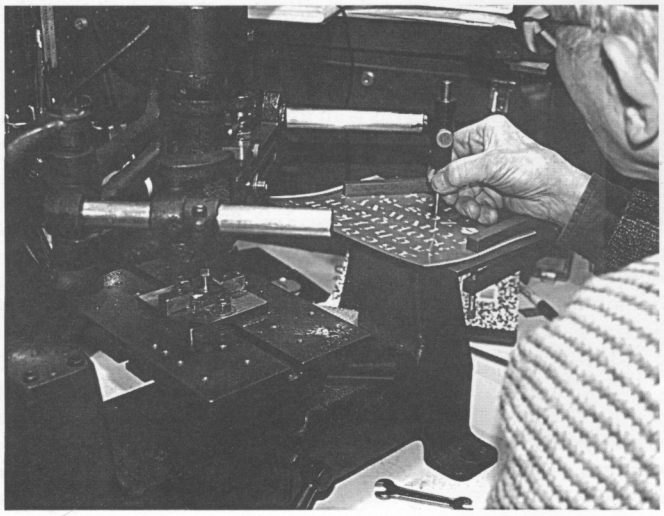
The engraved matrix showing scribed marks used to guide in positioning the image on the matrix blank.

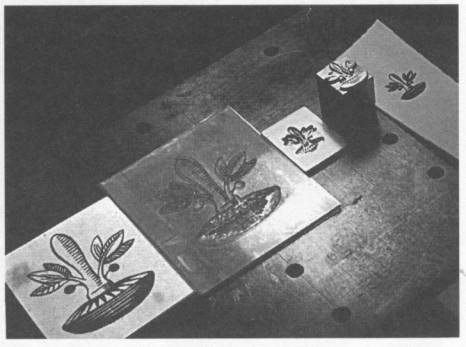


This is a micro cutter grider with cutter positioned in preparation for final grinding to the proper profile and face.

We were fortunate that our friend and Mono U6 graduate, Stuart Bradley, lives nearby. He had just made a photopolymer exposing frame and brought it and the materials and UV light fixture to our shop. With our transparency placed with its emulsion side against the piece of photo-polymer material, UV exposure was timed for 15 seconds. The exposed plastic was washed and brushed under hot water by Stuart. This removed the soft, unexposed areas. Then we dried the plate and hardened it under the UV fixture for 15 minutes.

Next the pattern was double-sided taped to the Preis pattern table, a scribe-marked brass blank was securely clamped into the engraving stand and a freshly-sharpened





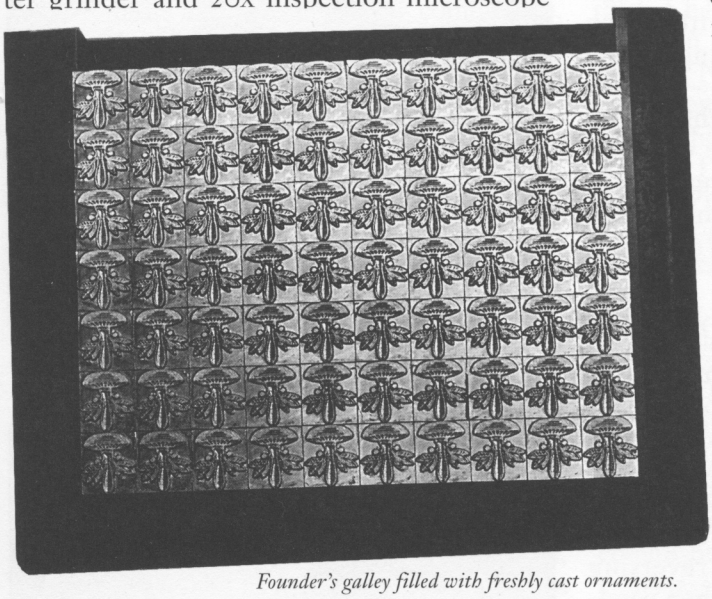
Succession of steps: First the original photocopy, next the photopolymer pattern, next the finished engraved matrix, a piece of cast type and a proof from that type.

Walczak is shown with follower in hand, in beginning steps of engraving the matrix. (Photo by Stuart Bradley)

cutter was installed in the machine's collet. For this fledgling project, a 3-faced cutter was ground from a piece of 1/8-inch drill rod at an 8-degree from the centerline. As our experience grows, the cutter angle and tip size will decrease and we will convert to the more efficient 4-sided cutter. The mico cutter grinder and 20X inspection microscope that came with the machine facilitates the process of keeping sharp cutters on hand.

The engraving work was tedious, taking about three hours to work the cutter down to the required depth of 0.050". The six or so progressive cutting levels were easily accomplished thanks to the machine's micrometer cutting depth adjustment and cutter lifter and a needle-style dial indicator depth gauge made by Iwata. The very final cut was only about 0.002"in depth and included a series of many circular motions to get the printing surface as smooth as possible.

Finally, the matrix was removed from the machine and rubbed on a piece of self-adhesive-backed 320-grit aluminum oxide paper attached to a slab of smooth marble until the depth of drive was precise. In this case a final depth of 0.049" gave us a type height of 0.9185" on our Thompson. *This new experience was quite a thrill!*



Founder's galley filled with freshly cast ornaments.

How They Did It

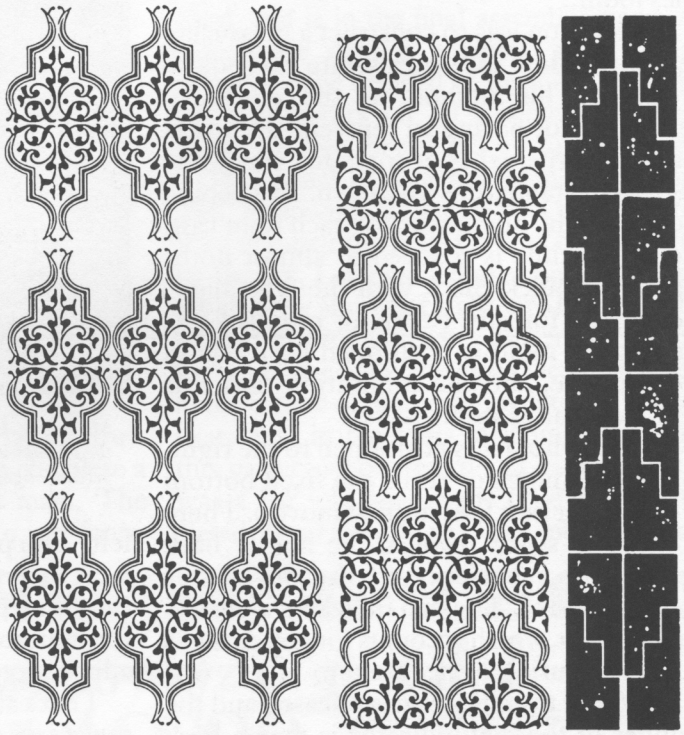
Sometimes when we look at arabesque patterns as they were set up by compositors in the old days, we just have to ponder *how* they "put them together."

The first pattern to the right would be simple to compose: two ornaments, left- and right-hand mirror images. Correct?

Now look at the specimen further right. You ask "where does one ornament end and the other begin?"

As present-day letterpress compositors, we don't know of the specialized typecast products available in the old days. Typefounders developed molds to cast special shapes. In this case, the mold was "stepped in" with cutaways at the end of each companion piece.

To show how it was done, In the third specimen, I have turned the type upside down and spread it apart a trifle so you could see how the same two pieces fit into each other.



Fitting a Thompson Mat Holder with New Technology

By Ed Rayher
Swamp Press & Typefoundry

One of the great features of the Thompson Caster is its flexibility—6 point to 48 point. *Wow*. But that vast range comes with a headache: alignment. And it's not enough that there are so many sizes, but within each size there are variations according to the matrix font chosen.

Ornaments present their own challenges. In casting for one's own use some variation may be acceptable, but when casting for others or attempting to match existing type, a lot of time can be spent just getting the alignment *close* to where it should be.

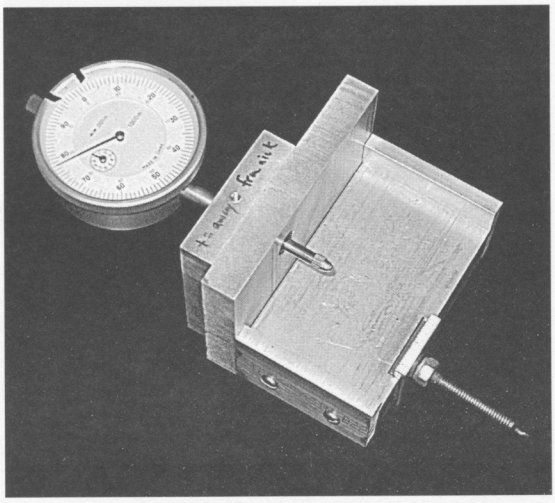
When I visited Al Piccoli many years ago he presented the most elegant solution: he had a holder for every size. But most of us have only one matrix holder. My lone holder suffers from an additional indignity, screw backlash. I adjust the knob bit by bit with nothing happening to the alignment. Then *pow!* the holder shifts abruptly. Then, having overshot my mark, I begin reversing course. Frankly, it's a nightmare when deadlines loom.

My solution was to construct a measuring device to allow me to calibrate the holder precisely. This method has the additional benefit of not having to reinvent the wheel for pesky ornaments or fonts for which the alignment standard is unknown. By keeping records of the alignment for each item cast, the set-up time is reduced to almost nothing. Just a quick check with the type alignment gage for any tweaking required. As long as the mold is positioned correctly in the machine, and the calibration device is kept clean, all is well.

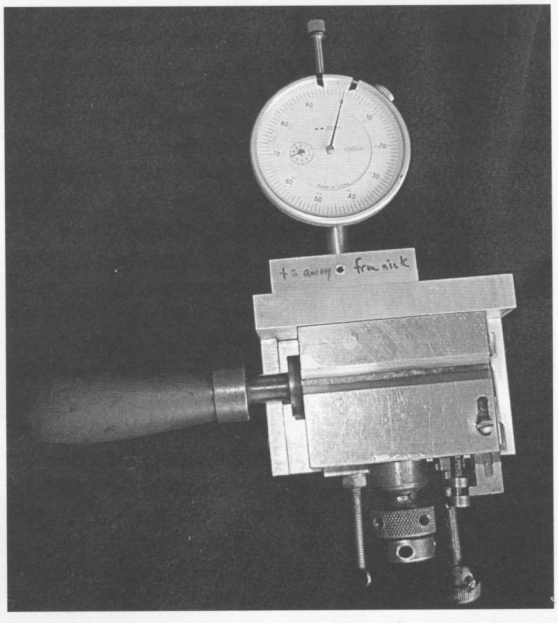
First, the holder is positioned to the right, so the dial indicator reads the fixed bottom of the holder (not the part that moves). There is a thumb screw to push the holder back against the rear fence of the device for precision's sake. The dial indicator is zeroed on this point, which accounts for any changes in the measuring device's setup.

Next, the thumb screw is released and the plunger of the dial indicator is drawn back out of the way while the holder is slid to the left. The plunger is released, so that it contacts the moving part of the Holder, and the thumbscrew is re-engaged. A reading off the indicator can now be made and the holder adjusted accordingly.

That's all there is to it. *Of course you have to remove my gizmo before the Mat Holder is placed in the typecaster.*



Depth micrometer is shown mounted in a custom-built frame made to position it consistently against the base of the Thompson Matrix Holder.



Measuring device is clamped in place against the bottom of the Thompson Matrix Holder to get a precise reading on the vertical alignment of the matrix in relation to the Mold.

Skyline Type Foundry Marks Two Years of Progress

By Sky Shipley

It was summer of 2004 that the first type bearing the Skyline Type Foundry label appeared in the letterpress printing community. This endeavor, which I was so bold as to call the country's newest commercial type foundry, was undertaken following an unsought (but quickly seized) opportunity to acquire all the surviving assets of Perfection Type of St. Paul, Minn. Four Thompson casters, a Monotype Material Maker, and a respectable collection of mats, parts and related stuff had been in private hands and deep, dusty storage since the foundry closed in the 1970s.

A 30x60 building was erected on our bluff-lands acreage on the west coast of Illinois and the five machines moved in. I had just gotten the first of them operational and cast my first borders and fonts when the tragic news came of the untimely death of John Hern, a well-known private typecaster in Coeur d'Alene, Idaho, and friend to many of us. (I had been working closely with John, and visited him only two weeks before.) I subsequently was tasked with the inventory and appraisal of his vast typecasting equipment holdings, and in due time made the decision to submit a bid to the executor of the estate for most of it. This was accepted, and I suddenly found myself the owner of enough mats and casters to sink a battleship! On top of this, a longtime friend took it upon himself to purchase and donate to me Don Black's entire stock of cellular mats —despite my earnest efforts to dissuade him, due to the fact that my holdings and plans for STF did not include Composition Casters.

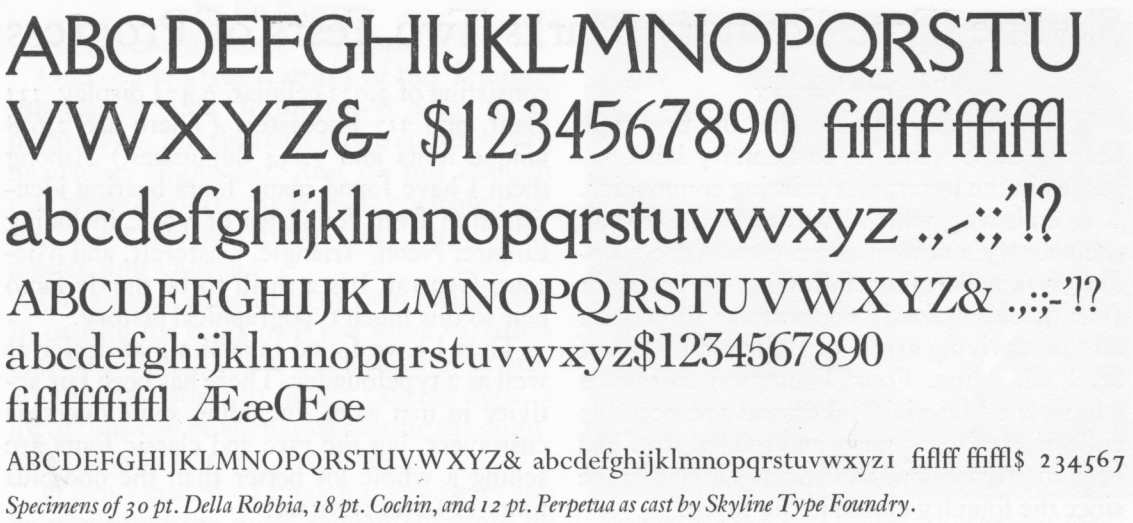
So I had plenty of raw material to work with. It took more than a year to complete a comprehensive inventory of the mats. The bottom line was a grand total of 9,752 fonts, consisting of 3,031 cellular, 6,473 display, 131 giant, and 117 linecaster. (There are 2,618 unique fonts and 7,134 duplicates.) Among them I have found many fonts bearing identification from foundries of yore, including Empire, Neon, Triangle, Castcraft, and Missouri-Central. It's a thrill to be the de facto heir to this much typographical history.

Thus I have found myself a mat dealer as well as a typefounder. There has been fair activity in mat sales, including some overseas customers, but the rare and classic fonts are selling a whole lot better than the 900-plus fonts of Cheltenham!

To date two casters have been made operational. Three of the four Perfection casters were found to be so worn out that serious machine work is necessary before they can be put back into service. Two of these have now been completely torn down, the repairs accomplished, and they await proper refinishing and reassembly. The material maker was in pieces to begin with, has been cleaned, refinished, and is in the final assembly stage. Although the shop is equipped with 3-phase power, I have decided to install single-phase 110-volt motors on all machines, to make things simpler for me *and* all future owners.

The actual casting has been going fairly well. Following the initial trial production in 2004 of the titling fonts Othello and Othello Inline, I summoned my courage, opened the throttle and went right into doing up four sizes of Bewick Roman, a rare and quaint face for which the unlabeled mats were discovered in the course of the grand inventory. With 86 characters in the fonts including auxiliaries, this project amounted to 344 casting runs. It was a big job, but by the time it was completed, I had a lot more experience, speed and

Specimen of 24 pt. Bewick Roman cast by Skyline Type Foundry.



Specimens of 30 pt. Della Robbia, 18 pt. Cochin, and 12 pt. Perpetua as cast by Skyline Type Foundry.

confidence. I have deciphered many of the secrets of the Thompson and learned how to coax the best type out of it.

Since then, full font castings have been produced in Della Robbia (all five display sizes), Cochin, and Neuland. Along the way some 32 different decorative border or ornament fonts have been produced. At this writing, I have just completed a venture into new territory: casting a 12-point text font from cellular mats, using a rare .030″- drive mold. It is said to be difficult at best to cast smaller point sizes on a Thompson—but I have found that with effort, it's possible.

Going forward, I am attempting to find a balance between building up the presence of Skyline as a bona fide type foundry, doing the engineering to get more machinery up and running, and actually casting type for sale, stock, and special commissions. Between all these there's enough work at hand to last several lifetimes. But progress has been steady and a great many other things have also been accomplished in terms of getting the shop set up and outfitted. Everything that has been cast is shown in specimen at ⟨skylinetype.com⟩. There are also downloadable lists of all the matrices held, with duplicates for sale or trade indicated. The site brings in a regular flow of inquiries for mats and type, and other things I haven't expected—an artist who wanted a lot of old scrap type for use in sculpture, another who wanted a few pieces of new type to make jewelry, and a purveyor of digital type interested in acquiring Monotype mats for historic souvenirs.

The master plan is still to have four operating Thompsons and the material maker. One caster will have the standard .050″ display mold, one the .030″ cellular mold, the third will be equipped with .043″ for Linotype, and the fourth, .168″ (Ludlow). We will then have full capability to cast foundry type from any of those matrices. The numerous other casters will, as time permits, be reconditioned and made available for sale to the typecasting community, along with the thousands of fonts of surplus mats.

Visitors are welcome at the Skyline Type Foundry. The great adventure continues and the passion for typecasting only grows—so many mats, so little time!

Reports from Lanston in 1942

As reported in Mono Facts, *published by Lanston Monotype (No. 1, February, 1942).* The U. S. Government Printing Office at Washington now operates 141 Monotype Composition Casters and 100 Monotype Keyboards, three Monotype Material Making Machines, two Monotype-Thompson Typecasters, and three Monotype Giant Casters.

The same issue contained a full-page presentation of Valiant 214, designed exclusively for Monotype by Edwin W. Shaar. "Valiant has the ability to arrest attention and give the text a chance to go to town." Sizes 12 to 72 point were displayed. Sharr later was type director for Intertype.

Update on Procedures for Electrodepositing Mats

By Christopher Manson

For several years now I have been growing new display matrices for Monotype casting using the method developed by Mike Anderson and described in *ATF Newsletter No. 27*. Mike and I have used this method for a variety of projects.

We have found depositing mats to be extremely useful in the following situations:

- I have fonts of German-cast types which have a different ratio of characters (short on *o*, *y* and *c*, which must be supplemented for English texts)
- Mike has made mats to supplement otherwise complete sets of mats (accents, swash, long-s)
- I have made complete sets of mats to revive otherwise unobtainable fonts of type.

I have just completed a set of 26 capitals of a face called Flemish Black, for use with the lowercase of Lanston's Cloister Black 95 (see McGrew: *American Metal Typefaces*), shown here. Also I have done a set of 81 mats for Menhart's Manuscript, a beautiful calligraphic roman by the great Czech type designer, Oldrich Menhart, in 1944. (Article elsewhere in this issue by Jim Walczak.)

With all of this activity, Mike and I have done a good deal of experimenting with the process, and here is a summary of our findings and suspicions:

(a) A small fish tank heater suspended in a jar of distilled water will keep the solution at a reasonably *constant temperature* (about 72 degrees) keeping the process more consistent. The heater should be isolated from the acid solution by the jar, which should be taller than the level of the solution.

(b) A fish tank air pump will move the solution around the tank, which seems to promote the growing process; but the tube pumping in the air will periodically clog with copper sulphate crystals, which have to be cleaned out. If there is any sediment in the bottom of the tank, the pump may stir it up, so the tube must not rest on the bottom.

(c) A small bar of lead (a 6 pt. slug) can be suspended from the positive (anode) rod, which seems to retard copper sulphate buildup on the rods, and helps keep the tank clean.

(d) Adding 2.5 ounces of powdered alum to the solution possibly promotes a smoother deposit.

(e) Mats used should be the same thickness as the original Monotype mats (no more than .095″). We have found that thicker mats have a harder time filling in at the bottom.

(f) The size and shape of the hole drilled into the brass "frame" mat is unresolved. Mike believes the hole should be made as close to the size of the type as possible, with a small "step" milled out at the same level as the face of the type, opening the diameter of the hole at the upper surface of the mat by an additional 1/8″ or so. A square piece of type, projecting serifs or an ascender or descender is accommodated by filing away corners in the sides of the hole. Another approach involves drilling as small a hole as possible to start, and using a countersink or ball-end mill to make a bowl-shaped opening in the mat; This can give better growth at the bottom, but frequently requires repackaging and immersion to fill in circular or crescent-shaped gaps at the top of the hole. Scott King (Red Dragonfly Press) uses a large hole and bevels the spacing pieces adjacent to the type as well.

(g) If possible, use uniformly cast blocks cast on the *same caster* to build the "form" around the type. This is to ensure that they are all the same height, so the mat lying on top will be absolutely level.

Chris's Flemish Black Capitals.

(h) Keep the level of the solution in the tank constant by adding distilled water as needed. I place a piece of tape on the outside to mark the "full" level. A tight cover will retard evaporation.

(i) The voltage: One method starts the process at 1/4 volt for a week and increases to 1/2 volt for a second week; another method does just the opposite. You must decide which works best. Using milliamps (instead of volts) gives a more precise measurement for regulating the current; the range should be between 80 to 120 milliamps.

(j) Check the level of the voltage/amperage at least twice a day to adjust the current. As the amount of copper deposit increases and/or the temperature of the solution fluctuates, the amount of current being drawn will fluctuate.

(k) It has been said the process will "stress" the plastic of the tank (unless it is laboratory grade polypropelene) and may result in cracks which could leak. It is best, therefore, to use a second larger tank or catch-basin to contain the tank with its solution to avoid a catastrophe—and confine the solution if this does happen.

Apparently, there is as much art as there is science; each day we learn more about the process.

Let's Play with Some Monotype Flowers

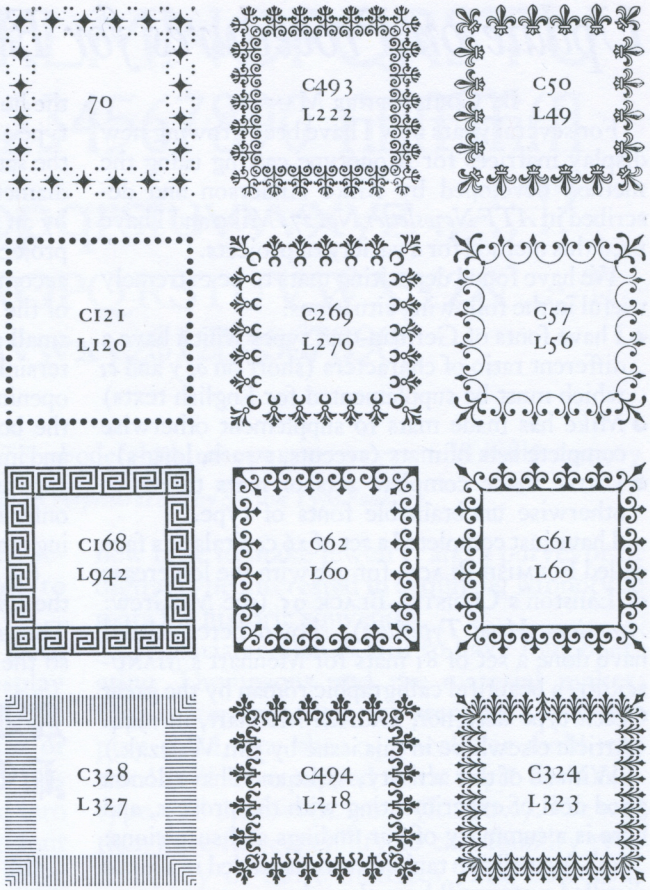
I'm sure I am *not* the only reader of the *Newsletter* who has gotten pleasure from scanning a type specimen book and lusting over the decorative elements shown therein. I did this with an English Monotype specimen list of ornaments recently, knowing sizes 12 point and smaller might still be available. I carried through with my fantasy and actually chose about 22 to buy from Monotype Hot Metal.

Elsewhere you read how I devised a way of casting these gems. Here I take the liberty of using the individual pieces and playing with putting them together.

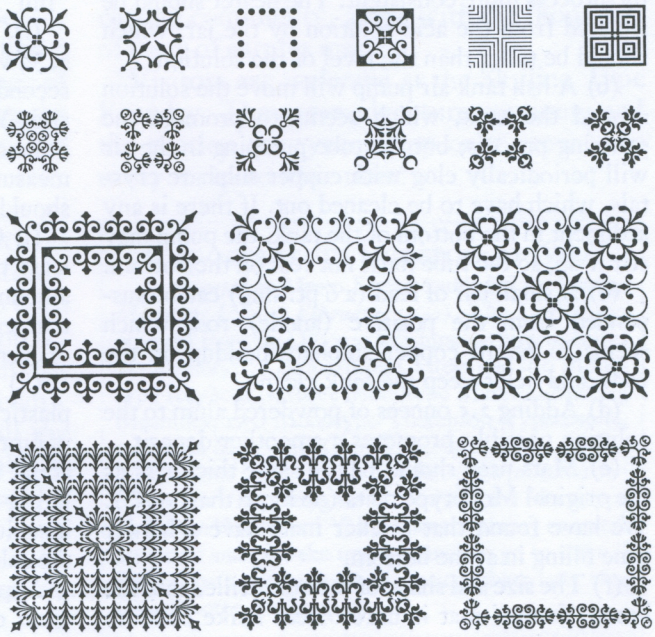
Here they are:

It's like a game: A puzzle to be put together. Or maybe it's like "Scrabble." You have a few letters and you assemble them in many differing ways trying to come up with a better word. Often, as with Scrabble, you come up with combinations you never dreamed of beforehand.

It's a delightful game for any letterpress printer. Study the beauties above. Marvel at how they go together so unexpectedly well. Now shouldn't you start playing this delightful game yourself?



C = CORNER L = LINEAR English Monotype Numbers



Zapf's Melior in American Matrices

ABCDEFGHIJKLMNOPQRSTUVWX
YZ& $1234567890 (.,-;:''!?) fi ff fl ffi ffl
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWX
YZ& $1234567890 (.,-;:''!?) fi ff fl ffi ffl
abcdefghijklmnopqrstuvwxyz

The showing above is 11-pt. Melior, a design not generally known as one being available for Monotype composition. The matrices were issued by American Lanston Monotype sometime very late in its existence. The only fonts I have seen were issued in the Monomatic case setup. To date, I have found no documentation on how the face is supposed to be cast—no matcase arrangement or wedge information. Keyboarded composition is next to impossible without this related information. (Monomatic separates "set" from mat case position and thus, is of no value in "reverse engineering.")

A breakthrough to my dilemma came in October when Pat Taylor indicated he had an arrangement for Melior, and forwarded it to me. His info said a standard S-5 wedge could be used, and that the set of the face was 12. Based on that, for the first time I ventured into tearing apart the Monomatic case with the goal of setting the mats up in a 15x15 case for casting via my Mac-Mono interface (a Mono Comp Caster driven by a Macintosh computer).

Pat's layout did not include italic, so I used an optical comparator to try to determine widths for the italic font. During this process I concluded the arrangement Pat provided had serious flaws—characters of obviously differing widths were found in the same horizontal row, which cannot be done with the traditional 15x15 Monotype matrix arrangement.

The Monotype system is almost infinitely variable, allowing unit widths to be controlled by factors as small as a quarter of a point. Variations in the wedge enable differing values to be applied to each of the 15 rows in the matrix case. This precious info can be gleaned only via the arrangements Monotype established as the designs themselves were developed. To say the least, backwards engineering is treacherous. But the fool rushes in!

I kept with the 12 set and S-5 row width assignments Pat provided. After that, it was a clumsy process of placing mats in what I considered the "proper" rows and doing trial castings. Aferwards, various mats were moved to a wider or narrower position as gleaned from close inspection of the proof. The casting you are reading resulted after three such "test runs."

There is another variable for consideration. Toward its end, it is rumored that the Lanston company "lost" its ability to justify matrices and develop new faces. Employees with such skills were allowed to retire or leave the company with no effort to train a new generation. Thus, the "Helvetica" issued by Lanston was far from being a desirable representation of the face when cast on the Monotype from American-produced mats. Alignment and set were not good at all. Does Melior suffer the same deficiencies?

The answer is "probably." Whether I could have done a better job of working out sets is something which would require hours of additional study. But for the present, at least I have revived a font of "new" mats which I doubt ever were placed in a casting machine. These mats otherwise would never have been cast, so I feel I have accomplished *something*.

Rich Hopkins
January 9, 2006

Casting of Menhart Design Made from New Matrices

By Jim Walczak
Sycamore Press & Typefoundry

The closest that I ever came to a font of Manuscript type was to view a showing of it in Paul Duensing's article, titled "Oldrich Menhart," in *Fine Print on Type* published in 1989. Now that Chris Manson, under the tutorage of Mike Anderson, has electroplated (See his story elsewhere in this issue) mats from a 16D font of this jovial, rustic face, I now own my own font.

The unfinished matrices were turned over to me for casting in February 2006. First I had to chamfer or bevel two corners of each of the 82 mats to allow casting with my trusty Sorts Caster. (I used my sanding jig described elsewhere in this *Newsletter*.) Trial casts showed sharply detailed faces on all and a depth of drive exceeding 0.050-inch for most matrices. This was the good news for the project. Only a few mats had shallower-than-normal depths of drive; these had to be redeposited to insure consistent height for all characters in the font.

Casting of the caps and lowercase went very slowly because each matrix had to be "faced-off" by sanding, test-casting and re-sanding until the type height fell within the range of 0.919 to 0.920-inch. As it turned out, this method of producing type "opened a can of worms." Despite attempts by Chris to set his model type in the plating "block" at the appropriate depth, a problem somehow arose resulting in plated matrix drive depths of up to 8 thousanths of an inch in excess—metal that I had to sand away. I did not mind the extra effort, but the removal of metal took away the best part of the plated "eye"—where copper bonded best with the brass—and exposed small cracks above and below the faces of many of the matrices. Further, the vertical dimension of the copper eye was a bit undersized, resulting in the cracks falling on the shoulder area of the type, just above and/or under the face.

After final sanding and under the pressure of being hit by hot metal, the cracks enlarged and an ever-increasing-in-size flaw formed, usually just under the face. Small flaws were left in place; larger ones were clipped with surgical scissors or an engraving tool. This

extra work was not welcome, but it salvaged otherwise unusable type. The beauty of the MANUSCRIPT design made it worthwhile.

Somehow I was able to complete all the caps and lowercase by this laborious method. To complete the casting of the figures, points and other special characters in the font I switched to an obvious method—that of casting these matrices without facing them and milling the resultant type to proper height on my Ludlow Supersurfacer. This added up to milling about a hundred 6-inch lines of type. The process of milling was worth the effort to get type without flaws on the shoulders.

As a final, somewhat humorous note, the 16-pt. Didot type had to be cast on an 18-point American point body. I suppose in former days I could have had a mold-maker convert a spare 18-point mold to 16D (approximately 17 points). I decided it would be best to align the newly cast type to the model font (rescued from the plating process by Chris). Note that French-made type has the nick down, where we work with a nick up on American-made type.

As one might expect, by habit one day I went traditional and aligned the type with the nicks UP. Several of my 2-foot storage sticks had to be dumped. A lesson learned the hard way.

Late in July, five months later, the fonts were completed—almost. I still had to cast those few characters which needed new mats. We still are trying to find a way to repair the mas with cracks—without damage to the casting cavity (face). To date we have been unsuccessful.

Extending the Life of Worn Composition Matrices

(Concluded from page 29)

"plugs up the holes" preventing metal from getting in between the matrices. Also, with matrices which have not been used for a while, the soap works between the mats to provide a trifle bit of lubrication, helping the mats to move more freely in their up-down action immediately before each cast is made. Of course rubbing the soap on the mats plugs up the letters too, but casting a few characters from each matrix before starting the job will clean them up. Because of this "lubricating" action, I use the Lifebuoy soap on *all matrix cases*, badly worn or not!

Remedy No. 4. *Use a worn mold.* Like new matrices, a new mold is perfectly flat on the surface where it comes in contact with mats. A worn mold is beat down to where (in very bad wear situations) the surface is concave—slightly recessed where it has been beaten repeatedly by matrices in the casting process. My theory is the worn mold will conform more closely to the rounded edges of worn mats and thus, make a better "seal" in the casting process. The converse also is true: You never should attempt to cast newer mats using a worn mold. The concave surface will prevent a proper seal with the flat mats and fins will result.

A Comment Regarding Alignment

Wear on matrices takes place everywhere, including the cone holes. As the mats are worn, the cone holes get expanded and for this reason, the Centering Pin is not nearly as "snug" to the matrix as it is being cast. The Centering Pin is a precision-made piece of hardened steel and making an "oversized" Centering Pin to help in this matter is *not* something that would be easy to do. I guess my parting comment is that though you are able to produce good type from badly worn matrices, you *must expect a bit of erratic alignment* in the letters you produce. To the casual viewer, it won't be perceptible. But to you—the expert—it will be quite bothersome. I don't have a remedy for this. If you do, please cue me in!

Lanston Says Mold Polish Is Bad!

Lanston Monotype, in March, 1949, stated "all mold cleaning compounds depend on an abrasive to do the cleaning, and abrasives are harmful to Monotype molds." Formerly the firm had supplied a product but pulled it off the market. Further, the company noted "Imperial Hot Mold Polish" now contained a warning, "not for use on Monotype molds," probably at Lanston's instigation.

In place of using such items, Lanston offered the following recommendation:

"Secure from your local hardware store or dental or surgical supply house a genuine Hard White Arkansas Stone (one with the trademark 'Pike' will insure the proper quality). The stone will be milk white and a convenient size is ¾"x 2"x ¼" thick, but other sizes may be used.

"Drench the Stone and the part to be cleaned with benzine or any good type cleaning fluid (*never* use oil). Lay the stone flat on the part to be cleaned and give one or two strokes in the direction the part would be rubbed by another part when the mold is in operation. Repeat if necessary, keeping the Stone and part wet with cleaning fluid.

"*Cautions:* Remove only built-up carbon or lead. Never try to remove surface discoloration because that is in the steel itself and does no harm. Don't round corners or edges of parts. Don't use the stone on rounded parts such as the nick pin. Use a new stone cautiously until it wears smoother and loses its milk white color. Don't use the stone dry but always wet with cleaning fluid.

Will Change in Your Status Endanger Your Casting Equipment Collection?

There's only one thing for *certain* in this world, and that's *change*. Recently, a whole lot of change has been taking place amongst many of the players and institutions which have been involved in our American Typecasting Fellowship. Several in our group are beginning to show their age—as they should be. After all, ATF was started in 1978, 28 years ago! Things we felt to be "permanent" now have revealed their mortality.

A good example? The *passing* of a long-standing emphasis on printing artifacts at the Smithsonian Institution in Washington. More recently, the passing of Heritage Printers in Charlotte, N. C., has been cause for alarm. Both had seemed to be such robust, long-standing situations when we had our Conferences there—at the Smithsonian in 1982, and at Heritage in 1998. We falsely assumed these would be "permanent," but people—and institutions—lose their interest and change direction.

Several of our members have been making changes too, and these changes have brought much equipment to market in a rather short period of time. Fortunately, a lot of this equipment has found new "homes" and that's gratifying. It signals the continuation of our hot-metal tradition. *But we've also heard of equipment being hauled to "junkers"* and that is most unfortunate.

Pat Taylor retired from New York to South Carolina several years ago and he donated a portion of his holdings to Heritage Printers in Charlotte (just across the state-line in North Carolina). He thought Heritage's continuing commitment to letterpress book publishing and scholarly journals would provide a permanent home for his equipment *and* a place where he could continue to dabble in Monotype. But he has lived to see the workload at Heritage diminish as long-time customers lost their commitment to letterpress. Now Heritage has changed hands and the direction of the new owner isn't the same. Pat had to step in and has found new homes for Monotype equipment which otherwise might have been destroyed.

The Smithsonian? Well, the stuff's still there, now shoved into storage buildings. But there remains no paid staffer with a solid knowledge of letterpress, nor is there any strong commitment to reestablish the exhibition of American printing technology. Having lived to see a good historic letterpress collection at West Virginia University moved from corner to corner, pilfered away and finally trashed, I wonder how long before the Smithsonian decides to clean house?

It's a critical time now for those of us with significant collections to revisit *why* we sought the equipment in the first place, and then take essential steps toward making sure things get passed along to persons who will treat it with the reverence we have for it.

First is the issue of value. If I sought to buy Monotype equipment as an investment, I made a horrible error. My principal reasons for buying Monotype equipment were (a) to save it from destruction, (b) to give myself a tremendous hobby and many hours of pleasure through working with the equipment, and (c) to provide at least a chance that the equipment might get in the hands of someone who will give it continued use and a loving home in the future.

Records indicate I've spent over $24,000 on Monotype equipment over the past 40 years. That's *not* tremendous amount—less than $700 a year! Some folks spend more than that on cigarettes! But if I now am determined to recoup my investment . . . if I seek only "top dollar" for my equipment, or if I insist that the shop be sold out as a whole,

My strong opinion is that our craft is <u>not</u> well-served in an institutional setting such as a museum.

then I am defeating my stated desire to preserve the craft and the technology.

My strong opinion is that our craft is *not* well-served in an institutional setting such as a museum. Life goes out of typecasting equipment when it becomes a cold tombstone. Life remains in equipment only when it is lovingly *used to produce type*—the most essential working tool for the continuation of letterpress printing. A museum's interest in letterpress—and especially typecasting—is razor thin. The focus holds only as long as there's a committed, interested person on the staff. When that person leaves the museum, the equipment will remain, but it is

Junking is far more probable than sale and relocation at some future date.

trapped in a hostile atmosphere where rescue by any private individual is virtually impossible. Junking is far more probable than sale and relocation at some future date.

Previous *Newsletters* have detailed occasions where priceless historic printing artifacts have been shoved into a corner and eventually tossed out by institutions, with no notice and no ceremony.

The best and ultimately the only solution is to find interested persons to take your equipment and put it to use in a new amateur's environment. Yes, this is being done today as younger users come on line, but be absolutely warned that such a change of ownership is going to take a lot of time. If you don't make the effort to put things in order and start seeking new users for your equipment while you're able to add your insight and assistance in affecting this transfer, most likely there will *not* be a pleasing outcome.

We've all experienced the joy—and then the overwhelming reality of walking into a shop cluttered beyond belief with an unholy mix of priceless gems and absolute garbage. When I was younger, I was willing to spend hours sorting through "stuff" to find those few items of value. Today, I'm more likely to turn my back on the mess. If your shop is in complete disarray—if you are the only one who can find things in your shop—then you have put a real obstacle in the way of any prospective "custodian."

Next, we must be realists when it comes to money. Price should play a distant second place to the issue of finding a good home.

Younger prospects don't have the necessary assets to buy my lifetime collection from me—or anyone else's.

Younger prospects don't have the necessary assets to buy my lifetime collection from me—or anyone else's.

Paul Duensing stands very tall in this regard. He knew his health was deteriorating and so he began several years ago sorting, inventorying, and seeking new owners. He made a special effort to get his equipment in the hands of several people who both could *use it* and would treat it with reverence. To a very large degree, he has succeeded. It is quite possible he could have sold his marvelous collection for a huge sum of money, but that wasn't his motivation. In his self-sacrificing way, Paul has helped assure the future of the craft he has loved for over 50 years.

Another good example is Theo Rehak and his absolutely unique collection of Barth casters, matrices, matrix-making paraphernalia, and tools. The Dale Guild Type Foundry was his "baby," but more recently he had come to view it as his albatross! Through the intervention of Fritz Klinke of NA Graphics and Theo's willingness to work with Fritz and others, and his willingness to allow a sufficient amount of time for things to materialize, The Dale Guild has the potential of being saved. Theo's only reward is going to be a tax write-off. He never will receive a financial reward remotely approaching the cold hard cash he has invested in assembling and building his foundry. But above all else, Theo knows such a transition will take time, and at present, he's still willing to hold out in the hopes of finding a successor.

Contrast Paul and Theo's actions to Charles Fitzharding-Bailey's situation in

Australia. Charles contacted me over a year ago seeking to dispose of his shop. My immediate response was, "this takes time." His far-away location didn't help. I know he had an *exemplary* collection of British Monotype equipment and mats. Surely there were external factors pressing him. Deteriorating health? A mandated move into smaller quarters? An un-yielding deadline? I don't know the answers but I do know he sent *everything* to the junkyard. He had the pleasure of gathering everything and using it, but no one else ever will enjoy those pleasures.

David Clinger in Richmond, Va., is a better example. His intentions were to get his small Monotype plant back into operation and he attended Monotype University five years ago with that goal in mind. But then he had a "health wake-up call" and decided, instead, that his efforts should be directed toward finding a new home for everything while he still was able. He started seeking that home over three years ago and has been able to transfer all his Monotype holdings to Bill Welliver, another Monotype University graduate from near Baltimore. I am certain Dave Clinger is much happier about his outcome than Charles.

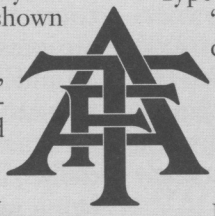
Your editor is frequently contacted with regard to helping people find or sell equipment. I know a lot about people's needs, but not nearly enough! And for that reason, I include a questionnaire with this *Newsletter.* If you're new to the game, I want to know what you are looking for. If you *have* equipment, I want to know what you have and how you are contemplating disposal.

Thousands of tons of Monotype, Linotype, Ludlow, etc., equipment have been junked over the past 50 years. Fortunately, much still survives, but now is the time to stop further losses by unnecessary junking.

Thousands of tons of Monotype, Linotype, Ludlow, etc., equipment have been junked over the past 50 years. Fortunately, much still survives, but now is the time to stop further losses by unnecessary junking. This only can be accomplished if everyone is fully aware of where things are and whether those items might be available to the newer generation. Do your part by filling out the questionnaire and returning it right away.

We Have Stolen a Trademark ATF Diligently Sought to Protect

This is definitely "water over the dam," but our American Typecasting Fellowship apparently has usurped a *registered trademark* by using the intermingled ATF monogram shown herewith.



Rick VonHoldt of Miniburn, Iowa, has sent copies of correspondence between the late Dr. James Eckmann and Ward Schori and attached to that correspondence were Xerox copies of letters between ATF's lawyer, E. W. Bradford, and Charles C. Marder, head of the ATF type merchandising department in 1913.

That correspondence indicates ATF was hustling to get the mark registered under provisions of the trade-mark act. A letter from J. W. Phinney, manager of the Boston office, says "the original of the ATF Company monogram, designed by Ispen and printed (first) in the Kate Greenway specimen, 1897."

The company apparently had never seen a need to register the monogram until the Advance Type Foundry of Chicago started using the "ATF" acronym. A specimen of the Chicago firm's design, provided to Eckmann in 1960 by Steve Watts, retired ATF type merchandising manager, shows a very dissimilar monogram.

Incidentally, an ATF TYPOGRAPHIC CAMEO design discovered recently by Dave Churchman of Indianapolis, Ind., in a unique 1934 specimen book (which Dave has) issued for use only by ATF managers. It is shown here and, of course, it incorporates the ATF mongram. (The *1923 ATF Specimen Book* shows 20 different Cameo designs, including the iron handpress and the Liberty Bell, but not this baby!)

Casting Loose English Comp Mats with American Equipment

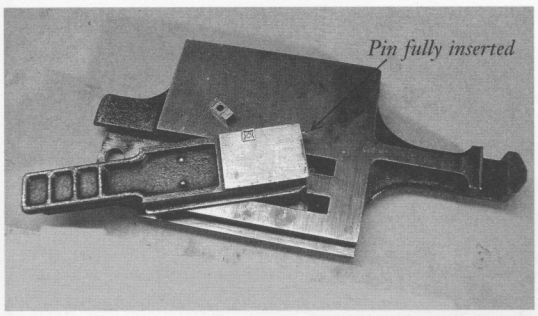
I had the good fortune in July to purchase some new English composition fleurons from Monotype Hot Metal in London. With mats in hand, I faced the problem of how to cast them in a shop primarily equipped with American Monotype equipment.

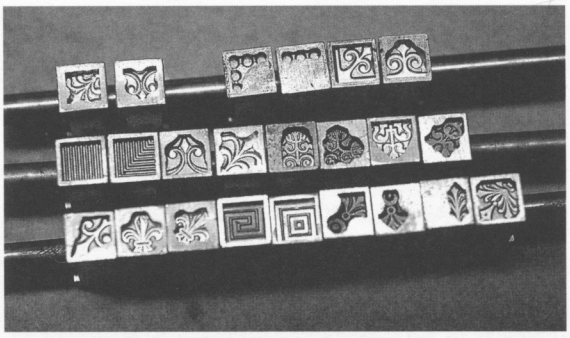
There are three items to deal with. (1) the Mold, (2) the Bridge, and (3) the Matrix Holder.

I had an American *Display* Mold in 12 point, so that problem was solved. English composition matrices have a 50-thousandths drive and that's the same as with American display matrices, so I could use the American display Mold with the English comp mats.

Next was the Bridge. It's an issue because of the Centering Pin. The American Centering Pin is more "pointy" and just won't work with English mats. So I was faced with changing out the Centering Pin (which I had) and readjusting the Bridge to bring proper pressure on the matrix when it settles against the Mold prior to casting. This requires some ingenuity, for I'm not at all certain the components would allow for use of standard gauges and adjustment procedure. I found that when I tested my new setup, the Centering Pin was bringing far too much pressure on the matrix, a good way to wear out a matrix quickly.

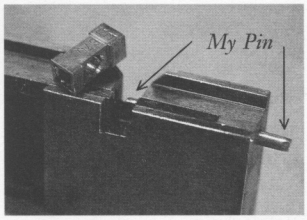
Finally was the *Matrix Holder.* I had the standard American holder for individual compositon matrices, but because they're configured differently, the English mats would slide about ¼" up-and-down in the holder, which (of course) would be unacceptable. Fortunately, the two flanges in the holder hold the matrix to the proper height. So I needed to find a way of locking the matrix against those two flanges. I chose





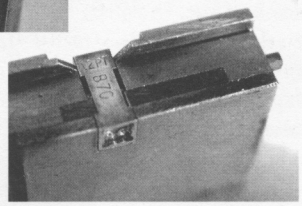
Fresh new matrices purchased from England.

to utilize the hole in the side of the English matrix as depicted in the first picture below. I drilled a hole all the way through my holder and then cut a nail to fit the hole and passing into the matrix side hole, securing the mat by extending through the side hole.



I kept the nail about ¼ inch longer than the hole so it could be gotten hold of for removal after the matrix was cast.

The nail worked very well in keeping the mat from moving too much (it *does not* need to be *tight*). You can see it extending to the right in both the close-ups shown here.



Finally, to the left I show a picture of the Mat Holder Slide with a matrix properly positioned, but resting on the top of the Holder itself to give you a better feel for what everything is supposed to look like.

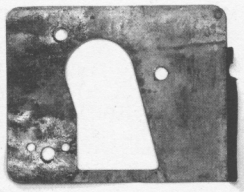
This is not an elegant solution, but certainly it is one which *will work.* If you're concerned about injuring the equipment via drilling, be assured the hole drilled in the insert should not diminish serviceability with American matrices in any way. See specimens on page 32.

A Brass Mold Shim—What Is It Used For?

Jim Walczak and I both found them in our "collections," but we were deep in a quandry about what such a shim would be used for.

Lew Mitchell of M&H Type in San Francisco had the answer: The shim is to be used under a 30 thousandths American mold when being used with English Composition Matrices milled to 30-thousandths drive. This was done by English Monotype with some mats sold to the American market to eliminate the need for a second set of (50-thousandths drive) molds.

But many shops had both types of English mats. A Bridge properly adjusted and equipped with an English Centering Pin for use with 50-thou mats could be used with 30-thou English mats with no need for readjustment *if* the shim is placed under the 30-thou American mold. The shim is 20 thousandths thick, which makes up for the lessened height of the matrices as they're held in the die cases.



Canadian Letterpress Event Very Well Received

Don Black, a long-time linecasting enthusiast and proprietor of Don K. Black Linecasting Services, Ltd., near Toronto, Ont., called on his family (wife Ruth, and son Craig), friends and associates to help in presenting a "HotMetal/Letterpress Seminar" July 22-23, 2006. From all reports, the event was well received by over 30 persons who visited during the two days.

Indeed, Don reports a groundswell of new interest in letterpress and feels strongly that the "open house" did a world of good in capturing and building on the enthusiasm shown by those in attendance.

Eight experts—many of them ATF associates—demonstrated hand-setting type, wood block engraving, Vandercook and platen and press operation, Intertype operation, Ludlow operation, and a demonstration of foil stamping using a Heidelberg windmill and other stampers. It was a rare opportunity, indeed, to have such excellent and diverse letterpress expertise all together at one place and time.

Following thorough demonstrations of all equipment, attendees were given full "run of the place" and were able to get hands-on experience with any and all processes shown during the two days.

For more details and photos, a check out the website: <www.donblack.ca>.

"The passion for print from all the people attending—and yourself—was simply awe-inspiring," a particpant told Don.

Our Ever-Changing 'Guard'

Presenting information regarding the passing of ATF "associates" difficult for two reasons. First, the infrequency of this *Newsletter*, tied to a very inadequate mechanism for gaining information, makes the gathering of vital facts most difficult. Secondly, such obituary notices are a wearisome reminder to your editor that our "guard is changing."

Your editor is not at all certain he even knows of all persons within our "realm" who might have passed on. Still, we must mention the following persons, all no longer with us.

First is **Vance Gerry** of Pasadena, Calif., who assisted this publication a couple of times with his marvelous drawings. Vance was a talented private pressman, was owner of the Linotype Don Black fell in love with at the ATF Conference in Carson, had a long career with the Disney Studio, and was a great enthusiast, great by encouraging others, and I consider myself privileged to have known him.

The same goes for **Bill Jackson** of Wichita, Kans., proprietor of the Four Ducks Press. Bill also had special illustrative talent, did great work, had a wonderful sense of humor, and likewise, it was a pleasure knowing him.

Named next is **Vic Moitoret**, whom I first met in 1962. I strongly admired his skills as an amateur journalist and fine printer, generally within the realm of the National Amateur Press Assn. In recent years and in retirement at Silver City, N. M., he took on the role of reading and complimenting production of this publication and was always prompt in giving me a good rundown of his reaction to my work. I was most gratified that Vic, Harold and Gussie Segal chose to stop by the Hill & Dale on the way to the NAPA meeting two years ago, giving me a brief but memorable chance to renew a valued acquaintance.

Bill Royall of Williamsburg, Va., a professional printer by trade, was another strong supporter and I especially enjoyed touring his shop during the Williamsburg Conference. He was a true lover of the Linotype machine and spent time seeking out and studying old patents, etc. Again, he was a great supporter and his letters and articles always were appreciated.

Jerry Killie of Hoffman Estates, Ill., left this wold with far too many unfulfilled dreams. He had lots of equipment in storage here and there, and spoke often of the day when he would get it all together and into operation. He attended our Conferences and was knowledgeable of the whole realm of letterpress and typecasting. In more recent years his health deteriorated and he never got his equipment into operation.

No doubt, there are others who should be listed. But my facts are so sparse I fear falsely reporting someone's passing. My apolgies for giving no dates or additional details. I just don't have the info readily available.

"THE CASE WENT AGAINST HIM"

Over 100 Years Ago

This cute cartoon appeared in a trade publication called *Monotypit*, published by a firm in New York City called Wood & Nathan Co. The publication is dated June 15, 1906. The firm was "sole selling agent" for Lanston Monotype and apparently was even willing to hire mischievous kids to topple type stands in an effort to further the "cause" of the Monotype.

You see, all smug and self-assured in the background, a young lady working away at her new Lanston Monotype Keyboard, obviously taking some pleasure in seeing what was happening to the type compositor she (hopefully) was replacing. The keyboard she is using was the first one introduced by Lanston, designated an "A" keyboard. Its keyboard was arranged in accordance with character positions in the matrix case. The QWERTY-arranged keyboard did not come until the Style "D" setup was introduced, probably in the late 1910s or early 1920s.

Interestingly, this same company was involved in selling *Unitype* equipment. Seems they were ready to put you on the "cutting edge" of type composition no matter which system you opted to buy!