

ATF  
Newsletter 38

**In Memoriam—Michael R. Anderson**  
September 18, 1938—October 6, 2013

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**Front Cover:** Many thanks go to Stan Nelson for drawing his depiction of Mike Anderson for this commemorative issue. Stan is an acknowledged expert at making historic type hand molds, and a punchcutter in the most historic definition of the craft. Now we see his abilities as an artist! The background of the cover is an enlargement of Mike Anderson's hot-metal facsimile of *Fragment of the World Judgment*, thought to be Johann Gutenberg's first printing effort (see back cover).

**The ATF Newsletter** has been produced occasionally since 1978 for the American Typecasting Fellowship, an informal group of hot-metal typecasting and linecasting enthusiasts, by Richard L. Hopkins, 169 Oak Grove Road, Terra Alta, WV 26764 USA. Inquiries regarding a subscription should be directed to him. To become a subscriber, forward \$20.00 as advance payment for two issues. Outside the U. S. and Canada, double the amount and please send U. S. currency. PayPal payments for overseas subscriptions are acceptable. Some back issues are available. Please inquire.

Production of this issue is a combination of digital work done in InDesign and printed via high-quality Xerographic processes. The 12 center pages have been letterpress printed direct from Monotype-cast and Monotype-composed types prepared with the assistance of the CompCAT computer interface developed by Bill Welliver. Presswork for the letterpress section was done on a 10x15 Heidelberg Windmill.





# American Typecasting Fellowship NEWSLETTER

NUMBER 38

FEBRUARY 2014

## Aug. 13-17 Dates Set for 2014 Conference

We're going to be jumping between New Hampshire and Massachusetts for the 2014 Conference, with our headquarters and lodging at the Holiday Inn in Salem, New Hampshire, and one of our focal points being the Museum of Printing at North Andover, Massachusetts. But have no fear, the two spots are just ten miles apart.

Frank Romano and the Museum of Printing are jointly sponsoring the Conference. Right now Frank is president of the board of directors for the Museum of Printing, and he has a long and impressive list of printing and graphic arts credentials going all the way back to his first job, which was at the Mergenthaler Linotype factory in Brooklyn.

The hotel location gives us good facilities but away from the high cost of lodging in the Metropolitan Boston region. A spot check brought rates from \$165 up to over \$250 a night elsewhere. See box at right.

Reservations and info updates regarding the Conference will be available on the Museum website: <[www.museumofprinting.org](http://www.museumofprinting.org)>. The fee for registration has been set at \$95 per person, and includes breakfasts (for hotel guests),

most luncheons, and the Conference Banquet on Saturday night. You may make your Conference registration and credit card payment on the <[museumofprinting.org](http://museumofprinting.org)> website, or mail your check (payable to "Museum of Printing") to P. O. Box 5580, Beverly, MA 01915.

As with previous meetings, the most important aspect of the gathering will be the ability of attendees to interact and get to know each other and discover what others are doing with their letterpress printing and typecasting equipment. Conference program details are still in the planning stages.

If at all possible, a trip into the Boston area will be included, featuring a visit to the Firefly Press and Typefoundry, Somerville, "not far from the sixteenth century," as John Kristensen, proprietor, would say. If you want to get goosebumps about our fantastic letterpress process all over again, watch John's brief video. Visit <[http://www.youtube.com/watch?v=Iv69kB\\_e9KY](http://www.youtube.com/watch?v=Iv69kB_e9KY)>. He does a marveleous job of explaining the subtle beauty and "advantage" of letterpress printing. As he says, "we print from type—not mere pictures of type."

### Conference Hotel

#### Holiday Inn

1 Keewaydin Drive  
Salem, New Hampshire 03079  
Phone (603) 893-5511  
Exit 2, I-93 (40 miles north of Boston)  
Turn left at exit, ¼ mile to first light,  
left on Keewaydin Drive)

#### Hotel Schedule and Rates

Arrival Wednesday, 08/13/2014  
Thursday 08/14/2014  
Friday 08/15/2014  
Saturday 08/16/14  
Departure 08/17/14  
2 double beds @ \$119 (Wed/Thurs)  
\$129 (Fri/Sat)  
1 king bed @ \$129/\$139  
Suite (starting at) @ \$169/\$189

*Please call hotel directly for these rates and specify "ATF" or "American Type Fellowship"*

**Reservations: (603) 893-5511**

### Programming Boilerplate

#### DAY 1—Wednesday, August 13

Arrival  
7 p.m. Dinner at Tuscan Kitchen, a fabulous restaurant  
(67 Main St, Salem, NH 03079, (603) 952-4875)  
Hospitality Room open all day, soda/beer/wine

#### DAY 2—Thursday, August 14

Full Breakfast at Hotel  
Program details to come  
Bus to Museum of Printing  
Sessions/Breaks at Museum  
Lunch at Museum Sessions/Breaks at Museum  
Bus to return group to Hotel  
7 p.m. Dinner at Margaritas Restaurant (connected to hotel)  
Hospitality Room, soda/beer/wine

#### DAY 3—Friday, August 15

Full Breakfast at Hotel  
Session at Hotel until noon  
Afternoon and evening: field trips  
Canobie Lake Park  
Rockingham Mall (NH is tax free)

#### DAY 4—Saturday, August 16

Full Breakfast at Hotel  
Sessions/Breaks at Romano Library  
Lunch followed by Flea Market at Romano Library  
Banquet at Romano Library, keynote  
Hospitality Room, soda/beer/wine

#### DAY 5—Sunday, August 17

Breakfast at Hotel. Departure

# Was M. F. Benton Truly A Type Designer?

By Rick vonHoldt  
Minburn, Iowa

*The following article is from a paper prepared to initiate a discussion at the Amalgamated Printers' Association 2013 Wayzgoose in Chandler, Arizona on June 7, 2013.*

**I**T HAS BEEN MORE than a minor irritation to me over the past few decades that a lot of credit has been given to Morris Fuller Benton as the designer of so many typefaces. This is a relatively recent phenomenon. He received little, if any, praise as a typeface designer during his lifetime. It is probably high time to try to set out the facts as they exist and have a discussion as to just what amount of credit is actually due to him.

For starters, I define what I consider a type designer to be. In *his era* I would consider the designer of a new typeface to be the person that conceived of the new form/style and sat down and sketched his idea into visual form, with probably a lot of trial and error and lots of adjustments and alterations to get an alphabet into a cohesive typeface pattern. Basically the designer would be the person that created the unique artwork that distinguished and defined the typeface.

Morris Benton is now lauded as “The forgotten Father of American Type Design” and the designer of the most metal typefaces ever! Mac McGrew lists 222 faces credited to Benton in *American Metal Typefaces of the Twentieth Century*. The number varies with several different sources, but the reason he has been given credit as the “designer” is due to the fact that his name is listed as designer on all of ATF’s patent applications for those faces.

It has long been my contention that he was a brilliant engineer and organizer and headed the type design department at ATF, but I doubt he ever actually took a pencil to paper and drew any of the typefaces he is given credit for. He had a whole department of designers, artists and engineers under him and there were very methodical procedures established at ATF involving groups and committees of ATF employees who actually worked together to come up with typeface designs. Since it apparently was always a team effort, it was ATF’s policy to list Benton, the head of the department, as the designer. It is not an uncommon business practice to give credit to the department head over the “team,” and always over the individual. In fact, there was a long tradition of doing this in the nineteenth century by other typefoundries. Type designers were often considered as “workers for hire” rather than creative artists. The designers did not get royalties so it probably did not matter much if their name was on the patent. If you study old typeface patents you will find many of them are in the name of the proprietor or manager of the foundry. You have John

G. Rogers’ name on Boston Type Foundry patents and Andrew Little’s name on patents for Farmer, Little. I don’t think anyone would seriously think that they actually designed the type.

Does it not seem incomprehensible that there is absolutely no record of M. F. Benton writing or talking about his inspiration or design thoughts on any of the faces credited to him? There are also no existing sketchbooks or rough sketches belonging to Benton. Think of AMERICAN TEXT, CANTERBURY, CHIC, CLEARFACE and CLEARFACE GOTHIC, CROMWELL, EAGLE BOLD, FREEHAND, GREETING MONOTONE, HOBBO, PARISIAN, SOUVENIR, etc. There is also no record of him ever claiming outright to have drawn or designed a single typeface by himself. *And probably most damning of all, he was never credited by his peers or even recognized by them as a fellow “type designer.”* The silence and lack of recognition during his lifetime is deafening.

What little that can be gleaned about the secretive internal workings of ATF shows that typefaces were developed by teams within the staff and that Benton’s main role was to give direction and oversee all of the work. No doubt he gave them great guidance. He was an engineer by training and the work of organization came easily to him. He devel-

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*I have tried for the past three decades to find anything that would confirm that M. F. Benton actually drew any design. I have come up short.*

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oped formulas and algorithms for the subtle optical adjustments used when making matrices for enlarging and reducing sizes of a face. He was also a great student of typefaces and was well suited to add his input as to what sort of faces ATF should develop and promote. His personal favorite typeface was CLOISTER OLDSTYLE, which is in reality simply a cleaned-up revival of a sixteenth-century font by Nicholas Jenson.

I have tried for the past three decades to find anything that would confirm that M. F. Benton actually drew any design. I have come up short. The study of typefaces and their designers has been the subject of numerous books, pamphlets and articles for over a century. If Morris Benton truly designed so many faces for ATF, one would assume that his name would lead the field in this subject, but he is found missing in most contemporary writing about typeface design. I’ll have a list of examples further on. Think of the hundreds of events, banquets, dinners, etc. hosted by the AIGA and other prestigious printing organizations during the first four decades of the twentieth century. Benton was not honored or feted even once! And keep in mind this was an



era when typography and print were celebrated and honored by many organizations and publications. If he truly were the creative genius and designer of so many commonly used typefaces, this would be unpardonable. Some say this was because he was incredibly shy. I cannot accept that others would not have sought to laud and praise him in spite of this.

Some marvel at the variety of styles he was able to conjure up and design. The group/committee approach to type design goes a long way to explain the variety of styles incorrectly credited to just one man. Another thing to consider might be just how many design proposals were submitted to ATF from outside sources and amateurs over the years. In Patricia Cost's article in *Printing History* about the Bentons and Typemaking at ATF, she states that "Every year ATF received hundreds of proposed typefaces from enthusiastic letterers. The original

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*ATF was never above appropriating designs they wanted to use.*

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drawings they provided could seldom be used as working drawings because independent designers rarely realized the complexities of the type manufacturing process. Most designs had to be redrawn to conform to technical limitations and particular word combinations." One would wonder just how many actually were studied, considered and "redrawn" by ATF. I never could fathom that a face like HOBBO originated within the rigid confines of ATF.

ATF was never above appropriating designs they wanted to use. They asked William Morris for permission to use his TROY/CHAUCER design and he told them to "Go to Hell." So they had John F. Cummings cut SATANICK (a heavier version) based on drawings by ATF's Joseph W. Phinney. When Bauer would not let them have BERNHARD CURSIVE they simply had Willard Sniffin draw them a nearly identical version and issued it as LIBERTY. Frederic Goudy was not happy with his relationship with ATF and withdrew his services, but that did not stop ATF from expanding his GOUDY OLDSTYLE and italic design into GOUDY BOLD and italic, GOUDY CATALOGUE and italic, GOUDY EXTRA BOLD and italic, and GOUDY TITLE—all of which bear Goudy's name and none of which he gave any input on. PACKARD was modeled directly from the lettering style that Oswald Cooper had drawn for Packard advertising. ATF did not even consult Cooper about this and only after-the-fact acknowledged this and sent him a small stipend.

There are other instances where characters needed to be slightly adjusted for practical foundry production by the design department at ATF. Yet unbelievably, M. F. Benton is given credit as "designer." Check out BULFINCH OLDSTYLE designed by William Martin Johnson in 1903, or ROYCROFT (first known as BUDDY) based on the lettering style of Lewis Buddy and which ATF claims that Benton



*Morris Fuller Benton, photograph from the Alex Lawson archive and downloaded from the Internet.*

"partly" designed. ENGRAVERS SHADED is an ATF face experimentally modified by ATF punch-cutter W. F. Capitaine, who used a unique and unusual shading technique (heavier at the top) to create LITHOGRAPH SHADED. Once again Benton is listed as the designer. CARD MERCANTILE is credited to Benton, when in fact only the two smallest sizes were redesigned at ATF to be more compatible with the larger sizes already existing from the Dickenson Type Foundry. There are other examples.

Here are some more facts and observations to back up my contentions. They are in no particular order, but form a body of information to perhaps make people have second thoughts about seeing M. F. Benton as the greatest type designer of the twentieth century:

James Mosely, Librarian of the St. Bride Library (London) 1958-2000, founding member of the Printing Historical Society and first editor of its *Journal* had this to say on the Typophile chat site on December 5, 2007:

"From what I can gather about his mode of work, I doubt if one could call M. F. Benton a type designer. Did he ever lift a pencil, seriously? There were dozens of keen and skilled young draftsmen to do drawings for him. What he and his fellow directors at ATF did was to dump most of the types they had inherited and somehow bring into being a range of reliable new faces that appealed to the customer base, and keep innovations coming, unflinching and

regularly. He was first and probably the greatest of the twentieth-century 'type directors'."

I can agree with Mosely on that point. I think Benton was an art director or type director long before the terms ever existed.

I have found three articles about MFB in *The Inland Printer*. From the March 1936 issue in an article titled "Morris Benton, Type Designer-Executive," in explaining what goes into designing type:

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*I think Benton was an art director or type director long before the terms ever existed.*

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"Between the edicts of fashion and the frantic attempts of advertisers to out-do competition, the style flux in types would be entirely too fast for any type foundry to keep up with—if there were not some adequate means of coping with it. There must be system and organization to deal with this condition, or the large type foundry would be in a helpless turmoil. Morris Benton has organized a system that is dealing very effectively with this puzzling situation. The basis of this plan is a constant study of the current type situation. Research work is directed by Mr. Benton. He is assisted by a type committee. The committee meets occasionally, but Mr. Benton and his assistant designers are on the job all the time. The committee system of design control is used because it is felt that no one man, no matter how able he may be, or even one department, regardless of how efficient it may be, is able to cope with the intricacies of present-day type demand. To keep track of this demand and to be able to appraise it accurately, the services of many persons are needed. . . . All of this evidence is sifted and weighed by Morris Benton's committee. The design program is under the control of his committee."

The April 1936 *Inland Printer* contains a second article simply titled "Morris Benton." It states that "the youthful Benton had shown exceptional ability as an executive and as an organizer. The chief type designer of a large type foundry requires such qualities as much as he needs creative and artistic skill."

Later in the article Benton talks about CLOISTER OLD STYLE as his favorite face and all of the admiration he has for it and research that he did on it. Curiously, six years earlier in the June 1930 issue of *The Inland Printer*, Henry Lewis Bullen lamented "One of my efforts in behalf of the industry for which I shall probably get no credit was the introduction of the classical revivals: GARAMOND, CASLON, CLOISTER AND BODONI, all of which have been tremendous sellers and have dominated and improved the commercial typography of the United States." It was Bullen, then, who likely should be credited with these highly successful ATF faces.

The third and most telling article titled "Morris Benton" appeared in the May 1936 issue of *The Inland Printer*. Speaking of designing new types:

"Morris Benton has a system for detecting these trends. The designing of type is no longer a one-man job. Type today is designed by a group. There is preliminary work, the numerous field contacts which must be made to find out just what are the trends in the printing world, the analysis of the data thus obtained. . . . All these make up the group's work. The actual designing of the type is done by Mr. Benton, or is assigned by him to some other designer. The designer still does the creating, but he bases his designs on what the field analysis indicates is wanted." The article goes on to say there might today still be a type designer, possessing such skill and artistry, but Mr. Benton doubts if such a designer could produce a salable type, except possibly by accident.

The writer of this series of three consecutive articles in *The Inland Printer* was John Allen Murphy. He starts the second article by stating the MFB "seems one of the most difficult men to interview I have ever talked to—and I have interviewed thousands in my time. Try to pin some honor on him, or give him credit for some achievement, and he will modestly sidestep with the remark that "Lady Luck helped me a lot there."

The suggestion that Benton worked autonomously is further eroded in the article by a description of the role of Robert W. Nelson, who headed up ATF during its formative years. The "Nelson policy in typemaking needs to be explained, for that policy was and is the foundation of the success of his company. Other departments are left in a great measure to their respective managers, but Nelson is the active directing spirit of the type department, which, of course, has several managers. Great in many ways, he is, above all, a *type man*, selecting the type faces and following with critical care each design as it progresses through the designing department. No detail of design or manufacture escapes his scrutiny. He investigates every suggestion and complaint. Thus he has made his typefoundry preeminent and in doing so has revitalized American typography."

And later Bullen adds: "This is the basic idea in Nelson's policy: to increase the demand for type by increasing the demand for printing. Nelson moves his type families as generals move their divisions,

## Who Created the Type Family Concept?

The concept of *type families* has been credited to Morris Fuller Benton by some writers. That simply is not true. A quick study of type specimen books will reveal that Joseph W. Phinney's studies in type design, and his good judgment in selection, first gave the American Type Founders Company its leadership in type fashions. The greatest of Phinney's successes was introduction of the William Morris types and decorative designs. Phinney produced the first type family—the Jenson family of related designs—when Phinney headed the Dickinson Type Foundry in Boston, prior to the formation of American Type Founders.



not haphazardly, but with deliberation. The design announced today was planned two or three years before to support a further advance. The type family as developed by Nelson makes for saving in time by securing harmonious effects automatically. Printers now buy families where once they bought series."

It appears from this article that Nelson developed the type family concept and had a bigger influence on typeface selection at ATF than Benton did!

Let us look at the way other authors have classified M. F. Benton and his role in American typographic development.

In *Books & Printing* (1951) edited by Paul Bennett, there is a chapter about "American Type Designers and Their Works," by Carl Purington Rollins. He briefly mentions Benton at ATF as "a man responsible for almost the whole type output of that foundry for many years." Rollins does not credit a single face to Benton, but does say "It is unfortunate that the names of the designers of the types put out by the American Type Founders Company have not been preserved except in rare instances."

In *The Book* (1943) by Douglas C. McMurtrie,

there is a chapter titled "Concerning Type Design." The only mention of ATF says "The leading American typefoundry began, early in the twentieth century, under the able technical direction of Morris Benton, a number of revivals of noteworthy typefaces of the past. . . ." He does not include Benton when he starts discussing actual type designers.

In *The Shaping of Our Alphabet* (1955) by Frank Denman, the only reference to Benton is contained in this sentence: "For the general excellence of these ATF revivals we are indebted to the scholarship of Henry Lewis Bullen and the punch-cutting skill of Morris Benton."

In *Letters of Credit* (1986) by Walter Tracy, there are two references to Benton. The first is in reference to GARAMOND: "The American Type Founders Company issued a version in 1918, 'designed' by Morris Benton and T. M. Clelland in collaboration." And later, "CLOISTER OLD STYLE, a face which had been popular ever since Morris Fuller Benton had supervised its creation at American Type Founders Company in 1913." He falls short of claiming Ben-

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*"Greatest or most prolific type designer  
of the twentieth century?"  
I simply can't swallow that.*

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ton to be the designer.

In *Type for Books & Advertising* (1947) by Eugene M. Ettenberg, in Chapter 8, "Masters of Typography in the Twentieth Century," the only specific mention of Benton's output is "He developed the extensive CHELTENHAM type family from Goodhue's original 11-point CHELTENHAM O.S. face."

Morris Fuller Benton is given ZERO mention or recognition in the following publications:

*American Type Designers* (1956) P. K. Thomajan. Stories of 13 designers—no MFB.

*A Short History of the Printed Word* (1970) Warren Chappel. No mention of MFB at all.

*Heritage of the Graphic Arts*, (1972), lectures selected by Dr. Robert Leslie. No mention of MFB.

*Twentieth Century Type Designers* (1987) Sebastian Carter. Stories of 17 designers—no MFB.

Other publications that do mention Benton:

*The Heritage of the Printer* (1965) Dr. James Eckman—incorrectly credits MFB as developing the concept of a family of typefaces evolved from a single basic design.

*Rookledge's International Directory of Type Designers* (1994) Morris Fuller Benton is not mentioned as an individual as almost everyone else is, but is tucked into the umbrella of ATF.

*American Type Design & Designers* (2004) David Consuegra. Late to the game and simply rehashing assumptions that MFB "is credited with being the most prolific type designer in American history, with over 260 typefaces to his credit, including some original and some variants of already

THE POLICY OF THE  
AMERICAN TYPE FOUNDERS  
COMPANY



*To continually* create type designs which improve the quality and increase the demand for printing everywhere.

*To coöperate* in every well considered movement which aims to benefit the printing industry and enhance its prestige.

*To discourage* unhealthy competition and encourage such trade methods as will increase prosperity in existing plants.

*R. Nelson*  
President

Statement in the 1923 ATF Specimen Book

existing fonts.” My guess is that he had no clue of the design-by-committee concept and note that the number of faces credited to Benton just keeps getting bigger and bigger.

One can now go to <[www.linotype.com](http://www.linotype.com)> and find their web page for MFB. The main headline is “Font Designer—Morris Fuller Benton” but the copy starts “Benton developed over 200 alphabets, all of which were published at ATF. . . .” I find this a very reticent way to start a listing of ATF faces. “Developed” but not “designed” or “created.”

I believe that Benton’s strength was his organizational skill and his engineering genius for developing methods and systems for enlarging/reducing designs and expanding them into families of related weights, widths, etc.

“Greatest or most prolific type designer of the twentieth century?” I simply just can’t swallow that.

Who were the commonly recognized early twentieth-century American type designers? Here are the ones most frequently listed: Frederic Goudy, Will Bradley, Warren Chappel, William Dwiggins, C. H. Griffith, Victor Hammer, Lucian Bernhard, Oswald Cooper, Sol Hess, Richard Kaufmann, Robert Middleton, Robert Wiebking, Bruce Rogers, Rudolph Ruzicka, George Trenholm, Joseph Blumenthal, T. M. Cleland, and Bertram Goodhue.

I should also note that there are actually a few ATF employees, other than Benton, that have been given credit for typeface designs at ATF while Benton was still there. They are:

Charles Herman Becker, ATF matrix and pattern maker. His faces were CLOISTER CURSIVE HANDTOOLED, GOUDY HANDTOOLED & ITALIC, NOVEL GOTHIC, QUICK-SET ROMAN AND ITALIC, and QUICK-SET BOLD

Wadsworth Parker, head of ATF specimen department. His faces were BOOKMAN AND ITALIC, GALLIA, GOUDY HANDTOOLED AND ITALIC, GRAYBAR BOOK, LEXINGTON, MODERNISTIC, STYMIE COMPRESSED, STYMIE INLINE TITLE.

This is my first written article about this, gathered from information here and there. I am not a scholar; I simply consider myself a student of printing and typography. Everything I have gleaned for this discussion has come from my own library. Hopefully I have adequate references to back-up my opinions. Morris Fuller Benton was shy and retiring and his relationship with his father and his personal life don’t even come close to being normal, as others have written. I have only been interested in finding out if he really was the pencil-to-paper typeface creator that people are now so willing to give him credit as being.

If Morris Fuller Benton received virtually no recognition *from his peers* as a legitimate type designer, there was probably good reason for it. I once thought that M. F. Benton designed all the faces credited to him, simply because I was naïve and that was the information being offered. The more I learned, the more skeptical I became. My question to those who think he deserves the recognition he now gets: “Where are your facts, please?”

# The Incomparable Cheltenham Family

Pick up almost any newspaper or magazine and you will find that the Cheltenham Family dominates the pages. The reason is that there is a weight and shape for every requirement

*The Cheltenham Family grew to over 23 variations. This is from the 1923 ATF Specimen Book.*



# Participants Review Thompson Tech VI



*Thompson Tech IV Students (Front): Michael Hurley, Mark Sarigianis, Ivan Snuder, Wilson Thomas. Faculty in the rear: Sky Shipley and David MacMillan.*

The fourth session of Thompson Tech was held June 9-15, 2013, at the Skyline Type Foundry, Prescott, Arizona, under the direction of Sky Shipley. Mission of Thompson Tech is to teach students how to operate the Thompson Typecasting Machine, in the processes involved in manufacturing type and ornaments on this equipment. What follows are comments from the various participants.

**David:** I had an unusual advantage at Skyline Type Foundry's Thompson Tech VI—one for which I am deeply grateful. I apprenticed at Skyline while it was still in southern Illinois, and was able to attend the previous Thompson Tech soon after it moved to Arizona. So I guess I was a graduate student, of sorts, this time. This allowed me to step back from the casters and observe the class as a class. Everything I saw was good. The enthusiasm was high (you don't stand all day in 95-degree Arizona heat running a 680-degree typecasting machine unless you really want to!). The level of skill was high—Sky's knowledge of the Thompson is deep and pragmatic, and I learned from each of the students as well. The mix of the class was good—both theory and practice as required. Having two students per machine is ideal; you have all the casting time you can handle and enough time helping out your partner to digest what you have learned. It's a class designed to take someone with no experience at all and make them a

comfortable operator of the machine, ready to continue to learn the sometimes mysterious intricacies of casting type on the Thompson. It succeeds.

**Michael:** I had an amazing time at Skyline's Thompson Tech. I really feel I learned a great deal about the operation and maintenance of Thompson machines over the course of the week. I'm much more comfortable working with and on the casters now. I also feel like I made some excellent new friends while I was there. Thanks for a very informative and entertaining week!

**Mark:** My experience at Thompson Tech was a unique one, as I have now been given the rare opportunity in the typecasting world of learning about the Thompson machine from two perspectives. In my apprenticeship at M&H Type, I work under Lewis Mitchell, a man with more than six decades of Thompson type casting experience, and through him I have learned a great deal in a short amount of time. Going to Thompson Tech was an opportunity to learn about the machines from a different perspective. Using the literature and lots of trial and error, Sky has become incredibly knowledgeable regarding the purpose and engineering of every part on the Thompson. His methods of alignment are detailed and well-known and his shop is the cleanest foundry on earth as far as I am concerned. By comparing the methods of Lewis

and Sky, I can now confirm with certainty the correct procedures in running and maintaining these wonderful machines. Any time that these teachers performed identical tasks, I knew for certain that it was the right way to do it. This gives me confidence in passing on the knowledge to others. As any Thompson operator knows, the problems that arise and must be overcome are endless and challenging. By sharing the knowledge through teaching and cooperation, as Sky has dedicated himself to doing through Thompson Tech, we can keep these old machines casting type. For the posterity of typefounding, this is of course the most important step; in the words of Sky Shipley, we must agitate the eutectic.

**Ivan:** What a difference a week of intensive instruction at Skyline Type Foundry can make! Things like changing mats, adjusting vertical and lateral alignment, and adjusting set width were deep, dark secrets. Vertical Mold Blade, Point Blade, and Type Body Piece Plate were totally unknown. My ignorance is still considerable; however, now I know enough to immerse myself in the documentation and gain comfort in learning more. And not only was there instruction: I enjoyed interaction with a small body of fellow students, and learned from them as well. Thompson Tech VI was without question a week well spent, and I look forward to putting my newly acquired knowledge to work on the Thompson caster at C. C. Stern Type Foundry.

**Wilson:** I met Sky Shipley at the APA 2013 Phoenix Wayzgoose. Although I am very new to letterpress printing, he invited me to join the crew at Thompson Tech because there was a last-minute

opening and I live close to the foundry. It was a great experience hanging out with a dedicated group of printers, and I learned a great deal about the Thompson type caster. I felt a bit apprehensive at the beginning of the week about working in a room filled with molten type metal, but Sky's knowledge about the machines helped set me at ease.

We discussed the top ten things not to do when casting on the machines and then we got into the finer points of calibration, trouble-shooting, and casting. On the second day, one of the machines was out of adjustment and we spent a good amount of time resolving the issue. This was a real learning experience as we all worked together to logic our way through the problem. During this time, the machine was "squirting" type metal during the casting phase of the cycle. It was good for me to see what this meant and that there are ways to avoid injury if you are familiar with the "Thompson Rock." By mid-week, my apprehension had dissipated and I was fired up about casting.

Sky was an excellent instructor and the other members of Thompson Tech brought a lot of valuable information as well. The group dynamic was superb. Everyone was very helpful, friendly, and communicative. Since I was lacking in technical information about printing and casting, I just told a lot of jokes. I should also mention that Sky's wife Johanna is an excellent cook and took great care of us throughout the week. I'm glad I happened to fall into this interesting situation. It is an experience I will never forget, and who knows, it could come back into my life somewhere down the road.

## Rumor Control Regarding the Dale Guild Typefoundry

All sorts of rumors were bouncing around, so we opted to contact Micah Currier directly, just to find out exactly what was going on. The foundry was dismantled and a large bulk of the equipment was shipped to Salt Lake City, Utah, where Micah, his wife, and their new daughter, wanted to locate to be closer to both of their families. Here's what he has to report:

"The equipment is sitting in storage and I have no plans on setting up at the moment. I am still trying to wrap my mind around the absolutely horrible year I just went through—one where I had to deal simultaneously with my mentor evicting me from my shop out of nowhere, my most important collaborator/customer cancelling the biggest job in DGTF history and threatening legal action, and my business partner demanding a buyout.

"All this on top of weak sales have made me look at the reality of what running a type foundry in the 21st century really means."

That being said, he chose to add this comment, responding to the rumor that he was disposing of the foundry:

"Deciding to trash everything—that actually makes me laugh that people are saying that. The amount of time and money I've put into this and the thought that I would trash it is so absurd that I'm not going to even bother with it further."

Since he and his family arrived at Salt Lake City, several issues have come up which have forced him to put typefounding on the "back burner." Micah's wife landed her "dream job," so he opted to become a "home dad," and shortly thereafter, he also became the primary care giver for a family member fighting cancer.

The general tone of his response gives every indication that there literally are no plans at present, yet he dismisses the idea that he had lost interest in typefounding—especially the Dale Guild Type Foundry.



# Thompson Casting Using English Square Mats

By Bob Magill  
Monumental Type Foundry

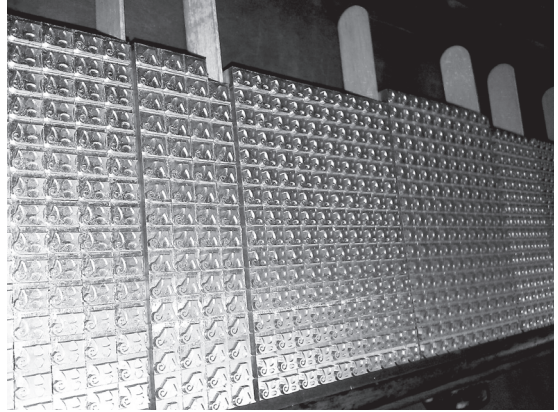
The versatility of the Thompson Sorts Caster is illustrated by the large number of matrix types that can be used with it to produce type. These casters are frequently equipped with holders for Thompson Type Machine Company matrices or Lanston Monotype flat mats. But holders that support Linotype, Intertype, Monotype cellular, Ludlow, Giant Caster, English composition and English Display matrices were available. Additionally, I know of at least two holders to accommodate foundry-style mats. Different matrix configurations require specific mat holders, and frequently that also involves issues such as depth of drive (requiring different molds), body pieces and jet ejectors.

A recent opportunity to cast several faces from English square mats presented a dilemma—I had no mat holder for these mats. I did have an extra standard Matrix Carrier, but not the corresponding holder designed for one-inch-square mats.

To accept these mats the holder must clamp the mat in place using wide “teeth” top and bottom, which fit into corresponding grooves on the upper and lower edges of the mats. Careful measurement of a borrowed holder and a few weeks with a local machinist produced a new mat holder, inserted in the matrix carrier already on hand.

Many mats are uniform in shape, height, width and depth, but others, notably older foundry mats, vary greatly in their dimensions—even within a single font. This requires a holder to secure a mat horizontally and vertically, but adjust on the backside of the mat to accommodate different thicknesses, always holding the mat securely and flush to the face of the mold.

That is not the case with the uniform manufacture of the English-style square mats that I have been using. They are extremely well



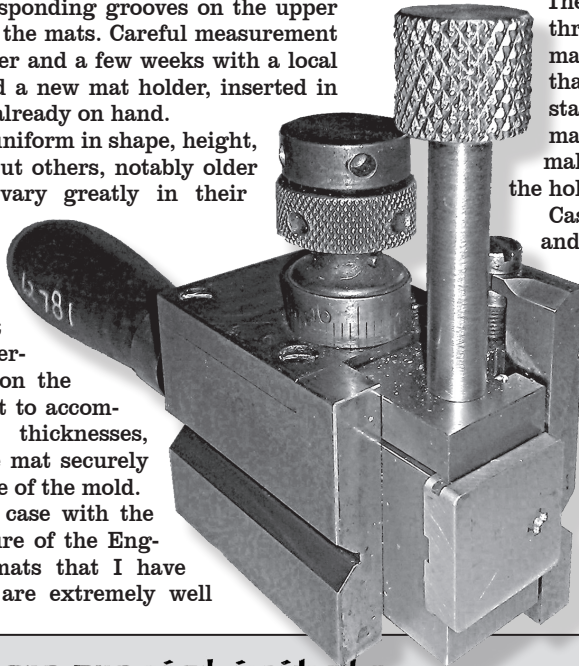
The workings of sixteen new fonts of Viola at the Monumental Type Foundry.

made and consistent in shape. They were acquired from Experto Industrial Engravers in India by Rich Hopkins, Dave Peat, and Greg Walters several years ago when that firm was liquidating its inventory.

The need to re-position the mats throughout casting was minimal. The one difficulty I had was that *no set width notations* were stamped on the mats. Also, a few mats had slightly tighter grooves, making removal of a HOT mat from the holder tricky.

Casting with the new mat holder and English square mats required a minor adjustment to the caster, (specifically the matrix carrier cam lever) to assure proper spring pressure holding the matrix against the mold's front face. Fonts of 18 and 24 point AMERICAN UNCIAL and VIOLA have been completed; HARERAM to follow.

Bob's custom-made holder for English-style mats.



american uncial initials

abcdefghijklmnop  
opqrstuvwxyz  
12345 .,:;'-!/?&([ 67890

VIOLA

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
(.,:;!?)

Two designs being cast by Bob Magill, using English-style square mats manufactured in India.

## Short Notes About Our Typesetting Acquaintances

**Pall Bohne** writes from Alta Loma, Calif., speculating as to whether the Ludlow Jenson mats he has in storage for his Ludlow machine are a good match for the Ludlow specimen shown in the last Newsletter. The answer is “close.” The matrices used for the piece were those made for a trial casting of the design, done by Middleton before the font was issued by the company, first as Jenson and later as Eusebius. It is very likely that small changes were made to the design between the experimental setting and the production issuance of the face, just as small changes also were made when Ludlow opted to change the face name from Jenson to Eusebius. Someone would have to have on hand matrices from both versions and make a very very close comparison before a determination could be made as to what those “small changes” might have been.

**Patrick Leary** of Brookings, S. D., writes with regard to my book on Tolbert Lanston and the Monotype. “I belong to several railroad historical societies and even in the cases of bankruptcy, the corporate records have been saved, somewhere. It’s extremely unfortunate that an entity which made a contribution the size of Lanston’s merely fizzled out.” Of course he’s referring to the dissolution of the Lanston Monotype Machine Company. In this case it wasn’t a true bankruptcy. The group which took over Lanston simply liquidated the “asset,” literally turning it all over to auctioneers and junkers. There apparently was no one around interested in hauling home a bunch of filing cabinets and boxes full of company records so they all went to the dump. Dick Hartzell, who was at the liquidation, said literally tons of valuable, usable machining equipment were scrapped for lack of bidders. Apparently the liquidation was not well publicized.

**Merle Langley** from Coolin, Idaho, writes: “I just wanted you to know how much I enjoy reading the *Newsletter* and want to remain on your mailing list. I am enclosing \$30.00 to cover the subscription price.” That’s great, Merle. A note and a check. Several others also sent checks and good sentiments. Many thanks to all!

**Gene Thomas** writes from Kirk, Colorado, saying “I think I resigned from ATF, thinking I wouldn’t be doing more typesetting, but although I won’t be doing a lot of typesetting, I will be doing some, so I want to stay on. I’m particularly looking forward to the Intertype issue. I enjoyed *No. 37* except for the bad news about my friend Michael Langford.”

**Neil Thornton** writes “My wife has had three heart attacks and I am her caregiver, so I haven’t spent much time in my shop.” Enough said!

**Pat Molitor** writes from Waterford, Pa., with a nice check to cover arrears account, and states “As always your latest edition of the *ATF Newsletter* did

not disappoint. I find it very hard to put it down until I’ve read it in its entirety. Both Sky’s article and the Cloister Oldstyle/Nicolas Jenson were very appreciated as well.”

**Lew Mitchell** writes from San Francisco that “I look forward to the *Newsletter* and keeping up with other shops and people. I now have 63 years at M&H Type and still look forward to going to work and getting dirty.” He just turned 82, by the way.

**Jim Walczak** from Williamstown, Mass., writes “*No. 37* is fantastic! It will take some time for me to digest as I am insulating, paneling and drywalling my new shop, not to mention several other projects. . .” He now has finished all the construction work and is busy at work in his new shop casting type and doing the things he really enjoys.

Perhaps the most surprising result of the publication of the lead article in the last *Newsletter* regarding Nicolas Jenson, his famous roman design and the various interpretations thereof, was receipt from **Steve Saxe** of an actual leaf from one of Jenson’s original works, his Italian edition of *Pliny’s Historia Naturalis*, 1476. Steve, of White Plains, New York, reports “About 30 years ago I was at a flea market and I spotted a pile of printed leaves on a table, and recognized the type as Jenson’s. I bought the stack and have had them since then—about 30 leaves.” The paper is darkened and brittle, but the printing is crisp and clear, and beautiful too. Having an original specimen is a great surprise and most welcome. Now I can do my own “analysis” of Jenson’s work, but that won’t take long. His work is fantastic, especially considering that his was the first roman, etc., etc. *Thank you, Steve Saxe!*

A note from **Michael Coughlin** of Cornucopia, Wisconsin, says he’s moving next spring to a location closer to Minneapolis, and at that location he has a big old barn which he’s now in the process of renovating and converting into a printing shop. Sounds like a lot of work, but maybe barns are the best way to go. I also have received info from **David MacMillan** of Mineral Point, Wisconsin, along with photographic evidence of an extensive barn renovation he’s got underway, including a new concrete floor throughout the area which soon will be filled with typographic and printing equipment. How about you? Converting a barn too?

*Monotype University’s First Descendant.* Both **Sara** and **Ky Wrzsinski** of Middleton, Wisconsin, are graduates of Monotype University and have been active members of the Amalgamated Printers Association, as well as attending ATF Conferences. Their first child, daughter **Sabine**, was born in March 2013. No doubt about it. This is the happiest kind of news to be reporting, don’t you agree?



Saying goodbye to **Mike Anderson** was far more difficult for me than I ever imagined. Frankly, we had such a nice relationship that I never even thought about it, and I certainly didn't anticipate that Mike would be leaving this Earth anytime soon. His departure was a great blow to me and has created a void which won't be easily filled.

The essence of being a private typecaster and private printer is that you spend much time alone. You function better that way because what you are doing requires concentration that is not easily maintained when others are in the shop. This "aleness" also can breed loneliness, for it is very difficult to find anyone else able to enthusiastically share the nitty-gritty details of the craft.

### **A Kindred Spirit**

Mike was a kindred spirit in the full essence of the term. He knew and understood what I was doing and often was doing the same things himself. Though he lived over 200 miles away, these two "old codgers" exploited the convenience of email. Often we would go back-and-forth two or three times in a single day. We kept each other up on what we were doing. That included sending proofs for comment either via snail mail or email attachments. To others it would be grossly confusing, for both of us had a strong tendency to work on more than one project at the same time. Mike didn't just tolerate the correspondence. He got into it and asked "why" on numerous occasions, and on others he made helpful suggestions. Mike was the closest thing to a "compatriot" I have ever had—my ally, my collaborator, my aide and partner. And it was *not* always positive banter. "Who in the world did the makeready on that sheet?" might have been my comment about something he had printed.

Times when we actually got together were golden. We had so much to talk about that frequently, we went our separate ways afterwards only to remember

# **Mike Anderson: *It's Tough Saying Goodbye***

many things we had intended to discuss, but never gotten around to. Just before Mike was diagnosed with cancer, we were planning a "smelting weekend" to share the boredom and drudgery of melting down a bunch of metal into convenient and cleaner pigs. We hadn't addressed the question as to whose metal we would melt, or if both, how we might divvy up the pigs afterwards.

### **His Shop Was A Wreck**

Mike's shop was a wreck. His granddaughter asked how he could find anything in it and he replied, "I just go look for it where I left it and there it is!" He could not be bothered with appearances—how the shop looked or whether it was convenient. On one visit I got agitated about poor lighting over his casting machines and so off to the store we went. In about an hour we had hung two fluorescent fixtures above the machines which helped immensely. He didn't hesitate to use them, but I doubt he ever would have taken the time necessary to install them himself. Work in progress could be found everywhere, and in no particular order. No flat surface existed that wasn't piled high with "stuff." Mike confided once that he had spent the entire afternoon casting sorts for 14 point Caslon only to discover he already had a full case in the other room. I would have chastised him but candidly admitted to having done a similar trick myself.



## Mike Had Multiple Interests

He was an intense and very curious person and so his projects often involved many parallel disciplines. Over the past several years he had been studying the different “faces” of early Bibles—from the hand-drawn volumes done by scribes before the advent of printing up to historically significant early printed versions. To do this he first had to identify which would be the most appropriate exemplar of a particular era. Then came his study to determine which particular passage he wanted to reproduce. And then came the process of finding the very best images of all letters so that he could copy them, enlarge, retouch and then engrave matrices for casting his own type. Each step along this route involved intense study and difficult processes to master, but Mike was up to the challenge and did a remarkable job of re-creating several “faces” for his early Bible specimens. Of course he had to develop a degree of familiarity with the languages being used, from Coptic, Hebrew, German, Latin, to even early English versions, so that he would know and understand the various components of the languages and their proper use (such as diphthongs, ligatures, abbreviations, etc.). This was a work in progress and it is not finished. It is daunting to consider someone else picking up and finishing what Mike had carried so far.

Mike was an excellent and well-read student. He also was a good teacher. Soon as he fully understood something, he would start the process of writing an explanation of what he had done and such efforts have graced the pages of the *ATF Newsletter* on many occasions. They were diverse—from a discourse on ancient Hebrew down to how to fix a Thompson typecaster or electrodeposit a matrix. Mike was into everything deeply. One of his pet phrases resonates in my brain, for it preceded every explanation Mike ever gave to me: “*All you gotta do . . .*” To him, everything was easily accomplished.

## Traveling To Canada

Mike and I traveled together on a couple of occasions. Perhaps the most memorable was driving up to Toronto to visit Don Black’s Letterpress Emporium—and on up to visit Dan Jones at Newmarket. Mike’s wife Suzanne grew up in upstate New York. Since her parents still lived there, the plan was that she would travel with us to her parents’ home and stay with them while we went on to Canada. There was only one logical seating arrangement. Mike and I both are hard of hearing and even sitting beside each other, often it seemed a shouting match. We both were aware of poor Suzanne in the back seat, and the fact that we were leaving her out much of the time. A sincere effort was made to include her. But the trip’s “range of discussion” was horribly lopsided in favor of things typographic. Wives of fanatics like Mike and me, as a matter of self defense, must acquire a sizable knowledge of all this “stuff” we do, and Suzanne is better equipped than most wives in that arena. Suffice it to say that when we left her at her home, she was relieved to be away from us for a while—and we were relieved that we no longer needed to try to keep the conversation of some interest to her.

Don Black said he had some “real neat stuff” of English origin in display mats and we weren’t disappointed. Both of us loaded up on a couple dozen fonts of English mats in their steel-encased wooden boxes. I’ve often commented they were tough enough to withstand a nuclear attack. Border crossings were on high alert because our trip was just a few months after the 9-11 Attacks. So we were doubly careful to have proper documentation, invoices, and the like to speed our crossing at the Lewiston-Queenston Bridge north of Niagara Falls. When we arrived, it was dark, and the crossing was not terribly busy, but we were anxious nevertheless. The crossing deputy asked the standard questions and then asked us to pop the



trunk for him to take a look. Soon as he saw all those reinforced boxes he asked us to pull out of the line for a closer inspection. It was a comedy of anxiety for he rightfully suspected explosives or firearms of some sort because of the sturdy packaging. Mike grabbed a box but fumbled trying to get the screw out so he could open it. Here were two nervous old men—"experts"—trying to explain to this baffled officer what our stuff was all about. "Matrices," "molds," and similar technical terms were of no use as we continued to babble. Finally Mike got the lid loose and pulled out one of the chrome-plated mats. "Oh, letters!" exclaimed the guard. "You make letters," he surmised. Quickly we were off to pick up Suzanne.

Back to the "partner" aspect of our relationship. Mike wanted to know everything about everything and so, when I would mention I was considering using New Clarendon for the face of an upcoming *ATF Newsletter*, if he didn't already know the face, he would study up on it and immediately come back with questions. "Did you consider any of the

Ionics, and how about Craw Clarendon?" Frankly, I think he would ask such questions just to make sure I also had studied the issue thoroughly.

### Farewell to A "Best Friend"

Suzanne said Mike considered me one of his best friends, and that is the ultimate compliment. A most haunting experience for me occurred when I departed his home a few weeks before his death. He was bedridden, unable to move about but still quite coherent. Others were in the room with conversations going in several directions. Mike knew I had planned to depart before noon, so when I came in to shake his hand, he interrupted his conversation and looked up at me with his piercing dark eyes—almost as if he was looking through me. "OK, buddy. I'll see you later," was his response, but I could detect that he was also saying a final goodbye. His eyes told me so. And so it was that I never again had a coherent meeting with Mike Anderson.

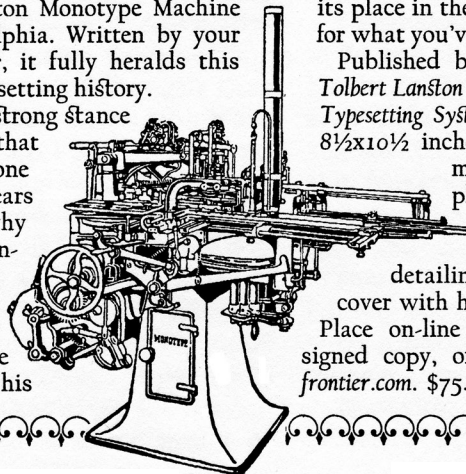
*Goodbye, buddy. I hope to see you on the other side someday. We have a lot of unfinished business to attend to!*

## Tolbert Lanston and the Monotype

This comprehensive book on the origin of the Monotype, and the dedicated people who built it, provides full details never published before concerning the Lanston Monotype Machine Company of Philadelphia. Written by your *ATF Newsletter* editor, it fully heralds this important era in typesetting history.

Learn of the firm's strong stance against obsolescence that kept it committed to one machine for over 60 years—part of the reason why Monotypes are still functional 50 years after the company closed.

The respected type historian Stephen Saxe tells your author that his



"many years of fascination with the Monotype have resulted in a permanent contribution to everyone's understanding of its importance and its place in the history of printing—thank you for what you've done."

Published by University of Tampa Press, *Tolbert Lanston and the Monotype: The First Digital Typesetting System*, by Richard Hopkins. Sized 8½x10½ inches with over 300 illustrations,

many in color. It has 192 pages plus eleven appendices and a full index. It is referenced with convenient on-page footnotes

detailing every resource utilized. Hard cover with handsome, full-color dust jacket.

Place on-line orders at [utpress.ut.edu](http://utpress.ut.edu). For a signed copy, order from author at [wvtypenut@frontier.com](mailto:wvtypenut@frontier.com). \$75.00 plus \$8.00 shipping in U. S.



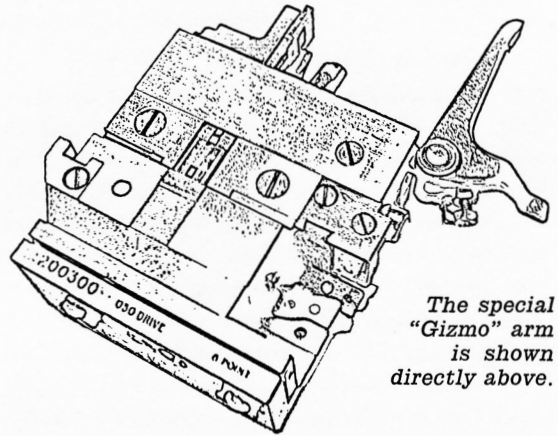
# Mixing U.S. & English Equipment

It is one thing to say English Mats and Molds can be used on American Monotype *Composition* Casters. It is another thing to accomplish the feat. Kevin Martin of New Dundee Ontario, Canada, and I discovered "untold secrets" for doing this during Monotype University 8.

I have been using English Matrices with my American equipment for years, but the key is that these Matrices were milled down by the English Monotype Corporation for use in the United States. That means that the Matrices have a .030" drive, and therefore, can be used with American Molds. Bembo, Times New Roman, Spectrum, and various Univers faces are among the English "milled" Mats in my collection. The only accessory needed for using them with American Molds is having an English Centering Pin, installed in a spare Bridge so that it's ready to use with the simple change of the Bridge. (Installing a Centering Pin is a difficult task; it would be time-consuming to change a Centering Pin each time you went from American to English Matrices.) Also note that the Mold needs to have a .020" shim placed underneath it to raise it up to the shortened Mats.

## Using English Molds

Using English Molds is more complicated. Depth of drive is .050" instead of .030". Most I have seen are "Constant Height Molds." Experience in November proved it is folly to make *assumptions* about English equipment. I thought that all English-made Molds—those which are labeled "Constant Height Molds"—would match English Matrices with their .050" drive. *Wrong!* I've now checked and of the six Constant Height Molds in my collection, only two are specifically marked as being .050" drive. The others have no marking. They all turn out to be .030" drive. Obviously these Molds were made for the American market after the American company stopped making many of



The special "Gizmo" arm is shown directly above.

the components for its own equipment. I never had considered that possibility!

## A Shim Under Your Mold

Working with a Bridge set up to handle American .030" Mats and matching American Molds, I already knew a .020" shim was necessary under the American Mold when working with English Matrices milled down to .030." Apparently English-made Molds require that same shim underneath them to work with that same Bridge. How did I find out? I spent nearly two days trying to figure why my Bridge would not bring the Mat Case down on the English Mold properly. Things worked fine with no shim and a .030" English Mold, but the resulting type was too tall by .020."

I splashed a lot of metal between the Mold and the Mats (and everywhere else!) before realizing the shim would be necessary under the .050" Mold. With shim installed, things worked just fine. But oh, the frustration before making this discovery. That's also when I discovered I had .030" *English* Molds! Use of the shim is somewhat baffling and I candidly admit I have not tried the English .030" Mold with American .030" Mats. Will that require a shim? I'm not sure.

Now that you've benefited from my experience with the shims, let's discuss



other matters related to using English Molds on your machine.

### **Different English Dimensions**

The English Mold is a quarter inch shorter on its front edge. This physical difference is easily accommodated simply by placing a piece of keyway—or other quarter-inch stock—in front of the American clamp which holds the Mold securely against the back stand. Curiously, the threads underneath the Mold are deeper. That is handled by exchanging standard Mold screws with longer screws. Make sure they're the unique Monotype standard of 24 threads to the inch. Otherwise, you'll foul the Mold threads.

### **Engaging the Upper Mold Blade**

The mechanism for operating the Upper Mold Blade is perhaps the biggest problem. Frankly, I had thought I would need an English Bridge equipped with a scissors mechanism for operating the Upper Mold Blade, and all the associated extra Keyboard Ribbon codes to operate it. If your English Mold has a fixed arm extending out the side for closing the Upper Mold Blade, that may be the case. But some English Molds don't have a *fixed* arm, but instead have a short protrusion with a hole for attaching a special Gizmo whose arms extend in a right-angle fashion. Attached to the Mold, the longest arm will mesh with the American Bridge mechanism almost the same as if you were using American Molds.

My caster required that I remove the Spring on my American mechanism, but otherwise all equipment remained on the machine with the English assembly fitting on top of it. Kevin Martin had several of these Gizmos with him but he didn't know what their use was. He is the one who figured how they worked while we fiddled with Molds and Bridges at Monotype University 8. I was delighted to get a couple from him.

### **A Special Oiler**

There is one other necessary item. American Molds have oil cups built into

them. The English Mold needs a separate Oiler which fits onto the Mold by natural tension (no screws). Lucky for me, I discovered an Oiler from my Supercaster also fit the Composition Mold.

### **In Summary**

The simple answer is "yes, you can run English Molds with an American Bridge—when it is fitted with an English Centering Pin. But the "yes" has a footnote, saying you also need longer screws, a quarter-inch spacer of some sort, a special Gizmo which may or may not have come with your Constant-Height English Mold, you definitely will need an .020" shim underneath the Mold, and finally, you'll need a special Oiler. As with everything else on the Monotype, if you know what you're doing and you have the components, it's rather simple. Otherwise, plan on doing a lot of experimenting and wasting a lot of time.

### **Telling The Difference**

How can you tell whether your English Matrices have been milled down to American height? Standard English mats extend above the frame of the Matrix Case a trifle more than two points. If you put a two-point lead on the edge of the frame and it seems just about even with the face of the matrices, then your mats are standard English height. Milled Mats, on the other hand, stand above the frame just a trifle. The two-point lead will definitely be higher than the Mats if you do the test mentioned above.

### **Matrix Alignment**

American Matrices and English Matrices are different in several ways. They have a different depth of drive, and they are held in their respective Matrix Cases quite differently, and the letters are differently aligned on the "body" of the matrices, with American mats having alignment much closer to the left edge. This difference is easily compensated using the micrometer adjustment common to all Bridges.

*(Please turn to page 22)*

# Hot Type As Seen In '76

## A Contemporary View by Pat Taylor

*The following article is from a booklet published in 1976 by E. H. "Pat" Taylor, who was one of the founding members of our American Typecasting Fellowship. The original document was found in a pile of materials saved by the late Paul Duensing and held by Mike Anderson. Publication of this article preceded our ATF founding by two years. It is now re-published for two principal reasons. First is to give you a taste of what was going through the minds of those of us who got into amateur typecasting back when commercial typecasting still was active. The trade was very much a closed endeavor restricted by union covenants and custom to a very limited number of skilled tradesmen. These individuals had no interest in sharing their knowledge with anyone—not within the trade, nor with outsiders. As these craftsmen approached retirement, this closed atmosphere hastened the death of the industry, for new operators were difficult to find. The rapid demise of the industry made available the tools of the trade to persons like ourselves for pennies on the dollar. The second reason for reprinting the articles was to share with you the excitement and enthusiasm Pat had for his new-found avocation, which he pursued with such vigor that friends might well have claimed his to be a "crazed mania" rather than any sort of avocational therapy.*

*For the record, though it is now somewhat hazy in my mind, this postscript to Pat's enthusiasm is provided. Though I was not in New York, I was a frequent correspondent with Pat and in a small way helped get him started. His being closer to the industry (there was no such typecasting in West Virginia), Pat seized on the opportunity to acquire lots of equipment and since former workers were then out of work, on a couple of occasions he attempted to reestablish trade typesetting plants to serve those customers who still knew and preferred the hot-metal ways of getting type set. But in all cases, his efforts were short-lived. He also speaks of casting type for others. Pat was instrumental in implementing the "Smithsonian Revivals" program of casting fonts from ancient matrices held by that institution. Circumstance largely out of his control caused it to be terminated abruptly. His efforts to share Monotype with Westchester Chappel friends also fell through. He commented to me once that working with someone else's keyboard ribbon was more time consuming than doing all the keyboarding himself. Like it or not, operating a Monotype Keyboard required a skill and knowledge that few outside the trade were able to master. So ultimately, nearly all of Pat's acquisitions came back to him, and when he decided to retire and move south, Pat sold off a large share of his equipment.*

*He was determined to save his more significant holdings. He thought he had found the ultimate long-term solution by relocating this equipment at Heritage Printers in Charlotte. It is likely he located at nearby Lake Wylie, South Carolina, so he could be near the equipment and operate it as needed for both Heritage and for himself. The arrangement worked well for a few years. Then the unthinkable happened. Heritage, which previously had a total commitment to hot metal, chose to dispose of everything including several linecasters and tons of hot metal paraphernalia. It fell on Pat's shoulders to find a home for the equipment he gathered and loved so dearly. Some went to Chris Paul (a Monotype University graduate) and in its eleventh hour Pat sold several of his "choice goodies" to me. His extensive collection of Goudy matrices was packed and shipped to the International Printing Museum in Carson, California. Then Pat sat back to enjoy his few remaining years, separated from the actual craft except for the books he retained and his continued attendance at ATF meetings before his passing in 2012. He was instrumental in helping establish our American Typecasting Fellowship in 1978, and hosted two of our biennial meetings, one at New Rochelle, New York, in 1980, and the second at Charlotte, North Carolina, in 1996.*

### **My Introduction to Letterpress**

About six months after I became responsible for publishing a small trade association magazine, my printer suggested I consider taking up printing as a hobby. He spoke in glowing terms of the pleasure enjoyed by those who printed. (I suspect his motivation was more self-serving than an effort to provide me with leisure-time activity since I was taking a more than editorial interest in our publication and getting in his way a lot.)

My wife T at the time was a library science student at Pratt Institute, which has an excellent graphic arts department, and she provided me with a steady diet of literature on printing and letter forms. One book which has had a major impact on the development of my avocation (or mania) was J. Ben Lieberman's *Printing As A Hobby*. Not only was the content of the book excellent, but Ben's

address was also listed as being nearby. After several weeks of procrastination, I finally decided that perhaps I could speak to "an author" and found he was listed in New Rochelle. I called.

Obviously our meeting was ill-advised from the start. Neither of us could say no to anything involving the collecting or use of type. We tried to buy up every piece of tired type in the greater New York area. I did notice that Ben exhibited a degree of selectivity, while my tastes were more quantitative.

A year or so later, at one of the early meetings of the resurrected Westchester Chappel, someone (I suspect Ben) suggested that we explore the possibility of developing a type *casting* capability. Later that summer, while browsing in a small book shop, I discovered a copy of *The Monotype System* dated 1911. The die was cast. That single one-dollar investment has led to several thousand more in much larger chunks.

The first step into type casting followed in December 1971. Westcott and Thompson, a leading typographer in Philadelphia, was put to auction. Equipped with a \$100 commitment from each of the seven original members of the Suburban Letter Foundry (Ben Lieberman, Raleigh D'Adamo, Donald Brown, Paul Wagner, Stu Dobson, Chris Simonds and me), I descended on the city with little knowledge, no practical experience and fierce determination. By a happy combination of blind luck and lack of competition, the foundry acquired four keyboards, one caster and some 200 fonts of composition and display matrices, mostly of English design and manufacture. A real find.

During the next year the foundry had three or four homes (moving was so much fun) and acquired several other defunct Monotype plants. Early in 1973 the plant and much of the equipment was leased to The Press on Washington Street, eliminating the need for rental space. However, it left the foreman without a conve-

nient place to play. Thus was created the Out of Sorts Press and Letter Foundry.

I acquired some mats and parts in 1972 and our former garage, with minor modifications, became a foundry the next summer. The combined plants came back together after the demise of The Press on Washington Street. The Suburban Letter Foundry is now nonoperational, but the members own the collection of English matrices and each has a Keyboard for his own use with casting being done by the Out of Sorts Letter Foundry.

The current collection (and nothing is static in this endeavor) of the OSLF, the SLF and its members is as follows:

- 2 Monotype composition casters (OSLF)
- 5 Thompson foundry casters (3-OSLF, 1-JBL and 1-RD'A)
- 1 Giant Caster (OSLF)
- 5 Monotype keyboards (each SLF member)
- 3 Antique foundry casters with parts (JBL)
- 1 Monotype display caster (SLF)
- 1100 Cases of Monotype comp mats (750 OSLF, 350-SLF)
- 1150 Fonts of display mats for Mono, Thompson and Giant casters (750-OSLF, 200-SLF and 200-RD'A)
- 10 Tons of related parts, gimcracks and kickshaws.

(A list of faces available in the collections as of January 1976 was included with the first printing of this report.)

I can best explain the sense of all this by printing the talk I gave to a recent meeting of the New York Chapter of the American Printing History Association.

### **Modern Obsolete Equipment— Tomorrow's Antiques**

My views are admittedly not scholarly or learned, but I hope they are at least descriptive.

The first 400 years of printing history saw little technical advancement—hand presses and hand-set foundry type. The



equipment of that period was functional, simple and not massive. In fact it was quite portable. All of these printing artifacts are now in the hands of institutions and private collections. It is unlikely any of this equipment is yet to be discovered.

Starting about 1850 (and going on for fifty years) the Industrial Revolution brought much technical change. Presses became powered, type foundries developed casting machines, and a great deal of effort and money was spent on perfecting labor-saving equipment for typesetting and for automatic presses. Most early equipment of this period belongs to institutions and collectors, but from the latter period an occasional undiscovered or unidentified item surfaces.

The equipment of this period has created a problem for the private collector. The bulk and weight of the machines precludes simple lift and carry. The small presses, bits and pieces lend themselves to the scope of the private collector, but most of the larger items are too difficult to handle and store.

The last phase of letterpress technology started about 1900 and the equipment that evolved during this period is what I call "modern obsolete." This includes slug typesetting machines, the Monotype system, Ludlow casters, automatic flatbed cylinder presses and automatic job presses. Many prototypical machines of this era are in collections at larger museums and institutions. Most of the machines, used for many years for production, are obsolete and are being disposed of or sold to foreign markets. I'm afraid it's unlikely they will be saved by American collectors.

Before I get into the lure or the pleasures of collecting this equipment, and maybe convince other hardy souls to join with us, I would like to give some of the reasons why I think these articles will be only of general interest to the private collector or craftsman and not a specific "mania" for more than a very few.

These machines—Monotypes and linecasters, Kelly and Miller presses—are all large, heavy and usually in inaccessible places. A "passive collector" will simply not be bothered. Only an institution or a collector who wants to use the equipment, either as a hobby or as a cottage industry, will move and house them.

However, there is one compensating factor. The price will never be better! You can't improve on free. Just remember, though, that the cost is in the moving, housing, storage and operation.

Another reason why a large number of collectors won't line up for these gifts is the extensive technical knowledge required for the operation and, perhaps more critically, for the repair of this equipment. I'm not setting myself up as more qualified than others since several "lost souls" who are not trained in these skills are starting operations. There is great pleasure in tinkering for those of us with a mechanical bent.

To close, perhaps where I should have started, I'd like to tell you about my special pleasures in collecting Monotype and typesetting equipment. I enjoy making type for my personal use and providing it for others interested in the letterpress heritage. Another ten years like the last ten and there won't be a commercial foundry able to do this. With my foundry I can set type for production of limited editions, ephemera and pieces that would be impractical to hand set, or at least impractical for me to hand set. Not to be overlooked is the sheer joy of throwing the job into the hell box when it's finished. No longer are working tops, flat surfaces and galleys piled with undistributed jobs. I also admit to having my share of collector's mania—wanting more or better of something than anyone else.

And last and most important, I value the friendship of a group of interesting, dedicated people. We exchange ideas and learn from each other constantly.

*Please go to column two, next page*

# Craw Clarendon Book Compared

My efforts to use the New Clarendon mats I have recently acquired piqued my curiosity about the face. I thought New Clarendon came early from English Mono, and that Craw Clarendon came from American Type Founders very late in the game. It turns out that ATF commissioned Freeman Craw to do Clarendon Bold in 1956, and later Clarendon Book. The New Clarendon design did not come until 1960.

I knew characteristics of Clarendons and knew of variations such as **Fortune** and **Egizio**. I also knew that Linotype and Intertype did their own designs. What I did not know was that the first so-called Clarendon was developed in England by Robert Besley for Thorowgood & Company (later Thorowgood & Besley), which before 1838 was known as the Fann Street Foundry. Clarendon was issued in 1845, the same year Besley was made a partner. He had been with the firm since 1826. Besley registered the face under Britain's Ornamental Designs Act of 1842. The patent expired in three years and other foundries were quick to copy it. Thus, Clarendon is considered the first registered typeface. Original matrices and punches (now known as Consort Bold Condensed) remained at Stephenson Blake and now at the Type Museum, London. SB marketed the face as **Consort**. Variations (bold, light and italic) were added in the 1950s. This information is taken from the on-line service, **Wikipedia**, where more information may be found. Most is valid, though the statement that it was named after the Clarendon Press in Oxford is questionable.

This leads me to a confession. I saw no "redeming qualities" in the design. I didn't know it was **the first** Clarendon. Paul Duensing had a strong desire to go back to the original whenever possible. Paul had such a passion for Consort that he had matrices made for several sizes and weights. He cut numerous special characters in playing

with Consort over the years. Yet Paul also acquired Lanston mats for Craw Clarendon Book and Bold, small sizes of Ionic from English Mono, and the early, rare, Ionics by Lanston. He was fascinated with the Clarendon style, and he frequently utilized these faces in the work that he did.

I think Craw's design is stretched horizontally and seems better suited for display. The more condensed New Clarendon seems best in text sizes. Even so, both were cut in all sizes from about 7 point up to 72. This is 9-point Clarendon Book. Compare it with 10-point (Didot) New Clarendon found on other pages of this Newsletter.

Though merely a sloped roman, the English hot metal design did include an "italic." It is used on page 14. Monotype's digital Clarendon has no italic—any digital font now can be sloped with the touch of a button. In hot metal, Bauer and Nebiolo both offered true italics—with their **Fortune** and **Egizio** designs.

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## View From 1976 *(Continued from page 18)*

Perhaps these words will encourage someone to be come a part of this group. Those who are so moved should buy a large garage, publish limited editions, and rise above the profit motive.

For those who are sane and orderly yet still enjoy the romance of type design and type faces, I suggest an alternate course. There is and will be an increasing availability of matrices for the Monotype, Linotype, Intertype and Ludlow, which could be interesting passive collections—just like the many people who collect wood and metal type with little interest in printing from them.

Some will say I preach heresy when I suggest this, but far better to preserve at least the accouterments of the craft than have them lost or used as trivets and wall hangings by decorators.

# OCTAVIAN FONT REVIVED

ABCDEFGHIJKLMN OPQRSTU  
VWXYZ& abcdefghijklm  
nopqrstuvwxy z  
fi fl ff ffi ffl \$1234567890 (.,-;:'!?)  
ABCDEFGHIJKLMN OPQRSTU  
VWXYZ& abcdefghijklm  
nopqrstuvwxy z  
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This 14-point font is called “Octavian.” It was issued by English Monotype in 1961 and was named for *Octavius*, the statesman who established the Roman Empire. He became emperor in 27 BC. As the name suggests, the face owes much of its character to classical inscriptional letters. It was designed by Will Carter and David Kindersley, both of whom were letter carvers. Mr. Carter explained that they set out to preserve the essentials of historic antecedents, but also felt free to permit themselves a certain degree of interpretation. Earliest patterns were the ultimate authority, and comparison will reveal the present rendering to have tighter proportions in shapes and a modified relation of the strokes. “Thus, letters are narrower and their weight heavier.” This information is taken from a specimen page found in the green-covered looseleaf *Specimen Book* published by English Monotype.

This font of matrices came from the late Paul Duensing. Although I thought I had seen specimens of the font printed by him (which would suggest the font was complete and that he had used it) when the mats were received they were *not* complete. Just looking at the mats tweaked my interest. I liked the calligraphic appearance, especially the italic. The above-referenced specimen reports

the face was first shown in an “advance showing” done for the Double Crown Club in June 1961. Incidentally, *Double Crown Club* today still is a dining club and society of printers, publishers, illustrators, and book designers. It was begun in London in the 1920s.

New English Monotype *composition* mats still may be purchased thanks to the dedication of long-time Monotype employee Duncan Avery. He personally makes and supplies these mats utilizing the company’s original equipment and extensive punch library. He was able to provide all missing characters for my font, along with paperwork detailing the *Mat Case Arrangement*. Documentation of this nature is essential in resurrecting *any* composition design. Discovering that the design utilized a standard S-5 wedge (which I had), I moved ahead to assemble the mats into a die case—but not without problems. Fourteen point is larger than the one-fifth-inch size of a standard Monotype composition matrix. The English company was able to create a “hybrid” setup by developing a mold which opened no taller than 12 points at the top, yet had a 14 point body underneath. In this way, all characters which occupied only the basic x-height still could fit standard Mat dimensions. Mats for letters which descended were made slightly oversized, and to make room for them in the die case, it was necessary to cut away a tiny portion of the top edge of adjacent mats. Thus, one still could fit both roman and italic fonts into one standard die case. This “cutting away”



was not done by Avery for he had no instructions to do so. I managed to do this myself by rigging my drill press with a jeweler's saw. After a few hours of work, I fit all the matrices together into a single cohesive matrix case.

With that done, I entered the arrangement on my computer so I could typeset this document utilizing Bill Welliver's Monotype Computer Interface. When it came time to cast, I encountered another problem. A special 14 point mold with the top orifice being only 12 points—a thing typenuts call a "doghouse mold"—wasn't available in my shop for English .050 inch mats (though I did have such a mold for American .030 mats). Not to be deterred, I cast the type using

a 12-point mold and placed two points of leading between all lines, thus accommodating the descenders which hung off the bottom of the 12-point bodies.

I've spent several bucks buying new mats, plus investing many hours working out the nitty-gritty details so that I could come up with a workable arrangement for the interface and casting. Now this unique, and not very well-known calligraphic design is able to see the light of day in hot metal once again! Achieving this kind of success is what this crazy hobby is all about. Wouldn't it be nice now if an appropriate project dropped in my lap? *I've got the perfect type.* I'm ready!

## A Little Background On New Clarendon

Here I discuss the typography and casting of this *Newsletter*. Prior to his illness, Mike Anderson decided he never would run his Composition Machine so he sold to me the Composition Matrices he had acquired from Paul Duensing. Most of Paul's stuff was English and that would propel me to use the English equipment I already had, including Molds, more Mats, and so on. Paul Duensing never was successful at using these Mats. They were still in those nifty cardboard boxes issued by English Monotype, meaning Paul never moved them into Matrix Case Frames, which must be done before casting can begin. In earlier days, the largest detriment was not having proper Wedges, Keybars, and Stopbar. This concern has been minimized thanks to Bill Welliver's wonderful Monotype computer interface. Even so, you can't just wave your magic wand and start casting. First you must get the Mats assembled in a coherent Matrix Case Arrangement and that requires lots of gurgling and gddling.

You start with information on set widths of all characters. I was able to acquire layouts from Duncan Avery at Monotype Hot Metal. I focused on New Clarendon. I did not have the specified S-1291 wedge. S-5 came close, with only two rows differing in set. I wanted to build a 15x17 setup for roman, italic and bold, including as many characters

as possible, keeping those with "altered sets" boldface, assuming they would be the least-used amongst the three fonts.

I must explain "altered sets." Bill built into his program the ability to change the width of a character by activating the two Justification Wedges with the Normal Wedge. This always has been possible with Monotype, but tough math calculations had to be made and retained by the Keyboard operator. Your computer now does the work—you specify set changes in the Mat Case Layout. Thereafter, the change is implemented each time the affected character is called. This requires that the typesetter stop casting for two revolutions while the two Justification Wedges are reset. After the character is cast, it again must stop casting while the Wedges are returned to their original positions. This is wonderful, but it does slow the casting process and thus, should be utilized minimally.

Finalizing the Matrix Case Arrangement took over two days of concentration and trial casting. Once finalized, the caster worked flawlessly, pumping out all hot type in this issue using brand new forty-year-old Mats. I am sure Paul Duensing is up there with a big smile on his face.

Display sizes are ATF/Lanston Monotype Crow Clarendon Book and Bold plus Clarendon Bold Italic from Europe.

# Clarendon Cousins

New Clarendon and *Italic* 617 — New Clarendon Bold 618

1234567890 ffflfflffl 1234567890 ffflfflffl 1234567890& ffflffl

ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxy z  
ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvw yz  
ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxy z

Craw Clarendon Book Craw Clarendon Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxy z  
ABCDEFGHIJKLMN OPQRS CUVWXYZ& abcdefghijklmnopqrstuvwxy z  
\$1234567890 (.,-:;'""!/?—) \$1234567890 (.,-:;'""!/?—)

**30pt. Ionic No. 62 [Lanston]**

**24 pt. Consort Medium (Duensing)**

24 pt. Consort Light [Duensing]

**24pt. Craw Clarendon Book 650**

**24 pt. Craw Clarendon Bold 65**

**24 pt. *Egizio Bold Italic***

## Mixing

(Continued from page 13)

### No English Centering Pin?

Don't try to use English Mats with an American Centering Pin. You will end up damaging both the Mats and the Centering Pin, and among all other problems, this will put undue pressure Centering Pin against the Matrix and Mold. The converse is also true. Never use the English Pin on American Mats. Alignment will be erratic, you'll likely get awful splashes between the Mats and the top of your Mold, and—well, it's just a bad idea, so don't do it!

### Photocop Veteran Teaches via Letterpress

Through recent e-mail contacts, I have become acquainted with William Wheatley. He has a long and illustrious career in letter design and typography, starting with a printing degree from Rochester Institute of Technology. It seems he has known and worked with nearly all the "most familiar names" in photo and digital typography. He notes that before the advent of Postscript, he must have reworked/redrawn the Times New Roman font at least ten different times to make it to conform to the mechanics of whatever photo system he was working on at the time. At this stage in his life, he has returned to the classroom and is teaching "whoever is interested" the basics through letterpress at Spartanburg, South Carolina. He's working on building up the laboratory, which has about 120 fonts of type, two C&P's, and a Vandercook. More later as we get to know more of his illustrious career.



## Printing and Casting Tricks Of The Trade

A portion of this *Newsletter* will be devoted to simple, practical solutions to problem which are sure to present themselves to anyone trying to clean up or run old equipment. That includes typesetting equipment as well as components in your composing room.

**Rusty equipment.** If it's also greasy, see the next hint also. For rust, start with a gallon off-brand white vinegar. To that, add a quart or two of ReaLemon or any no-brand lemon juice concentrate. Top it off with a quart of two of tap water. Mix it up and find a container for keeping it. No matter how ugly black and yucky it gets, it still works. This means you *save the solution*. You don't dump it out. I've been using mine for years and it still does the job. But if you do need to dump it, it's not a problem to just put it down the drain.

Immerse your rusty items in this stuff and let it stand. Occasional agitation helps, and it's also a good idea to rotate the rusty object so every surface gets exposure to the liquid. Having rubber gloves on your hands is a good idea, and definitely use eye protection to avoid splashes in the eye. Let it soak an hour or so. then take it out and you'll see that the rust has disappeared on most parts. If there's still rust, use a steel brush and knock off the loose stuff and drop it back in the juice for more time. I've left stuff in for a full day or more and not suffered horrible effects.

When you're finished, rinse with tap water, pat it dry on a towel, and immediately coat it with oil or WD40. Otherwise, it'll start rusting almost instantly. This metal now is *too clean* and needs to be protected. Old steel galleys, composing sticks, Monotype Matrix Cases . . . you name it. All can be cleaned of rust and made "almost new" with this simple solution. On the Matrix Cases, it is a good idea to remove the mats from the Frame, because there might be some unwanted pitting if you were to soak the brass Mats in this solution.

I am told that it's just as effective using common table salt with the vinegar instead of lemon juice.

**Cleaning greasy or inky stuff.** This process requires some caution for the cleaning agent is lye, and splashed lye on your arm or in your eyes . . . well, it's not a happy thing. So take care. Use rubber gloves, eye protection, and be careful where you splash the stuff. For example, I have a nice ring on my Formica countertop where I left a container of lye water and it ate up the Formica.

Go to a good hardware store and buy the lye. It's usually a plastic container about the size of a traditional Campbell's soup can. It's often the Red Devil brand and has a bright red label. Lye has been around forever. My mother and grandmother used to make lye soap and I've had more than one bath with lye soap to get rid of poison ivy exposure (quite successful if done before the itching starts, but that's another story). When buying lye, don't get hoodwinked into buying some drain-cleaning stuff like Drano. Yes, it has lye in it, but there's a lot of other stuff in there which you don't need or want.

In my case, I dissolved a whole can of lye in a gallon of water. Once the lye is opened, it attracts humidity like

crazy and becomes unmanageable if you don't seal it completely. For that reason, I use it up and don't fuss with a half-empty can on the shelf. Probably a can should make two gallons—a one-gallon solution would be too strong. Anyhow, once it's mixed up, just submerge your offending items into the solution and let them soak. Stir once in a while. Do not have aluminum around. Lye eats up aluminum; I found out the hard way by ruining one of my mom's favorite pots about sixty years ago.

With my long rubber gloves, I reach in the solution and pull out the soaking pieces to inspect. If it's an old casting, the lye will likely take off the old paint and even the red lead undercoating. If there are gobs or very difficult areas, rinse first (to avoid splashing lye in your eye) and scrub with a wire brush of some sort. Then drop it back in the juice and let it soak. When finished, I pour the lye solution into an appropriate container, seal and save it—it seems it never loses its potency no matter how gunky and ugly it becomes. After removing the solution, I flush clean pieces in fresh water and then dry them off and immediately coat with oil (to prevent rusting). If you leave stuff in the lye solution too long, the piece will become discolored, but otherwise, it's not affected.

This, by the way, is a perfect solution to type that has crusty ink in the corners, etc. Just be cautious and don't bang up the faces. I often put the type in the solution face up and agitate it in the solution with a toothbrush. It does a marvelous job of cleaning away the old crud. I am told leaving type in the lye solution too long might pit the faces, so don't leave type in more than an hour.

Do you have a small press ink disk covered with dried ink? Submerge the whole disk in the lye solution and in an hour, the ink will either be off the disk, or come off almost in sheets. But absolutely be certain to rinse thoroughly in water, dry it off and quickly coat with oil. Otherwise, your ink disk will start to rust almost immediately!

I've dumped hands full of screws and nuts and tiny parts in and let them soak for a few hours. You should not try to clean magnesium, zinc, aluminum, or those other ambivalent metals we learned about in chemistry class. Type metal, iron and steel are just fine with lye. Don't worry about final disposal either. Just pour it down the drain, let it stand a few minutes, and flush with lots of water. That's how Drano works, so you're just cleaning your drains!

**Tarnished brass galleys.** If you've been in the military, you know about your old friend Brasso. It does the job and does it well, but there's too much elbow grease involved in something like a 10x14 brass galley. Here's a better solution. It's called either "Copper Glo," or "Bar Keepers Friend Copper Glo Anti-Tarnish Powdered Cleanser." It's a dry powder like Comet or Ajax, but it's not the same chemical substance. Get your brass item in the sink, wet it down, shake some of this powder on it and rub the powder onto the watery surface and you'll see it cleaning up almost instantly. If it's really cruddy, I find it helpful to do my cleaning using a product similar to Scotch Brite

General Purpose Scouring Pads. They're stiff but flexible abrasive pads usually colored green and come in 4x8 sheets about a quarter inch thick. There are generic pads which cost significantly less than the 3M brand and do the job just as well. Don't bother with those abrasive sponges. They don't work nearly as well.

These pads with the Copper Glo and some water will do a marvelous job of cleaning down to the beautiful brass underneath all the crud. The brass will scratch a trifle, but I kind-of like the "patina" of the galley after cleaned. If you want it to shine even more, then it's time go rub on some Brasso and do your thing there. The galleys (and other brass items) will stay shiny and clean for a few weeks, but fingerprints, etc., soon will show and I know of no way of preventing tarnishing after the brass is cleaned, other than putting on a coat of polyurethane, which doesn't excite me at all. But even a cleaned up galley a year from now will be far more attractive and usable than it is right now. There's something almost magical about making up forms on shiny brass galleys. The forms slide over the galley so smoothly. We can't buy brass galleys new, but we sure can make old work and work well.

*I do not recommend sandpaper or steel wool.* Neither likes water anyhow, and they're just too abrasive. Well, maybe on an awfully tough stain, but you're better advised not to use these on brass.

**A brass galley folding machine?** While on the subject of brass galleys I must explain how I use a big brass galley (nearly all of them have nice vertical sides—no insets as found on standard steel galleys). Invariably I come across the need to fold several sheets of paper but not enough to fiddle with a folding machine. It's a good idea to clean up the galley first. Just take a well-jogged stack—maybe a quarter inch tall. Place the stock in the corner of your brass galley. Then keeping the sheets in the corner, it's easy to align and fold the sheets in half without even looking at them. If you're using a diagonal sweeping motion with a bone folder, you'll find they're as straight and well-aligned as ever they could be. This speeds the process of folding the paper significantly.

**Ink on the tympan paper.** I'm just an old softie, perhaps, but I always keep baby powder on the shelf near my presses. It's inevitable that I end up accidentally printing on the tympan. When it happens, you'll foul up at least a dozen sheets before the back-printing starts to go away. It's not much better if you put solvent on a rag and wipe off the tympan. Next time this happens, do the solvent-on-rag trick first, and then shake on some baby powder and rub it into the tympan good and hard. If you've done it right, even the first new impression will come up virtually clean on the backside. This simple trick will save lots of wasted copies and a bunch of grief.

**Press board substitute.** Pressboard is wonderful, but it's expensive and hard to obtain. It is very likely you have an abundant substitute: cereal boxes. I carry the empties to my printing shop, cut away the folded edges and trash any sheets which have clumps of glue stuck to them. But otherwise, the cut-down faces of cereal boxes provide a wonderful packing under the tympan. And if you eat dried cereal like I do, soon you'll have more Cherrios

pressboards than you'll ever need at the press. It is smooth enough and hard enough to do the job where regular printers' chipboard is too spongy and bumpy.

**Drossing a metal pot.** I've heard of all sorts of ways to reduce the amount of crud on the surface of any casting machine's pot. It occurs no matter how hard you try to keep your metal clean. The bad news is that cleaning up the dross on the surface of a pot on a Linotype, Ludlow or Monotype, isn't the easiest thing to do. The good news is that you can be successful, if you try. If you're serious about metal, sooner or later you'll end up with some sort of smelter which will handle larger volumes of metal. Casting boxes once used to cast stereotype mats are ideal. The one I have I put on steel wheels so I can roll it out of the way when not in use.

There are several good reasons for reducing your dross. First, it's a "hazardous waste" and thus, the smaller the volume, the less you have to worry about. Secondly, your machine operates better and for longer periods of time if you use relatively clean metal. Melting larger volumes and pouring pigs is far better than throwing old type and/or slugs into casting machine's pot. My procedure is to skim the caster pot whenever needed. I make no fuss over reducing this skim. I keep it in dry containers and save it for a general melting session.

For smelting, the pot temperature should be somewhere near the regular level you maintain in your caster. For Monotype, that's 650 to 700 degrees f. The larger the volume of metal, the easier it is to work down the dross. I don't try reducing the dross until I have nearly finished my pouring session. If you've done several hundred pounds of metal, at the end you're going to have a lot of crud floating on the top of the metal. There's a lot of metal trapped in this crud. I've heard of cutting up potatoes and submerging them to bubble out the dross. Borax was supposed to do the job. The powdery stuff left over from a bag of charcoal is a good idea. And of course the blue bars of Vitaflux from Imperial Metals are great too, but they're not readily available anymore. I am told beeswax is a superior dross reducer, but it has become quite expensive and hard to find too. So what's my solution? *Sawdust!*

In addition to cutting strip material (leads, slugs, border strips), I also use my Hammond Glider Saw to cut accurate wood blocks for mounting cuts, for cutting furniture, reglets, and other items made of wood. I allow the sawdust to go in the receiving bin for trimmings right along with the metal chips. So after all else has been melted down, I take the saw trimmings and start working them into the molten metal already in the smelter. It smokes a lot and bubbles some too, but with constant agitation, it's amazing how much of the metal separates from the dross. Work it long enough and you end up with a fine black powder floating on top of the molten metal—a much smaller volume than before you started drossing.

This fine black powder should be ladled off into a container. Keep in mind this black powder is nasty stuff and should be kept dry and away from being spilled, etc. Someday our government will realize it would be far better to help people properly dispose of stuff like this dross, rather than indicting us all for crimes against humanity.



I'm saving all my dross for that happy day. Oh, yes. In the old days metal dealers *bought* dross. The expensive metals (tin and antimony) tend to end up in the black powder and can and should be reclaimed. Once dross is de-criminalized, maybe we can get back to this.

**Eco-friendly washup.** In recent years on more than one occasion I have come across people cleaning up a printing press with crazy stuff such as Crisco or vegetable oil. It's likely that not nearly as much crap evaporates into the atmosphere when you fill your car with gas than happens when you use standard press wash. Those who use these so-called friendly processes will soon find that they're not really cleaning off the ink nearly as much as they are just "moving it around." After time, they'll find all the tiny letters are plugging up with this stuff and will not print well at all. Only then does it come crashing in that perhaps the solvents developed by the industry might, after all, be the best way to go. Years ago I used kerosene to clean my type and discovered it was leaving an oily film which interfered with good inking on subsequent work. The only way I could get the type to work properly afterwards was to scrub the type down with a bath of lye water—just as our printing ancestors did. If kerosene was bad, vegetable oil and Crisco are far worse. An oily film on type and blocks is a major detriment to crisp, clean printing.

Stop your silliness and obtain a tested and proven graphic arts "press wash." A gallon will last you four or five years if you're a typical hobbyist. That just can't be any sort of threat to the environment.

**Care for brass & coppers.** These are thin spaces. Brass ones are one point thick and the copper guys are half a point thick. Yep, they work real nicely in helping get pesky lines properly justified. But please be advised these guys are *no friends to junk type metal*. First off, they don't melt (unless you're far too high with your smelting temperature). Second, once they've been in a pot of metal, they lose all their temper and they're almost as floppy as wet paper, so they can't be put back into your thin space box for further use. Take a little time and fish them out of your dumped metal. It'll help replenish your thin space boxes and save a lot of "fishing" on the part of the guy (or gal) who is trying to smelt type metal. Another pet peeve I have is people not keeping their thin spaces sorted by size. But that's another argument we'll not indulge in.

**The "hell box."** While I am on my soap box lecturing, I put in a plug to the effect that a printshop "hell box" is not a trash can. Why people insist on throwing in cigaret butts, rubber bands, and other crap is beyond me. The hell box should be for retired type metal only—nothing else!

**Composing stick calibration.** Often we find leads and slugs cut to measure too tight or too loose in the composing stick. No, you can't easily calibrate a stick. Be advised that the knee and the body of Rouse composing sticks both are stamped with serial numbers. The sticks were calibrated at the factory and marked with these numbers. If your numbers don't match, it is very likely that the stick is either too loose or too tight. So check your serial numbers. Maybe in another life we who have dozens of sticks will advertise our orphaned serial numbers and maybe some

can be matched with their partners. I can't bring myself to toss out mis-matched sticks, but I do mark all of them with a marker pen as to whether they're OK or loose or tight.

**Monotype operator's composing stick.** Honest! Well, in the *1923 ATF Specimen Book* it is listed as a "Buckeye" stick, sold in varying sizes. I have been told it's also called a Mono operator's stick. Mine measures 8 inches long and 1¼ inches deep. It has no fixed widths and instead, uses a clamp to hold the movable end. In doing Mono composition it's a minor miracle if your line length is precisely 15 picas or whatever. That doesn't matter much except when you need to hand-set a correction line. With this stick it's a simple matter of putting the faulty line in the stick, setting the line length to that line, and then making the correction. That guarantees the fixed line will be the same length as those around it. For this reason, my "Buckeye" stick probably gets more use than *all* of the 30 or more other sticks in my shop.

**Ink skin.** Most ink skins over as it's exposed to air in the ink can. I've been around shops where the pressmen thoroughly skin the ink before each use. That means wasting a lot of the good ink every time you skin the can. I tried the trick of putting half an inch of water on top of the ink but the results weren't convincing. Lately, I've gone in the direction of letting the skin accumulate. When I use the ink, I cut the skin at the can's edge and peel it back to get to the good ink. Then I fold the skin back down on the fresh ink and press out as much of the air as possible. My opinion is that this protects the unused ink from additional skinning. I'm curious. Has anyone else has tried this?

**Slip-sheeting.** I've wasted a lot of time and effort trying to get liquid anti-offset sprays to work. Same with blowing powder all over everything. Most of my production work is done on the Heidelberg Windmill. Every printing shop has a lot of junk paper. I cut junk paper to half an inch narrower and an inch or more longer than the press sheet. As the press runs, I drop in one of these sheets after every impression, thus blocking the chance of any set-off transferring to the next sheet in the pile. When the ink has dried, I jog the sheets and it's easy to pull out the slip sheets several at a time. This few minutes of extra effort guarantees no set-off. Of course the slip sheets can be used over and over. I do it on everything from tiny cards to the largest press sheets. Often I save old newsprint-printed catalogs and cut them apart to serve as slip-sheets.

**Are nicks important on EM quads?** I say yes and when quadding out a line, I make sure the nicks are either up or down. The body size in a typecaster's mold is fixed and is nearly always precise. That is not so on the body width. A 24-point quad is likely to be either short or over its prescribed 24-point width, depending on the carelessness or attention given by the caster operator when casting these quads. To assure precision in your work, mind the nicks so you won't have spongy forms caused by too-fat quads here or there improperly inserted with their sides either up or down.

**Cleaning Monotype display matrices.** If you're concerned about cleaning the outer portion and not the letter itself, and if your mats are the brass-framed copper electrodeposited mats, I have used type wash and also hot

soapy water. But the best and *only* way to clean out the “holes” which contain the letter image is to *cast* them. The molten metal being pumped into the matrices does a better cleaning job than anything else. In fact I advise against any other method. There is too much chance for damaging the letter image.

If you have aluminum mats, same as above. If the mats have a powdery surface, this is evidence they are corroding and the best thing you can do is to brush them off with a fine brass wire brush and then *use* them. The oil deposited on the matrix in the process of being used in the casting machine is the best way of putting a preservative on the aluminum to guard against further corrosion. *All mats need to be kept dry.* Do not store in a dank cellar. And if you're near sea water, it's also a good idea to store them in sealed plastic bags. Seawater gets to aluminum and speeds up the corrosion process.

**Monotype mold gaskets.** Most shops I have encountered use some sort of gasket between the Mold and the casting machine base. The English, so I understand, say this is not necessary, but I beg to differ. Forty years ago when I was starting, I thought rubber electrician's tape would be a great solution but it's a *lousy* solution. It's too thick, and it melts when the Mold gets hot. My preferred material is old-fashioned lick & stick paper. A quantity came with one of the shops I acquired and I've never needed more—until recently. It's helpful to have two hand-held paper hole punches. One for punching the screw holes a quarter inch in diameter. The second for the water holes, an eighth inch in diameter. Rubbing the paper against the

bottom of your mold with slightly dirty hands will give you a ghost image of where the holes need to be punched. It's only necessary for the gasket material to be roughly the size of the feet of your mold, and you are advised to shim all three feet with the same material to avoid the remote possibility of warping your mold when tightening down the three retaining screws.

After punching, lick and stick the gasket material to the three feet of your mold and then be careful not to disturb the gaskets when inserting the Mold onto the casting machine. I also have encountered paper gaskets cut roughly to the shape of the base of the mold allowing an opening for the nozzle, and so forth. Plain paper will do, but oil-coated material similar to tympan paper is better.

*Gasket thicknesses vary,* and this thickness does affect the Centering Pin pressure on the matrix as it comes in contact with the Mold, so keep this in mind when adjusting your bridge. Be consistent in the thickness of gasket material you use. My lick & stick paper measures 3½ thousandths. Mike Bixler's cut paper gaskets measure 6 thousandths. Some old, brittle paper gaskets I got somewhere measure 9 thou. I would suggest the thinner materials. Notebook paper is 3 thousandths, 20-pound bond is 4 thou, and 80-pound offset is 6 thou. If you aren't using lick & stick, a light coating of mold oil will help hold the gasket in place on the base of the machine while installing a new mold. Jason Dewinetz says tympan paper makes a good gasket.



**Monotype University 8.** (August 25-31, 2013): Kneeling: Rich Hopkins (instructor) and Kevin Martin, who is proudly displaying a chase full of type he has just cast. In the rear: Carl Nudi, Rob LoMascolo, Mason Miller, Jeff Meade, Bill Welliver (talented instructor and computer genius), and Joshua Steward.



# A Student's Report on Mono University 8

By Joshua Steward  
University of Tampa Press

In February of 2013 I attended the first Wayzgoose in Florida, hosted by the Tampa Book Arts Studio. It was the first I'd known of the Studio, and I had no contacts there; I went only because there was finally something—anything—to do with letterpress nearby. Sitting in Rich Hopkins' presentation that morning I watched his video that explains the Monotype Composition Caster from start to finish: typing the composition on the Monotype Keyboard, transferring the paper tape, the explanation of the matrix system, insertion of the mat case, and finally, the casting itself. Watching all of the moving parts and listening to the rhythmic clacks, it all seemed so overwhelmingly complex and obscure.

Soon thereafter, I stood next to him at the "Orphan Annie" Sorts Caster (which is part of the Tampa setup) as he operated it—about as close as I possibly could—to watch as ornaments were cast and delivered down the type channel. The machine was fascinating, and I felt like the longer I could stand there and watch it and the more questions I could ask the more I would understand how it worked.

When I traveled to Terra Alta, West Virginia, this past Fall to attend Monotype University 8, I knew it was a great, and rare opportunity to learn, and I wanted to take in all that I could in the short amount of time we would have. I knew that seven days would go by quickly, and that I was already somewhat behind the curve in that I hadn't operated a Comp Caster myself. In fact, to prepare myself as best I could, the week before leaving for West Virginia with Carl Nudi, I spent an entire Sunday—twelve straight hours—alone with the Orphan Annie at the Book Arts Studio, filling a case full of 18 pt. Garamont Italic (248) to become familiar with operating a Lanston machine with my own hands.

In spite of my inexperience it didn't take long to become comfortable, and that was due to the people around me—both faculty and other students. At Monotype U, I met and worked with men who love casting, love

printing. It's impressive that Rich and his wife Lynda are willing to open their home for a week to a group of strangers who had taken considerable time away from jobs, homes, and families, to drive or fly thousands of miles across the country (and the continent)—all to spend seven straight days of perfect West Virginia Fall weather in the low-ceiling, windowless, and noisy rooms that are Hill & Dale Press and Typefoundry.

And yet, being a part of that group it all came as no surprise; I think they did it—we did it—because we knew we could get no better education in Tolbert Lanston's inventions, and soon after I arrived I realized I was doing it *because it was fun*. We all had moments that week that weren't fun. We all had our own personal challenges. But with each day I came to think of the Comp Caster as a great leveler, having something to teach everyone. We learned from the machine, we learned from the faculty, we learned from each other—and even the

most knowledgeable and most frustrated students (I think) learned a thing or two.

I knew I would get out of Monotype U what I put into it, and that would require not being too afraid to ask "stupid questions" (which I am becoming convinced do not exist), and not being afraid to be the first to try something when no one else volunteers. So I volunteered, and I asked and I asked. I'm sure Rich remembers when I came to him again and again while clacking out my composition on the Keyboard with more questions about units, about which buttons to push—trying to straighten out convoluted numbers in my mind, trying to understand. I still didn't "get it" until he drew a picture showing unit spaces on either side of a line of type and what size spacing was needed to perfectly quad out that line. I set that drawing up on the Keyboard to refer to while I finished my composition. When I was done I tucked it away in my notebook. I still have it.

There can't be many things more satisfying than beginning to cast a composition (especially text you've composed yourself on a Monotype Keyboard), and after a few clicks of a minor adjustment knob have thirty or so



Joshua Steward adjusting the Computer Interface connection to the Paper Tower of the Casting Machine at Mono U 8.

lines of shiny, new type that are perfectly consistent in line length, and that you know will be tight in the lockup, immediately ready to be put on press. I'm far from mastering it, and may always be, but when I was able to do it for the first time that week I certainly felt great satisfaction. As we at the Book Arts Studio begin to get our new Comp Caster fully operational, I'm recalling (though sometimes slowly) everything I learned that intense week. I am amazed at how much I was able to learn and how good that foundation has become.

I would like to go back to Hill & Dale if I get the opportunity—back to Rich's Comp Casters, to the impressively organized racks of mat cases, wedges, and molds—to learn more, to cast more, to print more, and to hear more stories.

I cherish the last night of that week, a few of us quietly sitting at Rich's kitchen table, as he showed us fine book printing at its best. A

number of limited edition oversize books were laid out; they had multi-color woodblock illustrations and precisely cast, set, and printed type—and each had a story from Rich.

It is just one month shy of a year ago that I was in Tampa standing at the Sorts Caster with Rich, the two of us hardly knowing the other's name, he passing me warm type as it was cast.

Also as of this writing it was just two weeks ago that I was manning that very machine, demonstrating it to a large group of University of Tampa graduate students touring the Studio. As they watched I explained what the machine could do, pointing out what the piston, pump, and nozzle were doing, what the mold was doing and how it operated, answering their questions and rolling the hot type between my fingers before handing it to them, just as Rich did for me while I stood next to him one year ago.

## Carl Nudi, Long-Time Hot-Metal Man, Learns Monotype

Even with my life-long affiliation with hot metal printing, I had never operated a Monotype Composition Caster until my time at Monotype University 8 in August 2013.

My experience with a Sorts Caster just two weeks before the classes in Terra Alta was the first time I had worked with any kind of Monotype equipment.

My time at Monotype University 8 was a very worthwhile experience. And what an experience it was. From the first day of classes I knew there was going to be a lot to learn as I watched Rich Hopkins effortlessly casting line after line of composition—at least it seemed that way to me!

As the week progressed my fellow students and I learned Monotype operation theory, keyboarding, caster operation and the CompCAT system from its developer, Bill Welliver, who worked with us all regarding his interface, and all other aspects of composition casting.

I fondly recall the hands-on teaching



*Joshua and Carl (he's behind all the pig-feeder chains) are retrieving a few paragraphs composed on this Composition Caster using the CompCAT Interface.*

methods and the patience of Rich and Bill. The camaraderie of my fellow students was just great. And I note the hospitality of Rich and his wife, Lynda, who shared their home with us all. Mono U was a great experience!



# He Loved Exposure to the Welliver Interface

*By Rob LoMascolo  
Union Springs, New York*

I was so pleased to be able to attend Monotype University 8. Although I had already had some Monotype exposure thanks to Mike Bixler, it was great to see a different approach. Attending the workshop really helped me to feel more comfortable with the machines, and the entire Monotype process. The workshop had the effect of demystifying many parts of the machine. I had to take some parts of my caster apart to clean them before the workshop, but did it with great trepidation. Although I still don't want to take apart more than necessary, I now feel more confident that I will be able to get things back together and working.

It is also a great consolation to know that if I get into trouble, there is an entire network of people who would be more than happy to help. Following the workshop I have taken apart and cleaned two of my molds and the type carrier on my caster and gotten them back together correctly as far as I can tell. Although it may not have been a major part of the workshop, I actually found tearing down the junk caster to be very helpful. I am one of those people who, since I was a kid, has enjoyed tearing apart just about everything from computers to clocks just to see how they worked. And sometimes I got broken devices going again!

Pulling the caster apart really allowed me to see the straightforwardness of many of the functions that are obscured by the complexity of an operating machine. The handful of spare parts I got was a nice bonus of this exercise as well!

The advance publicity of the workshop that really spurred me to apply was the inclusion of the Welliver interface, and I am happy to say that it didn't disappoint. I suppose it is important to have an understanding of the keyboard, but I feel that the computer can make a big difference in the future of composition. As someone who only has a handful of stuff that somehow missed the truck to the scrap yard, being able to eliminate the need for keybanks, keybars, stopbars &c. has major appeal. It was fantastic to have Bill there, and his willingness to teach us and add new features to his software was quite a treat. He has even included some of my suggestions in his new software update! Although I can't run my caster until I have a place to set it up, I have just ordered the Interface from Bill.

Another factor which added to the overall successes of the workshop was the mix of people who attended. We really lucked out with a great group! It was really nice just to be around people of similar interests, and learn with them and share experiences. It was great to hear Rich's stories and words of wisdom with all of his years of experience, but it was also neat to see a couple of other relatively



*Rob making adjustments to caster.  
The computer interface is behind him.*

young people who are interested in the Monotype. We came from different places and had different backgrounds, but we were all thrilled to gather around the Monotype.

My thanks go to Rich for his generosity in allowing us all into his home and letting us play with his swell stuff! I feel I learned a good bit, and his generosity in helping those of us in need of a part or two was really something! Hey, and the Windmill demo was a great added bonus!

## **Linecasting: Is There A Chill In The Air?**

A Christmas-time note from Ron Hylton of Chinook, Washington, says after much consternation, he has begun the slow and troublesome process of going through his huge collection of linecasting matrices, with the goal of junking-out those which he hasn't used in years and most likely never will again use.

He indicates he can find virtually no market for these matrices, so the junking-out is his only option. At the same time, he has had conversations with Dave Seat, our last-remaining traveling linecaster serviceman, who has detected the same trend toward lessened interest in the machines and their operation.

Toward generating renewed interest in linecasting, your editor strongly urges those with machines to contribute articles, lists of wants and "for sale" items, etc., with the goal of stirring up renewed interests in younger persons in these "eighth wonder of the world" machines. Or was it seventh? Sixth?



# Nasty Burns & Other Stupid Tricks

Jason Dewinetz of Vernon, BC Canada, has been teaching himself to run the Supercaster he acquired from the late Jim Rimmer. He is having great success, but many bumps have appeared in his “road.”

“By all means, tell the world what a moron I am by letting go of my Piston when my other hand was over the Nozzle! I’ll provide a good chuckle when I see everyone in August (at the ATF Conference).” His experience occurred when he was trying to change Pistons.

“All seemed fine putting it in, but once I tried to cast it spit out one sort and promptly jammed. After this, as I was using the Piston Extractor to get the jammed Piston out, I was holding the Piston handle with my left hand while pulling on the Extractor with my right. I had my good heavy gloves on, as I always do when working around the Pump, but once the Piston came loose I lifted it with my left hand, took the Extractor away with my right, and then let go of the Piston.

“It sank its full travel into the Pump, and a stream of metal shot straight up from the Nozzle, hitting the inside of my left wrist and shooting right into my glove. It didn’t hurt at all at first, but knowing what had happened I quickly shook the glove onto the floor. The blisters had already started.

“The metal ended up pooling in the glove at the web between my third and little finger, and so what I now have looks like a thin worm-blisther crawling under my skin from wrist and across palm, and ballooning into a big, ugly one that covers the inside-lower-digits of my third and little fingers. The two blisters are essentially pushing my fingers apart as we speak. While it didn’t hurt at first, it certainly didn’t feel good for the next couple of hours as I kept casting. I shook my head when it happened, muttering ‘OK Supercaster. Y’got me!’”

Theo Rehak used to comment that one could easily discern how serious a person was at becoming a typefounder by the way he/she handled the first burn. Jason passed muster. He didn’t even quit for the day!

## Cross-Block Blocked!

Here are a couple of additional “dumb little incidents” to report. First, and again from Jason Dewinetz, who was having great difficulty with the Cross-Block of his Supercaster not working smoothly. It seemed to be hanging up on something and his first assumption was that the rear Adjusting Screw was too tight. Dan Jones of Newmarket, Ontario, suggested that maybe he had attached the Mold onto the machine with a screw that was too

long, and that the screw was protruding into the path of the Cross-Block. Sure enough, that was the problem. Jason dug in his spare parts box and came up with a shorter screw and all now is once-again “well” with the Cross-Block.

## Splashing Nozzle

Then veteran casterman Jim Walczak, who has moved from Oxon Hill, Maryland, and now resides at Williamstown, Massachusetts. He confesses to having been “fighting” his Sorts Caster for a great length of time. The machine was splashing metal between the Nozzle and the bottom of the Mold. It didn’t stop Jim from casting, but sure was a nuisance having to pry out the splashed metal from under the Mold each time it froze up from the mess.

I confess to having asked him whether he had the correct Nozzle in the machine. Yes, there are different Nozzles for different applications. Jim scrounged through his Nozzle collection and came up with another, which was labeled No. 2. It was different in height, size of orifice, etc., etc. He made the switch and “wham-o” the problem was solved.

It’s disgusting, sometimes, that we wrestle with problems for extended periods only to find there’s such a simple solution at hand.



Open for  
business!

# Milling Linotype Mats for Thompson Casting

By Sky Shipley  
Skyline Type Foundry

It's generally known among typesetters that certain Linotype (or Intertype) mats cannot be cast on the Thompson Type Caster unless a milling operation is done to remove the lugs to provide clearance. Evidently, however, there has been a fair amount of confusion and misunderstanding about this.

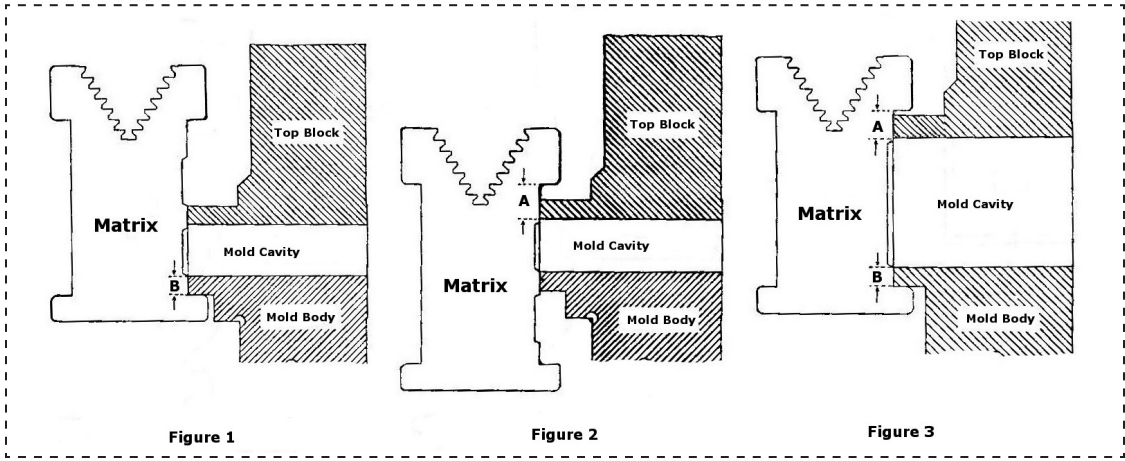
A comprehensive inspection of the Linotype mats in the Skyline Type Foundry matrix vault, acquired from various and unknown sources, reveals a very haphazard pattern of milling operations. Some had the bottom (small) face lug milled off, some had part or all of the top (large) face lug milled off; some had both, and some even had lugs on the front (legend-side) of the mat removed.

Here's the simple truth. Above and below the "lips," the face of the Thompson mold is recessed. This allows clearance for the lugs on a Lino/Inter matrix—usually. Looking at the face, that is, the mold edge, of a matrix, there is a certain amount of flat space between the character (or characters, if a duplex matrix) and the lugs, both above and below. These are noted as dimensions "A" and "B" in the diagrams below. If both these spaces have a vertical dimension of at least 0.190", then no milling is required. There are some matrices where this is not the case, but they are rare. An example is 36 point Linotype ornamental mats as depicted in Figure 3; dimension "A"

above the character is insufficient. In this case, part of the large lug must be cut away in order to cast. This lug is necessary to hold the mat in the Thompson mat holder, so it cannot be removed entirely—but a third to half can be milled off. As measured downward from the top end of the mat, 0.125" of the lug is adequate to engage the jaw of the mat holder.

The above case is the only one found where it was necessary to alter the large lug. A number of duplex Intertype fonts require milling off the lower lug, if the duplex (lower) character is to be cast, as in Figure 1. These tend to be the exotic faces: Bernhard Fashion + Park Avenue; Lotus + Minuet; and Lydian. But 18pt Futura + Italic fall into this group also. Among the Linotype mats, only one face was found which required removal of the lower lug: Spartan Heavy + Italic (18 and 24pt). There were NO—repeat, NO—single-character alphabetical mats found of any size, including 36 point, in either Lino or Inter, that would require any milling.

*So here's the bottom line:* if there is at least 0.190" clearance on the mat above and below the character you wish to cast, then the mat holder can be properly adjusted to do the casting without any alteration to the mat. As per normal good practice, one should always test the contact of the mat to the mold before engaging the fork into the matrix carrier and taking a trial cast.



## Downsizing, Selling Big List of Mats, Resolutions

It was the 17th of September 2013 and I had just waived goodbye to a roll-back truck loading my home with a couple of items loaded thereon which started me on this slippery path to “typecasterdom” back in 1971. They had been in storage for at least 15 years and I had no plan to revive them, so I decided to clear them out of my garage to make room for more important “stuff.” “They” were my first Monotype Composition Caster and Keyboard.

Confronted with the realization that many of my aging friends are “downsizing” rather than adding equipment to their inventories, I decided there was little chance anyone would wish to claim these machines. After all, they were both 1920-vintage machines and of late, some of the latest and best English equipment has been readily available. A much better option for a newbie, that’s for sure.

### Junking-Out A Machine

This is not evidence that I am, myself, downsizing. But it is evidence that I am keenly aware that with seven operational casters in my basement, perhaps I should divest myself of machines and parts which have been hanging around for several decades and have very little chance of being needed by someone else. I did take one cautionary step: I allowed Monotype University 8 students the opportunity to strip the machine and claim any parts therefrom which they might need for their own equipment. And I retained some of the critical parts myself. The machines now are history, just as are the hours of time invested in learning how to run them both, and then the hundreds of hours involved in running them, casting the many projects undertaken prior to the acquisition of many more casting machines.

### Mike Anderson’s Illness & Death

All this activity preceded news that Mike Anderson of Port Republic, Maryland, a good friend and typesetting ally, had terminal cancer. Mike called me soon as he received the diagnosis and asked me to help in the disposal of his typesetting equipment, so since that time and up to the present, I have been involved in sorting, inventorying and organizing his chaotic shop into something which could better be seen, understood, and hopefully, purchased. Mike’s cancer progressed quickly and he passed away October 6, 2013, at the age of 74.

We were very fortunate in that Mason Miller of Woolwich, Maine, and William Bentley of Oregon House, California, were able to give all of Mike’s casting equipment long rides to

new homes. Both these guys are graduates of Monotype University, by the way. Chris Manson of Rockville, Maryland, Stan Nelson of Charles Town, West Virginia, and others have helped somewhat in cleaning up and clearing out additional equipment at Mike’s shop, though admittedly, very much in the way of type and accessories still remains. Mike’s wife Suzanne has intentions of using some of the equipment and probably will take some time in disposing of the remaining stuff, such as his beautiful common press.

### Large Display Matrix Sale

My principal concern right now is disposing of Mike’s large inventory of display matrices, including a large number of proprietary matrix fonts Mike engraved himself, along with numerous fonts either electrodeposited or engraved by the late Paul Duensing. This is being handled through an on-line auction, all administered through a sale catalog which I spent many hours compiling. It includes specimens of the rare stuff, along with descriptions where I felt they were needed. It exceeds 40 pages and is in the form of a PDF which you can download and browse at your leisure. Bidding instructions also are included and I encourage everyone—even if you want only one font—to participate in the bidding. Proceeds go to Mike’s widow, so bid generously.

<https://www.mediafire.com/folder/mwurz34wuju86//anderson%20sale>

If you do not have means of downloading, you may acquire a printed copy (it includes over 20 pages in color) by sending me \$16.00. That covers duplication costs and mailing in U.S.A.

### New Year’s Resolution

Working in Mike’s shop has forced me to take a better look at my own equipment. I know where it is and what it does and where the accessories are, and the Monotype University students also have a bit of knowledge about all that, but it’s still quite a jumble. So I have resolved to try to start making some sense of how things are arranged, not for my benefit, but for the benefit of whomever might be involved in its disposition. A good written document about all this would be an excellent start, so that’s my new year’s resolution. It’s a tough one, but surely one to be fulfilled, not forgotten. *How about you?*



# Mike Anderson's Greatest Typographic Achievement

Pictured on the outside back cover is a reproduction of the so-called *Fragment of the World Judgment*, or the *Sibyllenbuch*, is believed to be the oldest extant piece of printing yet identified. The original, in the Gutenberg Museum, Mainz, Germany, was found in the covering of an account book for Mainz University. The piece, printed front to back with eleven lines measuring 5x3½", is believed to have been printed during by Johann Gutenberg's period of experimentation while living in Strasbourg (then part of Germany) between 1440 and 1444.

The specimen shown was created by Mike Anderson and distributed at the 2010 ATF Conference at Piqua, Ohio.

The original fragment was printed using a type font which Gutenberg was developing. For whatever reason, that font was not used in printing the first Gutenberg Bible. However, it was used in the second printing of the Bible in Bamberg, between 1458-1460. The font is commonly identified as the "B-36" because there were 36 lines of text in each column of this second edition of the Bible.

A few years ago, much fanfare surrounded reproduction of the B-42 Bible and the cutting of type matrices and casting for that work. Mike Anderson opted to go back to Gutenberg's *first work*, the B-36. Working alone, he prepared masters for all necessary letters, engraved over 230 matrices, cast the font on his Thompson Typecaster, and then hand-set the specimen in precise, line-for-line fashion. Going one step further, Mike also made the paper on which his printing was done.

Mike, who passed away on October, asked your editor to dispose of his display matrix holdings to benefit his widow. Matrices for this historic font are amongst the many matrix fonts now being auctioned off. The sale is now in progress and closes on March 21. The sale bill consists of nearly 400 matrix fonts in 44 pages, with color photos and descriptions of the most unique items in the sale. Details on how you can obtain a copy of this sale bill will be found in this *Newsletter* on page 32, column 2. If you have an interest, you are urged to become an active participant in this effort.



*Mike Anderson's engraved matrices for the B-36 prior to their being repackaged.*



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