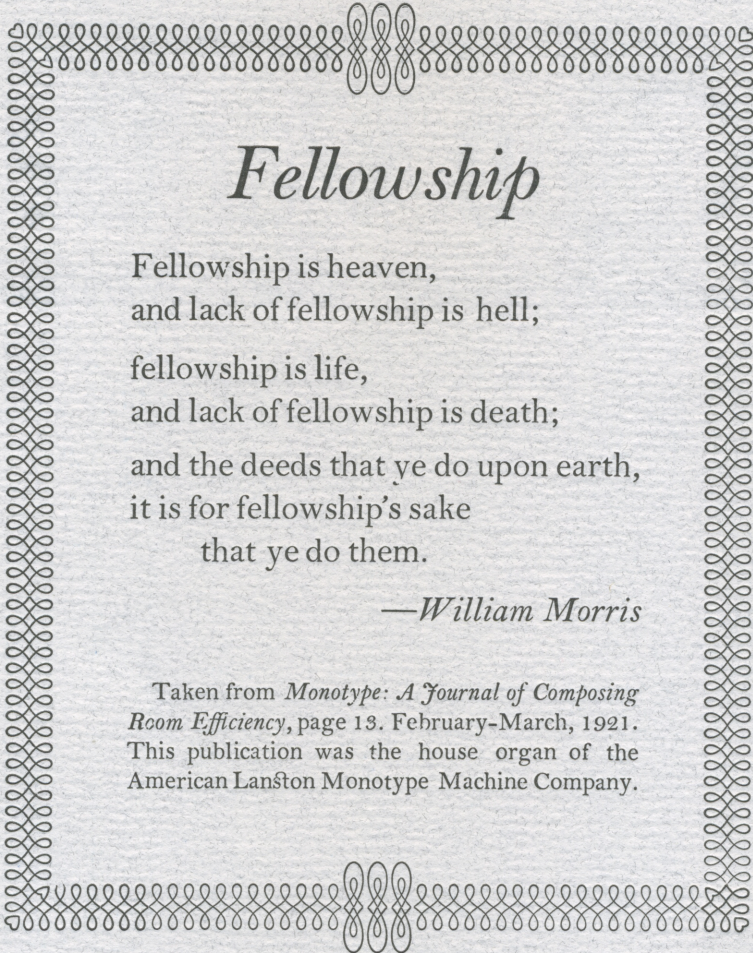


The background of the entire page is a repeating pattern of blue and white decorative tiles. Each tile features a symmetrical, ornate floral or scrollwork design. The tiles are arranged in a grid, with a central rectangular area where the text is placed.

Quo Vadis?

American Typesetting Fellowship Newsletter

44



Fellowship

Fellowship is heaven,
and lack of fellowship is hell;
fellowship is life,
and lack of fellowship is death;
and the deeds that ye do upon earth,
it is for fellowship's sake
that ye do them.

—*William Morris*

Taken from *Monotype: A Journal of Composing Room Efficiency*, page 13. February-March, 1921. This publication was the house organ of the American Lanston Monotype Machine Company.



ATF Newsletter

November 2021

AMERICAN TYPECASTING FELLOWSHIP

Number 44

July 2022 Conference Is A GO!

With an infectuous burst of enthusiasm, Greg Walters has announced plans for a gala in-person American Typecasting Fellowship Conference, July 28-30, 2022, at Piqua, Ohio. Host hotel will be the Comfort Inn of Piqua, with the meetings themselves being held in the same mall location as the 2010 ATF Conference, within walking distance to the hotel.

Tuesday and Wednesday before the Conference are planned for an "Introduction to Typecasting" designed to introduce neophytes to the world of typecasting by discussing and demonstrating several different machines.

The Conference itself will begin Thursday with lectures from 9 to 12, and from 1:30 to 5 p.m. Lunch and dinner are "on your own," and Greg reminds us that the food court in the mall certainly is available, as well as other eating establishments nearby.

Thursday evening will be open house with demonstrations from 6 'til 10 at Walters' Pole Building. Food will be provided. At the 2010 meeting Greg had working demonstrations of several casters and that's sure to repeat.

Friday will be a repeat of the Thursday schedule—of course, with different presentations. On Friday evening there will be an open house at Greg's home, with demonstrations too from 6 'til 10 p.m.

All Saturday events will be conducted at the mall with swap meet setup from 7 to 8 a.m., swap meet itself from 8 to 10. Setup for the auction will be from 10 until 10:30, with the auction itself from 10:30 until noon.

Saturday afternoon's plan is an open house at Carillon Historical Park 1:30 until 4:30. It includes a 1930s print shop museum with two working Linotypes and a Ludlow. The park is half an hour away at Dayton, Ohio.

Saturday evening featurese a banquet at the mall: Drinks from 6 'til 7, dinner from 7 'til 8, and an after-dinner speech from 8 'til 9.

Scott Vile (The Ascensius Press), Bar Mills, Maine, who said during the Virtual Conference that holding the Conference in Maine might be a possibility, has deferred to Greg's offer for the 2022 meeting. However, he and John Kristensen are most anxious to host the meeting in 2024.

A Note of Thanks to Our Wisconsin ATF Hosts

Before it is lost in history, we need to salute the trio who put together the Conference that never happened—twice! Well, it *did happen* as a "virtual" meeting in July, but all the planning, recruiting speakers, arranging motels, and making dining arrangements were made not once, but twice in anticipation of an in-person Conference in Wisconsin.

The three had made motel and dining arrangements for the 2020 meeting before Covid-19 precautions forced cancellation of everything. The same procedure was done again in 2021, again to be thwarted by the Covid Pandemic.

Sara and Ky Wrzesinski and David MacMillan spent hours getting plans in place, only to be forced to cancel both attempts.

The virtual "Zoom" meeting they put together was a great alternative. It is hoped that the various "presenters" for that session will prepare a summary of their talks and submit them to our new editor so that a record of the virtual sessions will be available to future enthusiasts.

The Future of Our Fellowship

A Look Ahead Viewing from the Perspective of Our Past

A most noteworthy “Conference” of typecasting enthusiasts occurred July 31 and August 1, 2021, brought forth as a digital meeting on “Zoom” and arranged by David MacMillan, Sara and Ky Wrzesinski, as alternative to having an in-person Conference in Wisconsin, which they had intended to conduct first in 2020, and again in 2021. Travel and social restrictions brought on by the Covid 19 Pandemic thwarted those efforts.

The meeting was special because a surprisingly large number of individuals took part—of the 103 persons registered, 88 actually logged in and several persons remained throughout the two-day affair. Notable were participants from outside the U. S. At least seven other countries were represented including the United Kingdom, Canada, Belgium, Switzerland, France, the Netherlands, and Germany.

Quo Vadis? “Whither thou goest?” This is the theme of this *Newsletter* because an overriding concern about the future of our American Typecasting Fellowship was voiced during the virtual Conference. The fate of the *Newsletter*, as well as the organization, both were discussed.

During those sessions, Ludwig Mohr volunteered to do future issues of the *Newsletter*. Discussions with him since the Conference indicate he cannot start publishing until after January 2022 because he still must get several pieces of equipment set up. We look forward to his first issue. There is some confusion about the true nature of the Fellowship, so I have chosen to address that issue right away with this “afterglow” edition. (It was my resignation as editor of the *Newsletter* which precipitated much of the discussion.)

It is now clear that the publication most likely will *not* continue as it has. That is because I have put far too much time and effort into every edition. I always work with a bunch of spirits hanging around—the spirits of printer-typographers who taught me so much over the years. Whenever I take five minutes to mortise letters in a headline, I think of what Mac McGrew had to say about it. Presswork? Several persons come to mind. Running a caster? Pat Taylor and Rick Newell were watching me. And my writing is critically reviewed by Paul Duensing, among others. In my mind I thought that the

Newsletter had to be the very best that I could do—that I had a clear obligation to put to use all my letterpress tools to get it done right. Why else would I do such a *Newsletter* in the first place?

Perhaps I have put too much effort into it? We shall accept and appreciate the efforts of Ludwig, or any other person offering to do the job. It's our best tool for communicating with others. Mention was made regarding "alternative media" such as blogs, websites, e-mails, and even Zoom sessions. All are most helpful, but nothing can replace the permanence and continuous access you get from a printed document. It is all the better if it's done letterpress, but that's not essential. If the subject matter remains closely tied to type, typesetting, and letterpress, that's what's important.

How Our Fellowship Got Started

I started publishing the *ATF Newsletter* shortly after the first Conference was held at Terra Alta, West Virginia, July 17-19, 1978. The meeting was labeled "The First National Conference on Metal Typesetting and Design." I suggested the idea, but if I had not received great support from Pat Taylor of Larchmont, New York, Paul Duensing of Kalamazoo, Michigan, and Stan Nelson then of Baltimore, the idea never would have become a reality.

By then I had been a hobbyist (obtaining Monotype typesetting equipment and learning to use it) for over six years. Because of Paul Duensing's extensive travels (he visited me on several occasions) I learned that there were several others—widely dispersed—who shared our interest in hot metal typesetting and linecasting. I suggested to the three: "We ought to get together so we can share our experiences and knowledge." All three volunteered to help, so I set the date and the word went out. Thirty-one persons ended up attending.

To say the meeting was a great success would be a gross understatement. We were ecstatic to find so many others who "spoke our language," and shared our unusual interests. Several never went to bed during the three-day meeting. Lodging was conveniently clustered in a single building which featured individual rooms on the periphery, with a large central room where some people remained chatting 'round the clock throughout the three days. Yes, there was some alcohol involved, but the thrill of being with others was a far greater stimulant. As the disheveled host, I went home shortly after midnight the first day. Others, including Harold Berliner (a great typesetting

enthusiast from Nevada City, California, who also happened to be a lawyer), was at the center of an all-night discussion which went something like, "We need to get organized and do this more often." Being a lawyer, Harold knew about documents, resolutions, and similar paperwork happiness and he wisely (if, perhaps, jokingly) opted to write out a set of "By Laws" to avoid organizational difficulties. Written on the back of an envelope, the ByLaws were read and unanimously adopted by the group during the banquet the final day. They are short and to the point:

Article I. The name of this association is the American Typecasting Fellowship.

Article II. There will be no officers of this association.

Article III. There will be two committees: a meeting committee and a communications committee.

Article IV. There will be no dues and the committees are urged to use their imagination in raising what little money they need for expenses.

Article V: There will be no other by-laws.

Two important factors are evident. First is the selection of the word *fellowship*. The full name obviously was a play on the name of American Type Founders Company. But the word *fellowship* was a conscious reflection of the festive and helpful atmosphere which permeated the first and all successive meetings. No officers and no real organization meant there would be no encumbrances to get in the way of our principal reason for existing—enjoying and exchanging our experiences with typecasting.

Herb Czarnowski, who had been vice president of Baltotype until it was unceremoniously shut down by the Internal Revenue Service (those problems were not of his making) vacillated between tears and laughter throughout that meeting. He declared that if the sharing of information and the cordial, friendly atmosphere so evident at that meeting had been present among the many "type houses" which once existed, he was certain many of them still would have been in business. He also observed that professionals and hobbyists alike were there, sharing a strong bond of love of the craft.

Protocol Established for the Nature of Future Conferences

I suffered a great emotional "let-down" after that Conference. Would it ever happen again? There is a good chance that ATF would never have carried forth had Pat Taylor not taken it on his shoulders to host a second meeting,

June 20-July 2, 1980, at New Rochelle, New York. There were two major features of that meeting. First was a visit to American Type Founders. That was a minor miracle. Pat could not get a commitment from George Gasparick, the manager, to allow our group to visit. Pat went out on a limb and arranged for buses to take us to Elizabeth and at the last moment, Gasparick relented and let us come. It was a marvelous, relaxed and lengthy visit. We also visited A. Colish Press, which had a marvelous Monotype department as well a large pressroom and bindery. With Pat's meeting, the pattern was set. We would meet every two years and wherever possible, the meeting would center around hot-metal installations (commercial or hobby) where we could get dirty and joyfully help each other in the process.

Let's Go Together and Buy American Type Founders

Oh, there were times when greater aspirations were tossed about. That was especially so when it was announced that American Type Founders was to be auctioned off in 1993. "Maybe we should pool our resources and buy the whole place," some suggested. Theo Rehak, whose Dale Guild Type Foundry was a valiant stab at preserving the quality product and manufacturing equipment of ATF, mused after the auction was over: "If we had done that, likely we would have won because total proceeds of the auction were far less than expected. But the truth was that the ATF plant had unknown liabilities, unanswered debts, and a wealth of semi-abandoned equipment on its floors. The headache of trying to disband and relocate that facility would have been a mess no sane person should want to encumber.

We did the next best thing by an informal but intense meeting held the evening before the auction at a motel in New Jersey. Our "'fellowship'" notion prevailed as each individual detailed his hopes and wishes for the auction. We supported each other and were able to leave the sale with the satisfaction that the most important stuff had been saved.

Sometimes we tend to let our dreams cloud our minds when we learn of the closing of yet another letterpress plant. High on the list is the Smithsonian Institution which (I feel) has grievously abandoned its original reason for existing by announcing a strong desire to rid itself of all the metal type, equipment and historic artifacts related to printing. We enter a fantasy world pondering the establishment of a letterpress center or museum where all this stuff could be brought and saved.

How many printing museums already have been started, lasted a while, and then disappeared? It takes lots of money, a strategic location, and a very dedicated staff willing to take on and master promotion, fundraising, and the commitment of many long hours. And don't forget the need to train a staff of workers in all aspects of the black art itself!

Our "non-organization" is in no way designed or equipped to take on such an ambitious project. I would be kidding if I said I had never pondered such a proposition. But as for ATF? Our goal was to share our knowledge and work with each other in the operation and preservation of our own collections. That in itself is what we need to keep focused on. Rebecca Gilbert, who is involved in the C. C. Stern Type Foundry in Portland, has this to say:

Continue Helping & Teaching Others

"... The focus of ATF should be on the fellowship of this group. Its purpose from my view is NOT to collect all the possible typecasting equipment in one place, but to connect the various people and places who have an interest in preserving and practicing its use. If we can't learn from each other, a lot of knowledge will be lost, so education is a key. Organized courses, one-on-one mentorships, Conference presentations, instructional Internet videos or video conferencing—all this is part of it.

"Embracing a wide variety of participants in our fellowship—individuals, non-profit organizations, for profit businesses, museums & institutions, historians, archivists, journalists, hobbyists, and academics—that is our strength. Rather than worrying about places like C. C. Stern Type Foundry, the International Printing Museum, M&H Type, the Museum of Printing, etc., we must continue to focus on ways our group connects and welcomes all potential resources without valuing one over another. Our By Laws really suggest decentralization. Ultimately, that is the concept we must continue to embrace."

Well spoken, Rebecca. well spoken.



This article is cast in 14-point Bell 402, in keeping with the overall "dress" of this particular *Newsletter* edition. The font is extremely rare because it is what Monotypers call "large comp"—matrices too large to fit the standard 15x15 or 15x17 matrix case. Only two alphabets (cap and lowercase) are included in a

specially configured matrix case, instead of the standard five or six alphabets (cap and lowercase in roman and italic, plus small capitals or boldface roman and italic). A special mold is needed, run at a slower casting speed. Italics are in a second mat case, separately cast and hand-inserted wherever needed in the text.

Standing Corrected, But Not Without A Fight

I just acquired from a book dealer a copy of a handsome wall hanging produced in 2000 as a keepsake for a Conference of the American Printing History Association. It presents, in magnificent detail, layouts of both the Upper Case and the Lower Case.

“A-ha,” I said to myself. “I shall frame and hang this as a visual for the little talk I give to guests in my type shop.” You know the one we babble about where the terms “uppercase” and “lowercase” came from? Then I studied the layouts.

I was aghast. The case layout was all screwed up. For one thing, the *comma* and the *w* were transposed. How many times have I acquired typesets from old printers and found those two characters misplaced in the cases? Idiots!

“Whodid this?” Distributed by the scholarly APHA, no less! At the bottom it says the Cary Collection at Rochester Institute of Technology did it. Of all the stupid . . .

I ran and got my showing of typecase layouts in the American Type Founders 1923 *Specimen Book*. Right there in plain sight was the California Job Case layout with the *w* next to the *p*, followed by the *comma*, just like it ought to be!

So I looked harder at the Cary piece and down at the bottom in about 3-point type was a credit line saying the layouts came from Hansard’s *Typographica*, published in London in 1825. “Naw, Can’t be! That’s England, not

the USA.” I said to myself as I hustled to find my MacKellar. You know, the book done by Thomas MacKellar (of the legendary MacKellar, Smiths, and Jordan Typefoundry of Philadelphia) titled *The American Printer, A Manual of Typography*, published in dozens of editions, mine being 1879.

He shows German, Greek, Saxon, Hebrew and finally American Uppercase & American Lowercase layouts on pages 124-125. Guess what? Those layouts are screwed up too!

All I can surmise is that when the California Job Case combined the uppercase and lowercase into one “drawer,” the layout was modified. But MacKellar says the problem I am wrestling with was present even in 1879. He says, “In some offices, however, slight deviations will be found—such as transposition of the *comma* and *w*, *y*, *p*, &c.”

Ringwalt’s 1871 *Encyclopaedia of Printing* notes that printers in San Francisco were using a new “California” arrangement. Learn more on line in *Wikipedia*.

I confess to modifying the typecase a bit myself. I transpose the ; and : boxes, and I often subdivide the *c* box to hold *et* characters. But for the record, I show below the absolute certified, & verified authority—straight from American Type Founders.

Thank goodness no one has yet dared to mess with getting the *ŷ* and *U* up into the alphabet where newbies think they should be.

Must all traditions die?

Though there have been dozens of layouts for typecases over the years, this “California” setup seems to have won the title as being the most popular. The lowercase arrangement depicted here does not match the standalone lowercase layout of old times.

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ&ÆŒ \$1234567890
 abcdefghijklmnopqrstuvwxyz
 fiff flffiffllt æœ ctst [(.,-:;“!?)]

The 24-point font shown above is Bell (American 402, English 341), possession of which triggered the story below. John Bell (1745-1831), was a leading journalist and newspaper proprietor in England and a most influential typographer in his day. Though influenced by Fournier and Didot, his types have a strong hint of Caslon, but not the regularity of Baskerville. His engraver, Richard Austin, achieved a unique sharpness of taper to the serifs, which became in due time an essential part of the Anglo-Scottish “modern” face. His punches and matrices descended to Stephenson, Blake & Company, which assisted British Monotype in cutting this facsimile. In turn, British Mono shared its work with American Lanston Monotype; matrices from the two are essentially interchangeable.

Everything Has A Story

Everything in my shop has a story, and so it goes that setting a headline for this issue of the *Newsletter* has triggered a bunch of memories tied to seven cases of type in my shop.

It was around 1977 and I was in the midst of several “deals,” primarily buying Monotype matrices and equipment wherever they could be found. Monotype equipment tended to be found in larger cities and so it was that I raided quite a few establishments in Pittsburgh over a ten-year period.

I also was a small commercial printer and in those days salesmen called on shops wherever they might be found. These guys were fascinated by my obsession with Monotype and letterpress because often, they had gotten their start in letterpress shops. When they heard of shops being closed, the word quickly got to me.

Herbick & Held Printing Company was a huge operation located on the North Side of Pittsburgh. The company began in 1903 and by the the time I visited had grown into a very large operation including a few four-color

sheet-fed presses, all housed in a four-story building which occupied nearly a full city block. They had a full Linotype department and a nice Monotype operation too, plus an absolutely huge room filled with stands of hand type—mostly stuff cast on their Monotype.

They were well into their cold type transition when I first visited the plant. I didn't like the "feel" of the place because there were too many "suits" running around. "Where are the workers?" I thought to myself. The Monotype operation already had been disbanded and they were liquidating everything else. One of the firm's most prestigious products was a daily business and financial newspaper, which had very tight deadlines. My contact person was a composing room veteran. It was his job to get rid of everything. The "suits" had been sold a huge bill of goods and the firm had installed a main-frame computer with numerous terminals all over the building. That system somehow was supposed to be replacing the hot metal operation. Curiously, they retained two or three Linotypes because they couldn't figure out how to get work out of their new system fast enough for their newspaper.

Yes, they still had their Mono equipment but it was in the basement. So down we went into darkness filled with skids of paper. When my host flipped on the lights, two or three employees (who were sleeping atop the paper skids) came alive and quickly disappeared. The casters and matrices were piled in a corner and not easily inspected. I told my host I already had machines so primarily I was looking for matrices. "Oh, that's too bad," he said.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STUVWXYZÆŒ&

abcdefghijklmnopqrstuvwxyz æœ

\$1234567890 AKNTVb

(.,-:;“”!?) fiffiffiffiffi etst

This 30 point specimen of Bell Italic shows some disparity between British and American offerings. Alternate characters A, K, N, V, T, and b are not shown in British specimens.

ABCDEFGHIJKLMNO
 PQRSTUUVWXYZ ÆŒ
 abcdefghijklmnopqrstuvwxyz
 yz & æœ fiffiffiffi ctst
 \$1234567890 [(.,-:;‘!?)]

This is 36-point Bell in all its glory. Apparently neither American or British Monotype offered the italic in 36 point. That size is not shown in either of the two specimen books.

“My boss said to keep the mats in case we ever needed them.” I asked how they would use them if they didn’t have casters. He agreed the order was rather ridiculous. There was some good stuff there, but that door was closed.

He said he had lots of stuff “upstairs” and that’s where I got a first-hand look at the huge room full of stands of type. He told me they were selling the type at \$75 a case, type included. It was then that I discovered a full run of Monotype Bell, “Naw,” I said to myself, I’ve got some sizes in mats and I don’t want to spend the money. In departing I gave him my card saying if anything ever changed on the Monotype or anything else, to give me a call.

Two months later, he called saying they were anxious to close things out, so pricing had been significantly reduced. I decided to return to Pittsburgh “just in case.” So it was that when I returned to the composing room all remaining cases were going at \$6.00 per case, type included. Immediately, I searched out the Bell. I hauled all of it away, along with some other stuff. Before I departed we chatted a bit. “You know,” he said, “the boss doesn’t even know what a font of mats looks like and he will never ever need the stuff.” He said there was no way he could sell the stuff to me because that would leave a paper trail. “But if you’ll back around to the loading dock, we’ll see that the mats get lost.” I jumped at the opportunity.

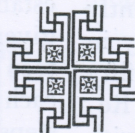
They had no display mats. Instead, they rented from Lanston, filled cases and returned the mats. But they had several sets of comp mats with wedges and stopbars. I got them all. That trip to Pittsburgh was a true winner!

When I was deciding what “dress” to put on this *Newsletter* I pondered the Bell composition mats which I got from Pat Taylor when he liquidated Heritage Printers in Charlotte, N.C. He got the mats from Kingsport Press in Tennessee and they included boxes of accents, spares, and all the paperwork. The mats have heavy wear but are still usable. This decision was a shoo-in because I already had the display sizes in cases from forty years ago.

I pulled out my case of 30 point roman. There is no way any case could be fuller than this case. It weighs over 75 pounds! It was very well cast on an Orphan Annie and when I mortised select letters, the bodies proved to be nice and solid. Most likely the operator had instructions to really fill the case so they’d never again need to rent the matrices. He complied by carefully laying the aligned type on its back, absolutely filling every compartment in the case. I am certain he spent two or three days filling that case. In those days a printer or typographer often attempted to anticipate style fads and perhaps a client had expressed a liking for Bell, so they “put it in.” My guess is that no type ever was set out of that case after it was cast—until now.

Herbick & Held closed down in 1984. I think they were far too “top heavy,” but the real reason will never be confessed. I figure what tipped the scales was when the City bought up the entire section of town where the plant once stood, and now it is where you find two big stadiums—for the Pittsburgh Pirates and the Pittsburgh Steelers.

I’ve waited forty years. Finally I’ve made good on my \$6.00 purchases.



ABCDEFGHIJKLMNOPQRSTUVWXYZ & Æ Æ

abcdefghijklmnopqrstuvwxyztst fiff flffiffi

\$1234567890 [(.,-:;“!?”)]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyztst Æ Æ æ æ fiff flffiffi

(.,-:;“!?”) \$1234567890 AKNTV b

Roman and italic in 18 point, including all “outside characters,” as offered by Lanston.

How Six Wedges Establish Widths in the Comp Caster

The Width of Type Bodies

RICH HOPKINS REPORTS

With Linotype, Intertype, and the Ludlow, a letter's width is established by the width of the matrix & cannot be modified. Letterspacing is possible but done by the insertion of very thin matrices between the letters. *On these systems, letters absolutely cannot be "squeezed."*

The Monotype, on the other hand, controls the width of letters independently from the matrix. This is an important "plus feature" for enhanced typographic composition. Adding or subtracting the width of cast letters individually or throughout a line enables squeezing, letterspacing, mortising, and other typographic niceties — if the user opts to use the capability.

It is generally understood that the Monotype system relies on mathematics in calculating and establishing letter and space widths. For a line to come out of the Caster to the proper length, every character in the line must be cast precisely to pre-determined widths.

The system works — and works consistently. That is why one is able to get consistently justified lines out of a Mono System day in and day out. I ran machines for over fifty years without understanding the process. Recently my Caster started delivering lines with widths all over the map. I was forced to learn how it operated so I could fix the problem.

The Monotype uses a "Set" system where the EM is an exact width measured in points and quarter-points. Thus one 8-point font might be 8 set where another might be 8¼ set. The difference? A quarter of a point, or *half the thickness of a copper thin space.*

Six Wedges Establish Character Width

Six wedges are found in the Monotype Composition Caster. The first to be discussed is the "Normal Wedge." There are hundreds of Normal Wedges available. Proper composition cannot be done if you do not have the Normal Wedge associated with both the *Face*

and *Size* of matrices you are intending to use. Each Normal Wedge has a taper which establishes the width for each of the fifteen rows of Matrices in the Matrix Case. It cannot be altered. Widths are machined into steel. Set widths from 5 up to about 26 EMS can be cast producing justified composition by changing the Normal Wedge.

Five additional Wedges are involved in establishing and holding the widths of letters and spaces as they are cast. These Wedges remain in the machine at all times. Only the Normal Wedge is changed when one moves from 8 point type to 12 point, or from Bembo to Century Oldstyle.

Functioning of the Normal Wedge can be seen as it moves incrementally across its fifteen width position (from narrow to wide) as each character is cast. Monitoring all other Wedges is difficult because they are hidden within the mechanism of the machine.

The next two Wedges deal primarily with establishing the width of word spacing in a given line. A "Coarse Wedge" works in fifteen steps adding increments of .0075" with each step. A "Fine Wedge" works in fifteen steps adding increments of .0005". Monotype engineers calculated that every width which might be needed to justify a line of type could be obtained by adjusting these two Wedges in combination.

The three Wedges which have been discussed thus far control the width of all letters and spaces as they are cast. There are *three additional Wedges* also involved in the process. They are necessary to *fine tune* the action of the Wedges already mentioned.

Transfer Wedges Calibrate the System

The two Monotype companies manufactured thousands of Wedges over the years and understandably there would be tiny variations between them. To consistently cast types, the

machine must be "calibrated" to compensate for any variation in the Wedges. The "Type Transfer Wedge" is positioned by trial-and-error when the operator sets up for casting a new job. Once that position is established, it remains throughout the job. When a character is cast, the basic width of the letter is established by the Normal Wedge *in conjunction with the Type Transfer Wedge*. This enables the operator to make every letter a trifle wider (or narrower) and thus he can compensate for any imperfection which might be found in the Normal Wedge being utilized.

The same is true when spacing is cast. Here the Space Transfer Wedge modifies the combined width of the Coarse and Fine Justifying Wedges. For good measure, (since the type and space wedges work together) their relationship to each other also can be modified by a screw located on the Space Transfer Wedge. These wedges are hidden under a thin metal housing on the right side of the machine next to the Pot.

And now one more Wedge: The Micrometer Wedge. It further modifies sizing of both the Space and Type Transfer Wedges and thus, the operator can "tweak" line length to be a

trifle shorter or longer by turning a knurled knob as the machine continues to operate.

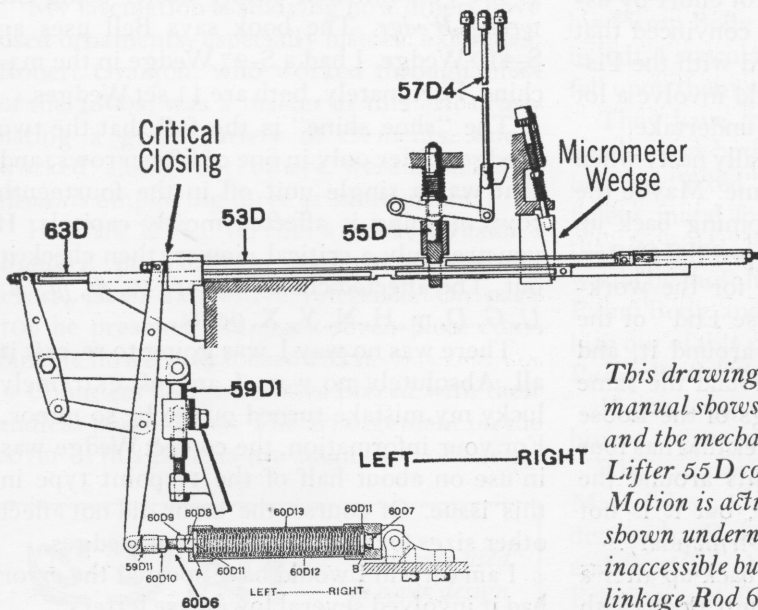
The Caster is fine tuned by adjusting these three Wedges. The Micrometer Wedge is in a fixed position. The two Transfer Wedges are controlled by Rods which extend the full width of the machine. The machine is designed so that both never are in play. A Shifter (55D) moves up or down as these Rods (53D and 63D) move back and forth with each cycle of the machine. If the opening in the Rods is not precisely positioned under the Shifter, then one gets a faulty Transfer Wedge setting.

Fixing Transfer Wedge Problems

I have marked on the diagram "Critical Closing." The respective Rods must cycle to a completely "closed" position at this point with each machine cycle. If a Rod is sluggish and doesn't close the gap, then the Shifter fails to do its job.

Adjusting this Critical Closing is not discussed in Monotype manuals. The Critical Closing assessment is my own deduction. I found the functioning of both Rods is largely controlled by a short threaded Rod labeled 60D6. This short Rod is *barely accessible* but proper adjustment is essential to enable proper functioning of both of the long Rods.

When the Caster is running, all six Wedges are re-positioned with each cycle absolutely and consistently. It is done to a tolerance of less than the thickness of half a copper thin space, It is amazing,



This drawing from the American Monotype manual shows the two Rods (63D and 53D) and the mechanism which positions them. The Lifter 55D controls which Rod is activated. Motion is activated via the entire mechanism shown underneath on the left side. It is nearly inaccessible but critically important. The tiny linkage Rod 60D6 is seen at bottom left.

especially so when one realizes the whole process was worked out before manufacturers knew of the need for such precision. Developers of the Monotype pioneered this entire process, including creating jigs needed to assure precision in manufacturing thousands of Composition Casters for the industry.

First make sure that everything is properly lubricated and moving freely and that the nuts

on the left ends of both Transfer Wedges are tight and locked. Then begin adjusting Rod 60D6. Make it shorter and test. If that does not work, make it longer. It's a trial-and-error effort. Sooner or later you will find the "sweet spot." Lock the nuts on the short Rod and hopefully, your problems are solved. Yes, this is an over simplification, but it's certainly a good starting point.

Why Not Try the Easy Solution First?

One of the most difficult things to do when having problems with a casting machine is looking for simple solutions *first*. Instead, you immediately assume you have a major problem and you figure it will take a lot of effort and probably require spare parts to fix.

Most often when there are problems, the solution is one requiring a minimum of effort to implement. The issue is convincing yourself to look for simple solutions *first*.

An example I can point to right away is the Piston seizing in the down position on my Supercaster. I even have a chunk of oak wood fashioned to stick in there so I can help the Piston come back up. Over the years I have wasted a tremendous amount of effort by using that stick of wood. I was convinced that the spring mechanism involved with the Piston was getting weak. It would involve a lot of work which I didn't want to undertake.

The problem was getting really nasty when out of the blue a thought hit me. Maybe the Piston was having trouble coming back up because it was dirty? So I stopped the Caster, pulled the Piston and headed for the workbench. Sure enough the "Loose End" of the Piston had a bunch of dross around it, and when further disassembled I found the same was true of the inner workings of the Loose end, especially that little Washer that has four notches in it. (The washer fits around the head of the Stem End Screw, but it is not otherwise identified in the British manual).

When the Piston is coming back up after a cast, it is re-charging the Pump Body with

more molten metal. On a British Pump, new metal has to flow *through* the Loose End. If it is full of crud it can't suck the metal through and that restrains its upward motion.

I cringe when I think of the time I have wasted when a little preventive maintenance would have fixed it right away.

Lucky Guy Uses Wrong Wedge Opts to Use the Type Anyhow

You've heard the one about the guy who stepped in a mudhole and came out with a shoe shine? I think I just did that. I ran most of the 11-point Bell on my Caster using the *wrong Wedge*. The book says Bell uses an S-410 Wedge. I had a S-27 Wedge in the machine. Fortunately, both are 11 set Wedges.

The "shoe shine" is the fact that the two Wedges differ only in one of fifteen rows, and that was a single unit off in the fourteenth row, meaning it affected mostly capitals. If you are truly a critical viewer, then check it out. The affected characters are $\frac{1}{2}$, *ffi*, *ffl*, *X*, *U*, *G*, *D*, *m*, *H*, *N*, *Y*, *X*, *oe*, &.

There was no way I was going to re-cast it all. Absolutely no way. I am just extremely lucky my mistake turned out to be so minor. For your information, the correct Wedge was in use on about half of the 11 point type in this issue. Of course, the error did not affect other sizes for they used different wedges.

I am certain I would have spotted the error had it involved several lowercase letters.

The Joy of Building Repetitive Arrangements of Metal Flowers

One of the greatest joys of owning your own typesetting equipment is the potential of having an unlimited supply of ornamental material so that you can work with various elements to come up with a unique design and then carry it to large formats such as the cover of this *Newsletter*.

Invention of the Monotype machine made it possible to cast large quantities of these ornaments *as needed* and both the English and American companies exploited this capability by offering matrices for a tremendous variety of designs. In many instances, they were not offering new ideas. They were just polishing up and re-issuing designs which had originated shortly after the introduction of printing.

Before artwork was available through engraving, printers “decorated” their books—their covers, their title pages, chapter heads, etc.—with designs made up of combinations of ornaments, all cast into metal types. This era often is referred to as the era of the “typographic book,” wherein nearly all of the material within the book came from material cast in the type mold.

My fascination is studying how others have used ornaments, especially historic examples. Robert Granjon, who worked through most of the 1500s, was a master at this art, originating a great variety of elements. Some worked alone, but others were *combinable elements* employing three or more pieces.

Hendrik D. L. Vervliet’s book, *Granjon’s Flowers*, published in 2016 by Oak Knoll Press, is an exhaustive reference. On page 105 he presents Granjon’s seven-piece combinable flowers, first used 1571.

Countless designers have played with their endless possibilities. The arrangement on the cover of this issue is my adaptation of a setup

which was hinted at in work which first appeared in Lyons in the late 1500s. I have added my own touch by framing the square with the linear unit. In the Lyons setup, corners were empty spaces, I chose to fill them with 6 pt. solid diamonds.

For a project of this sort, even a microscopic variance in the set width of elements will throw off alignment, which cannot be easily remedied with slips of paper, or copper and brass thin spaces.

For that reason, frequently while casting I used my steel 72 pt. gauge. Three 24 pt. units fit snugly, and the same gauge was used on the 6 pt. units, with 12 units fitting snugly.

Mexican Type Foundry Seeks A Replacement Pump Body

I have received a call for help from a third-generation type founder in Mexico City. A Mr. Rosendo Nava, manager, has a very unusual problem and is seeking help from someone who might have spares for an American Sorts Caster.

Because of very unfortunate circumstances, his Pump Body and Piston both were broken in half. I speculate that something very heavy fell upon them while not in the machine.

They have fought the problem and managed to get both parts welded back together, but the “fixed” pump does not deliver sufficient metal for casting bodies much larger than 24 point. He has a few spare Pistons but would be most happy to find a matched pair—a Pump Body and a Piston—which could help him out of this problem. Regular or oversized Pump Bodies & Pistons would be acceptable.

If you have a spare, by all means contact him at <tiposyestadistic@hotmail.com>.

The company name is Tipos y Estadísticas Materiales y Equipos para Imprenta y Encuadernación. Roughly that translates to Types and Statistics Materials and Equipment for Printing and Binding. I feel the “statistics” has a different meaning that we are used to.



Move That Heavy Machine Yourself?

One of the first questions asked of me when visitors step into my basement print shop is "Where'd you get all this stuff?" I have visited over a dozen plants the past 50 years rescuing hot metal equipment.

The next question: "How'd you move it?" For the most part, I moved it myself.

With me it was a necessity. Renting a U-Haul van and associated equipment was far less than what one might pay a moving company to do the work. There also is a third option: getting things ready and letting a freight company do the hauling.

I had just one serious "event" during all my moves—the only move where I used professional movers. Don't make the mistake of assuming "pros" know what they are doing.

They prepared to off-load a Composition Caster onto an aluminum ramp. I cautioned, "You need to reinforce that ramp. That machine is heavy!" "Not necessary," they said. I warned the men to figure where they were going to jump when the ramp caved in. Sure enough, halfway down the ramp it crashed to the ground with the caster toppling dangerously. One fellow had the presence of mind to jump free, turn around and grab the machine to keep it from turning over.

Monotypes and linecasters are top heavy as well as being heavy. Reinforce ramps. Look for the chance machines might topple.

Get the machine onto a sturdy pallet made of at least ¾-inch planks tightly spaced. Once on the pallet, *bolt* the machine down on all sides using inverted L-shaped blocks to keep it from sliding laterally, and *holding it down* to avoid tipping.

Take your time, lifting the machine ¾ of an inch with a crowbar on each side and inserting blocks, to raise it. Johnson bars, crowbars, and many wooden blocks all help when you're moving a machine onto a pallet. A pallet jack is helpful if you must move it very far.

Truck rental? Check the height of the tailgate if you are using a loading dock. If street-

level loading, get a truck with a strong hydraulic tailgate, or a trailer where the bed is only a foot off the ground. Also consider how much stuff you intend to move. Exceeding load limits will jeopardize your safety.

I've never moved a Linotype but Bob Halbert said he moved one—by himself—down a flight of stairs. He lived to talk about it, but I'm still not convinced his story was true. The legendary letterpress author James Eckman once woke up to find an Intertype stuck high in the branches of a tree outside his window. He had constructed an opening at the side of his below-ground basement and installed a wide floor and door before he hired a local crane company to deliver his machine. They came early but no one had thought about the trees. Several limbs fell victim to that move!

Come-alongs (hand-operated wenchers) are handy, especially if you have lots of ¾-inch galvanized pipe to put underneath to roll the machine. The small feet of the machines make this a slow process, but it can be done. Just be sure you've hooked your come-along to a sturdy point. Once I found I was moving the wall instead of the machine when cranking on my come-along.

During my last move the caster was in an industrial building in Charlotte, N. C., and was on an adequate skid. I bolted it to the skid and built a box around it. I stuffed loose parts, keybars, matrices in boxes, and lots of other stuff inside. When the top was on, I called the shippers and departed for a short vacation. They rolled the box into their vehicle, and did the reverse in Terra Alta. The caster got to Terra Alta before I did, and the move cost less than renting a U-haul.

My big advantage was having a loading dock on both ends of the move. Movers don't like loading and unloading. You pay royally when they are asked to do the job. Such a consideration plays heavily in favor of doing it yourself. Isn't it about time for *another adventure* in your life?

Former Typefoundry Is Now A Classy Air B&B

BY JIM WALCZAK

For 39 years my family and I enjoyed many sunsets from our home in Oxon Hill, Maryland, looking over the Potomac River toward Virginia on the opposite shore. Our half-acre lot provided space for a garden, plenty of trees, and three outbuildings, the largest of which was specially constructed to be a type foundry building. It was reviewed in *ATF Newsletter 13*, April 1990.

After about 19 years of casting projects and lots of visitors, it was time to move on. Our home and the buildings were sold and we moved to Williamstown, Massachusetts.

Work establishing our new shop was interrupted by the sad loss of my wife Franziska in November 2019, but things proceeded to hum along for about eight years when I got a call from the new owner of our Oxon Hill home. We conversed about a few things when the lady said, "Have you heard what we did to your foundry building?" I said "No."

"It's now an Air B&B," she exclaimed. Google 'UrbanCottage, Md' and it will come up. Wow! There were 37 photos of the new interior. Now my building has a bathroom, two sleeping areas and many other improvements. It even has a deck for cookouts and enjoying the scenery.

Location wise, it is close to National Harbor and the MGM Casino. Perhaps a reader will be going to Washington? Here's your chance to stay in my old typefoundry building. Just tell Masha that Jim sent you.

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A Budding New Type Nut

Val Lucas of Monkton, Maryland, has set herself on a mission to learn as much as she can about typefounding. So far her visits have included Mike & Winnie Bixler in New York, Jim Walczak in Massachusetts, and Rich Hopkins in West Virginia.

While at Jim's, she first spent time in the casting room. But later also had op-

portunity to convert her own drawings into patterns, and then engrave them into matrix form. Then they took her matrices to the Thompson for casting. The border you see here is a result of her work (with Jim's help, of course).

In case you are wondering, she has this "thing" about mushrooms. In the future we look forward to hearing much more about her progress in becoming a typefounder herself.

Bidding Farewell to Daggs, Mitchell

Both Men Were Great Hot Metal Craftsmen

Most likely there are other ATF associates who have passed from the scene since the last *Newsletter*, but I am unable to gather the info necessary. However, two men in particular simply cannot pass without taking special note: Lew Mitchell of M&H Type and Jim Daggs of Ackley, Iowa. Both passed away in October, 2020.

Jim Daggs's death was premature, precipitated by early onslaught of Alzheimer's and Covid 19. I met him on a few occasions and thank the Lord that Lynda and I took a "long way around" detour to Ackley, Iowa, following the 2012 Wayzgoose of the Amalgamated Printers' Association held at Mt. Pleasant, Iowa. Lynda and Pat Daggs shared the same jobs as "managers" of commercial plants owned by both couples. Jim and I spent lots of time at his wonderful "Warehouse" I have a picture emblazoned in my memory of him sitting at one of his Intertypes reaching out to hand me a big slug just cast by him from hand-set matrices on that very special machine. Jim was greatly involved in the Mt. Pleasant Printing Museum and was their "resident mechanic," (among other things.) But his greater passion was acquiring and completely restoring unique Intertype linecasters for his own "Warehouse," which was just across the alley from his commercial plant in downtown Ackley.

Jim was a wonderful friend, devout Christian, and the kind of person who enriched your life greatly simply because you knew him. His "Warehouse" has a new chapter and I trust you will read Jay Endress's story in this issue.

The second to be named is Lewis Mitchell, "Lewie" as most people called him. He also passed away in October 2020 at the age of 89. He was the single individual most responsible for the continuing existence of M&H Type in

San Francisco, for above all others, he was the one who kept the place running, nursing back to health the 20 vintage Monotypes, some dating to 1915 when M&H began.

My life was greatly enriched by having known him because he also was a devout Christian person, always willing to help the other guy and humble in his presence. He started with M&H just out of high school and continued for *over seventy years*. Though he disengaged from the daily routine late in his life, he continued to help. Brian Ferrett, who now heads up the M&H shop, told me he had a caster problem and called Lewie just a week before Lew's death. Lewie knew exactly what the problem was, and told Brian how to fix it!

When I was doing my book on *Tolbert Lanston and the Monotype*, I was attempting to resurrect the "dead," for the key players and the Monotype Company itself had been dead for at least 20 years. But Lewie Mitchell knew most of them and on several occasions gave me great insight into both the machine and the company which manufactured it. Of necessity, my book is incomplete. But it is far more complete than it would have been without Lew Mitchell's help.

There were very unfortunate events which clouded Lew's last years at M&H, but in my mind, perhaps his greatest day was the Saturday of the ATF Conference at M&H in 2018. He had intentionally kept away from the plant for several months, but for that one day, he returned and stayed with us all day. He was in his glory for he was among people who knew and understood what a great person he was and what an important role he had played in keeping M&H alive. He was a legend and with his passing, we have lost a most important chapter in the annals of type making.

Both men got deeply involved in hot type just after high school. Lew's was over 70 years of deep involvement. Jim's tenure was woefully short. But both have left an enviable legacy for us all.

Aggressive Plan Launched to Save Daggs Shop

By JAY ENDRESS

All the cliches that one can think of would aptly apply to Jim Daggs and his beloved Ackley Letterpress. Hundreds are witness to the immense passion that Jim had for letterpress and especially typesetting machines. Jim's collection is extensive and after touring the letterpress plant, You have to see it to believe it. Indeed, it truly is an amazing sight and a trip to Ackley, Iowa, is a definite "Must See" item for any letterpress enthusiast.

A once two story egg manufacturing plant in Ackley, Iowa, became a letterpress "Warehouse" that eventually would have five beautiful, immaculately restored Intertypes with over 2,000 fonts of matrices and 1,000 border slides, neatly organized and preserved.

*Five men spent four days
cleaning and stabilizing
the building and equipment.*

The remaining Warehouse is equally impressive. There are two beautifully restored Ludlow casters and over 80 cabinets of Ludlow fonts on two floors. In the pressroom is a Heidelberg KSBA, Heidelberg 13x18 windmill, two 10x15 windmills, a 14x22 Chandler and Price handfed with foiling attachment. And finally an assortment of Craftsman hand fed presses in each size: 14x22, 12x18, and 10x15. Each press shines with Jim's passion for complete restoration.

When Jim passed away in October 2020, it was a difficult time especially for his family and beloved wife. Pat was Jim's partner and helped run Ackley Publishing. Would it end up in a scrapyard? Such a fate for such an impressive collection would be unimaginable.

Tim Fay invited me to go to Ackley and meet Pat Daggs in February 2020. I did not know much about Jim and his famous collection. After my visit, I decided that this

setup has to be preserved and it had to remain in Ackley. To move the collection would be monumental and expensive. But more importantly, the atmosphere one gets when stepping into the Warehouse would be lost.

The end result of much rumination was to develop an organization to hold the collection in trust for future generations. There is no other place solely focused on linecasting. There are typesetting operations around the country but their focus is on the Monotype. There are museums with some linecasting machines and mats. But, these do not have a focus on linecasting machines to the extent of Jim Daggs's collection.

The plan is to apply for non-profit status and generate seed money to take care of immediate expenses. The first order of business is to establish a non-profit foundation governed by a board of directors, committed to a fundraising campaign for the preservation and utilization of Jim's collection.

To accomplish this, a Kickstarter page and accompanying website page will be developed to accept donations. The money collected will be used for the immediate needs to repair the roof. After that, money is needed for utilities, insurance and taxes. Future donations will be held in trust and hopefully grow to become a resource to maintain the collection for future generations.

We have already started work on achieving the first objective of preservation. Dave Seat is well known and respected throughout the country for his knowledge on linecasting machines. Dave Seat, Ron Hylton, Tim Faye, Gary Frost, Mike Herbert and I went to Ackley in early October. We put fonts and tools in their proper places and got a better understanding of how Jim had the Warehouse organized. Most enjoyable was the discovery of hidden treasures and goodies. It was as if Christmas had come early.

Four days were split between fixing operational issues on the linecasting machines and

instruction on proper operation and maintenance. All are now fully operational and casting beautiful type from 6 to 60 point on Intertypes and up to 240 point on Ludlows.

Dave and Ron were exceptionally generous in their time, patience and sharing. All was captured on video. Hopefully someday it will be turned into an instructional video.

Casters Restored By New Zealand Museum

Dan Tait-Jamieson of the Printing Museum in Wellington, New Zealand, reports Monotype activity in his neck of the woods:

"We are now producing tapes from an electronic perforator (originally made by British Monotype). I found the complete unit pictured (including original plastic covers) in the Melbourne auction. A scrap dealer had bought a whole pallet for \$10 and was delighted with my offer of \$50. One of our members has made up an interface and created a computer programme. Fortunately, we have paper tape to last several generations.

"We have restored a Composition and a Super Caster . . . and are part way through a Type and Rule Caster."

Helpful Index of British Fonts

Relevant to British Monotype fonts, he reports a marvelous on-line sequential listing of all the fonts ever made by the firm. Click on this link: <<https://filedn.com/IKnjQb1BLELHllSUBP2p11H/Monotype/>>

He says you can search by name, number or just scroll down the list. It's amazing — and someone else has done all the work.

If you want to learn more about this exciting endeavor, or how to make a financial commitment, please send me an email at <saintbedeabbeypress@gmail.com> or write to me at 25 West U.S. Highway 6, Peru, Illinois 61354. It is a work in progress to which I am fully committed. I would like to see you involved too!

Sorts Caster Assistance Is Needed

Larry Johnson of Cantonment, Florida, has taken on an American Sorts Caster. He has now finished complete restoration and it is up and running well, he notes. But he is not able to get solid type in 36 point. He brings up questions about the Pump Body and Piston for this largest size of type and has heard of oversized PumpBodies and Pistons for the machine.

"I have the oversized Piston and Pump Body as well as the smaller one. Both the smaller diameter Piston and the oversized Piston have the same number (A17H7). They are the same length. The Book says that the part number for casting larger type is A17H5. (the last number is a 5 instead of a 7). I do not have the A17H5 Piston. The book says th A17H5 is 1/8" shorter than the A17H7 (but does not indicate if it is the smaller diameter size or the larger one). When I started studying Pistons and part numbers I assumed the larger Piston was for larger type, but now I'm not sure. It is a mystery to me."

If you can help, send him an email at <larrykj77@gmail.com>.

The nature and mission of the American Typesetting Fellowship can be discerned by reading the article beginning on page two of this issue. The AMERICAN TYPESETTING FELLOWSHIP NEWSLETTER has been published since 1978 by Richard L. Hopkins, 169 Oak Grove Road, Terra Alta, West Virginia 26764 USA. The NEWSLETTER is produced occasionally as time permits. This particular issue is produced entirely utilizing historic letterpress printing equipment, including three Monotype typesetting machines used to cast *all the text, ornaments and headings* found herein. A Heidelberg 13x19 Windmill letterpress was used for all the presswork. All writing, typesetting and printing was done by the publisher unless otherwise noted.