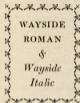


The Pastime Printer

Number 9 : July 1958



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DREAMS came true for nine *privateersmen*, typomaniacs all, when American Type Founders Company made a casting, in 6-inch foundry lines, of this face for THE PASTIME PRINTER.

Wayside never was available in small fonts, and manufacture in production quantities of bookwork fonts was discontinued fifty years ago. Wayside, a letter of integrity, anticipated the recurrent interest in "transitional" typefaces. Launched prematurely, out-of-phase, it failed to attain orbital momentum.

Of five sizes, 6 to 12 point, the 11 point probably was first, since in this size the tails of the *f*, *j*, *p*, *q* and *y* are longer and more graceful. *This size is 11 point*, specially cast on a pica body. Sweeping italic letters have kerns with fragile overhanging projections. Wayside is not for the blacksmith with hands too heavy for cake dough. The roman and the italic both are closely fitted, every letter biting at the heel of the next in line. These lines are opened with 1-point leads; lines showing the characters in a font, opposite heading, have been set "solid."



Yanks May Join William Morris Society

WILLIAM MORRIS—that many-sided Englishman—by the use of masses of strong type, closely set, well inked and combined with fine decoration, started a trend that led printers of the nineties away from their century-old habit of mixing various kinds of type. “Morris taught a lesson of the unity of effect in books for which the modern printer is greatly in his debt,” said Updike. Sir Sydney Cockerell, friend of Morris, and president of the William Morris Society, has said that “sincerity, beauty, fitness” were Morris’ watchwords.

The public existence of the William Morris Society dates from 13 Sept. 1955, when a letter announcing its formation appeared in *The Times* of London. Since then the Society has grown rapidly. Though the majority of its members are in the United Kingdom, there are many in other countries, notably in the United States of America.

The variety of activities in which Morris engaged brings together in this Society those who are interested in him as a poet, writer, designer, craftsman, printer, pioneer, socialist, dreamer—or who simply admire his robust and generous personality and extraordinary vitality.

The object of the Society is to deepen understanding and stimulate a wider appreciation of Morris, his friends and their work. The Society seeks to do this by arranging lectures and exhibitions, visits to places of interest, by encouraging the republication of his works and the continued manufacture of his textile and wall-paper designs, by maintaining records of the many beautiful things made by him, and by enabling those who are interested in Morris to become acquainted with one another and fostering the exchange of ideas about him.

The Pastime Printer

Recent acquisitions include the 10 and 18 point sizes of a new type face, CRAW MODERN, skillfully designed by Jerry Craw for manufacture by American Type Founders Co., Inc.

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Here is a good letter for advertising and commercial printing in the modern manner. It has sufficient contrast between its thicks and thins, but no wispy hairlines to get lost. Huzzah!

Too, too bad all printing cannot be done for fun, but that ain't the way the ball bounces. Borders and ornaments that are rosin-to-the-bow for the dilettantish practitioner of *L'Art Noir* are rated with-but-after last year's birdnests by business printers. Agency layouts allow no leeway. Today's comp is a hewer of slugs and a drawer of *materiel*, which he assembles according to specifications. No creative ability is necessary.

There once was a time when ad copy came to the composing room handwritten on butcher paper. There the swift display compositor wove into its typographical translation a heap of telling artistry. No cuts, no artwork, it was done quick as saying "comprehensive." Now them days are gone forever. Only hobby printers and some college presses know what it means, really, to design with type and typecast embellishers.

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What we started to say, before the ground-loop, was that small decorative elements in this issue came from Amsterdam Continental Types—a few of the many Primula Ornaments.

Men of Letters

KITTYPOT participants who shared in the 11-on-12 point Wayside casting are private press typesetters in spaced-out geographical locations. Alphabetically, Fr. William Anderson, at *The Parson's Printery* in Claremont, Minnesota, is first, but juggling names to fit in this narrow column will no doubt make an alphabetical listing turn out to be impracticable. If Dotson Angell, Jr., of Flint, Michigan, has a press name he is too busy to print it on a letterhead. Ralph Babcock at Gillette, New Jersey, has a name that takes two lines in his *Press of the Scarlet Cockerel and Little Leaden Slivers*. John S. Carroll of New York City makes type himself, but never a play on names for his *pressa*. This Wayside revival was started by Carroll Coleman, spare-time (if any) proprietor of *Prairie Press* at Iowa City. Alvin S. Fick will print up a storm of ephemera, write



another small book and set it in Wayside at his *Pinion Press*, Fort Johnson, N. Y. Roger Levenson's Berkeley, California, *Tamalpais Press* is first on The Coast to use Wayside. His fine printing is wrought off on an Albion handpress, model of 1869. John F. Peckham, Meriden, Connecticut, mentions only "the press in my cellar." A name we want to suggest is

The Goodspeed Press

for a reason John will twig. *The Goodspeed Press* should look good in John's Farmer (Original) Old Style Italic.

WHAT! NEVER? If you've heard nothing before about *intermediate capitals*, stand by to be oriented. Synopsis of Wayside fount (see page the first) exhibits caps and small caps for the roman— together with something in between (HHH). Middling ones, messmates, we dubbed INTERMEDIATE CAPS. *And there y'are*—2 columns, 10 ems, & both solid as a rock!