Actually #9

Number 11

NEWS LETTER

May, 1984

for the American Typecasting Fellowship

D. C. Conference Set for June 21-24

The American Typecasting Fellowship's fourth biennial conference is set for Washington, D. C., June 21-24, 1984. Conference coordinator Stan Nelson has sent information and reservation forms to all on the ATF mailing list, but encourages those who may not have received information to contact him immediately.

Stan, an avid amateur typefounder, a charter member of our group, and a museum specialist in printing at the Smithsonian Institution, has arranged an exciting meeting featuring an international slate of speakers. On top of that, he promises access to the many wonderful typecasting treasures at the Smithsonian.

Warren Chappell, designer of both Trajanus for the Stempel Foundry, and Lydian for American Type Founders, is to speak "In Praise of Hot Metal" Friday, June 22. John Dreyfus, renowned English scholar of printing history and recipient of the American Printing History Association "Annual Award," will speak on the English Monotype Corporation that same afternoon. (Mr. Dreyfus was instrumental in our joint conference at Oxford, England, two years ago.)

Jim Rimmer of Vancouver, B. C., Canada, will make a presentation on the process of engraving in typemetal. His talk will be on Saturday morning. (For a preview of his subject, see page 27 of this *Newsletter.* The afternoon program will concentrate on subjects related to the Smithsonian collections. Also Steve Saxe will talk about the history of the Bruce Typefoundry, and Stan Nelson will talk about Mergenthaler's invention of the Linotype.

Special seminars will cover many subjects including "management of a type foundry," "the care and feeding of typecasters," "preparations for making your own matrices," and "everyman his own electrotyper." Special tours are arranged for the Smithsonian's Graphic Arts Hall, the Folger Shakespeare Library, the Library of Congress (featuring a Gutenberg Bible), and possibly other points.

As in the past, attendees are encouraged to bring 100 keepsakes (not larger than 9x12 inches folded) for distribution.

Registration was to be closed May 20. Registration fee is $100 ($75 for spouses), is payable in advance, and covers costs excepting hotel accommodations. The Hotel Washington has been secured at a special $67 per night ($77 double) for the ATF meeting. Contact the hotel for reservations. Send your ATF registration fee to Stan Nelson, Graphic Arts Department, National Museum of American History, Washington, D. C. 20560.

European Hand Type Still Available

Guy Botterill of Baltimore, Md., who has gathered one of the finest collections of handset metal types to be found anywhere, was among the Americans attending the Oxford Conference. He took opportunity at that time to ask about availabilities from the various European foundries represented. This is his report.

Representatives from various type foundries in the United Kingdom and Europe were present at the Oxford Conference. Much information was learned from these interesting people.

Alfred E. Hoffmann, director of Haas Typefoundry, Ltd., Gutenbergstrasse 1, Ch-4142 Munchenstein, Switzerland, has many distinctive typefaces available. All type is on Didot body, American height. Castings of Haas designs include Boutique, Bravo, Diethelm Roman, Francaise Legeres (similar to Auroil Condensed), Graphique, Helvetica series including Helvetica Extra Wide Light and Medium, Herkules, and Profil. In addition, Hoffmann has acquired fonts in their original wrappers from stock shelves of European foundries, now defunct. Types from the Berthold Foundry in Germany are Akzidenz Grotesk and Post Antiqua. Deberny & Peignot (Paris) faces include Cristal and Meridien. Designs from the Olive Foundry (Marseilles) are Antique Olive, Banco, Chambord, Choc, Diane, Mistral, and Vendome series.

Font weights are in kilograms (one kilo equals 2.2 pounds). The best way to ship is regular parcel post, with a 20-kilo (45 pound) limit. A 25 per cent charge will have to be added to total price, including packaging. Custom duties are five per cent. Examples of prices are: 16-pt. Vendome Extra Condensed, $113; 14-pt. Mistral, $105; 28-pt. Cristal, $60; 20-pt. Choc, $145; 12-pt. Boutique, $90.

Wolfgang A. Hartmann, administrator of the Neufville Typefoundry, Traversa de Gracia 183, Apartado 2529, Barcelona 12, Spain, can offer exquisite types such as Adagio, Bernhard Cursive, Carnaby (Windsor), Columna, Folio series, Fortune, Futura series, Horizon, Impressum, Legende, Maxime, Privat, Stradavarius, Trafton Script, Venus and Weiss series. These faces are castings of matrices from the defunct Bauer foundry in Germany. They are available on pica body or Didot body, American height. Poster types in plastic material include designs of Beton, Folio, Futura, Souvenir, and Venus. The April, 1984, pricelist shows 9-12 point at $44 per kilo, 14-30 point at $39 per kilo, 36 and up at $35 per kilo. Since you have to know how much a font weighs, it is wise to get an advance invoice before ordering. Special prices of plastic type are available on request. All prices are F.O.B. Spain.

Geoffrey Hulett, agent for the Stephenson-Blake Foundry, Sheaf Works, Maltravers Street, Sheffield S4 7YL, United Kingdom, advises that many fine designs are still being cast, including Caslon Old Face, Chisel, Consort, Impact, Lectura, Mercury, Perpetua, Times Roman, Verona (not the ATF face), and Windsor series. Current prices in British pounds (one pound equals about $1.50) are: 12-pt. Caslon Old Face 40A 80a, £71.24; 10-pt. Consort Light, £39.48; 10-pt. Lectura 29A 72a £28.11; 12-pt. Verona 40A 80a £48.05; 14-pt. Windsor, £47.68. Limited castings of Mole Foliate show 48 pt. at £45 and 60 pt. at £61. A special casting of 22-pt. Union Pearl is being considered if there is sufficient de-

mand. Also available is Mazak superhard zinc type, the nearest thing to brass.

Gertrude Benoehr, agent for the Stempel Foundry, Hedderichstrasse 106-114, D-6000 Frankfurt 70..,West Germany, discloses information on castings of faces such as Helvetica, Melior, Optima, Palatino, and Trump Mediaeval. The authorized agent for Stempel in the U.S.A. is American Type Founders in Elizabeth, N. J. Consult your local ATF dealer. Latest prices list 10 pt. at $70, 18 pt. at $90, 24 pt. at $102. Trump Mediaeval cost is higher, showing 10 pt. at $146, 14 pt. at $139. Some sizes of certain designs, including Claudius, Codex, Delphin I, Discus, Information, and Jaguar, may or may not be in stock at Frankfurt. Availability will be confirmed through ATF. Practically any face ever cut by Stempel can be had, but only by a special casting from matrices in their archives at a very high cost, minimum amount being 50 pounds.



Lovingly composed from the hundreds of "jewels" in his typecases, these specimens are printed direct from the metal fonts in his collection and supplied by Guy Botterill to illustrate this article. (Thanks, Guy, for trusting my presswork!)

Yendall & Company, Ltd., makers of Riscatype, Risca, Newport, Gwent NP1 6YJ, United Kingdom, have diminished their range of faces and sizes somewhat, but still offer Blado, Calligraphia, Gill Sans, Colonna, Imprint, Klang, Latin Antique, Plantin and others. May, 1982, prices in British pounds show 10 pt. at £9.04 per kilo, 12-16 pt. £8.56 per kilo, 18-72 pt. £8.14 per kilo. To get actual font weight, send for advance invoice. Half-size fonts are available, but only in 6-24 point, at same rates per kilo.

Huib van Krimpen, son of the Dutch designer, Jan, who cut such artistic creations as Lutetia, Romulus, Spectrum, and Van Dijc, gives insight into the Amsterdam-Tetterode Foundry, Postbus 61500, 1005 HM Amsterdam, the Netherlands. Typefaces available from stock include Amazone, Excelsior Script, Gracia, Mercator, Lectura, Libra, Pascal, and Rondo. All fonts are Didot body, and American height is 15 per cent extra. Latest prices indicate 8 pt. Mercator, 10 pounds, at $94; 20-pt. Excelsior Script, 9 pounds, $100. Prices vary, considering design and font weight, F.O.B. Amsterdam.

Other foundries include the Gujarati Foundry, 196B Gaiwadi, Girgoan, Bombay 400 000, India; Technograf, UL Mazowiecka 11, Warsaw, Poland; Typoart, Grossenhainerstrasse 9, Dresden, West Germany; Grafotechna, Vrilicheho 09, Praha, Czechoslavakia.

Most of the types listed in this report are shown in the *Encyclopedia of Type Faces*. Specimen sheets, catalogs and details may be obtained by writing to the various foundries.

Will Your Hobby Shop Outlast You?

What's going to happen to our shops when we are gone? Of all the issues confronting those of us who have collected typecasting, matrix making, engraving and printing equipment, this probably is the most thought-about *but least discussed* subject confronting us.

We have spent our lives saving the equipment from the junk heap. Perhaps our efforts will not be fully appreciated for a couple more generations, but what will assure the equipment will survive until that time?

Some in our midst feel no amount of planning can force heirs to dispose of printing equipment properly. If heirs choose to do otherwise, they will!

Such a view assures the worst, so perhaps we should ask what a good procedure would be, and whether ATF might be of assistance in the matter.

Harold Berliner, a lawyer among us, suggests one of our first considerations is to seriously review our collections and answer the all-important question as to whether our collections need be kept intact, rather than broken up.

Stipulating that a collection be kept together often creates unnecessary—and troublesome complications. Harold suggests—and I agree—that few of us have collections which merit being kept together after our deaths.

I have additional thoughts and some opinions (no legal advice). Perhaps these thoughts will help us see the problem more clearly.

First, it's vitally important for your decisions to be known to parties named in your will and that your wishes *are acceptable* to those named. Equipment that is willed to persons who do not want it, do not need it, or can not house it, will probably receive something less than the tender loving care you intended. This is true of both institutions and individuals.

Just because you *think* an institution *should* be concerned with preservation does not assure that the organization will be so inclined. Check things out beforehand. Assure yourself that it's an established, ongoing policy rather than the whim of a transient staff member.

When I began teaching at West Virginia University, I discovered an excellent collection of wood type being used for printing dumb posters, wall signs, and generally being abused and misused. The organization which had donated the type surely didn't have such use in mind. But there was no procedure established for its proper care and I am sure it has fallen upon equally hard times now that I have left the school.

The next consideration I throw out is that you make specific provisions to assure that the recipient *not* have associated expenses. Inheritance taxes, legal fees, storage fees, etc., should be covered in advance. Some recipients might even refuse the gift if they end up having to pay hard cash—or get involved in legal hassles—to accept their gifts.

A third consideration is the important matter of naming one or more individuals to be consulted by your executor for proper guidance in (a) establishing value, and (b) assisting in disposal of your equipment. Again, it is crucial that these persons know of their designation and accept the responsibility beforehand. Equally, it is important that provisions be made to cover the expenses of these persons, such as travel and lodging.

Fourth is the matter of time. For some reason, in too many instances there is no

time available to handle proper disposition of bulky, cumbersome equipment. Nothing can be done properly in a week or two. Talk with your lawyer about somehow assuring enough time will be available to bring in qualified persons to assess your collection and inventory it. Then allow them enough time to find potential buyers and allow the buyers time to come and claim the equipment. Lack of time assures haphazard and inadequate disposition. The Harry Weidemann estate disposal (see *Newsletter* No. 7) is evidence enough of this fact.

Often the local printing equipment dealer gets called in, yet he rarely has appreciation for preserving the older processes



Finally, I would recommend specific (rather than vague) procedures to be outlined. Recently, a hobbyist surprised a few of his friends by designating them in his will. By being vague, he created conflict as to who would have first choice, second choice, and so on. Further, he caused them out-of-pocket expense by not providing for inheritance taxes. It didn't happen, but his will could have created bitter conflict and maybe even legal strife between recipients because of its vagueness.

The local used printing equipment dealer definitely has little appreciation for the things we have collected, yet he often is the one consulted when your stuff is cleared out.

Perhaps ATF could establish what might be called a "pool of names" of qualified persons willing to serve as consultants to assist executors. Perhaps, too, we could help in finding potential recipients willing and able to give your tools and equipment a new home.

Many of us, it's sad to say, already have too much stuff and we're not able to absorb another person's collection. Thus, it is most important for those who aspire to own equipment to let active type casters know of their desires and needs. That's the only way we might assure continued use of our equipment, and perhaps ATF can gather such information.

I cringe to see equipment going to institutions that have no use for the equipment, no appreciation for it, and either abuse it, store it in destructive environments, or send it to the junk dealer. In nearly all instances, the potential future *use* of the equipment is impossible because procedures to gain access to it (or even to learn of its existence) always are complicated. That's why it's probably better to keep the stuff in private hands in the first place.

This article hasn't even addressed the problem of preserving the *knowledge* you have acquired about running and using your equipment. If you've got a protege, you're lucky. Otherwise, my advice is to start writing and publishing your experiences right away. Things like this *Newsletter* can help, but you must get it written down.

Equipment and knowledge for future generations—the subjects definitely need a place on the agenda for future ATF conferences. In the meantime, have you drawn up your will?

Monotype Casters Take Back Seat to Microcomputer—Temporarily

I'll admit it. For the last year my spare time has been consumed by a new and equally fascinating hobby—microcomputers. I figured I'd have to learn about computers or be left behind by the technology of printing today (I am a commercial printer too, folks!).

Adopting a computer was similar in many ways to adopting a Monotype. I figured the only way to learn was by doing—so I bought an Osborne 1 and have never been the same since.

And both the Monotype and the Osborne have earned these definitions: versatile, efficient, fascinating—*exasperating.*

My life has changed permanently. I sit at the glowing screen writing letters, working estimates, doing mailing lists, and checking the work schedule—and I plug 'er into the digital typesetter to send data there too!

If I had the cash, there's no doubt I would buy that fascinating system Monotype International has developed to punch tape (using a computer) for driving a composition caster. If . . . *if!*

Working with electronic data *is* fun and *is* a challenge. But I am glad I have gotten back to the Monotype too, for there's nothing to match the pride of accomplishment you feel when you step back and admire a freshly cast, made-up page of metal type. In my book, no computer ever will match that feeling. I And should know, because by day I play the digital game with electronic preview and the works. Part of this issue was composed on the Varityper 6400 digital system—completely made up into pages electronically. The initial keyboarding was done in my easychair with my Osborne in my lap.

But I am sure you also can tell which pages were lovingly made up in metal, and printed direct from type using that wonderful, very traditional process that's called *letterpress.*

—*Rich Hopkins*

The Printer's Composition Matrix

ITS HISTORY AND DEVELOPMENT by RICHARD E HUSS

To all who have "subscribed" to this book, and to those who will yet subscribe, GREETINGS: I wish to advise you that due to additional research and editorial work on this subject, publication of this book will be delayed to some time in 1984. Sorry to keep you "guessing." The publisher will be Oak Knoll Books, New Castle, Delaware. Please don't give up on this book. It will be printed letterpress, estimated 80 pages, but at this time no price can be announced.

Please send your letters to RICHARD E HUSS, 15 Meadia Ave., Lancaster, Pennsylvania 17602 U.S.A. or phone evenings (717) 393-7270

This advertisement set in Ludlow Eusebius and cast in slugs

A VIP Tour of Monotype International
No Serious Type Caster Will Ever Forget!

It's been long in coming, but here's tangible documentation of the superior view ATF members received at Monotype International's manufacturing facilities at Salfords, Redhill, Surrey, England, July 19, 1982.

Our spirit of hot metal preservation was given a strong boost by the apparent continued activity of this corporation on a world-wide basis. Though similar facilities in the United States were discontinued in 1969, Monotype still is very much alive in England. In fact, the company has made a pledge to keep hot metal alive for at least 10 years so to assure a continued supply of matrices and parts to those still committing themselves to the hot metal process.

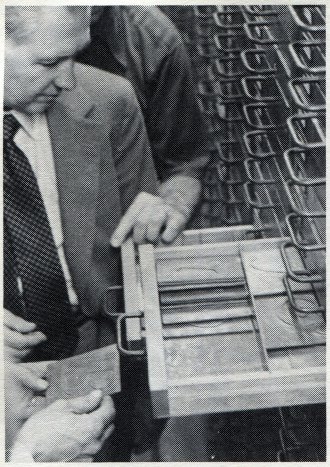
The advance of technology, however, has not been ignored by this organization—far from it. The Lasercomp equipment demonstrated to interested ATF members represents some of the most advanced and sophisticated typesetting equipment available anywhere in the world. Indeed, modern technology was also being applied to the hot metal system by means of computerized keyboarding and counting, enabling a keyboard operator to eliminate the need for keybars, stopbars, or, indeed, everything relating to matrix requirements before the job is initiated. With aid of the computer, counting and final punching of a caster ribbon are separate and completely automated.



Above: *John Dreyfuls explains letter design and the master drawings prepared for making several of the now-famous typefaces created and issued by Monotype International.*

Our tour would logically begin with drawings for type designs and, indeed, John Dreyfus, consultant to the corporation on typographic matters, had a superior sampling of Monotype letter designs available for us to study—including notes made while the designs were in development.

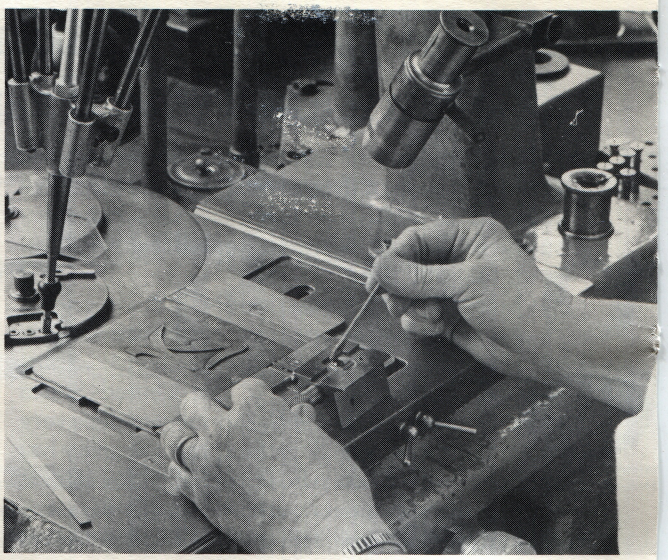
We did not see the actual process of



Above: *Rodger Glessner and others inspect contents of one drawer of brass pattern letters. Such patterns are used in cutting punches.* **Right:** *Huib van Krimpen, Bram de Does, and Duncan Avery are dwarfed by floor-to-ceiling drawers of pattern letters for virtually every English Monotype design.*



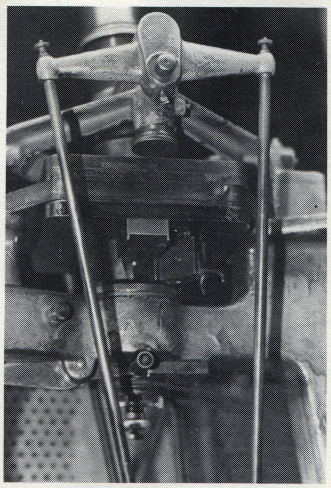




Left: *Brass pattern is carefully traced by skilled operator of pantograph, which is a precision engraving tool capable of recreating the pattern to any specified size.* **Above:** *Operator loads a blank punch in holder for subsequent engraving. The holder is inserted in the top of the pantograph (photo below) and almost microscopic cutting tools form the relief letter in steel.*

converting the designs into brass patterns, but most of us were genuinely overwhelmed at the size of the area wherein all the company's master patterns were housed, readily available when needed for cutting new punches.

Punch cutting activities were most evident, with workers operating pantographs for this purpose. It is to be understood that punches are retained and generally reused unless wear or damage mandates a new punch.



The process of matrix making is fascinating to the casual observer and virtually unbelieveable to the person understanding exacting requirements for depth of drive, squareness, alignment, tilt, etc. Uncompromising precision in this area assures that a replacement letter will align with a font that is several years old.

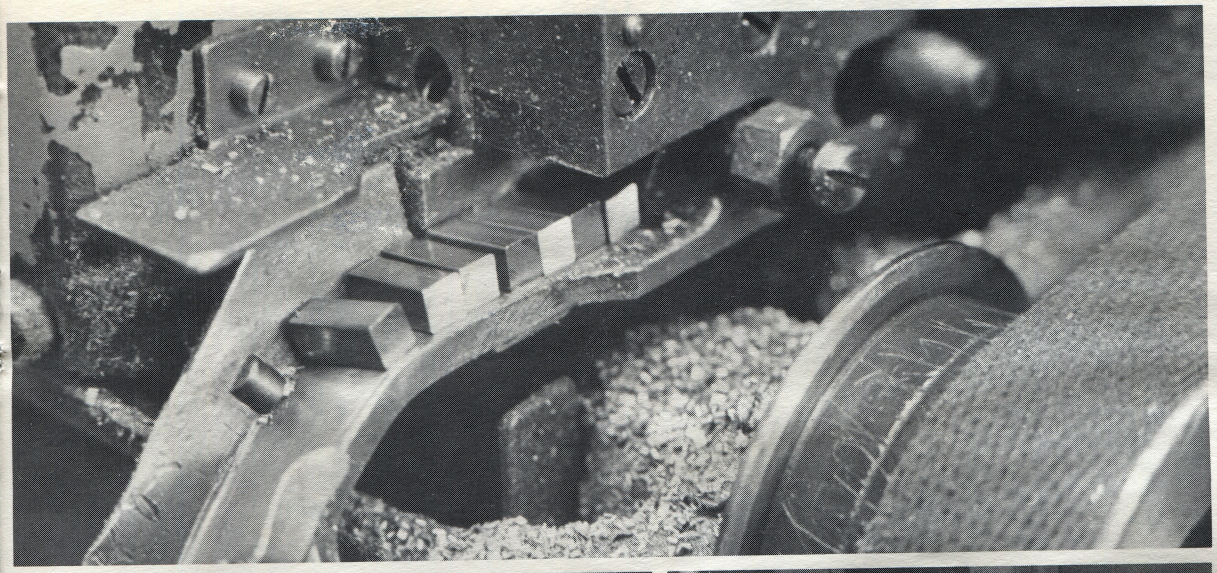
To retain such precision, microscopes are in evidence everywhere, generally as integral parts of the various machines used throughout the process of converting a roll of square brass stock into hundreds of finished matrices.

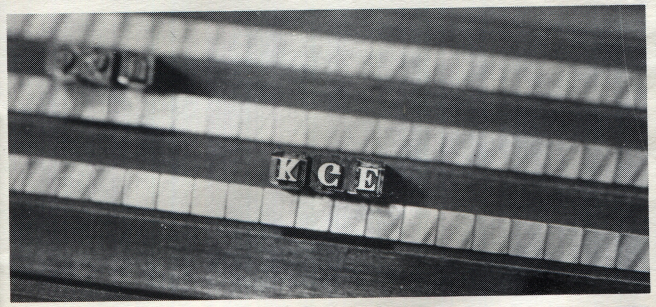
Milling the sides for squareness is essential if the punch is to be driven into the brass to proper alignment. Likewise, the surface of the brass blank must be polished to a mirror finish with absolutely no flaws, for this surface ultimately will form the face of the typecast character.

Throughout the matrix manufacturing facility, numerous special-purpose machines stand ready to perform their tasks—from drilling the cone hole to milling sides to drilling the side holes to stamping indispensable identification numbers. For example, one device has a needle-like gauge which extends into the face of a newly stamped matrix to determine depth of drive. The same machine mills the bearing surface of the new mat to the unvarying 50 thousandths depth of an English composition matrix.

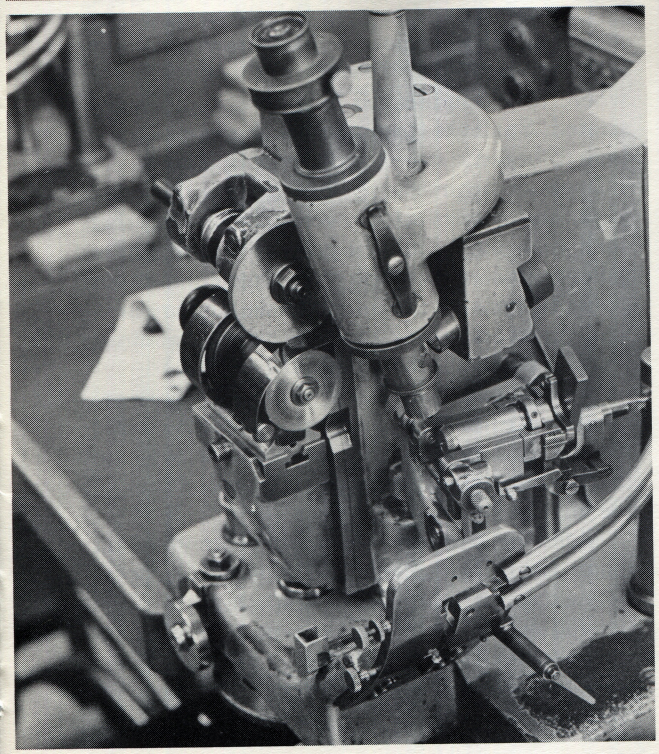
One can only marvel at the scrupulous care which must be taken to assure that all these devices remain to their exacting standards yet retain their ability to turn out matrices on a "mass production" basis.

Inspection is an on-going process at each step in matrix manufacture. Yet each matrix must pass the ultimate test by being enlarged 50 times its size and examined for alignment, width of letter strokes, unblemished face, and other details. Only then is the matrix sent to the consumer.

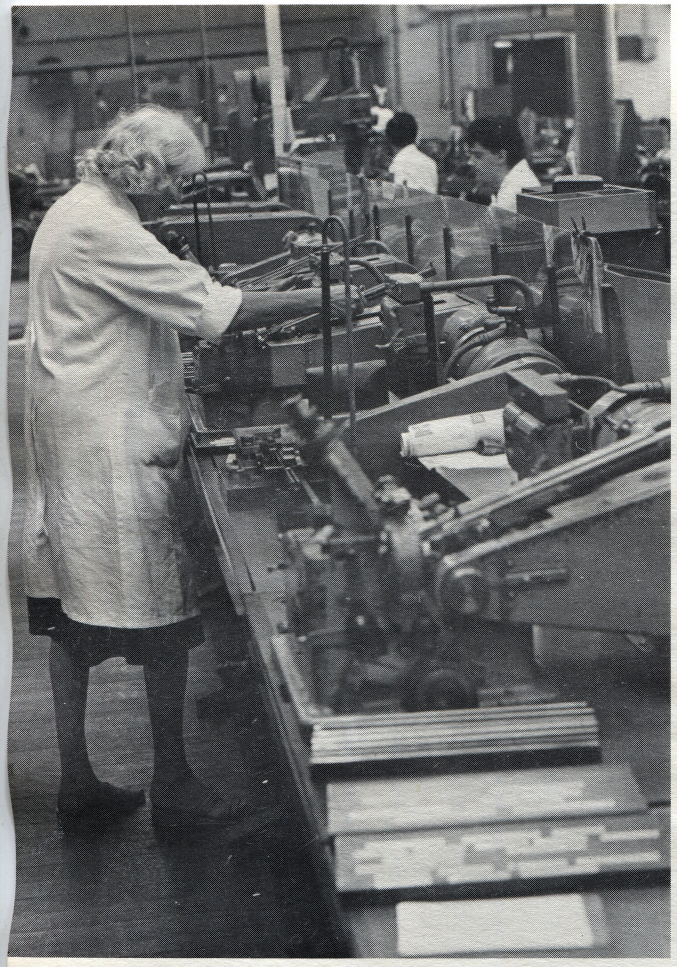




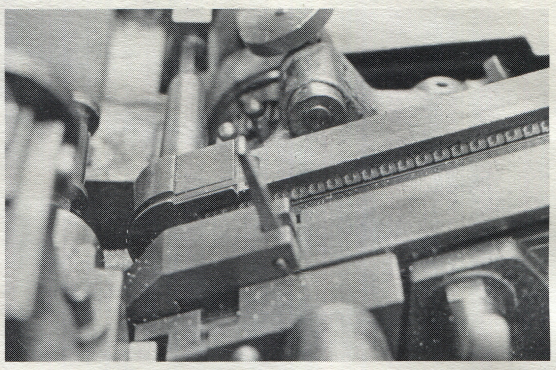


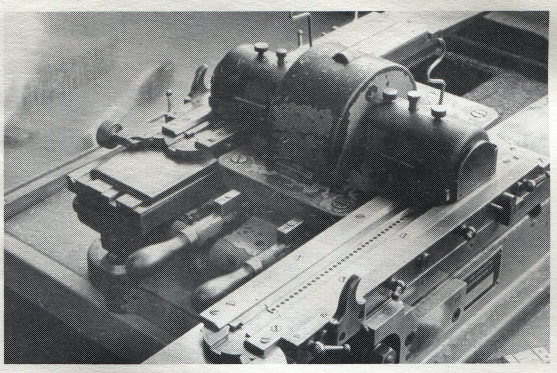


Top: *The first step in making brass matrices is to cut square stock into short lengths which eventually will be milled to finished height of a matrix.* **Above left:** *Rows of highly polished brass blanks stand ready with punches which will be stamped into the polished surfaces.* **Above right:** *Operator inserts a tray of matrix blanks into the powerful punch press for rapid-fire punching of several identical letters.* **Left:** *This device accurately measures the depth of drive after matrices have been punched and mills the mat's bearing surface to assure a precise 50 thousandths drive on all mats.*



Left: *Overview of portion of matrix making facilities showing some of the numerous specialty machines necessary for the process.* **Top right:** *Device which precisely mills the sides of matrices to proper alignment and squareness.* **Bottom right:** *This machine is used to mill matrix sides to accommodate the matrix comb.*





With regard to precision, only the manufacture of a Monotype mold can compare with the manufacture of a Monotype matrix, and ATF members had a chance to visit these facilities also.

The mold, ultimately, determines the precision of five surfaces on a piece of type; squareness on all dimensions is mandatory. Yet the mold must withstand the constant pounding of the matrix case, the heat of molten type metal, the corrosive nature of the water coolant, and the potential of wear created by the constant motion of the mold.

Parts for the mold are, indeed, mass-produced from extremely high-grade steel. And they are produced to demanding specifications. Even so, the ultimate assembly of each Monotype mold is a process demanding the highest skills of each workman involved in rubbing and checking each part to fit precisely to the next in a hand-assembly process. Nowhere in any industry will one find machine work practiced to closer tolerances or greater precision.

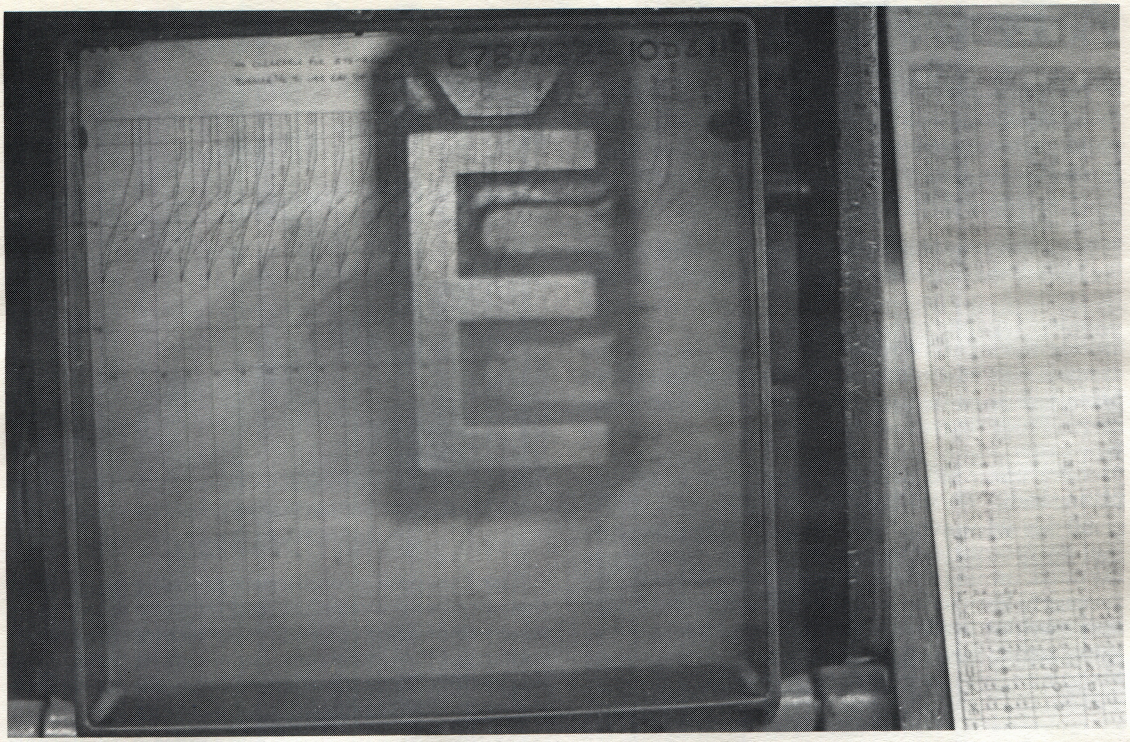
Sections of the Monotype works not viewed included areas where machines are cast, machined and assembled. This activity has diminished in recent years, yet it does continue at Salfords.

The legendary Monotype School remains, and ATF members were given a chance to visit casting and keyboard facilities within this area. That is where the computerized keyboard was demonstrated. Students from all over the world come here to become expert Monotype operators.

It was no surprise to see keyboards with Arabic keys, and casters with reverse delivery so that such a language could be properly assembled in galleys. Also in operation was a large-comp caster doing 18 point at the time. (To we who are novices, it was reassuring to see an expert machinist "have a squirt" as we toured the facility.)

We first met David Belfort at the New York ATF Conference hosted by Pat Taylor in 1980. At that time, David promised if we were to come to England he would give us a very special tour of the facility.

Aided by Duncan Avery, John Dreyfus and many others, David and the Monotype Corporation exceeded our fondest expectations. Witnessing such an open and cooperative spirit, ATF members could only respond by saying *long live Monotype.* And thanks, once more, for such a memorable tour.



Above: *Enlarged to fifty times its original size, the image of a composition matrix is examined in every detail against a specific ground glass template which shows set width increments and precise letter positioning.* **Below:** *One of several highly skilled men working in the mold department. Various parts are laid out before him; each is hand-fitted to the most demanding tolerances.*



A Tyro's Thoughts About Oxford Meeting

By Paul Quyle

Twice in my life I have made a half-hearted attempt to cast type: once with my 72-point English-made hand mold, and once with my charcoal-fired ancient Bruce Pivotal Caster. Both attempts met with with indifferent success, but still with enough success to kindle a desire to do more.

Since that time I have been slowly very slowly moving toward the day when I can finish construction of a new print shop. This new shop will include a small type foundry. Equipment has been obtained and put into storage waiting to be resurrected when the great day comes. I now have tons of scrap iron in the shape of a Monotype sorts caster, two Linotypes, a Thompson caster, Bruce Pivotal caster, Elrod casters, and a stereotype caster, not to mention several hundred fonts of foundry mats, old punches, tools, and an electroplating bath.

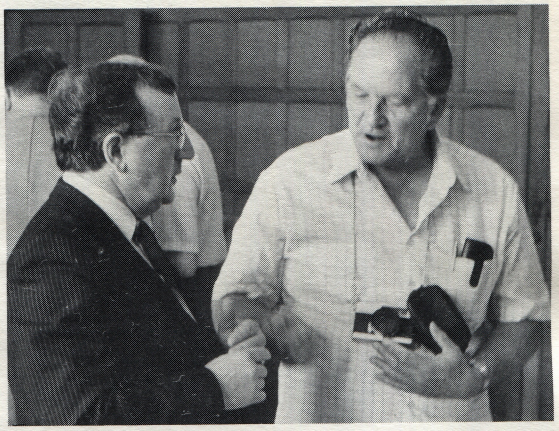
All this sits waiting for me to get up my courage to quit my procrastinating and get to work. However, in my mind, owning a piece of machinery and having the courage to learn to use it, are two very different things. Any machine that has more than two moving parts, starts getting beyond my competence. I am a good blacksmith. I can forge, harden, and temper a steel tool without too many problems. In fact, my more knowledgeable printing friends look at my printing and tell me they really don't know any better blacksmith.

Up to this point, I haven't found much in typefounding that needs the sledge-hammer approach. So I keep putting off the typefounding. The desire is there, some day I will get it all together and start casting type. I don't want to sell type, I just want to fill my own cases, and share with my friends, I want to do what I can to keep some of the old faces alive.

Then out of the blue I learned of the ATF and the Conference at Oxford. This could well have been what I needed to tip the scale—to actually get started. It was better than I dreamed. I'd actually meet those people whom I had only heard about. I talked to, and learned from those people who had gone the same route—people with answers, with practical experience, and people who convinced me that I too could do it.

Though the Conference was in England, and was International in scope, it was the American group that gave me the greatest boost. I felt the Europeans were very knowledgeable, but they were more interested in academic and professional values. They made professional contacts, and presented their research papers, but they had little of the practical, "nuts and bolts," "lets do it," attitude of the Americans. The difference in the lectures were striking. A paper read in a virtual monotone, contrasted sharply with the excitement and excellent presentation of Stan Nelson. Stan not only had enthusiasm and a wealth of personal experience, but also superlative visual aids.

Everyone I met at the Conference was friendly and helpful. I enjoyed them all, but the high points were the discussions with those from ATF during the bull sessions after hours. I learned more, and gained more confidence from these talks than any other part of the Conference.



David Belfort, our host from Monotype International, in discussion with Paul Quyle.

The European professionals probably know more than all of us put together, and for some of our more advanced founders, probably were the most important contacts of the Conference. For me as a beginner, it was the friendly, "here's how to do it," of the ATF that was the most encouraging.

For me, seeing the molds and punches, the finished type and printed pieces of Stan Nelson's was a revelation. I now know it can be done—the eye and hand of the craftsman can still produce beautiful functional type. Both Pat Taylor and Rich Hopkins made a great impression on me. These men have gone beyond the hand approach, clear to the functioning machine foundry, and were willing to share their experiences without reservation with a beginner. The time I spent with them will be treasured. Many others, like Paul Duensing, were a gold mine of information and help.

Every single part of the Conference was excellent, but the extras, like the trip to the Monotype plant and the J. Barcham Green Paper Mill, should be commented on. The treatment and the welcome we received went far beyond anything we could have expected. They were friendly, informative, helpful, and kind. I was impressed at the Monotype plant. Every person I talked to knew what he or she was doing, and was pleased and proud to explain it. They stopped machines to show me. They explained the hows and whys to me. For the first time in my life, I was able to see and understand the total production of a Monotype type face. I doubt that the business they will secure from all of us put together will begin to repay them for the wonderful buffet they gave us. Their kindness will be long remembered.

The few of us who went to the J. Barcham Green Paper Mill owe a special thanks to Harold Berliner, who made initial contacts. I have made some hand-made paper, so the process was familiar to me. However, to see the mill in operation as a viable commercial operation was a real thrill. The warmth and friendliness of Simon and his father made it far more valuable than just seeing the operation of the mill.

To end everything, I can only say, "It was great!"

'Typographically Famous' at Oxford Conference

By Paul Duensing

Among the many who attended the Oxford Conference were a number of typographically famous names, known for long associations with the graphic arts profession.

Duncan Avery and David Belfort of the Monotype Corporation, Ltd., contributed useful comments at the lectures and co-hosted a day at Salfords for the non-British attendees.

Suzanne Ferris runs the Sea Pen Press and Paper Mill in Seattle with her husband, Neal Bonham. She's a former student of Prof. Walter Hamady of the University of Wisconsin.

Guy Botterill, type collector and enthusiast of Baltimore and proprietor of The House of Type (which is a press name, and not a graphic arts dealer), survived many logistical mishaps with usual good humor.



Some of the Oxford Conference participants in the Monotype School keyboard room include Dan Driscoll, Paul Duensing, Roland Hoover (looking at keyboard), Rodger Glessner, Muir Dawson, Bram de Does, an unidentified Monotype guide, and Barney Rabin.

Perpetually pleasant Gertrude Benohr spread the sunshine of her personality on behalf of D. Stempel Type Foundry and Stempel's sister firm. Haas Type Foundry was represented by Alfred Hoffmann. The former proprietor of the Bauer Foundry, and currently of Fonderie Neufville of Barcelona, Wolfgang Hartmann was a welcome addition. The venerable Stephenson Blake Foundry was represented by Geoffrey Hulett; Dr. G. W. Ovink, long associated with Typefoundry Amsterdam, was there.

Designers of type included John Lane, until recently with Autologic of Los Angeles; Dr. Berthold Wolpe (Albertus, Pegasus, etc.); Bram de Does, typographic designer to the House of Enschede at Haarlem, Netherlands and designer of the recently introduced calligraphic photocomposition series 'Trinity.' With so many graphic talents represented, it is difficult to say who should be titled 'calligrapher' but certainly Dr. Gunnlaugur S. E. Briem of Iceland, Roy Rice of Atlanta, Dr. Arthur Osley of Surrey, and Karina Meister, formerly of Austria and now resident in Amsterdam, must all be in the front row.

Scholars, of course, abounded at this meeting and, aside from those on the program, the group included the venerable Nicolete Gray, authoress of the standard work on decorated typefaces; John Dreyfus, longtime typographic advisor to both the Monotype Corporation and Cambridge University Press, and prolific editor and author of technical books and articles; Prof. Gerd. Fleishmann of the Fachhochschule Bielefield; Janet Ing from the University of California Berkeley; Niegel Roche, an associate of James Mosley at the St. Bride Printing Library; Thomas Conroy, University of California Library School; Eleanor Garvey of the Houghton Library, Harvard University; Dr. Claus Gerhardt, Johann Gutenberg University, Mainz; Michael Hutchins of London's Camberwell School of Arts and Crafts; and W. D. Thorn of the National Library, Australia. Muir Dawson, famed Los Angeles book dealer, was there.

From North America, fine printers and private press proprietors included Charles Hinde, Santa Clara, Calif.; Laurence Hines, Sedona, Ariz.; Roland Hoover, Washington, D.C.; Rodger Glessner, York, Pa.; William Rueter, Toronto. From Holland came Huib van Krimpen, son of wellknown Enschede type designer; and from Kent, England, the talented Graham Williams.

In the typecasting field, Paul Quyle of Murphys, Calif.; Barney Rabin, Marblehead, Mass.; Kit Kunze associated with Harold Berliner's Type Foundry in California; machine dealer Ernie Lindner of Los Angeles; and the resident punchcutter of Joh. Enschede en Zonen, Haarlem, Hendrik Drost enjoyed the proceedings.

Press Operator Receives Grant

We cannot fail to comment on an article in the *San Francisco Chronicle* of March 1, 1983, which reported that Adrian Wilson, designer and printer of fine books, recently had received more than a quarter of a million tax-free dollars from the MacArthur Foundation of Chicago. The grant is made on the basis of "exceptional talent, originality, self-direction and promise for the future." His wife commented that he always has been "long on prestige and short on money—earnings." His big splurge, the article said, was going to be the purchase of a second-hand Heidelberg press.

Typefounder from India Visits U. S. A.

A followup to the article on the Gujarati Type Foundry in the last *ATF Newsletter* is a must, for since that time, several of us have been privileged to meet Mr. Modi (at the home of Lillian and Parker Worley at Haddonfield, N.J.) during his visit to the United States in August, 1983.

As a professional typefounder, Mr. Modi has an unusually keen understanding of the interests and desires of amateurs and enthusiasts, and has expressed a willingness to work with us in filling our needs especially for older type designs for which he has matrices at his foundry.

He admits the large portion of his business today is Univers, Times Roman, Gil Sans, and other modern faces available on the English Monotype, yet he is willing to cast from matrices filed away—which represent the past 80 years of typefounding in England and the United States—providing there's enough demand.

As a follow-up to my efforts to provide English names for the various faces shown in his specimen book, Mr. Modi went to his fantastic record books and provided a complete list of original names for all faces in his specimen book, along with names of the foundries which originated the designs. Those included H. W. Caslon, Inland Type Foundry, Barnhart Brothers & Spindler, American Type Founders, and J. G. Schelter (probably of England).

Further to help us identify faces we might want, Mr. Modi is willing to ship a quantity of his case-bound specimen books to us for distribution in the United States. He hastens to note there is not an abundant supply of these historic books available. They were printed around 1930. If you want a copy, please notify me in writing immediately. Cost for overseas shipping and postage in the U. S. should equal about $25.00 per book. I will ask for your check now and will receive the bulk shipment and then forward individual copies to those who have sent checks. This definitely will take time—a year may not be too much time for everything to gel.

Mr. Modi is not oblivious to the march of progress. He is most interested in developing appropriate photocompositon technology for introduction into India, and expresses dissatisfaction with what is currently available, especially with regard to letter designs. But he also laments the lack of commitment to learn a still-valuable trade—typefounding—on the part of the younger generation of Indians.

By talking with him, it quickly became evident that problems involved in casting type know no national boundaries. He grieves over "cold faces" on castings from the Super Caster, and candidly admits that the best results still are obtained with the trusted Bruce casters still in heavy use in his foundry.

Mr. Modi is an extremely rare person in the trade, for he not only knows the business, mechanical and technical sides of typefounding, he also is well acquainted with the artistic or design aspects and has been deeply involved in developing fonts for the various languages in use in India.

Relocated Monotype Equipment To Be Used in Book Arts Teaching

Sometimes the most casual information can bring gratifying action. In the last *Newsletter*, Harry Bollinger mentioned in a note his desire to commend the Lancaster Press of Lancaster, Pa., for its desire to properly dispose of its remaining Monotype equipment. I am now happy to report all remaining equipment went to the University of Alabama where Richard Gabriel-Rumonds, Glenn House, and others are really seriously approaching their bookmaking courses in the School of Library Science.

And speaking of bookmaking and the book arts, I have received a most attractively produced flier from Richard Mathews at his Konglomerati Foundation in Gulfport, Fla., explaining his objectives and displaying the operations in attractive photos. The cover photo features the Monotype sorts caster in operation; Konglomerati was outfitted by Pat Taylor of the Out of Sorts Foundery in Larchmont, N. Y.

Also speaking of the book arts, the *Book Arts Review* of December, 1982, featured a lengthy interview with Pat Taylor "Casting About for Type: An Interview with Pat Taylor." In the interview, Pat mentioned with regard to casting type, that "the biggest problem, though, is that anyone who wants to make type has to have that rare combination of artistic interest and mechanical ability." Truer words were never said.

Another book-art note:

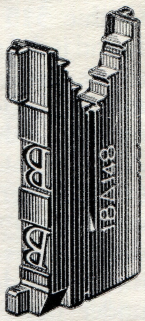
Janet T. Ing, who attended the Oxford Conference, has sent along a most interesting announcement of the book arts master's program underway at Mills College, Oakland, Calif. Promotional literature is most interesting: "A unique master of arts degree that combines studio courses in letterpress printing and hand bookbinding with the academic study of typography, history of the book and graphic design in a liberal arts setting." She asks for help in locating hand-casters closest to Oakland.

Difference in Making Own Lino Mats Explained

By Barney Rabin

Those of us who attended the last two or three conferences of the ATF were given demonstrations and shown slides of the art of matrix making for Monotype machines. Matrices or "mats" for Linotype or Intertype machines are made by a similar method with differences due to the different ways they're used in the machines to cast type.

Whereas with the Monotype *individual types* are cast either as sorts or composition, with Linotype *mats* are assembled to cast slugs of a predetermined length. This requires a completely different configuration of the mats used in Linotype composition. Whereas the Monotype mat is flat with the punched letter on the flat side, the Linotype mat has the letter punched on one of its edges, once the blanks are machined to the proper dimensions. See illustration.



Linotype Mat
Width of letter and width of mat must be equal.

Starting from scratch, a drawing of the letter is made ten to twenty times larger than the finished size. A template is then made from this drawing reduced to four times the finished size. The template is used in a pantograph machine as a guide for the stylus. On the other end of the pantograph, the cutter works on the end of the punch to give the configuration of the letter. This punch is then inserted properly in a die-punching machine which punches the engraved end of the punch into the brass matrix blank to a fixed depth.

Commercially, the manufacture of the Lino mats is a sophisticated process and requires sophisticated machine tools, especially for mass production which may require as many as thirty operations. For an amateur, however, where time is not too great a factor, it is possible still to purchase blank matrices finished to the proper thickness depending upon set width of letter—then, if a proof is available of the letter wanted, steps can be taken to *engrave* the character, thus avoiding the entire punch-making process.

Linotypes and Intertypes are still being manufactured and sold, primarily in undeveloped countries where computerized typesetting has not taken hold. The word is that some companies have standing orders for new machines to be delivered every year, and that the manufacture of mats proceeds apace to keep up with the limited demand and also to retain the prevailing skills.

Space does not permit going into detail as to the step-by-step process of engraving the Lino mats, but the writer encourages correspondence regarding this operation. Either call (813) 383-5683, or write to 600 Sutton Place, Apt. B-204, Longboat Key, FL 33548. After May 1st (617) 631-4202 or 12 Pequot Rd., Marblehead, Mass. 01945.

English Linotype Organization Still Offering Matrices for Sale

From F. Bryant, sales director for Linotype & Machinery Ltd. in England, comes the news that matrices are available from that firm for a great variety of faces—if you're willing to pay the price.

"You are correct in that we are affiliated with the Mergenthaler organization and it is probably true to say that organization is now totally dedicated to the supply of photocomp equipment. . . .

"The hot-metal linecasting machine has nearly, but not quite, entered into the category of history but at the present moment the machines are still being made and sold on a regular basis certainly by two manufacturers in the United Kingdom.

"We have currently available ex stock but in addition to that we do have an enormous range of typeface punches of faces no longer in production and further we have punch facilities which enable us to cut punches to almost any desired face that can go on to linecasting machine mats. But, as I mentioned, 'specials' are labour intensive and hence expensive."

In Germany, Paul Duensing reports, Linotype has made its last matrices and will discontinue the operation. Paul obtained this information on a recent visit to that country.

As this issue was going to press, it was learned that Harris and Mergenthaler, who once bitterly competed for the matrix market, had agreed to merge their remaining operations in an effort to supply those still demanding matrices throughout the world.

Monotype Tech Manuals Offered

If you operate a Monotype caster—especially an American caster—and know of a manual which you need but don't have—contact me. Lewis Pryor has sent all the Monotype technical manuals from the Harry Weidemann estate. We hope to give them proper homes so their usefulness can be continued.

The list exceeds two typewritten pages. Please contact me directly. Before you ask, no specimens books are included.

Proceeds from the sale of these items will be split between the ATF *Newsletter* fund and Lew Pryor.

—*Rich Hopkins*

Lanston's Matrix Numbering Explained

By Mac F. McGrew

How do you distinguish a Garamond period from a Bodoni period in 6 point? If it's foundry type, the alignment is different and perhaps the nicks are different—but if it's Monotype, you'd better not get them mixed up in the first place.

Monotype matrices obviously needed a system to distinguish the indistinguishable—mats that may vary from each other by only a few ten-thousandths of an inch, but enough not to be interchangeable.

The solution was a simple numbering system, but its application has raised questions ever since. Composition sizes have a letter added to the series number, and that is seldom a problem. But the number itself is something else, for there are exceptions to every apparent rule.

Italics, for instance, in the display sizes are always designated with a "1" annexed to the corresponding roman number; except in a few cases. From there on, the "rules" are vague. Boldfaces may have a number adjacent to their light counterparts, or the same number plus 100 or 200, or an apparently unrelated number. After that, it's anybody's guess.

The list herewith contains many obsolete and private numbers, and is thought to be more complete than any other single list. It is derived from Lanston sources, except for a few numbers of composition mats from users who couldn't have gotten them from other manufacturers, and a few most trusted sources.

Now for a little quiz. (1) What four italics violate the "annex 1" rule? (2) What face has a different number for giant sizes than for composition and regular display sizes? (3) What series is/are misnamed, apparently because Lanston duplicated the wrong foundry faces? (4) What type family has two different numbers for each of several family members? (5) What faces with different series numbers are apparently identical? (6) In what family is only the widest member named "Condensed"?

The answers to these questions point out some of the inconsistencies and irregularities in Monotype faces. (1) The italics of 11, 21, 42 and 790 are respectively 1111, 2111, 41 and 1891—the first two because 111 and 211 were already in use; the third possibly because the faces were copied from originals of two different foundries; and the latter because of confusion between Rockwell Antique and Stymie Bold. (2) Caslon Old Style is 337 in 6 to 36 point, 437 in larger sizes; 337 is a copy of ATF's Caslon Oldstyle 471, while 437 is a copy of Caslon and Company's Caslon Old Face, from which ATF's face was derived. (3) An old Monotype specimen sheet for Condensed Gothic 515 says, "Formerly our 18-51; we found it did not match the balance of the series, so we have given it a new number." But Plymouth Italic 601 was never given a new number, although in display sizes it is a copy of ATF's Post Oldstyle Italic, not Plymouth Italic. (4) Most versions of Copperplate Gothic were cut first as C2 cap-and-small-cap fonts, plus display sizes. When the Plate Gothic arrangement was developed, these faces were recut under new numbers. (5) 6 point Alternate Gothic 51 and Alternate Gothic 77 are both 5 set, C1 arrangement, and apparently identical; English Caslon Old Style Italic 37G and Inland Caslon Old Style Italic 137G also appear to be identical. (6) 51 and 77 are both called simply Alternate Gothic by Monotype, while the wider 177 is designated Alternate Gothic Condensed!

Now for a few serious questions for which I want answers if you know them. (1) The Mono book says Cheltenham OS Italic fonts have 91 characters in display sizes, but logic accounts for only about 80, unless foundry swash caps have been copied—does anyone have a 91-mat font to check this? (2) Greco Bold and Italic 326-3261 are offered by several Mono founders, but not mentioned in any Mono literature I have seen—can anyone confirm these mats to be Monotype, Thompson (pre-Mono), etc.? (3) Mono says Scotch Italic 361 fonts contain 13 swash caps—can anyone provide a proof of them in 24 point for me?

Toward compiling a comprehensive book on American metal typefaces of the 20th century, I have gathered nearly all Monotype faces or their foundry counterparts, with the following exceptions: 35, 44, 47, 50, 59, 62, 63, 73, 78, 81, 82, 89, 92, 103, 108, 110, 117K, 134, 143, 1591, 161, 161K, 165, 172, 185, 189, 205 (old), 207, 208, 212, 222, 2541, 263, 301, 316, 317, 325, 4031, 4491, 458, 618, 630, 690, 890. If you have any of these fonts, please contact me at 181 Mt. Lebanon Boulevard, Pittsburgh, Pa. 15228.

McGrew's Compilation of Lanston Monotype Matrices by the Numbers

1 Modern Condensed
3 News
4 Cosmopolitan (Modern)
5 Post Text (Easyread or Extended Modern)
6 Agate
8 Modern
9 Newspaper Modern
10 Condensed Modern
11 *DeVinne
12 Cheltenham Bold Outline
13 Modern (similar to Lino #2)
14 Modern Medium Condensed
15 Farmer's Old Style #5
16 Ronaldson Old Style
17 Typewriter Remington Ribbon
19 Modern Medium Extended
20 [3]Century Expanded
21 *Binny Old Style (MacKellar)
22 French Cadmus
23 Law Italic
25 [1]Cushing Old Style
26 Antique, Modern
27 Antique, Old Style
28 Title
31 Bruce Old Style #20
32 Tallone Max Factor (was italic 321 made?)
33 Aldine
34 Modern #4 (BB&S)
35 Atlantic (Atlantic Monthly)
36 [1]Scotch Roman
37 [1]Caslon Old Style, English
38 [1]Goudy Old Style Light
39 Winchell
40 Contour #1
41 DeVinne Outline Italic
42 DeVinne Outline
43 Gothic Condensed Title
44 Ben Franklin Outline
45 Pabst Old Style
47 Gothic, Light
48 Gothic Caps Condensed
49 Gothic, Condensed
50 Gothic, Light Condensed
51 Alternate Gothic (#1)
52 Lining Gothic, Philadelphia
56 [2]Ionic
56 [2]Gothic, Lining #525
57 Times New Roman Bold
58 Jenson Old Style
59 Contour #4
60 [3]Plymouth
61 [1]Cochin (French Old Style)
62 Ionic
63 Latin Antique
64 [1]Chelteham Old Style
65 Craw Clarendon
66 Lining Gothic #545
68 [1]MacFarland
69 Schoeffer
70 Typewriter Remington
71 French Old Style #522
72 Typewriter Reproducing
73 Contour #5
74 Typewriter Mailing List
75 Bradley
76 Antique, Modern Condensed
77 [1]Alternate Gothic (#2)
78 [1]Caslon Old Roman
79 [1]Caslon Bold
80 Modern
81 Clarendon
82 Stationers Gothic Medium
83 Greek Vertical
84 Stationers Gothic Light
85 Stationers Gothic Bold
86 [1]Cheltenham Bold
88 [1]Cheltenham Bold Condensed
89 [1]Clearface
92 Manila
93 News Gothic Bold
94 Latin Condensed
95 Cloister Black
96 Howland Open
97 [1]Powell
98 [1]Bookman Old Style
99 German #32
100 German Heintzemann
101 German Schwabacher
102 Washington Text
103 Title #4, Condensed
104 Runic Condensed #122
105 Title, Half
106 Lining Gothic (Light)
107 Franklin Gothic
108 Compressed #30
109 Gothic, Wide
110 Gothic Condensed #124
111 DeVinne Condensed
112 Lining Gothic
113 Caslon Condensed
114 Gothic, Tiffany
115 Law Italic
117 [1]Grasset
118 [1]Century Bold
119 Winchell Condensed
120 Modified #20
121 Chamfer Condensed
123 Contour #6
125 Melior
126 Initials, Massey
127 Initials, Ben Franklin
128 Title #28 (side-hole mats)
129 Lining Gothic Medium #544
134 Cushing Monotone
137 Caslon Old Style, Inland
138 Process
139 Howland
140 [1]Modern Gothic Condensed (BB&S) (Tourist)
140 [1]Tourist Gothic (BB&S Modern Gothic Condensed)
141 Cheltenham Bold Extra Cond.
142 John Hancock
143 Strathmore Old Style
144 Antique, Bold
145 Antique, Bold Condensed
146 Condensed #54 (BB&S)
149 Inland Gothic #6
150 [1]French Round Face
152 Wilson Series
153 Antique (Miller & Richard)
154 Miller & Richard
155 Greek Porson
156 Ionic, Round (Inland)
157 Century Old Style
158 Masterman
159 [1]Hess Bold (Goudy Boldface)
160 Greek Title
161 [1]Hess Title (Hess Boldface)
162 Litho Roman Lt. or Litho Ant.
163 Adtype
164 [1]Cheltenham Wide
165 Lining Gothic #7 (Inland)
166 Copperplate Gothic Ext. Heavy
168 Copperplate Gothic Heavy
169 Copperplate Gothic Heavy Condensed
170 Typewriter Smith Premier
171 Typewriter New Royal
172 Suburban French
173 Renner
174 Renner Underscore
175 [1]Bodoni
176 Lining Gothic, Mid #2
177 Alternate Gothic Cond. (#3)
178 German Light
179 German Bold
180 Melior Bold
182 Modern Roman Cancelled
183 Greek, Inscription
185 Condensed Title Gothic
186 [1]Cheltenham Medium
187 Copplerplate Gothic Light
188 Engravers Old English Bold
189 *Rockwell Antique (Litho Ant.)
190 [1]Stymie Light
191 Russian, Church
193 Rockwell Antique Shaded (Antique Shaded)
193 Antique Shaded (Rockwell Antique Shaded)
194 Bodoni Bold Shaded
195 French Round Face (150) Cancelled
197 Copperplate Gothic Light Condensed
199 German News Face
200 German Bold News Face
201 Century Expanded Italic
202 Comstock
203 Comstock Condensed
204 News Gothic Condensed
205 [2]Ticketograph Extra Cond.
205 [2]News Gothic Bold Condensed
206 News Gothic
207 Ticketgraph
208 Ticketgraph Condensed
209 German Teutonic Title
210 DeVinne Extra Condensed #2
211 DeVinne (for 5½ point)
212 Gothic, Western Union
214 Modern Medium Condensed
216 Modern #3 Extra Condensed
217 Swing Bold
218 Cheltenham Bold Shaded
220 Salem
221 Overgrown #80
222 Engravers Roman
224 Victoria Italic
225 Artscript
229 Lining Central Antique #2
230 Globe Gothic Extra Cond.
231 Della Robbia
233 Antique #6 (BB&S) (Linotype Antique #2)
235 Glamour Light
236 Glamour Medium
237 Glamour Bold
238 Light Face Condensed #7
239 Globe Gothic Condensed
240 Globe Gothic
241 Slimline
242 [1]Hess Old Style
243 [1]Italian Old Style
245 John Hancock Condensed
246 Title Shaded Litho
247 Lining Latin Condensed
248 [1]Garamont
249 Gothic #3 (Lino)
251 Cushing Italic
253 Cochin Bold Tooled
254 [1]Inclined Gothic Italic #120
255 Title # 55 (side-hole)
256 Ionic, Wide # 56 (side-hole)
258 Jenson Condensed
259 Typewriter Oliver Printype
262 Cochin Open
263 Skeleton Gothic
264 Cheltenham Old Style Cond.
266 Copperplate Gothic Heavy Ext.
268 [1]Kennerley Old Style
269 [1]Kennerley Bold
270 Typewriter Underwood
271 Typewriter Burroughs 02 Elite
272 Typewriter Royal
274 Forum
275 [1]Bodoni Bold
276 Lining Mid Gothic #2
277 Typewriter IBM Elite
279 Goudy Lanston
280 Classic Hebrew
281 Ancient Hebrew
282 Cooper Black
285 Cheltenham Inline Extended
286 Cheltenham Inline
287 Cheltenham Bold Extended
288 Cheltenham Inline Extra Cond.
289 Clearface Italic
290 [1]Stymie Medium
291 [1]Goudy Open
292 True Doric
293 [1]Goudy Modern
294 [1]Goudy Bold
295 [1]Cloister Bold
296 Initials, Goudy
297 Modernistic
298 Bookman Old Style Cond.
300 Californian
301 Goudy Bible
302 Brush
303 Long Primer Bold Latin
304 Long Primer Ionic
305 Broadway
307 Broadway Engraved
308 Russian (#8)
309 Hadriano
310 Lombardic Caps
311 Russian (#11)
313 Gallia
315 [1]Deepdene
316 Deepdene Medium
317 [1]Deepdene Bold
318 Russian (#118)
321 *Binny Old Style Modified (5½ point Curtis)
322 Broad-Stroke Cursive
323 Engravers Bold
324 Goudy Cursive
325 Hess Monoblack
326 [3]Greco Bold
327 Goudy Text
328 Bold Face #2 (Lino Bldface #1)
329 [1]Sans Serif Light
330 [1]Sans Serif Bold
331 Sans Serif Medium
332 [1]Sans Serif Extra Bold
333 Sans Serif Extra Bold Cond.
334 Artcraft
337 [1]Caslon Old Style (MacKellar)
339 Caps in Square
340 Copperplate Gothic Light
341 Copperplate Gothic Light Condensed
342 Copperplate Gothic Heavy
343 Copperplate Gothic Heavy Condensed
344 Copperplate Gothic Heavy Ext.
345 Copperplate Gothic Bold
347 Engravers Roman
348 Engravers Bold
349 Lining Gothic #545
350 Lining Gothic #7 Modified
351 Caps in Circle
352 Lightline Title Gothic
353 [1]Baskerville
354 Sans Serif Medium Cond.
357 Sans Serif Light Condensed
358 Pendrawn
359 [1]Companion (Woman's Home)
361 Scotch Roman Italic
361S Scotch Open Shaded Italic
362 Times New Roman
363 Hess Neobold
365 Caps in Circle
366 Gothic, Octic
368 Kennerley Open Caps
370 Typewriter Remington Underscored
371 Caslon Old Style Italic, English
372 Typewriter Reproduction Underscored
373 Flash
375 [1]Bodoni
376 Bold Antique
377 Spire
379 Caslon Shadow Title
380 [1]Goudy Heavyface
381 Goudy Old Style Light Italic
382 Goudy Heavyface Condensed
383 [1]Goudy Handtooled
384 [1]Goudy Sans Serif Light
386 Goudy Sans Serif Bold
388 Wedding Text
390 [1]Stymie Extra Bold
391 Goudy Heavyface Open
392 Goudy Thirty
394 [1]Goudy Old Style
395 [1]Cloister Old Style
398 Bookman, New
400 Granjon
401 [1]Janson
402 [1]Bell
403 [1]Fournier
404 [1]Onyx
405 [1]Bembo
407 Streamline Block
409 Hadriano Stone Cut
410 Goudy Village (#2)
411 Modern Condensed Italic
412 Valiant

McGrew's Compilation of Lanston Monotype Matrices by the Numbers

417 Speidotype (Light)
418 [1]Century Bold Condensed
420 [1]Century Schoolbook
425 Stylescript
427 Goudy Text Shaded
430 Sans Serif Lined
431 Parson's Bold (sic)
432 [2]Light Hobo
432 [2]Goudy, Franciscan
437 [1]Caslon Old Style
443 Italian Old Style Wide
448 Initials, Monotype
452 Lightline Gothic
453 Baskerville Bold
458 Post Roman Heading Letter
461 [1]Nicolas Cochin
461 [1]Cochin, Nicholas
462 [1]Bulmer
466 Gothic, Lining #545
470 Typewriter Underwood Underscored
471 Typewriter Remington Noiseless Underscored
472 Typewriter Royal Underscored
473 Flash Bold
475 German, Bradley
477 IBM Elite Underscored
479 Westinghouse Gothic
481 Gothic (Helvetica Light)
482 [1]Cooper
489 Westinghouse Gothic Light
490 Stymie Extra Bold Condensed
495 German, Cloister Black
496 Gothic (Helvetica)
500 Granjon Bold
503 Ward Extended
505 Ward('s Memphis) or Montgomery-Ward Light
507 Franklin Gothic Extra Cond.
508 Gothic (Helvetica Medium)
515 Gothic, Condensed
517 Speidotype Bold
518 Century Bold Extended
520 Century Mono-Photo (?)
537 [1]Caslon, New
543 Gothic Condensed, New
548 [1]Garamond Bold
551 Caps in Circle
565 Caps in Circle
566 Gothic, Octic #2
571 Typewriter Remington New Elite Underscored
572 Typewr. Repro. Bold Broadface
575 Bodoni Bold Panelled
582 Cooper Tooled
590 Stymie Medium Condensed
600 Hess New Bookbold
601 Plymouth Italic
603 [1]20th Century Extra Bold
604 [1]20th Century Bold
605 [1]20th Century Medium
606 [1]20th Century Light
607 [1]20th Century Extra Bold Cond.
608 [1]20th Century Medium Cond.
609 [1]20th Century Ultra Bold
610 [1]20th Century Ultra Bold Cond.
611 Cochin Italic
612 20th Century Bold Condensed
613 20th Century Semi-Medium
614 20th Century Ultra Bold Ext.
616 [1]Cochin Bold
617 Speidotype Light
618 Century Text
620 Century Schoolbook Bold
630 Collier Heading
637 [1]Caslon, American
641 Cheltenham Old Style Italic
648 Garamond, American
650 Craw Clarendon Book
665 Clarendon (Bold) Extended
670 Typewriter Redesigned Underscored
671 Typewriter New Royal Underscored
675 [1]Bodoni, Ultra
681 MacFarland Italic
690 Stymie Light Condensed
700 Poster
701 Typewriter Remington Goudy Italic
707 Franklin Gothic Condensed
771 Alternate Gothic Italic
775 Bodoni Bold Cond
781 Caslon Old Roman Italic
790 *Stymie Bold
791 Caslon Bold Italic
861 Cheltenham Bold Italic
875 [1]Bodoni Book
881 Cheltenham Condensed Italic
890 Squareface
891 Clearface Italic
901 Piece Accents, Roman
902 Piece accents, Bold
903 Piece Accents, Gothic
904 Piece Accents, Open
905 Title, Half
971 Powell Italic
975 Bodoni Bold, Recut
981 Bookman Old Style, Italic
1041 Runic Cond Title
1111 DeVinne Italic
1171 Grasset Italic
1181 Century Bold Italic
1241 Gothic, Draftsman
1401 Tourist Gothic Italic
1501 French Round Face Italic
1591 Hess Bold Italic
1611 Hess Title Italic
1641 Cheltenham Wide Italic
1751 Bodoni Italic
1861 Cheltenham Medium Italic
1891 Stymie Bold Italic
1901 Stymie Light Italic
2111 Binny Old Style Italic
2421 Hess Old Style Italic
2431 Italian Old Style Italic
2481 Garamont Italic
2541 Gothic, Inclined
2681 Kennerley Old Style
2691 Kennerley Bold Italic
2751 Bodoni Bold Italic
2901 Stymie Medium Italic
2911 Goudy Open Italic
2931 Goudy Modern Italic
2941 Goudy Bold Italic
2941 Goudy Bold Italic Swash
2951 Cloister Bold Italic
3151 Deepdene Italic
3171 Deepdene Bold Italic
3291 Sans Serif Light Italic
3301 Sans Serif Bold Italic
3321 Sans Serif Extra Bold Italic
3371 Caslon Old Style Italic
3461 Copperplate Gothic Bold Italic
3461 Copperplate (Bold) Italic
3531 Baskerville Italic
3591 Companion Italic
3751 Bodoni Italic
3801 Goudy Heavyface Italic
3831 Goudy Handtooled Italic
3831S Goudy Handtooled Italic Swash
3841 Goudy Sans Serif Light Italic
3901 Stymie Extra Bold Italic
3941 Goudy Old Style Italic
3951 Cloister Old Style Italic
4011 Janson Italic
4021 Bell Italic
4031 Fournier Italic
4041 Onyx Italic
4051 Bembo Italic
4101 Goudy Village Italic
4102 Washington Text, German
4181 Century Bold Condensed Italic
4201 Century Schoolbook Italic
4371 Caslon Old Style Italic
4491 Script Caps
4611 Cochin, Nicolas, Italic
4621 Bulmer Italic
4821 Cooper Italic
5371 Caslon, New, Italic
5481 Garamond Bold Italic
6031 20th Century Extra Bold Italic
6041 20th Century Bold Italic
6051 20th Century Medium Italic
6061 20th Century Light Italic
6071 20th Century Extra Bold Condensed Italic
6081 20th Century Medium Condensed Italic
6091 20th Century Ultra Bold Italic
6101 20th Century Ultra Bold Condensed Italic
6161 Cochin Bold Italic
6371 Caslon, American, Italic
6751 Bodoni, Ultra, Italic
8751 Bodoni Book Italic

NOTES:

*11 Italic of this face is 1111
*20 Mono says "copied by Keystone Foundry and called Harris," which is incorrect.
*21 Italic is 2111
*60 Plymouth Italic in display sizes is copy of ATF Post Old Style Italic.
*189 1891 is Stymie Bold Italic
*321 Was Tallone Italic manufactured?
*326 Not found in any Mono literature, but several casters use it. Possibly a Thompson or other mat.
*790 Italic is 1891

[1]Indicates the display italic is same number with "1" annexed.

[2]Apparently the same number was used for two different faces.

[3]See note above by appropriate number. Italic display same number with "1" annexed.

*This list will be printed in the next **Newsletter** in alphabetical order.*

Seeking Equipment? Perhaps Here Are Some Leads

Several months ago, Harry Bollinger of Alden, Mich., advertised for Monotype matrices, machines, etc., in a trade publication. He got several answers and obtained what he wanted. In capsule form, here are some of the replies he didn't take advantage of:

Somerset Commercial Printing, 206 South Market St., Somerset, Ohio 43783, phone (614) 743-1307. Francis A. Emmert listed several fonts of mostly ordinary Monotype display faces and border molds for the material maker.

Schneider Printing Company, 2401 Meadows Avenue, East Peoria, Ill. 61611, phone (309) 699-3212. Edward H. Schneider lists a gas-fired Thompson, two molds and over 150 fonts of mats for $700.00.

Lehigh Typesetting Service, Inc., Allentown, Pa., forwarded a list of several fonts of composition matrices, a Thompson, some fonts of display matrices, five 15x17 casters and three keyboards.

Joseph Brennian Co., 3832 North Jasper St., Philadelphia, Pa. 19124, phone (215) 743-3500. Ronald Brennian listed several loose fonts of composition mats and display mats. Apparently all had been cast as sorts—not in die cases.

Gray's Printing, 11 East Eighth St., Wilmington, Del. 19801, (302) 652-5626. Stan Golden listed 18 fonts of composition mats in die cases, chiefly Kennerley and Caslon. Monotype Composition Company, Inc., 2050 Rockrose Avenue, Baltimore, Md. 21211, phone (301) 467-3300. George Evans, Jr., lists nearly two pages of composition matrices in die cases. Most of the usual Lanston faces are on the list.

'I Dreamed of Casting My Type . . .' and Other Letters

"Years ago I dreamed of someday casting my type, but by the time the shift to photo composition brought casting equipment within reach, I had no place to house it, or the energy to get into it. I do appreciate what you are doing with the *Newsletter*."

Carroll Coleman
111 Lusk Avenue
Iowa City, Iowa 52240

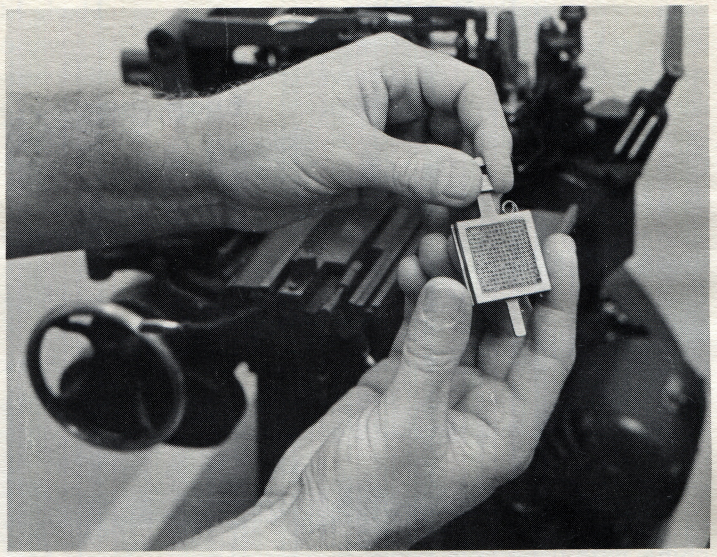
Ray Ballash of Cerritos, Calif., combines avid interests in two hobbies. He has a Model 14 Linotype and other printing equipment in his basement, and uses this equipment to publish a journal for a railroad museum at Pinnacate, Calif. It's strange how folks often get into matching hobbies. I know at least two other amateur printers who also are involved in railroad museums.

———

"I was not offended by your editorial mistake. I was slightly amused and was deighted finding myself a world citizen. . . . We are commercial typefounders and are enjoying good business."

Arvind M. Patel
Gozaria Pole
Shahpur, Ahmedabad 380001
India

(Your editor mistakenly placed Mr. Patel's foundry at Islamabahad, which is in Pakistan, in an article on page 3 of issue 8.)



Are your eyes playing tricks? *Your sense of proportion is not off. Those are "real hands" holding a miniature matrix case which fits into a miniature Monotype machine (shown in background). The model, complete in nearly every detail, is at the Monotype factory in England, where it was built by factory employees several years ago. It's about one-fourth actual size and even has an electric motor which makes it "go through the motions" of a life-size caster.*

"Having joined the retired group, I am contemplating the finalization of a big wish—being back in the composing and printing of jobs that I can enjoy. . . . Most of my Mono time was spent on tabular work keyboard and casting at the Office of the State Printer. Have run strip, Giant, Thompson and Elrods, so have a general knowledge of casting. Wonder how many people know about turnback on the keyboards for casting box heads for tabular work? Our work involved a lot of 6/6, 6-set, set 60 picas wide. One year I ran clean-up (second shift). Kept six comp casters running 12 hours per shift—that's a lot of 6-point pieces. But water long under the bridge."

Ralph B. Ahlgren
3335 Becerra Way
Sacramento, Calif. 95821

"Can you suggest a source for Intertype machine parts and supplies?"

John W. Whalen
Wayzgoose Press
48 Gwynne Avenue
Ottawa, Ontario K1Y 1W9
Canada

"I know where you can buy 22 Linotypes in one swell foop if you're interested. It sure is sad to go into a once-active shop and see all those machines just setting there waiting for the junk man. I think I'm beginning to resent the computer age—they take all the fun out of type."

Harry Bollinger
Talponia Press
At the Blue Mill
Alden, Mich. 49612

"Interesting article on the Paige Compositor which was largely financed by Sam Clemence. I had been intrigued looking over the one in the Mark Twain house in Hartford, Conn. Not operable, of course, and some parts missing, but what a tremendously complicated machine. It sits there in a basement room idle and neglected."

John E. Hancock
406 Mohawk Avenue
Scotia, N.Y. 12302

Henry Wylan of Milwaukee, Wisc., relates an interesting (and typical) experience in discovering an English sorts caster on the verge of being tossed out of the Milwaukee Technical College. He took a U-Haul and rescued the machine and says it's in excellent condition. Henry tunes and works on pipe organs as a business. He already has an Intertype and says organs and Intertypes are quite similar in many ways. We hope in future issues he will enlighten us more fully on this thought.

———

"After working as a commercial artist in and around printshops for 20 years, in 1974 I was fortunate enough to become a teacher of letterpress printing with handset type in the Library School of the University of Alabama. . . . Many were the times I felt alone, frustrated, even desperate. I looked forward with dread to the day when the last font of metal type was too battered and worn to print another word. Membership in ATF and APHA has given me the sure confidence that such a day will never come; and the willingness, no, the *eagerness* with which these groups share knowledge and resources gives me greater understanding of 'fellowship.' I salute the lot of us. May our tribe increase."

Glenn House
University of Alabama
Graduate School of
Library Service
University, Ala. 35486

Making Paper by Hand—Since the 17th Century

By Roy Rice

"The Green family has engaged in papermaking since the end of the seventeenth century. Successive generations practiced their craft in East Malling until, in 1810, John Green purchased Hayle Mill at Maidstone." Thus begins the introduction to Jack Green's "Papermaking by Hand in 1967" which was my introduction to the Green family and to English hand papermaking.

Until 1798, when Nicholas-Louis Robert invented the machine that was to change papermaking from craft to industry, all paper was made by hand. It was a traditional craft, handed down from father to son in what today is known as 'cottage industry.' By the early 1900s most paper was made by machine, with handmade paper in demand only for fine bookmaking, banknotes and special papers unsuited to mechanized making.

In the United States, machine-made papers rapidly supplanted the handmades, and in 1907 the last commercial hand mill in the U. S. was closed. In England, with its long tradition of hand papermaking, its demise was slower, but nonetheless inevitable. In 1974, when I first came to know Remy Green, then managing director of J. Barcham Green Ltd., the Hayle Mill was the last remaining commercial handmade paper mill in England. Thus it remains today, now managed by Simon B. Green, Remy's son.

Through the kindness of Remy and Simon, the ATF members attending the Oxford Conference were invited to visit Hayle Mill. Our visit began when Simon picked up eight of us at the Monotype Works at Salfords. An hour's van ride brought us to Graham Williams' Florin Press, housed for the time being in a converted Oast House—a hop drying barn.

Our first evening in Kent was celebrated with dinner at Graham and Nina Williams' recently restored fourteenth century home, where the Press is soon to reside. It was a lovely dinner with most gracious hosts. The next morning the group met at Hayle Mill to see how paper is made by hand.

Hayle Mill lies in a quiet valley quite near the town of Maidstone, but as you leave the main road and descend into the valley, times seems to roll backward. Like hand papermaking, Hayle Mill has changed in the last hundred plus years, but in both cases the changes have been subtle. We entered the mill grounds to find the mill built squarely across the stream, its rear wall a part of the dam. The mill wheel, no longer powering the beaters, stands in the interior of the mill slowly rotating in a trickle of water.

Our tour began in the room where in days past women stood at cutting tables fitted with upright blades, cutting rags into small bits prior to beating. Rags are no longer used as the primary material for hand papermaking at Hayle Mill—the addition of synthetic fibers makes them unsuitable—so cotton linters bought in sheets from a primary processor provides the 'furnish' for the beaters. The rag room now houses a beginning museum. Two hand presses and a Typograph, a slug casting machine in which the matrices are strung on wires, are the major pieces of equipment now in place.

The next area we visited was the beater room, where two beaters were in action preparing pulp. Beating is the first step. The "furnish" (cotton linters, plus other fibers such as flax and manilla) is combined with water to make the pulp. The beater is a long oval "tub," on one side of which is a roll with phosphor bronze blades rotating above a bedplate with similar blades. The action of the roll and bedplate separate the fibers of the pulp and suspend them in the water.

After beating, the pulp flows to a storage chest on the lower floor of the mill where it is kept agitating until it flows into the vat. Our path from the beater room took us down a winding flight of stairs past the mill wheel which in years past had powered the beaters. It has been idle for many years, but recent energy prices may make its use economic once more.

The vat room was our next stop. This is where paper is made, and I think most of us

expected to see old men, ancient papermakers, stooped over the vats patiently forming sheets of paper. What we actually saw was a group of young men—none over thirty, I would guess—plying that ancient craft with skill and enthusiasm.

The process, however, is the same as it has been for centuries. The vatman dips a wooden mould into the vat of pulp, and gives it an appropriate shake as lifts it. This shake causes the floating fibers to interlock as the water drains off, forming the sheet.

I think most of us expected to see old men, ancient papermakers, stooped over the vats patiently forming sheets of paper.

The mould is a slatted wooden frame covered with a screen and fitted with a "deckle" —an open frame which serves to hold the pulp on the mold while the sheet is being formed. After the water drains from the sheet, the deckle, and the mould with its mat of wet fibers is passed to the coucher.

The coucher presses the mold ace down on a piece of felt on a low stool, transferring the new sheet to the felt, and places the mould back on the vat for the vatman.

Only one deckle is necessary for two moulds, because while the coucher is transferring one sheet from the mould to the felt, the vatman is forming another sheet on the second mould. After couching the sheet, the coucher lays on another felt, then couches the next sheet, and so the "post" grows. When the post is completed—usually 144 sheets—the vatman and coucher roll it to a large hydraulic press, where the post is given an initial pressing to remove most of the water from the sheet.

After standing under pressure for a few hours, the post of paper is removed from the press and the sheets of still-damp paper separated from the felts. The "waterleaf" is still quite fragile at this stage, and must go through further stages of drying, pressing and curing before it is ready to be packed for sale.

Our tour continued through the drying lofts where in days past "spurs" of paper (4 to 6 sheets) were hung over cow-hair ropes to dry. The long sides of the loft stretch across the valley, and are made up of vertical slats that could be opened or closed to control the drying. Remy also showed us the "rooms" where the paper was dried after sizing: Vertical pine posts, 12 feet high forming sections of about 8 by 10 feet area in which canvas was stretched in layer after layer to hold the sheets.

Now the loft is occupied by a drying machine that has controlled electric heat, and the sizing is done in the vat as the paper is made. More efficient methods, but not nearly as interesting.

Our visit to the mill ended as we watched four women fully inspect each sheet for flaws, sorting the sheets into stacks of beautifully textured Barcham Green papers.

Classified Ads

FOR SALE—Complete Giant Monotype Caster department for sale. 18 to 72 point molds, 50 fonts, two casters, duplicates, many extras. Copyfire, Type, Inc., 441 West Eleventh St., Indianapolis, Ind. 46202.

WANTED—Magazine comb (Matrix Channel Guard, #I-298 or I-299), need 2 and magazine cover (Matrix 90- or 91-channel Linotype magazines. Also need pair duck bill pliers for adjusting channel entrances and extracting mats. Fred C. Williams, 24667 Heather Ct., Hayward, CA 94545.

WANTED—Intertype magazines and matrices. Gilbert Minnich, Star Printing, P. O. Box 2121, Cumberland, Md. 21502.

WANTED—Parts and supplies for: Scan-a-graver, 6x9 "Cadet" (styli, plastic plates, spare head, wiring diagram only). Photo-Lathe 10x18 (as above *plus*, metal plates, 8x10 cylinders w/wo arborshaft) . . . Metal patent bases or blocks, for mounting cuts. D. Test, 390 Lincoln Ave.—ATF, Newark, N.J. 07104.

EQUIPMENT AVAILABLE—In Boston there are two Monotype Companies who are leaving the business. If you are interested, please call me at (617) 227-4225 and I will be glad to talk with you—George R. McCoubrey, President, Bloss Composition, 150 Causeway St., Boston, Mass. 02114.

U. S. Comp Matrix Production Continues—

Hartzell Machine Works, Inc. has been successful at selling its American Monotype composition matrix manufacturing operation to Mackenzie-Harris Corporation, 460 Bryant Street, San Francisco, Calif. 94107. Telephone (415) 781-5629.

The California firm plans to manufacture and supply from stock the same precision matrices that Monotype has been noted for since the turn of the century in sizes 4½ to 12 point.

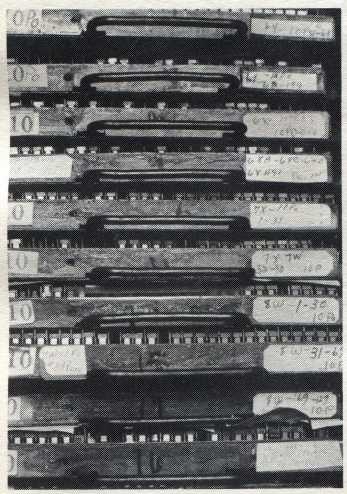
A release from Mackenzie-Harris says the firm "has a history of almost 70 years in typefounding and composition for the trade in the United States and many foreign countries. It is our intention to continue the tradition of dependable service at fair prices for those who still value Monotype quality."

Hartzell, meanwhile, will continue as exclusive hot-metal distribitor for the Monotype Corporation of England, supplying English mats and caster parts. Hartzell also will continue to offer mold repair and many American caster and keyboard parts from a vast supply of new parts stock.

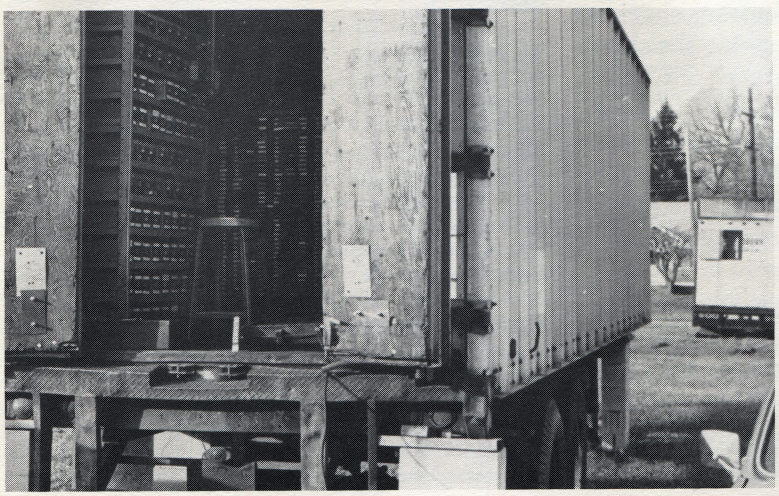
Keyboard paper also is available from Hartzell.

Before the equipment and stock were moved from Hartzell at Chester, Pa., your editor visited and saved this period of Monotype history on film, as shown on these two pages.

Matrix and pattern storage *at Hartzell Machine Works was reduced to a very compact size when materials were obtained from American Type Founders Company. The patterns, all of which originated with the Lanston Monotype Company, were stored in a single 60-foot trailer. Drawers of patterns lined the walls of the trailer, while counter-height cabinets contained stock composition matrices ready for sale. Photo top left shows some of the large brass patterns, these for Goudy's Deepdene, housed in the various drawers. Below right are shown the ends of some of the trays which contained literally thousands of stock matrices.*



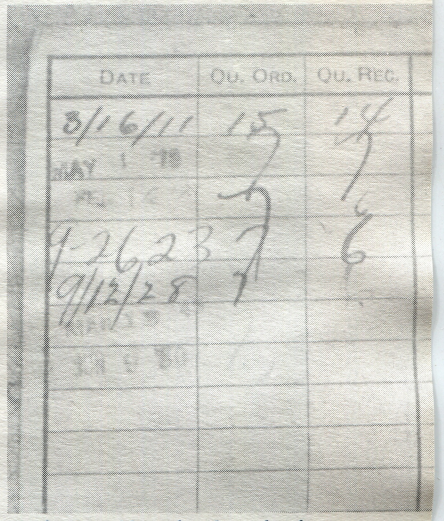






Facilities Now in California at Mackenzie-Harris

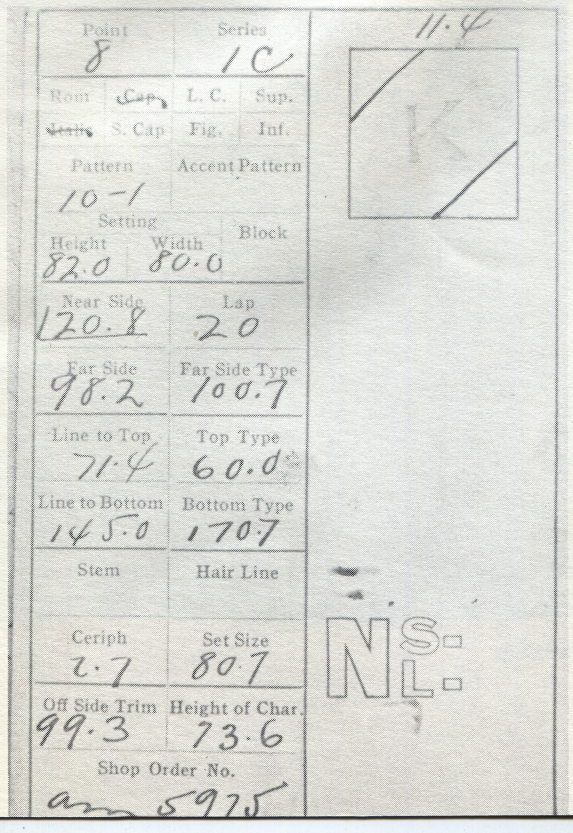




DATE	QU. ORD.	QU. REC.
8/16/11	15	14
MAY 1 '18	7	7
4-26-23	7	6
9/12/28	7	

Left *Typical box of steel punches for 10-point Californian (No. 300). Faces of punches are protected from oxidation by a gel which makes them appear worn or smashed. Record cards were maintained on every single pattern or punch made by Lanston, and as the card above indicates, many of the cards have long histories, the first entry here begin made in 1911.*

Below left *is the face of a punch record card giving exacting specifications for letter positioning, stroke width, etc. Inspection assured all matrices manufactured conformed to these specifications before shipment.* **Right** *Dick Hartzell searches through one of several drawers detailing the complete history of punchmaking at Lanston Monotype.*



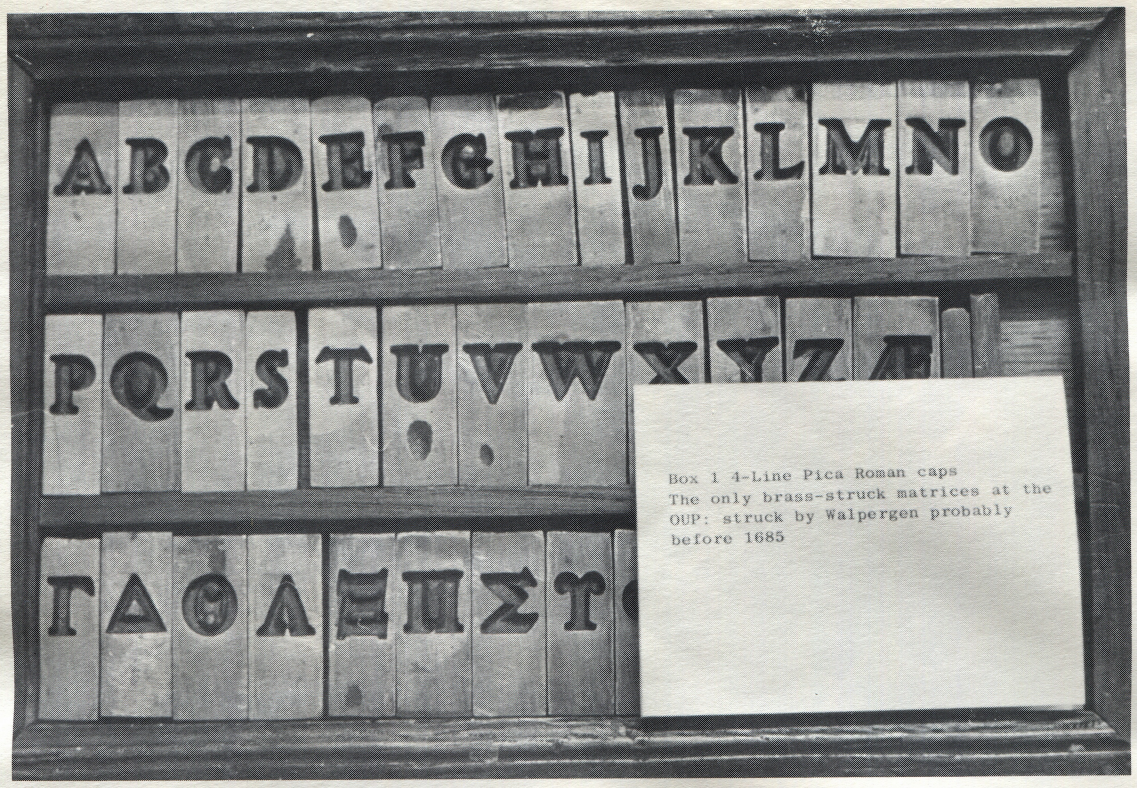
Point	Series
8	1C
Rom ~~Cap~~	L. C. Sup.
~~Italic~~ S. Cap	Fig. Inf.
Pattern	Accent Pattern
10-1	
Setting Height	Width Block
82.0	80.0
Near Side	Lap
120.8	20
Far Side	Far Side Type
98.2	100.7
Line to Top	Top Type
71.4	60.0
Line to Bottom	Bottom Type
145.0	170.7
Stem	Hair Line
Ceriph	Set Size
2.7	80.7
Off Side Trim	Height of Char.
99.3	73.6
Shop Order No.	
am 5975	

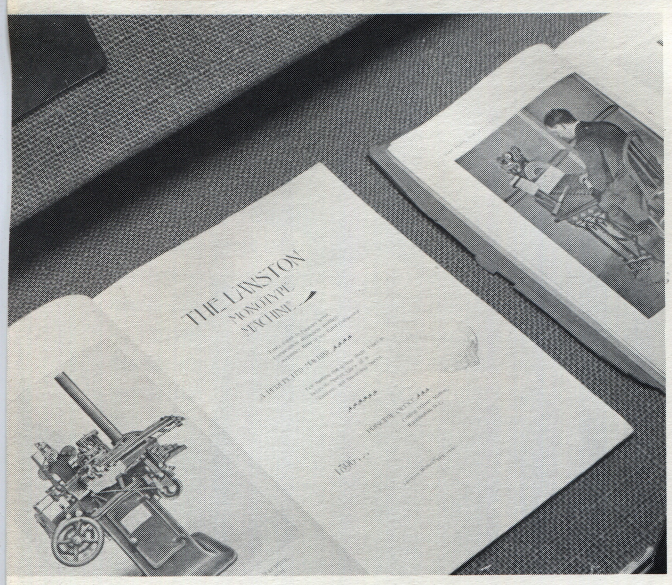
11.4

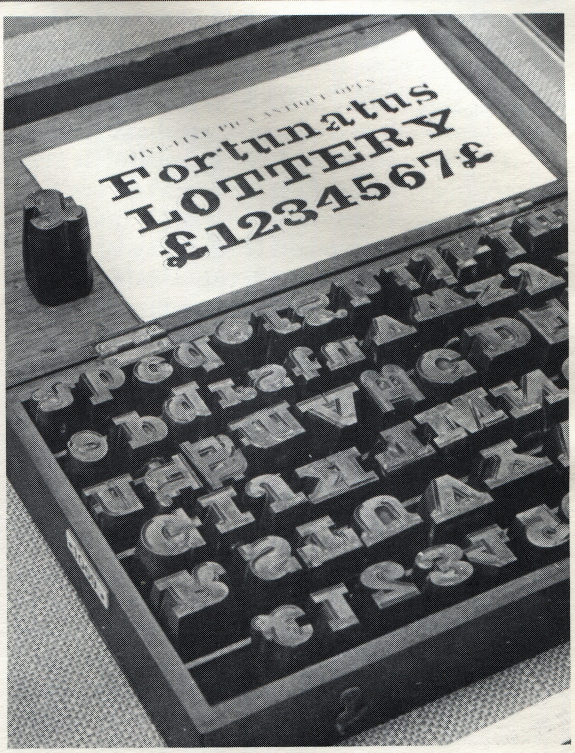
NS-
NL-



Historic Matrices, Early Literature, Traditional







All Photographs in this issue
by Richard L. Hopkins

Process Demonstrated

For the record, the Oxford Conference was not merely for the American Typecasting Fellowship. Rather, it was held in conjunction with the Printing Historical Society with support from l'Association Typographique Internationale and the British Library.

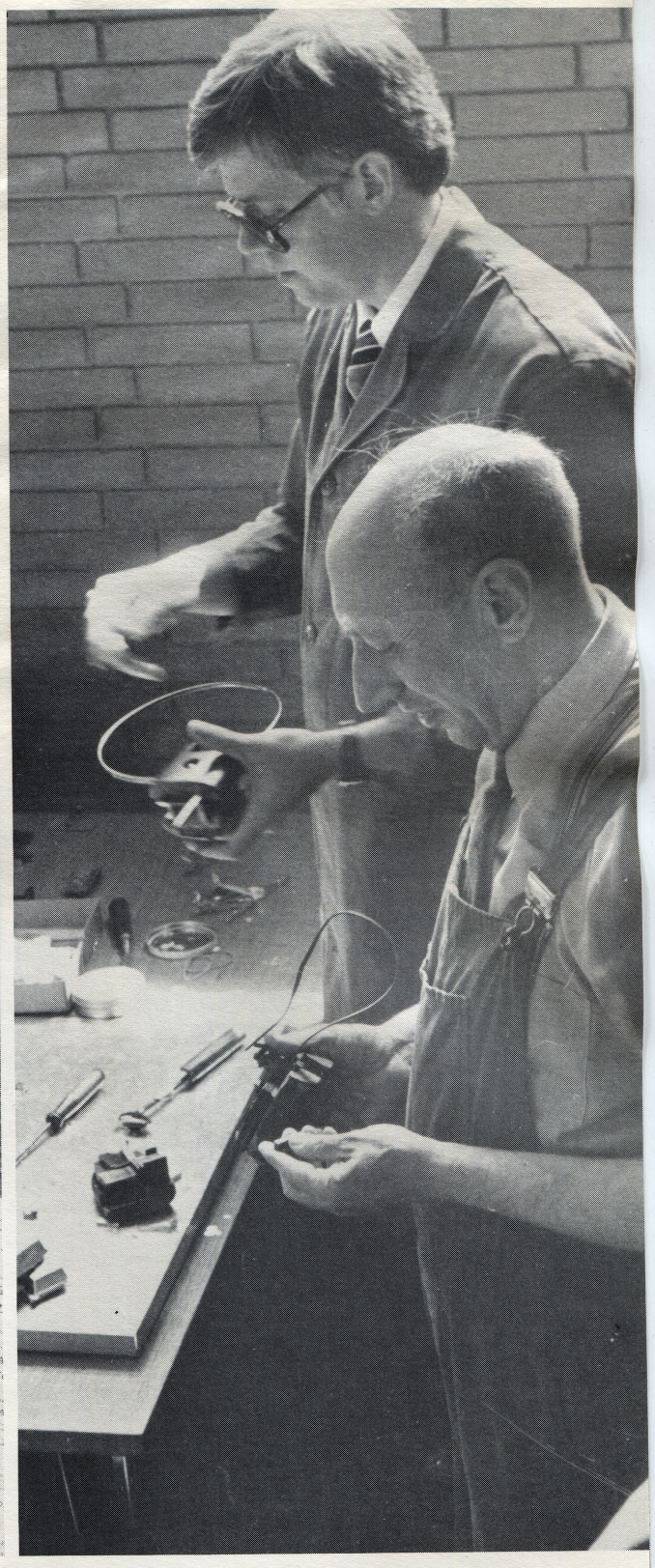
Participants heard reports and they also had much opportunity to see historic items related to the typefounding trade.

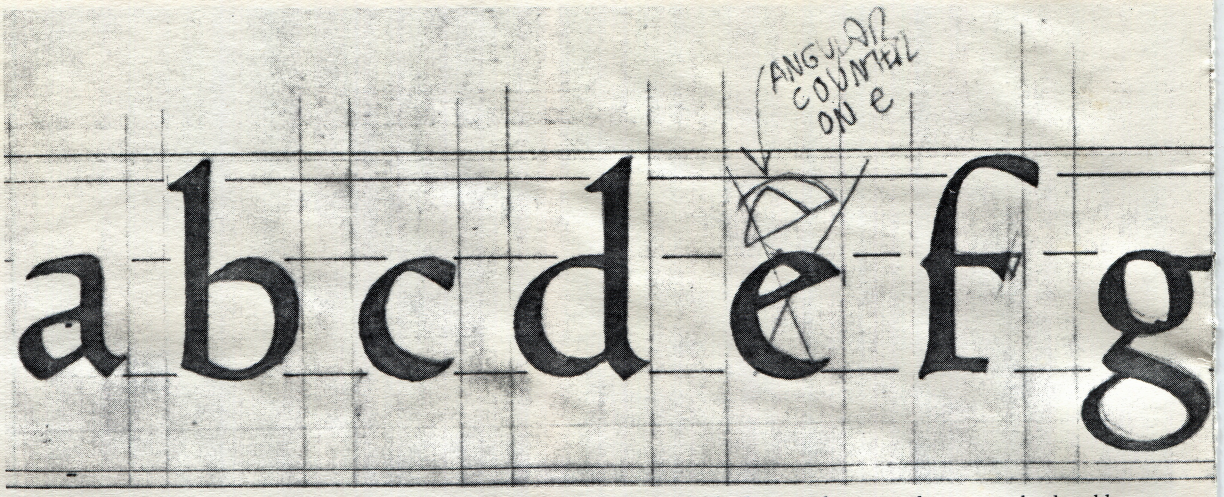
These two pages reveal a very small sampling.

Although we did not tour the Oxford University Press (because of space limitations) the Press did send several items of great interest for display at our lecture hall, including the struck brass matrices shown at left, which date to 1685. At right, OUP typefounder Don Turner (foreground) joins Stan Nelson for a demonstration of the ancient process of casting type using the hand mold. Tools on the table include historic molds used by Turner along with reproductions of similar tools painstakingly made by hand by Stan Nelson.

Below is shown a priceless box of steel punches on display at St. Bride Library. The face is "Extended Skeleton" cut for the V. & J. Figgins foundry about 1849. Also shown at St. Bride— some of the early literature promoting the Monotype machine in England, along with the unusually large punches for a five-line "Pica Antique Open," cut for Caslon and Catherwood, successors to the Chiswell Street Foundry of William Caslon, about 1820.







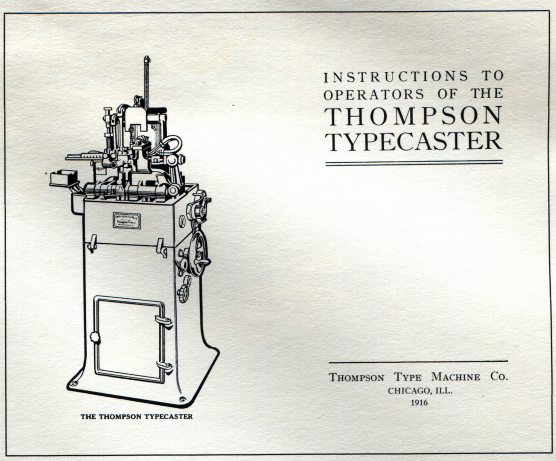
"For your interest, this is a copy of some of the developmental work on my type." The drawings here, actual size, were developed by Jim Rimmer prior to cutting the letters in type metal. A specimen, printed letterpress, and accompanying article begin on the next page.

Sterling Type Foundry Tradition to Be Continued— Dave Churchman Buys Plant, Moves It to Indianapolis

The Sterling Type Foundry of Charlotte, Mich., has been moved and is being re-established by David C. Churchman of Indianapolis, Ind. Dave successfully negotiated acquisition of the equipment and standing inventory of the foundry from the heirs to Frank Sassaman, whose death was announced in the last *ATF Newsletter*.

Churchman has completed the move of equipment to Indianapolis and actively solicits your continued business. Sassaman had operated the business, specializing in typecast ornaments and commercial logotypes, since 1951. Although the casting equipment, which consisted of Thompson and Neurenberger-Rettick casters, is not yet installed, Churchman already is organized to sell from the large inventory of materials on hand at the time of Sassaman's death.

A new catalog is being prepared. Please contact Dave Churchman, Sterling Type Foundry, P. O. Box 50234, Indianapolis, Ind. 46250.



Two rare items found in Sterling Type Foundry records by Dave Churchman include a 1916 edition of a Thompson operator's manual and an original invoice from the Thompson company dated 1928. "Used all over the world" is the slogan on the logo.

THOMPSON TYPE MACHINE COMPANY INV. No. 17334

MANUFACTURERS OF THE
THOMPSON TYPE, LEAD & RULE CASTER
CHICAGO, ILLINOIS, U. S. A.

CABLE ADDRESS: *Tomsontype*
CODE: *A B C 5th Edition*

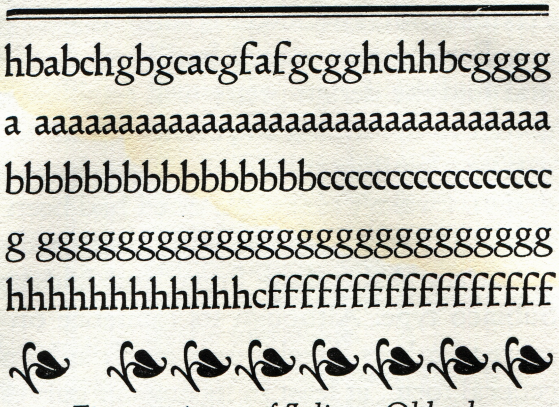
SOLD TO
The Sterling Type Foundry
Vermontville, Michigan

Our Order No. 5917
Your Order No. let. 7/20
Date July 28, 1928
Shipped " 25, 1928
Via Ins. P. P.

Original Font Cut in Lead, Matrics Are Electroformed

An exciting new typeface—called Juliana Oldstyle—has taken shape in Vancouver, B. C., Canada, and the experience of that process is shared with us by the designer-founder, Jim Rimmer of the Pie Tree Press and Type Foundry. Jim is producing his design by engraving the letters directly onto lead quads cast by him on his Thompson for the purpose. After the lead masters are complete, Jim electrodeposits mats on the masters and thus, is able to cast adequate quantities for composition. "I am so wired up about this that I took the liberty of putting together my experiences so far, and thought that if this were not too long, perhaps you would print it. It seems to me that while it's still fresh to me, I can more clearly relate the things that stopped me up, etc. This whole thing really is a blast, and I don't know why I didn't try it years ago." Jim also will be on hand for the ATF conference to discuss the process.

Some time ago, I was foraging through a bucket of old foundry type which had been dropped off at the house by a printer who wanted type cast. I found among the type three promising ornament pieces, and after cleaning them up with lye, I put them under a microscope to see if they were in good enough condition to electroform into mats. Examination showed that they had been hand-cut in type metal and then electroformed (the method that, for lack of other technology, I use). Artistically, they were nice and to the naked eye, the curves were smooth and finished. But under the microscope they were quite crude—perhaps *boldly incised* would be a more fit term. Their roughness led me to believe that I could



First specimen of Juliana Oldstyle

probably cut that well after a little practice. The pieces were cast on a 24-point mutton.

Straight away, I started cutting a 24-point flower, of which I am sending along a line. I was elated at how well the cutting came out. I did the cutting under the microscope with a moderately fine graver which I had used to do a little wood cut. The effect was much like cutting a lino cut, except that the metal cuts like a sort-of firm cheese, and the scale of the hand movements seemed very strange for a while.

The graver looked like a huge meat cleaver under magnification, and I had the feeling that the slightest slip would take off a generous piece of metal, when in fact, it was a bit that you could hardly see out from under the glass. This exaggerated scale actually makes the job of control of weight and shape easier, which point I will get back to.

I practiced for about two weeks, cutting random letters and ornaments, and suddenly realized that I had cut 25 pieces of type. At this point, I decided to plunge in and tackle an alphabet.

For the past year, I had been doodling an alphabet design, and had the design pretty well established, although I had never gotten to the inking stage since I had no immediate prospects of getting a pantograph. When it got down to actually inking in the design, I wasn't sure if the one I had been developing was the one I wanted to cut. I had recently been reading up on bits and pieces about the Ashendene Press, and had become quite fond of its Subiaco type. Although its influence on my type may seem obscure to others, I feel it very much influenced my design, if not in general form, at least in its angular curves. My face differs greatly in that it isn't a semi-roman, as is the Hornby face. I pretty much established my new design in pencil in one day, and by the end of that week had taken it up to the finished art stage.

When cutting my practice letters, I was stumped about how to get a clean, accurate drawing onto the type metal piece. I had tried various methods including drawing it directly onto the metal with a graphite pencil, or rubbing an image from a pencil drawing on paper onto a thin wax coating on the metal. This proved to be too fuzzy an image to follow accurately, and

maintain weight and curve throughout an entire font. Perhaps when one has done more cutting it would be easier to use a pencil image, and let the actual cutting establish the type's feel—in much the same way punch cutting is said to do.

I thought about some kind of transfer system, and tried rubbing Letraset onto the mutton piece. This worked really well. You get an accurate and sharp image, with no loss of thins and other detail. The obvious problem was that it came out right-reading—no good for type, which must be a flopped image.

I was aware when trying Letraset that some litho shops could make a custom sort-of "Letraset" sheet. The stuff I had made from my artwork is called INT—a graphic arts product manu-

INT, a 3-M product, was used to prepare letter designs for transfer to the quads

factured and distributed by 3-M. My sheet was made up with the type flopped, so that it would come out right when printed. I had it made up so that I had enough characters to be able to afford to bugger-up a few. This happened. I found that the waxy black image would stick more firmly to the type metal if I first shellacked the metal. Even using the shellac, the image had a tendency to slide aside when the graver was brought up to the image in the finishing cuts, although it's not as annoying as it sounds. INT will do until I find a better method of getting the image to bond to the metal. But for now, I'm *thrilled* with the result, flaws and all.

As regards justification of the matrices: I am cutting my face in 18 point on the face of 24-point blank squares, of which I have cast up a sufficient number on the Thompson to do the job. In the preparation of the artwork I had planned for the 18-on-24 size, and above each letter I cut a clean square of Amberlith for a lineup mark to rub the type down to. These marks extended eight points to the left, and all of them were cut exactly to this same alignment above each letter as a guide to base alignment. Since I did the artwork up to a scale of three inches, these marks were planned out to be cut correspondingly larger. In effect what happens is that the mark lands on the top right corner of the

24-point quad, and you know you are lined up. I use an eyepiece magnifier to make sure the lineup is exact. Result of this fuss is that when the type is made up into a little form and tied up for the electroplating bath, it will come out with little or no dressing of side and head bearings to make all letters line up on the casting machine. A little effort made will save headaches later on.

Since there is a lot of negative space around each image, I cut this dead metal away on the saw, by setting the saw gauge to a point lower than the height of a high space. This results in the dead metal area sticking up above the surface of the copper mat so it can be rubbed away to a perfectly flat surface with a flat file.

Some of the easier countered letters I have counterpunched with a shape made from filing three-inch common nails into the required shape. I have done this only on such letters as *b*, *d*, *p*, *q*, as it seems just as easy to gouge out the counters and bowls without punching. If I do counterpunch, I leave the dead metal around the outside for strength until the letter is punched.

The fitting of the letters and the determination of each one's set value I established by having prints made of the large drawings and pasting them up into words and letter combinations. These are then shot down to 18 point and any alterations in set noted. I work on the standard quarter-point set system, and I feel I can make any further adjustments for set size at the trial casting and proving stage.

In cutting the letters, I had no idea what tools were available, so I have used the same knife-edged graver mentioned earlier to do the roughing out cuts. I have another, which I think is called a sheep-foot graver, to trim the outside shapes of the letters. As for the counter areas, I had nothing small enough to do this, so fell upon the idea of sharpening medium sewing needles to different shapes. The needles are husky enough that they won't bend under a little pressure, and small enough to get into tight corners of counters and joinings.

I had to fight the urge to cut right up to the image in the roughing cuts, and found that it was best to stay just off the line—actually about a half point away. The advantage of this is that you won't cut into the shape, and once the letter is roughed out,

it's easy to run a graver or fine file around the perimeter of each letter to accomplish the finishing.

An advantage of the type of transfer type that I am using is that if it becomes necessary to face a character down to eliminate slips, you can rub a lowercase *x* onto a small piece of clear acetate and lay this over the type piece to see if the letter has been enlarged noticeably by dressing it down. This works well for middles. As for the control of weights, you can do the same thing to stems and thins after the image has been taken off the type by dressing down. Smoke proofing also is a great help in controlling the general look of the face.

"To me the whole thing is a gift....last month I had no way of producing a design of my own."

I had expected the cutting to take the better part of a month, but I am surprised to find that I have completed the cutting in just eight days. The plating tank, however, rushes for no one, and I expect the more mundane aspects of the operation will take more than two months. I have heard that in the cutting of type (punches) the feeling is established to a great degree by the action and accident of the graver, and this is true in my case. In spite of this, I feel that I got out of the design the type I wanted, and then some. In view of this, I do not make excuses for the type and its final appearance—I am happy enough to leave it as it stands. To me, the whole thing is a gift from somewhere, because last month I had no way of producing a design of my own.

It is hoped that my enthusiasm in these lines is not taken for egotism. No one knows more than myself what a fledgling I am at this point, and how much there is to learn about type. I hope that anyone who has toyed with the idea of cutting letters will give it a try because it's surprisingly easy to get some kind of a shape at first, and each one gets better.

The making of this type is for me the realization of more than 30 years of casting, drawing, setting and ogling type. The anticipation of what now lies ahead in the area of cutting original designs, by whatever means, thrills me beyond words.

Various Private and Commercial Typecasting Projects Reported

The floral specimen line shown on this page is from a special casting offered by Bob Halbert, Route 20, Box 76, Tyler, Texas 75708. He cast 40 fonts and offered the 4A fonts at $30.00 each plus postage and handling. "It's a hobby and I don't care about making money out of it—just personal satisfaction in keeping hot metal friends happy." Bob says the original design called "Letters Ornate," was shown by J. Gille about 1820. He understands it still is cast in 60 point in Europe, but is not sure by whom. Patterns were made by a friend from Xerox copies of the design, and then mats were engraved on Giant-style mats; casting was done on a Super Caster. From the response to date, Bob is gratified and hopes to try additional designs in the future.



Letters Ornate cast by Bob Halbert

With one leg, a wood leg
And lives upon the sea.

Schoeffer (No. 69) cast by Rich Hopkins

At the HILL & DALE there's been some special casting activity too. A commercial printing shop contacted me about a "type with some good old-time flavor." I did a trial casting of "Schoeffer" (had the mats but had never seen a specimen before the casting). They loved it and ordered a few galleys of hand comp for a book of nursery rhymes currently in production.

Three of our noted ATF participants continue to do their parts in keeping hot metal alive and *available* to others.

HAROLD BERLINER'S TYPE FOUNDRY has issued very well-done fliers on special subscription castings of several faces unique to the foundry—and many wonderful border pieces too. If you do not receive the mailing, write the foundry at 224 Main Street, Nevada City, Calif. 95959.

Pat Taylor's OUT OF SORTS LETTER FOUNDERY also has issued a comprehensive listing of English and American Monotype faces available in fonts, sorts or composition. (The cover features a charming wood engraving of two type characters done by John DePol.) Address 641 Center Avenue, Mamaroneck, N. Y. 10538.

And we must not pass over the fact that Dave Churchman has revived the STERLING TYPE FOUNDRY and has only recently issued a new sheet of typecast cuts. He intends to continue the Sterling tradition of supplying typecast cuts and ornaments to all printers. His foundry's address: P. O. Box 50234, Indianapolis, Ind. 46250.

And how about you? Whether you are doing it "just for yourself" or for sale, let us know and send us typecast specimens or built-up forms (no damn repro sheets) and we will be sure to give you mention in the next *Newsletter.*

ATF Newsletter

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