ATF Newsletter

November 1991 — American Typecasting Fellowship — Number 15

Fond Memories of Nevada City

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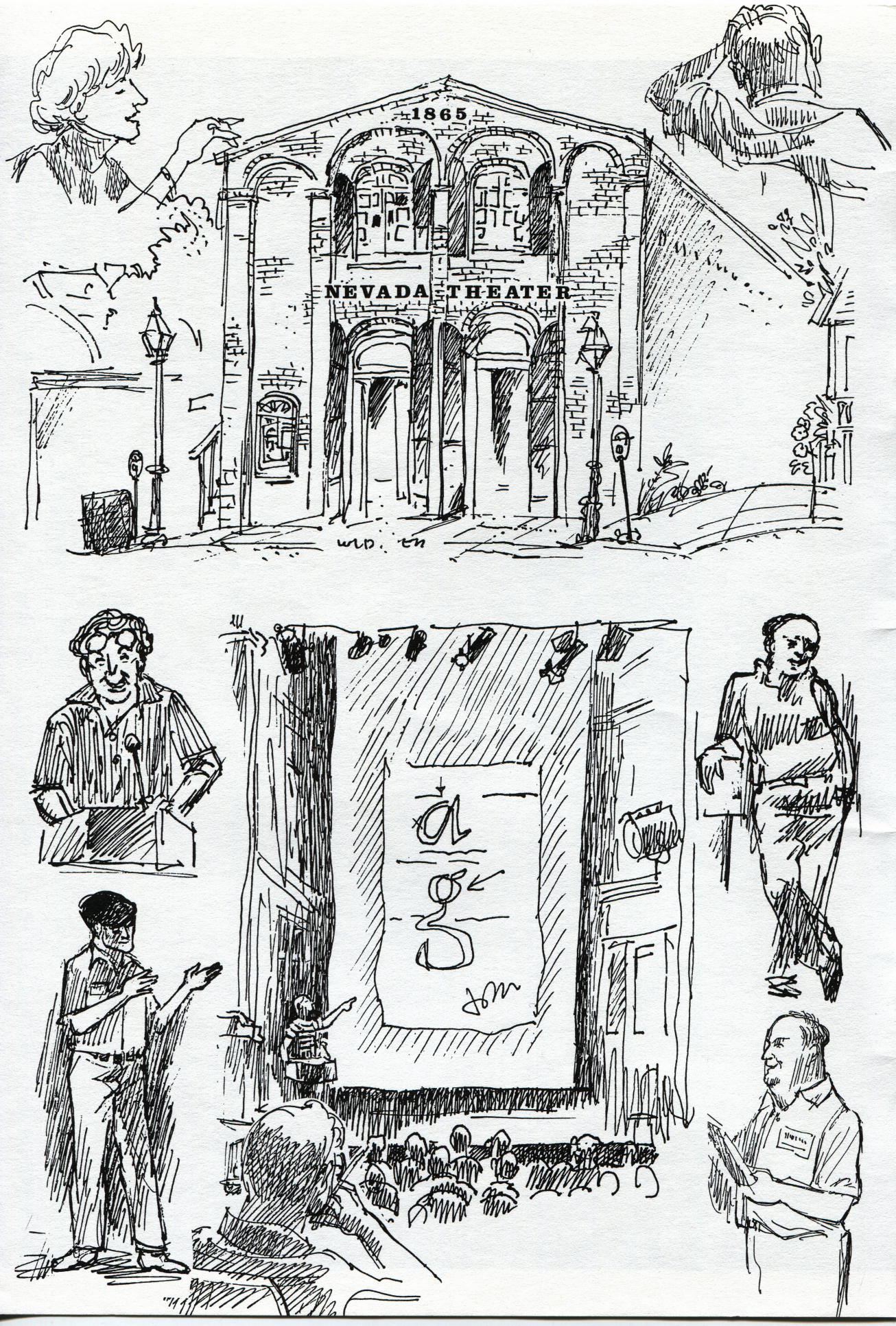
(Continued to page 18)

Williamsburg Meet


1865
NEVADA THEATER

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For folks not familiar with the California mountain region near the Nevada border, I can report it's delightful. Very dry because of the continuing drought, but delightful. It first was opened up by gold prospectors; gold mining once was the dominant industry. Today that heritage is preserved for hoards of tourists who—if the truth be known—probably flock to the region to escape the tormenting heat so dominant in the lower elevations of California not too far away.

This quaint mining town provided the precise mix of atmosphere and hospitality, enabling our *fellowship* fever to flourish. Harold was among those who first named our organization in 1978, and the name could not have been more appropriate.

Our formal meetings were perfectly situated in the ancient Nevada Theatre (California's oldest continuing theater) right in downtown Nevada City. Disinterested spouses found all sorts of things to busy themselves with—from trips into the gold mine at a nearby state park, countless gift and antique shops in the immediate vicinity, to longer jaunts to Lake Tahoe and a bit of gambling. But the type freaks—we stayed in Nevada City.

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(*Continued to page 18*)

Williamsburg Meet To Be July 10-12, 1992

Our friendly patriots at Colonial Williamsburg confirm that the 1992 ATF Conference definitely will be staged at that historic city in Virginia July 10-12, 1992.

Dale Dippre, whom most of us know from past ATF Conferences, indicates all preliminary arrangements have been made and the Colonial Williamsburg Foundation is definitely making plans to host our eighth biennial Conference.

Specific program arrangements still are well in the future. Announcement of the dates and place is made this far in advance to enable interested persons (especially those outside the United States) to make vacation arrangements as far in advance as possible so they can be assured of time off for the Conference.

A 1914 Contest: Linotype vs. Monotype

Perhaps for those of us who like to belabor the past, the perennial issue regarding which was the better—the Linotype or the Monotype—might still be the topic for some lighthearted argument.

Addressing that issue is a very interesting booklet now in my possession published by Mergenthaler Linotype in 1914. The results therein give some evidence as to why Mergenthaler decided to get the info to the public.

It is entitled *Machine Composition Book Work,* and details a commercial test made on a 16-page book form set in 10 point at 21 picas, running to over 16,000 ems. Unknown to either, the job was sent to a Linotype shop and a Monotype shop, both in New York City.

The results: Linotype work was completed, including all alterations and corrections, in just under 4 hours; Monotype work was finished in 19 hours. Lino beat Mono by a factor of 5.

Two observations are prudent. The author's alterations were horrendous. Just awful. And Monotype corrections were made by hand as recommended by Lanston literature, taking almost 11 hours. But they also "back tracked," in a second test, returning the job to the keyboard for corrections. This allowed corrections to be done in just over 3 ½ hours, a significant time improvement, but Linotype still held an advantage factor of about 2 ½.

Secondly, the manuscript was definitely to the Lino's advantage. Only about four lines of small caps, no italics, no tables, and no special indents, etc.

Nevertheless, it's a fair comparison on straight matter. Having run both systems, I can agree the Mono takes longer, but there are other stronger considerations at the Hill & Dale —like I don't have a Linotype!

Display "ads" similar to the one below are solicited and encouraged. They are run in a single issue free of charge but must be submitted as made-up metal forms (that will *lift!*) which can be returned after printing. Size 35 picas by 24 picas is preferred. Make up a form today!

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LEAD POISONING

Some Practical Observations

Because of our increased awareness of workplace hazards, one topic frequently brought up at the 1990 ATF Conference was the subject of lead poisoning. "Isn't it bad for us to be hanging around pots of molten lead all the time?"

By no means should this article be construed as impudent denial that any hazard exists. But the consensus seems to be that with proper precautions, your chances of encountering this nasty affliction are minimal.

Various sources indicate that lead does not vaporize and therefore, lead fumes generally will not be encountered unless you heat the metal above 1,000 degrees Fahrenheit. Since most pots rarely are heated above 750 degrees, there should be little problem here.

But certainly there are other potentially damaging fumes around pots—especially if you heat with natural gas or LP gas. And no one who has melted much metal is unaware of the stunning "essence de la rubber band" when found amongst melting type metal.

That's why proper ventilation around the machine is essential. It's best to locate a machine close to a window and have a hefty exhaust fan nearby, but not close enough to affect the flame if you have a gas pot. Turn on the fan every time you turn on the pot.

Harry Wearn says the greatest risk is encountered when you are cleaning pot components. The yellowish substance found caked around electric heating elements, on the pump piston and elsewhere, contains lead oxide and it easily becomes airborne when you're using a wire brush to clean things up. Take every precaution not to breathe this stuff. It'd be a great idea to use a face mask with proper filters when you wire brush such components. Be careful, too, to properly dispose of the yellow stuff once it's dislodged.

Especially when you're smelting metal or drossing the pot, take the extra precaution of wearing a proper face mask to keep the nasty stuff out of your lungs.

Next: It's a very good idea to keep type out of your mouth. This sounds stupid, but I think all comps occasionally use their mouth as a "third hand" when setting up type.

Professional typos at the Conference suggested that common cleanliness will avert most potentially hazardous situations. For example, don't eat food while running a machine. Stop and thoroughly wash your hands before touching food that will go in your mouth.

Finally, the ultimate "double death threat" has to be the person who smokes cigarets while handling type and/or running a machine. If inhaling the cigaret smoke were not enough, the traces of lead on the hands transferred to the cigaret and then to the lips have to be the ultimate "double whammy."

Keep alert to the potential hazard and you'll likely avoid problems with minimal use of protective breathing equipment or unusual precautions.

A Guy Who Wasn't Careful

An interesting sidebar to the article written about lead poisoning came to me from Mac McGrew, who forwarded a full page from the *Pittsburgh Press* dated October 7, 1990. The entire page was devoted to the subject and featured an article about a 54-year-old man who died as a direct result of lead poisoning. He had a life-long hobby of guns and bullet casting. A quote from his daughter about his workshop is revealing:

"Everything had a gray film on it from the lead dust," she said. "He would eat down there, so he was ingesting that. But he always contended that if he was being poisoned, he would know it. He

(*Continued to page 18*)

Comparing Monotypes of English and American Manufacture:

Surprisingly Interchangeable!

In an introduction to a promotional piece done by Lanston Monotype of Philadelphia in 1910, the comment is made that "the many articles that have appeared in the engineering press describing the special machines and processes we have originated, testify to the high standards of Monotype methods among mechanical experts."

Delineating a Few Differences

The article herewith relates to interchangeability of parts between American and English machines. For the benefit of newcomers, major differences in machines are as follows:

English matrices can be used on American machines, but alignment must be changed and special molds must be obtained to accommodate the English 50 thousandths drive on composition matrices. American molds can be cut down from their 30 thousandths drive for this purpose by extremely skilled machinists. There are numerous "hybrid" matrices—American-made English designs, English-made matrices to American heights and alignment, and English-made matrices simply milled down to the American height.

(Height here refers only to the "drive" of the matrices. Because of the two different drives, different molds were necessary to obtain a standard height to paper of .918 inch.)

Molds manufactured in England and in the U. S. are quite different. And they are not necessarily easily interchanged.

The pump body and pump mechanisms are somewhat different, although some parts can be interchanged.

The bridges are quite different, especially with regard to the means of obtaining "low" spaces. This difference also relates to the mold.

The spring boxes are different, but can be interchanged.

There's no question that this list entails many parts. But consider the thousands of parts that go to make up a Monotype. Well over 50 per cent *are* interchangeable.

One illustration shows a measuring machine developed by Monotype which was able to split an inch into 40,000 equal parts with absolute accuracy.

Eighty years later, we're still receiving the benefits of such accuracy both in the United States and in England. After the 1990 ATF Conference in Nevada City, Harry Wearn, a veteran of over 40 years with Monotype England, visited to help me get the two English machines at the Hill & Dale Private Press and Typefoundry operating to perfection.

Harry had expressed a desire not to work on American machines because he had no first-hand knowledge of them. But as we continued to disassemble my English-made Composition Caster, it became apparent that worn parts needed replacement and I had only American parts as spares.

With only one exception, American spares fit my English machine with uncanny precision—precision mandated in so many areas of the Monotype where the slightest looseness would have been unacceptable.

One would naturally assume a very close working relationship had been retained between the two firms over the years, but that was not the case.

Initially, machines were made entirely in the United States and shipped to England for assembly and sales. But sometime around 1920, English Monotype began making its own parts and eventually, assumed production responsibilities for all parts of all machines to be sold by the English firm.

The world was divided. American Monotype reserved the U. S. and Canada and some of South America. The rest of the world was exclusive territory for English Monotype.

(*Continued to page 17*)

What Others Are Saying & Doing

Beginner's Luck with Sorts Caster

Jim Walczak of the Sycamore Press & Typefoundry, Oxon Hill, Md., sent a photo depicting his Sorts Caster spitting forth metal flowers. "I was quite surprised at this success—some skill, some beginner's luck, and a few prayers to the patron saint of typecasters (whoever that is?)....

"By the way, in my last card I reported that I couldn't swing the pot in. Sometimes I do brilliant things. Instead of readjusting the whole works or applying a hammer, I had the presence of mind to try another piston. Sure enough, the piston removed was so machined as to not raise up enough to mate with the lever's 'clevis.' " More power to Jim and his quickly mounting typecasting successes.

Seldom Used in Canada

Larry Pion of the Pica Press in Moose Jaw, Saskatchewan, Canada, says "I have a 15x17 Monotype composition caster and a Supercaster, which I must confess are seldom used. Other than supplying the odd sort for a particular need, the casters simply occupy space. The biggest reason is lack of operating skills on my part. Also, my Intertype and Ludlow supply the bulk of my typesetting needs." To his problem, I can only respond that the best "learnin' is by doin'." So get 'em fired up, Larry!

From 95 Degrees to a Snowstorm

From Fritz Klinke of Silverton, Colo., these rewarding words:

"It is close to a year since the ATF Conference in California and I have been meaning to write and send you some money for the *ATF Newsletter*.

"In November, my partner and I moved the Monotypes I purchased from Morneau Typographers in Phoenix to Silverton. It came close to being an ordeal—going from 95 degrees in Phoenix to a snowstorm in Silverton two days later that buried three of the machines in snow when accumulated snow on a roof slid off as we were moving the machines. We got all five down in my basement before the storm continued and really started snowing. Nothing working yet, but have done a lot of cleaning, sorting, etc.

"The Conference in Nevada City was an inspiration for me. I thoroughly enjoyed it. I have a much greater appreciation for typecasting as a result—and it was a pleasure to meet so many other people who enjoy the same subjects on type, printing, etc."

Looking for a Thompson

From Moreland Hogan of Davidson, N. C.:

"I called to ask if you knew where a Thompson caster might be available. I'm switching over to letterpress for the small books that I publish—it's been my real love all along—and need a caster to assure a supply of type. (Don't want to get into a Composition Caster—after running a Monophoto Mark III machine for some years, I'm not enchanted with the idea of nursing another clattering monster again. I could, however, live with a Type and Rule Caster.) This is a long-term project. For the moment I can fill my cases down at Heritage Printers in Charlotte."

See His Ad on Page Two

Theo Rehak, working under the "Dale Guild" name, continues to do unique things with original Barth Typecasters—the machines used by American Type Founders. In addition to reviving nice old goodies, Theo is engraving matrices too.

Theo enjoys the good fortune of being able to delegate matters of correspondence and sales to other individuals. Henry Weiland, 8946 West Grantosa Drive, Milwaukee, Wis. 53225 handles sales. The type form included with this *Newsletter* was set up by Alan Waring of Fairfield, Conn., who did it as a favor after Theo did a special casting for him. "It is my earnest desire to see all private typecasters continue and, perhaps, flourish," Alan notes.

Typographers Are On the Ropes

From Leonard Bahr of Harper Woods, Mich., via Paul Duensing: "I guess all the type shops throughout the country are on the ropes. Compugraphic did a survey a few months back, mailing to all the members of the TIA (Typographers International Association). About 25 per cent were returned by the post office marked 'no longer in business.' If the mailing were sent today, I'm sure more would be returned." A symbol of the rise of desktop publishing.

Obtains Comp Caster in England

"Having been printing letterpress for a while, I have recently bought a Composition Caster installation (Monotype). I would like to keep in touch and could well be interested in attending the Williamsburg event. I hope to be casting some time this year, if I can persuade Harry Wearn to help out."

MARTYN OULD
Bath, Avon, England

More of What Others Are Doing

Adding Linotypes and Monotypes

"Things were tangled up earlier this year when we were made several offers we couldn't refuse. First, the typesetters up in Concord, N. H., who had for years done a lot of Linotype comp for us announced they were getting out of hot metal. We were offered the pick of their stuff. You know the story. Their best machine, a Model 5 Lino (single magazine, few bells and whistles, Star Quadder, good shape) was no bargain at free—it cost a fortune to move and install. But the selection of mats was a good one. Endless spare parts, a Hammond Glider Saw, a ton of ingots. In the midst of the Linotype hoo-ha, we were offered an American Monotype Type and Rule Caster, electric pot, good shape, with full set of molds and incidentals. Much better shape than our current Orphan Annie. And we just put on line a new comp caster from Darrell Hyder. So eventually (at my current rate, about two years) we really should be just about self-sufficient in typecasting."

John Kristensen
Firefly Press, Somerville, Mass.

"The information and the articles contained within the pages of the *Newsletter*s are simply excellent. It certainly helps a person to know that he is not the only one who has 'fins' on his type. The articles have provided impetus to me in dusting off the equipment and getting into production."

Larry Pion
Saskatchewan, Canada

Long-Established in Hot Metal

I too am in the hot metal business with this old-established concern (Shipley Slugset) which was founded all of three years ago and which has proved that there is still a need for good-quality hot metal setting here in the UK. I run a Model 78 Linotype and a Model L Ludlow and acquire fonts for either whenever the occasion arises.

Bruce Anderton
West Yorkshire, England

Linotypes on the Farm

"I need another copy of *ATFNL* 14 for a friend who started printing a little over 40 years ago with a 5x8 Kelsey hand press doing memorials for a funeral home. He now has a million-dollar operation in his own building. They have a Model 14 Lino which they use every day doing a lot of custom work for other printers who don't know how to do it. He's really hooked on the Lino and is always adding new faces—must have 50 magazines.

"I took a job in a trade composition shop when I was 16. We had three Linos and a Monotype. I made miles of leads and slugs and by changing the pump and other components, was able to cast type up to 36 point. I learned much about Linotype machines. If I had had the sense to stay with them I might have amounted to something. But wanderlust got the best of me and the next year found me in Canada with a circus!

"Over the years I worked on several small country weekly papers with all sorts of equipment, mostly old and dilapidated. One shop I was in had two machines, a Model 14 Lino and a Model C Intertype. I never did figure why anyone would buy a Lino and an Intertype. The only things that would interchange were spacebands and mats, so you had to have lots of spare parts for each machine.

Nearly 50 years ago I bought land and built a home and print shop and started buying equipment. Then cold type came in. Country shops started junking Linotypes. A friend of mine once had 11 machines in his barn. So much went to the junk yard, and I have known of so many machines that were broken up with a sledge hammer. Still, I'm an avid letterpress printer!"

Curt McClelland
Louisville, Ohio

Nice Shop in a Garage

Enroll me in ATF. My garage contains one Linotype Model 5, a C&P 10x15 platen press, a Vandercook proof press, a newspaper-style composing console, an antique Premier paper cutter, a rack with 12 Linotype magazines with mats, several chests of type both wood and metal, and—believe it or not—it still can accommodate a Volkswagen Beetle.

J. Carroll Mahoney
Columbia, Calif.

Running a C4 Intertype

Please add me on your mailing list. I am currently operating a newly rebuilt C4 Intertype, circa 1949.

Jim Rarick
Saint Paul, Minn.

Send your letters to Richard L. Hopkins, *ATF Newsletter,* Post Office Box 263, Terra Alta, West Virginia 26764. Others are anxious to hear what you are doing. Write today!

Linotype Matrices Made by Italian Firm

A mailing received by your editor from Simoncini, Casella Post 776, 40100 Bologna, Italy, gives clear indication that the company still is in the business of providing Linotype matrices.

"We can supply you every special sign or accent for every language as well as the standard characters in English and American depth, from 6 to 14 points (for some faces also 16 and 18 point)," the letter indicates.

A well-produced (by offset!) listing of the company's Times Roman series accompanied the solicitation.

The firm also supplies spacebands, magazines, slides, etc., generally with delivery coming in 20 to 30 days.

French Group Being Organized To Perpetuate Metal Typecasting

Making note that there remains only one Monotype composition shop in France today, an effort is being made to preserve and promote the lead type heritage in that country by a new group called Association des Imprimeurs Typographes. The group seeks to find answers to the onslaught of computer process-controlled techniques and toward that end is planning a major typographic exhibit to be held in Paris in January, 1992.

"A profession that is five centuries old, mankind's tool of knowledge, which has bequeathed the world countless masterpieces, is faced with extinction on the pretext that it is economically unsound." So begins the leaflet circulated by the group.

If you are interested in becoming a participant in the association, please write 21 Rue du Vieux-Colombier, 75006 Paris, France.

News of the association was forwarded by Paul Duensing, who noted "There is also a Dutch group of hot metal advocates who encourage their members to send in money to 'adopt' a font of co-op Monotype mats."

Perhaps there's hope for the preservation of hot metal? If not, then what are we all about?

Foundry in India Sells Off Its Automated Casting Machines

Mr. Arvind M. Patel of Ahmedabad, India, who operates a regional typefoundry there, is a very good correspondent who always has kind things to say about the *ATF Newsletter*. His most recent correspondence reports:

"Our main work is in Gujarati Script (a regional script) with oldstyle popular faces, not available in automatic machine manufacturer's matrices. Our fonts are big in number (each 400 matrices). To make new mats to suit automatic machines, we would have to begin anew. So I sold the automatic machines. The sale value was scrap value, as in the U. S. A."

Death of Two ATF Members Noted

The jovial mood of the 1990 ATF Conference was somewhat diminished by announcement of the deaths of two erstwhile "associates." Dan Driscoll, who operated the Heptangle Press in New Jersey, and Owen Stout, long-time printer and typefounder from Paoli, Indiana, both no longer are with us. Both had participated in previous ATF meetings.

Owen has left his equipment to his two sons, both of whom are well versed in printing technology and would be able to operate the equipment if they chose to do so. Although neither seems to wish to retain Owen's shop, their knowledge of the equipment certainly will help them in properly placing the equipment once the decision is made for its disposal.

Dan's is a different situation. His parents now have the job of closing down his letterpress operation, selling off books still in print and all related printing equipment. Harold Berliner has pulled a preliminary inventory of the equipment on hand, and describes it as "an ideal setup for someone who wants to get into Monotype composition with excellent equipment."

Specific details of the "offer" are found elsewhere in this *Newsletter*.

COMMERCIAL NOTE: Your editor is pleased to note his *Origin of the American Point System of Type Measurement* is once again in print in a more elegant second edition. Prepaid $38.00 shipped anywhere in U. S.

Pondering Lanston's Shrouded History

It is astounding the lack of specific information that's available regarding the inventor of the Monotype machine. The same probably could have been said for the inventor of the Linotype machine had Ottmar Mergenthaler not taken it upon himself to dictate his autobiography before his untimely death.

If that story interests you, Carl Schlesinger's book (still in print) titled *Ottmar Mergenthaler,* is a must. But right now, I'm concerned with Tolbert Lanston.

Of course there's little enthusiasm for this sort of information today, but here's a paragraph from a letter written in 1943 by Frank M. Sherman, director of publicity for Lanston Monotype, in response to an inquiry by August Brunsman, who at that time was researching an article on the history of printing in the Northwest Territory.

"After Lanston disposed of his active interest in the Monotype Company about 1900, he made his home in Washington, D. C., and seldom came to Philadelphia. What he did in Washington, no one around here seems to know and of his early life before he opened up the machine shop in Washington for building the early models of Monotype we have no information whatever."

And the letter came from a company still carrying Lanston's name!

Another article August sent to me recently opens the door to wild speculation. It's an article printed in the *Daily News* of Troy, Ohio, (Lanston's birthplace) January 26, 1940, under the heading "Miami County Native Inventor of Monotype; Attended Troy School."

Some otherwise unknown details: Lanston "was the son of Nicholas and Sara Jane (Wright) Lanston, received his education in Troy schools and at the age of 15 traveled by ox-wagon from Ohio to Iowa where he enlisted in the Union army at 17."

So what about the speculation? Grab this: "While in Washington, young Lanston became associated with Ottmar Mergenthaler, who had just patented the Linotype machine." Other references place both men in Washington at the same time, but never before has it been suggested that they actually worked together—or even knew each other. Too bad I don't have the paper's information sources, for this would be a great research topic.

About the only first-person stuff we have on Lanston comes from across the ocean and English Monotype. They obviously were more interested in preserving what little history they had at their disposal, and the following article is reproduced from the *Monotype Recorder,* November-December edition for 1926. The piece was written by "Askwith," chairman of the Lanston Monotype Corporation, Limited, reproduced below with almost no deletions.

"Inventions come into the minds of men as ideas either of a novel character or a better adaptation of well-known things. They may die out as unsuitable for a particular generation, and be revived at a later date; or may fructify after years of improvement until the final result is utterly different from the earlier attempts. Yet the interest of the world in the invention often leaves little or nothing known of the lives and personality of the men or women from whom the invention is derived. Even if desire is felt to realize the character of an inventor, such interest often arises when those who knew him best have passed away, and none can tell what manner of man he was.

"It is, therefore, worthy of notice that the success of the Lanston Monotype Corporation, Ltd., has led Mr. Aubrey Lanston to write to me a memorandum upon his father, under whose name the Lanston 'Monotype' machine may continue to exercise influence in the world for many generations.

"Mr. Aubrey Lanston says that it has occurred to him that the Directors might be interested to know something from him 'of the personality, character and career of the inventor, for little remains in either Corporation.

" 'Like most inventors, he found the span of life too short to reap for himself the full fruits of his invention, and I am a little sad to know that no one connected with the parent company in America seems to have any knowledge of him at all.'

"This remark seems to be true, since Mr. Dove, the first president of the American Company, Mr. Bancroft, the chief designer and engineer, and Mr. Harold M. Duncan, who became managing director of the English Company, have all passed away, and younger men have taken their places.

"Here, in England, I suppose that I am the only person who knew Mr. Lanston towards the close of his life, when I met him at Washington more than 25 years ago. He was then a cheery man, full of humor, loving good tales and good fare, and ready to talk—with a slightly satirical vein—of men and affairs and everything except machines. A tall man with a twinkling eye, hating committees, contracts, legal points and dull conversation.

"Mr. Aubrey Lanston continues:

" 'He had a very poor and unhappy boyhood. He has often told me that, as a boy, he had to run in the cold winters of Iowa, where he was born, to keep warm, as he never had an overcoat until he could buy himself one. At the close of the Civil War (1861-65), which left him mustered out as a sergeant of Federal infantry, he went to Washington where he secured a clerkship in the Pension Office. When he left the Pension Office to work upon the Monotype idea, he was chief clerk and chief of the board of re-reviewed, which he had himself formed for better claims control.

" 'It seems to me that the most remarkable thing in his development of the Monotype is now entirely forgotten: that Tolbert Lanston, with no mechanical education whatever, with not even at that time a scholastic education, and without any practical knowledge of mechanical matters, should have been able to visualize and create, step by step, this invention. And what seems to me even more remarkable is that this minor governmental official, so handicapped, without any model and with inadequate drawings, should have escaped being dismissed as a crank when he sought to enlist capital in the development, step by step, through many and vast trials, of the machine. But confidence never waned in him, and indeed he seemed to inspire it, and the capital needed was always to be had.

"Despite this staggering blow . . . my father appeared the following morning quite as though nothing had happened."

" 'My father was strong in his personal convictions and could seldom be won over by opposing logic, so sure was he of the correctness of his own judgment, but he seldom failed to yield to the plea of tenderness and affection. Of a most serene nature, he was not subject to exalted enthusiasms nor to any mood of depression. At the moment when the affairs of the American Company seemed close to the commercial goal, a midnight fire completely destroyed the works, then located in an upper floor of the Capitol Power House (Street Tram Power) at Washington, which occurred, I think, in 1897. Despite this staggering blow—for machinery, drawings, everything were lost—my father appeared the following morning quite as though nothing had happened. He simply went quietly to work to repair the loss without the slightest sign of grief, depression or discouragement. (*Continued to page 14*)

THE APPEARANCE of the beautiful fonts of Goudy's Lombardic Capitals and Goudy Text in 60 point (shown above) reveals new life for two matrix fonts that almost met their doom. Their story gives great testament to the ATF network now in place helping to save what little letterpress that's still around.

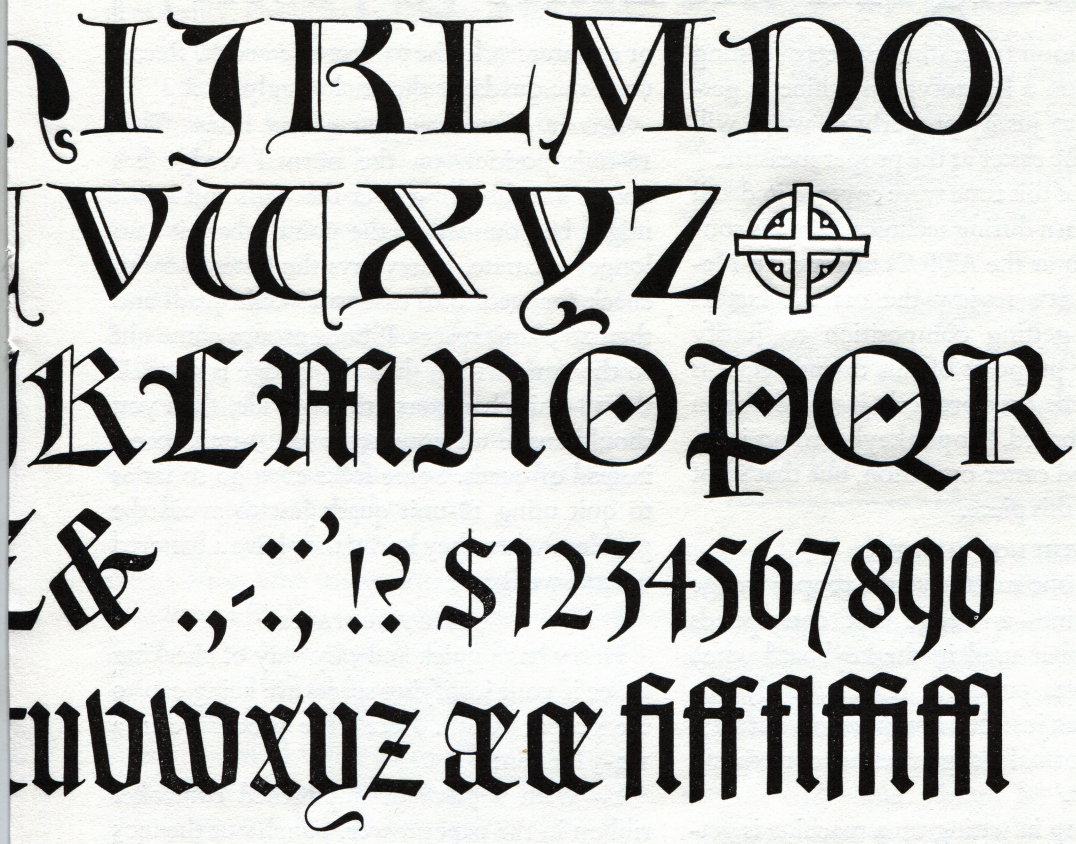
Both Stan Nelson and Guy Botterill alerted me that what remained of the Baltotype type foundry was up for grabs about five years ago. I met several times with Herb Czarnowsky, former vice-president of the company, and arranged to acquire all remaining matrix fonts.

The mats had been stored in his basement and had suffered much corrosion because of heavy humidity and a small flood. Those who collect mats know aluminum matrices fare poorly in these situations. When boxes were pried open, the Goudy Text mats were covered with the white power that foretells doom.

If there's any hope for a future life for matrices in such condition, the best thing to do is to use them. If corrosion hasn't advanced too far, the casting process will clear away much of the oxide, and the oils present in casting put an ever-so-thin protective coating on the mats and help guard against further deterioration.

Stan Nelson, Jim Walczak and others alerted me to the Government Printing Office's disposal of its last Monotype equipment and that sale produced the Super Caster I used for casting these fonts.

Getting that machine running properly involved many folks, including Bob Halbert (instructions at the ATF Indianapolis Conference), Roy Rice (who helped me get the electrical connections worked out properly),



and a great debt of gratitude is owed HarryWearn who has helped me fine-tune the caster and get it to do what it was designed to do—make great type in all sizes.

The Lombaridc Initials came recently from Jim Rimmer in Vancouver, B. C., who rescued the matrices from another dank fate. He acquired several sizes, but only the 60-point mats were in suitable condition for casting; both of us have now put them to use.

There's one anomaly in my font. Baltotype, being a commercial foundry, apparently was plagued with broken kerns on the lowercase *f* to the point where they engraved a non-kerning version and apparently threw away the original matrix. Compare their *f* with the ones appearing in the ligatures.

Mac McGrew dates Goudy Text to 1928, and Goudy himself says (in *A Half Century of Type Design and Typography*) the design was freely derived from the style of letters found in the Gutenberg Bible. Some credit this as being one of the best modern-day text letters. Ironically, the design was carried much further by English Monotype than by American Monotype. The English design includes many tied characters, and all the long-s combinations.

Goudy did the Lombardic capitals a year later. They "may properly serve as alternate letters to replace the usual black-letter capitals when a touch of elegance is desirable. Used by themselves, they do not usually combine well in words or sentences, and they were not intended to be so used." That's good advice from Mr. Goudy himself. He failed to note they make great initial letters! Especially in their larger sizes, these fonts are simply gorgeous. Don't you agree?

A Practical Guide for Monotype Caster Operation

Getting All the Lines to Justify

One of the most frustrating aspects of casting composition on a Monotype machine is getting the line to justify properly so work will come out of the caster at the proper measure.

All aspects of this issue were covered in detail by Harry Wearn during technical sessions conducted by him at the ATF Conference in Nevada City. Let's review the various factors involved in getting composition to justify properly. For purposes of this discussion, it is *assumed* that one has a properly justified ribbon from the keyboard. Proper keyboarding is essential to good caster operation, but that's not the subject of this piece.

THE NORMAL WEDGE

Of course, one must have the proper wedge in the machine—a wedge that corresponds with the stopbar used in the keyboard when the ribbon was punched. It's absolutely impossible to get justified composition out of a caster if the normal wedge does not correspond to the stopbar.

The first step in setting up a machine is getting the caster to make quads to equal the decimal width assigned to the 18-unit quad. Be careful here, because some fonts use quads equal to 15 units or even 20 units. We're talking about 18-unit quads.

If you're like me, you have problems reading the micrometer. There's a way around this problem and it might produce even better results. Just go down your set scale until you come across a pica line length which is filled by an even number of 18-unit quads. For example, eight 9-set ems will fill six picas, or six 10-set ems will fill five picas. Cast that number of ems and fit them into an *accurate* composing stick to confirm your 18-unit em is precise. Turn the caster's micrometer adjustment knob clockwise to increase quad width, if necessary, or counterclockwise to decrease width. Recast until the quads fit the stick snugly.

Beware of wear on your normal wedge. That 18-unit position on the normal wedge has gotten a real beating over the years and it just might be pounded to the point where it's no longer accurate. Harry says the fastest way to check for wear is to cast 10 18-unit quads and then 20 9-unit spaces. If both groups come out to the same width, then the wedge is good. If the 18-unit characters are too wide, then you should make all your setup on 9-unit spaces instead of quads. Some folks even go so far as to quit using 18-unit quads just to avoid the problem when they know they have a battered normal wedge.

JUSTIFYING SPACES

Harry has a quick and easy way of checking to see if your justifying spaces are being cast to the proper width. Here's the procedure in a 1-2-3 fashion:

1—With a piece of unpunched controller ribbon in the paper tower, punch out the .005 and 8 holes in your ribbon. You may perforate the ribbon with a sharp nail, pin, or other tiny-ended tool that won't damage the paper tower. Put the tower on (but don't let the paper advance) and run the machine. This sets the .005 wedge to the 8 position and also shuts off casting.

2—Advance the ribbon by hand and punch out the .0075 and 3 positions in the ribbon. Again put the tower on and run the machine to set the .0075 wedge at the 3 position. It also actuates the pump so it's a good idea to have matrices in the machine.

3—Again advance the ribbon and punch out *only* the S punch. Put on the tower and cast a quantity of spaces. These will be justifying spaces with the wedges in the 3-8 position.

4—Now disconnect the ribbon so the machine reverts to the O-15 position for casting 18-unit quads. Cast as many quads as you did justifying spaces. The row of spaces and the row of quads should be the exact same length.

5—If they're not precisely equal, adjust the space transfer wedge (there's a little screw on the end of the space transfer wedge right behind the mold; it's accessible only when you turn down the pot). Turn the machine by hand until it pops to the right where you can reach it with a wrench and screwdriver. Unlock the nut and turn the screw clockwise (in) to increase the space size. One full turn adds .003 to each space cast. This is an extremely sensitive adjustment, so go easy!

6—Crank the pot up and repeat the procedure casting both quads and spaces each time to assure everything's absolutely equal.

Keep repeating the procedure until you've got 'er on the money. Then turn a ribbon loose and be amazed at the beautiful, perfectly justified composition you're turning out. Harry says once this adjustment is made, it should not be affected by changes in wedges or molds. Such an adjustment needs to be made only when the type you're casting doesn't justify.

And one last note of caution. Before you fiddle with this adjustment, make sure you've got the right stopbar, keybars and wedges in use. No, two-thirds of the proposition is not sufficient. Ask me. I just did a huge ribbon with the right keybars and I was using the right wedge in the machine. But things were all screwed up because I forgot to change the stopbar. The *mess* had nothing to do with the machine's accuracy—only my stupidity!

CASTING FONTS OF TYPE

Even when adjustments for spacing are absolutely correct, if you try to cast *fonts* of type by *precisely* calculating units for every line cast, your font will not justify precisely. That's why it's advisable to put two or more justifying spaces in every line. It compensates for some of the inevitable width variation.

"Why's this?" I asked Harry. He explained that the precision involved in making a normal wedge is almost beyond perception—the guys who made them were truly splitting hairs. So every one of the 15 different positions on a wedge might be off a trifle one way or the other. In composition, these variations tend to average out. But when you're casting fonts, repeating the same character sometimes for the whole line, you're multiplying wedge inaccuracy by factors of 20, 30, 50, 80! There's just no way, Harry explains, that anyone could make a wedge that would withstand such a test. So put justifying spaces in the line and quit fussing over the theoretical aspects of counts.

ATF Newsletter

Monotype composed in 10- and 12-point Bembo with all headlines also in Bembo. Writing, editing, composition, casting and printing by Rich Hopkins, P. O. Box 263, Terra Alta, West Virginia 26764.

The *ATF Newsletter* will be sent to any enthusiast willing to send a minimum of $10.00 ($20.00 for overseas delivery) for the next five issues. Issued *occasionally*, as Rich finds time! Subscriptions from Institutions discouraged because of paperwork.

DUENSINGS OFF TO GERMANY

Paul and Ginger Duensing still were in the United States as this edition went to press, but Paul had indicated they were leaving in mid-December for residence in Germany, where he hopes his much-delayed plans for becoming associated with one of the major typecasting collections will come to fruition. They have sold their home at Kalamazoo, Mich., and have put most of their household belongings and typographic oddities into storage.

Paul indicates that until they are settled in Germany, Gertraude Benoehr has agreed to be his intermediary for receiving mail from the United States. Her complete address is Gutenberg-Gesellschaft, Liebfrauenplaz 5, D-6500 Mainz, Germany.

Parrish Estimates 7,000 Ludlows Still in Use

During an all-too-brief visit to the Hill & Dale Foundry September 17, 1990, Jim Parrish, a man who has earned the title as "Mr. Ludlow," gave pertinent insight for the 1990's.

By his own count, Jim calculates there are around 7,000 Ludlow machines still in use throughout the United States. Surprisingly, he estimates over 60 per cent of them are used by commercial printers. A significant portion of "other" users are award ribbon printers.

Generally these printers are "mom 'n pop" operations begun with the use of foundry type. But because of the extreme wear caused by printing on ribbons, Jim says most successful ribbon printers install Ludlow equipment within their first year of operation.

Two significant trends are taking place, Jim reports. The first is a significant increase in hot stamping within the commercial printing arena, a function which is ideally suited for Ludlow-cast slugs. The second trend is negative: The use of Ludlow slugs for making rubber stamps (euphemistically called the "marking device industry") is rapidly diminishing. Photopolymer processes are now used, Jim estimates, by at least 70 per cent of the rubber stamp manufacturers, and those moving to the new process are increasing rapidly.

To his knowledge, Jim is the only factory-trained Ludlow repair man still available and on the road throughout the United States rebuilding machines. In conjunction with his work, Jim provides used parts to owners whenever they are needed. He does not anticipate major complications with regard to parts availability primarily because many machines are now available for "canibalizing."

Matrices are another matter, Jim reports.

In earlier days, Ludlow *stamped* its matrices and did so with harder brass. More recent matrices are *engraved* matrices, made of softer metal. The latter show signs of wear much faster than the older matrices and thus, matrix wear is becoming a major problem.

The Ludlow held its own in the modern world of printing much longer than the Linotype and Monotype. Apparently, however, some of its specialized uses are also being eclipsed by modern technology. In the meantime, Jim continues to make a significant contribution through his work on machines and his articles (primarily in *The Printer*) and his book on the Ludlow.

Probing Lanston's History

(*Continued from page 9*)

" 'My father was of that type of solid, substantial manhood of the former generation. My father and I were the closest comrades, and I am able to say, with entire conviction, that I am sure he never harbored an unworthy thought, while a dishonorable deed was impossible to him. While he lived close to his family and was there content, he made no pose of righteousness; indeed, he had no religious faith.

" 'He lived rightly because he never thought about it at all: he was clean straight through, by nature. His lack of faith in religion caused him much suffering after the death of my mother in 1905. He was then paralyzed and his constant effort was to divine the Hereafter in order to know if she were conscious of him on earth and whether death would reunite them, grasping towards an idea that he could not solve. Looking backwards upon his life, I know that he had but two faults: his strength in his own judgment led him to be unjust to those he disliked, while he was far too noble, generous, and forgiving to those he loved.'

"My own impression is that Mr. Aubrey Lanston has given a correct picture of his father's personality."

ASKWITH, *Chairman,*
Lanston Monotype Corporation, Limited

How Harry Wearn Helped at Sycamore

A principal advantage to bringing Harry Wearn to the United States for technical sessions on the Monotype at the 1990 ATF Conference was the opportunity for all interested parties to commission a visit to their own shops by this master Monotype machinist. Elsewhere is my report on his visit to the Hill & Dale. Here's Jim Walczak's report on Harry's visit to the Sycamore Press and Typefoundry in Oxon Hill, Md.

Harry Wearn is shown here observing Jim's Composition Caster in operation.

"Harry's visit was highly successful for me, but it was not without a lot of sweat and tears. The various physical damages the caster had experienced were nothing compared to a lot of strange modifications previous operators inflicted. Harry *almost* cussed.

"The biggest question was why someone carefully fitted a piece of .050" galley brass (shim) under the mold. We could find no reason for this. After many adjustments, checks, and parts swapping, Harry got results using tapes we found in my junk.

"I still haven't mastered the keyboard, but I was thrilled beyond belief when Harry turned the controls over to me to cast a few lines. Wow!

"Another lesson. I was thinking about getting Hartzell to mill a couple of my bashed-in American molds to mate with English .050 drive mats. A couple days later, while sorting through "junk" documents I found a Hartzell letter to the casting industry notifying them they could supply milled English mats to go with American molds. Sure enough, a quick check proved that many of my English mats had been milled.

Now what does one do with bashed-in American molds? Just another example of the anguish/elation we casters have to go through. Moral: *Even junk stuff may have great value. Save it!"*

British Monotype Hot-Metal Operations to Be Separated, Relocated

It is now reported that the hot metal division of English Monotype is being assumed by a trust of British users and industrialists and that remaining equipment and eleven skilled personnel will be relocated to London where the equipment will be returned to a fully operational status, although it also will have the overtones of a museum.

There is every intention to re-establish the matrix department and to continue manufacture of composition matrices. There also is talk, according to Brian Hubbard, that they may eventually revive manufacture of display matrices.

As indicated in the last *Newsletter*, control of Monotype was assumed by a consortium of investors in the United States nearly two years ago; their primary interest has been in Monotype's modern typesetting systems and technology, and hot metal operations surely must have been considered excess baggage from yesteryear. It is, indeed, gratifying to hear that the long-standing hot-metal tradition of the Monotype will not be totally lost to the scrap heap.

Duncan Avery, long-time friend of ATF, is among the Monotype personnel joining in this new venture.

Halbert Proposes to Complete Lanston's Type Specimen Book

Bob Halbert of Tyler, Tex., has suggested those in our organization having Lanston Monotype specimen books combine our resources to catalog the books with the goal of coming up with a census of what would be in a "complete" book.

After the cataloging is complete, Bob has suggested that the rarer specimen sheets be reprinted, allowing all individuals having books to have complete books.

The Lanston Monotype Company's specimen book was a loose-leaf pole-binder affair which never seemed to follow a specific arrangement. Every book seemed to include differing pages. Some of the earliest pages were done on a paper which has now faded and resembles heavy, brittle newsprint. More recent pages were generally done on cream-colored coated stock.

Of course, there's the problem of updated pages. Was Baskerville 353 always a full-measure specimen sheet with no complete alphabets shown? It's my suspicion the sheets in most books are of a 1960's vintage.

If you're interested in working with Bob, he suggests as a starting point using Mac McGrew's composite list of Monotype faces as shown alphabetized in *ATF Newsletter* No. 10 (1984), and in numeric order in *ATF Newsletter* No. 9 (also 1984), as well as at the back of Mac's book, *American Metal Typefaces of the Twentieth Century*.

Xerox this list and then check those faces for which you have complete specimen sheets.

Forward those Xeroxes to Bob and he'll begin compiling what needs to be reproduced to make up "complete" books for everyone involved in the project. Write Bob Halbert, P. O. Box 848, Tyler, Tex. 75710.

Viewing Monotype Bembo Alongside Monotype Bembo

For those of you who are keenly interested in the nitty-gritty of comparing what's going on today with what was happening 20 or 30 years ago, this *Newsletter* will give you a nice comparison with regard to Monotype Bembo.

The letterpress pages have been set entirely in English Monotype Bembo (270). Some of the headlines are in American Bembo (405). Over the years, there has been a significant change in what is perceived to be optimum values for the set width of letters. After looking at the 36 pt. roman and 30 pt. italic fonts cast according to the set values stamped on the matrices, I decided to close things up a bit. That's precisely what I did on the 36 pt. italic font, which you will find on page 17, among other places. If it hadn't involved a lot of re-casting, I would have redone the other two castings. Yet the 18 point fonts look fine with the standard set values on both roman and italic. All text was set either in 10 point with one point of ledding, or 12 point, also with one point of ledding. All letterpress printing was done on a Heidelberg KS (15x20½).

Now for the comparison. This page and three others are also done in genuine Monotype Bembo, but these pages are done in an Adobe Type 1 format font sold by Monotype to anyone willing to dish out the money. The so-called "expert" fonts also were utilized to provide ligatures, true small caps, and ranging figures—all of which were necessary to match what I considered "standard" in the hot-metal version. The pages were assembled using Pagemaker on the PC. The final product was output direct to film through a Birmysetter imagesetter at a resolution of 2540 dpi. The completely made-up page negatives were stripped and then printed on a trusty Heidelberg KORS offset press. The same type sizes were used as in the hot-metal pages except that 24-point headlines also were utilized.

An interesting sidelight: The hot-metal version has a short-tailed R in the standard keyboard position and the long-tailed R as an alternate. Yet the Monotype hot-metal specimen book shows them in a reverse fashion. The long-tailed R is in the standard position on the Postscript version, but the alternate *is* available in the expert set.

Dave's Fantastic Rust-Killing Remedy

If you have ever resurrected a piece of letterpress equipment, you've confronted the problem of rust. Whether it's rusty galleys, rusty composing sticks, chases, or typecasting equipment, invariably you run into rust.

Like so many others, I have wrestled with the problem and various solutions, including sandpaper, steel wool, chisels, and all sorts of commercial concoctions such as Naval Gel, with their associated rubber gloves and foul odors. Nothing ever worked very well.

Dave Churchman of Indianapolis mentioned similar experiences during a conversation at the 1990 ATF Conference and offered a "foolproof solution that will blow your mind with its simplicity." He said simply take a half quart of ReaLemon (or any commercial lemon juice concentrate available in the supermarket) and mix it with a gallon of vinegar. Common household vinegar will do just fine.

Pour this brew into a flat container large enough to allow you to submerge the item you want to clean up. You may want to dilute with water to fill a larger container. This may slow the process, but won't stop it.

Now simply drop your rusty items in the solution and let them soak. Half an hour will clear up most items. If you have extremely crusty rust, you will find a 3M scouring pad (the kind that's made out of some sort of tough synthetic stuff) very helpful in scrubbing away the rust after a period of soaking.

I recently claimed two presses from a shop that had been under water during a flood. I thought the chases, especially, were absolutely beyond salvaging, but I tried Dave's formula and to my absolute surprise, soaking overnight cleaned them up to the point where they're every bit as good as when new.

No matter how dirty the solution becomes, it still seems to do the job and you have no reservations about keeping a jug of the stuff around, nor should you have much concern about getting your hands in the stuff.

It's just too simple. You think no problem as perplexing as rust could be cleared up with common household "chemicals." But try it and you'll become a believer.

Of course, to finish the job properly, you need to thoroughly dry the cleaned item and give it a good coating of oil to prevent new rust from forming. *Dave, you're a genius!*

Interchangeability of Mono Parts

(*Continued from page 4*)

Division of sales encouraged the two companies to go their separate ways in areas of machine development, typographic development, and in every other way.

They did not come back together in any way until the American firm became so anemic it had to fall back on England to take over manufacture of parts, and eventually became reliant on England to manufacture all new machines for sale in the United States. That was in the 1960's, so the two had operated independently for nearly 40 years.

Far more refinements and improvements were built into the English machines; American machines were far slower to change. Yet both companies were uncompromising in retaining absolute precision in the manufacture of all components.

As we last-remaining aficionados of these machines strive to keep them operating, this fact takes on far greater importance, for "cannibalizing" older machines for parts to keep newer machines operating will be done with increasing frequency.

It's reassuring to know that in all likelihood, these parts will fit whatever machines we have, regardless of age, and to the large extent, regardless of whether they were made in the United States or in England.

1990 Nevada City Conference (Concluded)

from England and English Monotype, told of earlier, happier days with that once-great organization. Gertraude Benoehr spoke of her days at the Stempel Typefoundry in Germany.

John Kristensen spoke of his pursuit of the illusive Montaigne types of yesteryear, Steve Saxe sent a slide lecture (presented by Berliner) on typefoundry pinmarks from earlier years, Stan Nelson spoke of how he learned—the hard way—the art of typefounding, and Norm Cordes waxed eloquently on the majesty of the Linotype machine.

As important as the formal sessions were the breaks—morning, noon and long into the night—when attendees got to fraternize, learn of their deep, common interests, and forge new bonds which will last a lifetime.

Oh yes, we also spoke of the future. Jim Rimmer talked on modern-day type design, and of his adherence to both the hot metal tradition and the new technology, and Monroe Postman gave an update on his effort to drive a Monotype Composition Caster with a Macintosh computer (Roy Rice spoke on his efforts to do same with an IBM PC clone), Gertraude Benoehr spoke of the Gutenberg Museum and the Gutenberg Gesellscaft, and Paul Duensing spoke of his plans to move to Darmstadt, Germany, and head up an effort at creating a first-class typefounding museum there.

Yes, everyone congregated at the Berliner residence for warm hospitality, great food, and a bird's-eye view of Harold's extensive shop which includes 10 Monotypes, one Linotype, and an overwhelming matrix collection. Many of us saw the Monotype 272 computerized keyboard for the first time. It was most evident that Scott Holt, daughters Teresa and Margaret, and his most cordial wife Mary Ann were deeply involved in helping Harold put on a flawless Conference extravaganza.

And what a way to end it all. A picnic luncheon at the Pioneer Park, accented by a typographic flea market and auction, with Col. Dave Churchman at the helm. Frantic bidding on choice goodies (especially a 120-pt. punch depicting a Monotype caster, brought by Duncan Avery from English Monotype, which brought $200) netted a handsome fund which will assist in preparations for the next ATF Conference at Williamsburg.

No doubt about it, Harold Berliner has done his part in the growing tradition called the American Typecasting Fellowship. We all thank him for the personal sacrifices and great effort put into a highly successful meeting.

He Failed to Be Cautious

(*Continued from page 3*)

always felt he would get sick. But he never got violently ill."

Doctors didn't connect his hobby with his problem for over a year. His first symptoms were overall weakness and loss of balance. A test for heavy metals in his blood did not show anything unusual. Next his speech was affected. "He got to the point where you couldn't understand him," his wife said. He was diagnosed as having amyotrophic lateral sclerosis, or Lou Gehrig's disease, which, the article pointed out, is a common mis-diagnosis.

Lead seems to be stored in the bones of people, and as age causes degeneration of the bones, doctors theorize that the lead is again released into the blood stream and attacks the health of its victims. The effects may be as benign as a minor slowdown in motor neuron function, for which most adults could easily and probably subconsciously compensate. Higher doses can cause severe stomach cramps, anemia, high blood pressure, kidney problems, short-term memory loss and limb weakness.

Never once in the full-page piece were the printers of yesteryear mentioned. Nor did the article mention a test to determine the level of lead in a person's body. Blood tests were discredited.

The quote from the daughter suggests the victim was quite careless in his handling of the lead. The article may have been over-reactive, but did a good job of pointing out the insidious nature of the problem. We all would be advised to take greater caution everywhere, especially in handling the oxides, dross, and other nasty stuff related to lead smelting.

A CAUTIONARY TALE

An 'Orphan Annie' Nearly 'Did Me In'

April 13, 1991, was to be the big day—the long-awaited event—when I would move my first typecaster from where it was to where it needed to be in my shop.

Since a weekend at the Hill & Dale and some time on the Thompson at the Smithsonian a while back, I have wanted to gather the necessities to get a foundry running in the safety and comfort of my own shop. The past year and a half have been spent on the telephone trying to find these necessities and listening to folks near and far tell me how crazy I was for wanting to do such a thing.

One to never be deterred by good and/or reasonable advice, I pressed ahead.

The heavy metal was located at S. O. S. Linotype in Goodlettsville, Tenn., "just up the road a piece," as we say down this way. Dave Seat was to pick me up at my house and we were to travel in his truck, pulling his trailer on Saturday morning. Obviously, it was to be a great demonstration of what true friendship is all about. If one is willing to move big, heavy stuff on Saturday for someone else, that's the best definition of "true friendship" that I can think of.

We arrived on the scene as planned, and then the fun began.

Jerry Spurlock of S. O. S., and his crew, had the machine pulled to the front and ready to load. All we had to do was back the trailer into the door. He would put the machine on the trailer with his towmotor. We'd then tie it down and the deed would be done.

But no one thought to study the situation. The trailer was inside the building and the truck was outside, sitting on a downhill slope. When the caster got on the trailer, its weight was sufficient to shift the trailer and lift the back wheels of the truck off the ground. This, of course, meant that the truck brakes were no longer in contact with the ground and suddenly, the whole mess—truck, trailer, caster and Dave—suddenly is headed down the hill.

In the best Keystone Cops tradition, I'm suddenly running alongside the truck trying to block the wheels. Jerry also is trying to catch the truck and get the brakes reset. And Dave and Jimmy are busy on the trailer trying to keep the machine from taking a dive over the side or onto one of them.

My life passed before me in the minute before Jerry finally managed to get the truck stopped. I threw a block under every wheel and the valiant pair on the trailer succeeded in keeping the machine from committing suicide —or murder.

After lots of heavy breathing, we concluded everyone was still in one piece and the remainder of the move was more or less without incident. Now the object of all this excitement is safely in my garage.

From all this I've learned three things. (1) It pays to have good friends and I want to publicly thank all of them; (2) It really is as difficult as some of you have told me to set up a typefoundry in this late year—1991; and (3) It's a very good idea to have both truck and trailer on level ground before applying a load thereto.

I thought all of you should know.

—Roger Frith

As mentioned in a previous issue of ATF NEWSLETTER, *some of the Bembo matrix fonts used in this edition were retrieved from a factory storage room floor in 1989. Many seemed to be in terrible shape, but a bit of tender loving care and their beauty was restored. Don't you agree? Some of the Bembo herein is American 405. The rest is English 270. The differences cannot be eyed easily.*

Old Wartime Mementos from a Typefoundry

The patriotic fervor generated by the Allied success in the war against Iraq this past year caused this typefounder to bring out some relics from the last "big war" where the United States had genuine total commitment and good popular support.

World War II lasted a lot longer, and I'm sure two of the three items shown here found much use as reminders appended to all sorts of printed pieces during the 1940's. All three are engraved matrices which came to me from Baltimore Type and Composition Corp., a foundry which had its origin in the early years of this century and probably was at its zenith during and immediately after the war years.

Shown are two variations on the war bond/war stamp theme, plus the official seal for the U. S. War Office, which went out of business (it's my guess) when the present Department of Defense was established. This intricately engraved seal includes the slogan "This We'll Defend" at its top, and the roman numerals for 1777 at the bottom—the year of its establishment?

One can not view an intricate image such as this without marveling at the microscopic engraving tools required to cut the matrix. Try matching that detail on a modern laser printer!

I guess I've found enough of an excuse to cast these up. I also have 72-point logos with the "V" for victory plus Morse code superimposed, another relic from that bygone era. Wonder what other similar war-related ditties remain in the musty collections of bygone typefoundries across the globe?

The Days When Equipment Was Abundant (And Inexpensive) Are Now Over!

Three Unique Opportunities to Acquire Hot-Metal Equipment

The availability of good equipment is becoming a difficult matter for persons seeking to enter the field of personal typecasting, yet there are shops available. Two significant collections currently are on the market and should be pursued quickly. Also, two state-of-the art Linotype Electrons are available.

The first is the shop assembled by the late Dan Driscoll, and includes a great 16x17 English Composition Caster with a British keyboard. Both American and British bridges are available for the machine, along with a collection of British molds and matrices, and American molds and matrices.

Other essentials such as an air compressor, phase converter (to convert three-phase to single-phase, which is most common in homes), parts, tools, etc. Dan used this equipment to produce a variety of books under the press name of Heptangle Books. Much time, expense and effort was put into gathering a series of esoteric accents and alternate characters for the various faces Dan had in his collection.

The shop is being offered as a "package deal" by Dan's father, John A. Driscoll, 142 Long Hill Road, Gillette, New Jersey 07933. Phone (201) 647-4449.

A second collection is available from the Van-Fos Type Foundry, 2026 Frankford Avenue, Philadelphia, Pennsylvania 16125. There are several Thompson casters, lots of standard American Monotype matrix fonts, and some deeper-shouldered "Deptomatic" fonts for rubber stamp manufacture. The owner has retired and wishes to dispose of the foundry in one lot.

If you are into Linotypes, Louis P. Lipps of Lipps Printing, New Orleans, Louisiana, indicates he has acquired two Electron Linotypes and both are available to the highest bidder.

"They're really great machines, built by Mergenthaler about 1971, and I just couldn't let them be demolished." Both machines came from a check printing company which only recently phased out its hot-metal operations. One machine is a standard Electron, the other is a mixer with a Mohl saw attachment. He indicates he will deliver either of the machines anywhere in the U. S. for a delivered price of $1,000.

In addition to the Linotypes, he also has a three-ton remelt furnace, a pallet of parts for the Linos, and a limited stock of matrices. Contact him at (504) 242-8053. Better make that call today.

The Front Cover

Ah, the extent to which a person will go to prove his point. After the Caslon 471 nameplate appeared in the last *Newsletter*, it was suggested that I had printed from a photoengraving—that type couldn't fit together that tightly.

Oh, but it can, and so I put the entire page form into my process camera and made an exposure direct from the type to provide conclusive evidence—at 150%, no less!

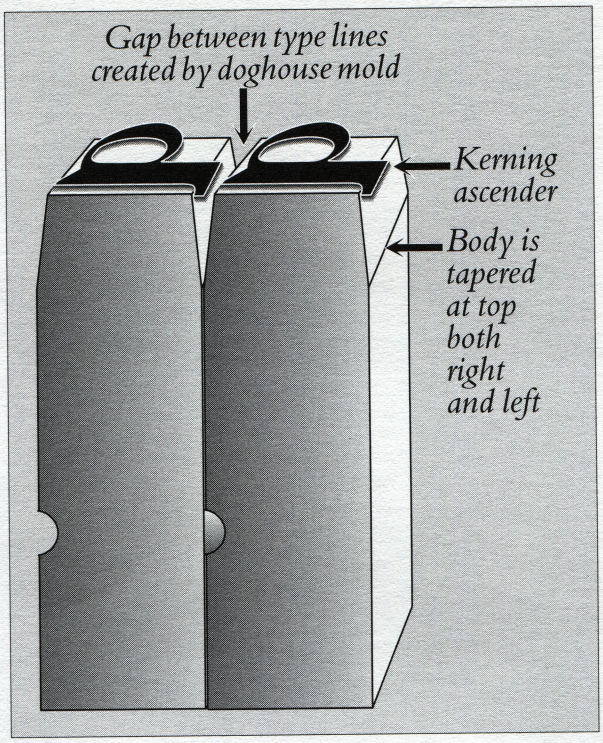
Here's how you do it. First, *you* must be the one with a Supercaster and *you* must be committed to casting the tightest-fitting type possible. Secondly, you must be willing to cast many kerning characters. When you cast big stuff, it gets tough because there's only so much flat surface on the top of the mold. Kern your type beyond the flat surface and you have an instant squirt of metal and a mess to clean up.

Needless to say, I pushed 'er to the limit on the swash cap *N* and then kerned the succeeding *e* to its left to get things together even closer! There was a counter on the *N* which I had to gouge out with an old linoleum engraving tool to make way for the back-kerning *e*. You also can see that I kerned some letters too tightly, so a few points of spacing here 'n there were necessary.

And of course, my handy type notcher—something a true typographer could never be without—came into play on those letter combinations I didn't anticipate at the caster, such as the *TF* and *ws* in the nameplate.

The negative is not the best but it's good enough to show that the nameplate is no engraving. The whole page is nice stuff off the Thompson, the Super Caster, and a Composition Caster.

There's no physical ledding between the body text lines though it looks like there is. The apparent gap between the lines is the result of using a "doghouse" mold. This enabled me to cast a 13-point body with standard 12-point comp mats. To the right is a sketch of "doghouse" type to show how it works. If the mold were a full 13 points open at the top, it'd squirt metal *between* the matrices in the die case, because standard comp matrices are only 14.4 points square, and the letter is not centered in that space. The guy(s) who thought up this idea for a mold was a real genius!



Type from a "doghouse" mold.

Use of a photo representation of the first page of this issue as a cover fills another purpose too—it documents just how a form is put together via hot metal. You know there are lots of folks who have been printers for 20 years but have never seen a letterpress form. *Enough said!*

Inside Front Cover

We again are indebted to Vance Gerry of Pasadena, Calif., who provided the delightful sketches of activities at the Nevada City Conference.

hot metal type.

For folks not familiar with the California mountain region near the Nevada border, I can report it's delightful. Very dry because of the continuing drought, but delightful. It first was opened up by gold prospectors; gold mining once was the dominant industry. Today that heritage is preserved for hoards of tourists who — if the truth be known — probably flock to the region to escape the tormenting heat so dominant in the lower elevations of California not too far away.

This quaint mining town provided the precise mix of atmosphere and hospitality, enabling our *fellowship* fever to flourish. Harold was among those who first named our organization in 1978; and the name could not have been more appropriate.

Our formal meetings were perfectly situated in the ancient Nevada Theatre (California's

To Be: July 10-12, 1992

Our friendly patriots at Colonial Williamsburg confirm that the 1992 AHF Conference definitely will be staged at that historic city in Virginia July 10-12, 1992.

Dale Dippre, whom most of us know from past AHF Conferences, indicates all preliminary arrangements have been made and the Colonial Williamsburg Foundation is definitely making plans to host our eighth biennial Conference.

Specific program arrangements still are well in the future. Announcement of the dates and place is made this far in advance to enable interested persons (especially those outside the United States) to make vacation arrangements as far in advance as possible so they can be assured of time off for the Conference.