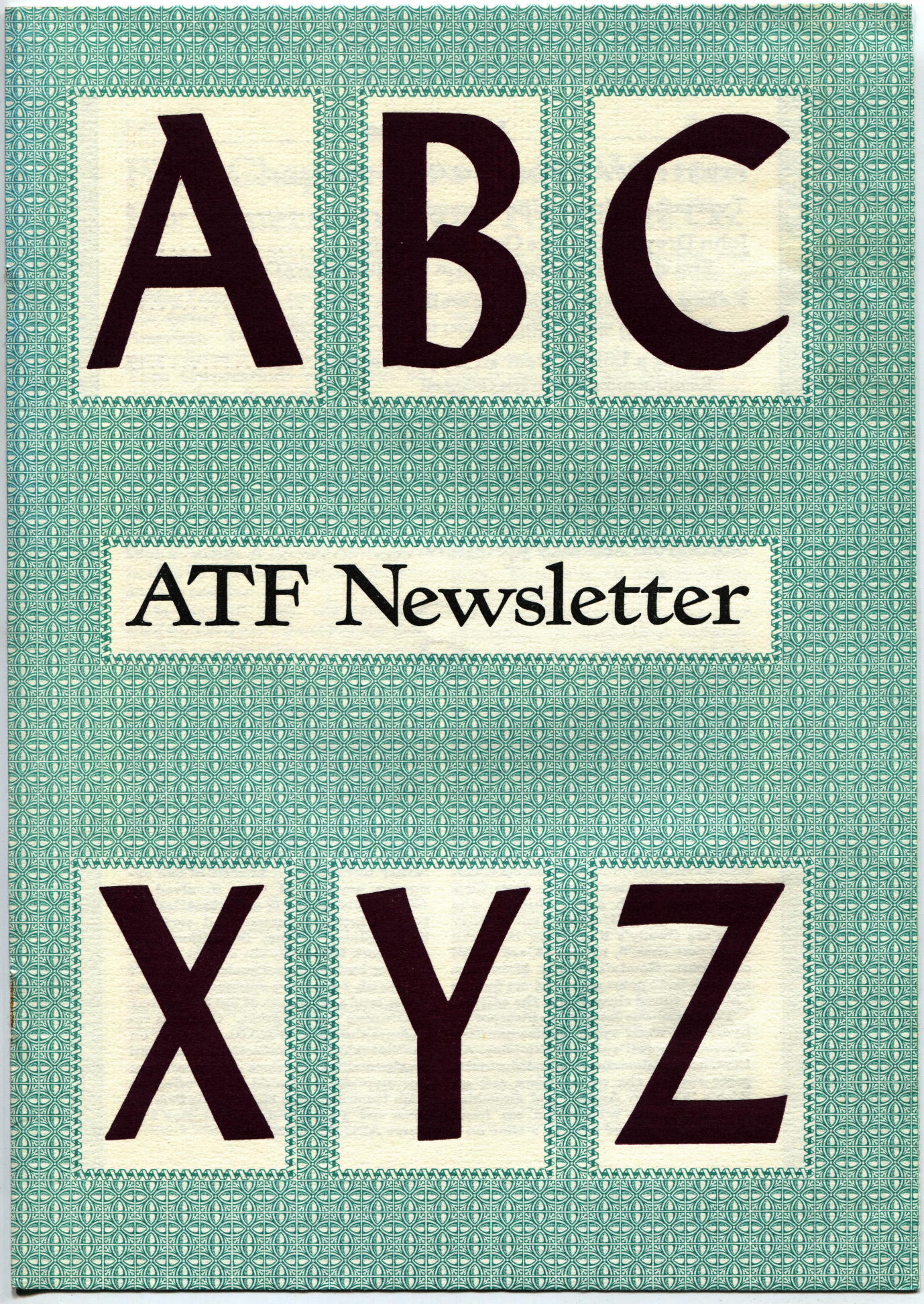
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This 17th edition of the *American Typecasting Fellowship Newsletter* is produced almost entirely from images cast into metal type on the Monotype.

Design of this edition began "in my head" shortly after acquiring a handsome font of 48 pt. Jenson Initial letters at the ATF Conference at Williamsburg from Theo Rehak. I had a strong desire to show these bold initials in an equally bold environment and settled upon this rather non-standard Goudy dress for a page design with a tiny hint of the Kelmscott flavor. Headlines and all body type are Goudy's Kennerley *Bold*. All three text sizes, 8, 10, and 12, are ledded one point. Goudy's Goudy Heavyface was cast in 12 point and hand-set for the "blurbs" found throughout the edition.

The cover was designed to incorporate Lydian in wood type, commemorating Warren Chappell's piece in this issue. All 18 pt. border elements, around the inside pages and on the cover, were cast on Rich's "Orphan Annie" and assembled into the forms which you see here. Pages were printed four at a time on a Heidelberg cylinder press, which tends to cause movement within the typeform as it prints. Because of the very intricate alignment necessary within the page borders, Rich opted to pull repros of the metal form on his Vandercook, and print the borders themselves via offset at his commercial shop. Excepting this, all else was printed letterpress.

The *ATF Newsletter* is produced rather infrequently, because of the extensive amount of time involved in doing the work using traditional letterpress printing processes. All writing, keyboarding, casting, imposition, and presswork is done by the author. Proofreading by helpmate Lynda Hopkins. If you wish to receive subsequent issues, please send a minimum of $10.00 for your continuing "subscription." Overseas recipients should send $20.00. A report on the status of your subscription is given on the mailing envelope of this edition. Correspondence should be directed to Rich Hopkins at his Hill & Dale Private Press and Typefoundry, P. O. Box 263, Terra Alta, W. Va. 26764.

ATF Newsletter

Number 17 American Typecasting Fellowship July, 1993

Hot Time in Williamsburg

PARTICIPANTS at the eighth biennial conference of the American Typecasting Fellowship were challenged by an exceptional program which, for the most part, was presented by ATF participants themselves. The gathering, staged at Colonial Williamsburg in Virginia, was one of the largest ever, attracting 70 participants.

In every instance, the presentations revealed hours, weeks and even months of preparation and very serious study. Excellent facilities heightened by the great atmosphere of Colonial Williamsburg made for another in our continuing stream of celebrated meetings. The only complaint—the 100-degree (F) temperature outside—was offset by comfortable air-conditioned meeting rooms and motel facilities.

This meeting proved the word "American" in our name has more historic than present relevance. ATF was formed in 1978 at the first such gathering of typecasting enthusiasts at Terra Alta, W. Va. This year, discussions spanned to Great Britain, to Europe and beyond. Indeed, participants themselves came from Britain, from Germany, from Austria, Canada, and the United States.

The formal program traversed time like a history book, beginning with punch cutting and ending with the Macintosh computer.

Things started off with Dan Carr of Ashtuelot Village, N. H., speaking of his recent experiences learning the punchcutting trade from fellow punchcutters at the Imprimerie Nationale at Paris. It's heartening to realize in this digital age there still are persons wholeheartedly committed to preserving and perpetuating this historic craft, not to mention the wonderful, humanistic results Dan (as well as those long-established punchcutters in Paris) is achieving when he meets steel with gravers and files.

Dan's presentation was accompanied by many slides of the historic trip, and he brought with him a horde of examples of his tools, punches, drawings and the like. It is both invigorating and refreshing to sense the degree of intensity and enthusiasm for these ancient skills as revealed by Julia Ferrari and Dan Carr at their Gogolonza Press.

A notable report with excellent visuals was presented by Theo Rehak of Howell, N.J., whose Dale Guild Typefoundry is committed to preserving the once-supreme Barth typecaster and virtually all other aspects of matrix making and typefounding. Theo is the only person known to own a Barth outside the American Type Founders

(*Continued to page two*)

California in '94

The International Museum of Graphic Communication at Buena Park, Calif., will host ATF's next Conference July 15-17, 1994. Operational linecasters of all sorts will be chief focus of the meeting and technical sessions. Full details to come.

Company, and is pursuing an ambitious program of classic design revivals by working both with original matrices and new mats made in-house. Rehak has served a lengthy apprenticeship at American Type Founders—a relationship which now has come to an end so Theo can give increased attention to his Dale Guild work. His presentation was accompanied by numerous slides and a video depicting his operations.

Weeks and months of research went into a report presented by Greg Walters of Piqua, Ohio, who detailed where various letterpress supplies, equipment, and types still were available throughout the world. There's a surprisingly large amount of material still being made, but one must expect to pay for it in these latter days of letterpress. Greg has amassed an impressive list of typecasting equipment and matrices during the past several years and presently, he is making headway in dealing with both typefounding and matrix making operations in India.

Perhaps the most distressing report was given by Bill Riess of the Quaker City Type Foundry in Honey Brook, Pa. Bill, a third-generation typefounder, bluntly said he would be the *last!* Interference by environmental regulators, unfounded fanatical concern about lead poisoning, and troublesome neighbors were among his problems. He noted it would be virtually impossible to start a typefoundry today because of these and other bureaucratic problems. Bill detailed some of his "ridiculous" problems and assured the audience that although he's committed to carrying on with his business (the wife and kids 'gotta eat!) he was certain there would be no next generation of typecasters from Honey Brook.

"It would be virtually impossible to start a typefoundry because of ...bureaucratic problems."

Virtually all sessions included vigorous audience participation and our friends from England were joyous in reporting that efforts had gained momentum in attempts to preserve what remains of the English Monotype Corporation's hot-metal operations. Duncan Avery, who had been the last-remaining contact at the firm, was present to report the untidy processes which had led to the complete shut-down of operations earlier in 1992—with no regard for orders on hand, etc. Susan Shaw was present from London to announce a consortium of enthusiasts had succeeded in setting up a trust (foundation) which has met with fragile success in assuming possession of Monotype's equipment and pattern archives. She announced plans to reopen operations of the matrix-making facilities immediately.

Stan Nelson came with slides and descriptions of interesting patent models held in the Smithsonian Institution's printing archives. Stan explained that prior to the turn of the century, precise (often working) models of devices had to be submitted with all requests for patent protection. Devices he presented all were connected with typecasting and type finishing.

Paul Duensing, recently of Michigan but now residing in Darmstadt, Germany, reported on his role in efforts to establish an operational typefounding museum in that city, and the massive resour-

ces on hand from German (and other) foundries. The museum, he noted, was still a long way from opening its doors.

The conference ended on a modern note, with a session conducted by Monroe Postman of Los Altos, Calif., who has pursued to full implementation the interfacing of a Macintosh computer with a Monotype composition caster. His system now is in operation at M&H Type in San Francisco, and Monroe explained what kinds of manuscripts are best suited for the process which now is being used on a daily basis.

Simultaneous to Monroe's presentation (staged for those who had either no interest in or contempt for computers) was a forum chaired by Dave Churchman of Indianapolis regarding the letterpress equipment market today. His entertaining session was most informative on matters of what is available on the used equipment market, as well as likely pricetags.

The keynote address was presented by John Dreyfus of London, long associated with British Monotype and ably introduced by Harold Berliner of Nevada City, Calif. John's dry humor was interlaced in a broad-ranging overview of the world of type today, and how it got there. Complete text of his talk is found in this *Newsletter*. Prior to his presentation, Harold Berliner recommended and the group unanimously agreed to elect John as a permanent honorary member of the Fellowship. (Since there are no official members, perhaps John is the *only* member?)

We who are accustomed to hovering over pots filled with molten type metal perhaps were less affected by the hot weather. Yet we all seemed to wilt as the traditional auction of goodies was conducted outside in the heat after the picnic Sunday afternoon. Dave Churchman began as auctioneer, but had to be relieved by Monroe Postman and others as the afternoon ensued.

Dale Dippre, Willie Parker, and Peter Stineley, all of Colonial Williamsburg, did an excellent job of organizing the conference and attending to every detail, including perhaps the most sumptuous conference banquet in memory.

They all are to be commended for a job very well done.

RICHARD E HUSS
BOOKBINDER

Will be happy to bind your copies of ATF Newsletter attractively in leather or other material. This could include miscellaneous items published by Rich Hopkins/Hill and Dale Press. You may send a sketch or your design for the cover, or I will use my judgement in design. Depending on the design or binding material the price will start at $35. Please send your ATF Newsletters to Graphic Crafts, Inc., 300 Beaver Valley Pike, Willow Street, PA 17584 — Phone 717—464-2733

This form is set in Ludlow Eusebius

Typecasters Stage a Mini-Summit

What do you have when four typefounders gather in one place at the same time? A miniature typecasting summit! Staged at Terra Alta, W. Va., the weekend of February 20, 1993, with Stan Nelson of Columbia, Md., Roger Frith of Nashville, Tenn., and Jim Walczak of Oxon Hill, Md., all visiting with Rich Hopkins at his Hill & Dale Private Press and Typefoundry.

Participants discussed a myriad of details regarding the operation of Thompson, "Orphan Annie," and comp casters, interlaced with continuous telling of tall typographic tales, and an immodest non-stop "show & tell" extravaganza dominated by Rich, who offered others little chance for intrusion.

Roger had been on a sabbatical from the Tennessee State Museum, working with Stan at the Smithsonian and Jim at his own Sycamore Typefoundry. The three ventured to West Virginia snow country for warm conversations over the pots of Rich's typecasters.

Stan took time to review Rich's recent acquisition of pivotal and hand-mold matrices from the Kelsey Company at Meriden, Conn.

Summing up the weekend: long on talk, short on sleep, short on time but long on delightful company. *We must do this more often!*

30 Caslon Openface

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
$1234567890 .,-:;'!? ffffl

The font above was a casting project initiated on the Thompson typecaster by the four typefounders (see article above) when they gathered in February. Matrices for this font are original Thompson matrices (made to conform to the depth-of-drive standard of Linotype matrices—often used with the machine—by the Thompson Company before it was taken over by Lanston Monotype in 1929); all Thompson matrices were made to a .043" drive instead of the .050" drive used by Lanston. Acquisition of a rare .875" Thompson mold from Kelsey enabled the casting of this font. Thompson stole the font by electroplating cast type from Barnhart Brothers & Spindler of Chicago. In their 1925 catalog, BB&S noted the font was originated by the foundry of G. Peignot and Son of Paris under the name Le Moreau-le-Jeune. "Placing it in the Caslon group of types is taking a liberty," BB&S noted, "but it assuredly belongs." (Perhaps not!) Characters in the Thompson matrix font precisely match the font offered by BB&S.

Dreyfus Defines Our ATF

I DO HAVE SOME FRIENDS in London who aren't interested in typography. Just before I left London, I mentioned to one such friend that I was about to cross the Atlantic to speak at a meeting of the American Typecasting Fellowship. "I suppose that'll take you to Hollywood?" he asked. "What on earth makes you think that?" I replied. "Well," he said, "isn't typecasting what they do in film studios?"

Perhaps my friend had been put in mind of that kind of typecasting by the recent death of that endearing character actor Robert Morley, who had spent so much of his life playing jovial English eccentrics, and making the most of his goggle-eyes and his upwardly mobile eyebrows. Of course a lot of Americans too were typecast in Hollywood. One of the oddest cases was an actor who made a good living in the 30's playing nothing but amiable accident-prone drunks, though in real life he never touched a drop of liquor.

My London friend had one other strange misconception about this Fellowship. He gave me this dark warning: "Watch out for anything in America called a fellowship. Some of them you'll find are potty little sects in which one smart lot of fellows brainwash some much dimmer fellows and then live it up at the others' expense." I thought a much younger friend of mine who's keen on typography would grasp the point of this Fellowship; but he'd become so taken with his Apple Mac that he couldn't understand why anyone today would want to mess around with molten metal or clanking old machines.

Having run into such problems in England, I began to worry whether I'd be able to make a United States immigration officer understand why I wanted to be allowed into this country to attend a meeting of the American Typecasting Fellowship. How could I make it clear to the officer what this Fellowship is all about, and why I had been given the phony title of "Sir John" in flyers circulated for this event. So I worked out a scenario which went something like this:

John Dreyfus, well-known authority on typography and author of many texts on the subject, was a long-time consultant to the typographic design arm of English Monotype. He also has a close relationship with our American Typecasting Fellowship beginning when he, Duncan Avery and David Belfort served as hosts to ATF when we visited English Monotype at Salfords in 1982. The text here is his after-dinner address to assembled ATF associates at the Williamsburg Conference in 1992.

"You see, officer, I've spent my life in printing. And when I first went to work at the University Press in Cambridge in 1939, I picked up pieces of cast type and used them to compose texts." At this I expected the officer to look puzzled

"...When I first went to work at the University Press in Cambridge in 1939, I picked up pieces of cast type and used them to compose texts."

and say: "But that's all out-of-date, isn't it? So what kind of a Fellowship would attract enough Americans of sound mind to focus on obsolete methods of typecasting, let alone to invite you over from London (with your phony title) to speak at their banquet?" I might have been tempted to parry that by asking cheekily "This is still a free country, isn't it?" His reply might have been: "Yes sir; but if we notice people are not of sound mind, we still may lock 'em up, just as they do in England, I presume?" at which point he would no doubt give me a suspicious look as if he'd just detected some outward and visible sign that he was dealing with a Limey lunatic.

"Look, officer" I would reply (idiotically, as he was already looking). "Look, this banquet is being held in Colonial Williamsburg where they still print by hand, marble paper by hand, make furniture, silverware and musical instruments by hand, and where the past is still revered by making it come alive. Where I'm heading (if you allow me into your country) your fellow-citizens follow the advice once given long ago in my country by the great Doctor Johnson, who asserted that the purpose of history was to point a moral and adorn a tale. Now that's what goes on in Colonial Williamsburg, and that leads Americans to flock there in droves."

After that bit of bravura—I hoped the immigration officer would have had the grace to admit that I'd spoken truly, but I feared he still might not understand why so many members of the American Typecasting Fellowship had turned out for this meeting. To speed up his decision on letting me in, I decided to say to him: "Officer, I've been visiting this country almost every year for the last 40 years, sometimes more than once a year. Won't you please let me in again?" At which point his face would relax as he'd say triumphantly: "That means you returned home perhaps as many as 50 times. Tell me when you plan to return home and I'll let you in."

Of course I might have made a stronger case. No doubt I missed a point or two which you as collectors would have grasped immediately, but which the officer couldn't have been expected to follow unless he too was a collector. For it strikes me most forcibly that we in the American Typecasting Fellowship are in fact really the very best breed of collectors, because our reasons for collecting machinery, equipment and fonts of type are that we desire to learn more about them from each other, and then we want to preserve them as well for other generations to appreciate and use.

Like true collectors in any field—we value a thing for what we believe to be its intrinsic worth, far more than we value it for its resale price or the prospect of making a profit. And because that is our attitude, we inevitably find ourselves collecting not only objects but collecting people and making new friends. For no true collector is content to go through life as a hermit—as a solitary hoarder, gloating in private over his possessions. True collectors have a compulsion to share what they have and what they know. By doing so they broaden the pleasure and excitement which come from owning and understanding possessions—either of material things or of skills in handling such material. That gives a rock solid foundation to our American Typecasting Fellowship, which deserves to be called American because it

"True collectors have a compulsion to share what they have and what they know. By doing so they broaden the pleasure and excitement which come from owning and understanding possessions ..."

was founded in this country, although you do of course have members from several other countries including mine. So our Typecasting Fellowship has become a group of fellows—fellow human beings of both sexes—who enjoy meeting others with the same interests. Clearly we have every right to be known as a Fellowship. And finding myself in your country at a time of intense political activity, the thought struck me that one potential presidential contender might take his cue from our name by inviting supporters to float a Perot-ship.

Having said that, I promise not to stray into any comment upon politics in your country or mine, but will tell you instead about a recent initiative taken in London to further

some of the same goals which you have set yourself in your American Typecasting Fellowship.

In mid-April of this year, a well-attended meeting was held at the headquarters of the British Printing Industries Federation to launch a new organization named *The National Printing Heritage Trust*. The idea of forming it came from a man named Peter Whittaker who had been very worried about what might happen to his own magnificent collection of line-composing machines. Three years ago an attempt was made in the North of England to set up a "national museum of printing and publishing" but it failed. A few local museums have recently begun to give space to Victorian printing machines, but in the words of an appeal put out recently by those who successfully launched our new National Printing Heritage Trust in London, "what was (and is) desperately needed (is) the preservation of the machines and other items which had been the mainstay of the printing industry during this century and—perhaps more important—the pressing need to preserve the early machines and (to) document the technological changes of the past two decades."

So that's why the new Trust has been set up. Every branch of printing and the graphic arts will be represented through members of its Board of Trustees and Advisory Committee; and a wide range of expertise will be at the disposal of museums or individuals who want either to preserve or to restore printing equipment that's likely to become—or already is—of historic value.

What struck me when I attended the Trust's inaugural meeting was that it is quite different in character from your American Typecasting Fellowship. One thing in particular which I greatly admire about your organization is that so many of its members share hands-on experience of the equipment they have collected; from that comes knowledge of the skill and disciplines which are to a remarkable degree dictated by the design of that equipment. Perhaps I'd better explain what I mean when I speak of skills and disciplines being embodied in the equipment we collect and preserve.

"One thing in particular which I greatly admire about your organization is that so many of its members share hands-on experience of equipment they have collected...."

By handling a three-dimensional piece of cast type we learn with our fingers as well as our eyes a great deal about the spacing and positioning of letters, quite apart from what we learn about the design of typefaces. My introduction to the trade was at a composing frame with a stick in hand, and it was the foundation of my abiding interest in typography and type design.

A piece of cast type teaches us correct inter-character spacing and correct alignment because these features are embodied upon what is appropriately named the body of the type. It just isn't possible to learn either correct spacing or alignment using rub-off letters—or indeed any other form of two-dimensional letters.

Moreover the fit and alignment of a piece of cast type cannot be al-

tered without a deliberate effort and careful planning. Even if we sometimes improve the fit of certain letter combinations in large sizes by the use of a file, and perhaps slips of paper or thin cardboard, we do so because we're sure we're making real improvements. Whereas a lot of mistakes are made out of sheer ignorance by untrained people spacing rub-off letters. Their most common mistake is to make each letter touch the one next to it, and that makes hard work for the reader.

With responsibility for creating new typesetting systems so divided between engineers, salesmen and designers, we constantly find suppliers offering facilities which are not only ugly (which I admit is a subjective term) but which demonstrably create an obstacle between a reader and his text. One of the most deplorable styles of letter generated with PCs is a grotesquely broad design achieved by distorting normal letters so that they take on hideously wide proportions. Alas, the naive owner who finds that his PC is capable of generating this abomination thinks up uses for it, regardless of the trouble his readers will have with it.

"...the naive owner who finds his PC is capable of generating this abomination thinks up uses for it."

Legibility research has shown us what's involved in the act of making sense of a piece of printed text. Reading involves the use of our eyes, our nervous system and our brains. However fast tastes may change, our physiology and our nervous system remain the same from one generation to the next. We have to respect the fact that there are limits to the number of times our eyes can pause comfortably for a fraction of a second as we focus on one small group of words before passing further along the line. And there are limits to the variations we can tolerate in sizes of type or spacing between lines without slowing down our reading, or making it harder to get at the meaning of a text. Matters like these used to be explained to trade printers as part of their training, but we are now in a period when a vast amount of printing is generated on computers by people whose main concern is with keystrokes and the accuracy of a text, but who know—and often care—little about its appearance.

We must be on our guard against typographical stagnation, and we must also refuse to accept a lowest common denominator in typography. There's a lesson to be learnt here in Colonial Williamsburg. For here you will find an attitude to craftsmanship which has something in common with that taken by members of the American Typecasting Fellowship.

I'll give you an example. The Williamsburg craftsmen who make musical instruments use the same kinds of tools that were used hundreds of years ago by their forebearers. But craftsmen here don't limit themselves to using nothing but glues that were available centuries ago. Today they are happy to put together some of their instruments with epoxy adhesives, simply because they do a better job than traditional glues. I've noticed a similar openness of mind in Stan Nelson. Much to his credit, he's always ready to make improvements of his own when he sets to

work. For he knows that in every craft, it's as foolish to accept without question every old method or practice as it is to reject outright every traditional technique. It's only ignorant or arrogant folk who believe that nothing of value can be learnt from the past. These are matters which concern me because I am president of the Printing Historical Society in London, and I've been greatly encouraged in the past 25 years to notice how much the history and practice of the typographic arts has gained from closer and far more cordial collaboration between craftsmen and historians. In the past, craftsmen tended to be secretive about their trades, believing the skills and knowledge acquired during their apprenticeships would guarantee them employment for the rest of their lives. That made them reluctant to pass on knowledge or skill to others who might then compete against them with an unfair advantage. Nowadays so few craftsmen earn their living in hot metal typography that those who remain—either active or in retirement—are nearly all eager to share their knowledge. For example, we have heard here about the wonderful reception given to Stan Nelson and Dan Carr (with his wife Julia) by the punchcutters who made them so welcome at the French National Printing Office in Paris. But I won't drone on any longer about the link between history and practical typoggraphical knowledge, for I realize that most of you (in common with the rest of humanity) are far more interested in topics like sex and violence, politics and religion.

Stay just a few moments more and I'll explain the connection.

For starters, did you know that Francesco Griffo of Bologna, the punchcutter responsible for one of the finest roman types ever made, as well as the first italic ever cut (nearly 500 years ago), committed a murder in May 1518? A heated argument broke out between Griffo and his son-in-law Christopher. What the argument was about we don't know; but when it flared up, Griffo seized a narrow bar of steel with such sharp edges that the blows he inflicted with it mortally wounded his son-in-law. A few days later the young man died. The metal bar was probably one that he used in making punches. Griffo was brought to justice; but as the court records aren't complete, I can't tell you what happened to him. Probably he paid damages to Christopher's parents, for he seems to have been allowed back to Bologna after spending a few years in exile.*

Did you know that Plantin only became a printer and publisher in his early 30's after being severely wounded in a vicious attack made on him with a dagger by a stranger who mistook Plantin for somebody else? Until that time, Plantin had been a bookbinder. But his attacker hit him with such violence that he was hardly able to withdraw his dagger from Plantin's body. Both a surgeon and a physician were called and they thought he had little chance of surviving. But he gradually regained his health, though not enough strength to carry on as a bookbinder. Instead

*The facts about Griffo's murder of his son-in-law were published by the late Giovanni Mardersteig in his contribution titled "Aldo Manuzio e i Caratteri di Francesco Griffo da Bologna" to *Studi di Bibliografia e di Storia in onore di Tammaro di Marinis*, vol. 3 (Verona 1964). The article occupies pp. 105-147; the facts about the murder appear on pages 145-6.

he became a master printer and publisher, and one of the leading typographical figures of his day. So much for violence.

Having promised not to comment again on politics, all that I will mention on this subject is that Luke Hansard, one of England's leading and most industrious printers in the late 18th and early 19th centuries, played such a vital role as Printer to the House of Commons that the official published record of debates in that House are known to this day as *Hansard*, and that work is as important to our political life as the *Congressional Record* is here.

Now to religion. A most shameful episode involving British printers of the Holy Scriptures was an edition of 1631 which came to be known as the "Wicked Bible." Why? Because the word "not" was left out of the seventh commandment. So members of the Church of England were amazed to find themselves commanded to commit adultery. For this careless typesetting, the two printers responsible were fined £300—a huge sum in those days.

Another famous Bible printer, John Baskerville, deliberately set out to shock his friends by leaving orders that he was to be buried in his own grounds in a vertical position inside a conical mausoleum of his own design. He decided to do this because of his hearty contempt for all superstition, for the farce of consecrated grounds, and for what he called "the Irish barbarism of sure and certain hopes, etc."

I've saved sex for the last. A few years ago, a compatriot and friend of mine named Fiona MacCarthy, wrote a new biography of Eric Gill, the sculptor and type designer. It contained revelations about his sex life which would be indelicate to reveal to you while you are still digesting your banquet. So all I'll tell you is that part of the evidence is from diaries sold after his death in 1940 by his widow. These diaries can now be consulted in the Clarke Library which is part of UCLA in Los Angeles. A few entries were scratched over in ink by his widow to obliterate what her husband had written; but she used such poor quality wartime ink that it grows fainter every year. Who knows what else time may reveal?

But time for me is now running out: Before I sit down, I want to thank Harold Berliner who invited me here. He persuaded me to speak at this evening's banquet by writing to me: "I think you'll enjoy speaking at it more than you'll enjoy eating it." Now there are at least three different ways in which you can read that sentence. Few speakers are able to enjoy any meal if they know that they must get up and speak as soon as it's over. But few banquets are half as good as the one served here tonight. However, it's plain to me now is that the friendly and encouraging way you have listened to me has proved that Harold was right—as usual. I thank you all for your good fellowship, and for all that you've taught me about typecasting.

Frederick Schneider, Sr., of Tucson, Ariz., spent 55 years in the trade both at the *Philadelphia Inquirer* and in Washington at the Government Printing Office as a Linotype and Intertype operator and machinist. Currently he is writing a treatise on the technology of linecasting machines of yesteryear. If you wish to help by providing your insight into the process of preserving machines for future generations, contact him at 6250 South Commercial Court, Tucson, Airz. 85746-6011.

Kelsey Company Bids Farewell

American firm which manufactured small presses, made its own type, and sold a wide variety of printing supplies closes its doors, ending a 120-year tradition

Gene Mosher, long-time chief executive at the Kelsey Company, Meriden, Conn., likened a visit to his plant as a "visit to Mecca" for the amateur printer. I must admit to being in that category. It took me over 30 years to make my pilgrimage, though circumstances of that visit were somewhat less than auspicious—I went on a salvage mission after the final closing of the company in December, precisely 120 years after Kelsey first opened for business.

I can't imagine anyone even remotely connected with letterpress printing who hasn't heard of Kelsey. In recent years, I have boasted that the firm's tiny ad, found amongst the "antique ads" on the Formica covering of tabletops at Wendy's fast food restaurants, probably was the only one which represented a company still in business. Alas, that is no more.

Kelsey's advertising always was built around the idea of taking up printing to make money. Secondly, it was built on the idea of parents giving their son (note the gender bias) the opportunity to learn a trade while still an adolescent. And Gene Mosher was full of stories about fathers and grandfathers giving testimony to the fact that they —and their sons and grandsons— had been introduced to the printing profession via a small Kelsey press, a few drawers of type, ink and paper stock. Even in the 1960's, Kelsey was shipping a couple dozen presses weekly, but that volume dwindled to nothing. A last-ditch effort was made to transform the company into a litho printers' supply house, but it didn't work. Very reluctantly, Gene decided to call it quits after nearly 40 years with a company which had only two other general managers—William A. Kelsey himself, and then Gene's father-in-law, G. A. Snow.

In my first years as a hobby printer—when I was in junior high school in the early 1950's—I spent literally hours studying the Kelsey catalog prior to placing my $10 to $30 orders for type, paper, tympan, gauge pins or planer blocks. It was good merchandise for much of it still is in use in my shop.

Mosher indicates I was a typical hobbyist-buyer, but pointed out that many of us had the impression we were keeping the company afloat. That simply wasn't the case. The company relied on large-volume buyers of everything from type stands to cartons of paper. Often these individuals had started with Kelsey and grew with Kelsey perhaps because of their remote location or difficulty in finding local suppliers tuned to their needs.

Personal service and commitment to the supplies and equipment sold surely contributed too. While I was in the plant on my mission to save typecasting equipment, numerous calls came in on the "disconnected"

phone from individuals seeking press parts, etc. Gene expressed remorse at no longer being able to satisfy their needs.

Word of Kelsey's closing came from Werner Meier of Pittsburgh Metal & Equipment in Jersey City, N. J., who had a long-term relationship with Kelsey in supplying type metal to the firm. Getting hold of Mosher was difficult because the phones already had been disconnected when I first called. Indeed, he junked his Monotype mats a day before I contacted him.

He urged a visit to Meriden to review the many Thompsons and other related equipment still on hand, and I promised to make every effort to make the 12-hour drive to Connecticut. In an off-hand way, I mentioned this prospect in a letter to Dave Peat of Indianapolis, only to discover he also was very interested in visiting the Kelsey plant to survey the artifacts.

Threats of bad weather, illness on both our parts, and holiday activities delayed us several times, but finally in January, with a U-Haul trailer in tow, Dave was on his way to Terra Alta to pick me up. The next morning, we left for our long-awaited "visit to Mecca."

One never knows what to expect of such an expedition. As we traveled, Dave and I shared many stories of calamities in the past—situations where rental trucks, moving gear and all else had been arranged only to come face-to-face with an owner who had just changed his mind. Dave had rented a trailer and we nearly filled it with tools and equipment-moving paraphernalia anticipating that we might need it. I even threw in a bundle of boxes from my commercial plant—just in case.

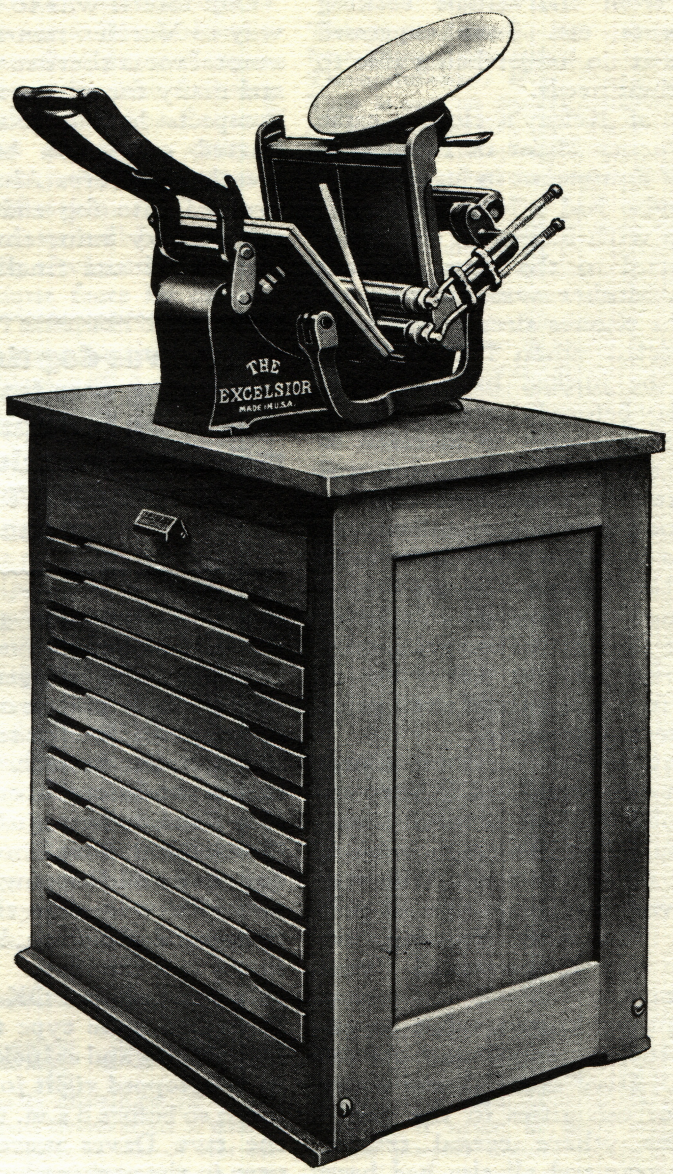
Our intent was to drive all the way to Meriden non-stop and take a motel room there so we'd be fresh and ready for action the next day. Prospects looked good when we started out with bright sunny weather at Terra Alta. That soon evolved into fog and mist. Then rain, heavy rain, thunderstorms, high wind and finally, sleet and accumulating snow greeted us as we hit the Pennsylvania Poconos.

"Dave was dog tired and stopping was imperative. We were less than 25 miles from our destination, but we didn't know it at the time."

Traffic was bumper-to-bumper; we had little option other than to forge ahead. But the tension of pulling a trailer in such weather and traffic conditions brought a hasty stop "somewhere just across the Connecticut state line." Dave was dog tired and stopping was imperative. We were less than 25 miles from our destination, but we didn't know it at the time.

It worked out OK though, for Dave had some type to deliver to Dave Greer and as luck would have it, we stopped right in Dave's own town so before 8 a.m. the next day, the two Daves were exchanging type in the parking lot of a motel at Ridgefield, Conn. The bad weather had abated, so we were on our way to Meriden very soon thereafter.

Gene Mosher greeted us early in the morning of January 13, 1993, and proved both willing and anxious to help the two of us rumage through the plant and take whatever intrigued us. We both were



Kelsey manufactured "The Excelsior" press in four sizes from 3x5 to 9x13. The company packaged presses with type and all necessary implements and this copper engraving, found amongst the litter of final "cleanup," most obviously was used to illustrate a Kelsey catalog some time in the past. The special typecase stand under the press probably contained two-thirds size cases and probably was manufactured for Kelsey by the Thompson Cabinet Company of Michigan. In the 1964 catalog, Kelsey noted "we have built presses for over 80 years, so when we say this press is made to last, we speak from experience. We are constantly hearing of Kelsey machines 25, 40, and even 50 years old, which are in active service."

surprised at the size of the plant, which by then was largely cleared of the equipment which once had been the Kelsey Company. Though the heat had been disconnected, Gene had rented a kerosene heater to make the day easier for us all.

Keep in mind that in addition to extensive stores of supplies, and a modest typefoundry, Kelsey had a complete machine shop and actually did all aspects of press manufacture save making the initial castings. Of course, they owned all the patterns and those patterns were top on Dave's list of items to claim (which he did). It was a huge building, though not the building Kelsey had occupied for most of its lifespan. Urban renewal had forced the company to relocate in the early 1960's, but even after that move, over 20 persons worked for Kelsey.

Gene had people with him to help us, including Stan Bekjas, who had started work at Kelsey even before Gene joined the firm. In later years he had taken on all responsibility for typecasting. Gene figured his knowledge of the equipment would be very helpful to us (and it certainly was). As it turned out, virtually everything necessary to move equipment was available, as well as all the extra hands which come in so helpful at such times.

One of my concerns was a Thompson typecaster and related paraphernalia. They had five machines, though two had been stripped for parts many years before. I acquired molds for .030″ and .043″ drive, along with special matrix holders and a mass of parts. Dave took one Thompson and I took another. We stripped the third for parts we anticipated wearing out.

One item I absolutely *had* to have—when I saw it—was a brand new type case. In all my years, I never had one. It had been held back because of slight damage, but that didn't bother me.

My most significant "take" and the principal reason I made the trip to Meriden was a lot of over 200 fonts of pivotal matrices. It seems the Kelsey Company, some time near the turn of this century, had bought out the remnants of a

"My most significant 'take' ...was... over 200 fonts of pivotal matrices (and) at least four fonts ... made for use with a hand mold."

"New England type foundry." Its proper identity is not yet established, but that's where Kelsey got one of the typefoundry names the firm used for the type it made and sold (Kelsey also re-fonted and sold ATF type). In earlier years they actually cast type from these matrices using two pivotal casters which now are on loan to the Smithsonian Institution.

A quick check of Maurice Annenberg's book indicates there was, indeed, a "New England Type Foundry" in Boston, which could possibly be the source of the matrices purchased by Kelsey. Its specimen books are rare, but eventually I will get a chance to compare and confirm whether the matrices I now have could have come from that foundry.

Gene couldn't bring himself to junk the pivotal mats and Rich Hopkins came to their rescue. Amongst the treasures included were at least four fonts initially made for use with the hand mold. Keep in mind that Bruce's pivotal caster was introduced in 1838 and it had virtually replaced hand casting

by 1850. Dare to guess the age of these mats? Several hours already have been invested in making a thorough inventory and striving to identify the matrices I now possess. There are some unique "gems" and many of—shall we say —a lesser classification.

My efforts now will be directed toward finding a way to resurrect the more unique faces by casting them on the Thompson or another machine in my possession. The principal problem will be depth of drive, for I've already determined that drive varies tremendously from font to font. (Keep in mind that when the fonts were made, they were made to conform only to the equipment on hand. The idea of matching equipment anywhere else was of no concern back then.)

The Kelsey Company was a great institution and it's sad, indeed, to know it no longer exists. So many companies pander to children today with all sorts of inconsequential, expensive toys. You could accuse the Kelsey Company of doing the same thing, but the one important twist was that any child receiving a "toy" Kelsey press could (with effort, I'll interject) actually print something and such an experience served to ignite the printing careers of countless people in the profession today (and many who now are in the ranks of the American Typecasting Fellowship).

This quote, from the 1964 catalog, shows how flowery description can become on Thompson-made type. "New England Type is cast on foundry machines with watercooled molds, and thermostatically controlled heat, of regular type foundry metal. It is accurate, durable. Alignment and set do not vary. We have owned and operated our own type foundry since 1898, the second oldest in the country." Of course no foundry casting was then being done by Kelsey. All work was done either on Thompsons or Composition Casters. The matrices now in my possession were taken out of service when the Monotype equipment arrived, probably in the 1920's.

Among Gene's most prized possessions were his specimen book collection and his press collection. Those all were purchased by head of a quickprint franchise chain based in Texas. Why? Because he'd gotten his start with a Kelsey. Old timers can only muse, "What's available to ignite the careers of kids these days? *Thanks, Kelsey, for being around when we needed you!*

Casting A Fist

"This is really exciting stuff," I said to myself upon discovering a unique fist matrix hidden in one of the 200-plus drawers of typefounder's mats acquired from Kelsey. Having heard Stan Nelson lecture on early typefounding tools, I recognized a tell-tale notch on the back, and slits at the base of some of the matrices, suggesting they had been made for the hand mold.

It wasn't until Stan visited in February that I became fully attentive to the fact that some of the matrices now in possession may date to 1820 or before. This double pica fist (24 point) was one such matrix. It had been modified and had a strip of brass riveted to its back—done so it could be used with the Bruce pivotal caster, introduced in 1838. I had a strong desire to use the matrix, but with the brass protrusion, it would not fit my casters. Finally, I chose to disregard Stan's stern warning not to alter the mat. By removing the brass appendage (undoing something which could have been done 150 years ago), I was able to use the mat with my Thompson with a foundry mat holder. I had much anxiety over the first cast, but it worked perfectly.

Recalling Type Design In the Era Before 'Pictures of Printing'

Reminiscences by Warren Chappell

THERE IS A LINE in *Love's Labor's Lost* which paraphrased does nicely as an epigraph: you have "fed on the dainties that are bred of the book;" you have "eat paper, as it were;" you have "drunk ink."

I feel I can address you as colleagues rather than as typographical curiosity-seekers. Often, at affairs like this, half the time must be spent in defining or explaining the subject. I recall an experience of about 40 years ago when I was asked to talk to the New York Typographical Union on cutting type. Their meetings were held on Sunday afternoons at a downtown high school auditorium. As I was being ushered onto the platform, the chairman cautioned me not to say anything controversial. To this day I do not know just what he had in mind. I do recall that most of the members in the audience were likely more interested in a good stiff drink—or the Racing Forms—than in type. They got a belly full of that during the week.

To be successful in sharing an experience of half a century ago, I must try to relive some of the sensations of that time. I had been introduced to the idea of learning to cut punches by George Grady, an able printer who had been Douglas McMurtrie's operational lieutenant. But it was Melbert Cary, who imported and sold European foundry type, as Continental Typefounders, who lead me to Offenbach and Rudolf Koch. When I arrived at the Werkstatt in 1931, I had a college degree, training at the Art Students' League and experience as promotional art director for a national magazine. Koch's chief assistants were Fritz Kredel and Berthold Wolpe. Since I was just a little younger than Fritz and older than Berthold, we could think of ourselves as contemporaries.

Within the past 12 months there have been several events that have heightened my memories of the early 30's. In April there were memorials of one kind or another marking the 50th anniversary of Koch's death in 1934. It was then that I undertook the writing of a little book called *The Anatomy of Lettering*. It was dedicated to him and published the following year. In it, I attempted to present the alphabet

as a concept, rather than a copy book. And now, it is my hope to do much the same for type.

Just a year ago I was making a group of drawings to be used as illustrations for Andrew Hoyem's printing of Rainer Maria Rilke's *The Lay of The Life and Death of the Cornet Cristoph Rilke*. The German original is set in Koch's *Wilhelm Klingsporschrift* and the

Wilhelm-Klingspor-Schrift

English translation is in my *Trajanus*. Hoyem printed it on a Saunders mould-made paper in a small edition of 300 copies. It was one of the few times when my drawings have been given the sort of impression that had sent me to Offenbach in the first place. There is no way to counterfeit letterpress at its best. You recall how Eric Gill complained of "pictures" of type. Now we must settle for "pictures of printing."

I have long believed the sensations that are experienced through fine letterpress printing are kinesthetic as well as aesthetic. I am confident you believe the same. If so, there must be more than accident or idiosyncracy to explain it. My belief is that printing as a medium needs the human touch to make it art and it may be just as reasonable to claim that printing as an art helps elevate our humanness. Art is a slippery term and Webster doesn't help pin it down. There it is described as "the power of performing certain actions," as "skill" and "dexterity." To you and me, these words might better be related to its craft and technique. We believe that there is some aspect of art that cannot be learned. Sixty years ago, I had Whistler quoted to me by Joseph Pennell: "Anyone can learn to draw, but God All Mighty, alone, can make him an artist." There is something of the spirit that is involved, and therefore, something outside definition.

If I can trust my experience, I will propose that there have been three contributing factors to the character of letterpress printing, during its first half-millennium. First, the nature of the alphabet; second, the means of its translation into type and third, the integrity of impression. I hope to quickly explore this conclusion. May I testify that I was sufficiently convinced to give up all thought of type design as long ago as the early 50's when a face I was working on for Klingspor with Gustav Eichenauer, was abandoned when the foundry was closed. Foundry type was being phased out. In the case of Klingspor, I know that there were irreparable losses. The replacement of mats destroyed by wartime bombing had not been completed and many of their specially-built casters were simply junked.

"I have long believed that the sensations that are experienced through fine letterpress printing are kinesthetic as well as aesthetic."

I feel confident that your interest in typefounding, like mine, starts with the alphabet—that remarkable creation of mankind. Despite all the styles of rendering over centuries—even millennia—there is no question in our minds how the final 26 letters really look as geometric abstractions and we seek to capture that look. Failing, we are content to leave something

to those who follow us. That is a *most* human gesture. At another time, I have attempted to deal with this and I quoted Edward Johnston, who wrote: "Developing or re-developing an art involves the tracing in one's own experience of a process resembling its past development." Of course, that is a simple and basic law of biology. To have a set of shared symbols that stand above all the geographical and language barriers in the West is the miracle of the raw material of type-founding. It is far more exciting than working with gold.

"For those of you who . . . have never had to try and will a letter onto paper or into stone or steel, I want to assure you that it cannot be done with scissors and glue."

For those of you who have great affection for the alphabet but have never had to try and will a letter onto paper or into stone or steel, I want to assure you that it cannot be done with scissors and glue. It is of supreme importance that one knows what the word means and if possible is even moved by it. I recall Koch's "Herr erbarme dich meiner" (God have mercy on me). It was written in anguish, not simply to show it. Its popularity in an exhibition caused Koch to ask Fritz Kredel to cut it on wood, which he did in an incredibly brilliant way, and thus it had a fairly wide circulation. Many gifted calligraphers have tried to imitate its passion, but most of their attempts end as exercises in bravura technique. We have heard—from childhood—of the *spirit* and *letter* of the law. Now let us realize that there is a *law and spirit of the letter*. The law is represented by tradition. The spirit, by art.

I have indicated that working with the alphabet is better than working with gold. It seems fortuitous, then, that Johann Gutenberg was a goldsmith, since he worked with both. His craft had taught him to cut and cast and many of the techniques used in punch cutting were determined by the established practices of gold- and silver-smithing. Among the type designers of this century, Koch was the only one I know of who had an apprenticeship not unlike Gutenberg's. His father had died when he was only 10 years old. As a result, he was taken out of his Gymnasium and put into a Realschule. In 1892, when he was 16, Koch was apprenticed in the factory of a family friend in Hanau as a chaser—an engraver of decorative metal patterns. He spent only a couple of years at this, but it was then that he learned the fundamentals of making punches and hardening them, which was the first task of his craft. Hanau was one of the chief jewelry centers of Germany and Rudolf Koch's short apprenticeship there was the source of his appreciation of the tools of the metal crafts which he could put to use so successfully in his work with ecclesiastical ornament in silver and brass and in cutting his *Neuland*, *Jessen* and *Marathon*. It also helped make his relationship with his punch-cutter, Gustav Eichenauer, more meaningful than most. He has written:

"The designer with the greater freedom of his hand and broader knowledge of the forms gives to the type-cutter only a kind of guide. He has to anticipate the work of

the engraver. By itself the drawing is nothing. The typecutter, on his part, senses the intentions of the designer and the laws of harmony and design. His tools, his steady and firm hand, give every movement its final form. His work is altogether as important as that of the the designer."

I have used Rudolf Koch for a transition from the alphabet as raw material to the punch as the archtypal means of translation to type because I was first made aware of it through him. I am not at all certain he was aware of his relationship to his much-admired Johann Michael Fleischman as he was to the pervasive influence of William Morris and others in England who had reawakened interest in excellent printing. A remarkable example is Edward Johnston's contribution to calligraphy. I found his *Writings and Illuminating and Lettering* in Koch's Werkstatt though I had heard of it long before. I believe I can say that he was made greatly aware of Morris through Dr. Karl Klingspor's private collection of Kelmscott and associated books. The Bremer Press used Anna Simons for calligraphic titles and initials. She was a Johnston pupil and in turn, the teacher of Emil Rudolf Weiss. For his *Bremer Presse* type, Willy Wiegand worked with Louis Hoell who also cut the *Weiss* series and Joseph Blumenthal's *Spiral*. Most of the private presses in Germany during the first several decades of this century had a strong connection by influence with the English effort.

Trajanus

Lydian AACMRUW&efgst23

Lydian Bold Italic

Lydian Cursive

This is Czarin, done by Baltotype about 1948, copied from Offenbach Medium, a set of pen-drawn capitals originated by Rudolf Koch about 1935 for Klingspor. It surely was Baltotype's response to Chappell's Lydian (though decidedly inferior).

Types (and an imitation) designed by Warren Chappell.

Unfortunately, Morris took the rather precious attitude that printing had become degraded through the horrors of industrialism. The very term "pre-Raphaelite" seems a childish over-simplification of the pre-Renaissance. But the fact is after World War I, there was a serious effort made to rediscover the essential forms and methods of typefounding and bring them up to date with improved casting machines and metal. I think this group is ample proof that there will be letterpress printing for some years to come, and I think the interest and desire is more real and reasonable than it was in the days of the Kelmscott Press.

There is always a tendency to imitate what has been done, but we have been shown, I think, that imitation doesn't work. I think there were real instances between the wars when both time and de-

sires turned attention to the nature of typefounding, rather than the commercial product, alone. In the context of what I have said so far, I suggest that there was a genuine awareness of a spirit as well as form coming together in the best faces. I am quite sure it was such a feeling on the part of George Grady that made him keep urging me to *cut* type as an artist and a designer—to know the sensation of sculptural form in letters for printing. I explore this aspect with you without an ounce of zeal—but with all the weight of my conviction.

Steel is a noble material for the purpose. Its resistance is the heart of its virtue. It will hold the most delicate touches of files and gravers and be remarkably malleable until the form has been brought to its final state before hardening. Type-cutting by counter-punching is to my mind the true and authentic method. Even when it is not employed and instead, gravers are used to dig out the counters, the designer-punchcutter would do well to think in terms of the older and more direct method. There *method* is the important word as it more accurately describes what is often labeled *technique*. I think of technique as being an acquired skill, whereas method is the more personal attack by the artist in solving his problems. Thus, the concept of counter-punching is more direct and sculptural. At a single strike, the inner white space of the letter is created, entire. And it is uncompromising in both depth and character. It seems to me it sets up the demand for the spaces between the letters to be clear and related. That is classic fitting. Nearly 50 years ago, I made a three-dimensional drawing of the word "Fitting" as type, for an illustration to Joe Blumenthal's *Dolphin* article with that title.

If there are a number of you who join me in admiring *Janson* among the faces on Linotype and—as cut by Stempel—for hand composition, it is because of its punch-cut character that was made possible by the existence of original mats at Stempel that could produce the new castings to be used as models. Gotthard de Beauclaire, one of the finest typographers of our time, has told me that he is a Janson enthusiast also. In 1933, I urged C. H. Griffiths, the production head of Mergenthaler, to have the pilot sizes of the W. A. Dwiggins design cut as steel punches in 14 point. Obviously, he thought the engineers—he was one—knew better. I am sorry.

This is Monotype Janson. Is it true to the original cutting?

About the time of my talk with Griffiths, Paul Koch cut the original size of his father's *Claudius*. Paul deserves a special place in the history of punch-cutting because he was able to take a more sensitive approach to the craft. He was more than a hired hand for Koch, Victor Hammer, Berthold Wolpe and Herbert Post—he had a close relationship with each. In addition to his punch-cutting, Paul was an outstanding hand-press printer. When we met in the fall of 1931, he had just cut Hammer's *Samson* and had worked on the printing of the *Samson Agonistes*. Comparison of that version of the uncial and the one done at Klingspor as a *hausschnitt* is a lesson in the nature of the medium. Of course, Paul's

Claudius bcefgh

work in Florence with Victor had been a major factor in shaping and

Hyperion abcdfg

refining his talent. In '31, we worked together on a versal that his father had written with a small pointed brush. It was never cast, but with his *Samson* experience, it further prepared him to produce punches for Koch's *Claudius*, Wolpe's *Hyperion* and Post's *Antiqua*.

Post Antiqua bcdefghjk

During those last months of my time in Offenbach, Ernst Schneidler came to the Werkstatt to visit with Paul Koch, hoping to persuade him to cut a batarde-like cursive alphabet. Although that plan did not work out, Schneidler's design was produced by Bauer and distributed under the name of *Legende* (or

Legende AB abcd

Legend). It still is around. Like the Klingspor cutting of the *Hammer Uncial*, Legende became frozen. The spirited quality was imitated rather than captured. There were calligraphic touches that suffered when repeated. I am confident that Paul could have achieved a more subtle and elegant result.

HAMMER UNCIAL BD

It is hard, at this time, to recognize and recall the point at which the reawakened interest in punch-cutting began to fall back into its state of slumber, but the depression which tended to serve some aspects of art very well, made type-making for hand composition increasingly risky. Only the specialized houses could afford to lay in new fonts.

Since my experience was with the Frankfurt-Offenbach founders, I was aware of the changes brought about by the advent of Hitler and National Socialism. Koch's death followed in exactly one year and Werkstatt ceased to exist.

Kreidel went first to Frankfurt and then on to Vienna before finally arriving in New York in the fall of 1938. In 1935, Wolpe went to London, aided by Stanley Morison and others. Boardman Robinson invited me to join him in Colorado Springs to help build and launch the Fine Arts Center. This returned me to drawing, my chief interest, so it was not until the latter part of the 30's that I was asked to do *Lydian* for American Type Founders, and *Trajanus* for the Stempel foundry.

In the case of ATF, their wish was for a calligraphic sans serif similar to that I had used in some titling lettering for magazines. At that time, the company was run by banks rather than type enthusiasts. I was brought into the picture by Gerry Powell who had worked with Porter Garnett's Laboratory Press at Carnegie Tech. They engraved mats rather than punches at American Type. The Benton pantograph required a large paper drawing which would be used to engrave an intaglio pattern. It was from the pattern that the mats were engraved. In order to get as close to the final result as possible, I made the designs in the larger size, writing them with a specially made tool that adjusted leads to the stroke width I desired.

It was a clumsy, uneconomical procedure. Every correction required a new master drawing, pattern, mat and casting. There was

something more involved: the basic concept of a form being cut from the outside had been replaced by a nonsculptural approach. More than the result had been challenged. It was the designer's sense of means which had been destroyed.

About the time of the *Lydian* design, I was asked by Walter Cunz to do a medieval for Stempel. There had been a plan in the program for such a calligraphic roman for some time and Anna Simons was to do it. Her age, however, had begun to make it obvious that she would not be able to see it through. It was to be cut by August Rosenberger, who later did Herman Zapf's *Feder und Stichel*. It was with regret that I learned the pilot size would be cut in lead and the size would be 28 point.

The essential experience I had with Koch was to learn to appreciate certain basic considerations of scale. The camera has substituted a look of sharpness for the preferred custom of working in the actual size. The obvious advantage of the latter is the likelihood of keeping the form simple and the inner space open. In the case of *Trajanus*, the cutting had gone no further than the first trial word, which was, in that case, *Hamburgo* (at ATF it was *Champion*), when the war erupted and there was no opportunity to make those corrections that are the essence of translating a design into type. I saw it as a *fait accompli* some years later.

"As to my experience with ATF, it must be obvious to you that it was opposite of what I was trained for."

As you see, I can say little about the process of getting *Trajanus* into the caster and on the machine. As to my experience with ATF, it must be obvious to you that it was opposite of what I was trained for. In 1931, Koch had suggested writing large and then simplifying and abstracting the calligraphy in order to arrive at the essence or symbol. He also suggested doing inscriptions in stone. For those of you who never worked for a mat-cutting machine, I can assure you that there is a psychological factor involved in thinking of forms as being cut from the outside by knowing that they are to be cut from the inside. However, whatever the nightmares I can imagine when I think of mat-cutting they are not to be compared to the fright of alphabets produced by cathode tubes. I hope I have made you aware of my regret that progress is thought to be achieved by removing the human touch.

"I hope I have made you aware of my regret that progress is thought to be achieved by removing the human touch."

The test of all that has gone before comes with the *impression*. The letter symbol, if successful, is immediately recognizable. If properly fitted and composed, it joins with its neighbors to form the word, then the phrase, sentence, paragraph and page. At every junction there can be an opportunity for human judgment—for a very special kind of sensibility. Then, the impression (which, when it approaches art) is the result of another experienced sensitivity. It

is original. Each print is an original. The number of small presses scattered around the world bear ample testimony as to the special pleasure associated with inking-up and pulling an impression. It is impressive that the individual joy that is derived from the act of printing has helped keep an important aspect of it alive—that is, noncommercially profitable publishing. The many small shops are no longer run merely as hobbies. It will be increasingly clear, as time goes by, that they'll need fresh supplies of cast type, if only to keep them from becoming antiquarians. There are more good calligraphers around than there have been for a century or so. It looks like those of you in this organization have your work cut out for you and I wish you well.

Among the featured speakers at the 1984 ATF Conference at Washington was the book illustrator, graphic artist and type designer Warren Chappell. The text of his speech, which had been mislaid, came to surface and is herein reproduced. These could be narrowly categorized as personal reminiscences, but they also help one to understand that designers do not exist in a vacuum. Instead, they are interactive and their work is interrelated.

He was born in 1904 at Richmond, Va. Chappell's type designs include Lydian, Lydian Italic, Lydian Bold and Italic, done in 1938 for ATF; Trajanus and its Kursiv, done in 1939 for Stempel, and Lydian Cursive, done in 1940 for ATF. He was a draftsman, book illustrator, typographer and letterer, working first from his studio in New York, moving later to Connecticut and finally, to Charlottesville, Va., where he died in 1991 at the age of 86.

A special note of thanks goes to Guy Botterill for providing nearly all the genuine metal type specimens herewith.

Advice on Operating a Thompson

Forty-three years after it was written, this letter still may have some pertinence to those of us casting 36-point type on Thompson machines. The letter was written May 16, 1950, to G. A. Snow of the Kelsey Company, by H. L. Walker, assistant mechanical engineer for Lanston Monotype Machine Company, Philadelphia. Ye ed notes that what is alluded to as a "bubbles" would better be described as "blisters."

"Your letter of April 27 with samples of 36 point type approximately 6 points thick have been received. You state you have been having trouble with 'bubbles' on the sides of this type and ask what could be done to eliminate it.

"These bubbles are usually due to either running too fast or with the temperature of the type metal too high or insufficient amount of cooling water.

"However, on thin bodies of a large point size as your samples it is sometimes difficult to obtain the right combination of the above conditions, and in such cases we would suggest you use the stop motion so that the type is delivered every alternate revolution of the machine, which will give it double the time for cooling and solidifying the type metal. When running with the stop motion it is sometimes possible to speed up the machine slightly faster than when casting every revolution. . . ."

On Mono Matrix 'Drives'

One of the "hot" issues between British and American Monotype enthusiasts focuses on the "drive" of composition matrices manufactured by the two companies. The American matrix is .030″ drive, while its English counterpart is .050″. It is known that the American matrix began with a .050″ drive, but when and why the company made the changeover has been a mystery.

Recently added to my collection of Monotype documents, a *Pony Specimen Book of Monotype Faces* gives a bit of light on this subject. Undated, sized 7x10 inches and containing 264 numbered pages, the book is primarily a showing of Monotype type designs, but numerous pages also talk about the Monotype machine and its success.

It shows sizes only to 36 point, so it must have been done before Monotype introduced the Giant Caster in 1925. Probably the best information regarding date of publication is the statement that "10 years ago we occupied only two floors in one wing of our present building." A similar statement is made in a booklet I have re-issued (keepsake for 1984 ATF Conference) entitled *Monotype Success*. That book says "six years ago" and carries the specific date of 1910. Thus, may we assume the *Pony Specimen* was published in 1914?

It can be assumed the first American matrices were held in the matrix case as are English matrices—held by a steel rod laterally through the sides of the matrices. Fifteen rods held the 15 rows of 15 matrices per row. Indeed, American large comp (in general, composition matrices larger than 12 point) continued to be manufactured with the rod arrangement even though drive was changed to .030″. Smaller sizes, however, were redesigned with a deeper cone-hole to accommodate a longer, sharper centering pin. This infringed on the area once occupied by the rod, and so a comb arrangement was designed for holding the mats.

The *Pony Specimen* implies that this is a more accurate way of holding and positioning a matrix. Here are pertinent quotations.

"The matrix for each character is a separate unit of bronze (not brass) compressed to toughen it, with a pressure of 150,000 pounds per square inch. . . . The character is driven in the lower end (casting position) of the matrix; in the upper end the cone hole is bored with absolute accuracy. The taper end of the centering pin, which fits the cone hole perfectly, seats in the cone hole to position the matrix before it comes in contact with the mold. . . .

"The comb (15 in each matrix case) carries 15 matrices—each in its own 'cell.' Thus, each matrix is held in its true position; it cannot twist; it cannot move, to wear itself and the matrices next (to) it—it is 'put' and it 'stays put.'

"The centering pin seats tight in the matrix (after the case has moved and brought the required matrix over the mold), while the matrix is a full sixteenth of an inch above the mold. The taper end of the pin fits the cone hole of the matrix—it cannot rock, for the pin and matrix become one piece. . . . Every character must be perfectly positioned on its body—the alignment cannot vary.

"In 1904 we received our first order, 28 Monotypes, from the Government Printing Office. To fill this specification we had to make new matrices and we determined to furnish these in the cellular form, on which we had been experimenting for several years.

"In 1908 we perfected our mold for casting low spaces and quads, or high if desired, in lines of justified matter which enabled us to reduce the 'depth-of-drive' (distance from face to shoulder of the type) to .030″. The use of the Monotype by the leading book and magazine printers on the highest quality work had educated us and raised our typographic ideals. We determined that not one cellular matrix in its final form (.030″ drive), should be made from our old punches.

"Then began the work of redesigning our faces, as well as making a large number of new ones that we did not have in our old form of matrix. While this work was undertaken with the idea of im-

proving the typographic quality of our faces we soon found that by throwing overboard the type foundry traditions that we had venerated in our younger days—we found that, starting fresh, unhampered by precedents, and properly proportioning our series, we could add very greatly to their flexibility for combinations.

"We may well say that our new matrix system has been made by Monotype users for Monotype users. But the 'historical sketch' of the cellular matrix would be incomplete indeed without a record of the names of Mr. J. Stearns Cushing, Mr. J. Horace McFarland, Mr. Joseph Gantz, Mr. Bruce Rogers, Mr. Wm. Dana Orcutt and Mr. John B. Williams, to whom we gratefully make public acknowledgement for their invaluable suggestions and criticisms.

"It is natural that we should speak first of the artistic quality of the work produced by our cellular matrices for, without the artist's ambition to create something more beautiful than has heretofore existed, we would never have been able to face 'scrapping' punches it has taken us 10 years to make—to undertake an improvement that involved the expenditure of more than a quarter of a million dollars. The very magnitude of this change demanded the most careful study before each step, and nowhere have we sacrificed utility to beauty.

"Our customers returned every old matrix they had, whether worn or not, for . . . credit in exchange for cellular matrices."

"As usual, we shared our improvements with our customers, who returned every old matrix they had, whether worn or not, for liberal credit in exchange for cellular matrices.

"Movement means friction, friction means wear, wear means inaccuracy. The less a matrix can move, the longer it will maintain its accuracy. . . . Each cellular matrix is held in its own steel cell (hence the name) in the matrix case. A matrix, therefore, cannot move beyond the limits of its own cell; it cannot wear itself, or the matrices next to it, and it cannot twist; each matrix has its own positive position in the matrix case; a new matrix will work perfectly with matrices that have been in use for years, for the accuracy of the new matrix cannot be affected by the condition, or position, of matrices with which it is used.

"Thirteen different operations are performed on each matrix by special machines designed and built by us on new principles in order that we might give still greater value to two words that have come to mean much: *Monotype Accuracy*. Constant inspection—by means of microscopes and special test gages—constant inspection, as the work progresses, insure *Monotype accuracy*, but to guard these two words, to make assurance doubly sure, every matrix is inspected for 'height-to-paper' twice, by different inspectors in different inspection departments. The special testing machines, used for this inspection, multiply an error 250 times; thus, an error of one thousandth of an inch in the matrix would be shown as a quarter of an inch by the machine!"

From the quotes above, it can be concluded that the new .030″ matrix's introduction came on the heels of a new mold developed in 1908 to produce low quads. It can be assumed that the earlier .050″ matrix was deemed necessary because all spacing was produced as was the type, and thus only .050″ below type high. There is absolutely no question, from a user's standpoint, regarding *Monotype accuracy*. But nearly 80 years after this piece was written, it can be noted that the issue of wear was not fully perceived. I have matrices in my collection which do, indeed, have much play and are nearly rounded on the face by many years of beating against the mold. Yet they obviously continued to produce acceptable type and alignment in the shops where they were used. I also note that often new matrices are to be found alongside badly worn mats, giving testament to claims made.

Much discussion (not reproduced here) was related to "standard alignment" and consistent unit sets for all faces offered by Monotype at the time. Virtually all designs were modified to conform to what is known as the "C" arrangement. Likewise, all fonts were designed to the same alignment and Lanston's literature boasted that such refinements were built into the matrices. This was in response to a great deal of hoopla from the typefounders of that era regarding their

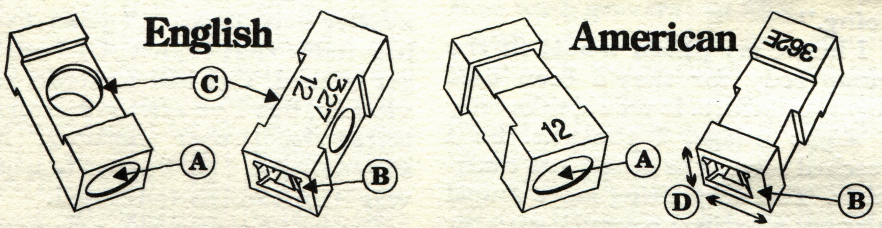
move to standard alignment and point-set casting. I recall reading (though I cannot find the reference now) that Lanston first came out with a "special arrangement" in 1927 with the introduction of Goudy's Garamont face. That enabled the sale of additional keyboard hardware (keybars and stopbars) and caster wedges, so it was to Lanston's advantage to issue many additional special alignments and keybar arrangements in succeeding years.

This all is trivial today. Yet I felt the information was worth reproducing to provide a better historic perspective. By the way, Lanston advertised in this same *Pony Specimen Book* that a new font of matrices (caps, lowercase and figures—80 characters) could be had for $20.00. There were over 4,000 Monotypes (and over 15,000 molds) in use all over the world at that time (1914). Over 1,000 different fonts were available, and a Monotype owner could rent all these faces for $1.67 per font with no time limit. Composition matrices from 5 to 18 point were available when the specimen book was published.

Yes, the book does allude to other mechanical means of typesetting (the Linotype, of course). However, the heaviest thrust was to compare the Monotype system to hand composition and the argument was made that "out of sorts" and type distribution were reasons enough to buy a typecaster.

"Did you ever see a bricklayer hunt for bricks, or a carpenter pull nails out of a finished job, to get materials to work with? Do you let your compositors work without sufficient material?"

Convincing argument, eh?



CONE HOLE. *The cone hole Ⓐ is deeper and thus, the centering pin is longer for American matrices.*

DEPTH OF DRIVE (*how deeply the letter image is recessed into the matrix*) Ⓑ *is .030″ for all American composition matrices. English matrices are .050″ for all sizes excepting 4½ point, which is .030″.*

CROSS-HOLE. *The English mat has a cross-hole Ⓒ for the matrix support rod. The two opposite sides of the matrix are flat. Some English matrices are cut with recesses on the cross-hole dimension to accommodate a comb between rows. No cross-hole exists on American matrices. Instead, all four sides are recessed to accommodate matrix combs which hold the matrix on all four sides.*

DIMENSIONS. *The standard matrix Ⓓ—both American and English—is .020″ square on the face surface. Some characters occupy two matrix positions, or .020″ by .040″, while other intermediate sizes also were manufactured, especially by the English company. The italic lowercase f often kerned to the right beyond the side bearing of the American matrix, and this, of course, necessitated a double mat.*

ALIGNMENT. *American matrices were manufactured to common alignments, meaning two fonts could be mixed in a matrix case and they would base align. English matrices followed no standard alignment. All American matrices were manufactured to a fixed sidewall (the right edge of the matrix as held face up) of .021″. English sidewalls varied according to point size from .015″ to .035″.*

HYBRID MATRICES. *Initially the distinction between English and American mats was easy. But as the American company faltered, the English firm made both American-style mats, and also milled English mats to American .030″ drive. The American firm also made some English faces to American height and alignment.*

Specific measurements herein were extracted from the invaluable reference titled Matlas, *produced by Paul Duensing, distributed at the '88 ATF Conference.*

An Ounce of Prevention?

I have more than a Christmas broadside to remind me of my printing and typecasting activity toward the end of 1992. I also have some unbecoming burn scars on my right arm.

Everyone who has attended an ATF technical session headed by Harry Wearn recalls his habit of placing a ladle over the nozzle whenever working on the caster's pump mechanism. All operators know it's a simple precaution which can prevent awful accidents. But in *my* case, I'd been there before" and "knew what I was doing."

I knew my piston would fit the pump body for they'd been used together before. It would take only a slight nudge, I thought. So I reached across the nozzle and nudged it. The only thing more stupid was my wearing an acrylic sweater at the time. The sweater made the burn much worse, for it melted instantly and gave no protection whatever.

Immediate action was to run upstairs and try to find instructions in an old *ATF Newsletter* on what to do about a metal burn. But that's an article that's only been anticipated, not already printed. Lynda, all the time, was insisting that I run cool water over my arm. She prevailed.

After the cool water, we wrapped the burn with a sterile patch and I went back to the caster to finish my night's work. Fortunately, the burn didn't get infected and healed quickly.

In the aftermath of this accident I have formed a piece of galvanized metal which arches over the nozzle to deflect any spew of metal which might occur. I place that deflector over the nozzle whenever I work with the piston, for invariably, my arm is reaching over the nozzle when I'm messing with the pump body. With the deflector, I don't need to remember to pick up the ladle as Harry does.

I have made two new year's resolutions as a result of this accident: (1) never turn on the caster unless I am properly dressed. That means a long-sleeved shirt and pants of khaki or cotton, and (2) to always use my deflector.

For a guy who has been running a caster over 20 years, I guess it was inevitable that eventually I would get burned. I've had accidents previously, but I've always been protected by proper clothing. But above all else, I got burned because I was being careless and stupid.

I hope I'll *enforce* this resolution!

Bob Ferguson Acquires Several Monotype Casters

Bob Ferguson of Brownsburg, Va., has significantly increased his typecasting capabilities at his Ayu Press. Already possessing several Linotypes and Intertypes, in June Bob acquired five Monotype composition casters, one Thompson, and a Giant Caster. Interestingly enough, several of his comp casters were equipped to cast "short type" —the type used in printing with the Multigraph years ago. He also acquired a good assortment of matrices, but is not able to devote a great amount of time to his new equipment at present, for he is working to complete his Ph. D. degree and is diligently working on his dissertation.

Final Chapter Now Being Written For American Type Founders Co.

There was a flurry of activity amongst several American Typecasting Fellowship associates earlier this spring when word came that American Type Founders Company—known as Kingsley/ATF Type Corporation—was about to close its doors for good.

Ironically, ATF's closing almost coincided with an extensive exhibit put on by the Jersey City Museum titled "Printed Letters: A Natural History of Typography," celebrating the company's 100-year heritage as the nation's premier type foundry. ATF was established in 1892 by the merger of 23 independent foundries.

On May 19, 1993, the company filed for Chapter 7 Bankruptcy protection and a trustee was appointed to solicit offers to buy the company's assets, including all machinery and equipment, inventory, licensing agreements, patents and trademarks, and software products (used to create digital type faces).

Theo Rehak, a speaker at the ATF Conference in Williamsburg last year, who had worked at the foundry for several years, reports all employees were released with virtually no formal warning, and precious little reward for what, in some instances, was long years of service and dedication.

According to an announcement circulated in late July, ATF will be sold at public auction August 24 at 10 a. m. sharp. ATF's assets include huge numbers of original matrices, many Barth casters and pivotal casters, and countless other items essential to a typefoundry.

When our organization visited the plant in 1980, the comment was made that no equipment on the floor had been built in this century. That was an exaggeration, but perhaps wasn't too far off.

The Barth caster, especially, was a triumph in mechanical technology, being initially developed by Henry Barth for the Cincinnati Type Foundry about 1888. Use of the equipment is inhibited by the fact that it is inadvisable to change the mold. That means generally a Barth was set up for one size only, and never changed from that size.

Since ATF was an amalgamation of many other foundries, the firm also had the problem of varying matrix drives. This meant that a different caster was necessary for each different drive, meaning using various matrix fonts was dependent on machines equipped with matching molds. It is impossible to use ATF matrices with Monotype equipment without major alteration of molds, matrix holders and other fixtures.

Should you want additional details regarding the sale if and when it materializes, please contact either Theo Rehak or Rich Hopkins.

Duensing to Return to U. S.

Paul Duensing, formerly of Kalamazoo, Mich., who had relocated to Germany where he was to have been a key player in the establishment of a typefounding museum at Darmstadt, is returning to the United States. Paul is skeptical the museum will ever come to being a reality. He and his wife Ginger have het to determine their new home's location in the U. S.

From Fellow Enthusiasts

A nice article about the origin (1915) and current status of M&H Type of San Francisco appeared in the Summer, 1993, issue of *Invention and Technology*. It was forwarded by Lewis Mitchell, the master of the plant now owned by Andrew Hoyem. Lew says reading the article "makes me feel old—the last of a vanishing species—but still going!" By the way, he's looking for 14 pt. Garamont large comp matrices.

Dave Churchman of Indianapolis has found the source of the rust removal formula reported two issues back. It's printed as "Household Hint No. 9" on the side of a Morton salt package. It says "To remove rust from household tools, make a paste using 2 tablespoons of Morton salt and 1 tablespoon of lemon juice. Apply the paste to rust with a dry cloth and rub."

Tom Parsons writes from Denver, Colo., saying he would love to know of anyone nearby doing Mono or other casting. The closest person he knows of is Fritz Klinke, who is eight or nine hours' drive away.

Ed Rayher has waded through state and federal regulations trying to find out how to legally dispose of smelters' dross. For $75 plus 19 cents a gallon tax and a pickup fee of $100, a 5-gallon barrel of dross thus would cost from $255 to $295 plus pickup fee and tax. WOW! If you wish to talk with Ed about this, call him at the Laidlaw Press, (508) 683-1002.

Lee Smith writes from Fulton, N. Y.: "I operate a one-man printshop here on our 215-acre farm with landing strip, cattle, sawmill, and assorted farm junk. For typecasting I have an Intertype with quadder, and a Ludlow. I would also like to get a Monotype if one becomes available in the area."

Steve Heaver writes from Baltimore regarding the ATF Conference: "Thank you for a terrific weekend at Williamsburg. It was my first ATF Conference and I was delighted to be able to meet so many people with similar interests. I know knowledge is acquired over a long period of time and I was more than impressed with the willingness of everyone to share in the transfer of this knowledge to a newcomer."

S. A. Faulkenham writes from Halifax, Nova Scotia, complaining of the abominable way initial letters are used today. "If initials could be used in a proper manner in metal type, surely it should be easier to use them properly today." *Hear! Hear!*

Neil Thornton writes from Tawas City, Mich.: "In January 1992, I installed a Model 31 Linotype in my hobby shop and use it to set my latest book of 200 pages. The machine has been a joy to operate and I look forward to setting more books in the future."

Kent Kasuboske writes from Jenkinstown, Pa.: "I have an English Thompson, American comp 15x15, American sorts caster, and material maker all from Van-Fos in Philadelphia. Most recently I acquired an English comp 15x17 from Pat Taylor. I hope to become an active participant in ATF and hope to benefit from the vast knowlegde of the members." He has many spare parts from the Van-Fos foundry and is anxious to share them with others. You may contact him at 850 Meetinghouse Rd., Jenkinstown, Pa. 19046.

John Eickhoff writes from Kingswood, Bristol, England: "I am a prematurely retired teacher who has been casting for about 10 years. I have four English Monotype machines: one comp caster, one display caster and two Supercasters. I supply small fonts off the shelf, mainly to small commercial printers and hobbyists. I have collected too many spares for the space available, so if any members need parts for their casters, I may well be able to help. There still are a few installations for sale over here so parts are not a problem as yet."

George Benington writes from South Portland, Maine: "Having joined the typecasting cadre with acquisition of an American Monotype all-purpose caster, a comp caster, and assorted fonts, I now am interested in joining ATF." Welcome to the club. *You're in!*

An outfit called "Low Tech Enterprises" in Greeley, Colo., is making a business of putting together nameplates made principally from slugs cast on the Ludlow machine.