American Typecasting Fellowship Newsletter

19

TABLE OF CONTENTS

The Conference at Buena Park 1
Dates Set for Charlotte Meeting 2
The Linecaster Technical Session . . . . . John Kristensen 3
"Gone Home" (Obituaries) 4
Dating Things Typographic 5
English Preservation Efforts 5
The First Monotype University . . . . . Paul Hayden Duensing 6
It Was of Mythical Proportions . . . . . Lisa Beth Robinson 7
It Took Me Five Seconds to Decide to Go. . . . C. Christopher Stern 7
The Epitome of Personalized Instruction . . . . Howard Bratter 8
A Time of Focused Enthusiasm . . . . . Dan Jones 9
Rich's Postscript 9
Matrices, Equipment For Sale 9
On Reviving Cincinnati Initials . . . . . Howard Bratter 10
What's New from the Typecasters 11
Correspondence 12
Technical Matters 13
Product for Preventing Type Rust. 13
Treating Metal Burns 13
Comments (From Readers) on ATF Liquidation 14
A Self-Contained Cooling System . . . . . Jim Walczak 14
Cutting Punches for Regulus . . . . . Dan Carr 15
The Joy of Taming a Thompson . . . . . John A. Hern, Jr. 16
The Pinmark Re-Emerges 17
An Extremely Rare Lanston Matrix Case (Photo) 18
Ripley's Linotype "Believe It Or Not" 18
Mergenthaler Stamp Finally A Reality 18
Dispelling Caslon Myths . . . . . Rich Hopkins 19
Specimen Monotype Caslon 37 20
Specimen Monotype Caslon 137 21
Specimen Monotype Caslon 337 22
Specimen Stephenson-Blake Caslon Old Face 23
Specimen American Type Founders Caslon 471 24
Specimen Linotype Caslon Old Face 25
Specimen Ludlow True-Cut Caslon 26
Specimen Monotype Caslon 128 27
Specimen Adobe Caslon 28
Caslon Resources and Notes 29
The Nitty-Gritty Details of Typographic Production 29

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ATF Newsletter

Number 19 January, 1996

The Conference at Buena Park

Even though it might be judged "old news," this *Newsletter* would be grossly negligent not to report enthusiastically on the seventh biennial ATF Conference at Buena Park, Calif., very ably directed by Mark Barbour of the International Printing Museum. The July 15-17, 1994, meeting was followed by technical sessions on both the Linotype/Intertype and the Thompson typecaster.

Our American Typecasting Fellowship is a diverse mix of historians, professionals, collectors, and hobbyists. This Conference had something for everyone. A strong emphasis was placed on the technology behind the equipment, and a more ideal setting could not be dreamt of. The International Printing Museum encompassed all necessary facilities, from a tremendously thorough and well-displayed exhibit of printing equipment and paraphernalia, to a lecture hall, lunch room, banquet facility, and even a large unused room for the auction. Further, the Buena Park Holiday Inn was an easy walk away, down a peaceful street.

All stops were pulled to allow full access to the exhibit items, including fiddling with them trying to figure out how they worked. Midway through the Conference, Mark gave a guided tour and demonstration of the more significant pieces, such as the Unitype (which assembled and distributed specially nicked hand type), the Model 1 Linotype, the Rogers Typograph (which cast solid lines of type from matrices assembled via a guiding wire mechanism), the extremely rare Linotype Junior (devised by Mergenthaler Linotype to compete in the same price category with the Typograph and Unitype), various other models of the Linotype and Intertype, the Intertype Fotosetter, and finally, the Monophoto from English Monotype.

His tour wasn't restricted to pointing at things; he actually turned their mechanisms, opened them up, and allowed participants to get close, handle parts, and thoroughly examine everything. Further, he noted what parts still were missing and explained efforts to duplicate those parts to achieve the museum's goal of having everything operational.

The museum exhibit, which was roughly divided in half by the lecture hall, featured a working laboratory housing an Intertype, several presses, the rare All-Purpose Linotype, and a Ludlow Typograph. Many of these items were put into use during the technical session. Two Thompson machines, one equipped to handle Linotype matrices and another to handle standard Monotype mats, were heated and ready for action in the working laboratory.

The 53 participants came mostly from the United States, with Gertraude Benoehr coming from Germany, Susan Shaw coming from England, and Glen Goluska and Peter Bartl from Canada. All were treated to a wide-ranging program, a field trip to Ernie Lindner's web printing plant, and Pat Reagh's letterpress shop equipped with three Monotype comp casters and a Supercaster. While at his plant, Pat gave a practical demonstration on the use of photopolymer plates on his Heidelberg cylinder press.

The formal program was thoroughly planned and presented with great authority and gusto. As so often is the case in ATF meetings, the audience invariably contained the "other" experts on any subject related to letterpress and therefore, lively and intelligent question-and-answer

sessions always ensued. Presentations included Carl Schlesinger talking on Mergenthaler's interesting and frustrating life; Corban Goble on Mark Twain's nemesis, the Paige Compositor; Bill Berkuda on linecasting maintenance and concerns; Harold Sterne on "alternate" Linotype keyboards; Pat Reagh on photopolymer plates; and Bill Davis from Monotype Typography, Inc., on type design modern and old.

That was just Friday. Saturday included Mark Barbour's discussion of the Lindner collection, especially the Linotype Junior; Thom Hinckley on the Monophoto; Charles Potter on Joseph McCann and the typesetting race of 1885 (Charles is an employee at the U. S. government printing office and grandson of Joseph McCann); Paul Duensing reviewed casting on a Thompson, and a roundtable discussion was staged regarding typecasting muesums around the world. Susan Shaw gave and upate on preservation efforts in England (more on this elsewhere).

Keynote speaker was the colorful Ernie Lindner himself and his wide-ranging talk featured intimate glimpses of his interesting and varied career which never got too far from the Linotype. His uncle helped bring the Lino to the West Coast, and their company remained with the machine throughout its history.

This Conference was followed by spirited technical sessions. First impression: Bill Berkuda was *too young* to be an expert on Linotype." But once he began talking, we *knew* otherwise. He blew the entire group away with his exhasutively detailed knowledge of linecasters, including all the models and their differences. John Kristensen has a report on those sessions on the next page.

I was more involved in helping Paul Duensing and Roy Rice with the Thompson sessions. The machines had never been run before at the museum, but thanks to the efforts of all involved, especially Jim Walczak, both machines performed admirably. The museum had some great matrices so we decided to cast a few fonts of Lombardic Caps for participants and the work continued long into the night. Early in the a. m. we were tying up fonts. Phil Driscoll commented that theretofore, technical sessions had dwelt on precautions and he'd gotten the mistaken notion that production work couldn't be done on the Thompson. *Glad he hung around!*

Every Conference is a tremendous "morale booster" for those of us attempting to preserve our ancient and honorable craft. The people who named our group (I wasn't in that session) surely had it right. The word *fellowship* is the key. With such immutable interest in typecasting and letterpress, it's inevitable that we have developed abiding friendships, and it's always great to get together again, and to welcome all newcomers into our fellowship.

Mark and the Museum must be applauded for a splendid, beautifully executed Conference. Be sure you are with us next summer at Charlotte!

Dates Set for Charlotte Meeting

First steps have been taken in arranging for our next Conference—dates and location have been established. Pat Taylor says the meeting will be September 26 through 29, 1996, at the Holiday Inn (Airport), near Charlotte, N. C. Scheduling the meeting later in the year was discussed and agreed upon by those attending the Buena Park Conference.

Paul Duensing, Bill Riess, Rich Hopkins, Pat Taylor and Rick Newell met at Lake Wylie, S. C., November 11, 1995, to begin planning the program for the 1996 meeting.

If you have suggestions or wish to volunteer for a spot on the program, you're encouraged to write to Pat, 52 Fairway Ridge, Lake Wylie, S.C. 29710. He certainly would appreciate help.

The motel is conveniently located off Interstate 85 with easy airport access. Complete details, reservation forms, etc., will be sent to all persons on the ATF mailing list at a later date.

You don't quite understand the situation. That is the best explanation I can give to folks who complain about not receiving the *ATF Newsletter* any more frequently, or having problems with my accounting, etc. Keep in mind this group specifically prohibits any "organization," Everything from keeping the mailing list database, keeping track of your checks (when they arrive), writing answers to all your (welcome) letters, to writing, keyboarding, casting, printing and binding and mailing—all is done by one bewildered person: Rich Hopkins. When I work with letterpress, I figure about *four days* of work for *each single page*. I do not devote full time to this effort. I have a most demanding job running a modern commercial printing plant, and do lots of other things too. I encourage you to write an article about *what you're doing* in typecasting or linecasting. The arrival of such articles could be the prod I need to publish more frequently.

The Linecaster Technical Session

By John Kristensen
Firefly Press, Boston, Mass.

It was a hard decision: Which of the tech sessions to attend at the 1994 ATF Conference? (No hope of doing both alas; they had to run concurrently.) On one hand Herr Duensing's prowess with Thompson casters was legendary, and sooner or later I was going to have to learn how to keep them from piddling their cooling water and molten lead all over the floor. A Thompson caster was still only a gleam in my eye, however, something to dream of as I tried to get my Orphan Annie to cast decently solid 36-point type. My Model 5 Linotype, on the other hand (vintage 1928, as I discovered thanks to Ray Ballash's keepsake) was real and present, still largely a mystery to me, and with a number of ailments that I could hardly describe, let alone solve.

And so I decided to attend the Linotype session. Our instructor was Bill Berkuta, a professional linecaster machinist in Los Angeles. The realization that LA still had a full-time Linotype machinist raised the city in my estimation; Boston hasn't had one for years, not one who makes house calls. Bill was a surprise right from the moment he gave a presentation during the Conference. For one thing he was about 40 years younger than any Linotype operator or machinist one expects to meet these days. For another, it was difficult not to notice his height. He told the joke himself: "I'm six feet eight inches tall, the same height as a Linotype. Any door I can walk through I can move a machine through." As Bill spoke to us, however, the really remarkable thing about him became apparent. He knew his subject cold. There was nothing of the show-off whiz kid about his knowledge. He was simply and superbly competent.

On the Monday morning following the departure of the fair-weather typecasters, about ten of us gathered with Bill at the back of the International Printing Museum. Some of us owned Linotypes and some of us owned Intertypes, but we were all aware of how dangerously little we knew about running and maintaining our machines. From the Museum's enormous collection of historic linecasting machines Bill chose two, an F-4 Intertype and a Model 33 Linotype, as demonstrators. To an early question: Which machine was better, Linotype or Intertype, Bill gave a long and considered answer without committing himself either way. The condition and features of a particular machine, he said, are more important than the make. Certain devices, like Linotype's own mechanical quadder, were never any good and are best avoided. Intertypes have smaller diameter mold wheel center shafts that are somewhat more prone to wear. In general, however, don't get a more complicated machine than you need. If you are going to be composing mostly straight matter (and who among us sets mathematics text books or advertising copy in hot metal these days?) then a mixer machine with auxiliary magazines only means more complicated maintenance and harder-to-find spare parts. As they say, horses for courses.

It was Bill's plan, and one that he tried valiantly to pursue, that he should show us through the successive mechanisms of linecasters: The assembling of the matrices; the casting, trimming and ejecting of the slugs; and the redistribution of the mats. At nearly every step, however, one or another of us would have a question, often tangential, or would exclaim, wonderingly and aloud, that we had run our machines for X number of years without realizing what that thing did. My own revelation was the widow-quadder, a microswitch controlled device located at the right end of the matrix assembler that permits full-length lines to be justified but short lines to be quadded without the operator having to switch quadder modes manually (and then, inevitably, forgetting to switch back.) I had no idea what this device did except that it sometimes kept my lines from casting at all. As Bill explained this and so many other components, my admiration for him and the machine grew. It is such an ingenious device!

We were not all equally ignorant—most of the other guys knew all about widow-quadding—but one area of maintenance had us all intimidated: the adjusting and replacing of the back and side slug trimming knives. Monotype operators cannot know the frustration of discovering that a galley of type is longer on one side than the other or that slugs are lower in the middle than at either end. Most of us had ignored the problem for fear of making it worse, but Bill took us through the process of adjusting and replacing the knives. Much of the information was in the maintenance manuals, of course, but seeing it done made all the difference, and Bill's running commentary included many pointers that are never mentioned in the literature. When he finally had us all at least thinking that we knew what to do with side and back knives, Bill revealed that for this problem, at least, there was a "silver bullet" solution, a device called a Curle saw that was essentially a milling machine for slugs. He just happened to have one with him and demonstrated it for us; it went right to the top of my wish list.

For two days Bill instructed us, reassured us, and gave us the strength to go home and face our own machines. The only statement he made for which he was unable to provide convincing evidence was his modest assertion that he didn't know everything. By the afternoon of the second day (on which the Thompson caster group had, en masse, defected to visit Dawson's Book Shop and Los Angeles Type Foundry) we would-be linecaster machinists were overloaded with information and wondering if maybe brain surgery wouldn't be easier. Bill Berkuta, however, was still in his stride, and we spent the last couple of hours considering the circular spacebands of the Rogers Typograph. You never know when such knowledge might come in handy.

"Gone Home"

Publishing obituaries is very difficult. Since we all are getting older, it's obvious we're going to be dropping off. That's one reason I don't dwell on much in this area. But three folks have passed away this past year who have been significant players in letterpress and also ATF.

Roger Levenson in California, a great aficionado and practitioner, passed away last year at the age of 79. He founded and operated his Tamalpais Press in Berkeley, devoted exclusively to hand-typeset and hand-printed work, from 1953 until his retirement in 1976. I personally recall his help when I was completing my book, *History of the American Point System* (second edition still in print, by the way). Another unnamed person (still unpublished) refused to help me by letting me see what was purported to be pertinent information in his possession. Roger, on the other hand, had something truly unique—the first published explanation of the point system—and quickly volunteered to send it to me with no request for credit or praise. I never met him personally, but we corresponded infrequently over several years. Those in California certainly could speak more eloquently of his long devotion to our craft. We'll certainly miss Roger.

Roger Frith, a mere "youngster" at 50, passed away this summer after a painful illness. He suffered greatly, but kept his focus and even a week before his passing was still talking about typecasting projects and hopes for "someday." He was instrumental in getting the Tennessee State Museum set up with a solid printing history exhibit, and also was extremely active in pursuing typecasting personally. He had and used Monotype equipment, and certainly had wonderful plans that were cut off by his untimely death. Roger worked closely with both Stan Nelson at the Smithsonian, and Theo Rehak at the Dale Guild Typefoundry in his attempt to learn all the nuances of the craft. He attended our Conferences, was a visitor to my home, and certainly could be counted among our most enthusiastic associates. His was a distressing loss to our fraternity.

Harry Wearn of Avon, England, passed away Christmas Eve, 1995, after a bout with cancer. Harry holds a particularly important place in the hearts of Monotype devotees both here and in England because of his profound knowledge of the system, his exuberance, and his ready willingness to share his over 40 years of experience with Monotype (as an employee of the English corporation). Harry was a featured celebrity at both the 1988 Terra Alta Conference and the 1990 Conference at Nevada City, providing invaluable instruction to our technical sessions following those meetings. He also traversed the U. S. visiting various ATF associates at their shops giving very personal assistance to them and their Monotype operations.

Above all else, Harry's involvement gave credibility to those of us attempting to preserve and operate Monotypes. He was deeply involved in Monotype when it was at its zenith in the commercial world. His working with us provided a tacit endorsement of our efforts to continue an excellent tradition.

Those of us who are older would say he was one of a passing breed—a man totally devoted to his profession, and eminently qualified to provide instruction and assistance. He proved himself by practical application. This best could be exemplified by an incident just before the Terra Alta Conference. Harry was to demonstrate on my Supercaster and was giving it a quick going over prior to the meeting. He turned it, fiddled with it, turned it, adjusted, yet remained mystified. He began disassembling the machine. Then he finally exclaimed that one of the main drive cams was installed upside down. "How could that be?" "It must have been put together wrong at the factory," Harry explained. That meant it had been operated for nearly 20 years at the U. S. Government Printing Office prior to my buying the machine, and never had anyone detected the problem. I'm certain I never would have, but I know the machine runs far better now that Harry has put it in order.

He was willing to help us and share his wealth of practical knowledge gained through years of touring the world for the corporation, going to remote Monotype installations to help wherever and whomever needed aid. Harry was the last instructor at the famed Monotype School at Salfords. I shall always remember a touching moment when, during the 1988 Conference, he presented to me various technical posters portraying the Monotype mechanism—posters which had hung for years in the classrooms at the Monotype school—posters he had personally taken down when the school was finally closed.

Somehow we all had thought Harry would be available to help us for years to come. His passing certainly has broken an invaluable link with the years when Monotype was the preeminent typesetting system in the world. We certainly shall miss him greatly.

Videotapes. Before closing, I must comment on the fact that I have several reels of videotape taken during Harry's various technical sessions. With his passing, there's a greatly increased significance to these tapes. So why haven't they been duplicated already? Simply stated, the tapes in their present form are of little value. Massive editing is necessary. And lots of additional information needs to be injected before the tapes will make much sense. The work will have to wait until I have both the time and equipment necessary to do them justice.

Dating Things Typographic

Putting a date on Monotype items is becoming increasingly difficult. Therefore, it is of great help to find and read publications put out by Lanston Monotype in the U. S.

Lanston's publication *Mono Facts*, issue number 1, published in 1940, revealed the following: Stylescript was just being issued (they had a huge 17x22 specimen showing of same). Lanston was just announcing completion of Monotype Fournier, No. 403. That edition was done using that face. Also, the company was promoting the recent completion of Monotype Bell, Series 402. And the company had just completed a special size of Baskerville 353, 10¼ point, prepared especially for the Rumford Press of Concord, N. H., which used the special size for doing composition for *Harper's Magazine*. Previously, it was rumored this special size was done for the *Reader's Digest*, but apparently this was not so.

Finally, the publication included the text of a radio interview hosted by the Franklin Institute, wherein Lanson's well-known type designer, Sol Hess, was interviewed. Here's one pertinent comment from Hess:

"Nothing would give me greater pleasure than to be able to enumerate the factors of success (for a new typeface) to you. Unhappily, no one can foretell whether a new type design will warrant the expense of manufacture any more than a new design in any other form of invention. Type design is just as tricky as designing radio cabinets, ladies' dresses, or men's neckties. The consumer decides whether it will be accepted or not, and no one can influence that decision."

Another publication giving a lot of dates has recently come into my hands. It's entitled *Type Design* by Douglas C. McMurtrie, with an introduction by Frederic W. Goudy. It was done by Bridgman Publishers, Pelham, N. Y., in 1927. It's a critical review of faces then available, giving a bit of their history. The major players then were American Type Founders, Barnhart Bros. & Spindler, and the fast-developing typesetting machine manufacturers—Linotype and Monotype. He said plagiarism of designs was common for these newcomers, and applauded ATF's steadfast refusal not to steal from others. By the way, the built-up headpieces used in ths publication were stolen precisely from this book. Mine were built up from Monotype ornaments just as were those used in the book. It was exciting to find I had mats for all the characters—6, 9, 12, 18, 24 and 36 point—used in the original.

English Preservation Efforts

Susan Shaw came to the ATF Conference at Buena Park to report on activities in England which were precipitated a couple of years ago by the dissolution of the Monotype Corporation. It now has developed into a working museum of type under the auspices of the Merrion Monotype Trust, which is busy trying to raise the estimated £2.5 million necessary to make things work. An excellent report on those efforts was given in the *Times* of London October 25, 1993.

Under this arrangement, the museum will run as a business, providing jobs for 12 engineers including two believed to be the only craftsmen still operating equipment necessary to manufacture matrices for the Monotype.

The museum's equipment was to be moved from Salfords to a location in Stockwell which is a building with history of its own—a horse hospital during World War I. That equipment includes 540,000 patterns for the various fonts developed by Monotype.

Susan indicated at the Conference efforts were underway to also acquire the holdings of the Stephenson-Blake foundry and with such an acquisition, the entire history of typefounding, especially for the English-speaking world, could be housed in a working environment all under one roof. It's an enviable dream and we certainly hope it all comes to be a reality.

The First Monotype University

By Paul Hayden Duensing

Nearly 20 years ago, Richard Hopkins showed his devotion to preserving the heritage of hot-metal type by issuing an invitation to the first meeting of what later became the American Typecasting Fellowship. In a recent ATF *Newsletter*, he continued to display his concern and enthusiasm for metal type in offering a seminar/workshop in typecasting at his Hill & Dale Private Press and Typefoundry in Terra Alta, West Virginia. On July 30 through August 6, 1995, that idea became a reality.

The students were carefully selected from among the applicants and limited to those with a sincere and abiding interest and desire to make type "the old-fashioned way"—by casting it in metal. The number of students accepted was necessarily small, being limited to a group which could conveniently gather around a machine for hands-on instruction.

Prior to arrival, the students were asked to state their objectives and intended use of the instruction and to describe a specific project they wished to complete during the "academic term." Small brochures, a chapter from a book, and a series of Shakespearian sonnets were among the projects. When the class gathered July 30th, these projects were reviewed and incorporated into the proposed course of study. There followed a review of The Monotype System, the relationship of point-size to set-size, and a tour of the shop with demonstration of some of the casters.

The first full day of instruction covered the capabilities and limitations of each machine, the basics of operation, safety features and hints on maintaining quality of output. The students were assigned to machines according to the needs of their projects: the Display Caster ("Orphan Annie"), Thompson, Keyboard, or Composition Caster. For the latter, "Dean of the University" Hopkins provided the basics of keyboarding, the unit system, etc. The OA and Thompson students, ably directed by "Visiting Professor" Paul Duensing, learned to change matrices, set sizes, and alignments and then began casting.

As the course progressed, the composition students were introduced to the caster and learned to change wedges, mat cases and molds, and to measure quad sizes and alignment. Later in their instruction they dealt briefly with fixed spacing in the setting of poetry, the basics of tabular composition, and were given a quick overview of the three kinds of letterspacing. They then keyboarded their texts and ran the ribbons on the caster to complete their projects.

OA and Thompson students switched machines, learning essential setup procedures for both, and then launched into casting up full cases of type and spacing for their projects. After that, they proceeded to cast a complimentary font for all participants.

An unexpected delight was the impromptu sale of duplicate display mats from the Hill & Dale collection, and the casting of many dingbats for distribution to fellow students. Some also purchased fonts of matrices for various type families to augment their personal holdings.

The goal of the instruction was to provide basic knowledge of running the various machines and making simple adjustments. Adjunctive reading materials regarding Monotype mats, metallurgy, mat case arrangements and similar topics were distributed at points appropriate to working on the projects.

Students and faculty were housed in comfortable, tastefully appointed lodges in the Alpine Lake complex, conveneint to Hill & Dale.

On the final day, graduation diplomas were awarded (to the accompaniment of "Pump and Circumfllex" by the music department) designating each graduate as *Master of Typecasting*.

At the conclusion of the course, great enthusiasm to use their newly found skills was exhibited by the students and deep satisfaction was expressed on the part of the faculty and instructional staff at having passed along knowledge which may help preserve the hot metal tradition. More than one student mentioned a desire for a graduate-school course in the future. That decision is pending while the Dean and his wife recuperate.

(*Student reports begin on the next page*)

The border arrangement at the top of this page is built up using modern elements in an effort to duplicate work found on page 168 of *A Concise History of Printing*, published in London in 1770, as part of William Caslon's extensive specimen reproduced therein.

It Was of Mythical Proportions

By Lisa Beth Robinson
Madison, Wisc.

I cannot thank Rich and Lynda, Paul and Ginger enough for the incredible experience of Monotype University. I really had no idea what to expect. I felt timid and ignorant when I arrived, though with a perfect glass of iced tea and with Smokey [Hopkins' pet cat] next to me, I was much less afraid. I had only seen a Thompson, and a college field trip to L. A. Typefounders was very gray and foggy in my mind.

The first sight of the "dragons" in the basement was overwhelming—almost as good as seeing David at the Academia in Florence. Though I was patted on the back for enthusiasm, I honestly believe everyone felt the same. I was awed by the monsters who became dear, dear friends by the end of the week. I especially miss Annie [sorts caster], though I think I'll find another old girl soon, whether in Madison or Milwaukee.

Amos Kennedy and I are trying to set up a typefoundry "for the school" [University of Wisconsin] and I've promised to teach him all I know.

One of the more entertaining events of the week outside the shop was our expedition to the supermarket. I learned more about my fellow students than they know. What I saw carried itself into the shop: Dan's perseverance, Chris's economy and focus, and Howard's joy in the details. It goes without saying that the standards were of the highest quality.

I admit I felt a bit smug when Adjunct Professor Theo Rehak visited Wednesday and said that type ought to be made as perfect as possible. At first I thought I was being too fussy in my assessment of the type we made the first day [it was recast at her suggestion]; now I have no regrets. The night with Theo and everyone else sitting outside on the deck at the Alpine Lake home we called home for the week stands large in my mind. It was of mythical proportion to have the "old" stories being retold. Between the moon and the men, I couldn't help but feel a sense of harmony between ourselves and the craft we hold dear.

Another valuable moment for me was an evening chatting with Ginger Duensing (while she did the dishes) about the nature of relationships and type people. It goes without saying the pleasure of working with Rich and Paul. Have the two of you ever considered writing a book? Perhaps it could be the project for Monotype University graduate studies?

Rich's basement was almost unbelieveable. Not just because of all the "stuff," but because of the way the love and care emanated from every object in the place —from the mats to the specimen books to the dingbats. I wish we all had a year to spend down there just printing and organizing and casting.

We all came with great expectations and hopes and left with a concrete knowledge and greater love for type founding. I already miss it greatly. Thanks for conducting Monotype University. One will never know how far this week will reach into the future. From your hands to ours—to our students (and hopefully theirs as well).

I am happy to be woven into this tapestry of lead, tin and antimony, of language and really, of life. Is Monotype University worth a second session? Yes. Hell yes! I knew nothing when I came. The testament of the full case of Bembo and the flurry of dingbats I cast and left behind are solid evidence it was incredibly worthwhile. The fact that I am going to pass on what I've learned, as well as continue my craft, should be evidence too. Finding the support that comes with peers who inspire me to continue this work is a clue. Just working with Rich and Paul would be of enough value (at least to me) to attend again. Please see what great things have been created. The pond will not smooth over this ripple!

It Took Me Five Seconds to Decide to Go

By C. Christopher Stern
Sedro-Woolley, Wash.

My reasons for wanting to attend the first Monotype University are quite simple: it was a once-in-a-lifetime opportunity to learn . . . to experience a system of setting type that I was a couple of decades late in discovering. As my interest in publishing books printed letterpress strengthened and became more of a life goal, I realized that what I could publish was to a large extent dependent upon an affordable supply of quality type. With typefoundries closing all around the world, it seemed that learning how to cast my own type was a critical component to attaining my publishing goals.

I actually believe that I'll be able to continue my typesetting career by going backwards, providing composition and fonts for all the people who are just now beginning to discover letterpress. I first saw a Comp Caster running at the ATF Conference in Nevada City, and the thrill of hearing the machine run made a lasting impression on me and I knew then that I had to learn how to operate a Monotype.

I knew very little about casting type when I arrived at Monotype University. Although I had been gathering manuals on the Monotype System for a couple of years and had read them many times over, the information they provided still left an enormous gap between the theoretical and practical application. I knew nothing, and *knew* I knew nothing. For sure, I had to learn. When I first read about Monotype U, it took me all of about five seconds to realize *I had to go!*

And now, after graduation, I have a great store of practical experience that will allow me to really get my caster up and running. I feel quite confident that I can make quality type. The learning environment at the Hill & Dale Typefoundry was so conducive to

learning that even had I never actually cast type there, I feel I could have come home with a lot more confidence in my ability to operate the Comp Caster. The fact that we were actually able to operate the equipment with experienced people gave me all the information necessary to come home and begin casting. Well, *almost* all.

I now know that I have a Comp Caster with a display attachment (something we didn't cover in school). But with the information I now have, plus a helpful hand from my northern neighbor, Jim Rimmer, I should have the best of both worlds operating shortly—setting display and composition on one machine. Wow!

I certainly hope there is a second Monotype University. I know there are more people out there who want to learn, and this was such an experience I hope others get to attend. In fact, my partner, Jules, and I would love to come back next year and assist.

The Epitome of Personalized Instruction

By Howard Bratter
New York, N. Y.

The carpenters were gone, and so were the electricians. My introduction to basic plumbing was over (I had assisted Theo Rehak), and there I stood after months of moving, renovating and organizing, looking in awe at my newly installed Monotype composition caster, "Orphan Annie," and strip material maker. All key elements of a Monotype shop were assembled except one—how to properly operate it all! I had tried in vain to find a retired Monotype operator in New York City, where I live, to instruct me. And what limited ability I had to run this equipment came from watching John Kristensen at Firefly Press adeptly operate his machines. John was fortunate enough to have a career Monotype operator, who went to the Lanston Monotype school in 1918, show him the intricacies. (I had had better luck learning the Linotype; there are still skilled operators in New York City.)

Early last summer Theo Rehak said Rich Hopkins was going to hold a week-long seminar in West Virginia, and call it Monotype University. I couldn't have asked for more! I called to enroll. The class was limited to four students and at that point all slots were filled. Then one of the original four declined admission and there was room for me—as long as I fulfilled the prerequisites. Rich demanded we submit printing samples and a proposed typesetting project. I think that I was more nervous picking out those samples than I ever was preparing for the SAT's.

I was accepted for the summer term (Rich wrote me that my printing samples were "somewhat limited . . . but tastefully done, and the presswork is good"), and I arrived at Rich's home in Terra Alta along with the other students and Paul and Ginger Duensing, eager to get started. After introductions, we immediately got down to business. Rich gave us all a tour of his extraordinary shop and outlined how the course would go. With our student-to-teacher ratio of 2 to 1, we received the epitome of personalized instruction, but the faculty had its work cut out. Rich started out with Chris Stern and me on the Composition Caster. Dan Jones and Lisa Beth Robinson concentrated on the Thompson and Orphan Annie with Paul Duensing.

Chris and I started with the complexities of basic Monotype keyboard operation—setting the keybars, the justification drum, stopbar, and line length. I encountered trouble figuring out how to get the keybars seated properly on the keyboard. Even more difficult was trying to get them off. But working along with Chris certainly made the process easier! After keying our tapes (mine was riddled with error-laden lines that I had to "kill") we moved to the caster. By examining the machine with us in great detail, Rich made its very complicated mechanics quite surprisingly understandable. The great revelation for me was how to remove a matrix case! This had me stymied back in New York.

Throughout, I carefully followed Rich's instructions—sometimes a bit too carefully. Once while I was running the machine, Rich told me to stop it and take the matrix case out so that we could make some adjustments to the caster. That done, he told me to turn the machine over, which I diligently did, and *Splam!* A squirt. Seems I made the cardinal error of not putting the matrix case back in the machine before restarting it. Rich was able to stop the caster while I bounded in the opposite direction. Paul observed that he'd never seen me move so fast! My next lesson: How to clean the machine after a squirt!

I was not the only one to tangle with flowing hot metal. Paul had told stories of how Thompson pots have a tendency to abruptly empty at times, and during Monotype University was one of them. All it took was for the choker to stick in the open position when the pot was swung back, and the stream started. I rushed for an ingot mold to catch the molten metal while others scrambled for ladles. For that matter, I never saw Paul move so fast, grabbing a rubber mallet and starting to bang the choker valve shut.

I left Terra Alta with many pounds of Henry James in newly composed, cast, and justified Monotype Baskerville. That was a tangible success; but the camaraderie, the esprit de corps, at Monotype University is difficult to put into words. I think we were more than just enthusiasts, we came to learn to use a splendid craft that is on the verge of being forgotten. Rich and Paul gave us an opportunity that I doubt we might otherwise have had.

Most significantly for me, what I learned at Monotype University helped me get my machines up and running. Okay, I had to make one urgent phone call to Rich—somehow I had forgotten how to get the normal wedge out of the Caster. Rich talked me through and I ran my first successful work that same evening.

A Time of Focused Enthusiasm

By Dan Jones
Newmarket, Ontario, Canada

Dan was the quiet student, much more intent upon getting things done than talking about them. And he was short on words in talking about the tecahing sessions afterwards. Here are some of his comments:

What a week! I call it a time of "focused enthusiasm," where so many people brought together their creativity and effort to gain new experiences.

And on the last day, we rested.

Signs of our late-night extra efforts showed in the tired forgetfulness on Sunday. Things were left behind.

I was aware the success we enjoyed was helped by the complete variety of our skills and backgrounds, allowing more flexibility to plan activities, as exemplified by the one-room schoolhouse of yesteryear.

The group lessons were a success because of many factors, but importantly, because there were two teachers. (I attended a class many years ago. It was one-to-one training, so the group of about six did a lot of standing around.) A second teacher gives you "eyes in the back of your head" when operating a machine. Also, you can answer the phone, etc., without everything grinding to a halt.

After Mono U sessions were over, a flurry of letters and phone calls ensued. Then I got this exclamation from Dan in the mail:

Well, I did it! There is a Display Caster in my garage. The machine is clean, well-maintained as best I can see, with a few exceptions.

That means all four students now have equipment at their disposal and, hopefully, our ranks of typecasters are increasing. That is the goal, after all. Horay!

Rich's Postscript

First of all, be it understood I had nothing to do with naming our teaching sessions—Paul Duensing coined the term "Monotype University," and he is the one who cooked up our haughty academic titles.

The sessions were exhausting, going sometimes from 8 a.m. until 2 the next morning. But I couldn't have had more attentive students. They were so anxious to learn, we had great difficulty deciding to shut down each evening.

I was worried, because of suspected electrical limitations—about being able to run two machines at once. I never had the need before. Much to my surprise Wednesday, I discovered we had *three* casters going at once. And the breakers didn't pop, either!

I couldn't have pulled it off without Paul's help. And I must publicly thank my wife, Lynda, who kept the office going while I indulged in this hiatus, and also managed to be a good hostess. Also, I must recognize Ginger Duensing, who came along to keep Paul company, but also helped the entire group keep a better perspective on what really was happening—that we shouldn't take ourselves too seriously.

Lastly, I must recognize that master typefounder, Theo Rehak, who though he dropped in only for a few hours on his return trip from Nashville and Roger Frith's funeral, added a tremendous degree of credibility to our efforts.

Whether another University is held depends on perceived need. If you are interested in being a student, I'd love to hear from you. The more you can tell me about your interests, the better it will be. For sure, it was an emotional high for me. I *thoroughly* enjoyed the experience.

Matrices, Equipment For Sale

❖ Ludlow Matrices for Sale. Superior Composition of 401 West Monument Street, Baltimore, Md. 21201, phone (401) 728-3223, is going out of business and has disposed of all machinery. Only things remaining are fonts of Ludlow matrices: Bodoni Campanelle 24, 30, 36, 48; Century Bold 14, 30, 36, 42; Coronet Lite 18, 24, 30, 36; Coronet Bold 36, 48, 72; Garamond Bold 36, 48, 60; Garamond Bold Italic 36, 48; Garamond Lite Italic 18, 24, 30, 36, 42, 48; Hauser Script 48, 60; Karnak Medium 24, 36; Medium Condensed Gothic 14, 36; Record Gothic Bold 30, 36, 48; Stellar Lite 18, 24, 36, 42, 48; Stellar Bold 14, 18, 48, 60, 72; Tempo Black, Heavy, Heavy Italic, Heavy Condensed, Heavy Condensed Italic, Medium; Times Roman 18 through 48; Times Roman Italic 18, 36, 48. Asking $40.00 per font. Call immediately. Must dispose all before end of December.

❖ Monotype Matrices Available. A religious order has matrices to dispose of. Contact August Steiner-Zehender, 10813 White Pine Highway, Morenci, Mich. 49256. They have about 400 mat cases with documentation. sorts and accents available. Fonts include only American Monotype. No display. Machines have already been disposed of. They want to move the equipment out soon. Phone (517) 458-7771.

❖ If you are in the Southwest and are seeking to acquire Monotype equipment, I recommend that you contact Jetta Carleton Lyon, wife of the late Jene Lyon, who has his equipment for sale. It consists of a caster with display speed device, a keyboard, and a number of accessories including mats and molds. Address is Route 3, Box 106c, Santa Fe, N. M. 87505.

❖ Monotype equipment for sale. Al Mears in the Chicago area, phone (312) 227-8442, has a Giant Caster and a Display Caster, plus matrices. He's getting anxious to dispose of them. Call soon!

❖ Cast Monotype fonts, foundry type in cases, and miscellaneous Linotype equipment including liners, pot well scrapers, border slides and matrix fonts all are for sale by Fred Sholty, Copyfire, 441 West 11th Street, Indianapolis, Ind. 46202. Write for details.

❖ Monotype matrices (display and composition) wanted in or near Seattle. Contact Chris Stern at (360) 826-5306.



On Reviving Cincinnati Initials

By Howard Bratter
New York, N. Y.

When Andy Birsh and I purchased the matrices for Cincinnati Initials at the ATF liquidation in August of 1993, ever casting from them seemed highly improbable. Indeed, after the auction malestrom, we felt that merely saving the mats from the scrap heap was enough. It was Theo Rehak of the Dale Guild who broke the good news that we could get type from our mats. I found out later that I was to be the one to cast that type! Until I met Theo, my experience with hot metal was limited to the Ludlow and Linotype. Casting foundry-grade type was not something I thought an ordinary individual could do. But although ATF itself is gone, the knowledge and means to make foundry type survive.

For a first project, Theo and I chose the three versions of 48-point Cincinnati Initials (Plain, Outline, and Ornamental), the mats for which probably date from the 1870's. Examining the mats, he determined that they had never been drilled for automatic casting, nor had their drive-depths been modified to ATF specifications. This meant that these initials had always been produced by hand on a Bruce-style pivotal caster.

Of course, it wasn't enough to have the mats! Not just *any* 48-point mold would do. I needed a unique Cincinnati Type Foundry 48-point mold. When ATF formed in the latter part of the 19th century, the trust gathered in the diverse molds of the foundries that were merged. The result was a staggering number of molds, many of which ATF destroyed later when faces were deemed obsolete or after mats were modified for automatic casting on a Barth caster. Fortunately, ATF had never scrapped the particular mold we needed, and Greg Walters had purchased it at the auction. So I was able to assemble the elements: Theo had a Bruce pivotal caster of the correct size to accommodate the casting of 48-point type. Greg was willing to lend the mold, and I had the mats.

Luckily, the 48-point Cincinnati mold was mounted on a block and thus ready to use. A block is, in essence, the frame a mold is bolted to. The block mounts on the stool of the pivotal caster. Had the mold not been mounted, I would have had to track down a proper block, and blocks are not necessarily interchangeable.

After mounting the mold and block on the caster, we centered the nipple against the mold opening to assure a solid cast. We inserted a mat and loosened the "boss" bolt at the top of the block to adjust the set (width). Changing the set on a pivotal mold is not an easy thing. Loosening the finicky boss can sometimes result in losing the set altogether. But sometimes a gentle (or not so gentle) thwack with a mallet is required to do the trick. And so the casting began, with the widest character first.

The firsr cast was a "back cast." This meansthat the crank of the caster is pulled towards the operator, resulting in a gentler drop of the pump piston. We checked the seating of the mold to make certain that it was pressed firmly against the nipple plate. We also checked the nipple and made sure the mat sat flush with the mold surface. (Any play in these areas could cause a squirt or result in type coming out higher than type high.)

Amazingly, we got a piece of type! After this first cast, we checked the set, height, and feet of the type. We tightened the pump spring for a more solid cast and gently finessed the set.

Then we were ready for a true cast. I had to throw the crank from its "noon" position to about 4 o'clock and do it with the proper "snap" (Theo says "you've got to hit a home run every time"). I threw the crank over and heard the groaning of the pump piston—I didn't get burned! Then I finished the crank's revolution and saw a freshly minted piece of 48-point type in the mold. I was thrilled!

I had a number of days of rather laborious "hand-and-steam" casting to go (this is, after all, a 19th century job). I felt sure it would pay off. After the casting, I broke off all the jets and rubbed (filed) the left and right sides of the type. Theo then plowed and dressed the type by hand in a dressing vise, and lastly, I fonted the new type.

Although it took about six days to cast, dress and font 14 single-letter fonts of 48-point Cincinnati Initials, I felt the time had been well spent when I showed the fonts to Edward Harwelik, a veteran caster from ATF. He said "I'd buy that type!"

RICH'S NOTE: *"Hand and Steam" refer to the department at American Type Founders where the pivotal casters were kept. The term originally referred to the fact that some of the casters were turned by hand, where the others were driven by a central steam power system. The steam disappeared from the foundry years ago, but the term remained. This article is reproduced to provide evidence of the excellent cooperative spirit which reigns amongst those of us still keeping the craft alive. It required Greg, Theo and Howard all three to make this project possible. And it worked! Congratulations to all!*

What's New from the Typecasters

❖ Theo Rehak, *successor* to American Type Founders, reports he now has 15 Barth casters on line and operational. (He reflects there was a time when he never even dreamed of owning one!) "I am wistful in hindsight, thinking about certain machines that would be useful right now and are history." He says the late Roger Frith advised him not to beat himself up over what he could have done but instead, be happy with what he did save. Good advice.

Among his most recent accomplishments: The release of "Guild Samson," a project which encompassed revival of a lost 1931 design done by that master of uncials, Victor Hammer. This involved creating patterns and engraving new matrices, as well as Barth casting of the 14-point design. Fonts, including weight fonts, are available from the Dale Guild Type Foundry at 4621 Rt. 9 North, Southard, Howell, N. J. 07731.

14 pt. guild samson newly engraved and barth cast.

Regarding the design, Theo comments that it is "lacking certain characters in the original production: no ampersand, for instance. Though I could not contain myself and made a double f ligature (may Victor forgive me). It is not an exact duplication of the original as to size and weight as it was copied from Hunter Middleton's resurrection, the original document (type, matrices, punches) having been lost. Hence the admonitory 'Guild' in the name."

❖ An Intercepted Message from Edmund Cutler of Christchurch, New Zealand, to Jim Wzlcaak in Oxon Hill, Md., reveals a devoted typefounder in that far-away place. He has made for himself a hand mold (guided by Moxon and U. S. friends) so to allow casting of Monotype Lutetia matrices found in a trash bin. He has succeeded admirably, as his page in *It's A Small World* this year demonstrates. Now, of course, he's got the bug and is venturing into engraving steel punches and making his own matrices, also to be used with his hand mold.

CORINTHIAN REVIVAL!

❖ The Hill & Dale Foundry offered its first casting from historic Kelsey matrices late last year in the form of Corinthian, as shown above. This ornate letter was cast from matrices which probably came from the New England Type Foundry before the turn of the century, using a Monotype Supercaster. Happily, the entire casting now is sold out and additional fonts are not available at this time.

❖ Andrew Dunker of Jackson, Mich., was one of the pioneers when it comes to making electrodeposited matrices of antique fonts. Recently Dave Peat has acquired his entire collection of matrices and typecasting paraphernalia. Upon learning I had the requisite .043" mold for the Thompson (the standard Andy always used) Dave convinced me to do up a limited casting of what Dave considers one of Andy's more notable

24 Card Gothic; Dunker Matrices

"copies"—Card Gothic. If you're interested in a font, contact Dave at 1225 Carroll White Drive, Indianapolis, Ind. 46219. And our next combined effort will be the casting of 36-point Ispen Initials. These will be cast direct from original matrices from the Boston

AAMYXW

Type Foundry which Dave acquired through some mysterious chain of events. The mats were never fitted for automatic (Barth) casting; the fonts will be done on the Monotype Supercaster. Write Dave if you're interested in acquiring a font.

❖ Greg Walters of Piqua, Ohio, a major participant at the ATF auction, reports completion of construction on a special pole barn and he's moved in all his Barth casters, as well as Vandercook four-color proof presses, etc. Now he's got the task ahead of getting things hooked up and running. Even with the new building, space is limited so he plans on putting the machines on wheels so he can move them about the building when they need to be used.

❖ L. A. Typefounders. Among extracurricular activities at the ATF Conference in Buena Park was an expedition to find L.A. Typefounders. Several of us made the trip and were welcomed by Willie, a long-time employee now in his 70's, who was manning the shop that day. Two retired castermen work part-time on alternate days to keep the shop running. It's now owned by Barco Type Founders in Bensenville, Ill. Equipment includes two Material Makers, two Elrods, five Composition Casters, one Giant, four Thompsons, and one Japanese caster modeled after the Thompson (and much improved, too). The latter came from Charles Broad ("Mr. Antique"/Typefounders of Phoenix) when he passed away several years ago. Much of his antique type is on the shelves in original wrappers.

We had a free run of the shop and a very cordial welcome. I picked up a specimen of type from the Giant, exclaiming it was the absolute best type I'd ever seen made on the Giant (reproduced herewith). "What's your secret?" I asked. Willie replied "We just run it and the type always looks that good." *Humbug!* Another interesting observation: None of the Thompsons had a stop-cast lever. Turn them over and they cast, every time. I asked about this and Willie was hard-pressed to remember such a device. Seems they ripped them off the machines many, many years ago.

Correspondence

❖ William Thierbach of Fort Myers, Fla., wrote offering thanks for the special ATF issue. "I became a compositor in a Mono & Lino composition plant in 1926 in New York City. Have been retired since 1967. Am now 90 years of age and have some fond memories of the business—having started as an apprentice and wound up running the plant."

❖ Tad DuBois of Freeland, Wash., writes an enthusiastic letter indicating interest in our organization. "I am a wood engraver, papermaker and printmaker (BFA from the University of Massachusetts, Amherst, and a MFA from Syracuse) and my wife and I are setting up a studio on Whidbey Island. My experiences within the Goudy Typographic Lab at Syracuse, added to experience with the Hampshire Typothetae as a student in Massachusetts, have forced me to believe I am doomed to an existence that will include lead, ink and paper."

❖ So What's a Monotype? "One-of-a-kind images produced by directly printing from a plate which has been pained with ink and which is transferred onto paper." So says the New York Metropolitan Museum of Art and, I presume, that's why they contacted me about a show held in October titled "The Monotypes of Sam Francis." Sorry, but I'm more partial to the Monotypes of Tolbert Lanston.

❖ An Interesting Explanation is offered by Ralph D. Howell, Jr., of Boca Raton, Fla., as to why Jim Rimmer found only three small cap letters—ORD—among the punches for Goudy Bible (reference *ATF Newsletter* No. 18, dated June 1994, page 39). In Hebrew there were distinctly different words used for God. "Jahweh," being the most reverent, when translated was represented in the King James version of the Bible as "Lord," and to further edify the word, it always was printed as caps/small caps. Small caps were used nowhere else, and thus, the need for only three matrices, especially for a font intended for Bible work exclusively.

❖ Anthony Smith of Aylesford, Kent, England (who handles distribution of the *Newsletter* to our friends in England), speaking of the ATF demise, says "It could so easily have happened here, at Monotype, and may yet happen with Stephenson-Blake. But there is a hard core of us fighting to make sure that they stay in some sort of operational shape. If they disappear completely, then it will deal a severe body blow to the few remaining letterpress enthusiasts here in U. K."

❖ Edward Cummins writes from Australia: "My father was printing in his own name since 1933. In fact he set his last type about 10 days before his death. He was in his 90th year. He began teaching composition to me in the very early 1950's when I was 7. I later went to Sydney Technical College where I graduated as a comp. During that time I tried my first experiments in typecasting using a mold I made myself. Inspired by Caslon & Co., I tried hard but all I produced were type spaces. My heart was in the right place."

BOB TROGMAN

❖ Bob Trogman of City of Industry, Calif., handed me this rare specimen at the ATF Conference at Buena Park. If you don't recognize it, it's the special design done for the *New Yorker* magazine and reportedly very heavily guarded. How Bob came to get the type is beyond me. I tried to do an article on the design some years ago but the magazine politely told me to "take a walk."

❖ Thomas R. Winkel writes from Box 6023, Concord, Calif. 94524, seeking casting equipment: "I am interested in purchasing a Thompson caster with mats in prime condition. Also a strip machine. I'm a retired printer—music publisher—now printing books from hand-set type."

❖ *Very interesting message received.* "I presently work with metal as a tool and die student, but will be going into patternmaking shortly. I am also a printing nut who not only marvels at the sight of the elegant characters quietly reposing in an old ATF box, but who even goes so far as to insist on keeping the family's old and broken-down typewriter, simply because the old metal letters and numbers therein, though dusty and homely a script, are just too beautiful to abandon. That unnaturally orange type, computer-generated onto that unseemly green screen just doesn't do it for me. My family wonders about me and the old typewriter in bewilderment. I've decided I'd like to learn the art of punchcutting.

"This is undoubtedly the sort of letter you wouldn't expect to receive as letterpress battles the clicking mouse in something slightly more intriguing than a Mike Tyson fight. But I'm hoping your *Newsletter* may help me get in touch with those craftsmen who may be willing to pass their skills and knowledge of the making of type on to a neophyte like me, who nonetheless, considers herself an artisan as well."

—*Christine Schuler*, Webster, N. Y.

❖ The Versatile Sorts Caster. Jim Walczak of Oxon Hill, Md., reports he recently completed casting a full case of 8-point 648 on his Sorts Caster (who says you can't do small type on a Sorts Caster?) and then jumped into a special project casting 16 point 608 caps on a 12-point body. "The Sorts Caster has become an invaluable aid—I break out in grins every time I think of its versatility."

❖ You can't accuse me of not making stupid errors. Just look at the cover of my last *Newsletter*. Right there in 30-point type it says "Number 17." Not so. Inside on page one it says No. 18, and that's for real. Sorry 'bout that, bibliographers!

Technical Matters

❖ Dan Solo of Oakland, Calif., sent a very kind letter. His "Solotype" collection of over 10,000 alphabets, nearly all retouched repros of good old letterpress fonts, is well-known and reaching an even greater audience through books published by Dover, demonstrated his extensive knowledge of typefounding and electroplating techniques by pointing out technical errors in my last *Newsletter*. "I have never heard of chrome being used as a starting layer but rather as a 'wash' (a very thin layer) applied after the matrix is totally finished and ready for use. I think the chrome was generally applied to matrices engraved in free-machining brass. If you look at ATF's washed mats, you can almost see the brass through the chrome—it is that thin. I believe the theory here is that the tin in the type metal has an affinity for the copper in the brass, and ultimately will cause pitting. The chrome wash keeps the type metal from touching the brass." At one time, Dan owned two Thompsons and a pivotal, plus a horizontal pantagraph and a Benton engraving machine, but he broke himself of the habit. "I am certain that if typefounding were a viable business today, I would be in it. I never did anything in my life that I enjoyed more."

❖ It's Always a Pleasure to hear from Arvind Patel, a typefounder from Ahmedabad, India. His far-ranging letters demonstrate an extensive knowledge of American typefounding, including the use of the Thompson. In discussing the casting of quotation quads on the Thompson, for example, he explained "we had to get a special cam for the matrix holder which would draw the protruding part out of the type-mold. The Thompson company did not make or supply it. A local technician made it for us." This answers a question I've always had regarding how to use the special quotation quad matrices I have with my machine. I will also admit to never making the effort to actually use them with my Thompson. With this new knowledge, I'm glad I didn't!

❖ Phil Driscoll of Clinton, Mich., has forwarded an excellent article from the magazine, *American Rifleman*, August, 1993, titled "Bullet Casting and the EPA." The article identifies the process of drossing a pot as something which generates hazardous waste, saying to be safe, dross must be stored in a leakproof container with lids that will prevent lead dust from blowing around. "This is where the average bullet caster will find himself in a dilemma. If you can't legally throw lead smelting waste in the trash, or take it to a dump or keep it forever, what can you do with it?" The writer is to be commended for listing about 16 companies which *will* accept dross. If you want a copy of the article, contact Phil at 135 East Church Street, Clinton, Mich. 49236.

❖ Dan Carr of Ashuelot, N. H., responds to my efforts to run Caslon 337 tighter than recommended. "I do enjoy your refitting of 337. This is one of the most rewarding aspects of owning your own typefoundry—rewarding and incredibly time consuming. I have done refits for 36-point Caslon 337 which I tightened up and also cast so that it could be underleaded (i.e., on 30 pt.), and on English Monotype Bodoni, 16 and 18 pt. which I opened up and equalized the space surrounding each letter. Even one eighth of a point can make an enormous difference in the quality, but the Bodoni took nearly a week to refit."

Product for Preventing Type Rust

Does type rust? Absolutely. Especially if it is new, uninked, and in a humid environment. Dave Peat of Indianapolis, Ind., a man who has revived, cleaned, and carefully stored more antique fonts than most of us have ever thought about, recommends a product called Sheath RB-1 Water Displacing Rust Preventive for use on all type which is going to be stored for a while. It's made by Birchwood Laboratories, Inc., of Eden Prairie, Minn. It's described as a "water displacing corrosion inhibitor, fingerprint neutralizer, and lubricant for all metals. It forms a thin, transparent film which lifts moisture from metal pores and prevents corrosion with a continuous polar protective film. . . . Harmless to plastics, rubber, paints. Contains no silicone or wax." Having lost brand-new type to corrosion, I was looking for something like this. I've put the stuff in a spray bottle and now spray any galley of type before it's stored. Thus far, I'm very excited about the prospects. Ask me in 30 years whether it works as well as I expect it will.

Treating Metal Burns

Medical Alert. If you're into working around molten metal, you're bound to get yourself burned sooner or later. Theo Rehak absolutely swears by a product called Silvadene. It is a prescription drug, but perhaps you can get your doctor to write a prescription so you can have the salve on hand *before* it is needed. Theo says it not only promotes healing, but actually minimizes permanent scars also. My doctor, in writing out a prescription for me, expressed doubt about avoiding scars, and added this important advice: Even before you knock the hot metal off your body, *rush* to ice or cold water to immediately reduce the temperature of the burned area. He says superheated water within body tissue causes as much or more damage than the metal itself, and quick cooling can significantly reduce damage to your skin.

❖ *Interested in acquiring.* I have received a letter from Brian Zugel (508) 428-6485, who now lives at Cape Codd, Mass. He is the former son-in-law of the late Harry Bollinger of Alden, Mich. Brian says "I am interested in acquiring a Monotype, either a flat-bed letterpress, Kluge, or Heidelberg Windmill, a lock-up table, type cases, a proof press, and miscellaneous equipment." If you're in the New England area and can help out, please give him a call.

Comments on ATF Liquidation

❖ I have received numerous kind comments regarding my handling of the American Type Founders auction in the last *Newsletter*. Some have reported they still are unable to read the piece in its entirety for they become too dejected. We *devotees* took the heat in a letter printed in *X-height*, but that writer was so ill-informed she should never have been printed. (Mac McGrew came to our defense with excellent rebuttal.)

❖ Jerry Kelly of New York City wrote his reaction to the sale this way: "You summed up my feelings, and I would guess the feelings of all those at the sale, so very well. It was depressing and fascinating; a bizarre madhouse, made bearable only by the presence of so many devoted friends."

❖ Alan Waring of Fairfield, Conn., said "Can't thank you enough for the account of one of the saddest funerals of all time. It is a patehtic history of the ineptitude of owners and management. The throat was cut a long time ago, and it would have necessitated a funerals of all time. It's a patehtic history of the ineptitude of owners and management. The throad was cut long ago, and it would have necessitated a great deal more than a transfusion to quicken the corpse."

❖ Another gratifying response to my piece on ATF came from J. Ed Newman, Edgewater, Fla. "To say your report was moving is certainly putting it mildly. Although I've enjoyed and kept all of the previous issues, this one surely is the gem of them all. I'm just so glad that you and others were able to save some of those historical and irreplaceable items. *Bravo!*"

❖ Wilbur Doctor of Kingston, R. I., said he had read several reports on the auction, but "with their limited scope had not given a clue to what a wall-to-wall nasty operation was run. . . . You've made an important contribution to hot metal history."

❖ Al Fick of Cottonwood, Ariz., put it this way: "American Type Founders touched the lives of so many printers that a person who worked at the trade and used that lovely formed lead from New Jersey would have to be made of stone not to be moved emotionally on hearing of the ignominious end of an epoch. Your account (is) . . . a sad/splendid '30' to ATF."

McGrew Views Gasparic Differently

❖ "You and others have described George Gasparik as "cantankerous," or other less-than-endearing terms, but somehow I got in good with him—comparatively, at least. On my latter visit, he and other staffers escorted small groups of us through the works. I deliberately got in George's group, and gave him a print copy of an article I hand writte about Morris Benton. That must have impressed him, because a couple of times later he phoned and asked me to send copies to people who had asked ATF for such information. When I had exhausted other sources for specimens of various rare ATF faces, I sent a list to George. He went through company files (although not all the way or very thoroughly, I suspect) and pulled out several gems which otherwise would not have been well represented in the book. —Mac McGrew, Pittsburgh, Pa.

❖ "Love it. Read every word. Thanks for your martyrdom." George Olcott, Prats de Mollo, France.

❖ "I am aware of the time commitment you face and I must congratulate you on your work. I look forward to getting future issues as they are released."

—Michael J. Coughlin, St. Paul, Minn.

A Self-Contained Cooling System

By Jim Walczak
Oxon Hill, Md.

My foundry is a 16x24 backyard shed with only a woodstove for comfort during cold winter months. Although casting has progressed successfully on a year-round basis, there has been some aggravation associated with my city-water plumbing network to cool the molds and to carry off the waste water (which was collected in a 55-gallon drum for garden use).

After four years of fussing with overly cold water, worrying about waste of a precious resource, and repairing freeze-cracked copper lines in winter, I decided to make a self-contained cooling system. I leaned toward a gravity-fed tank system suggested in the English Monotype School instruction manual. This low-tech approach grew complicated as I added up the components: Two tanks, pumps, float-valve, piping, hoses, electrical wiring, and even wood framing to support the supply tank 10 feet overhead.

At the ATF Conference in Buena Park, the subject surfaced in discussions with our proverbial inventor and idea man Monroe Postman. He said "No problem" and described a "closed loop" he had built and was using successfully in his shop. He rigged a pump, motor, pressure gauge, bypass valve and hoses on a bucket full of antifreeze and said it worked fine.

It started with a bronze gear pump from W. W. Grainger, Inc. I can't detail all the mistakes and trips to the hardware stores I had to make before getting happy results. After successful casting runs with the cooling unit attached to my Thompson and my Sorts Caster, I have started ripping out some of the over 120 feet of outmoded pipes and drainage to my four machines. In less than five minutes I can wheel the unit to any of them, make hose connections and go to work. Starting and stopping the flow is a simple flip of a switch. Flow control is easily adjusted by output and bypass valves on the unit, and whatever valves are on the caster itself.

I modified each of my casters by attaching a short piece of washing machine hose to the water supply line on the front of the machine. The only other midification is the plugging of the machine drain and rerouting drainage to my device. I'll be happy to provide a schematic and bill of materials for anyone interested.

Speaking of Jim Walczak, he writes in October saying he'd just survived a heart bypass operation. Good news!

CUTTING PUNCHES FOR REGULUS

BY DAN CARR

BEGINNING in the Boston Athenaeum with my first reading of Joseph Moxon's Mechanick Exercises on the Whole Art of Printing I acquired an interest in the making of type that has reached well beyond my devotion to its use. Many years later the spark ignited that day has lead to the design and cutting of the type you are now reading, which I have called Regulus.

That sunny autumn day as I read the chapters describing the cutting of punches by hand I absorbed Moxon's enthusiasm for type and type design. The Oxford edition was rich with the vivacity of the hand-cut Fell types used in headings and the Van Dijck text types which had been derived from the same originals Moxon admired. Perhaps the most enduring inspiration came from the notes made by Harry Carter, where it was not possible to miss the delight. I remember spending some time studying the Fell alphabets, wondering why I found these irregular letters fascinating and satisfying. It would take the effort of cutting my own type to answer that question.

Cutting punches seemed impossible, so I read up on hand molds and later tried to make a primitive contrivance with a Monotype display matrix clamped to its end. Eventually I did cast and hand trim the feet of enough letters to print a simple logo for my press, but soon enough I had a chance I'd thought impossible. I got a Monotype casting machine. In 1977 I'd thought there were no more machines left for sale. I kept reading about handmade punches, matrices and molds, but I was busy learning the mechanics of a Composition Caster. Occasionally I would buy files or other tools I thought might do the things Moxon described.

In 1984 there was a Conference of the American Typecasting Fellowship in Washington, D. C. Julia Ferrari, my partner at Golgonooza Letter Foundry, and I decided we ought to go, but for me there was an added attraction. At the meeting, a punchcutter, Warren Chappell, was to speak and I determined that was the time to learn more about punchcutting. I was also looking forward to meeting Stan Nelson who I'd heard was a practising punchcutter. By the time that we were heading back home I had been advised that cutting punches was not impossible. I'd seen Stan cut a punch and furthermore, he'd promised to help.

Because of the fortunate contacts at this meeting Julia and I went to England in the Fall to attend the Monotype School and while we were there with the help of Harry Wearn we acquired the necessary matrix holder for casting foundry matrices on a Thompson caster. Most of the other tools I used were gathered from flea markets or were homemade; friends began to send me files and gravers. So with a well-seasoned desire and much good help I was launched. Before long I was cutting ornaments and accents; then a set of figures, some large trial letters one of which is used above as the initial; then I cut long descenders for 12 point Bodoni and I began to cut Regulus.

Cutting a whole typeface even in one size takes some time and it takes a little longer when you are evolving the design as you go along. I determined that it would be a learning process; I wanted to discover how certain qualities of hand-cut type faces related to the use of the particular tools, but also it was to be a finished work when done. In 1989 the lowercase was completed. After much delay, capitals were completed in 1994.

In the meantime I learned much. I progressed from hammering my punches into the copper to pressing them in to make matrices. From heating punches for hardening with a torch I switched to using an oven. Instead of justifying matrices by hand (that is, by filing them square to set the eye of the casting cavity at a specific and even depth) I began using a milling machine. At every stage new tools and jigs were made at our foundry or rescued from the recent general disposal of the American metals industries. The most valuable clues came when, in 1992, I had the good fortune to go to Paris and learn from professional punchcutters the traditional techniques of punchcutting handed down there continuously for at least 350 years. That story has been told in these pages before. Gradually, I gained a better sense of the cfaft.

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So it is with the pride of a long and difficult, though joyful, endeavor brought to completion that I present the first several lines of this article set here in Regulus, a type cut by hand at the close of the twentieth century, a proof that the value of an art or a craft is in its practice. The first use of the type is in a book of poems to be published by Golgonooza Letter Foundry. A prospectus is available from the foundry at P. O. Box 111, Ashuelot, N. H. 03441.

The Joy of Taming a Thompson

By John A. Hern, Jr.
Coeur d'Alene, Idaho

Subtitled: "How to get out of a dead-end job and learn a new and exciting career."

I love type. I like the different faces and sizes, I like the pin marks, I like the notches, I even like the weight. I like new type and old type, unusual and common type. I love it all. I have maybe 750 cases of type, and just added onto my warehouse so I can store more type. Recently I have become depressed because sources are drying up and I can't satisfy my lust for more type. The local printers whom I haven't managed to clean out lock their doors and pull down the shades when they see me coming.

Imagine my pleasure when I saw that Dave Churchman was advertising some Thompson casters. Visions ran through my mind of galleys of new type, type in packages, type in cases, type all over the shop. I called Dave, who convinced me I could not live another day without a Thompson, and that my life would be even more pleasurable with four. Cashing in my life insurance, I sent my check and awaited their shipment.

After an agonizing wait, two huge crates with a $800 freight bill were delivered to my shop. The freight company had written down the wrong class of freight, and following much heated discussion, will be dragging him into court next week.

Next came the job of deciding which Thompson to get running first. Really, it wasn't too big a choice, the one that had a motor and a pot looked most promising.

A day and a half of cleaning with solvent, scrapers and wire brushes got it ready to go to work. The pot was easy, it was not hooked onto the machine so I put the whole thing in the solvent tank. There is a nifty handwheel on the right side of the machine to turn it over manually, but would you believe—they don't say which way it is supposed to turn. *Clunk. Sproing.* I decide it doesn't go counterclockwise. Hmm. It doesn't go clockwise either. Wait. It would turn if I put the thing in neutral. *Wham!* Let's see. "Do not turn the machine over and permit pump cam lever (a76rc1t) to drop when pot is disconnected. The blow may break the lever." Gee. If it was that important, why did they put it on page 74? Who reads beyond page 3 anyway?

O.K., it goes clockwise, in neutral, everything is turning freely; time to wire up the motor. Can't really see the nameplate, but the voltage is 220. No problem. I remove the remains of the old switch that looks like something found on the front of a 1910 electric range, hook it up to the 220 single-phase circuit, and hey, it turns. *Grind. Grind. Grind.* O. K., shut it off and oil it. I have some open gear "tar" grease. Work a little onto the gear, try it again. Nice and quiet. Next I turn it on and let it run for an hour or so while further details are seen to, such as the drip oiler and hooking up the gas.

Natural gas isn't available, but gas is gas, right? I use propane. I don't have a propane regulator, so I use the acetylene regulator from a cutting outfit. I turn on the gas, stand back, and try to light a match. Another match. Another. *Whump!* Well, I was getting tired of shaving anyway, and haircuts cost $7.50 these days what with the barber college closing down.

The book says it takes 45 minutes to melt a potful of metal, about what my Model 31 Linotype takes, so I write the time on the pot in chalk to check it out. I adjust the regulator. The fire goes out. I light it again, adjust the regulator, it goes out. I light it. I set the thermostat for 600 degrees. It goes out. I crank up the regulator, set the thermostat to 800 degrees, it doesn't go out. I sit down and rest. Next time I look at the pot the whole thing is on fire; the solvent in the insulation from immersing it in the solvent tank is burning. Oh well, maybe it will melt faster. It couldn't melt slower; two hours later and it barely is hot enough to cast a 36 point square dingbat, but hey! Here are some results.

I turn the machine by hand and notice the cast character is not centered on the type body. No problem, that's what this nifty little screw on the mat holder is for. Try again. And again. O. K. It looks good. Now, I engage the motor. *Perchunk, perchunk, perchunk*—type comes out. Now, this is the way to make type. Finally I relax a bit and watch the machine do the work. *S. Ss. Sss. Ssss. Squirt. Squirt.* Oops. Running too fast; not enough time to cool down. I engage the stop motion and put the machine in its slowest gear. Perfect type every time. Anybody care for an 18-point square dingbat on a 36-point body?

Realizing this is perhaps not the most popular item, I decide to change mats. I clamp up a little squiggly matrix and close up the mold to 18 points. I turn on the machine. *Squirt!* I make several rapid circuits of the shop thinking about hot lead, Thompson Typecasters, and Dave Churchman. Returning to the machine, I notice the five-gallon bucket that is catching my cooling water runoff is overflowing all over the floor and under the wall into the room next door. By now it is evening: the fuse that blew when the motor jammed hasn't been replaced, so the hall lights are off. As I run at top speed into the next room to save things on the floor from water damage, I don't notice the door is closed. Fortunately, the door is repairable.

Subsequent casting sessions have seen improved gas nozzles and a better understanding of the machine operation. I missed out on Rich Hopkins' Monotype seminar, but I do learn by experience—if slowly. I have had a great deal of help from other operators over the phone as well. At the time of this writing, I have about ten galleys of dingbats, and am getting a second machine ready to work. I am in need of parts, especially mat holders and mold parts, mats, and additional machines. Any help would be appreciated; call me at (800) 228-7794 days or (208) 667-4043 evenings Pacific time. My address is John Hern, 1900 Millview, Coeur d'Alene, Idaho 83814.

The Pinmark Re-Emerges

The mere fact that one has any recollection of what metal type is about is surprising enough in today's environment. Still being able to make one's own type is just short of a minor miracle. But then to be able to put some sort of distinguishing mark on that type is literally beyond comprehension—just the sort of goal which would haunt someone like the proprietor of the Hill & Dale Private Press and Typefoundry.

Those who study typefounding history know the early founders frequently identified their types through the use of a "pinmark." Initially, the pin was functional in the casting of type in a hand mold and also on the pivotal caster as a means of retaining the type in the mold until it was the appropriate time for it to be extracted. With more recent developments in typecasting machinery, such as the Barth caster at American Type Founders, or the various Monotype and Thompson casters, the pin lost its functional use and disappeared from the caster's mold. ATF actually ground off some pinmarks in older molds which still were used, and ceased using the pinmark to distinguish its production.

Taking the opposite approach, other typefounders used special means to retain this "mark" on their types even though doing so was beyond the functional necessities of their operations. Certainly it was in their mind that having a distinguishing pinmark made their foundry's product a little more "authentic" or unique.

Baltotype was one such organization. Though in its earlier years Baltotype is reputed to have had some authentic early foundry casting equipment, very quickly (like about 1920?) this equipment was abandoned in favor of more productive Monotype equipment. Somehow there was a stigma associated with being a "Monotype" foundry. Yet Baltotype was far more than that, actually creating matrices for some of its own fonts, and being aggressive in introducing new fonts by electrodepositing matrices. The series which Baltotype called "Airport" was electrodeposited from Futura matrices imported from Germany many years before Lanston Monotype got around to introducing "20th Century." Indeed, a few Airport variations always offered by Balto never were manufactured by Lanston. Perhaps for these reasons, Baltotype felt it prudent to make its type appear in every way more like "foundry" type by modifying its Thompson caster molds with a special larger-sized nick, and a pinmark.

When Baltotype unceremoniously was liquidated in the late 1970's, all the comapny's Thompson casters were purchased and shipped to California. Ten years later, I acquired the bulk of Baltotype's matrix collection, along with one composition caster, from Herb Ccarnowski, former vice-president of Baltotype, who had purchased these materials at the liquidation auction, and had operated (with his two nephews, Tom and Bob Volker), Volker Brothers Type Foundry after the Baltotype demise. With this equipment were several boxes of stuff which literally took months to unpack and sort out.

One afternoon I unpacked a parcel which contained a complete set of Thompson caster body pieces. Close inspection revealed, much to my delight, that all contained the distinguishing Baltotype pinmark. My thoughts quickened at the prospect of reviving the Balto pinmark in my own castings. I even tore down my Thompson mold and began inserting the body pieces when I discovered Balto also had an oversized nick. The mis-match was irreconcilable. If I attempted to use the body pieces, metal would squirt through the open nick and screw up the works *bigtime*.

On several occasions later on, I tried unsuccessfully to trace the original Baltotype Thompson casters in hopes of getting one of Balto's unique molds. Then last year I acquired what remained of the Thompson equipment at the Kseley Company. This included one completely unfunctional Thompson mold which didn't even have a nick. It was worn, banged up, and designed for casting .047" matrices instead of Lanston's more common .050" mats.

The thought popped into my mind. Perhaps this mold could be milled down and fitted with a new pin, and perhaps it could be made to accommodate the Baltotype body pieces. Surely my good friend Dick Hartzell, though now retired, might be able to help me so I sent the mold off to his company, Hartzell Machine Works, now operated by his son.

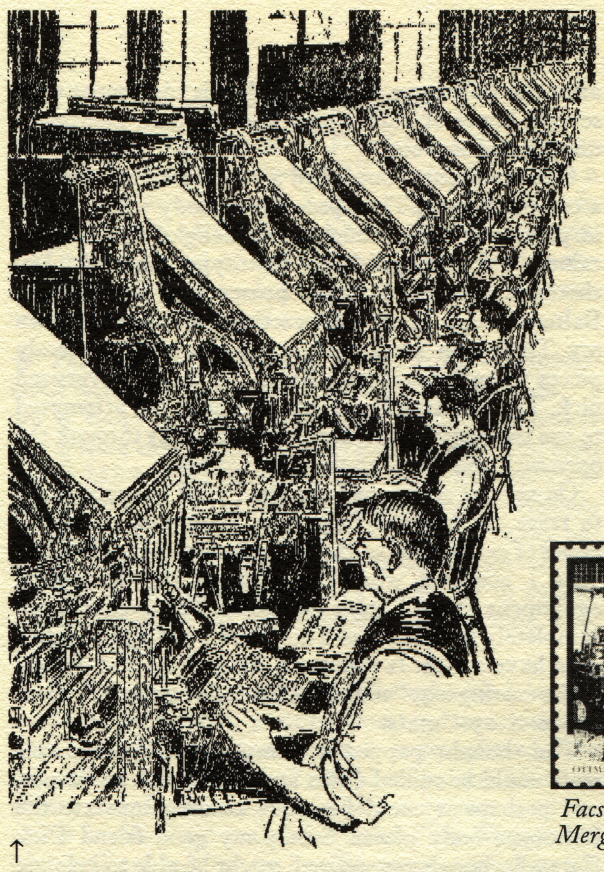
That was the right move! It tood a few months, but Dick became infected by my enthusiasm and by scrounging through stuff stashed at the plant, found necessary components and agreed to rework the mold. In the process, Dick told me Hartzell Machine Works had always done special mold fitting for Baltotype. He even had a supply of special Balto body pieces fitted with unengraved pins, put into supply many years ago in anticipation of future orders from Baltotype.

Being of no present use to him, Dick agreed to let me have these body pieces with the refitted mold.

My first casting of type with a Baltotype pinmark in my refitted mold, was done in late December, 1994. Now I'm actively seeking help in engraving the pins of these new body pieces so that the Hill and Dale Foundry will be able to cast type with its own, unique and absolutely distinguishing pinmark.

There can be nothing more esoteric, totally useless, and still absolutely wonderful. Other typefounders can only dream of having their own pinmark. I soon will have one, even if I have to engrave the pins with a chisel! I expect commensurate congratulatory notes from all you envious typecasters out there!

If you're a typecaster and want your specimens reviewed here, do some setup at 17 picas and send it off to me. I'll be happy to incluude it in the next NEWSLETTER. *An article about what you're dotng will be welcome too!*



Mergenthaler Stamp To Be Issued (At Last!)

Just as forms were being closed for this edition, Carl Schlesinger called reporting *success* in his enduring effort to have Ottmar Mergenthaler, inventor of the Linotype, commemorated via a postage stamp. The United States Postal Service has announced a 32-cent stamp honoring Mergenthaler will be part of a block of four honoring important American inventors.

Carl, author/editor of *The Biography of Ottmar Mergenthaler* (available through Oak Knoll Books), was a technical consultant on the Mergenthaler stamp and has long championed issuance of such a commemorative. The first-day issue will be at the Postage Stamp Mega-Event Show at the Jacob Javits Convention Center in New York City February 22, 1996.

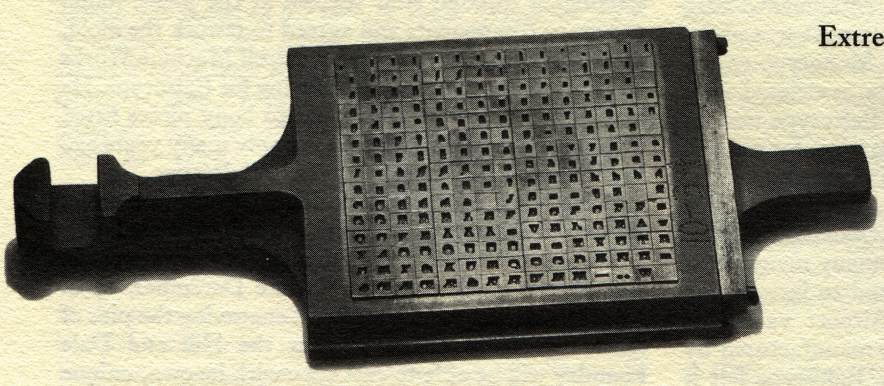
The stamp, measuring 1 5/16" x 1 9/16", will be printed in color via offset. The other "communications pioneers" also featured will be Frederic E. Ives, developer of the glass crossline screen in 1885 (enabling halftone photo reproduction), William Kennedy-Laurie Dickson, producer in 1891 (with Thomas Edison) of the Kinetoscope, a forerunner to motion picture photography, and Eadweard Muybridge, who in 1877 did pioneering work in the development of stop-action photography.

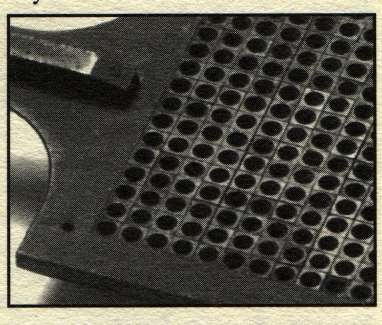


Facsimile of the long-awaited Mergenthaler commemorative.

↑ *My mother kept this clipping of Ripley's "Believe it or Not" from the March 13, 1933,* Charleston *(W. Va.)* Gazette, *published six years before I was born. Surely she had no hint there'd be a printer in the family. The caption read "100 Linotypists could set all the words of all the languages on earth in less than 12 days. Within this time they could set in type every word acquired by the human race in 50,000,000 years." Well, perhaps.*

Extremely Rare Lanston Matrix Case





So why is Rich showing a photo of a Monotype mat case? Because it's an *extremely rare* Lanston mat case made before cellular mats were invented, probably around 1904-1908. Prior to seeing this one at Pat Taylor's in November, I didn't think any had survived.

From Lanston's *Pony Specimen Book of Monotype Faces*, published around 1912, it is stated "In 1904 we received four 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' to .030". . .

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

I thought Lanston had succeeded in getting all the old matrices out of circulation, but the two gems in Pat Taylor's possession prove this wrong. These mats pre-date the cellular matrix and are held in the case by parallel rods just as English matrices. The mats themselves are much less sophisticated. And yes, they're .050" drive, verifying all that was said so long ago. Note the bar attached to the end by two screws, used to hold the rods in place. And note the back side (inset) where there's no steel cover to protect the cone holes.

Dispelling Caslon Myths

TYPOGRAPHIC HISTORY is steeped with little tidbits of information that go a long way in helping us better understand and appreciate the designs associated with the tales. The long history of Caslon is punctuated by tales of disappearance—and revival. Legend has such events taking place over the past 200 years in both the United States and England. No matter how appealing, unfortunately these stories do not stand up to close examination.

Perhaps from the outset we should be clear as to which Caslon letterform is being discussed. Long before the present explosion of type designs, there already were numerous faces carrying the Caslon name. For instance, the American Type Founders listing of "Unclassified Type Faces and Sizes" published in the company's 1951 specimen book, listed 31 faces by that name *in addition to* the eight designs then in active circulation.[1] Many had little or no resemblance to the *original* design and it is the original which is of concern here—the design created by the first William Caslon back around 1725 (when he cut his first font of pica type) in England. William Caslon is heralded as England's first major type designer and he enjoyed the good fortune of being able to capitalize on his creative genius, building it into a type-founding enterprise which endured for several centuries. The Stephenson-Blake foundry that existed until very recently in England traced itself to William Caslon I.

After introduction, the Caslon letterform grew to dominance in England, outselling the Dutch models which had been in vogue in that country. *Ready availability* had much to do with this success, for it surely was easier to buy from a founder in London than import from a typefounder on the Continent. It was only natural, then, that the Colonial American printers would obtain their types from this same London enterprise and thus, Caslon was the dominant (but *not* exclusive) design found in most Colonial American printing offices.

> For Americans, this type should have a tender, deep rooted appeal as it was the typeface used by John Dunlap, of Philadelphia, in setting up the Declaration of Independence, in 1776. Here, not overseas, it gained its greatest support. The American Type Founders, in 1895, was the first to call it by its designer's name. Only 18 years later did the Caslon foundry in England, adopt the designation.[2]

As other designs (and typefounders) came on the market, Caslon's influence was slowly diminished and ultimately, the original face fell into obscurity. If you are to believe legends, the face was totally unknown to contemporary printers by the 1850's. The modern style of roman letter introduced by Giambattista Bodoni in Italy had become a dominant influence of the day and even the Caslon-Smith foundry, as the firm was then known, offered such "newer" letter styles to satisfy printer demands. The stage was set for a "revival." The story is well told by

of typographic history and creator of the legendary ATF Typographic Library.

In a lengthy article published by *The Inland Printer*, April, 1921, titled "William Caslon and His Types,"[3] Bullen makes great effort to dispel some of the myth related to the first revival. Therein he recounts that in 1844, Charles Whittingham, a famous London printer, was embarking on printing a volume entitled *The Diary of Lady Willoughby* and sought a strong oldstyle appearance in keeping with a document related to the reign of Charles I.

Through studying earlier type specimens, Whittingham decided the original Caslon face would be altogether appropriate. So he went to the Caslon-Smith typefoundry in search of the original types. The claim was made in an 1896 article published by the Grolier Club in New York, that "the establishment of Caslon was ransacked for the punches and matrices, and that missing ones had to be replaced."

Bullen goes to great detail in quoting from Caslon specimen books of that period, all of which proudly asserted "this foundry includes the works of the justly celebrated William Caslon, by whom it was originally established." Bullen concludes that it was very unlikely there was a need to ransack the foundry. The matrices surely were kept in an orderly and reverent fashion, readily available once the need was reestablished.

After publication of the *Diary*, popularity of the original Caslon design slowly increased. It was not until as late as 1860, however, that the original design once again was shown in a Caslon foundry specimen book. Bullen notes it had been absent since 1786. Even when not listed, however, the foundry made statements such as this, which would give credence to Bullen's assertion that the design was far from "lost" at the foundry:

> This establishment is also possessed of the original works of the justly celebrated William Caslon, which were engraved in the early part of the last

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon

—D. B. UPDIKE, *Printing Types*

Monotype Caslon No. 37

The first size to be cut by the American Monotype Company was 8-point, which was cut for VOGUE *magazine in the summer of 1903, when the magazine moved from foundry type and hand comp to Monotype machine composition. This was reported by Walter Gillis, whose Gillis Press did the composition for the magazine.*[4] *Then Lanston developed the cellular matrix and opted to recall all matrices made prior to that time. This design, No. 37, was introduced as its revised Caslon design when Lanston brought out the cellular matrices. It's interesting to note no names were then used; the company used only* NUMBERS *to designate type faces until sometime in the 1920's. The design met with immediate criticism, prompting the introduction of Caslon 137. Caslon 37 must have had some fans, however, for it continued to be offered for over 50 years.*

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon

—D. B. UPDIKE, *Printing Types*

Monotype Caslon No. 137

A number of users would not accept Monotype's No. 37E. To satisfy them, the company went back to its original side-hole matrix design, re-issuing it as No. 137E. Apparently Monotype was satisfied with Caslon 37G (italic), for it was supplied with Caslon 137E; no Caslon 137 italic was cut. This design is labeled "Inland Caslon" by Lanston Monotype. Naming came several years after the design was introduced (because at first only numbers were used) and may have been done in error. The Inland foundry attempted to eliminate all kerns and thus, eliminate the need for ligatures. Perhaps 37E was really the one modeled after Inland Caslon? Linotype also issued Caslon 137, a rare collaboration between the two companies. Linotype said "advertisers and printers . . . will welcome Caslon 137, for it has sufficient color and weight to print clearly on coated and calendered papers."

century. Among these are the improved Elzevirs, now so frequently used by most eminent printers and admirers of the art of typography in reprinting facsimiles of the works of old authors and antiquarian records.

It might also be noted here that A. F. Johnson, in his *A History of The Old English Letter Foundries*, suggests in a footnote that the Caslon face never went completely out of style in England, and that, indeed, Whittingham had used the face on the title pages of books printed for Pickering in 1840.[5]

After dismissing the English revival, Bullen begins to tell the story of how the Philadelphia typefounder Lawrence Johnson, in 1858, "visited the Caslon typefoundry in London and there purchased special casts of all the characters of all sizes of the Caslon types with which to make facsimile matrices for use in his typefoundry." As it happened, Caslon types were shown in Johnson's house-organ at least a year before they reappeared in a Caslon specimen book.

It also should be noted that the design itself was first labeled "Caslon" by Henry Bullen in ATF's first collective type specimen book of 1895. The Caslon foundry had theretofore called it "Old Face."[6]

This Johnson legend is dear to this author's heart, for the Hill & Dale Private Typefoundry now possesses most of the Caslon matrices herein alluded to. Other sources suggest that Johnson, rather than obtaining casts of the Caslon letters, actually had *strikes* made from the original punches held at the Caslon foundry. This would have been altogether reasonable, for why go to the trouble of electrodepositing (a process very much in its infancy at that time, by the way) matrices from types specially cast for the purpose when the punches also were available? Indeed, this theory is borne out by the fact that some of the Caslon mats now in my possession very obviously are *driven* matrices.

There's no doubt some of them are historic matrices dating back to 1858 and Laurence, Johnson. But perhaps their significance is overplayed by Bullen, who would have been partial to such a cute story, and thus, less inclined to do the exhaustive research he invested in the Whittingham episode. His statements regarding the Johnson revival *imply* that Caslon had disappeared from use in this country and that Johnson, keen on typographic events in England, carried the revival to the United States.

Knowing no better, I subscribed to this notion myself until the late 1960's when I struck up correspondence with Bob Bretz, then curator of special collections at the Carey Library of Rochester Institute of Technology. With access to so many historic documents at his library, he spotted incongruity in the story.

He discovered printed documents employing Caslon types with definite publication dates in the 1850's, and also cited typefounder's specimen pages showing the Caslon face in all its glory, specifically specimens of the John T. White Typefoundry of New York. These specimen pages also date to the late 1850's. With this and many other "sightings" to reinforce his theory, Bob suggested the Caslon design never really went out of style in the United States as it purportedly did in England. Perhaps it was no longer as popular, but at least one typefounder was still showing it in his specimen book prior to when Johnson "revived" it.

All these details had fallen into the dark crevices of my memory until collaborating, recently, with Dave Peat of Indianapolis on the reproduction of an extremely rare type specimen in his extensive collection. As his printer, I was focusing on camera techniques and fidelity of reproduction—and color separation of an extremely rare two-color page —all in an effort to make this specimen reproduction from the Boston Type Foundry, dated 1856, to be as good as it possibly

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The

—D. B. UPDIKE, *Printing Types*

Monotype Caslon No. 337

Finally, the American company decided to do what it should have done in the first place—cut for its machine an exact imitation of Caslon's original face in both roman and italic. Introduced around 1915, this was the American company's last effort to mimic the original and generally was well accepted. At that early date, only the standard "C" matrix case arrangement was available and thus, the design was modified in text sizes to conform to that mechanical restriction. In display sizes, this was not necessary, though set widths were excessive in comparison with the original. To get Caslon's original letters J, Q, Y, T and h, special "alternate" characters had to be ordered. This specimen is done in 12-point with short descenders. The 11-point size with long descenders more closely matches 12-point foundry. Swash characters are 11-point, the only small size offered.

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon and with many

Stephenson-Blake Caslon Old Face

This setting is done from types cast by Stephenson-Blake Company, successors to the Caslon firm in England. The company prided itself in offering the "original" fonts cast from matrices driven by Caslon's original punches and therefore, it can be assumed this depiction of the face is the standard by which all others must be judged. Small capitals were available, but not for this specimen, hand-set at the Hill & Dale.

could be. The negatives were made direct from the original, so I had the privilege of handling those remarkably well-preserved pages extensively during the process.[7]

Then, after the project was finished, it hit me. The publication included a full page of Caslon specimens. In my estimation, they're authentic Caslon letters, too. Thus, this is at least the second type foundry known to be offering Caslon types prior to the Johnson "revival" of 1858.

Surely Bullen had access to such specimens when he wrote the article quoted earlier. But there's another factor which must be realized. Bullen's article evolves into a discussion of how ATF handled Caslon. The designation ATF gave the Johnson matrices when they took possession of them after closing the Philadelphia facility was "471." MacKellar, Smiths and Jordan, successors to Johnson, earlier had designated the face "71" and the "4" was added by ATF to denote the matrices had come from the Philadelphia foundry.

Later, Bullen notes, the descenders were shortened to make Caslon 540, a face which conformed to the ATF "standard line" created early in this century. He points out that for a brief period, Caslon 471 was taken out of production by ATF in favor of 540.

In other words, the article evolved into a thinly veiled promotion of ATF's Caslon types. If you might have thought Bullen to be an impartial historian, keep in mind that he was advertising and publicity director for American Type Founders, a role he had much experience with. Indeed, Bullen's first significant job in graphic arts was that of advertising director for Golding Company (a manufacturer of graphic arts equipment including platen presses), so there's no doubt he knew what was necessary to promote a company's "official line."[8]

For this reason, perhaps he chose to omit pertinent facts to give greater authenticity to the matrices then in the possession of his employer—ATF. By 1921, when the article was written, the matrices of probably all the other foundries mentioned herein *also* were in the possession of ATF because of mergers and buyouts. ATF had the choice of which Caslon face would be used by the foundry. Perhaps the Johnson matrices were judged to be closest to the original. Or perhaps the

Johnson matrices were merely in better physical condition. Or perhaps they were better matched to the casting equipment adopted by the consolidated foundry.

It might be wise to insert here the observation that several typefounders claimed to have "original" Caslon renderings. Here's a contemporary view of these offerings by Lewis Gandy, as Caslon approached a high-point in popularity right after the turn of the century:

> So great has been the demand for it that every type foundry has a "Caslon," and it has also been cut in many sizes for the composing machines.
>
> What are the virtues, and what are the shortcomings of Caslon type?
>
> . . . It would seem all type founders consider it a good face—that all it needs is a few "improvements" to make it perfect. For that reason they have in many instances mangled it almost beyond recognition. One of the chief sinners in this respect is American Type Founders Company. Being the successor of the Johnson Type Foundry . . . they have always been in a position to supply the genuine Caslon, their No. 471. But they do not show this face in their specimen book.
>
> Instead, they offer what they call Lining Caslon; that is, Caslon's face with shortened descenders so the various sizes can be cast on smaller bodies.
>
> Another equally great sinner is the Keystone Type Foundry, who have "improved" Caslon's design to its damage.
>
> But the greatest sinner is the Inland Type Foundry, who emasculated the Caslon letter until its every virtue was destroyed.
>
> The Linotype Company has not been guiltless, for instead of cutting for its machine the genuine Caslon it copied the Inland Type Foundry model.
>
> The Monotype Company is another iconoclast that must here be hauled to the bar of justice. In 1902 it made a very good copy of Caslon's 10-point size, and later of the 6- and 8-point sizes. But instead of adhering to the good example already set, it chose as models for the other sizes up to 36-point the Inland Foundry face.[9]

Please note this criticism was written in 1916; most of the compliants therein mentioned were answered by newer, more accurate renderings of the original by the

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon and with many

—D. B. UPDIKE, *Printing Types*

ATF Caslon 471

This is a hand-set specimen of ATF Caslon 471, provided by Cliff Leonard. By having letterpress-printed specimens of all principal players in this identity game, you can judge for yourself whether the variations really are worth all the fuss. Keep in mind, however, that excepting 37 and 137, these specimens represent the best versions produced by respective manufacturers, sometimes after several failures.

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f fa fe ff fo fr fs fu ft fy ffa ffe ffo ffr ffs ffu ffy f. f, ff.

In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that

Linotype
Caslon Old Face

Linotype issued five different Caslon designs, including Monotype 137. Finally, Lino developed this design, "an exact and faithful reproduction of the original Caslon letter" which was shown in specimen pages intermixed with Caslon foundry specimens with the claim the differences could not be discerned. To get around the restriction of no kerns with Lino matrices, the firm offered numerous two- and three-letter matrices so the kerning f *could be properly presented. Fred Williams has used these special characters in composing this specimen. Finally succeeding on its fifth attempt with the design, Mergenthaler stated no face "has suffered more grievously than has Caslon from the efforts of succeeding generations of type founders to improve and refine what was in its original state the finest vehicle for the printed conveyance of English speech . . . yet devised."*

companies mentioned, and as already noted, ATF reintroduced 471 after only a brief period of "removal" from its active list.

Another cute story will add to the evidence relating to "other" founders having the face. It relates to Will Bradley and printing he did at his Wayside Press in Springfield, Mass., in the 1890's. When he decided to acquire Caslon about 1895, he placed orders for all sizes with the Dickinson Foundry, which by then was the Boston branch of American Type Founders. Out of all the sizes he could get only five. Three of the fonts came from the Boston branch[10] and two from Philadelphia. A rather humorous evidence of the then-meager quantities being sold was revealed in the fact that the colored labels on the Boston packages of type were faded almost white, and that the Philadelphia packages were turned yellow and covered with flyspecks.[11]

Obviously the fonts had originated at their respective branches, and obviously they were judged to be very similar in character for ATF to have decided to mix fonts from both sources.

This additional evidence is sufficient to suggest Lawrence Johnson didn't singlehandedly create a revival when he obtained types and/or matrices from England. The design never had left the inventory of other American founders, and was actively displayed by at least two Johnson competitors.

Indeed, a third founder displayed Caslon types before the so-called Johnson revival. The Peter C. Cortleau foundry of New York (later absorbed by Farmer, Little & Co.) displayed Caslon in its 1857 specimen.[12]

Certainly the *original* was kept very much alive by Stephenson-Blake, successors to the Caslon foundry in England. By 1930, the demise of most foundries in the U.S. eliminated several poor renderings of Caslon. But as mechanical composition assumed a dominant role in type composition, replicating the original design remained a hot issue for these manufacturers. The Linotype Com-

pany issued several Caslons, ending with Caslon Old Face. American Monotype issued three Caslons ending with Caslon 337, Intertype offered a respectable Caslon and Ludlow offered True-Cut Caslon, also a good representation of the original. These many improved renderings of the face essentially answered all criticism lodged against earlier efforts as stated in the Lewis Gandy quotation reproduced earlier in this article.

The absolute most exhaustive effort to replicate the original hand-cut design was made in England by the English Monotype Corporation. Caslon 128 was the third cutting of Caslon by the company. It was preceded by Series 20 and Series 45 in 1903 and 1906 respectively. Series 20 was a close approximation of William Caslon's 12-point original, extended through a range of 7-12 point including the odd sizes. That rendering was listed in Monotype specimen books as late as 1960 as "Old Face Special." In his appraisal of the materials of Cambridge University in 1917, Bruce Rogers noted that Series 20 could be recommended but that Series 45 was not as good.

Series 128 was cut as part of the installation agreement for bringing Monotype equipment to the prestigious R & R Clark printers in Edinburgh. It was begun in 1915 and the first sizes were completed in 1916. Considerable effort was made to exactly recreate the original Caslon *size for size* including the many kerned characters and swash. Minimal compromises were made to fit the face to the unit system. Each size from 8 point to 24 point in composition was made with its own unit arrangement in an effort to perfectly match Caslon-s hand-cut originals; *each size* required a separate set of keybars, stopbars and wedges.

Typographers and compositors using 128 in England counted their attainment of skill by their ability to visualize the effect of the variations in each size. A line set in 9 point capitals for example has a radically different

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with

D. B. Updike, *Printing Types*

Ludlow True-Cut Caslon

Having the same problems as Linotype with kerns, Ludlow also issued a series of 19 special two-character mats to accommodate the heavily kerned lowercase f. *All the long* f *and swash characters also were issued. The italic is not nearly as tightly fitted as the foundry or Monotype version in smaller sizes, but Ludlow's angle-body matrices made for a far better fit in larger italic sizes. Specimen is a joint effort of Merle Langley & Andy Birsh.*

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon and with many

—D. B. UPDIKE, *Printing Types*

Monotype Caslon No. 128

This version was the third attempt at capturing the essence of Caslon's original done by English Monotype Company. It was introduced after Monotype developed set width standards varying from the original "C" arrangement. Further, the design was developed in close collaboration with the Stephenson-Blake Company (successors to Caslon) and therefore, it can be comfortably said that this is the absolute best machine-composed representation of William Caslon's original. It's important to note that sets vary from size to size, just as they did with the original hand-engraved design. This specimen was composed and cast by Dan Carr.

effect than a line set in 10-point capitals—it's not just a question of scale. Stanley Morison complained of the difficulty in predicting the shape of the capital T from size to size. He also noted small differences between the originals and the letters of Series 128, citing the difficulties in solving technical problems as the cause. Morison noted a particular affection for several sizes among them the 8 point, the 14 point and the 18 point. Nevertheless two issues of *The Fleuron*, of which he was not only editor but chief typographical advisor, were set in 128.

Series 128 was used at R & R Clark to finish a multi-volume history of the British army which was halted in production when the foundry type had run out. When the typographically demanding author G. B. Shaw was offered a page in foundry type and in Series 128 he chose the latter—even though he had specified foundry type, hand-set only. This was a milestone marking the acceptance of the Monotype system of machine composition as equal—preferable?—to hand-set, foundry quality.[13]

The Caslon design has successfully moved from metal to digital. A very good rendering has been prepared and issued as Adobe Caslon, complete with most of the original swash, long ſ, and other 18th-century eccentricites. And most recently the Carter & Cone "foundry" has seen the need to issue a font called "Big Caslon," a digital rendering specifically created to more closely conform to William Caslon's tight fit and razor-thin serifs in larger sizes.

Perhaps it would be appropriate to discuss the individual characters shown with variations of the Caslon letter with regard to their authenticity.

The cap Q begins the discussion. Caslon's first specimen sheet showed an exceedingly long tail. Later specimens from the Caslon foundry showed a tiered (Q) tail. The long tail was available as a two-letter character—Qu, QU—with foundry and English Mono

but not with other machine versions. The *Q*, which looks like a fancy numeral 2, is authentic, though Caslon's original again had a very long tail. This also was retained in two-letter casts—*Qu*, *QU*—with foundry versions, and with English Mono 128.

Other italic characters which are authentic to Caslon, though often replaced with "regularized" letters, include the *T*, *Y*, *J*, and *h*. The *h*, especially, often is mistaken for a *b*. Mac McGrew notes the *J* was inverted by ATF to create the British pound (£) currency symbol.[14]

The tied ct and *ct* are authentic, but the st and *st* are not; in Caslon's time, the long ſ was still very much in use, and thus ſt and *ſt* would only be correct. Most manufacturers also included long ſ matrices: ſ, ſi, ſl, ſſ, ſt, ſh, ſb, ſk, ſſi, ſfl, *ſ*, *ſi*, *ſl*, *ſſ*, *ſt*, *ſh*, *ſb*, *ſk*, *ſſi*, *ſfl*.

No swash characters were a part of the original Caslon design. They were added later. At ATF, T. M. Cleland did the letters. Sol Hess is given credit for the swash characters in the American Monotype design, though the same characters also were offered by Stephenson-Blake and by English Monotype. American Monotype offered only the 11-point size in composition matrices: *ABC DEGKLNPRUWkvwz*. English Mono offered them in all sizes.

Finally, Updike's comments on the lower-case swash characters must be included:

> The variant letters which are supplied with Caslon and with many other types in the nature of old style, are characteristic and useful—such as swash italic capitals, the italic lower-case *v* and *w* used to *begin* words, and the *k* for use at the *ends* of words. These swash letters, as employed by thoughtless compositors or designers, have sometimes produced very absurd effects. Only certain of the swash italic capitals can be successfully placed in the middle of a word, the design of the rest suggesting their position either as initial or final letters. Used "discreetly, advisedly, soberly," swash letters give variety and movement to a page of type.[15]

So what is the future for Lawrence Johnson's matrices in the closing years of the

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In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the orginal Caslon type stands first. . . . Caslon type should be had from the Caslon foundry; for the versions offered in various other quarters are not in all respects as good. *Fonts should be as closely fitted as possible—not always the case, even in the types put out by the Caslons themselves.* No Caslon font—or for that matter any other—is desirable if adapted to the standard lining system by shortened descenders. The variant letters which are supplied with Caslon and with many other

D. B. UPDIKE, *Printing Types*

Adobe Caslon

This, via photopolymer plate, is the digital version of Caslon issued by Adobe, the result of extensive research into derivation of the letter. Adobe issued all quaints, swash characters, and even a great variety of ornaments with its Caslon rendering. Lost in the past 20 or 30 years are all the photo-typesetting versions; all of those systems are now in complete disuse and discussion would be pointless.

20th century? Most importantly, they have been preserved. And with the efforts of Theo Rehak and the Dale Guild Type Foundry in Howell, N. J., matching foundry casters also have been preserved. Additionally, efforts are being made to enable use of these matrices with Monotype equipment. Rehak already is offering new castings of Caslon 471 (roman, italic, swash and quaints) in 14 point. The key to their continued use, therefore, is better expressed as a matter of real and/or perceived demand. If there is sufficient *demand*, these matrices will enjoy continued use well into the 21st century!

Caslon Resources and Notes

[1]*ATF Foundry Type Descriptive Price List*, issued January, 1951. Six pages of "Unclassified ATF Type Faces and Sizes" begin on page 47. Steve Watts, ATF Type Director at that time, told this author in 1965 that the list was compiled by him, after completing an inventory himself, on his own time, investing countless hours sorting through matrices then in disarray in ATF matrix "vaults" and in the foundry's basement.

[2]Robinson, Hugh L., "Caslon Types," from the *RIT Typographer*, Spring, 1952, Vol. XV, No. 3, page 31.

[3]Bullen, Henry L., "William Caslon and His Types," *The Inland Printer*, April, 1921, pages 51-54.

[4]Gress, E. G., wrote a complete "Caslon Number" for the periodical *The Business Printer*. The issue, published May, 1930, (Vol. 2, No. 5) included over 40 pages of specimens and varying articles regarding origin of the face and excellent references to contemporary use.

[5]Johnson, A. F., *History of The Old English Letter Foundries*. London: Faber and Faber, Limited, 1952. Page 249.

[6]Bullen, previous reference.

[7]*Supplemental Specimen Sheets from the Boston Type Foundry*. Boston: John K. Rogers & Co., 1856. Facsimile edition produced by David W. Peat, 1225 Carrol White Drive, Indianapolis, Ind. 46219. Available at $10.00 postpaid.

[8]"Henry Lewis Bullen," an article appearing in the November, 1898, issue of *The Inland Printer*, reproduced in its entirety in Maurice Annenberg's *A Typographical Journey through the Inland Printer, 1883-1900*, pages 629-630, published by Maran Press of Baltimore, 1977.

[9]Gandy, Lewis C., *Caslon Type and Its Appropriate Use*. Boston: The Pinkham Press, 1916.

[10]The fonts coming from Boston could well have come from the Boston Type Foundry, whose specimen is mentioned earlier in this text. Both the Boston Type Foundry and the Dickinson Type Foundry of Boston entered into the ATF merger in 1892.

[11]Gress, previous reference.

[12]Ovink, G. W., "Nineteenth-century Reactions Against the Didone Type Model-I," from the periodical *Quærndo*, published April, 1971. Pages 23-24.

[13]Dan Carr of Ashuelot, N. H., graciously prepared all material herein pertaining to Caslon 128, as well as supplying the freshly cast specimen. *Many thanks, Dan.*

[14]McGrew, Mac, *American Metal Typefaces of the Twentieth Century*, published by Oak Knoll Books, New Castle, Del, 1993. An extensive discussion of Caslon and its variants is found on pages 62–73.

[15]Updike, Daniel B., *Printing Types, Their History, Forms and Use*. Published in two volumes by Harvard University Press, Cambridge, Mass. Second printing of third edition was done in 1966. See especially pages 228 and 229.

The Nitty-Gritty Details of Typographic Production

This is an attempt to put onto paper the various gyrations I went through to get this edition of the *ATF Newsletter* into type and printed. Specifically, I wish to discuss the composition done for the issue.

The nameplate is in 72-point Caslon Italic 4371 cast from Lanston matrices on my Supercaster, intentionally "tightened up" for closest fit. Same for the 48-point heading "Dispelling Caslon Myths." All other headings are in either 14-point 3371 italic with swash, or 18-point 337.

Initially I had resolved to do the text of this entire issue in Caslon 337. Over the years I have done a lot of experimentation with the font, and I applied the things I have learned here. Caslon 337 was used exclusively throughout this 11-page section. It's been rumored American Monotype intentionally "opened up" the face and misaligned certain characters to give the face a more rustic, dated appearance. In doing composition, it's impractical to mess with the alignment of individual characters, so I avoided that. But I did cast all my type a quarter point narrower than specified by Lanston. The text is 11 point with long descenders, cast at a 10¾ set. A 12-point mold was used, with no additional ledding. This type (as well as the quotations and cutlines within the text) is 9 point with long descenders at 8¾ set, on a 10-point body. After first proofs, I discerned it to be too tight, so I ledded half a point using cut card stock. The footnotes on this page are 7 point with long descenders, cast at the standard 7¼ set, on an 8 point body plus an additional half point of paper ledding added.

I was so proud of myself in developing this special 337 treatment. Then I read Douglas McMurtrie's *Type Design*, published in 1927, wherein he says of Caslon 337: "When slightly tighter fitted than normal it makes possible very fine composition indeed." As Fred Goudy said, "the old boys stole our best ideas."

All remaining pages are done using Caslon 137. I figured this particular design, which remained popular long after 337 was introduced, deserved a good viewing too. I used 10 point on an 11-point body at 9¾ set, and 9 point on a 10-point body at 8¾ set. All keyboarding and casting was done at the Hill & Dale by yours truly—Rich Hopkins.