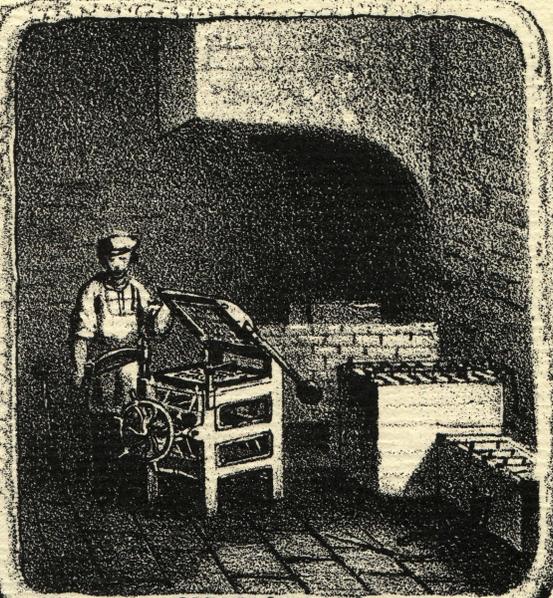


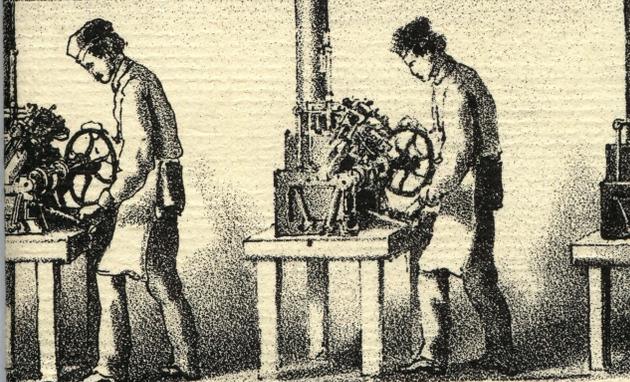
SETTING



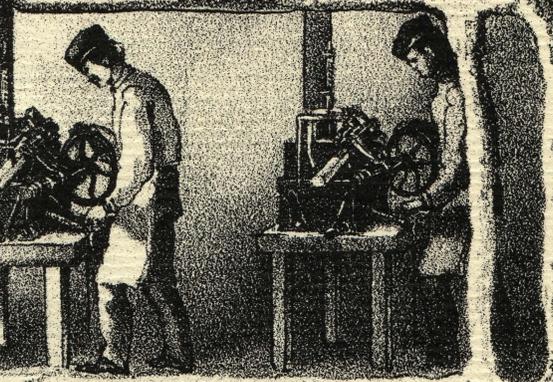
PROOFING



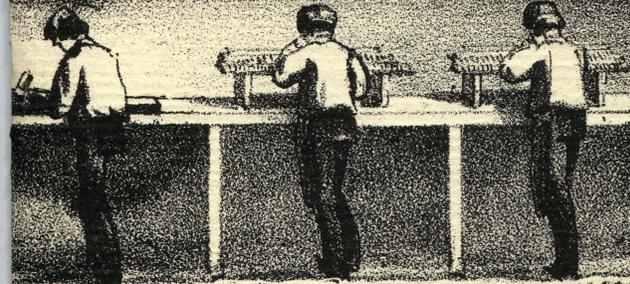
ELECTROTYPING



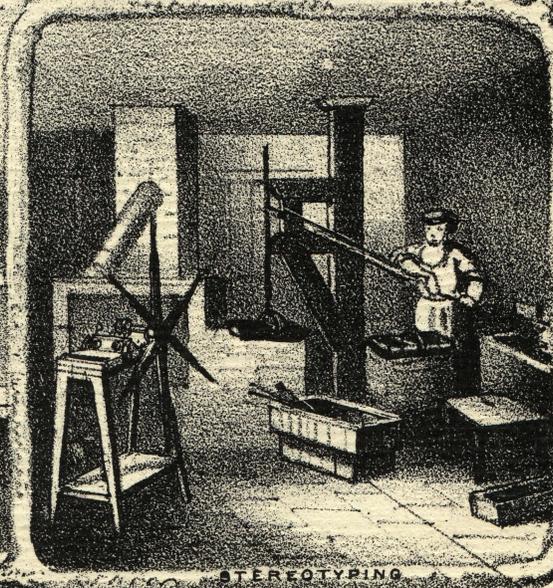
CASTING



SETTING



PROOFING



STEREOTYPING

THE COVER

The illustration used on the cover of this edition was meticulously copied (at 144%) from an original lithograph done by Philadelphia lithographers Duval & Hunter. The lithograph was tipped into J. Luther Ringwalt's *American Encyclopaedia of Printing*, published in 1871.

The complete type-making process shown in this illustration is fully documented in the *Encyclopaedia*, and includes punch cutting, matrix making, casting, breaking, rubbing, setting and finishing, along with the two "duplicating" processes commonly found in a foundry of that time: stereotyping and electrotyping.

David Bruce's typecaster, patented March 17, 1838, is shown, with Ringwalt's commentary: "Encouraged . . . by . . . the vastly increased demand for type, inventors were . . . induced to enter the field, and among them none were so entirely successful as David Bruce, the inventor of the presently used type-casting machine; it being used, either in part or wholly, throughout Europe and America.

"Looking into a type-foundry now, and beholding the rapidity and ease with which type is cast, either turned by steam or hand, the mould throwing out at an average rate of 100 types per minute, contrasts strangely with type-founding in 1832, when the casting was performed by the hand process, and the highest average speed of an expert workman was but fifteen per minute."

A limited number of copies of this historic lithograph have been reproduced on 100% rag paper, unfolded, and may be obtained (\$8.50 each, postpaid in the U. S.) by writing to the editor. For the record, the black pressrun on the front cover of this *Newsletter* is done by offset. All else is lovingly impressed into the sheet using the traditional letterpress process. *Long may she live!*

ATF Newsletter

APRIL 1988

American Typewriting Fellowship

NUMBER 12

1988 Conference Plans Announced

Although precise details of Conference speakers, meeting times, and other matters are yet to be fixed, plans are moving ahead briskly for the American Typewriting Fellowship's sixth biennial Conference, to be staged at Terra Alta, West Virginia, July 14 through July 17, 1988.

Terra Alta was the scene of the first Conference, organized ten years ago and attended by 33 persons. Preliminary registration for the 1988 Conference already stands at 59 individuals, from 24 states, Canada, West Germany, England and Austria.

Excitement has increased with the announcement that Harry Wearn, chief hot metal instructor at the Monotype School, Salfords, England, will be with the Conference itself, and will conduct technical sessions on the English Composition Caster and the Supercaster following the Conference July 18-20.

Scene of the event will be Alpine Lake Resort and Conference Center, which has offered a fixed rate per room based on the length of stay. Each room is equipped with two double beds; if desired, persons can "team up" to share a room and thus, halve the effective rate. Rates will be \$130.00 per room for the three nights of the Conference itself, or \$255.00 per room for the six nights to include both the Conference and technical sessions. These rates average less than \$44.00 per night.

Campground facilities are available, but only for self-contained vehicles. There are no dumping facilities nor are there water or electrical hookups. No reservations will be necessary for campers.

Rich Hopkins, Conference coordinator, notes that Alpine Lake will provide quiet, restful surroundings for the meeting. The facility, although open to the public, is booked "completely" for the ATF meeting, meaning there will be no interruption from other meetings or groups.

There will be no organized program for non-participating spouses. However, Alpine Lake will make available all facilities for an additional fee. These include golf, tennis, miniature golf, sauna, hot tubs, lake and/or indoor swimming, boating, fishing, and ample room to stretch out and wander in the woods. Spouses are encouraged to join the Conference group for all meals and social sessions—non-participant fee will be \$65.00 for these activities.

Registration fee for the Conference itself will be \$125.00 per participant and includes *all meals* during the three days. Virtually the only added expense (other than lodging) will be travel (unless one gets carried away at the auction). Several sessions also are to be held at the Hill & Dale Private Press and Typefoundry, located about one mile from the Alpine Lake facility; the Saturday night banquet will be at the Wisp Ski Resort at Deep Creek Lake, Md. Deep Creek Lake was recently labeled one of the fastest-growing resort locations in the East. The Wisp is approximately 28 miles from Alpine Lake.

Fee for participants at the technical sessions will be \$60.00. This fee covers instruction sessions all day Monday and Tuesday, and Wednesday morning, as well as breakfast and lunch each day.

Continued to page five

Indianapolis: Belated Story

The memory of our American Typecasting Fellowship's Conference at Indianapolis during the summer of 1986 is beginning to fade in the wake of 1988 Conference preparations. Yet that meeting should be recalled as a strong mixture of comraderie and good atmosphere.

There is no simple way to describe the environment provided at the pre-Conference training sessions and the Friday-night visit, all held at Dave Churchman's *boutique de junque*, which also serves as the home for the Sterling Type Foundry. The 58 registered attendees marveled at the vast collection of printing paraphernalia, and virtually everyone was moved to dicker with "Col. Dave" for some treasure discovered in the midst of it all.

Items of equipment in various conditions—from like-new to virtually useless—lined the aisles adjacent to the typecasting area, which featured two Thompson machines and an English Supercaster, used in training sessions and for demonstrations. A Giant Caster, a Material Maker, two Universal Casters and other Thompsons were in storage but available for inspection.

Make-shift arrangements (a large plastic barrel high above the equipment with hoses connected to the machines) provided water for cooling the two casters actually used. At the start of technical sessions, it was hot; during the Conference it was hot and heavy thunderstorms confronted the Friday-night cookout. And both the water barrels and the ceiling leaked.

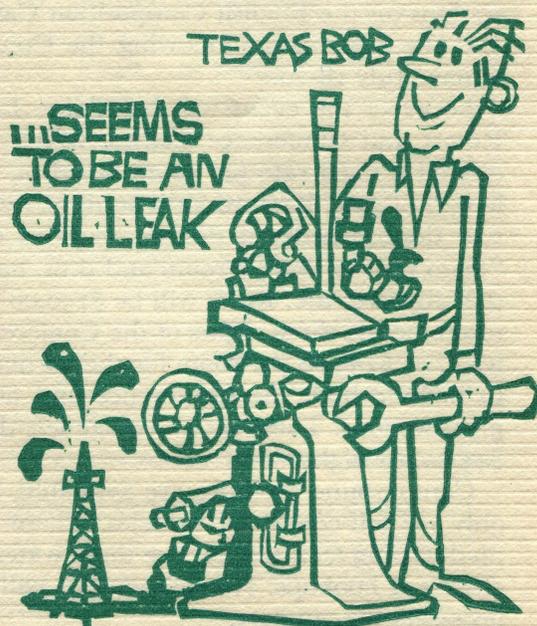
Yet adverse conditions did not hamper the group's enthusiasm. Indeed, it was not altogether evident that many were even conscious of the forces of nature outside.

Facilities at the Indianapolis Marriott, headquarters for the event, were far more gracious, yet the constant chatter of participants was undaunted at both locations. It is safely said that participants gained equally

as much from informal chatter as they did during the formal sessions held both in pre-Conference sessions and also the Conference.

Bob Halbert of Tyler, Texas, who had originally enrolled as a student in the Supercaster sessions, graciously stepped in as the instructor at the last minute. His experiences in buying and operating Supercasters provided very useful insight to those seeking increased knowledge of the machine. Bob had many stories to tell regarding the difficulty in obtaining components, even when they are well-identified and known to the potential buyer, because sellers often are not aware of the need for accuracy in these details.

Bill Riess, owner of the Quaker City Type Foundry, which he described as a third-generation company which grew from workers at the old Keystone Type Foundry at Philadelphia, handled construction and instruction sessions on the Thompson caster. At the Sterling Foundry, an early Thompson-made machine was awaiting use at the demonstration, but because its antique sys-





tem for set-width adjustment was foreign to Bill, he opted to “construct” another caster for the demo, with help from Pat Taylor, Dave Peat, Jim Walczak, Dale Dippre, and many others.

The cooling arrangement demonstrated the need for water pressure and adequate cooling capabilities. The gravity-fed water supply was insufficient to cool properly. Bill demonstrated procedures for changing sets, changing type sizes, and general operation. Because the machine was virtually dismantled and rebuilt during the pre-session, many had opportunity to view detached components and study their functioning.

During three nights at the Conference, Dave and Mary Peat opened their home to visitors who delighted in the famous Peat’s Press collection of specimen books, presses, and antique type. Dave’s restored Model T Ford truck provided excursions through the neighborhood and back to the hotel.

Formal Conference sessions included: A discussion of “Typesetting Equipment, Past and Present,” by Steve Saxe complete with slide illustrations. Rich Hopkins presented a home-prepared video explaining the processes of “Casting a Font of Type,” oriented to the user, not the typefounder.

John Schappler, formerly with Ludlow Typograph, spoke on the long-forgotten concept of “Scale in Type Design,” wherein proportions in letter designs are significantly altered as their point sizes increase.

Paul Duensing offered a discussion of “Matrix Forms and Uses,” complete with a very detailed handout providing technical

specifications on the most common typesetting matrices. Stan Nelson’s presentation was on the subject of “Driving and Fitting a Matrix,” a “how it’s done” lecture complete with slides.

Dave Churchman offered a discussion of old foundry pinmarks, complete with slides prepared by Herb Harnish.

There were two panel discussions: one concerned “What is Good Type,” moderated by Harold Berliner, and another on “The Future of Our Technology and Equipment,” moderated by Rich Hopkins.

Unsung hero of the conference was Charlene Churchman, Dave’s most tolerant wife, who (with the help of her children) fearlessly completed preparations for the Friday-night picnic in a drenched tent beside the warehouse/foundry, withstanding the thunder and lightning and getting very wet in the process.

One can only be amazed at the contrast between what we experienced at the Oxford Conference in England and Indianapolis. It is evidence enough that our common bond of preserving the third dimension of type surpasses all other considerations. Dave Churchman, Dave Peat, and all others who helped, are to be congratulated on a very successful meeting.



Many thanks to Bill Jackson for the original lino cuts which illustrate this report.

Prepare Now to Attend Conference

There's plenty of planning going on in preparation for the 10th-anniversary Conference in July. If you will be attending, you also need to do preparation in three ways.

Keepsakes. One of the greatest joys of past meetings has been the exchange of keepsakes and we hope this Conference will be no exception. Keepsakes have ranged from full-color posters depicting the traditional hand mold and Caslon's specimen sheet to lengthy letterpress-printed booklets and Xerox reprints of pertinent documents.

Because many attendees travel by air, all are encouraged to keep their keepsakes to a finished size not to exceed 9x12 inches. A packet for holding keepsakes will be made to that size and we hope you will contribute a significant piece for that distribution. At present, it is anticipated attendance will be about 65; a pressrun of 100 would cover every contingency.

(All persons participating as speakers or discussion coordinators are urged to prepare their handouts to the 8½x11 size for three-ring drilling and insertion in the Conference manual. Again, 100 copies would cover every need. Even if you are not a speaker, if you have a technical information sheet to contribute, perhaps this would be your best format.)

Auction goodies. Another featured event at past ATF meetings has been an auction. Die cases of matrices, boxes of display mats, molds, fonts of Linotype matrices, Ludlow components, or fonts of new or used type all would be welcome at the auction. Individuals will be given ample opportunity to "tailgate" their wares before the auction. Good 'ole Col. Dave Churchman has agreed to serve as auctioneer once again. Proceeds can be retained by the owner or be donated in part or in full toward helping finance future meetings.

Start a pile in the corner of your shop now and be sure to bring it for the auction.

Show and tell. Once again, we'll have a time period set aside for "show and tell." Each person attending will be encouraged to bring either a sample of a printing or type making project, or a 35mm photo of his/her shop. Each will be encouraged to take a few minutes to discuss these items.

As can be seen, individual participation is a key part of every Conference. Be sure to come prepared to do your part in making the 1988 Conference a resounding success!

What's the Weather Likely to Be in July?

Warm weather is likely in July—at least in most of the United States. But old-timers up in the West Virginia hills at Terra Alta speak with pride of having snow showers during their Fourth of July Celebrations several years ago.

Snow is *not likely*. But extremely warm weather is not likely either. In fact, Alpine Lake Lodge doesn't even have air-conditioning because temperatures in excess of 80 degrees are quite unusual.

That means one thing to persons packing for the ATF Conference—it would be a good idea to bring along a sweater or light jacket, for we will be out in the evenings and sometimes it gets quite chilly, dipping into the low 40's.

While on the subject of dress, it should be mentioned that informality is the *norm* at ATF Conferences. Bring comfortable clothing. It might be a good idea to bring work clothes for the times when we will be working with machinery.

Only one session might be labeled even remotely formal, and that will be the Saturday night banquet. Sports jackets for the men and slacks or a dress for the women *might* be in order that evening, but no one will dictate what another might wear.

'20th Century Types' A Winner!

There are several things about Mac McGrew's book, *American Metal Typefaces of the Twentieth Century*, which—if not unique—are rather rare.

It has been issued in a "preliminary edition" with typed text and perfect binding in the expectation that the author will receive additions and corrections before type is set and a final, hardbound edition is issued. The idea of passing around a technical manuscript to colleagues is almost standard among scientists and other scholars, but is rarely encountered in a field such as typography.

Another feature is the scope of this work: a comprehensive compilation of every metal type design or those cut in matrix form for either single type or linecasting production during this century in America. Whenever possible, a specimen in 24 point illustrates the design. The text not only identifies the designer, foundry, and date of issue, but also the range of sizes and closely similar designs by other founders.

There is an extensive appendix of punchcutters, matrix engravers, designers, and numerical lists of American Type Founders, Monotype, and Ludlow series numbers. Finally, the author gives a very useful list of common pseudonyms (the names under which essentially identical designs have been issued by others).

Mac McGrew's encyclopedic knowledge of type history is not to be duplicated in this country and it is logical that he should be the author of this work. Mac has built a monumental contribution to the history of type taxonomy. We—and future scholars for many years to come—are greatly in his debt.

The preliminary edition, 8½x11 inches, 395 pages, is available from Myriade Press, New Rochelle, N. Y. for \$36.69 including postage in the United States. —PHD

1988 Conference Plans—*from page one*

A detailed map will be sent to all registrants showing the best auto routes to Terra Alta. It is a four-hour drive from Baltimore or Washington, and is just over two hours by car from Pittsburgh.

Those traveling by air most likely will make connections through the Greater Pittsburgh International Airport. There are several commuter flights from Pittsburgh to Morgantown, W. Va., daily via Allegheny Commuter Airlines. Allegheny is a USAir affiliate; those traveling via USAir can add the Morgantown flight for about \$20.00 round trip. (Flights from Washington may connect to Morgantown via Clarksburg, W. Va., but one would change airlines.)

A fixed-wing 25-minute charter flight from Greater Pitt to McHenry, Md. (the nearest airport to Terra Alta) will be avail-

able if there is necessary demand. Arrival and departure must be coordinated so that arrival in Pittsburgh is no later than 5 p.m. Thursday. Departure from Pittsburgh is no earlier than 3 p.m. Wednesday, July 20. Space would be available for five persons at \$70.00 round trip.

Each person traveling by air should forward his/her itinerary to Rich Hopkins for travel coordination; limousine service from Morgantown to Terra Alta will be set up to meet each flight Thursday, July 14; similar return limousine service will be provided.

Accompanying this *Newsletter* are reservation forms for Alpine Lake lodging and for the Conference itself. *In that lodging space is limited, late registrants may face the dilemma of not having confirmed reservations for lodging.* For this reason, early reservations are very strongly advised.

What is This ATF, Anyway?

Perhaps you have come in contact with the American Typecasting Fellowship but you don't understand precisely what it is or how it operates. Much of what is printed here was written by Paul Hayden Duensing and printed by E. H. "Pat" Taylor soon after the 1980 ATF meeting. It is reprinted here to document the group's origin. Reprinting the applauded BY-LAWS will give a better understanding of the "non-organization" concept which has guided ATF since its founding.



© 1987 BY MICHAEL SILBERMAN

Avocational typecasting in western society has experienced a marked increase in activity since 1971. With the rapid expansion of photographic and electronic typographic composition systems, traditional hot-metal typesetting decreased in commercial popularity. As hot-metal equipment became available at attractive prices, there was intense interest in its acquisition by both private press proprietors and by proponents of fine edition book printing via traditional methods.

There was a strong need for an organization within which individuals could share information, exchange ideas or equipment, and find support or solutions to technical problems in the traditional processes. In early 1978, Prof. Richard Hopkins invited interested individuals to congregate at Terra Alta, West Virginia, for the First National Conference on Hot Metal Typecasting and Design. The Conference took place on July 17-19, 1978, and was attended by 33 enthusiastic amateurs. The formal program consisted of presentations on typecasting, using both hand-molds and machines, matrix-making, the economics of amateur typecasting, historic overviews of letterform

development and typefounding techniques, and similar matters. Informal discussions supplemented presentations and attendees reported the Conference to be a source of great satisfaction to them.

Predicated upon the success of the first Conference, a second meeting was held in 1980 in New Rochelle, New York, for which Mr. E. H. "Pat" Taylor acted as host. In addition to a significant number of first-time attendees, representatives of Mergenthaler Linotype, Monotype Corporation Ltd., and Hartzell Machine Works, Inc., were present. Several papers were presented from the first Conference, but new topics and activities also took place, including a field trip to the American Type Founders plant at Elizabeth, New Jersey.

In 1982, ATF joined forces with the British Printing Historical Society at a combined meeting at Oxford University. Theme of the Conference was "Typefounding, Past and Future," and helped expand interest in ATF's fledgling efforts to an international field. Messrs. John Dreyfus, James Mosley, and Michael Turner served as the British organizing committee with United States liaison being provided by Mr. Stan Nelson.

Two years later, in 1984, Mr. Nelson and Dr. Elizabeth Harris invited the Fellowship to join them at the Smithsonian Institution in Washington, D. C., for the group's fourth meeting. Again both practical demonstrations and historic papers provided a good mix of subject material and visits were made both to the Smithsonian and to Mr. Nelson's authentic re-creation of an ancient pre-machine hand foundry in his basement at Columbia, Maryland.

ATF joined Mr. Dave Churchman and Mr. Dave Peat, proprietors of the Sterling Type Foundry, for the next meeting in 1986, reported elsewhere in this *Newsletter*.

At the first Conference a consensus established the title of the society, coincident with which was the adoption of the By-Laws, which read as follows:

ARTICLE I

The name of this Association is the American Typecasting Fellowship.

ARTICLE II

There will be no officers of this Association.

ARTICLE III

There will be two committees: a meeting committee and a communications committee.

ARTICLE IV

There will be no dues and the committees are urged to use their imagination in raising what little money they need for expenses.

ARTICLE V

There will be no other By-Laws.

Strict observation of these provisions has been maintained since the organization's inception. Shortly after the first Conference, Prof. Hopkins generously undertook the editing and printing the *Newsletter*, which is issued "occasionally." It has been a pivotal medium of communication and technical information in its subject field; indeed, the issue subsequent to the American Type Founders plant visit included a stunning

pictorial insert of duotone photographs of the foundry of great interest and archival value (copies still available at \$3.00 each).

There are no requirements for formal membership, other than evidence of interest, attendance at the occasional meetings, and support through a modest contribution to the *Newsletter*. There are no exclusionary precedents to membership and hot-metal linecasting or other type-producing and typesetting methods are equally welcome as bases for joining with the Fellowship in its attempt to preserve, conserve, extend and delight in the history and practice of the production of typographic printing surfaces.

Book Documents Stempel Foundry

In the final days of the Stempel Type Foundry, the talented Dutch photographer, Ronald Schmets, was given the assignment of carefully documenting each step of every major process in the founding of metal types.

vom Schriftgiessen (on typefounding) is convincing evidence of his success. His excellent photos are accompanied by a non-technical essay on the methods employed in making type by Prof. Walter Wilkes. Sized 12 x 9 inches, 108 pages, black-and-white, the book is available in the U. S. with a supplemental English translation for \$60.00 postpaid from Richard Hopkins, Box 263, Terra Alta, W. Va. 26764.

Following the photos is a chronology of highpoints in the firm's history from 1914 until closing in 1986, with a long list of the matrices in its possession at that time. Typophiles will be grateful for the appearance of this book and the farsightedness of Prof. Wilkes and Dr. Walter Greisner, Stempel president, who were responsible for its production.

On Buying a Ludlow

James A. Parrish has been involved with routine and exceptional repair and maintenance of the Ludlow Typograph since the early 1950's. Still today he offers machine service to numerous customers throughout his region. He has prepared the copyrighted article below to give advice to the novice on what to look for when buying a Ludlow machine. Parrish is author of THE LUDLOW TROUBLE-SHOOTER'S GUIDE, 129 pages fully illustrated, spiral bound, \$65.00.

It is very difficult in short form to advise a potential seller or purchaser of Ludlow equipment of all the important factors to consider. Price generally is the most important consideration. It also is the most difficult factor to establish.

A good Ludlow can be bought from an *anxious* seller for \$300 to \$750. Best buys are from large companies which consider the equipment surplus and want to be rid of it.

Most of us have a tendency to think only of the machine, not realizing it is a "system" and its market value is better established by what is *with* the machine. These include:

■ *Typeface selection.* Matrices are a most important consideration as to cost and use. While the machine may be available at an attractive price, purchase may not be wise if accompanying mats are not proper for your intended use. Most small fonts (6 through 18 point) are in demand and generally sell on the open market for \$300 or more if in good condition. Larger fonts can be found for \$35 to \$150 each.

■ *Cleaning kit.* This is an absolute requirement for machine operation. One should avoid buying from a seller who plans to continue using other Ludlow machines. He may have several machines but only one cleaning kit; a new kit costs several hundred dollars.

■ *Spare parts.* Replacement parts and supplies are quite expensive. The seller may

place little value on extra parts, but a well-stocked parts drawer represents tremendous value to the buyer.

■ *The machine.* Don't consider buying a machine without prior inspection. This should include complete electrical tests of each heater and control component, physical examination of each cam, lever and gear and—if at all possible—operation of the machine under power.

■ *Mold and cooling system.* Turn on the motor and observe the water flow. On the Model L, this can be observed by lifting the lid on the rear of the water tank. The Model M requires loosening of a fitting at the mold before turning the motor on to insure flow. Cast a line and listen for a hiss or sizzle when the mouthpiece contacts the mold. This would indicate a water leak on the bottom of the mold where its two components join.

Cast three or four lines on re-cast. Lift the top and feel the surface of the mold. Both left and right sides of the mold should be equally cool. If the left side remains hot, a water flow problem is indicated. If the mold is not seriously damaged otherwise, this can be repaired for about \$150.

■ *Plunger.* Observe its movement and its sound when a cast is made. It should drop about $\frac{3}{4}$ inch and stop with a definite "thump." If it seems "mushy" and drops further, serious wear is indicated; replacement will cost about \$175.

■ *Mouthpiece.* With the motor turned off, thoroughly clean the top surface of the mouthpiece with a wire brush. The vents (horizontal indentations on each side of the slot) should be clearly defined. These vents allow air to escape before any molten metal can be pumped. If the mouthpiece is worn, the vents do not function in direct proportion to wear. Replacement will cost \$335.

Used mouthpieces are available for \$50 and up, but check before purchasing. Inspect for vent definition. Measure the top T-head. It should be at least .315. If less than .310, the machine cannot be adjusted to compensate.

■ *Machine models.* Most comments relate to models L and M. I don't have enough experience with the newer Model N, introduced just a few years ago. But my initial reaction to this model is positive. Price is about \$8,000 for the Model N.

MODEL L: Slanted table top, five-gallon water tank on lower left end of machine frame. Single crucible thermostat. Rheostat control for throat / mouthpiece located above electrical panel on the rear of machine. Plunger has single spring. Original paint: dark blue-gray. Best buy: serial number 12300 and up. Good buy: 10200 to 12300.

Very old machines have square electrical panel box; electrical components almost impossible to replace. Most have a "hole-type" mouthpiece similar to the Linotype and cannot be converted to the superior slotted type with funnel. Manufactured prior to 1932 with serial number under 3200.

Later models (serial numbers 3300 to 10100) have a slotted mouthpiece and a rectangular (vertical) electrical panel box. The panel cover has a rounded top and top corners. This panel includes two black resistors located above the fuses. These control the on/off position of the heavy-duty magnetic relay (crucible heat) located at the top of the panel and are, in turn, controlled by the thermostat. All electrical components are hard to get and very expensive.

Latest models, serial numbers 12300 and up, have simplified electrical system in a rectangular panel box. The panel cover has squared corners.

Note: Any serial number preceded by a zero indicates the machine has been factory

rebuilt. This could mean a machine with a low serial number has been updated and may still be a good buy.

MODEL M: Flat (level) table top with one or two lock-down knobs, self-contained refrigerated 2.5-gallon water cooler separate from machine. Dual thermostat controls two magnetic relays located in the electrical panel. Two plunger springs. Original paint: light mottled gray. Best buy: serial numbers 16000-16500, made from 1965 to 1966. Has rear table latch. Good buy: serial numbers 16600 to 17900, made from 1966 to 1968. Has no rear table latch.

Poor buy: serial numbers 18000 and up. These machines do not have a crucible spring (a large heavy-duty spring at the front of the crucible above the cam rollers). This design flaw results in seriously worn cams and rapid deterioration of the machine in general. If wear has not been excessive, the missing spring can be added

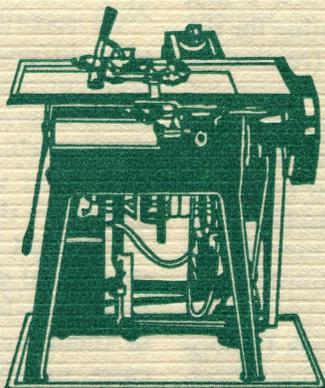
for about \$50, thus eliminating the flaw.

■ *Electrical configuration.* Most Ludlow machines were wired for 240-volt service. If installed on a 208-volt service, they will require nearly twice as much time to heat up and the controls will deteriorate quickly. A normal melt-out time is 45 minutes.

■ *Gas pots.* These are relatively rare. If a gas machine has been well-maintained, it is probably a good buy at a practical price. Gas-fired machines can be difficult to operate but are more trouble-free and less expensive to maintain. Be sure your orifice is correct for the gas you will be using. Most often commercial areas had natural gas; it's a simple procedure to change an orifice to enable the use of LP gas.

Further information is available from the writer at 7582 Southwest Hunziker No. 2, Tigard, Oregon 97223. Phone number is (503) 639-6901 in evenings only.

© 1987 by JAMES A. PARRISH



An Appreciation for Old-Time Craftsmen

There was really something unique in the so-called *type houses* of yesteryear—"studios" which set type primarily for the advertising industry. Often they were referred to as advertising typographers.

Edwin H. Stuart, Inc., was one such company in Pittsburgh. It probably was the premier type house in that city and was built largely on the reputation of its founder, Edwin H. Stuart. I never met him, but I did deal with his daughter back when I first entered the trade, buying typesetting for the Gravely Division of Studebaker (remember them?), where I worked.

The firm was built on having answers, not excuses. And turnaround was fantastic. Their devotion to the craft could be better understood by reading what surely was a classic in the 1950's and before, Stuart's concise but most informative book simply titled *Advertising Production*.

I learned so much from the book I adopted it as a text for my ad production classes when I taught at West Virginia University in the 1960's.

Perhaps only a memory of the Stuart firm exists today. But its Monotype holdings are preserved in my shop and recently I was reminded of their concern for being ready to respond to customer requests. I pulled from my shelf a font of flat mats for 10-point Cooper Oldstyle (the font never was made as cellular matrices). Can you imagine a company willing to hand-set 10 point when it had a shop full of Monotypes and Linos?

Well, some ad customer wanted the face, so they put it in. And apparently the last time the font was cast, the operator determined five mats were defective. When I opened the box, neatly wrapped in a faded green Lanston Monotype shop order form were five brand-new matrices ordered to replace the defective mats. The order was dated Feb. 13, 1947.

The defective mats would have worked—I tried them. But they wanted nothing but

first-class equipment in their shop, so the new mats were put in stock to be ready when needed. For me, using the mats for the first time 40 years later, I sure did appreciate the concern for such details.

... Or Were They That Special?

As so-called amateur typesetters resurrect old machines and try to get type out of them, surely a recurring thought with many of us is "how did the old-time pros run these machines—how concerned were they with what was being turned out and how good were they?"

We tend these days to cling to the idea that in old days all were true craftsmen and professionals, but I know for a fact that all of them were *not*. I have banged-up mat cases, matrices, and other paraphernalia to attest to the fact that often casters were operated with virtual disregard for their bad adjustments—mat cases dragging on centering pins, jaw tongs out of timing, and so forth. The ripping sounds which surely would have resulted would cause most of us to shut down immediately, but that must not have been the case in many production situations "back then."

What leads me to this conclusion is the Supercaster I obtained from the U. S. Government Printing Office. The serial number would indicate it was acquired about 1973—virtually a new machine. The first time I saw it, there was still type in the galley and the pot was full of metal—like it had been used the shift before and just shut down.

When I got it to my shop, I discovered a matrix was still in the holder, so when I hooked it up, I was sure I would be making great type immediately. After all, nothing had been changed and surely not too much

Continued to page twelve

True Confessions

"I Murdered Four Monotypes"

I confess that I have been party to consciously humiliating and then abandoning four Monotypes, leaving them "bleeding" and utterly without hope in a sun-drenched trash collection area.

I heard stories before. On one occasion, I even witnessed the absolute distress unfeeling folks had imposed on Monotype casters. But actually having been a party to such vulgarity always will haunt me.

The situation occurred at the U. S. Government Printing Office in Washington. In its infinite wisdom, the GPO had lotted up no fewer than six separate casters as a *single* line item on a complicated sale bill. Either I bid on all of them or none of them. There was no alternative.

Having ten casters in my basement already, I was certain I could not adopt six more machines. But I did want the Supercaster and I knew I never again would have a chance to acquire one—not in the U. S. anyway. So I submitted my bid.

These six machines were the absolute last of the hundreds of Monotype machines which once graced the GPO. Indeed, the GPO once had the largest Monotype installation in the world and the record probably still is unsurpassed.

Much to my surprise, I won the bid. Before I went to claim my reward, I found that the GPO had a formal procedure for successful bidders to abandon equipment—once they had paid for it.

So there they were—six machines all lined up in a row. The man who'd been assigned to help me load my equipment complained: "Your truck's not big enough for all these machines." I confessed that I was going to abandon four of them. He protested. "They look like damn good machines. Why don't you take them all?"

He was only making it tougher on my sad heart. An old 15x15 used only for sorts, a

filthy Giant Caster, and two Material Makers were to be left behind. I could only take the English 15x17 and the Supercaster—indeed, the 15x17 would be a surprise to my wife, who'd been assured I was getting "only one more machine, please."

"What the hell you want me to do with these others," he asked. "I don't know," I replied, indicating that he surely had some place to put them for the junk men to pick up. He sighed, conferred with a supervisor, and I heard the word "dumpster." Then I followed his forklift as he carried away the first caster. I couldn't believe it. Up in the air it went. Then he went through bouncing action trying to dislodge it. Oil was splattering everywhere. Finally, it crashed into the steel container below. My heart sank.

The next three machines wouldn't fit, so he piled them, very ungracefully, next to the dumpster. As he pulled away after the last machine was on my truck, I glanced back to observe the distressed positions of the four casters, their oozing oil, and realized that though they had served well, they never again would cast anything. I was torn apart, but took refuge in the thought that had I not been around, all six of the machines would have met the same fate.

—Rich Hopkins

COLOPHON

Monotype composed in 11/12 Baskerville 353 with all headlines in foundry Torino. Writing, editing, composition, casting and printing by Rich Hopkins, Box 263, Terra Alta, W. Va. 26764.

The *ATF Newsletter* will be sent to any enthusiast willing to send a minimum of \$2.00 per issue (\$4.00 overseas). Institutional subscriptions refused because of paperwork. Issued *occasionally*.

What Some Readers Have Written

Interest in the preservation of traditional graphic arts is not limited to the U. S. A. I would guess interested people exist in many countries. So I suggest you put the word "International" in front of the "Institute" you propose. I see no reason why foreign corporations cannot be approached for funds and support. . . .

JUZO TAKAOKA
33-10 Nishigokencho
Shinjuku-ku, Tokyo 162 Japan

Your article on perpetuating hot metal is most riveting. You bring special perspective having feet in both worlds. As one of the few around who is still earning a living printing almost exclusively by letterpress, I am constantly asking myself if it makes sense to continue. . . .

DARRELL HYDER
23 High Street
North Brookfield, Mass. 01535

I did the linoleum cut (reproduced on page 6). The illustration is a loose parody of a 1499 "Dance of Death" woodcut. My hobby shop is an adjunct of my graphic design and illustration business, and consists of a few fonts of ATF Garamond and a Chase Adaptor Press (blueprints gotten from J. Ben Lieberman).

MICHAEL SILBERMAN
235 West End Avenue
New York, N. Y. 10023

I really appreciate your talking with me on the phone. Adjusting the Thompson choker as you suggested seemed to work. Sometimes just talking to someone with experience can save hours of reading the manual, which seems poorly arranged though certainly thorough. Actually, every time I work on the Thompson, I discover something new that I understand, but I also come up with several more questions.

PHILLIP DRISCOLL
12995 Clinton-Manchester Road
Clinton, Mich. 49236

We really enjoyed the last meeting held in Indianapolis so much we have decided to travel to the next one being held in the wilds of West Virginia. Send us all the info so we can plan on attending. . . .

MICHAEL & HELEN DESJARDINS
81 Berkshire Avenue
Toronto, Ontario M4M 2Z6

Now that I am 64, retired and single, I think I shall go ahead and start a small-scale printing operation. . . I have an Intertype that will be able to start setting slugs as soon as it's on gas and 220. I just have to quit my procrastinating. . . .

RALPH AHLGREN
3335 Becerra Way
Sacramento, Calif. 95821

Were They That Special?—*from page ten*
time had elapsed between my first use of the machine and its last use at the GPO.

Was I surprised! I had never run a Supercaster before, but my experience with other machines revealed the nozzle terribly misaligned, the pump out of timing and with inadequate pressure, and even the head (or bridge) was screwed up. I spent over five hours making adjustments before I got good type (excellent type!) out of the caster. How anyone could have operated it under those conditions was beyond me, but then, maybe I care a lot more about the machine and its product than the last operator.

That leads me to the observation that we all probably underrate ourselves and our abilities. We are obsessed with typesetting. We are obsessed with type. And thus, we probably care a whole lot more about what we're making than the guys who were just punching time clocks and fighting production schedules. So, fellow type nut, pause for a second and pat yourself on the back. Perhaps you're a better representation of old-time craftsmanship than the old-time craftsmen themselves! —Rich Hopkins

The cover itself (*Newsletter 10*) was fascinating—a work of technical skill and art. Far more than reportorial, I read and learned from every article. . . .

CARL DARROW
5602 Newington Road
Bethesda, Md. 20816

The closest I've come to typefounding is to acquire four sizes of Intertype Garamond. My house/shop building project prevents me from spending any time or money acquiring a Thompson or Intertype, but someday. . . .

PALL W. BOHNE
8120 LaSenda Drive
Alta Loma, Calif. 91701

The *ATF Newsletter* gives me more pleasure per page than any publication I receive. I read and re-read. It's very unselfish of you to put so much time into this when I know how busy you are. . . .

CARROLL COLEMAN
111 Lusk Avenue
Iowa City, Iowa 52240

Your publication is quite beautiful. I am running a Monophoto typesetter (one of three remaining in operation in the U. S.) but am also interested in hot metal. . . .

STEPHEN POLLARD
1021 Center Street
Santa Cruz, Calif. 95060

I am looking for someone who can cast from the old foundry-style mats and someone who can replace some of the mats which were lost in the last 80 years from a proprietary font in my possession. I am not interested in giving the mats away, nor am I adverse to an arrangement that might be mutually beneficial to a caster and myself. Interested?

CLIFFORD L. HELBERT
Post Office Box 97
Milwaukee, Wisc. 53201

I always look forward to the *ATF Newsletter*, a bright spot in an otherwise bleak letterpress world. Best regards. . . .

C. D. FITZHARDINGE-BAILEY
Bankstown, Australia

100-Year-Old Puzzle About to Be Solved

Among the many fascinating topics to be covered at the forthcoming ATF Conference will be a presentation by Carl Schlesinger on Ottmar Mergenthaler's "secret" mats. Carl has indulged in extensive research that corroborates the notion that Mergenthaler electrotyped his first matrices.

Carl also is completing work on producing a hardcover book to contain complete reproduction of Mergenthaler's rare biography/autobiography, along with illustrations from Mergenthaler's own machine-shop catalog, reproduction of the first article on the new Linotype machine, and answers to a 100-year-old mystery created by first use of the Linotype.

The *New York Tribune* "hid" Linotype slugs amongst all else which was hand-set, and challenged readers to distinguish the two. Reproduction of that full page will accompany Carl's book, along with his answers to the mystery. You may reserve an advance copy by sending a check for \$26 made out to "Mergenthaler Book Reserve"; mail to Carl Schlesinger, 39 Myrtle Street, Rutherford, N. J. 07070.

19th Century Industrial Trade Museum Envisioned by Writer from Staten Island

Francis J. Cardamone is in the preliminary stages of developing a museum devoted to the preservation, restoration and operation of various industrial trade machinery of the late 19th and early 20th centuries.

"While it will include many machines, its nucleus will be printing, bookbinding, and typographic equipment," he explains.

Typecasting equipment in his possession includes a Monotype keyboard and caster, a Thompson, and a Material Maker. If you can offer technical assistance, contact him at the Iron Age Machine Museum, 160 Canal Street, Staten Island, N. Y. 10304. Phone (212) 448-3732.

What Makes Us Tick, Anyway?

A constant question posed between participants at the Indianapolis Conference was "what makes us want to fiddle with typesetting equipment, anyway?"

Bob Halbert alluded to folks in his area calling him the *crazy guy* who loves hot metal equipment, and implied that several of the same persuasion in the same place at the same time should be leery of the possibility that they *all* might be "put away."

On the other hand, I got my batteries fully charged and immediately went home, went to work on my Material Maker and succeeded in getting it to operate.

There's a common bond of "mechanical aptitude" among those who like to cast type. Monotypes and Linotypes provide great fulfillment for such inclinations by constantly presenting "problems" that are solved with logic and perseverance.

When working with casting equipment, it's a one-on-one situation. The devices are totally mechanical and if one is adamant about finding solutions, eventually the old machines can be made to work. At times one must make replacement parts, and there is always a lot of adjusting being done. But you *can* get the machines to work if you stick with them long enough!

Don't get me wrong. I would have given up and said "it can't be done" on more than one occasion had I not *known* the darned caster *did*, at one time, really *work*!

Another big bonus for working with the machines: you end up with tangible evidence of your success *and* you can use the product for years to come.

When you shut down a computer, you may have a hard-copy printout, but waving a floppy disk at someone and saying, "I did this all by myself" provides evidence of nothing. But a galley of type off a typesetter—well, that's visible accomplishment!

Typesetting adds a second exciting dimension of "creativity" to the process of

personal printing. You first create by making type, dingbats, borders and strip rules, and then you create again when you assemble these items into forms for printing books or other ephemera.

The process is every bit as much an art as the artist with his/her canvas, or a sculptor with his/her clay. There is a tremendous sense of personal satisfaction from the whole process. What more could one hope for from a hobby—or a profession?

Newspaper Features Berliner & Foundry

Perhaps none among us carries the banner of modern-day typesetting with greater enthusiasm than Harold Berliner, 224 Main Street, Nevada City, Calif. 95959.

Harold recently was featured in an article in *The Sacramento Bee* wherein he confessed to a life-long fascination with fine letterpress printing and printing paraphernalia. He also admitted he carried on his legal profession essentially to better support his lust for printing and typesetting.

His typefoundry aggressively promotes its Monotype composition services for fine letterpress printers, offering an excellent variety of fine English and American faces. In addition to stocking fonts, the foundry offers an extensive variety of ornaments and borders, several from electrodeposited mats made at the foundry. Periodic promotional pieces are always well-designed, printed by letterpress, and newsy in nature.

Berliner is among the very few typefounders offering the Monotype 272 system which can convert computer floppy disk files into ribbons for driving Monotype Composition Casters.

Should you not be among those privileged to receive his mailings, you should contact the foundry immediately.

An Extraterrestrial Typecasting Proposal

The National Aeronautic and Space Administration (NASA) was making a genuine effort to afford opportunity for space experimentation to widely varied disciplines aboard its miraculous space shuttles before the Challenger disaster.

You heard of kids sending their ant colonies into space, and other such seemingly pointless experiments. Well, I had an idea for an experiment which, though not too relevant to the 1980's, would nevertheless fascinate typecasting enthusiasts no end.

After casting type over the past dozen years using four or five different machines, I have come to realize the biggest problem facing any typecaster is the problem of getting rid of the air that's in the mold cavity just prior to casting. With the Monotype, the problem is compounded somewhat because air has become compressed even before metal enters the mold because the pump body also contains air which must be

forced into the mold ahead of the molten type metal.

My NASA experiment? Let's launch a Monotype and send it outside the craft to float in a total vacuum. Imagine—no air in the mold at all. There'd be nothing to resist the movement of metal throughout the mold cavity. Imagine 100 per cent solid type. That's been the dream of every typecaster since Gutenberg!

Of course there would be other problems—we'd need a lid on the pot to keep the type metal from floating off into space. Here on earth we have to be alert to avoid squirts. Up there, we might have to watch out for floating globs of molten metal. With no air to cool it, it might remain molten longer—a frightening thought.

And I wonder how well a guy could manipulate tweezers in a spacesuit?

Too bad typesetting has moved to computers, relegating hot metal typesetting to museums alongside the Wright brothers' flying machine. Nevertheless, it fascinates this frustrated typecaster to think of the possibilities of making type in space. I trust the idea would be eagerly endorsed by ATF.

Re-Composing Silent Movie Title Screens

The many and varied ways individuals use their collections of antique printing equipment—often in commercial endeavors—is, indeed, amazing.

A most recent report is from a correspondent in California whose business is restoring early motion picture films, especially old silent movies.

He has an extensive collection of old ATF faces, mostly made before 1920, along with a 10x15 platen. These fonts are used to precisely match old film titles and captions which have been damaged and need replacement. Because of his type collection, generally he is able to match originals in every detail.

Presently, he has need of Artcraft, which was available in Monotype matrices as well as from American Type Founders. Anyone with fonts or matrices should contact Rich Hopkins (*Newsletter editor*).

Early Thompson Manual Reprinted

Way back in 1916, before the Lanston Monotype Company took over the Thompson Machine Company of Chicago, a little manual was published entitled *Instructions to Operators of the Thompson Typecaster*.

It was sized 4x6 inches for handy keeping in the operator's vest pocket, and contained information on proper lubrication, changing molds, and general operation.

This rare, early booklet has been reproduced "for the Fellowship" by David C. Churchman and now is available at \$6.75 per copy. Dave asks that you make your check payable to the American Typecasting Fellowship. His address is P. O. Box 50234, Indianapolis, Indiana 46250.

Un-Classified Ads

METAL for the taking. If you are in my area, I have 500 pounds of foundry and Monotype metal properly sorted available at scrap prices. I don't want to box or ship it so come and get it. Dave Norton, 876 Westmoreland Ave., Syracuse, N. Y. 15210. Phone (315) 474-8338.

AMERICAN Monotype display mats 50 cents a mat in fonts. Send SASE for list and information. Robert Halbert, P. O. Box 848, Tyler, Tex. 75710.

FOR SALE: Reprints of Denis Diderot's *Encyclopedia* pages on typefounding. Eight plates plus original French and English translation. \$20.00 postpaid. Also reprint of 1848 *Bruce Specimen Book*, 32 pages, \$4.00 postpaid. D. W. Peat, 1225 Carroll White Dr., Indianapolis, Ind. 46219.

VICTORIAN type designs again available. Glyptic and Glyptic Shaded, 24 point size. 12A Glyptic \$41.50 or 6A pony font \$26.50. Glyptic Shaded 12A \$51.50 or 6A pony font \$31.50. UPS postpaid. West Coast add \$1 postage. Sterling Type Foundry, Box 50234, Indianapolis, Ind. 46250.

LUDLOW and Linotype service. Machine repairs, restoration, rigging. Patrick Burns. Call (717) 328-3092.

SOS LINOTYPE SERVICE. David E. Seat, Nashville, Tenn. Used and rebuilt equipment sales and service almost anywhere in or out of the country. (800) 367-3804.

LUDLOW—routine and exceptional repair and maintenance. Factory-trained. James A. Parrish, Tigard, Oregon. (503) 639-6901.

WANTED—Intertype auxiliary composing stick attachment for hand-setting linecasting display matrices. Please advise of condition, price, etc. Fred C. Williams, 25667 Heather Courte, Hayward, Calif. 94545. Call (415) 782-3674.

PAGE 16

Help Solicited for Upcoming Articles

Being considered as an article for a future issue of the *ATF Newsletter* will be the matter of typefounding and patriotism in the World War II era. If you have references or cuts which would help with the article, let me know. I have Baltotype's whole series of mats such as "V for Victory," "Buy War Bonds," etc., plus an interesting ad reprint which reads "Boycott Nazi Type" which gives specimens of German faces and the American equivalents. Would anyone like to take on the research for this project?

Also, a most fascinating contact was made two years ago with Warren H. Faust of Coupeville, Wash. "I worked on my first Monotype machine in 1915," he started off. He knew J. Sellers Bancroft, mechanical engineer and general manager of Lanston Monotype (the man who designed the first practical Monotype for the company), J. Maury Dove, president, and many other key personnel in the early Lanston organization. Faust was a machinist for Lanston in the West, and retired many years ago to an island in Washington state. If you know of his present whereabouts, please encourage him to write his recollections. He spent much time in the Philadelphia plant and had personal observations about Frederic Goudy, Sol Hess, and many other legendary figures of the era. His letter was tantalizing, but I have not been able to convince him to write more. —RLH

PANTOGRAPH PUNCHCUTTER. Seeking to buy. C. D. Fitzharding-Bailey, 15 Dutton Street, Bankstown, N.S.W. 2200, Australia.

AMERICAN TYPECASTING FELLOWSHIP *Newsletter*

