

ATF Newsletter

APRIL, 1992

American Typcasting Fellowship

NUMBER 16

'Colonial Confab' Plans Ready for July

An exciting program is coming together for participants in the American Typcasting Fellowship's eighth biennial conference, to be staged at historic Colonial Williamsburg, Va., July 10-12, 1992.

Serving collectively as hosts will be the printers of Williamsburg, Willie Parker, Dale Dippre, and Pete Stinley. Their authentic 18th century shop, one of many historic trades demonstrated and carried on in a lively fashion at Williamsburg, will be made available to ATF visitors for a special, behind-the-scenes open house during a wine and cheese party on Friday evening of the Conference.

Registrants for the Conference will be checked in any time after noon on Thursday, July 9 at the Woodlands Inn, one of the contemporary lodging facilities actually within the confines of Colonial Williamsburg, which will be the official lodging facility and headquarters for the ATF meeting.

Lodging reservations should be made directly with the Woodlands Inn, which is located adjacent to the Visitors Center at Colonial Williamsburg. U. S. residents may call toll-free at (800) HISTORY. Outside the U. S., call (804) 229-1000 and ask for extension 5474, or you may write direct to Williamsburg Woodlands Inn, 102 Visitor Center Drive, Williamsburg, Virginia 23185. *When contacting the inn, make sure to mention that you want the special ATF Conference lodging rate.*

If you will be coming by air, the closest major airport is at Norfolk. Please let the Conference planners know of your needs with regard to transportation to and from the airport.

The first ATF gathering will be Thursday evening beginning at 6 p.m. A reception with light refreshments will be followed by the presentation of slides brought (hopefully) by all Conference participants to portray their diverse hobby and/or professional printing and/or typcasting operations.

A more complete schedule of activities is printed on page seven of this *Newsletter*. Here are a few of the confirmed featured speakers and their topics:

Earlier this year, Dan Carr and Stan Nelson spent a full week studying and improving on their skills as punchcutters at the Imprimerie Nationale in Paris, where this ancient trade is still pursued with vigor and seriousness. Dan Carr will explain and demonstrate these new-found skills as a result of this historic visit to Paris. (See related article on page four of this *Newsletter*.) *(Continued on Page 2)*

Mac McGrew Energizes Effort to Document Lanston Specimen Book

An effort to inventory and eventually assemble a comprehensive Lanston Monotype specimen book has received at least one very enthusiastic endorsement. A plea for such an effort appeared in the last *ATF Newsletter* from Bob Halbert.

Mac McGrew of Pittsburgh, Pa., has taken it upon himself to create an inventory system, and then to inventory the four books in his collection which do, indeed, significantly vary from each other.

Obviously, the Philadelphia Monotype company assembled specimen books on an "as needed" basis which also meant they made the books from pages available at the time of assembly. Discontinued faces, revised pages, etc., caused much variation from book to book. And, of course, new specimen sheets forwarded to Monotype users often never found their way into older specimen books.

Mac has forwarded his inventory to Bob and efforts are moving forward. If you have interest in joining this project, it is recommended that you contact Bob for a copy of Mac's inventory sheet. It should greatly facilitate your own inventory efforts.

The goal is to reproduce rare or unique sheets so they may be added to everyone's book in an effort to make all books more uniform. Bob's address is: P. O. Box 848, Tyler, Tex. 75710.

Don't Come to the ATF Conference Empty Handed!

Color slides of your operation. Before you turn off your metal pots (or your press) and head for Williamsburg, make sure to clean up the place just well enough so you're comfortable in taking 35mm slides of your operation. Every participant is urged to bring slides of his operation to serve as a visual introduction of himself/herself during the Thursday-evening reception. Please limit yourself to no more than a dozen slides, so there'll be time to show everyone's shop.

Your keepsake. Always a gratifying bonus to Conference participants is the exchange of keepsakes. Past Conference keepsakes have included cast samples of type, case-bound books, all varieties of pamphlets, posters, reproductions of historic typesetting documents, and all sorts of printed

ephemera. Be certain that you bring along at least 100 copies of your own keepsake. As with all else related to ATF, there are no restrictions on size or nature, although it is mentioned that many participants will be traveling by air and keepsakes sized over 9x12 inches don't travel too well.

Goodies for the auction. If you're coming to the Conference by private vehicle, you might toss into the car an assortment of surplus goodies from your typesetting equipment, your type supplies, or other miscellaneous letterpress items for possible sale in the Sunday morning flea market or the entertaining ATF Auction.

Funds raised by the auction may be retained by the donor, or contributed to ATF to help finance future Conferences.

Speakers, Arrangements Detailed for Upcoming Conference

(Continued from Page 1)

American Type Founders Company historically has been extremely proud of the fact that the mystical Barth caster, patented in 1888 and still the backbone of ATF operation even today, had never made it into the hands of an outsider. Theo Rehak has finally broken that tradition by owning and operating a Barth caster at his Dale Guild Typefoundry. He's also been an ATF employee and worked there in various capacities in recent years. He has just finished a comprehensive book on typesetting and the Barth caster, which is being published by Oak Knoll Books and scheduled for release about the time of the ATF Conference. Theo will be on hand to discuss his new book, his typesetting activities, and, of course, the Barth caster.

Word has just reached the U. S. that the hot-metal operations of English Monotype have been placed in receivership and the U. S. trade press is full of stories about efforts to detach the profitable type design division from the rest of the company. Duncan Avery, who was until recently a long-time representative of that erstwhile company, will be coming to the U. S. to report on efforts to form a consortium of industrialists and Monotype enthusiasts to revive and renew matrix-making operations once again.

Also coming from England will be John Dreyfus to deliver our keynote address on Saturday evening. John served for many years as typographical consultant to the Monotype Corporation, Ltd., and continues an active career as a highly respected researcher and author on matters typographic. He last joined ATF at our Washington meeting in 1984; prior to that he served as one of the hosts at Monotype when our group visited operations at Salfords in 1982. He will be our featured banquet speaker Saturday night. His discussion is entitled "Classical Typography in the Computer Age."

Additional speakers and visual presentations are yet to be firmed up, but the Conference already promises to be highly informative and certainly (as all past Conferences) quite entertaining.

Probably the most entertaining event is the closing auction, "hawked" by Dave Churchman, a man who knows his wares and has special talent in convincing us that we really *need* items on sale.

A formal reservation form is herewith (cranked out on the only still-functioning 18th century Xerox machine known to modern man—at Colonial Williamsburg). A handsome color brochure on Colonial Williamsburg also is enclosed. All participants are urged to get their reservations in as quickly as possible, so that proper planning can be completed.

Bashed-In Matrices Can Be Repaired

A sample printed piece from Jim Walczak of the Sycamore Press and Typefoundry carried a note regarding problems he was having in casting some Bulmer Italic figures. It seems the faces of the matrices were burred and not (as should be expected) uniformly flat on the surface.

Jim's studied the matrices—American flat or Thompson-style matrices—under a microscope and discovered the bearing surfaces apparently had been bashed in sufficiently to distort fresh casts from affected matrices by drawing the letters up on their edges as the matrices were lifted away by the caster immediately after casting. Of course, this presented a less-than-desirable result when the font was printed.

His solution was to lightly scrape the sides of the letter cavities with a dental tool to re-establish the very slight tapered sidewall of the matrices which is so very important for proper separation of the matrix from its freshly cast letters. After his "dental surgery," the matrices cast letters good as new.

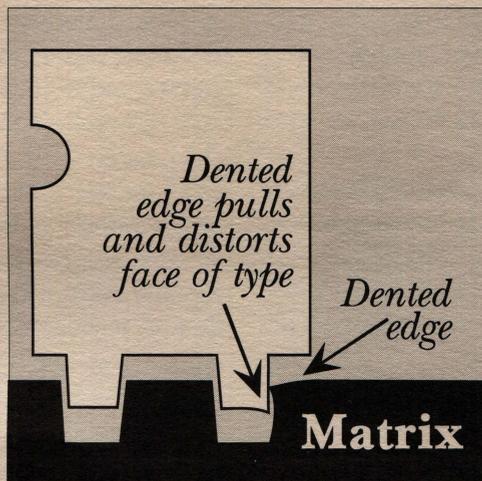
This problem has presented itself at the Hill &

Dale Typefoundry on several occasions. Especially heavily kerning and swash characters from Caslon 337 seem to be affected. I haven't used such elaborate tools, finding a fresh blade in an Xacto knife will do the job very nicely—always taking care to keep the blade away from the bottom of the matrix (face of the letter).

Bashed-in matrices—both composition and display—have been repaired in this manner; I have even increased supporting surfaces adjacent to fragile portions of the face to strengthen kerns with very pleasing results.

If you find a portion of the face breaking off and staying in the matrix, there's a good chance your matrix is damaged and probably could be repaired with a good knife, steady hand, and some good magnification.

I also have done such repairs to Linotype matrices where the sidewalls have been pushed in, causing them to pull the letters and form fins between the letters. Gently pushing the sidewalls back out sometimes makes the matrix usable once again.



Saga of Rust Removal Advice Brings Embarrassment

"I read with considerable interest the article about rust removal and the magic formula attributed to me." Thus begins a letter from Dave Churchman which is nothing short of embarrassment to your editor, who still is not convinced the information about rust removal printed in the last *Newsletter*, did not come from Churchman at the ATF Conference in Nevada City.

"I have never heard of combining lemon juice with vinegar, let alone tried it. Honest. What I have used extensively and have recommended to a number of back-porch anarchists for rust removal, brass cleaning and the like is white household vinegar with ordinary table salt dissolved in same (as much as one can dissolve before the solution becomes saturated). This makes a fairly weak hydrochloric acid and will effectively eat up rust and de-tarnish brass and copper, among other things.

"My only reservations are that if you leave stuff in the solution too long, it will actually eat away the good metal (a day or two seems about right for most jobs) and rusty type should not be exposed to this at all as it will eat it up and leave a pitted mess.

"To remove type rust, I never use anything stronger than the pure white vinegar and a soak in that for up to a week generally has a very salutary effect in dissolving tin oxide (if that's what type rust is)." So there you have the hot skinny on laundry-room Chemistry 101.

John Horn, another high-volume type rescuer of noble ambition, wrote with similar information and warnings about leaving stuff in solution too long.

The lemon/vinegar solution was tested and it *did* work. Now all that's left is for the originator to fess up to authorship. Surely it wasn't a dream?

A Visit to the Cabinet des Poinçons At the Imprimerie Nationale in Paris

In March, punchcutters Stan Nelson and Dan Carr, along with Julia Ferrari of Golgonooza Letter Foundry, made a very rare punchcutters *wanderjahre* to Paris to work with the punchcutters Christian Paput and Nelly Gable at the Imprimerie Nationale.

Mr. Paput and Ms. Gable are employed in cutting perfect duplicates of the now-fragile historic punches in the Imprimerie Nationale collection. The typefaces are all exclusive to the press and include 92,000 punches ranging from actual punches cut by Claude Garamond to the most recent cut in 1962-78 by Louis Gauthier. There are many exotic alphabets notably an 18-point (in-Imprimerie Nationale points) set of Egyptian Hieroglyphs, which uses 3,325 punches cut between 1842-1852.

After getting oriented with the help of Mr. Jean-Daniel Fekette, who had helped greatly with the arrangements and had introduced Dan and Julia to the punchcutters last year, Mr. Paput began a demonstration of special techniques. Then visiting punchcutters each attempted to cut a duplicate capital R from the 24-point Jannon (called Garamond) punches. A new litany was added to a somewhat improvisatory technique as the hosts patiently repeated *faites l'indication, piqué, lisser, nettoyer le fond*, each time the "students" began to rush the cutting.

While in Paris, the trio was joined by James Mosley of St. Bride's in London, who kindly helped with the intricacies of the language, and Paul-Marie Grinevald, curator of the books and punches in the Cabinet des Poinçons. After one lunch, they visited the extraordinary Atelier Du Livre where ancient types of the collection are put to use printing a series of fine illustrated books. Some of the types were in very old cases and were obviously hand-cast, with their origin dating back well before the 19th century.

In the press room these types were in use on fairly modern Heidelberg and Neibiolo cylinder presses. In the foundry they watched Monotype

and Küsterman casters producing a variety of type. The founders took time to pull out one of a few dozen hand molds to cast some 96 to 120 point Grandjean types for Stan.

At the culmination of the visit, two retired punchcutters of the Imprimerie Nationale joined others for lunch at *Le Bistro Champêtre*. Mr. Jaques Camus told of his days at Deberny-Peignot cutting Univers punches by hand and before that, Deberny-Peignot Garamond, among others. Mr. Michel Portron discussed his extraordinary 6-point punches. Diagrams and sketches soon filled the tablecloth and called up many special tools such as a bow drill made of an umbrella stay, virtually identical to one shown in French 17th-century plates of the tools of the typefoundry.

The next day Christian Paput drove them into the Loire Valley accompanied by Ms. Gable and Mr. Fekette. In Orléans they were joined by Jean-Claude Auger, who is organizing a working letterpress museum on a grand scale. He took them to the Paris University Press in Vendôme, where they met Mr. Bernard Jiquel and toured his press. Mssrs. Jiquel, Auger and Paput are part of the new *Association des Imprimeurs Typographes et des Metiers d'Art du Livre* mentioned in the last ATF Newsletter. Mr. Jiquel showed them the 21 Monotype keyboards and the 21 casters in operation and a composing room the size of a football field. There Julia picked up some great ideas, such as composing frames where it was possible to correct galleys while sitting down.

Dan Carr concludes: "In Paris we found many new friends who welcomed us with an extraordinary openness and camaraderie reminding each of us of the enthusiasm that continues for the impress of lead into paper, as one printer in a commercial shop we found near the hotel said, loosely translated, 'without lead there's no life in it.' We might add without the steel of the punches one might not find such piquant enthusiasm for the life of type."

English Operator Reveals Lengthy Monotype 'Love Affair'

There's no question that many individuals world-wide have had lengthy love affairs with type-casting machines and the whole world of letterpress. And we're happy to hear new voices as word of our Fellowship continues to spread.

Brian Hubbard is one person, who has gathered a very extensive collection of Monotype machines, molds, matrices, keyboards (including the 272 computer interface), and associated components.

His operation is called "Gatehouse Typefounders—Monotype hot-metal typefaces, borders, rules, and all letterpress type requirements." Located in Dickleburgh, Diss, Norfolk, England, here's what Brian has to say about his long affair with Monotypes:

"I look back over many years and remember the day, as a newspaper delivery lad 14 years of age, working for the local printing company which had a newspaper shop, that I first set eyes on a Monotype keyboard and caster. Both were under dust sheets. The company did not have an operator. He had not returned from the Second World War. The machines had been idle from 1939 to 1954. The caster number was 201, purchased from the *Times* newspaper in 1928.

"I was taken on as an apprentice in 1956 and for the first time saw a caster running. I was completely fascinated and was determined to learn to become a single installation operator. From that moment it was a weekly ritual, every Wednesday, tackling the managing director of the company, seeking to be allowed to attend technical college. After six months, he agreed.

"I attended Norwich City College and I also attended full weekly courses from time to time at the Monotype Works, Salfords.

"It is with great sadness that I have seen installation after installation scrapped in this country. All the large book houses who had fleets of machines fetched in the local scrap dealer and cleared the lot. However, now the whole scene has changed. Equipment is becoming quite rare to find. I have only recently tracked down two more Super Casters, one sorts caster, and another installation in Wales.

"I shall get these. It is important that they are saved. It is amazing the affection that people have

for the whole of the Monotype equipment, and I am sure there is still tucked away, under dust sheets, other equipment which will enhance my collection.

"I have always said in life that I have been very fortunate that I have been able to earn a modest living and also get paid for my hobby. The many printing firms that I have regular contact with all regret having disposed of their Monotype installations. There is a great interest in 'craft printing' and hot metal in the U. K."

Paul Duensing Reports Typefounding Museum Progress in Germany

A very newsy letter has been received from Paul Duensing, who now has moved with his wife Ginger to Darmstadt, Germany, and is in the process of helping set up a typefounding museum in that city.

He has hopes that he will be able to return to the U. S. to attend the 1992 ATF Conference with his associate at Darmstadt, Prof. Walter Wilkes. "I expect to see Gertraude Benöhr tonight and we will discuss the ATF meeting then.

"It's amazing the tidbits one picks up in casual conversation here. I have heard shocking stories of how the officials in the former East Germany went through their libraries, hauling out tons of manuscripts and rare books which they then sold to dealers in the West to get hard currency. And of course, it didn't stop with just books either.

"There is word that Berthold is on its last legs. They sold their entire type library to Adobe and now they're about out of anything else to sell."

Paul reports visits from ATF associates Bruce Washbish and Jim Doolittle.

Hopefully, he will be at the ATF Conference to report further on development of the typefounding museum. He does report the building has been purchased and an architect engaged to make plans for the renovation.

News from Fellow Letterpress Enthusiasts

Please send me a copy of your *Newsletter*. I am owner of two Monotype machines which I would like to get running again, preferably under computer control.

Michael Stiennon
Madison, Wisc.

Just when I think I'll never find any more Monotype display mats for sale, something comes out of the blue. About a month ago, I received a letter from a type house in Detroit asking if I would have any interest in an English Thompson caster and about 120 fonts of mats. They didn't have to ask me twice.

Phil Driscoll
Clinton, Mich.

(Owner of that trade comp shop which once had 25 Monotype casters was quite surprised that there were hobbyists who have bought old machines and installed them in their garages. He said he preferred to run a hot-metal operation rather than today's photo-comp.)

Earl R. L'Abbe is running a one-man campaign to get a Japanese plate material in the hands of hobby letterpress operators in this country. The material is exposed through standard lith negatives to ultra-violet light and then developed with water, resulting in relief printing plates of surprisingly good detail. Details will be forthcoming in a future *Newsletter*. If you can't wait, write Earl at 15 Brightside Drive, Stamford, Conn. 06902.

I have just begun to print on a Vandercook 325G. My pressname, Philoxenia Press, means hospitality, both in a physical sense to people and in a spiritual/philosophical sense to wisdom. If you know, by any chance, anyone who can supply Monotype plainchant, I would appreciate hearing from them.

Norman McKnight
1533 Francisco Street
Berkeley, Calif. 94703

I received the *Newsletter*. Beautifully printed, and enjoyed all the articles. May the ATF increase and endure.

Bill Simon
Phoenix, Ariz.

It's (*ATF Newsletter*) a very newsy and enthusiastic communication, and also excellent typography. The Lombardic Capitals broadside makes a handsome spread and they demonstrate sharp casting. . . . Your energy and skill are infectious. . . .

Emerson G. Wulling
La Crosse, Wisc.

I've slowed down a little in 1992 as I spent two weeks in the hospital after a mild heart attack, but am feeling fine now. I've got too many things I'd like to get done. *Newsletter* No. 15 was an exceptionally good issue and I'm grateful, especially since I know it's a labor of love.

John Schappler
Nashua, N. H.

Recently I had the opportunity to take part in a punch-cutting workshop given by Stan Nelson at nearby Scripps College, which was celebrating its 50th anniversary of the Press. Stan showed about a dozen folks the rudiments of making a punch and striking the mat and finally casting in a hand mold. We all filed and engraved all afternoon. Now I'm all enthused about making my own typemold, after having a close look at the ones Stan has made.

Pall Bohne
Alta Loma, Calif.

(Pall also corrected your editor with regard to the dates included as part of the U. S. War Department logo printed in the last *Newsletter*. I guess I can take some credit for a good printing job, for it's readily evident the date is 1778, not 1777 as indicated in my text.)

Another "correction" was offered in the way of a Xeroxed operating instruction sheet supplied by Wilbur Doctor of Kingston, R. I. The instruction sheet identifies the Rouse device for mortising individual types as being a "Rouse Type Mortiser." My text in the last *Newsletter* identified it as a type "notcher." The machine itself has no name thereon—only a plate identifying Rouse as the manufacturer. Heretofore, I had never seen printed information on the device and therefore, resorted to using inaccurate terms I had "heard" years ago when letterpress shops still existed and used the machine.

Finally, Darrell Hyder of North Brookfield, Mass., has provided a nice 54-page booklet detailing the comparison of costs of typesetting by hand, Linotype and Monotype, published by Harvard University in 1916. It continues the discussion begun in the last *ATF Newsletter*. Contents of this study will be elaborated upon in a future issue.

Tentative Conference Schedule

Thursday, July 9, 1992

- 12 noon Registration desk opens at Woodlands Inn hospitality suite.
6 p.m. Reception and light refreshments.
7:30 p.m. Conference participants introduce themselves to others via slides of their shops.

Friday, July 10, 1992

- 8-9 a.m. Breakfast
9:30 a.m. Official welcome to Colonial Williamsburg by ATF members who serve on the CW printing staff.
10 a.m. New-found punchcutting skills and observations. Dan Carr
11:15 a.m. The struggle for survival of hot-metal operations at English Monotype. Duncan Avery
12:30 p.m. Lunch
1 p.m. Forum on world-wide typesetting activities in the 1990s; all persons attending the Conference are encouraged to give their first-hand knowledge of significant activities.
2:15 p.m. Video presentation: "Head in a Three-Quarter Box" by Rich Hopkins (A visual comparison of new technology vs. hot metal and the various machines involved "back then").
3 p.m. Equipping a Hot-Metal Shop in the 1990s. What's available and Where? Greg Walters
Dinner is on your own
7-9 p.m. Open House at the Colonial Williamsburg Printing Office. Wine and cheese will be served. There will be hands-on demonstrations of the press. The bindery and typesetting will be open, papermaking will be demonstrated. And hand-casting of type and making of paste paper also will be demonstrated.

Saturday, July 11, 1992

- 8-9 a.m. Breakfast
9:30 a.m. Bizarre and Interesting Patent Models—a discussion and demonstration of U. S. patent models of various typesetting implements held by the Smithsonian Institution. Stan Nelson.
11 a.m. The status of commercial typesetting in 1992. Bill Riess
12:30 p.m. Lunch
2 p.m. The exalted Barth Foundry Caster. Theo Rehak
3:15 p.m. Optional Seminars
An overview of today's used letterpress printing equipment market in the U. S. Dave Churchman
An update on driving a Monotype with a Macintosh computer. Monroe Postman and, perhaps, others?
7 p.m. Banquet. Keynote speaker: John Dreyfus, "Classical Typography in the Computer Age."

Sunday, July 12, 1992

- 8-9 a.m. Breakfast
9:30 a.m. Business meeting followed by a printers' flea market.
12 noon Picnic luncheon followed by ATF auction. Dave Churchman, auctioneer.

What's the Atmosphere at an ATF Conference?

Everyone wants to know what events are scheduled for Conferences of the American Typecasting Fellowship and every effort is being made via this *Newsletter* to assure those questions are answered.

More difficult, however, is how to interpret the overall "atmosphere" of an ATF meeting. A few key words will help here:

Informal. Just as we don't dress up to go into the shop to splash metal all over ourselves, or smear ink on our jeans, we don't dress up much for ATF Conferences—not even for the Saturday evening banquet. Dress so you're comfortable and you'll fit in with the crowd just fine. Also, be alerted to the fact that it gets "sticky hot" in the coastal regions of Virginia in the summertime. It's highly unlikely that you'll need anything more than a sweater in the evening, and very light clothes indeed during the daytime.

Fellowship. That word appearing in our organization's name was no accident. It's often been said that virtually any person *attending* an ATF Conference could well be a person *addressing* the Conference. There's a wealth of information, a surprising variety of interests, and great potential for extended friendships among those you will meet at an ATF Conference. That's why meetings are scheduled loosely. Every effort is made to provide plenty of time

for Conference participants to have time to meet one-another and discover their mutual interests.

(This also gives great emphasis to the need for *you* to bring slides of your shop for projection during the Thursday-evening get-together. Your slides will help others learn of your interests and of the unique equipment you have in your shop.

Unrestricted. Some have said they have no place at an ATF Conference because they don't cast type and never intend to. There's no question that ATF meetings are oriented to those who are attempting to preserve the craft, but those *interested* in the craft are equally welcome. After all, those who do cast type need to know who is in the market for type, and where else will you get the chance to meet first-hand virtually *everybody who is anybody* in the world of typecasting?

Unpretentious. Who ever met a pretentious "lead-slinger"? We're all in this game of life together and we certainly have no desire to "impress" each other at an ATF Conference. Our main goal is to enjoy ourselves and give mutual support to each other. If previous ATF Conferences are to serve as any measure on this matter, the Williamsburg meeting in 1992 is going to be filled with fun and levity. Make sure you don't miss out. Plan now to *be there*.

The Scope and Excellence of Typography Available Today on the Personal Computer

One simply must be overwhelmed with the availability of excellent typography on today's Adobe Type 1 format for both the Macintosh and PC computer platforms. Anyone with a background in hot metal can only pinch himself at the realization that such diverse, often difficult to obtain and sometimes incompatible (type height, wrong machine, etc.) design libraries now are virtually invisible to the modern type buyer.

In years past, complete different type houses existed because of this incompatibility. If they had Linotype, they didn't have Monotype, or if they had Ludlow they didn't have much hand-set type. And importing European designs always was an expensive proposition, generally restricted to hand comp.

Now it's an everyday occurrence to be setting Linotype, ATF, Monotype, Berthold, and other *original* designs on the very same computer without even the slightest hint of incompatibility.

Adobe Systems, in addition to creating some genuinely good designs of their own, now pride themselves on listing *original* designs, with patterns, etc., coming directly from the sources. Among those sources:

Agfa Corporation, formerly Compugraphic, H. Berthold AG, Fundicion Tipografica Neufville SA (successor to Bauer Typefoundry), Kingsley/ATF Type Corporation, Linotype,

Haas, Monotype Corporation, Nebiolo, M. Olive, Stephenson-Blake, J. Wagner, and others. Everyone, it seems, now is in the type-making business and it seems the only thing lacking these days is the trained eye and typographic knowledge necessary to use the various designs well.

Just a few years ago, there were several dozen versions of Helvetica available, depending on what type of system one was using. Today, virtually everyone uses the original Linotype version and, in fact, it's built into most laser printers as one of the so-called "default" typefaces. What a transition! And in such a very short time period too!

Colophon

This entire edition of the *ATF Newsletter* has been produced via desktop publishing software on the PC in original English Monotype Baskerville. Considering the urgency of getting information out to all "associates" regarding the upcoming ATF Conference in Williamsburg, Va., there simply was not time to do the job using the traditional letterpress processes we all love and advocate.

The *Newsletter* is published occasionally, as time permits. Editor is Richard L. Hopkins, P. O. Box 263, Terra Alta, West Virginia 26764. If you wish to remain on the mailing list, you will assure that your "balance on hand" remains at \$10.00 (overseas \$20.00). Please refer to the reminder label attached to the mailing envelope of this edition.