

*Newsletter 22*

AMERICAN  
TYPECASTING  
FELLOWSHIP



**CHARLIE COMP**

*We do it all for you!*

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THE COVER for this edition is a drawing created over 30 years ago by Carl Morrison of Riverview, New Brunswick, Canada. Originally, it was submitted to the "bundles" of *The Guild of Hand Printers*, a Canadian group for letterpress printers with only about 25 or 30 members. The drawing had the caption: "Quality can only be achieved by the conscientious efforts of the skilled craftsman." Carl has a small letterpress shop in his basement. He spent over 20 years in advertising and officially retired in 1995 at age 65. Drawing is used with his permission.

This 22nd edition of the *ATF Newsletter* for March, 1998, is produced by Richard L. Hopkins at his Hill & Dale Private Press and Typefoundry, Post Office Box 263, Terra Alta, W. Va. 26764, for associates of the American Typesetting Fellowship, an organization of persons devoted to the preservation of the paraphernalia and technology involved in metal typesetting and design. It is done OCCASIONALLY—as time permits. The *Newsletter* will be sent to any enthusiast willing to send a minimum of \$10.00 (\$20.00 overseas) for five future issues. Institutional subscriptions are discouraged because of associated paperwork.

PRODUCTION NOTE: Yes, indeed, this entire edition was produced by *letterpress* on a 10x15 Heidelberg windmill. The cover was printed from photopolymer plates made from computer files generated in CorelDraw. Ink is rubber base black. Paper is Finch Opaque, 80-pound bright white. Rich did the presswork too!

# ATF Newsletter

Number 22

March, 1998

## 20th Anniversary Meeting Set Oct. 2-4

Dates and location are now established as Monroe and Freddie Postman have embraced their role as hosts for the 1998 American Typecasting Fellowship Conference with zeal and dedication. This will be the 20th anniversary meeting of our group.

Dates are October 2-4, 1998, at the Four Points, ITT Sheraton Hotel in Sunnyvale, CA. The hotel is located at the intersection of Interstate 101 and California Highway 237 in the "heart of silicon valley." It offers pickup and delivery of patrons at the San Jose Airport, which is about 10 miles south. The San Francisco airport is about 30 miles north, also with connecting transportation.

Scheduled events begin Thursday evening, October 1, with a room set aside for registration and socializing.

Friday there will be a continental breakfast, morning meetings, a buffet lunch and afternoon sessions. Dinner will be "on your own," followed by an evening meeting. After a continental breakfast Saturday morning, the group will take a bus trip to M&H Type in San Francisco (with an alternate side trip for non-casters for center-city shopping). A sandwich lunch will be served at M&H and at 2 p.m., the group will return to Sunnyvale for a late afternoon meeting, followed by a banquet.

Sunday is breakfast on your own and then to the Postman's home (near the hotel) for the auction and lunch.

Full details of the conference program are still in the formative stage, but Monroe reports Dan Solo has agreed to be one of our speakers. Solo is often reckoned as "the" authority on decorative type designs, as evi-

denced by his popular *The Solotype Catalog of 4,147 Display Typefaces*, published by Dover Books. Several other speakers are now being lined up with a clear focus on our letterpress, hot-metal orientation.

The special group room rate will be \$79.00 per night. Monroe reports "this is half of what small San Francisco motels charge and a third of what the larger ones charge."

With this *Newsletter* is a reply card which you are asked to return to Monroe Postman giving your tentative plans for attending.

In addition, if sufficient interest is shown, Monroe will schedule two technical sessions the Monday morning following the Conference. One session will be at his home shop and will cover all aspects of the Monotype Composition Caster and the Thompson. He will have on hand various members who will work one-on-one with you in identifying and solving your problems.

A second technical session will be conducted on the Linotype at the Museum of American Heritage in Palo Alto. A fully operational Model 19 Linotype will be ready for demonstration, maintenance and troubleshooting. Leonard Spencer, our resident "Linotype doctor," will preside. Monday afternoon, participants are free to continue technical sessions, or go shopping at Jim Heagy's Printing Equipment Emporium.

You may contact the hotel and make reservations immediately. Call (800) 836-8686. Local number is (408) 745-6000. Fax (408) 734-8276. Or write the Four Points Hotel Sunnyvale, 1100 North Mathilda Avenue, Sunnyvale, CA 94089.

Submitted by A Student As His Report

# Course Descriptions for 'Monotype U'

BY GREGORY JACKSON WALTERS

Three cheers for Rich Hopkins and the Monotype University faculty! The second session of this unique University graduated five fired-up students with a special mission: to preserve and perpetuate hot metal typesetting. Like every university, Mono U has a catalog of courses offered. Here are some of those entries, followed by our actual experiences in class.

**ORIENTATION 101.** *Required. New students are exposed to the world of Monotype University. Students are encouraged to pick their major, and a course of study is mapped out with aid of counselors.*

We started with a "getting acquainted" session in Rich's living room on Sunday afternoon. Rich, Paul Hayden Duensing, and Roy Rice (both from Georgia)—the faculty—related their formidable printing and typesetting heritage. Next came the five students: Randolph Bertin of Austin, Texas; Terry Chouinard of Silver Spring, Md.; Amos Paul Kennedy of Milwaukee, Wisc.; Tom Parson of Denver, Colo.; and myself, Gregory Walters of Piqua, Ohio. Amos and Tom were interested in sorts casting, while Randy, Terry, and I wanted to learn composition casting. Of the five students, I was the only one who had done any casting to speak of, but my previous efforts had all been in sorts casting. Amazingly, all the students have access to casting equipment. Amos, Tom, and I already own casters. Randy has access to casters in Austin, and Terry will be in the Alabama book arts program and will have access to casters there.

While the orientation session was in progress, Lynda and Laurie (the Hopkins' younger daughter) prepared a tasty summer smorgasbord. This gave us a chance to get further acquainted before we adjourned to the basement where Rich fired up a Composition caster. This non-credit extracurricular project was a good introduction for those who had never seen a caster in action.

**COMPOSITIONAL CALCULUS 403.** *This class in advanced mathematics is a prerequisite for all casting courses. Knowledge of non-Euclidian theoretical physics, while not required, is highly recommended.*

Monday brought a bit of formal instruction as Paul covered the confusing system of point sizes, body sizes, set widths, units, em quads that may or may not be square, em quads that may or may not be 18 units, and en quads that may or may not be half of em quads. I honestly can't say everybody understood it at the time, but by the end of the week, it was making sense.

**SORTS CASTING 101, 201, 301, and 401.** *The students shall learn the art of casting perfectly aligned sorts, principally display matter, using the Sorts caster and Thompson caster. A minor in Industrial Burn Treatment is highly recommended.*

Roy dove into the Thompson caster with students Amos and Tom. Unfortunately, the first day of casting didn't involve much casting. Roy discovered some of Rich's Thompson was upside down! It seems that two years ago Rich needed to replace a worn part in the drive train. Roy machined the part, and Rich installed it. But somehow things didn't get back in their original position, and the handwheel ended up 180 degrees from where it belonged.

Having discovered the problem, there was no choice but to fix it. Roy proceeded to remove every nut, bolt, cam, and gear, taking the machine down to the base. Then the machine was reassembled with no leftover pieces, a process which wasn't finished until Tuesday. The sorts casting students got a rare opportunity to see how a Thompson is put together. But in order to not delay their education, they also started working on the Sorts caster and were soon cranking out a font of 24 pt. Goudy Open.

Once the Thompson was back in operation, sort casting was usually split up with Amos on the Thompson and Tom on the Sorts caster. We were quite pleased that Rich's electrical breakers held up and we were usually able to run three machines at once. Another luxury was Rich's newly installed heavy-duty ventilating fan. It really moved the air and even fluxing the pot caused only a minor smoke build-up, which was soon gone. The coolish mountain air and Rich's

powerful ventilator made typesetting about as comfortable as could be imagined.

As the week wore on, Tom Parsons stayed chained to the Sorts caster finishing 8 fonts plus a case of Goudy Open, and then casting similar tonnage of 24 pt. Goudy Text. Meanwhile, Amos Kennedy was put to work on the Thompson casting electroplated and engraved mats brought by the two Georgia instructors. The Thompson casting went pretty smoothly, but things got a little sticky when Paul brought out some 10 point mats to be cast. That was a little more difficult, and Paul's legendary Thompson expertise was brought into play.

The Sorts caster seemed to get the most use of any machine in the shop. Even so, there were delays as the caster was occasionally pulled out of production and used as a remelt furnace. Amos alone brought so much type metal that the EPA declared him a Superfund Site. As we ran out of metal, casting would cease as a few hours were devoted to metallurgical training. A mixture of foundry, Mono and Lino metal was melted in the pot and then ladled into pig molds. Once we had enough pigs to last a couple days, the "remelt furnace" was given back to typesetting.

As the end of the week approached, Rich pulled out mats for 30 pt. Janson Italic. There was plenty of time for Tom to cast it, but Rich made it a little more difficult by asking him to ignore the markings on the mats and cast the face as tight as possible. This added attraction meant a lot more work for the caster man, but Tom was up to the task. As graduation time neared, we saw we might not finish in time. Reserve troops were called in: Roy helped Tom at the caster and I started fonting the type as it was cast. The last sorts were finished as we were being called for graduation dinner.

COMP CASTING 102, 202, 302, and 402. *Students shall learn both the art of error-free keyboarding using the pneumatic keyboard, and the art of casting perfectly justified lines on a 15x15 or 15x17 Composition caster.*

The comp students (Randy, Terry, and myself) picked 12 point Century Schoolbook for our first attempt at composition, thus gaining experience in changing keybars, stopbar, mat case, mold, wedge, and in setting the quad size. Every-

thing seemed in order, but the tape didn't justify—most lines were overset. The scale on the keyboard wasn't quite right, so it was adjusted and Rich keyed a new tape. It didn't justify either. Several more tapes were punched, all of which overset. Quad and justifying spaces were re-adjusted and checked and were declared to be beyond perfection, but justified lines were still overset, although lines of quads seemed to be OK.

Finally a new wedge was put in the machine, but the same results were obtained. By this time it was assumed that the wedge must somehow get off a row now and then. The machine was watched while in action, and the wedge was noted to be jumping wildly. We checked Rich's other comp caster and that wedge was relatively subdued.

A major tear down was the only solution. Everything relating to the sizing of the type was removed from the machine. Like the Thompson tear down, this one ran into Tuesday, and the comp students kept themselves occupied by punching lots of tapes. The only thing the tear down revealed was a gummed up wedge abutment, but that hardly seemed enough to cause the wedge to register wrongly. After a re-assembly process that was a devilish test of mechanical ingenuity, the machine was ready for the moment of truth. Another tape was tried, and again the justified lines were overset. What to do? Since the comp students had a bushel basket of tapes punched, it was decided to ignore the justification problem and get on with the teaching. Again the caster was changed to a different typeface and size, and the tapes were run. Amazingly, the lines justified, or at least those few that were keyed correctly. As more tapes were run, and more typefaces changed, the caster performed perfectly, choking only on lines muffed at the keyboard. What had we done to fix the problem?

Eventually we did find the solution to the mysterious oversetting. While perusing the keyboard manual late one night, I discovered a paragraph which said that a tab on the keyboard space bar must be changed if setting over 12-set. We had been doing 12 pt. Century Schoolbook which is 12½ set! The tab on the spacebar normally causes two extra units to be subtracted from the wheel with every space. Over 12 set, only one unit should be subtracted with every space. So it

turned out that we didn't need to tear down the machine after all. But we had fixed the hyperactive wedge, and we received a good education on how the entire type sizing mechanism works.

**SUPERCASTING 103.** *The students shall learn to change molds and cast solid, well-faced type on the English Supercaster. Prerequisite: Industrial Burn Rehabilitation 101.*

Rich fired up the Supercaster for an after-dinner casting party. Paul brought a group of electroplated Giant mat ornaments that he picked up from a Pittsburgh type house. We learned the Supercaster is a whole 'nother animal. Large sizes must be cast very slowly and generally only a few casts can be made before the mold and mat must be cleaned. One can walk away from a comp-caster for a while, but the Supercaster needs to be watched carefully. Rich let me operate the machine for a while, and I quickly got the hang of it. We changed molds from 72 to 60 point and cast half a dozen different ornaments. I sawed a setup cast in half and the type was extremely solid. I have seen some Supercaster type that was at least 60% air but this was 10% air at the most, and tiny bubbles at that. It would certainly stand up to Chicago-style presswork.

**CHILDHOOD SOCIOLOGY 307.** *Students will explore the dynamic social interactions which are developed in childhood.*

We took a break Wednesday night and went to dinner instead of casting type. Joining us were Laurie, her husband Larry Noland, and their three-year-old daughter, Mary. When we first arrived on Sunday, Mary was a bit afraid of these five strange men in the house. She spent a lot of time hiding behind chairs. But as the week went on, she came out of hiding and started talking to us. By Wednesday night she was stringing along her five new boyfriends and flirting outrageously all evening.

**DATA BANKS AND COMPUTERS 222.** *Students will study the latest methods used to inventory mat cases, type fonts, wedges, and other items used in casting.*

Saturday was open house at the Hopkins pole barn where duplicate mats, molds, etc. are offered for sale. The sad truth is, sales were not nearly as brisk as at Monotype University I. That's because the computer inventory has never been updated

since the first class came through, so it was difficult to know what might be there. Besides, the locusts of '95 cleaned house and took all the best stuff. This was, however, in stark contrast to the computer inventory of the "keepers" mat. Rich has done a superb job of recording all possible information about his mats. Any mat case could be located in a couple seconds. Display listings included such niceties as notations of lining or old style figures, tied characters, diphthongs, etc. And all this was available as computer printouts or directly on the screen of a laptop computer on the counter in the shop.

**COMMENCEMENT 405.** *In a concept newly introduced by Monotype University, all students who show up for the commencement will receive a diploma.*

Paul designed a diploma for the class of 1997, and as much text as possible was set on the Composition caster. The two-color diploma featured an engraving of a comp-caster printed in blue. The school shut down Saturday afternoon for commencement and an afterglow party. Graduation ceremony was held in the back yard and Laurie had the unenviable job of taking a photo of the class with every camera of every student and instructor. Kodak made some money that day. Then the ladies of the house once again treated us to a delightful summertime meal. It was a little different from our first meal on Sunday. Then we were just getting acquainted; now we were fast friends. Back in the living room, we talked quite a few hours discussing what we had learned, and listening to some great tales from our instructors.

Eventually we faced the inevitable and said our good-byes. Randolph and Terry left Saturday night for Maryland and the airport. Amos left in the breaking dawn hours of Sunday morning.

Sunday morning, Tom and I headed over to the Hopkins for our final visit, and one more kiss from our sweetheart, Mary. We talked Rich into letting us rummage through his book room where found many treasures and heard many stories.

I would have enjoyed spending the whole day there, but there was Monday morning—and the real world—to think about. Monotype University was a wonderful week. We learned much. We cast lots of type. We worked from 9 a.m. to 11 p.m. every day and enjoyed every minute of it. What more could anyone ask for?

# An ATF 'Twin' Found in Holland

By Paul Hayden Duensing

In late 19th century and early 20th century literature there was a fad for what was called a *Doppelgänger*. This fad posited that somewhere in the world, every person had an exact twin: same appearance, age, personality and fate. However much passé the fad may be for people today, it is true for at least one organization: ATF. In the tiny Dutch village of Westzaan there is an organization curiously close to the ATF in its devotion to metal type.

In the last quarter of 1983, a number of Dutch printers, both commercial and fine-press/hobby printers, came together to deal with the threatening demise of letterpress printing and especially with the loss of sources for metal type. A large graphic firm "De Smeltkroes" (The Melting Pot) was about to close down and dispose of a Monotype Supercaster in perfect condition. Also included was a copious amount of matrices. The group took on the caster and soon added others to it as well, acquiring portions of the Monotype Rental Library. They were fortunate to acquire the use of an abandoned school building in the village of Westzaan and have now fitted it out with well-made cabinets for holding their over 200 designs in over 1000 matrix cases for composition and similar quantities of display mats.

For an initiation fee of 1000 Guilders and yearly dues of 100 Guilders, metal type enthusiasts become supporting members and are allowed for a fee to "adopt" the fonts of their choice, reserved for their personal use. Twice a year the Stichting holds an open house and demonstrates for visitors the mysteries of making metal letters. In addition they often arrange for school-children to make tours. And only a few kilometers away is the last surviving windmill-driven papermill, which also has become part of the open house tour.

Personnel at the foundry are all former Monotype journeymen and about six work on any given Monday or Thursday when type is produced. There is a governing board of 12 (one worker suggested they would get more done if the numbers were reversed between workers and gover-

ernors). The foundry casts two metals: standard Monotype and "hard" metal for bookbinders. Their prices are set at double that of second-hand type on the used equipment market. They must be able to cast in two heights-to-paper: Didot .928; which they call *Franse*, and *Hollandse*, which is closer to .940; (the latter height raises special problems with the mat clearance of the just-cast type with respect to its movement into the delivery channel).

One of their most satisfying projects was re-setting a Janson-Kis type broadside in 1996 for an Amsterdam bookseller. In this case, a facsimile of the original was paired with the re-setting as a keepsake. It is traditional in many European countries to observe Copper Monday in printing offices. On a chosen Monday in the spring, the employees present their management with an elaborate sample of their work. Often these took the form of "type pictures"; buildings or human figures elaborately constructed of ornaments and bent brass rules. Sometimes extra prints of these presentations were run off for the management to show customers what their employees could do. With today's division of labor—designer, compositor, platemaker, pressman, etc.—the custom has fallen into disuse except for traditionalists.

They put out a quarterly publication called *Lood Letter* (lead letters) showing recent castings, notes about tours, speakers on typefounding topics at various libraries and universities, needs and wants, and so on. One of the favorite puns is that they do not want a "Lood-vrij" (lead-free) society, punning the term for unleaded gasoline.

The manager of the casting group is Mr. S. van der Eems, himself a former field representative for the Monotype Corporation. As a technical consultant, he was trained at the London Monotype School, and toured the Netherlands both selling mats and equipment and trouble-shooting production difficulties. (We could use several like him in the U. S.)

Although the Stichting Lettergieten 1983 may not be an exact *Doppelgänge* for the ATF, it comes closer than any other group of like-minded devotees currently known. *Long may they cast!*

# Klensch Provides View of Asian Casting Machines

Chuck Klensch, our world traveler, visited Hong Kong's Yauluen Typefoundry in May, 1997, and picked up several typecast goodies including some Chinese horoscope illustrators from the now-defunct Universal Type Foundry. The Yauluen foundry uses Hakko casters, made in Japan. In addition to photos showing a crowded,

## *Both Commercial and Home-Made 3-Phase Power Conversion Discussed*

Often we get hold of Linotypes, Monotypes or presses with three-phase motors on them. You don't need to trash the motor just because you don't have three-phase electricity in your home. You need a phase converter.

Back when I was hooking up my Monotype equipment to a traditional house current, finding a phase converter was like pulling teeth. Now I find ads for them all over the place. Here are two I have seen most recently.

Martin Phase Converters, Inc., El Campo, Texas 77437, dial (800) 347-9869, say their machine operates on single-phase power either 230 or 460 volts. Simple wiring procedure. Standard 9-lead motor. Operates on Wye or Delta motors without modification. (I don't quite understand the technical stuff, but I guess you might?)

A second company is called Phase-a-Matic, Inc., Palmdale, Calif. 93550. In California call (805) 947-8485; elsewhere it's toll-free, (800) 962-6976. They offer both rotary and static models. Static models for sizes up to 50 hp at 230 volts for light to moderate loads, from \$96.00. The rotary models for sizes up to 100 hp at 230 and 460 volts, from \$408.00. They're also on the web: <http://www.phase-a-matic.com>.

Both devices look suspiciously like Roy Rice's handy home-made device which requires an old 3-phase motor and a few extra gizmos. Roy Rice rigged one up for me in about two hours with a minimum of equipment. You do have to have an old 3-phase motor larger than the one you wish to drive with the converter. If you've got some electrical savvy, I'm sure he'd let you know how to do it. Write Roy Rice, 3848 Fox Glen Court, Atlanta, Ga. 30319-1810.

cluttered, well-used foundry setting, Chuck also sent along literature on two different Asian typecasting machines.

First was a complete book of "patented Koike automatic typecasting machines," emanating from Tokyo, Japan. Their Model KT-1 looks very much like the American Thompson caster. I believe this is the machine we viewed at Los Angeles Type Founders during the Buena Park ATF Conference. The principal advantage: the machine is able to trim all four sides of the type thanks to an extra action in the delivery channel. The literature says versions of the caster were made for "English, Chinese, and Korean" specifications.

Chuck also sent literature on the Model ZD201 caster from the China National Machinery Import and Export Corporation. Apparently, the machine was (is) made in Shanghai. From the photograph, it appears much more similar to traditional European foundry casters, especially with regard to the mold. Interestingly, all the cams and levers are exposed on the front, which would make it appear to be somewhat threatening to operate. I'd like to see one in action to verify this claim in the literature: "The matrix holder is so mounted that it may be adjusted sidewise, up and down, or forward and backward, or may even be swung to a limited extent around its vertical axis, whereby perfect contact is insured between the matrix and the mold frame—an essential prerequisite for faultless casting.

"The mold frame for casting type is supplied with an ejector blade suitable for a definite body size. Additional ejector blades of different body sizes may be ordered and used in conjunction with the same mold frame to obtain types of different body sizes (from 8 to 28 points)." The machine could be ordered with molds ground to any desired body size and type height.

In addition to casters, the company sold an interesting variety of English alphabet matrix fonts sized from 6 to 72 point. (Apparently they also made a caster for the larger sizes.)

Though the literature is fascinating, Chuck was unable to answer the most critical question: Can they still be ordered? Are the companies still in business?



## Correspondence & Pertinent Comments

### WARNING ABOUT WD-40 FROM BILL RIESS

Bill Riess of the Quaker City Type Foundry has commented on two different subjects covered directly or indirectly in the last *Newsletter*. Regarding the Thompson pot and heating it, Bill agrees 100% with John Hern's conclusion, but only if it's a *gas pot*. The electric pot is an altogether different situation regarding insulation, and Bill explains the more insulation tucked around the electric pot, the better.

Secondly, Bill comments on the use of WD40, that all-purpose lubricant that seems so indispensable in every shop. He's heard of people using WD40 as a quick fix on the air pins of the composition caster. Indeed, he's used it himself. Now he reports it's a bad idea. He concludes there is some sort of varnish or similar agent in WD40 which deposits out on the air pins and actually makes them more gummy, especially if they're left idle for a long period of time.

Though WD40 might be a quick fix, it's a long-term problem which will eventually require a complete tear-down of the caster to free up the pins once again. By the way, Bill reports the locals have changed his address. He's not moved, but his old address has become invalid. His correct address: 2019 Horseshoe Pike, Honey Brook Pa. 19344.

### LA AND F&S TO MERGE IN BENSENVILLE, ILL.

Dave Churchman has sent a copy of a letter from Don Winter and Sy Patel regarding Los Angeles Type Founders, and F & S Type Founders, Inc., of Bensenville, Ill. The note explains that they plan, in the not-too-distant future, to consolidate the two plants into the Bensenville facility. The sign-off: "I, Don Winter, would like to take this opportunity to thank all our past and current customers who, over the span of 80 or more years, see us still kicking in a world of technological change, mergers, consolidations, etc." By the way, Dave also included a postcard indicating his Sterling Type Foundry celebrated its 75th anniversary in 1997. Congratulations!

### MAJOR LINOTYPE PROBLEMS & OTHER COMMENTS

"My Linotype (Model 5) currently is down for the count. The pig dropped off the hook that hangs it and (fell) into the pot, splashing molten lead into the thermostat, ruining the already shoddy wiring. Have yet to muster up the ambition or find the time to rewire. Never imagined an electrical problem of this magnitude when I purchased the machine this past January.

Perhaps you can help me with a request for information from the veterans. I am, more or less, self-taught in the ways of lead type, typesetting, and clamshell presses, and a spry 28 years old. I do research for printing lore as time permits, but have always found it difficult to find information on dingbats. Any help?" —Michael Koppa  
1928 N. Farwell Ave., Milwaukee, Wisc. 53202

### NOT DEAD—HE'S GROWING!

"Though I keep reading about the demise of letterpress, I'm happy to report that printing/typesetting work at our shop has grown each year over the past five years. Still in great need of the white American-style keyboard ribbon. No response to your nice note about this need in your last issue." —Tom Tolnay, Delhi, N. Y.

### DARRELL HYDER ACHIEVES MILESTONE

*The Printer* reproduced in December a local article about our good friend Darrell Hyder and his celebration of 25 years as a commercial letterpress printer. Coinciding with his celebration, Darrell has issued a little booklet titled *A Quire of Quotes* (\$8.00 each from The Sun Hill Press, 23 High Street, North Brookfield, Mass. 01535).

Receipt of the book really kicks me in the teeth for he truly demonstrates his expertise at running and maintaining a Linotype, as well as being a superb printer. There were no heavy or light lines of type (cold Linotype slugs, etc.) anywhere. Nor were the forms overly impressed into the paper. Finally, the inking was absolutely exemplary. If you want to see what truly excellent letterpress printing is all about, order *A Quire of Quotes*.

"Super job on XXI. Great cover. Liked the sans serif, especially as it was *not* Helvetica. I had to look at it with a glass to make sure it was really letterpress. Super presswork."

—Greg Walters, Piqua, Ohio

MONOTYPE BULMER 462  
ABCDEFGHIJKLMNOPQR  
STUVWXYZ& .,-:;‘!?’  
abcdefghijklmnopqrstvwxyz  
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*This issue of the ATF NEWSLETTER is done entirely in Bulmer. Composition is in 10 on 12, 11 on 13, or 12 on 15. All are the American Monotype 462 version. The display specimens are in 36 point. Paul Duensing graciously agreed to write the following regarding the face's illustrious history and derivation.*

BY PAUL HAYDEN DUENSING

In the late 1700s, a small group of high-minded gentlemen in London agreed on the need for a national edition of the works of Shakespeare, and to that end they combined to achieve this goal. The state of printing in England then was less than great and so it became necessary to establish not only a printing office, but also a typefoundry and ink manufactory. To this end they employed William Martin, who had earlier worked for John Baskerville, to cut a special set of types for their project. He came to London about 1786 at the invitation of George Nicol, one of the partners in this enterprise, and was instructed to "cut sets of types after approved models in imitation of the sharp and fine letters used by French and Italian printers" by whom Updike supposes Bodoni and Didot were meant.

Clearly Martin did his job well, for the Baskerville font, taken as a point of departure, is carried deftly in the direction of Bodoni and Didot without becoming an imitation or copy of either. The Bulmer serifs are sharper and cupped, and the hairlines are finer, which gives a brilliance to the letters without the dazzle and brittleness of Didot. The round letters, b, d, p, q, especially show the Didot influence in the way they join the upright stems. Bulmer Italic carries the sharpness and coruscation of the design to new levels with finely upturned

serifs. It is interesting to note either Martin turned several letters slightly on their axis to minimize their kern, or else the caster shimmed the matrix slightly in the mold. If one compares the *d* and *p* with other ascender/descender characters, it is obvious that they have not the same degree of inclination as do *b*, *h*, *k* and *l*. In the *f* there was no choice and the kern was preserved.

As Mac McGrew points out, there is some variance in the date when American Type Founders' Morris Fuller Benton undertook the recutting of Bulmer. Their own pamphlet on Bulmer Roman and Italic cites 1923, but as McGrew points out, the foundry superintendent's notebook shows the Roman being cut in 1925 and the Italic the next year. The faces were initially issued with "intermediate figures" which approximated small caps (but with a very strange and ill designed "7"), a feature of no other face I could name. By 1940 the standard lining and hanging figures replaced the intermediate figures, which were thereafter available only on special order. Of the various cuttings of Bulmer, only the ATF version includes 42 and 48 point sizes, the remainder stopping at 36 point or below.

Following World War II, Lanston Monotype decided to cut Bulmer and in a letter to Archie Little of Seattle, dated June 9, 1950, Mr. H. N. Robbins, Assistant Typographic Manager under Sol Hess, replies that "We don't have special [specimen?] sheets yet of Bulmer and we only have a few H and M [sic] proofs. I went to gather some of these yesterday in Mr. Hess's office and he hold [told] me that he sent you some of these proofs of the Bulmer series.

"I am attaching hereto a Bulmer matrix case arrangement for you if you are interested in the composition size.

"I want to call your attention to the italic semi-coln [sic] in 9H position. This matrix case arrangement was made up with the idea of changing to 15x17

*ABCDEFGHIJKLMNOPQR*  
*STUVWXYZ& .,-:;'"!?*  
*abcdefghijklmnopqrstuvwxy*  
*fiffiffiffi \$1234567890*

composition, and this is the reason we have the semi-coln [sic] in this 11 unit row. We can place this in the 6 unit in 2B position if you desire, or if you're interested in purchasing Bulmer."

H and O proofs (not "H" and "M") are used by type makers to show the fitting of each character in the font next to a straight and curved upright so that the font, when used in ordinary work, will seem to have uniform space between each character. Some of these sheets for composition sizes were also sent to American Type Founders to compare with their cutting, a very unusual step for two firms normally in competition. Dates on the sheets range from 10-25-49 to 5-1-50 and include roman, italic and small caps. Lines of foundry and Monotype are compared and in 8 point, for example, the Monotype alphabet runs about the width of the "z" shorter than the foundry version. It is also noted that the display sizes are "driven mats" as opposed to electrolytic mats for earlier faces. ATF's response is not preserved but their pleasure cannot have been great. Steve Watts, ATF Type Sales Manager, once told me that an agreement had been made between ATF and Lanston whereby the latter could copy any ATF face at little or no cost. Watts opined they must have made this agreement after a round of golf and "too much time in the clubhouse at the 19th hole."

In 1956 Intertype began cutting Bulmer in a slightly heavier weight but generally good fidelity to the original, except the for italic *f* and its ligatures which always suffer in slug composition.

Finally the Monotype Corp. Ltd. weighed in with their version of Bulmer in 1967. It was number 42 in their list of best sellers, selling only 22 fonts total of which the 11 point was the most popular, selling just 9 fonts. Overall the English cutting follows the Lanston font closely. The only variance seems to be the lowercase italia *o*. In the original and all cuttings except the English version the right side of the vertical stroke is significantly lighter than the left. This is true in the English version in display, but from 12 point and smaller, the letter is bilaterally symmetrical. And the same sizes are just slightly bolder than their American counterparts. As a typography student in Europe in 1960, I was surprised to find that Bulmer was almost totally unknown everywhere on the Continent. Apparently the long tenure of Bodoni and Didot filled whatever niche Bulmer might otherwise have occupied. Now, with the advent of digital fonts, Bulmer has been issued with two weights of a companion bold and bold italic . . . and who knows what other metamorphoses it will undergo as it takes its place in today's typographic palette?

# Survey Says Typecasters Should Report Projects

Frankly, the postcards sent with the last issue of this *Newsletter* were sent to answer the question: "Is there anyone out there?" The replies were most gratifying (necessary to keep my fragile ego intact) and *still* are filtering in. About 50% of those on the mailing list responded, or about 175 cards.

Was there consensus? Not really. But the most prevalent response was that readers wanted to hear what others were doing in typesetting. Those who don't make type want to know who is doing what. So the big challenge to those making type is simple: Send Rich Hopkins specimens of your work and take a little time out to explain what you're doing and how it's going!

There was a favorable response to the specimens I have shown, but sometimes it's like pulling teeth to get you—the typefounders—to cue me in on what projects you're undertaking or completing. Be brash! I'll help your marketing. Provide me with prices and I'll report everything including splashes and burns.

The same is said for linecaster operators. Some said they felt they "didn't belong" because of my emphasis on Monotype. You who are operating linecasters and Ludlows (as well as other more exotic casting equipment) fail to realize this *Newsletter* is available to you. All you have to do is write and tell me what's going on or what problems you're conquering. I'll be sure to include your stuff in future *Newsletters*. I'd even welcome a galley full of slugs!

## *Sad News from England*

"You may recall that in my last progress report, which was published in the *ATF Newsletter*, I was crowing about how busy I was. Unfortunately, soon as this was in print my major source of work suddenly disappeared and though there was then still enough general work to keep me going, this gradually got less and less until eventually I had to call it a day.

"A year before closure I had to move the shop to new premises, and the expense and upheaval of

that operation didn't help the viability of the business, but the root cause of my misfortune is, I feel, the growth of the personal computer. So many people who previously took their print work to the local jobbing printer now do it themselves on their PC—and that work is lost forever, as they will never again pay someone to do what they themselves have done for 'free.'

"It's a sorry state of affairs, and I think it's a sad commentary on the state of the printing industry to have to note that whereas general quality levels are now the highest ever as regards print standards, the presentation of text is not so good, due to the fact that it is being handled by people who have only a basic knowledge of the subject. . . . It breaks my heart to see an otherwise well-produced piece of work ruined by atrocious typesetting.

"To end on a more cheerful note, I managed to find good homes for most of my Ludlow and Linotype equipment and nothing of importance was scrapped; the Model 78 Lino is to be installed at our local industrial museum, where it will be a working exhibit, so I'll be able to go and tinker with it there once it's installed. . . . Obviously, there's a new address for you to note, as given above. I wouldn't want to miss any future issues of the *Newsletter*." Bruce Anderton, 95 Glenside Rd., Shipley, W. Yorkshire BD18 1EP England (formerly Shipley's Slugset).

## 'Monotype U' Gets Highest Praise

Terry Chouinard, a graduate of Monotype University II, writes from Tuscaloosa, Ala., where he is a student in the graduate book arts program at the University of Alabama, stating:

"I just want to print. I've known for a while now that experiences like Monotype University II come along once in a blue moon. They're experiences a true devotee shouldn't even have to think twice about. They are moments of honest education, hard work, comradery. In short, they are moments of pure joy. I cannot fully express my gratitude for your generous week of instruction. Even weeks, months after the fact, I am without the proper verbiage and 'nounage.' I hope I can honor your gift by following through with my promise/threat—that is, to be casting type well into the next century." *Hoooooray!!*

# SPECIMEN REVIEWS

ABCDEFGHIJKLMNO P Q  
RSTUVWXYZ & Æ Æ abcde  
fghijklmnopqrstuvw xyz .,-;?  
*Rich says "this stuff is old!"*

Herewith you view one of the most recent special castings at the Hill & Dale Private Press and Typefoundry. Its precision and good rhythm conceal the fact that this font was cut by hand without the aid of a pantograph and probably was cut before 1845, for the matrices were made for use with the hand mold. DeVinne says, in *Plain Printing Types*, that no foundry used the hand mold for general production after 1845.

They came to the Hill & Dale via the Kelsey Company, which had purchased the matrices around 1890 in odd lots either from the New England Type Foundry of Boston, or the Farmer foundry of New York City. This bit of detective work was done by Steve Saxe. I bought the mats from Kelsey when they ceased operation in 1993.

My font was cast directly from the original matrices, using a special mat holder contraption I rigged for my Supercaster. Very fortunately, the mats were made to a drive so close to 50 thousandths (the Monotype standard) that no milling or special press makeready were necessary.

I speculate that the mats haven't been used for 150 years. This is based on the fact that they had not been modified for use with the pivotal caster, as were several other hand mold fonts of mats also in the Kelsey collection. Modification consisted of riveting an additional piece of brass to the backside of the mats, extending their length and increasing their thickness.

One nice advantage to the mat holder I have prepared is that I can move the character around in the machine to a very large degree. The font had no opening or closing quotes, but I was able to create both by moving alignment on the comma. Likewise, there was no period. I sawed off the top dot of the colon.

How does one identify matrices as being for the hand mold? One dead giveaway, according to

Stan Nelson, are grooves sawed into the bottom of the matrix. These facilitated tying a string to the base of the matrix. The other end was tied to the mold itself. Thus, when pulled from the mold after each casting, the hot matrix dangled from the string rather than falling to the floor. This also kept it handy for the next cast.

A matching roman font also is in my possession. It is extremely complete, including all reference symbols, many accents, and small capitals. I see from DeVinne's book that it was not uncommon to use the figures from the roman font with the italic font. Perhaps that's why there were no italic figures in my font?

The casting process was long and tedious because alignment and set widths were very tricky. I had no "master font" or proof to serve as a guide. It took over four days to get the casting done, and after everything was finished, I concluded several letters still were out of alignment even though I had stopped casting and pulled proofs of trial settings after getting the caster set up on nearly every character I cast. The alphabet above is my "latest try" for perfection.

ABCDEFGHIJKLMNO P  
QRSTUVWXYZ & abcde  
fghijklmnopqrstuvw xyz  
\$1234567890!

Here is a preliminary specimen from Dan Jones of Newmarket, Ontario, Canada, who is doing a for-sale casting of this ancient Kelsey face on his Supercaster, utilizing special mat-holding devices he conjured up. I passed the matrices along to him in a "deal" involving other Monotype equipment. Kelsey called the face Saunders Condensed.

Dave Norton of Syracuse, N. Y., passes along these details regarding the face itself. It seems a man named Charles Saunders was head of Kel-

CONTINUED TO NEXT PAGE

## 26 pt. Saunders Cond.

FROM PREVIOUS PAGE

sey's typesetting department from about 1898 to about 1925 and that's where the name came from which Kelsey used. It also gives some evidence as to when Kelsey was using the matrices. Dave suggests Kelsey acquired the matrices from Farmer Little & Co., New York, who had marketed the face as Abbey Text Condensed. Dan Jones provides the following details regarding his casting and yes, indeed, he has used a 26-point mold to do the casting! The specimen letters seen here were cut to type high on a Hammond saw.

"I am having a lot of fun casting the 26 pt. Saunders Condensed. Note the lowercase *f* has not been completely cast yet, due to a burr that is noticeable. This year, I will finish the *f* and the punctuation, quads for spacing, etc.

"The drive is still about 0.006" too high. My Ludlow Supersurfacers is torn apart right now (I intend to use it to mill the type to proper height). My Supercaster is shut down for the season. The operator gets frosty! (The machine is in an unheated garage.)

"Yes, I tried to close up the set widths of this face a little (this is a habit I'm sure came from Mono U). Also, the head bearing, which is supposed to align the face, was way off, uppercase and lowercase were different, and there were other problems. The cap *H* and lowercase *x* were being used for reference, until I discovered they were both somewhat crooked!

"I tried to cast lowercase characters that had the same or similar mat width together, as a set width starting point, but it was constant juggling. Then I just tried to get each character centered on the body and looking good. One letter I cast even required a copper shim to correct an unintentional italic lean. I will probably recast the *l. c. i.* The *w* and *v* align well, but to my eye they appear to "float." The cap *X* is interesting—the narrower crossmember is broken, while the wider line is continuous. This adds some measure of style to the face?"

Dan will announce the offering once it's complete. If you want a font or have some advice for him, write 1025 Wildwood Drive, Newmarket, Ontario, Canada L3Y 2B6.

## Joint Purchase of Mono Keyboard Paper Proposed

There seems to be a consensus that in the United States, one of the most critical concerns toward continued use of the Monotype Composition caster is obtaining keyboard paper properly punched for the purpose.

You will read of Tom Tolnay's quest in a letter found elsewhere in this edition. Recently, two other users have indicated they are in short supply and want to join together in a collective purchase of new paper.

Howard Bratter found a source in Asia willing to manufacture the product for us, but the so-called minimum is hugely in excess of any single person's anticipated needs. So the first step toward acquiring paper is to gather a list of persons willing to join in on the collective order. If you're interested, please write to Rich Hopkins, P. O. Box 263, Terra Alta, W. Va. 26764, or e-mail [WVTypenut@aol.com](mailto:WVTypenut@aol.com).

The only difference between American and English paper is the punching. The English paper has round holes on both edges of the tape; the American paper has round holes on the right side, and rectangular holes on the left. The quest for this order is to acquire American-configured paper, not English.

If English paper is getting in short supply, please also let me know that. At last check, it was understood there still was a source for paper in the U. K. Though the American caster and keyboard can be modified to accept English paper, those who have made the changeover have regretted it, feeling that somehow, the American paper is easier to work with.

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Intercepted message via Paul Duensing regarding Monotype University. From Chris Stern, student at Mono U I. "Dear Paul: I never really expressed my sincere and heartfelt gratitude for your teaching at Mono U. It was truly a high point in my life. I've been casting lots of type and making headway (slowly) in terms of quality and consistency. Still have lots to learn, but I've come a long way in two very short years."

# Two Philippine Typefoundries Visited

*Stan and Lucille Nelson took their kids and ventured to the Philippines late in the summer of 1997 to reenact their wedding ceremony (of 25 years ago) and to visit many of Lucille's relatives. Stan took his parents with him to enjoy the festivities. While there, he just HAD to check out the typefounding industry. Here is his report.*

BY STAN NELSON

My dad and I arrived at the Tri-Bel Type Foundry after 15 minutes of frantic Philippine traffic. It didn't look promising, but we located Michael "Bong" T. Oclarence who was delighted to meet another typefounder. He apologized for the mess, but told me that they were reinstalling their sales office. The foundry was already resettled in Mandaue, near the airport. He gave me directions and encouraged me to visit, which I opted to do later that week. Meanwhile, I asked asked "Bong" about another foundry a printer had mentioned, named "Try-Deal," which was an obvious play on the name "Tri-Bell." He smiled and directed us to an address about two blocks away, and we were off.

I was surprised to discover the location was hardly bigger than a large phone booth. It turned out that this site was only a sales office for the foundry. They stocked some fonts of type, ink, rule and other printing supplies. The sales lady was the sister of the owner, and she kindly called home to see if we could visit. The owner, Mr. Prospero N. Alias, was enthusiastic and insisted we come visit right away. The foundry was only seven kilometers away in a suburb of Cebu called Pardo, and should be easy to find. The sister drew us a map and we grabbed another cab. Sure enough, after another 15-20 minutes we were able to find Try-Deal Type Foundry, which was hiding behind the owner's house. He asked us in for a cold drink and a chat, where we learned that Try-Deal was established in 1984, when Mr. Alias split from his partner. He had been a co-owner of Tri-Bell, but found his family and his partner's didn't get along well enough. He decided to go his own way, but told me that they were all on good terms.

When we went to see the foundry we found it was installed in a shed with lattice walls and a dirt floor. A lathe and other metalworking equipment shared the space. Along the far 'wall' were three Supercasters and a Japanese material maker by Koike. He also had a Koike sorts caster (a copy of the American Thompson), but this machine was 'dead' for lack of parts and had been abandoned to years of accumulated dirt and crud.

Because of a shortage of Supercaster molds, the owner had been altering Didot molds, making them American height and, I gathered, somehow getting the body to fit our standard, although I might have misunderstood. Mr. Alias was very eager to know if there was a source of parts and especially for script molds for the Supercaster. They love Palace Script in the Philippines and it is a necessity for the foundries there.

Fonting was done in an adjacent shed, setting up the letters from plastic bags of sorts. As the types are delivered from the caster they are dumped into bags and carried to the girls who set them up into fonts, letter by letter. They had no specimen book, although I was told that there was a Xerox copy in the office! Typefaces leaned toward Imprint Roman and Cheltenham, plus a lot of Bodoni. Apparently, bold faces are more popular in the Philippines because it is believed they wear better.

I was pleased at my warm reception and impressed by the enthusiastic, never-say-die attitude I found at Try-Deal. They make type, despite all obstacles.

On my last day in the Philippines I left our hotel, the Shangri-la (and it was) and found my way to Mandaue. I was accompanied by Glen and Johnson, some of our Filipino family, who came along as translators, although I found most Filipinos spoke some English. We went to Alita's Arcade, behind the Duty Free Shop, which turned out to be an industrial park. Tri-Bell had recently moved into almost the last unit in the arcade.

The foreman I spoke with was Ignacio Buselak. He was very friendly and cheerfully showed me around. The shop consisted of a large room with

a number of offset presses on the left, a big paper cutter being repainted in front of the door, and a row of typesetters cranking away along the right and back walls. They had two Elrod machines, two Supercasters, two Giant casters, two Monotype sorts casters (OA), one Koike (Thompson), and one 'dead' composition caster. All of the machinery was working, except for the comp caster and this was largely due to a lack of a keyboard, but also to the lack of an operator who understood the machine.

The type being made was very soft (Linotype metal I think) and some of the large types had 'fins' which they trimmed off with sharp knives, one letter at a time. Cast type went into plastic bags and then to the fonting table where the girls again set up the fonts, one letter at a time. This didn't seem too bad in 72 point, but the 8 point looked a bit tiresome. Fonts were put up in cardboard packaging as complete units. Uppercase, lowercase and figures all went in the one package.

I noticed pallets of boxes marked "molds" and saw that a lot of their inventory remained to be

## Press News-notes from Bill Jackson

Bill Jackson of Wichita, Kan., has sent notice he's just received a neat little book produced by Willard A. Lockwood titled *Cousin Abel*. Bill knew Will back in the 1950s when he was a book designer with Will Ransom at the University of Oklahoma Press. Bill reports that he prints on his own Washington and is just now getting back into printing. Lockwood was involved in designing the book, *Abel Buel* "way back then." This piece repeats some of the information, except that Lockwood has been doing some geneological research and has discovered Buel is a distant relative—first cousin, six times removed. Lockwood's Creekside Press is located at 101 Idlewild Ave., Easton, Md. 21601.

Jackson also reports he's nearing his 50th anniversary as a private press printer. He is in the process of doing a book titled *Linobiography, My Life With Linocuts and Linotypes*, to be published in 2000 on the anniversary of the press. "That's ambitious," he says. "I'm 80." In the meantime, he's keeping busy helping build a keen little printing museum in a little town 50 miles up the road from Wichita. "It's fun," he exclaims.

put away. In the far corner two young men were busy embossing wedding invitation stock, using a Colt's Armory press. The ink plate was removed, as well as the rollers, and they would feed in a card, then rock the flywheel back and forth by hand once it had reached full impression. Each card required several seconds of pressure to insure the design was completely embossed. The other machine beside them was set up to die cut a fancy edge of the cards they were making. I would guess the time required to cut and emboss one invitation would be at least 30 seconds, and they were doing hundreds of them. Labor is cheap in the Philippines.

Both physical conditions and machinery were better at Try-Bell; the two foundries make very similar products. Both sell pretty much the same faces and their type is generally soft and roughly made. It does serve the printing industry there, which uses a lot of letterpress equipment.

I made a quick survey of printing operations in our province and found that every shop had platen presses in use daily to produce a wide range of job printing. These two foundries appear to be the only ones surviving in the Philippines and letterpress depends on their products.

ADDRESSES: Michael "Bong" Oclarence, Tri-Bel Trading, 8 D Jakosalem Street, Cebu City, Philippines. Also Prospero N. Alinas, Try-Deal Type Foundry, Jaca Street, Pardo, Cebu City, 6000, Philippines.

## *Enlightenment on Photopolymer Cost*

Gary Bossler of Massillon, Ohio, a long-time hobby printer and amateur journalist, was pondering what to do about getting out his journal recently, thanks to his acquisition of a computer and all that stuff. He was thinking of photopolymer plates from camera-ready computer-generated stuff. So he priced everything out. Turned out the plates were going to cost him about \$35.00 for a four-page, 4¼x7 edition. "So I called my old friend Bob Lesh at Lesh Typesetting and asked him what he would charge for setting straight matter 18 picas wide and 128 picas long. He said about \$30.00." So Gary did the job letterpress printing direct from slugs from Lesh Typesetting. There's a strong message in here for us all. *Heed!*



## Book Reviews

### Elements of Typographic Style

A very puzzling set of circumstances has led me to a wonderful new book on *The Elements of Typographic Style*. I received in the mail a catalog clipping, a hand-written phone number (800) 832-7323 and the cryptic note saying, "Prof. Hopkins, having much of this drilled into my head by you as a student, I am certain you'll appreciate the book."

No name. I haven't been employed as a professor for 25 years, and I haven't a clue as to who sent it to me. But I called and placed my order (\$24.95) and the book arrived soon after. My mystery correspondent was "right on." It's a great reference solidly founded on good typography from a hot metal as well as digital perspective. The author, Robert Bringhurst, gives good explanations for things like en and em dashes, initial letters, text structuring, and on and on. It's simply a "must have" reference for anyone working with typeset text. Even more gratifying is that I later referred someone else to the book and that person found the book was "temporarily out of print." It's great to find the book's found an audience in today's type world!

### Gifts of the Leaves

The purpose of the *ATF Newsletter* definitely is not to review private press books, but this is an exception. It's called *Gifts of the Leaves* by Dan Carr, with prints by Julia Ferrari, who also did a masterful job with the binding.

It's a significant project because it is so meticulously executed. It is "professional" in every sense of the word. The etchings are wonderfully done, the printing on dampened Arches light cover is impeccable, and Dan's poetry is always oriented in some way toward the alphabet. The arrangement of the colophon is a true stroke of typographic genius. But all this still does not add up to a reason for reviewing it.

So what's the deal? The entire book (excepting Dan's excellent calligraphic title) is hand composed in a face called *Regulus*, a face Dan has hand-cut for the purpose and cast himself. Is it

Bembo? Is it Centaur? No, it's *Regulus* by Dan Carr, hand-cut so very well the un-trained reader is quite likely to mistake it for a more universally known classic design. It's so very excellent a cutting one can easily make the mistake.

Dan's given demonstrations at our Conferences, and has submitted trial settings for our study. Now the book is complete and it's a wonder to behold. Some have worked a lifetime as private press operators and never remotely approached the accomplishments of this book. Julia and Dan, you both are to be congratulated. I'm proud to own a copy.

Write to Golgonooza Letter Foundry & Press, 30 Main Street, Ashuelot, N. H. 03441.

### 100 Years of Making Type

It simply must be noted herein that the year 1897 was celebrated as the Centennial of the English Monotype Corporation. To commemorate that centennial, a splendid book has been produced by Monotype Typography titled *One Hundred Years of Making Type*.

We who are devoted to preserving the machines themselves could be upset with the approach of the book, for it centers nearly exclusively on typographic developments rather than on the machinery and paraphernalia necessary to get the "type" into print. But it must be realized the book's main purpose was to document the heritage the present organization vaunts, and let's face it: making and selling digital type is what Monotype is all about today.

Likewise, one could become upset over the minimal recognition of typographic developments by the American Monotype company. But one must realize the piece was developed to herald the heritage of the present ongoing Monotype venture, not the dead American company and its virtually inaccessible type designs. It's true that some of the American designs are available from Gerry Giampa's Lanston Type Company, but his activity is way out of the mainstream, whereas Monotype Typography is very much *the* mainstream because of its association with Microsoft, as well as others like Adobe and Apple.

Nevertheless, there is a very good, very extensive chronology in the back of the book giving

important dates and developments for both the American and the English companies.

Though it could have, the book does not dwell on the fact that Monotype was the first system to tie character widths to mathematical values (necessary for the keyboard's "counting" capability so necessary in the justification of lines). This certainly was the very first step toward "digitization" 100 years ago! On the other hand, the piece does discuss in fairly understandable terms the development of bitmaps, font outlines, vectored outlines, hinted fonts, Type 1, Type 3, TrueType, and many of the other modern-day terms with which the company has been so closely associated as digital typography has developed.

I have a fairly good collection of the *Monotype Recorder* and many other journals published by Monotype over the years and have dug through them when trying to seek out the developmental history of various Monotype faces. It's very gratifying to see *all* this typographic history brought together in a straightforward, easy fashion and if you've ever wanted to know more about Monotype faces (the English kind) then you must have a copy of this special commemorative.

Write to Monotype Typography Inc., 985 Busse Road, Elk Grove Village, Ill. 60007-2400.

By the way, accompanying the volume to a select audience was a four-page keepsake facsimile of pages from Bruce Rogers' *Oxford Lecture Bible* of 1935. The facsimile was done by Harold Berliner, cast in Centaur as was the original piece, and very nicely printed by letterpress direct from the metal type.

We share your disappointment that this issue does not include a report on the ATF group's tour of Germany in October, 1997. Initially, it was planned to be included with this issue and the issue was to be a combination of letterpress and offset. But the letterpress portion got too lengthy (as did Rich's manuscript account of the trip to Germany). Therefore, it was decided to publish two separate issues. Forthcoming will be *ATF Newsletter* 23, totally offset, with a complete replay of the trip.



## MONOTYPE Technical Corner

### PROBLEM: TYPE OUT OF SQUARE

*Here is an e-mail exchange which might also be helpful to others running a Monotype caster. In the old days, Lanston warned us never to disassemble a mold, but those days are long behind us.*

*Problem:* I'm having problems with type that is out of square—about .001 larger at the foot than at the face. I've taken the mold apart to clean it, and I'm wondering, when I reassemble, how tight should the crossblock be? Should I be able to move it fairly easily by hand? Should it be quite stiff or somewhere in between? I realize that the ideal may be difficult to describe by e-mail, but any comments would be appreciated.

—Jamie K. Syer, Sundre, Alberta, Canada

*An answer:* How tight should it be? As tight as possible but still allowing fairly easy movement. I put on my highest powered magnifying glasses and eyeball the top of the crossblock in the mold (before it's in the machine) and I attempt to get front-to-back movement while moving the crossblock right and left to both extremes of its travel. If any front-to-back movement is visible, it's too loose. Also keep in mind the crossblock may get a little more loose once the mold heats up, so err in favor of too tight instead of too loose. If you get any fins on the cast letters, this is clear indication the crossblock is too loose.

Finally, I advise that even the tiniest piece of metal or even a human hair between the critical parts of the mold can cause the problems you are having with "out-of-square." I suggest you take it apart again and really do a good job of cleaning all components before reassembling. Study all parts under magnification searching for crud. And really tighten down on all the screws when you reassemble.

—Rich Hopkins

*(The little cut at the top of this page is one of four now in my possession, dating to the turn of the century when MONOTYPE shops were proud of their state-of-the-art technology.*

—R. H.

# Nelson Visits World's Only Pro Punchcutters

Stan Nelson, our erstwhile associate from the Smithsonian Institution, left for Europe early so he could visit the Imprimerie Nationale in Paris before going on to Germany for the ATF trip.

There he visited the two full-time engravers cutting punches at the Imprimerie. They continue a program of punchcutting that has been going on continuously since 1948 and has roots going back to the Imprimerie's establishment.

There are a handful of engravers in France and the Netherlands, Stan notes. None remain in Germany. Nelly Gable and Christian Paput are the only punchcutters plying their trade full-time today. Stan speculates that Nelly is the only woman punchcutter in history. The rest of the world's punchcutters are either retired or are amateurs, as Stan classifies himself.

While there, Stan also visited the *Cabinet des Poincones* which is the archive of punches held by the Imprimerie. Its vault contains a treasure of many thousand punches dating back to the 17th century. The afternoon he visited they showed him a portion of a collection of punches unlike any he had ever seen. They came from the Paris foundry Deberny et Peignot and were designs cut in full relief, meant to be used to create dies for stamping medals and other three-dimensional ornaments. Every imaginable bit of foliage and decoration was sculpted in perfect bas relief.

The punches have been carefully cleaned and sorted by Nelly and Christian, who were busy cataloging them when they had time. Stan was told that over 80,000 punches had been collected from Deberny et Peignot.

## *Intercepted Message from ATF...*

... to Branch Managers, Salesmen and Dealers, dated November 3, 1933:

"ATF is able to supply every printer's need. It is not necessary to buy imported type to obtain any desired typographical effect. Study this book, memorize names of the series and the individual characteristics of the letters. Be prepared to instantly recommend a type face to meet demands of your customers.

"Familiarity with your own line and confidence in our leadership on the part of our own salesmen will prove to be the strongest counter-attack to the foreign invasion. In spite of the publicity by which the importers have tried to run away with the show, their sales are below popular estimate."

This message, from William Duboc, manager, accompanied the 1933 specimen book, the first organized attempt at presenting a type specimen book since 1923 by the company. It was published in the heat of the Depression, and bankruptcy of the company. His message concluded: "Distinctly it is a time to renew our faith in American Type. Talk type, dream type, and prove to the doubting Thomases by the beautiful and varied designs in this book that the leadership still is American."

*(My thanks to Dave Churchamn, who forwarded the original document to me.)*

## *Mohr Reports Matrix Cutter in U.K.*

Charles Mohr writes from 39016 Van Buren Place, Culver City, Calif. 90232, reporting that Walter R. Sutter-Mathey, Klingellochweg 8 CH 4419 Lupsinger, England, cuts brass matrices for Monotype, Linotype/Intertype. Perhaps you can write Charles for better details of this service and whether this man is willing to take on new clients.

Charles reports that he owns a bindery in Culver City. "I used to print books on my Albion, including lithographs and etchings which were produced in-house in my shop. Being in the U. S. about five years, I will slowly set up shop again for printing with a Vandercook SP10. My Albion is on its way from Europe and a Thompson caster will join shortly."

## *Method & Material More Important*

Bob Barris writes from Cleveland, Ohio, saying "as I grow older, process and method and materials grow in importance. I've recently been able to acquire a pair of hand presses, buy good hand-made paper, acquire type. It's certainly anachronistic behavior, perhaps stupidity or worse. But a life is a life and it's the only way handsome and lasting books have been made that I know of."

Indignantly, Dave Peat corrects *ye ed* regarding *Newsletter 21's* cover. "Would I used wood type for typesetters? All the type is metal, thank you."