

C E N Y A U R

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N I C O L A S J E

# ATF Newsletter

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The cover depicts the various matrices used to cast headings found in the letterpress section of this issue. All are shown near actual size. They include English Monotype display mats, foundry-style mats from the Conner Foundry, ATF foundry mats, and American-style Monotype display mats.



# American Typecasting Fellowship NEWSLETTER

NUMBER 37

JUNE 2013

## Site of Next Conference: Salem N.H.

Perhaps the most important function of this *Newsletter* is to keep “associates” of the American Typecasting Fellowship apprised of plans for the biennial Conference. Moments after printing began on this issue, Frank Romano sent an e-mail volunteering that he and the Museum of Printing would jointly sponsor the next meeting, to be centered around Salem, New Hampshire (just ten miles away from the museum in North Andover, Massachusetts, and only forty miles from Boston. Salem is close to “reasonable” accommodations.

Frank has spent over 50 years in the printing industry, starting in 1959 as an employee of the Mergenthaler Linotype Company in Brooklyn. He has authored over 45 books, including the now-standard reference *Encyclopedia of Graphic Communications*. He was a leading entrepreneurial force during the inception of digital printing. He wrote the first-report about on-

demand digital printing in 1980. He is a retired professor at Rochester Institute of Technology. Most recently he has served as president of the Museum of Printing.

Specific dates and the “conference hotel” have not been nailed down, but the meeting definitely will be scheduled in the month of August 2014. He will not finalize motel bookings until the end of this year. Frank has established registration fee to be \$100. “I am pricing the event very low and will personally subsidize it, if necessary,” he explained.

In the meantime, it would be most helpful to have volunteers and potential “presenters” come forward with offers to work with Frank in developing the program and hopefully, arranging side trips to nearby hot metal/letterpress operations.

By the way, this issue includes a full report on the Portland meeting, beginning on page 34.

## ‘Encore Edition’ of Monotype U Set for August

A special “encore” edition of Monotype University is being set up by Rich Hopkins, August 25 thru September 1 this year. Its sole intent is to instruct persons on the operation of the Monotype Composition Caster and, of course, the Monotype Keyboard. A second purpose of the week-long session will be installation and use of the Bill Welliver Computer Interface, and toward that end, Bill Welliver himself will be on board as “associate professor.”

In revisiting the “Monotype University” concept, Rich says he has great concern that the Composition Caster (which he considers the “penultimate solution” in the Monotype realm of typesetting devices) is receiving less and less emphasis, and he wishes to make every effort

to keep this marvelous technology alive. The Welliver Interface is a marvelous invention which should facilitate this effort immensely.

Registration will be restricted to no more than five persons and the following qualifications must be met.

(1) First is ownership and/or direct and continuing access to a Monotype Composition Caster and at least a cursory knowledge of how the machine operates. Intention to buy a machine will be considered.

(2) Second is a statement of firm commitment on the part of the applicant to carry forward with the knowledge gained with the goal of actively running a Monotype Comp Caster in future months and years. (Continued to page 40)

# Turning Ancient Coptic Handwriting Into Type

BY MIKE ANDERSON

Several years ago I decided that I wanted to follow the history of printing through the Bible. This, of course, would start with Gutenberg and his B42 or his B36 type. I wanted to engrave matrices and cast the type myself. The debate over which came first, and the fact that his B42 type had just been completed by Dale Guild Typefoundry, led me to consider the B36. However, as I studied the history of the Bible I decided that the story needed to start *way before Gutenberg and the printed word*.

I decided the first Old Testament face would be Hebrew, followed by many of the handwritten fonts used to write the codices that brought the Bible to different countries and languages before the advent of printing. Among the handwritten styles was the early Greek Uncial used to present the Bible in Greek, as translated from the original Hebrew and Aramaic languages of the Old Testament.

The Bible languages were translated into Greek sometime in the third century BC. The translation is known as the "Septuagint" and later became the accepted text of the Old Testament by the Catholic Church. In the late fourth and early fifth century AD, Saint Jerome translated this Old Testament text and the added Greek Text of the New Testament into the Vulgate Latin Bible. This Vulgate text was used by Gutenberg in the printing of his Bible.

In 2005 I realized that an early Greek Uncial font would need to be engraved and cast if I were to include an historic text which actually preceded the era of printing.

## FINDING THE PATTERNS

For my design exemplars I selected two original codices written in the early Greek Uncial letter. Both are written in the Coptic language. Egyptians began using the Greek alphabet in the first century AD. Their writing system became known as the Coptic script, an adapted Greek alphabet with the addition of six or seven signs to represent Egyptian sounds which the Greek language did not include.

My first selection was the "Codex Alexandrinus," written in the late fourth or early fifth century AD. It was written on vellum sized

12.6 x 10.4 inches using two columns with 46 to 52 lines per column. This Codex was found in the 1600s near Alexandria, Egypt.

My second source was *The Gospel According to Thomas*. This is a well-preserved papyrus Codex of early Christian, non-cononical gospels which many scholars believe provides insight into the Christian Oral Tradition. It was discovered buried in a jar near Nag Hammadi, Egypt, in December 1945, among a collection of 52 writings plus an excerpt from *Plato's Republic*. In the jar was a gospel claimed to have been written by Jesus' disciple Philip.

Scholars have speculated that the works were buried in response to a letter from Bishop Athanasius, who first declared a strict canon of Christian scripture in 367 AD. The books are part of a group of books known as the Nag Hammadi library.

## MAKING MY PATTERNS

When making patterns, I used a computer drawing program and scanned images of selected text. I then compared several examples of each letter using overlays, picking the one which best represented the prevalent usage of that letter throughout the hand-written text. I "cleaned up" each letter, removing blemishes, etc., then used a template designed to assure that the image would reproduce properly at a 16 point size. A transparency of each was made using my laser printer. In turn, these transparencies were used to make photopolymer plates.

The photopolymer plates were used as patterns on my pantograph engraving machine to cut a standard Lanston brass matrix .050 inches deep. Once all characters had been engraved, the matrices were used to cast sufficient type using my Thompson casting machine.

The font I prepared has two versions: The early Greek model and my own anglicized version. I have used this font for smaller projects, including printing on paper made from papyrus that grows on the banks of the Nile River. This paper was chosen because the earliest codices (books) were written on papyrus. In 2012 I used it for one page in my *History of the Bible* project.

For that page I chose a Gnostic Book excluded from the Bible at the Council of Nicaea

in 325 AD: *The Gospel of Thomas*. This text includes 114 sayings of Jesus without narrative. My reproduction was printed on papyrus. The typeset text is shown here.

In the course of designing, engraving and casting fonts for my *History of the Bible* project, I now have engraved and cast six distinct fonts to reproduce early Bible text from various time periods. My fonts include:

*Alexandrian 16 point*—used to produce codices of the Old and New Testaments in Coptic. Selected text was from *The Gospel of Thomas*.

*Wycliffe 24 point*—an Oxford University hand used to produce *Wycliffe Bible* in the late 1300s (the first complete Bible in English). Selected text was the opening page of *St. John*.

*Gutenberg's B36 24 point*—used to print the *36-line Bible* done no later than 1467. Selected text was from *St. Luke*.

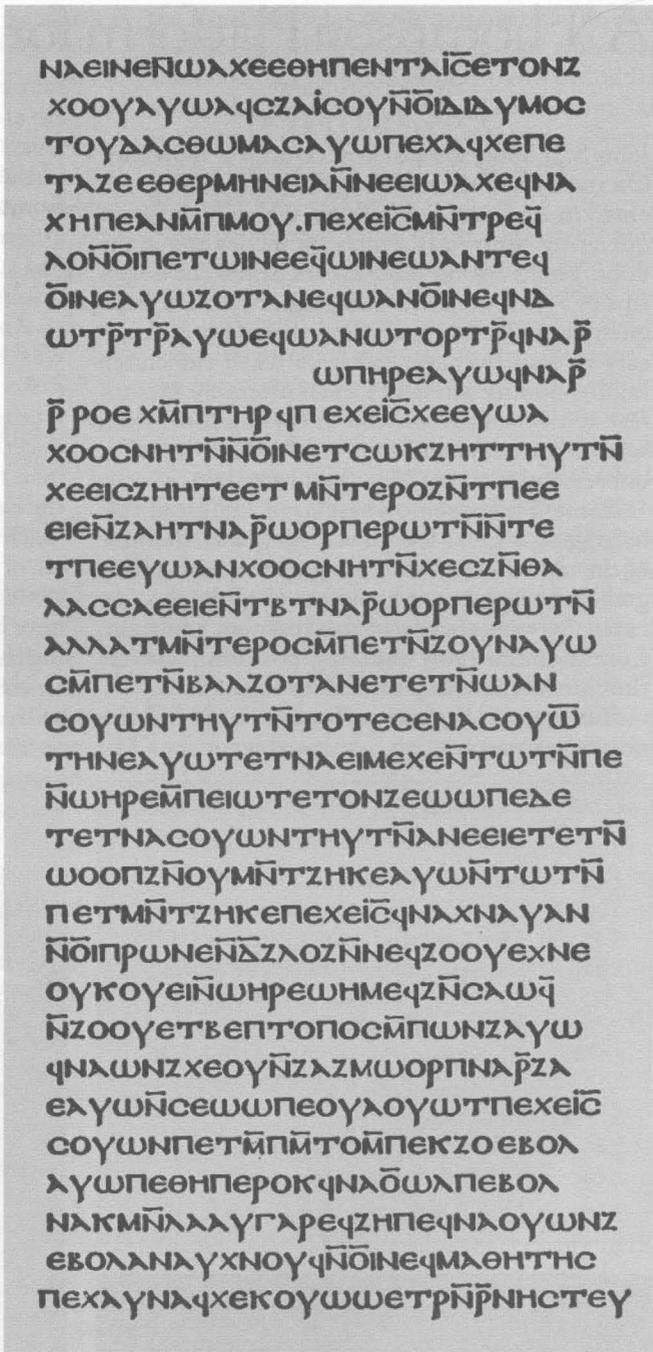
*Psalter 36 point*—used by Schoffer and Fust to print the *Psalter* in 1457. Selected text was the *Canon Missae*.

*Suzanna 24 point*—a Hebrew face similar to one used in Spain in the 1500s to print the Old Testament. This showing is not yet printed.

*Schwabacher 16 point*—similar to the face used in printing *William Tyndale's Bible* in 1525. This was the first New Testament printed in English. The font is similar to that used to print *Martin Luther's 1534 Bible*. Selected text is from the *Book of Joshua*, plus a sample page from *Tyndale's 1525 Bible*.

In preparing type for a 1611 *King James Bible* facsimile, I engraved many characters to go with 18 point *Cloister Text 95* (American Monotype). All was cast on a 16-point body; selected text was from the *First Book of Moses*.

I also have selected other Bible and Secular pages for inclusion in my project. However, those currently planned will utilize fonts already available in matrix form as issued by American or English Monotype.



This is a portion of the GOSPEL OF THOMAS composed in Mike's 16-point Alexandrian (reduced to approximately 70%). He estimates that he had to identify and engrave about 50 separate matrices to complete this setting. Printing of the specimen was on authentic papyrus, which provided an uneven, multi-colored surface with plenty of obstacles.

# A Thompson Platform for 'Grown-Up' People

By SKY SHIPLEY

*Skyline Type Foundry*

John S. Thompson must have been a short guy. On the Type Caster bearing his name that he patented in 1907, the clutch knob, which is the main operating control, is a mere 24 inches above the floor. That's a good three inches below the fingertips of a 5'11" man in a standing position. Consequently, we 21st-century operators find it necessary to lean over the caster to reach the clutch knob—finding ourselves uncomfortably face-to-face with the business end of the machine, from whence can emanate squirts of molten metal at unpredictable times. Not a good scenario.

Some Thompson owners have addressed this by rigging a great long lever, hinged at the base of the machine and extending up to a convenient grabbing-height, to which the clutch knob is secured. Moving the top of this lever left and right, from a comfortable standing position, actuates the clutch—a crude but effective solution.

The boys at Perfection Type in St. Paul, Minnesota, came up with a more elegant fix. The

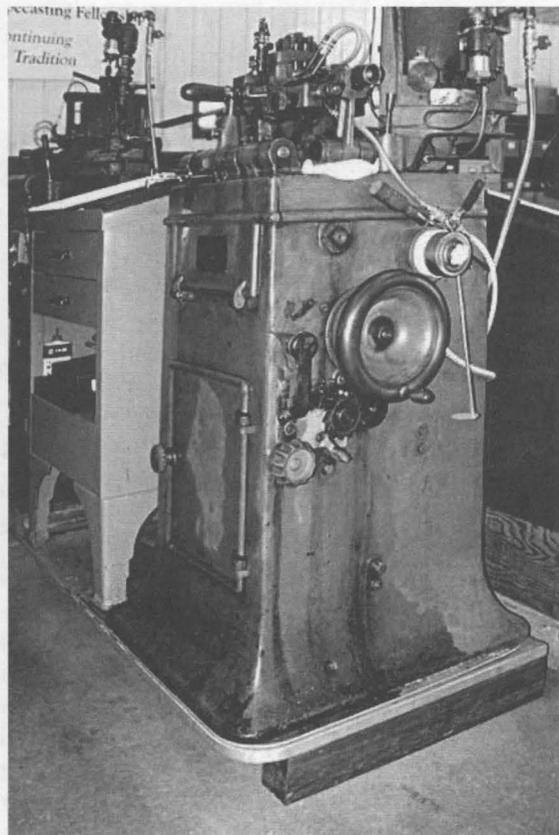
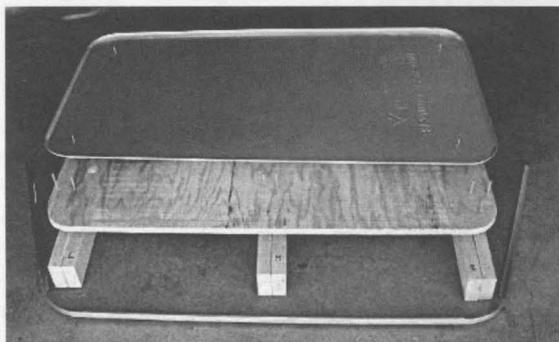
four casters now at Skyline that came from there all are fitted with short wooden-handled steel levers, pivoted on a bolt inserted into the base just above the clutch knob. It actuates the clutch from a wedge-shaped bottom end. A very slick engineering improvement; Monotype should have had such gumption! But even with this, *the whole machine just stands too low for convenience.*

Another design flaw is the flared base. (This was likely patterned after the new Monotype caster, which went into production in 1897 and retained this feature throughout its life.) While it certainly contributed to stability, the casterman finds himself treading on the front edge of the base when standing in position to operate the machine. Since, due to the melting pot, the center of gravity is somewhat behind the geometric center of the Thompson's footprint, there would have been little or no loss of stability by eliminating the flare on the front side.

Here at Skyline, we have been experimenting with a solution to these two problems. After five successive prototypes, a design for a *Thompson*

## MATERIALS LIST FOR THE THOMPSON PLATFORM, MODEL 5

- 1 ea. Plywood,  $\frac{3}{4}$ ", cut to  $46\frac{5}{8}$ " by 26"
- 2 ea. Plywood offcuts, approx. 6" square.
- 6 ea. Two-by-four lumber, cut to 22"
- 1 ea. Drip pan, galvanized steel, Auto Trends type AT-20,  $47\frac{1}{8}$ " x  $24\frac{7}{8}$ ". (Walmart)
- 96" Aluminum angle, Crown Bolt Co.,  $\frac{1}{20}$ " thick x  $\frac{3}{4}$ " x 96". (Home Depot)
- Several Deck screws,  $2\frac{1}{2}$ "
- 3 ea. Wood screws, round head,  $\frac{3}{4}$ "
- 4 ea. Wood screws, flathead,  $1\frac{1}{4}$ "
- 1 ea. Wood glue



*Platform* has been developed that can, in the long tradition of printing machinery, honestly be called "Perfected." It neatly accomplishes three separate things:

1. The machine is raised by over four inches.
2. About four inches of "toe space" is provided.
3. An integral drip pan catches all oil drips and type metal debris issuing from the caster.
4. The entire rig can readily be lifted and moved about with a pallet jack—the Thompson being notoriously awkward to lift and move by itself.

#### ASSEMBLY INSTRUCTIONS

*NOTE: All lumber should be assembled with the convex side upward. Otherwise your rig will be "doin' the Thompson Rock."*

1. Assemble the two-by-fours into three doubled beams using glue and deck screws.
2. Round the two front corners of the plywood deck to a  $3\frac{1}{4}$ " radius.
3. Fit the beams to the deck and temporarily secure each with two or three screws. Position the beams with the two-by-fours oriented vertically; flush to the back edge of the deck; one flush to each side of the deck and the third on the centerline.
4. Starting at either back corner, fit the aluminum angle with one flange between the deck and beam, and the other pointing upward and flush against the cut edge of the plywood deck. Drill and temporarily attach angle to that side using two deck screws going through deck and angle, into the beam.
5. Mark on the angle where the deck corner radius begins. (This should be  $22\frac{3}{4}$ " from the back end.) Make another mark 5" beyond that, which will correspond to the point where the radius ends. Using a hacksaw, cut away the horizontal flange between the marks and bend the aluminum around the radiused deck.
6. Fit the angle tight to the front edge of the deck and secure it temporarily using the three roundhead screws through the horizontal flange into the bottom of the deck.
7. Repeat Step 5 for the other radiused corner.
8. Repeat Step 4 for the remaining side; trim flush with back edge of deck if necessary.
9. Disassemble all and paint or finish as desired. Accomplish final assembly using glue and deck screws.
10. Position the drip pan on the deck, such that the front and sides of the pan overlap the deck equally (about  $\frac{1}{4}$ "), and with the embossed trademark on the right where it will be hidden under the caster. The pan will not extend all the way to the back edge of the deck. Secure the pan to the deck with one  $\frac{3}{4}$ " screw several inches inside each corner.
11. Now you'll need a way to lift your caster onto the completed platform. A rented engine hoist will do; be sure and remove the melting pot first or it will be very top-heavy. (Lift using one sling or chain running in the side door of the base and out the front door, and a second running under the handwheel and the back shaft.) Position the caster on the right side of the platform with the front edge of the base exactly at the crease between the floor and the front lip of the pan. Radius of the caster base corner is smaller than the radius of the pan corner, so locate the right edge of the base in about an inch from the lip on the right side of the pan. The back edge of the base should be just flush with the back edge of the platform. The pan, however, is short of this dimension and the sides of the caster base will overlap and smash down the lip of the pan where they cross it. (This is inelegant but it works; we'll just call it a design flaw in the pan.)
12. The last step is to secure the caster to the platform so it can't slide around. This is done using the two plywood offcuts. Saw off one corner of each, to accommodate the internal radius. Position them inside the base in the back left and front right corners, and attach them to the platform using two  $1\frac{1}{4}$ " screws in each.

#### FINAL COMMENTS

You are now finished. The caster occupies the right side of the platform—what about the empty left side? This is for what we call the "Thompson Tender." It's a Linotype copy stand, raised by ten inches, and makes the perfect accessory to the machine. (The one in the photo is fitted with legs salvaged from an ancient refrigerator.)

One possible untried variant of the Thompson Platform would be to make it only wide enough to accommodate the short dimension of the drip pan, which then would be cut off flush with the back edge of the platform, possibly with an extra bit bent up to form a lip behind the base. (The machine base is 23" wide by  $25\frac{1}{2}$ " deep, and would be a perfect fit this way.) A platform of this design would be too narrow to be lifted with a pallet jack, however.

## Logotypes: An Old Idea, But Not So Long Ago

Most of us consider the term “logo” as being something to represent an advertiser’s name and/or an advertiser’s graphic element. You can agree this could be a derivation of an original definition, taken from J. Luther Ringwalt’s *American Encyclopaedia of Printing*, published in Philadelphia in 1871.

Therein a “logotype” is described as “types consisting of two or more letters, and forming either complete words or syllables, etc. They are intended to save the trouble of the compositor, for instead of lifting the word in three letters, if cast as a logotype he picks it up as one.”

In the days of hand composition, all sorts of ideas were brought forth to ease the efforts of a “comp,” and it’s no surprise that the idea of multiple letters cast on one body came forth at a very early date. Ringwalt says that Earl Stanhope of England, among others, proposed such and that they were used by the *London Times* for a while, but then abandoned as “useless.”

Such a system was patented and introduced in the U. S. in 1868 and was put into use to a limited extent. So it’s not an absolute surprise to learn that logotypes still hung around as late as 1965, still being offered by Missouri Central Type Foundry in Wichita, Kansas, and also the Empire Type Foundry in Delevan, New York.

As a typesetter, I was perplexed at the statement in Missouri Central’s 1964-65 catalog, stating, “Any special word you may wish cast at regular price in lots of one pound or more.” Surely they would not go to the expense of making a matrix for a single order?

Then I became familiar with the Linotype mat holder for the Thompson typecasting machine. Obviously the holder was intended primarily for holding and casting one letter at a time. But within the width limitations of the Thompson mold, there was no reason why several matrices could not be assembled and cast as a single type element. Fact is, I have done that very thing, more as an experiment than anything else, for I have only a few Linotype matrices to fiddle with. The photo you see on this page demonstrates the process.

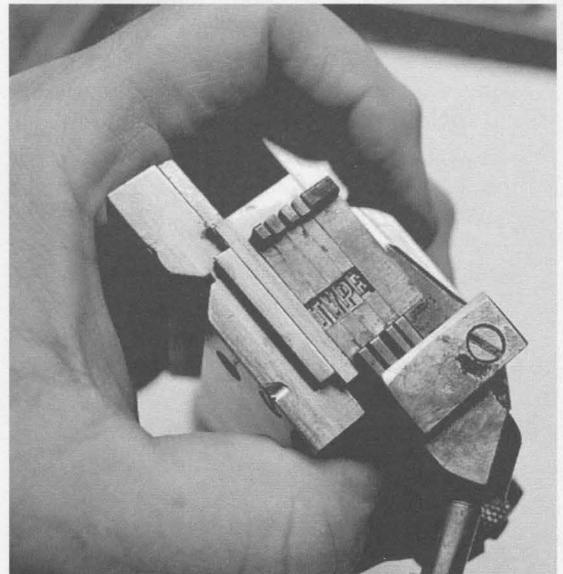
For this to work, however, it would be absolutely necessary for Linotype or Intertype matrices to carry the precise same image in size,

proportions, weight, etc., as would be found in Monotype matrices, for the accompanying font still would have been cast using Monotype matrices. Or at least one would have thought so. Missouri Central’s catalog clearly states their font will match either 8- or 10-point Century Expanded (Lanston Number 20). Empire’s catalog No. 25 (which carries a date of 1952) lists both Century Expanded and Modern No. 8 as being available.

My “solution” seemed so simple. If the weekly newspaper in my town were still hand set, it would be logical for “Terra” and “Alta” to be cast in logotypes, for the town’s name would appear countless times in any given edition.

So there I went down my merry trail assuming I had done the detective work and answered the question—until Sky Shipley, who is known as “Mr. Thompson” (the resident expert on all aspects of Thompson type casters and their use) chose to pop my balloon.

Only he could do such a thing with any authority, for in acquiring his “mother lode” of matrices, he managed to get the equipment from Empire Type Foundry. After studying that equipment, he was able to dismiss my con-



*An assembled word formed from Linotype matrices assembled in a Thompson matrix holder designed to hold linecaster matrices. It will cast as a single piece of type.*

clusion with authority. He had the original matrices to prove the foundry did, indeed, make electrodeposited matrices to do the job.

The mats are nicely stored in recycled Lanston matrix boxes, though they likely were made right there in the Empire plant.

Sky reports "I have boxes labeled 8 pt. No. 331; 8 pt. No. 442 Century Logotypes; 10 pt. No. 332; and 10 pt. No. 443. These numbers don't correspond with Lino or Monotype numbers. Empire assigned their own numbers to all faces. The mats are electrodeposited. This could have been done with foundry or Monotype as a master just as easily as from linecaster slugs—and a close look at the mats reveals no telltale linecaster evidence."

In earlier specimen books, Empire attributed the scheme to a gentleman named "Person" but later that name was dropped. Perhaps the patent was denied (see showing from an early Empire specimen book at right)? Later on it was just called "Empire Words-'O-Type." A similar scheme was offered by Missouri Central. Since that foundry offered *custom* logotypes, perhaps its casts were from assembled linecaster mats.

"Of interest is a scrap of paper found in the box with the 10 pt. 332 mats," Sky observes. "On the reverse is noted: Last run Jan. 7, 1932; (last run in boxes Nov. 23, 1933, last run in boxes Mar. 11, 1935)."

"These notes indicate that the mats were cast at least five more times between 1928 and 1936, following the publication of the Empire No. 19 Specimen Book in 1926. Persons' Words-'O-Type may have been introduced prior to that. So maybe it wasn't a complete bust after all!"



Electrodeposited "Words-'O-Type mats from Empire, laid out in front of their boxes.

SHORT-HAND TYPESETTING

PERSONS' WORDS-'O'-TYPE

A New System In Composition. The Hand-Set Newspaper Can Now Successfully Compete With It's Machine-Set Competitors.

Patent pending

Persons' words-o'-type or logotype system, consisting of eighty words, syllables, affixes and suffixes, each cast on one body, is the greatest time-saver ever devised for the hand-set newspaper. Motion-study proves it.

In the following the underscored group of characters are cast on one body. For demonstration, the word "all" usable as follows: all, ally, ball, call, fall, gall, hall, mall, pall, tall, wall—eleven words three-quarters up in a single character. Add to this same logotype two letters and we have: alloy, alley, allot, allow, alloy—five words three-fifths up in one motion. Add more than two characters and you have: actually, ballad, ballast, balloon, ballot, ball-room, calling, callers, caller, challenge, dally, fallacy, fallible, fallow, gallant, gallery, galley, gallon, gallop, gallows, halloo, hallow, mallard, malleable, mallet, pallet, palliate, pallid, pallor, parallel, rally, really, sallow, sally, scallion, scallop, shallow, small, smallpox, stall, stallion, swallow, tallow, tallyho, unalloyed, valley, wallet, wallop, wallow.

Any day of the week is set up complete using but two logotypes, i.e. Wednes day—Wednesday. Figure out the time saved over your present method.

We have in fonts the following words and syllables to match our No. 8 Roman in 8, 9 and 10-pt. also both 8 and 10-pt. Century Expanded. The 8-pt. Roman is listed No. 331, 9-pt. No. 428 and 10-pt. No. 332, Century Expanded 8-pt. No. 442 and 10-pt. 443. The fonts of each point size weigh approximately 1 1/2 lbs. each. Price same as the body type, 8 and 9 point 85¢ per pound and 10 point 80¢ per pound. They contain all the logotypes in correct proportion. Kindly order by font as much as possible. They are also kept in bulk and may be had in any selection at the pro rata pound price, minimum 1/2 lb. of each logotype. Less than 1/2 lb. of each logotype 20¢ per ounce. The following logotype words are composed in 8 point No. 331.

about	by	est	in	Mrs.	ough	this	what
all	but	ever	it	Miss	ound	town	week
aid	burg	for	ieve	ment	ould	visit	while
are	because	from	ion	month	re	ville	Sun
and	con	guest	ight	not	spent	was	Mon
at	com	has	ill	ness	to	were	Tues
ake	day	had	ing	of	there	will	Wednes
ain	dis	have	last	on	that	with	Thurs
been	ed	here	less	one	the	when	Fri
ble	er	is	Mr.	or	then	which	Satur

If you are in doubt about your type being Empire Roman or Century Expanded send 10¢ for a few samples (specify the face No. wanted) lock them in with your present dress and see how they match for face and alignment.

There are several methods of laying the logotypes in cases. One is to discard your dust-covered small caps and use that section of the cap case, 45 boxes in all. Another is to substitute an italic case for your lower case and lay the logotypes in the cap section of the italic case, or use the italic case for the lower case and caps, and the whole of the cap case (98 boxes) for logotypes setting the cap case nearly plumb placing the logotypes as in a stick. Opinions differ as to order of laying. Some compositors prefer alphabetical order; others most used logotypes nearest. The former is the easier to memorize while the later is deemed better by some motion-study "Nuts".

Special Line: Above faces and sizes cast to special line, minimum one pound of each logotype, \$1.00 pound. Cap H to accompany order. Subject to slight delay in filling. To learn whether our No. 8 Roman or Century Expanded faces will match and line with your present dress (not Empire make) ask for samples enclosing 10¢ in stamps and we will mail you a few logotypes (specify point size and face number) that you may set them in with your type and decide for yourself.

## A Chance Reacquaintance with Baltotype

Nearly all of individuals who made hot-metal typecasting purr like a happy kitten have now passed from the scene, so it's unusual to get a glimpse into the life and activity of such persons. Recently I got that opportunity in the process of cleaning out the basement workshop of Herbert F. Czarnowsky Jr., vice-president of Baltotype at the time when it was closed by the U.S. Internal Revenue Service in 1977.

Herb's father started Baltotype in the early 1920s in partnership with his brother Vernon. Herb Czarnowsky Jr. had worked there from the age of 14, but found himself on the outside looking in when his father died unexpectedly, without amending the old partnership agreement. He continued as vice-president of the company, but had little influence in top-level management of the company; his father's share of the partnership had gone to Uncle Vernon.

Herb apparently was most actively involved in customer relations. This involved assuring that people got the type they wanted when they needed it. He also was responsible for making sure the customers paid their bills.

He could detect a slowing of the typefoundry business and sensed there might be some financial difficulties when, late in the game, he was urged by his uncle to badger better clients about paying their bills, even though generally they were reliable and paid within the discount period. Still, he was unaware that the company was several years in arrears with regard to paying the IRS for income taxes and Medicare payroll deductions. He was completely surprised when federal agents arrived to padlock the facility in 1977, eventually liquidating the company to recover at least some of the taxes owed.

Government's agents did a less-than-spectacular job in protecting the assets prior to the auction. Because of that, many of the foundry's truly unique fonts—designs created by Baltotype and issued exclusively by Baltotype—were lost to looters who recognized the greater value of these matrices, most of which were directly engraved into nickel.

When materials were finally auctioned off, Herb was the successful bidder on nearly all lots involving matrices, molds, some casters,

and necessary accessories. He was not successful in bidding on the company's Thompson machines, all of which were purchased by a California dentist and have since disappeared.

His goal in buying the equipment was to move it to another facility (the Balto plant was condemned for urban renewal) and to re-establish liaison with Balto's most important customers. A second goal was to provide gainful employment for two of his nephews, Bob and Tommy Volker. Both had been long-time employees of Baltotype before its closing.

The equipment he acquired was moved into a building to the rear of Tommy Volker's residence. The Volker Brothers Type Foundry was launched, claiming to be the "world's smallest typefoundry." To complete casting capabilities, Herb bought from me a spare Thompson with all necessary mold inserts, and that machine served admirably, alongside a Sorts Caster and a Composition Caster and Keyboard. Herb had been successful at acquiring much of the Baltotype matrix inventory, and thus, the three men were able to continue to offer most of what had been available from Baltotype before its demise.

### A Peek Into Baltotype

I never had a chance to visit the Baltotype foundry. My acquaintance with Herb Czarnowsky and the Volker Brothers came after the foundry was auctioned off.

Thus I've only heard rumors as to the nature of the plant—until I discovered this comment about the plant, recorded by Paul Duensing in 1975 after the Typocrafters made a tour of the plant as a side trip from their Washington, D. C. meeting. He notes:

"Thirty-six casters including eleven Thompsons, of which nine are in running order. Building very old; urban renewal about to de-house them. Two Gorton Pantographs, one cutting racing ticket slugs. No electro mats—their electro man died and all knowledge and skill left with him. Still very busy selling much type. No new designs."

The foundry was liquidated two years later.



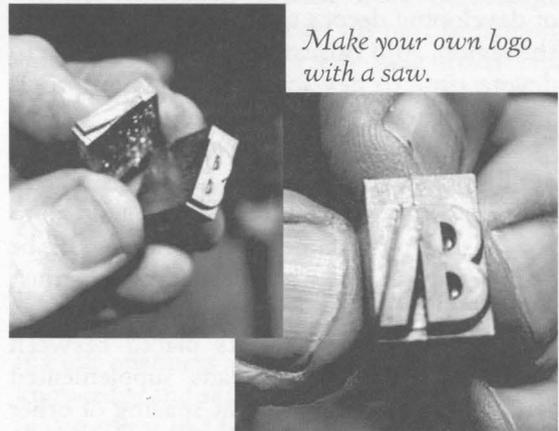
This new foundry continued for about ten years, but in that time both Volker brothers found new employment and were fatigued at also trying to keep up with orders at the foundry. They informed their uncle that they wanted to close the operation, and thus Herb became responsible for disposing of the equipment.

It was during this period that I became acquainted with Herb. We had first met at the 1978 meeting of what became the American Typesetting Fellowship. I was embarrassed to make a minimal offer in 1987, but he readily accepted my "bid," having a strong desire to finally be rid of the obligation, but wanting the equipment to remain in "good hands."

I sold some of the equipment directly to other members of ATF and they took possession in Baltimore at the same time I was moving things out of Tommy's back yard. Most materials in the out building were moved to Terra Alta over two months and four or five trips

using a Dodge Caravan, plus an initial U-Haul truck move. The routine was for me to drive to Herb's home, change into my work clothes, and then Herb would go with me to the foundry where I packed and loaded materials until the van was full. I then would return to Herb's home and change back to street clothes. We often went to dinner together before my trip back to Terra Alta. This routine had to be painful for Herb because he was disposing of his life-long career. Because of age and a bad back, he was unable to help me in the task. We talked a lot during these visits.

During my last trip, Herb took me to the basement of his home where I found he had a workshop of sorts, including several rubber stamp machines and a bunch of type. I removed the matrices which he had stored there. They had been acquired by Baltoype from some defunct printer or typesetter and stored in Herb's basement and thus, were never involved in the Balto liquidation. The mats were not much of an addition to my haul, for the entire lot had



*Make your own logo with a saw.*



*Czarnowsky typecase in galley.*

been under water during an earlier flood of the basement, and Herb had done nothing to clean them after getting wet. The aluminum mats, especially, had corroded beyond usability. But that visit had given me an opportunity to get a quick glance at what he had in the basement.

That proved beneficial several years later. Herb passed away in 1991, but his wife survived until late in 2011. She would not allow anyone in the basement during the succeeding years, perhaps as some sort of memorial to Herb. Their daughter, Carole Harrington, had responsibility for clearing the house after her mother's death. She remembered her parents speaking of me and searched the Internet to find me. I had memories of the basement, so I agreed to clear it out for her.

That was accomplished in November, 2012, and the materials I picked up there gave me greater insight into Herb's deep involvement in the foundry's operations over the years. For example, he went to various meetings of the Virginia Amateur Press Association in hopes of developing deeper ties to hobby printers in the region. And this contact convinced him to devote time to developing space-saving tools and implements for small printers.

One such tool was a California Job Case layout built into an 8 x 24 inch galley. A standard galley cabinet then could be used to hold 50 to 100 "cases" in the same space which would be occupied by a regular typecase stand. He must have worked for hours developing a "jig" which consisted of 6-point reglets placed between standard 72-point EM quads supplemented with all varieties of 72-point spacing of other

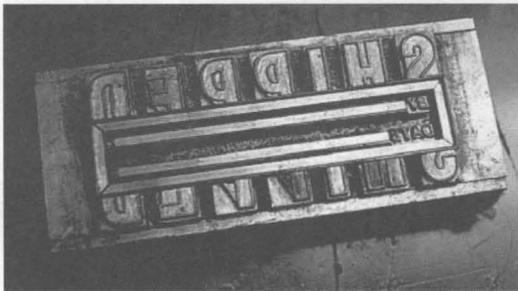
sizes. The reglets, being not quite as high as the spacing material, served as a frame to hold cut reglets in place while being assembled to form the typecase. Herb first would clean and paint the galley with clear urethane (to prevent rusting). He would arrange all the cut reglets in his "jig" and then apply glue to hold them together. The Galley then would be placed over the jig and all the glued reglets would transfer to the empty galley, all properly arranged.

These cases were most attractive and functional, but conversation with Herb's son, (Herb the third), revealed that apparently his father could not find a way of making the cases efficiently enough to be cost-effective. (This son, by the way, helped me and my grandson clear the materials out of the basement.)

Some of these "cases" were sold, for I have found them in other shops I have "cleared out." I had not known where they originated.

Herb was always working on systems to improve the foundry. He spoke of long hours studying font wrapping before a process was adopted whereby a wrapped font could be sealed with a single strip of wrapping tape. Herb's son worked at the foundry and showed me a callus on his right hand, developed when he was responsible for tying and wrapping fonts for shipping. The callus was from pulling twine tightly around the font before it was wrapped in paper.

Another "system" Herb developed related to identifying wrapped fonts. In early times at Baltype, they printed complete labels for most fonts. But when the Volker Brothers foundry was established, Herb made rubber stamps to create an identification grid. This was stamped



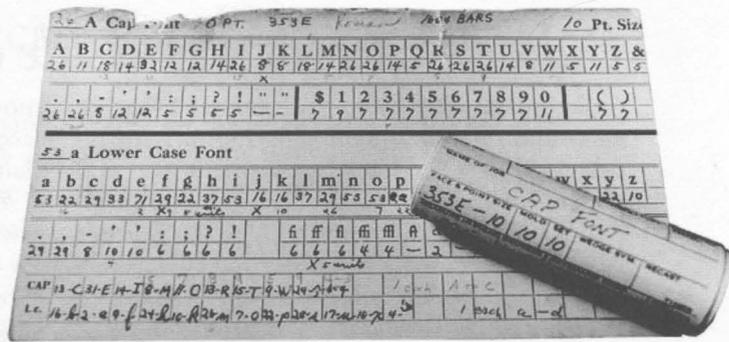
*Forms for making rubber stamps, made from type assembled by Herb. At right is a do-it-yourself Christmas greeting card complete with your name at the bottom.*



directly on the wrapping paper and filled in by hand as to font, size, etc., in a very orderly fashion. Herb had a standing form for Volker Brothers business correspondence with a logo created by putting V and B letters through a Hammond Glider Saw to create a VB design. He had many standing forms for rubber stamps and obviously produced quite a few back when making rubber stamps from letterpress type was the only practical way they could be made.

Bob Volker was the machinist at Balto-type and had made a mortised circle on a lathe. Herb set the type to go around the circle for notary seals, held with tape on the inner edge. He kept frequently used phrases on galleys, all held together by Scotch tape.

On my last visit when clearing out the foundry in 1988, Herb seemed a bit uneasy and finally excused himself and left the room. A few moments later he returned with four boxes of matrices and handed them to me. "This is some special stuff I was holding back for whatever reason. I've decided it would be better off with you," he said, handing me original electrotyped matrix fonts of both 60 and 72 point Goudy Cloister Initials—matrices which had been with the foundry since before 1932. Though Balto-type at one time had an extensive electrotyping facilities for making matrices, that process had been discontinued and all needed replacements were engraved. Herb said some of the initials needed to be replaced

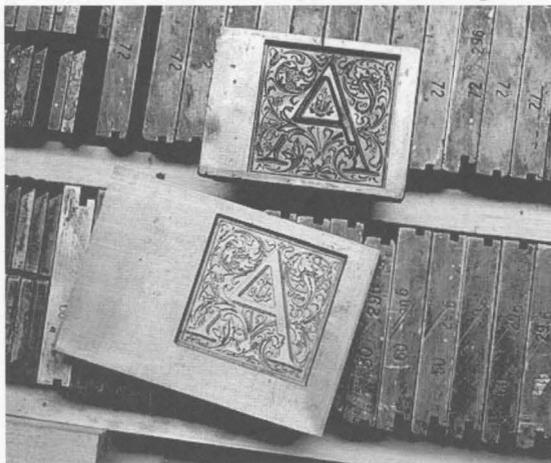


Font card and accompanying Keyboard ribbon. Cards and ribbons were kept on file for every font Balto-type sold.

and that they were in the process of engraving replacements when the foundry was closed. He showed me the unfinished mats. He said the engraving tools were so tiny and fragile that vibrations in the building would cause tools to break. So this work was done late at night when the building was silent. "I'll keep these as mementos," Herb pleaded. Of course I agreed. Carol gave them to me, 25 years later.

Herb obviously carried work home, and there he endeavored to do his part in helping improve productivity. Herb gave me a box filled with master plans for every font the company sold, detailing alignment information, and how every line was to be assembled. These records, enabled Balto to produce in 1970 the exact same fonts it had sold thirty years earlier.

At the first ATF Conference in 1978, Herb took the floor. With tears in his eyes, he gave a passionate "pat on the back" to us all, praising our openness and willingness to share our knowledge and skills. "If the many trade shops of yesteryear had been as open with each other as you are, I am sure some of us would still be in business." Indeed, Herb Czarnowsky loved the trade he grew up with and he retained that passion to the very end.



72-point Cloister Initial along with engraved replacement, still to be cut to size and made to fit the matrix holder.



## Baltotype Legacy Outside of Lanston Monotype

Above all else, Baltotype was a Monotype shop and offered a good showing of Lanston designs. But it did have involvement over and above Lanston Monotype. For example, an appraisal done for the foundry in 1940 indicates two Foucher casting machines and two from a firm called Shock-Muller also were on hand, in addition to Lanston casters.

The firm had a separate division called The National Matrix Company, which sold matrix fonts to the trade. A catalog on hand indicates Nicholas Bold 105, Graphic Light 101, Graphic Bold 104, Airport Gothic 102, Airport Gothic Italic 202, Homewood 103, Greco Bold Italic 200, and a variety of ornaments and logotypes, and Advertisers Initials in stock, ready for sale.

The Airport name was applied to Futura fonts, which Baltotype imported and electro-deposited. Cast fonts were for sale many years prior to Lanston Monotype's issuance of the 20th Century series. Though Baltotype later

moved to Lanston matrices for some "Airport" faces, others were never made by Lanston, so Baltotype continued to use its own matrices.

At least in 1929 Baltotype had a relationship with Akron Typesetting Company in Ohio, for a catalog from that company has survived showing every detail from Baltotype's own catalog.

A review of the 1962 Baltotype catalog reveals these unique faces offered by the firm:

Airport Black, Airport Broad, Tourist Extra Condensed, Airport Tourist, Vernen (Huxley Veritcal), Czarín Title and Czarín (Lydian designs), Baltimore Script, Trend, Vista, IBM Executive Modern (typewriter face), Emperor (Latin Wide), Belair (Park Avenue), Noontime and Nitetime, Elegante, Mademoiselle, Trylon, Trylon Shaded, Trylon Shaded Oblique, Greco Bold and Italic, Athena, Orplid, Graphic Light and Graphic Bold, Virk, Shadow and Floral Monograms, Neuland and Neuland Inline.

# Athena

Now available in  
digital form through  
P22 Type Foundry

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmno pqrstuvwxyz

\$1234567890 (.!,:?!) &

There was no rhyme nor reason to the stack of miscellaneous paperwork found amongst Herb's basement workshop items. His father obviously had been deeply involved in the International Type Composition Association and had been an officer. Some of that paperwork remained along with a hodge-podge

of photostats and negatives of various letter elements, mostly accented or special characters. One group of "boards" (containing india-inked images of letters) caught my eye. They contained a complete alphabet drawn to a five-inch height which I thought might be drawings for a typeface.

I went to Baltotype catalogs and found it was called Athena, which Mac McGrew says was drawn by George Battee, apparently an employee of Baltotype, and released with little fanfare about 1955 in sizes 24 through 72 point. Unfortunately none of the matrices survived. I thought it a pity that the design would remain in total obscurity. (Ever seen a font where there are *no straight lines?*)

So I offered the drawings to Richard Kegler of P22 Type Foundry, who has now proceeded to digitize the font and it now is available to the digital type-consuming public through P22. In its smaller sizes, Athena is "ho-hum" and a poor answer to Spire or Modern Roman Extra Condensed. But in its larger sizes, it is "funky" and "interesting." Surely a good designer can use it!

## Mystery of Two Special Lombardic Characters

BY JOHN JOHNSON

To prepare a printed piece for the Amalgamated Printers Association I decided to look at the faces in my shop that are in the category of Black Letter. I chose Lombardic Capitals. Checking through various sizes on hand, I noticed there were two variations for both the 'T' and the 'H.' A check of Mac McGrew's *American Metal Typefaces of the Twentieth Century* showed neither alternate character. I sent a note to Rich Hopkins to see if he had any information on the Lombardic face. He provided a copy of the page in his Lanston Monotype Specimen Book which showed the alternate 'T,' but there was no indication of an alternate 'H.'

I printed a sampler for two projects—*It's A Small World* and the APA bundle. A printer near me, Roland Hoover, saw one of the samplers and gave me a call. He had looked through his collection of Lombardic Capitals and found he did have the alternate 'H' in each of his point sizes except 14 and 42. Roland remembered buying his type from Baltimore Type Foundry around 1980. He checked his Baltotype catalogs, but none showed the alternate 'H.'

A couple more APA printers sent notes about the face, so I decided to do a better job of looking at my fonts. With a little effort and a magnifying glass I found a pinmark on the side of the 'H'—a circular indent with the name 'Baltotype.' I have only four point sizes so I studied them all. Here is what I found:

72 point—Both the alternate 'T' and alternate 'H' are there; no pinmark on any of the characters; these castings have the two hollow chambers in each character, which Rich says is indication they were cast on the Giant Caster.

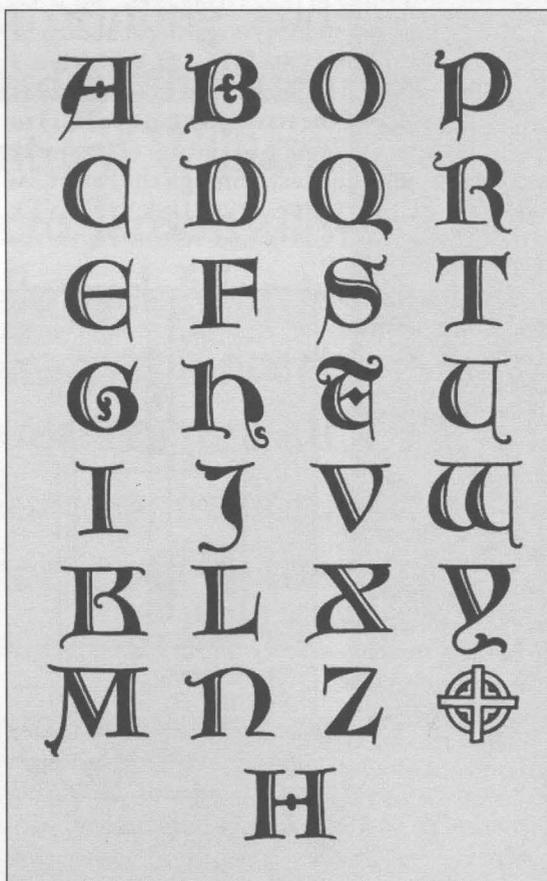
36 point—Both the alternate 'T' and alternate 'H' are there; this appears to be a collection of two fonts since the nicks do not match; Baltotype mark does appear on all characters of one font.

24 point—No alternate 'H' but there is an alternate 'T'; no characters have a pinmark.

18 point—Both the alternate 'T' and 'H' are there; this appears to be a mixture of two fonts since the nicks don't match; a Baltotype mark does appear on all characters of one font.

So Roland's memory seems to be good and the alternate 'H' seems to only come from the Baltimore Type Foundry.

Rich says he's embarrassed for he now has all the mats kown to have been saved from the Baltotype liquidation. Unfortunately, his Lombardic mats did not come from Balto. He recently acquired a brand-new 14 point Lombardic font still in Baltotype wrappers. That font does include the special H. It is most likely that the alternate H was designed and cast by Baltotype and Baltotype alone. However, it never appeared in a Balto catalog.



John's 72-point Lombardic specimen, which has been reduced.

## ASK JOHN THOMPSON

John S. Thompson is herein  
channelled by Sky Shipley  
of Skyline Type Foundry



My little brother was a junk collector, and one of the things he left in the garage when he died was a great big machine with your name on the front plate. He said it was for making stuff, like letters for old printing presses. My inheritance is about to run out, so I was thinking of plugging this thing in and using it to make cracker jack prizes, or edible jewelry, or something else I could sell on eBay or to the bingo ladies. But I noticed it has a broken piece—the Y-shaped metal thingie on the very top, connected to two other thingies in back and one in front. Will it work like this? — Fifi

Dear Fifi,

Here's the story on your busted thingie:

At the beginning of the casting cycle, the PUMP CAM LEVER ROLLER (76TC5) is resting at about the midpoint of the PUMP CAM (2TC12T), which is a long, gradual spiral segment. The PUMP CAM acts against the force of the PISTON SPRING (72TC1) to lift the PISTON (a68TC1T) to the top of its stroke in preparation for the cast, through the PUMP CAM LEVER (a76TC1T), PISTON LEVER LINK (71TC1T), PISTON LEVER (a69TC1T), and PISTON LEVER PIN (69TC3).

At about 120 degrees of camshaft revolution, the PUMP CAM BLOCK (2TC13) comes in contact with the heel of the PUMP CAM LEVER, lifting it clear of the PUMP CAM just before the end of the segment. A few degrees later there is a precipitous drop-off in the PUMP CAM BLOCK, which causes an instantaneous downward stroke of the PISTON.

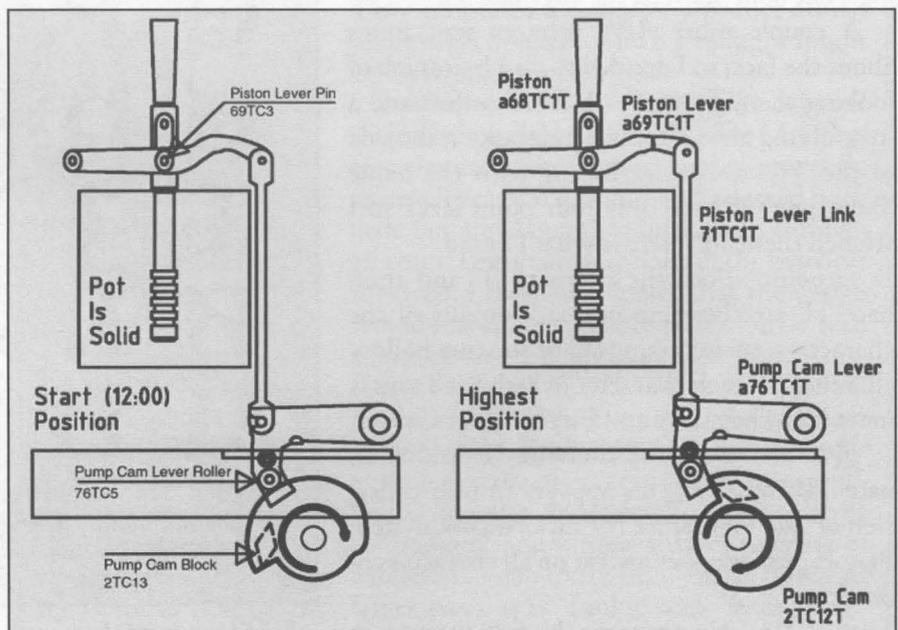
So the downward motion of the PISTON is spring-loaded, but upward

movement is mechanically forced by the camshaft, with "no forgiveness." If the caster is run through an operating cycle (either by hand or motorized) with the pot frozen and the PISTON unable to lift, something's got to give. Stress on the various parts of the linkage is either compression or shear, except for the PISTON LEVER. Being effectively the weak point, it snaps at the neck.

The insurance against such a revoltin' development is simple: always remove the PISTON whenever you kill the heat to the pot—like you should anyway—and give it a thorough cleaning with a wire brush. (A good casterman polishes his piston every day.)

But beware; by avoiding one trap you're heading for another! Tag the machine, or do something to ensure that the PISTON and PISTON LEVER PIN are replaced before operation. If a cast is attempted with any part of the linkage removed, the forceful, unresisted drop of the PUMP CAM LEVER can cause it to break.

No, it won't work like that; you'll have to get your thingie welded. Carry on and good luck, Fifi. — J. T.



Details on how to break... drawing by David MacMillan.



**W**ITH this newsletter, focus is on the types of Nicolas Jenson and the important metal designs which trace their origin to the 1470 original. His was the very first Roman letter. Gutenberg's font was Blackletter, as we all know. **U** When printing and typography stagnated at the turn of the twentieth century, William Morris took us back to Jenson and many have since followed. Morris Benton, Frederic Goudy, Robert Middleton, and Bruce Rogers all looked to Jenson for inspiration. Comparing their efforts will be the focus of letterpress pages to follow.

## Studying the Ancient Legacy of Nicolas Jenson



THE JENSON theme for this issue has fascinated me for quite some time. It's been developed from studying Mac McGrew's book *American Metal Typefaces of the Twentieth Century*, wherein it came to my attention that several typefaces have come from a common background—something which Mac calls "Venetian oldstyle."

What got me cooking was the realization that I had matrices for casting many of these differing typefaces. Curiously, they resonate in my mind as *not being too similar*. So I came up with a bunch of work for myself to cast and show these different faces. All fonts on the following pages are the "real McCoys"—cast in metal and letterpress printed direct from the type.

### *Help in Obtaining Hot-Metal Specimens*

Then I realized my goal of showing all in 24 point wouldn't work because I did not have that size for some designs.

Out went the word and fellow typefounders came to my rescue. First was Greg Walters, who sent in his font of Lanston Monotype's Nicolas Jenson Oldstyle No. 58. I had other sizes but I needed 24 point and Greg came through.

Next was Centaur. Pat Reigh loaned me his font of English mats but there was a problem. Somewhere along the way, his font lacked points and figures. But Lew Mitchell of M&H Type helped out there too, offering the needed sorts so my Centaur specimen would be complete. Micah Currier provided a font of exceedingly rare caps in 24 point from the original Bruce Rogers Centaur done for the Metropolitan Museum of Art years before the Monotype version was done. He had recently cast the design for an upcoming book on Centaur.

Theo Rehak and Micah Currier of the Dale Guild foundry both honored me with genuine Barth castings of Cloister Oldstyle and Cloister Oldstyle Lightface—castings they have done at

various times utilizing matrix fonts which I acquired at the ATF auction in 1993. To do the 24-point specimen, I had to supplement the Dale Guild casting with sorts from the same mats, done on my Supercaster.

Mike Anderson came through with the extremely rare casting of Ludlow's first experimental Jenson casting, making inclusion of a specimen of the 16 point size possible. Finally, Phil Driscoll provided the full-page Eusebius setting in 24 point, cast on his Ludlow.

### *The Common Thread—Nicolas Jenson*

So what is the "common thread"? It appears that all these designs go back to the work of Nicolas Jenson, a Frenchman working in Venice who just happened to have created the very first Roman alphabet in type metal. No, he didn't invent typecasting. He was not particularly happy with the Blackletter style of Gutenberg, so about 30 years after Gutenberg's invention, here's Jenson coming up with the first Roman alphabet. *And it was a good one too*. Some say it was the "ideal" Roman style. Jenson was so successful that when it came time for him to write a will, he insisted that his printer *not* get his matrices but instead, he left them to his brother. That's OK, I suppose, but his brother apparently dropped the ball because no one seems to know what happened to Jenson's original materials. Only printed specimens have survived. That all happened about 550 years ago, so I suppose we must accept the loss.

Type styles are kind of like fads. They come and then go out of style too. Along came guys like Bodoni, Garamond, Caslon and Baskerville and a bunch of other unnamed designers and we find ourselves having forgotten all about Nicolas Jenson's work. As typefounding and printing proliferated in ensuing years, printing became rather ho-hum. There were exceptions, of course, but academics say that typography was at a "low point" around the turn of

the twentieth century. Then along came an Englishman named William Morris, a private press operator, no less. His efforts precipitated a great reawakening in typography and design. Morris studied historic types, found Jenson's work and liked what he saw. Flash! We have an awakening to Jenson via Morris's work. Trouble is, according to some experts, Morris's adaptation of Jenson's type left a bit to be desired.

Over succeeding years, various designers chose to use different Jenson models. It is implied that Jenson did two different Roman alphabets but my impression from a *very limited* exposure to Jenson's work is that it is more likely that he did only one, and that the so-called "second version" was nothing more than an over-inked, over-impressed specimen of the original face. Thus it is that some designers followed the dark, fuzzy Jenson models and others used lighter, crisper models.

### *William Morris Starts the Movement*

During the first twenty years of the twentieth century in the U. S. A., a "whole lot of shakin' was going on," to steal a phrase from popular music of my teenage years. Joseph Phinney got the ball rolling in 1893. He was with the Dickinson Type Foundry of Boston. There's room for argument, but some historians attribute creation of the "type family" to Phinney. His new design, introduced in that year, ushered in a family of variants based on the "Golden" types of William Morris. Phinney named the design Jenson Oldstyle, alluding back to the design which Morris had used as his model.

This new design was an instant success and other foundries quickly "stole" it by electrodepositing Phinney's original castings. It's important to note this happened about the very same time that American Type Founders was being put together—a merger of 23 competing foundries throughout the United States. So very soon there would be a whole bunch of matrix fonts rendered as excess and disposable.

### *An 'Exact Duplicate' of Phinney's Jenson*

I don't have solid details on this, but we now look at the Kelsey Company of Meriden, Connecticut, a firm which lasted 120 years and catered to kids and small printers and was very good at magazine advertising. Kelsey bought and re-sold cast type fonts from one or two foundries. When the formation of ATF was announced, Kelsey was dead-set against it. So Kelsey went out and bought equipment and matrices from the Conner Type Foundry of New York, which was being merged into ATF. Some implements also may have come from a foundry in Boston, but that's even more fuzzy. This all happened around 1893, but Conner had already succeed in getting its new (stolen) fonts of Jenson Oldstyle on the market. Kelsey ended up with these matrices and I got them from Kelsey about a hundred years later. I assume they're not Phinney's matrices from Boston because Phinney was one of the principal leaders in the new ATF organization, so surely Phinney retained his original Jenson fonts for use at ATF.

### *Old Electro Mats Revel Theft*

In casting the specimen of Jenson Oldstyle shown herewith, it was very obvious to me that the matrices had been electrodeposited rather than driven from punches, for the 24-point size which I used had been electrodeposited from types which had a shorter depth of drive than the Conner standard. Thus, a rectangular "shoulder" is built into each matrix in the font, revealing the shape of every type body which had been copied. That is why I conclude this is as close as one could possibly come to having matrices for an exact reproduction of Phinney's original design. My casting was *made direct* from the Kelsey matrices, which now are around 120 years old. I did have difficulty establishing proper alignment because in that regard, the font is among the more difficult I have ever cast.

Phinney's type was successful, notwithstanding the fact that it was based on what is considered (by some) an inferior model from

## The JENSON OLDSTYLE of 1893

**I**T is highly likely that the matrices used to cast this font were electro-deposited direct from Joseph Phinney's original casting nearly 120 years ago by the Conner Typefoundry of New York. That makes this a very authentic representation of the first interpretation of the Nicolas Jenson design to be introduced in the USA. Phinney's Dickinson Type Foundry of Boston launched the design in 1893. It is darker and perhaps more monotonal in appearance, but though it was called Jenson, Phinney modeled it on William Morris's "Golden" design. Morris had styled his type after Jenson.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ& \$£1234567890 (.,-:;!?)  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTU  
 VWXYZ& \$1234567890 .,:;?!?  
 abcdefghijklmnopqrstuvwxyz

**T**HIS is Jenson Oldstyle as offered  
 by Lanston Monotype Machine  
 Company around 1910. The face is a  
 nearly exact copy of the one issued in  
 1893. Variances in set and alignment  
 are attributable to the caster operator,  
 not the matrices themselves. Lanston  
 offered the design before ATF came  
 out with Cloister Oldstyle; Goudy had  
 not yet joined the Lanston team either.

The Lanston Monotype face, Nicolas Jenson No. 58, likely issued before 1910.

William Morris. This is a likely reason why the Jenson Oldstyle shown as specimens here is bolder and perhaps more condensed and monotonal than other interpretations.

Phinney was the very first type director for the new-formed American Type Founders Company, and he was responsible for compiling the first collective specimen book published by ATF in 1895. Guess what? His Jenson design took center stage with a dozen pages devoted to various members of the family, along with quite a few Morris-style ornaments and initial letters.

#### *Lanston's Jenson Stolen from Phinney*

It's going to be difficult for you to discern any difference when comparing Lanston Monotype's face with the foundry-style font from the Kelsey Company because it is likely Lanston literally "stole" the design, perhaps from Conner. It is highly unlikely that a letter cast from one matrix would fit effortlessly into a matrix of another manufacturer. The nature of the engraving process, the angles of the cutting tools, etc., all would need to be precise in all regards for the two to match. But somehow the Mono-

type cast characters *do fit* into the Kelsey mats easily. The counters and engraving marks therein are the same, and other evidence of manufacture also is very similar. Thus, I conclude that Lanston Monotype's first entry into the Jenson race was a direct copy from the Conner/Dickinson original.

### *Morris F. Benton's Cloister Oldstyle*

Soon after American Type Founders reinvented itself under the leadership of Robert W. Nelson, Morris F. Benton took the helm in the type design department (a job first held by Joseph Phinney) and the company began an outright revolution in type design. Hundreds and hundreds of type designs from the various foundries making up the new organization were scrapped in favor of the new typography being ushered in by ATF. One of Benton's earliest efforts was to go *back to the source* and come up with a better Jenson. The new design was called Cloister Oldstyle and was released in 1914. The design achieved widespread popularity.

In its 1923 specimen book, ATF states that "(we have) conscientiously adhered to the Jenson model in the interpretations of that design now comprising the Cloister type family. Jenson did not use the capital letters J and U, Arabic figures or italic because none of these were in that time in use in printing. These characters had therefore to be added, as well as a squeezed form of the R for use in cap lines. Jenson did not use cap lines and for that reason could use the freer-flowing R, which though more beautiful, does not adapt to every modern usage."

### *Cloister Lightface—For Soft Papers*

As a further effort to capture the "feel" of the Jenson original, Benton later produced a second weight of the basic Cloister design. Cloister Oldstyle was intended for use in printing projects which utilized smooth and coated paper stocks which tend to reproduce type far "lighter" than when the same types are printed on soft, often textured stocks more commonly used in earlier days. Cloister Lightface, done in

1924, was "lightened up" intentionally, so that it would reproduce more closely to the original Jenson design. It was intended only for use with softer papers which cause spread in the impressed image. The lightface version was discontinued by ATF later on, but the matrices have survived in my collection of ATF originals bought at the auction of 1991.

Though competitors came up with their own Jenson designs, to be discussed in subsequent paragraphs, the popularity and lure of ATF's Cloister Oldstyle ultimately caused four other type manufacturers to copy it—both the name and the design: Linotype, Intertype, and *both* the American and English Monotype firms.

### *Centaur Goes Back to the Original Jenson*

Bruce Rogers had first been recognized as a type designer with a face called Montaigne, in the early 1900s. "In those days we all liked heavier and cruder types than our reconsideration of the matter now leads some of us to prefer," he explained. Rogers had the good fortune of acquiring an original copy of Nicolas Jenson's *Eusebius* of 1470, "supposedly the first folios printed in his Roman letter, and the only one I have ever seen in which his type appears in all its delicate crispness of cutting and casting—a marvel of accuracy for those times." He proceeded to blow up portions of the clearest pages to five times the original size and was at once struck by the pen-like characteristics of the lowercase letters, among other things. Tracings of these enlargements were the beginnings of what came to be known as Centaur. The undertaking was sponsored, with some proprietary rights, by Henry Watson Kent, then secretary of the Metropolitan Museum of Art in New York (Kent had established an excellent press in the museum basement for announcements, posters, labels, etc.). It was first cut by Robert Wiebking of BB&S. The upper-case letters were first used in 1914 by the museum. The complete font was cast for its first use in 1915 in 14 point and was set by hand. Volumes designed by Rogers utilizing this proprietary

# CLOISTER OLDSTYLE

For this assignment, Morris F. Benton studied the life and times of Nicolas Jenson of Venice. Benton considered Cloister the “ideal typeface.” The original cutting shown here was intentionally made heavier to compensate for the improved printing conditions and smoother papers of the present time. One departure from rounded dots of the original occurred when Theo Rehak replaced ten characters with diamond dots in 1992. The setting here is a random mixture of original Barth-cast characters with Monotype-cast letters from electrodeposited mats of unknown origin.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
XYZ& abcdefghijklmnopqrstuvwxyz æœ  
\$1234567890 fififfiffiffi& .,:;’! QuRTfj

# CENTAUR



**B**RUCE ROGERS began work on Centaur around 1914 and the font was first issued for proprietary use by the Metropolitan Museum of Art in New York. He used as his model the design by Nicolas Jenson as found in his work, *Eusebius*, issued around 1470. Rogers recalls: “When portions of the clearest pages in my copy were enlarged to about five times the original size I was at once struck by the pen-like characteristics of the lowercase letters; so with a flat pen cut to the width of the heavier lines, I wrote over the photographic print as quickly as I could, thus preserving the proportions, at least, of Jenson’s own characters. Being

but an indifferent calligrapher many of my letters were rather crudely done, but I selected those that seemed to be the most successful and touched them up somewhat with pen and brush; and these with capitals drawn with a pointed pen over photographs of the originals, served as models for the first cutting of the Centaur type.

The original font shown below was cast from mats engraved by Robert Wiebking.

Praise for this work convinced Rogers to allow Monotype to reproduce the design (with slight alteration) for machine typesetting in 1929.



ABCDEFGHIJKLMNOPQRSTUVWXYZ

XYZ& 1234567890 .,-:;!?'~

The first cutting of Centaur done in 1914. Only capitals were done in 24 point.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

XYZ& \$1234567890 fi fl ff ffi ffl ct st áéíóúñ  
abcdefghijklmnopqrstuvwxyz QU Qu (.,-:;!?)

This is a full showing of the Monotype version of Centaur, which was first issued in 1929.

face were greatly admired by others who sought to have the face offered to others. Rogers reported "When (in 1928) in response to many appeals it was decided to have the type reproduced for machine composition I naturally turned to the Monotype method of composition and casting, on account of the satisfaction I have had in the past with the results obtained by that method. Its flexibility, combined with its great range of type sizes, has enabled me to produce work that would have been difficult even for the hand compositor, and which could not, so far as I am aware, have been done successfully by any other system of machine composition.

### *Original Centaur Compared with Monotype*

The Centaur design was recut under the joint sponsorship of the American and English Monotype companies. For whatever reason, the American company never issued matrices for the font but instead, deferred to the English company to supply Centaur and its accompanying Arrighi, designed by Frederic Warde of New York. Rogers called Warde's design a perfect match for his Roman face. The Centaur design received high acclaim.

Perhaps for the first time, you will have a chance to compare the two Centaurs, for we show both the English Monotype casting and the capitals of the original Museum Press version, recently recast from the Wiebking mats by the Dale Guild Typefoundry. It's a miracle that the Wiebking mats have survived. After the Museum Press was closed in 1949, they were saved from destruction first by Franz Hess of Huxley House, and after Hess's death Joseph Blumenthal happened upon them in boxes in Hess's attic. He retrieved them and presented them to the Cary Collection at Rochester Institute of Technology. Only the capitals in three sizes have survived. A lowercase was done in 14 point, but those matrices have not been found. RIT agreed to allow a casting of the 24-point for an upcoming book about Centaur by Jerry Kelly and Misha Beletsky.

Incidentally, Rogers commented in promotional material published in 1929 "The care and skill with which Monotype has reproduced the Centaur design has resulted in a type approximating my first idea of it even more closely than the earlier cutting did. Later in life he was to complain of the "lightness" of the face but in all truthfulness, it was designed and issued before printing on smooth and coated paper stocks were in vogue—when most traditional book faces were purposefully designed to accommodate the "squeeze" and "spread" of inks as impressed via letterpress from a type form. This same argument was made in comparing the "Light" Cloister Oldstyle with the standard font, mentioned earlier.

### *Frederic Goudy Develops Italian Oldstyle*

Soon after Frederic Goudy was hired as full-time type director for Lanston Monotype in 1923, Maury Dove informed him that the company had an order for casting machinery, providing it could supply matrices for Cloister Oldstyle from ATF, which by then had become quite popular. Dove was inclined to steal the ATF model, but Goudy strongly suggested that he be allowed to "re-interpret" the Jenson model, rather than have Lanston steal Benton's Cloister. He even suggested that copying it was unethical, though not illegal. Dove accepted Goudy's argument and the resulting design, Italian Oldstyle 243, introduced in 1924, became quite successful for Lanston Monotype. Incidentally, Bruce Rogers, designed the promotional material for Lanston's Italian Oldstyle design—and Rogers used the face himself in various design projects in later years.

### *A New, Better Jenson Offered by Ludlow*

The bandwagon was thundering ahead in favor of "Venetian oldstyle" designs and thus, the Ludlow Typograph Company entered the fray with yet another interpretation of the original Jenson letter. This design, created by Ernest Detterer, was first revealed in a trial 16-point setting of *The Last Will and Testament of Nicolas*

ABCDEFGHIJKLMN OPQRSTU V  
WXYZ& \$1234567890 fi fff ffflctst  
abcdefghijklmnopqrstuvwxyz .,-:;“!?”

**I**TALIAN OLDSTYLE, designed in 1924 by Frederic Goudy, was done for Lanston Monotype as a response to the popularity of the Cloister Oldstyle face ATF introduced eleven years earlier. ¶ The face is a little more delicate and individual than Cloister, but clearly is based on the same Venetian types of the latter part of the fifteenth century. McGrew makes this appraisal and most certainly he alludes to the types of Nicolas Jenson. In suggesting this design, Goudy was advocating that Monotype take a new route instead of stealing ATF's Cloister. It is pertinent to note that Lanston had “stolen” the model for Cloister, Jenson Oldstyle, years earlier with no apologies.

THE LAST WILL AND TESTAMENT OF  
THE LATE NICOLAS JENSON, PRINTER,  
WHO DEPARTED THIS LIFE AT THE  
CITY OF VENICE IN THE MONTH OF  
SEPTEMBER, A. D. 1480.

**S**EPTEMBER the seventh, 1480, thirteenth indiction. The most honorable tradesman, Nicolas Jenson, alien and printer of books, dwelling at Venice in the parish of Saint Cancianus, being, by the grace of God, sound in mind and understanding though infirm of body, did send for me, Hieronymo Bonycardi, Public Notary under imperial license, and seek of me this, his last Will and Testament, the which I have drafted conformably to the law-customs of the Empire, at the desire, consent and express command of the said testator, in this form, to wit:—

Imprimis: if and when it shall fall to the lot of said testator to pass from this world he doth humbly commend his soul to most High God, our Creator, and to His Glorious Mother, the Virgin Mary, and to all the Host of Heavenly Saints.

Item: he orders, wills, and provides that his body shall be entombed at and in the Monastery of Sancta Maria de Gratia, being there accompanied by thirteen torches borne by thirteen poor folk, apparelled from the goods of said testator each one of them, to wit, according to his stature, and in this selfsame place, Sancta Maria de Gra-



USEBIUS was the title of the first book printed in 1470 by Nicolas Jenson utilizing his Roman alphabet. His work was very well received and over the centuries served as a model for a number of today's typographic designs. This interpretation designed by Ernst Dettner was issued by Ludlow Typograph as "Nicolas Jenson" starting in 1929. Robert Hunter Middleton, Ludlow's type director for over forty-seven years, did several adaptations of the design (boldface, italic, open). After slight modifications, the series was re-named by Ludlow as "Eusebius" in 1941.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
XYZ& \$1234567890 fi ff fl ffi ffl ct st  
abcdefghijklmnopqrstuvwxyz (.,:;'"!?)

*Jenson, Printer*, published by Ludlow in November, 1928. Robert Hunter Middleton, a student of Detterer's, was hired by Ludlow to complete the design and by 1929 had completed an italic, a matching boldface, and an openface. The full range of sizes in roman, italic, bold, bold italic, and open soon was offered by Ludlow under the *Jenson name*. In 1941, the face was reissued and renamed *Eusebius* (Nicolas Jenson's first book using his original face was called *Eusebius*). Some subtle design modifications were made by Middleton commensurate with the name change.

#### *Rare Specimen of 1928 Ludlow Jenson*

Years later Middleton presented the punches for the 16-point experiment of 1928 to Paul Duensing. Previously, Middleton had sold to Paul a Ludlow matrix punching machine. Paul used it for a while and then turned it over to Jim Rimmer. When Paul got the punches, he immediately contacted Rimmer, who quickly devised a way to punch Lanston-compatible matrices on the machine; Jim drove mats for the entire font. It turns out that the new mats were driven using the *same machine* which had been used at Ludlow to drive the original mats in 1928. A casting from those "duplicate originals" was utilized to typeset our specimen of Ludlow Jenson. This is a near match to the first page of the *Jenson Will* as it appeared in 1928. Our thanks go to Mike Anderson, who loaned me the type. He now holds the punches and matrices, getting them from Paul shortly before Paul's death.

In summary, it is pertinent to review dates: Cloister and Centaur both were designed before 1920. Italian Oldstyle came in 1924 and Eusebius, the latecomer, appeared in 1929. So, indeed, there *was* "a whole lot of shakin' going on" at the beginning of the twentieth century. Only one comparison will be reported: Bruce Rogers himself felt that the Ludlow Eusebius design was more *faithful to the Jenson original* than all others. Yet it was the Cloister design which was picked up, with varying degrees of success, by most other type manufacturers. That fact notwithstanding, each of these de-

signs still receives recognition and use, even as the digital type market continues to be flooded with new, though perhaps dubious, new offerings. Incidentally, nearly everything mentioned herein now is available digitally.

#### *Authentic Letterpress Specimens*

This discussion was not intended to be massively scholarly. My original intent was to allow you to "see and compare" as never before possible. The text evolved as an effort to put the various faces in proper context. To my knowledge, these designs never before have been shown side-by-side in large-scale settings produced direct from metal types via letterpress. Thanks to all who have assisted in the production of this issue. Without the help of fellow ATF members, something of this nature never could have been accomplished.



## Letterpress Production

Since letterpress and hot metal composition are what the *ATF Newsletter* is all about, herewith I will provide you with greater details on the production aspects of the letterpress pages.

First the illustrative material: I confess that though Nicolas Jenson was my subject, I got hung up on the large number of art elements inspired by William Morris featured in the *1895 Collective Specimen Book* from American Type Founders. The art on page 17 is from ATF's page 401, flipped both vertically and horizontally using Photoshop. The same software was used to add the color. The initial was from page 415. Text on this first page was set in Jenson Oldstyle from the Conner Type Foundry. Nearly all specimen pages have been hand set in the 24-point size.

The two fonts of composition matrices utilized for the text portion of all letterpress pages include 12 point Cloister Oldstyle No. 272, made by English Monotype. A chance discovery of a tattered box full of pied matrices at Don

Black's emporium in Toronto ended up being the complete font save two characters. You'll have to figure out which two are not from the original font. Duncan Avery of English Monotype says the design was not a successful venture for English Monotype. Only twelve matrix fonts were sold over the years before it was discontinued in 1969. Subheadings were composed in Cloister Oldstyle Bold Italic with Swash (No. 395). These matrices were made by Lanston Monotype. Strangely, Lanston made the bold into composition matrices, but never did composition mats for the oldstyle font.

A comment must be made on the appearance of this casting. All was Monotype-cast utilizing the Bill Welliver computer interface. Since stopbars, keybars, etc., were not available for either of these fonts, they could not have been utilized otherwise. I chose to cast the type using a 13 point mold, which added one point of ledding between the lines. The casting went extremely well with regard to good face, well-justified, etc., but when making up pages I discovered the mold itself was faulty and tiny fins were randomly apparent on all four sides of several of the individual bodies. Obviously these fins have screwed up alignment of the printed type, but re-casting over 400 lines of type to correct the problem was not given serious thought.

### *Mold Woes Cause Poor Alignment*

I found that the mold was misaligned and "apart" microscopically, allowing tiny amounts of metal to get between components of the mold thus causing the fins. A full hour of very careful cleaning and re-assembly should have cured the problem. This and following pages should reveal success in this corrective effort by (hopefully) demonstrating improved alignment.

Initial letters found on pages 20 and 21 were cast utilizing original matrices by Theo Rehak at the Dale Guild and first shown in the 1895 ATF catalog (already mentioned) on page 415.

The frame on page 20 uses 18 point Lanston ornament No. 63 and 24 point ornament (probably Conner heritage) No. 63 from the 1921

*Kelsey Catalog* (mat now in my collection). The frame around page 21 utilizes Lanston Monotype ornament No. 1678. Paul Duensing commented that it originated with ATF and was called "Midget Tailpiece No. 14." He lamented the lack of a corner. So in 1976 he designed and engraved one, used here. Of the work he noted "I would do it differently if doing it over, but am fairly well pleased with it as is."

### *Manipulated Artwork*

The centaur on page 24 was an outline image found somewhere on the Internet, then altered and manipulated by me to make the silhouette. The initial B is a "Tory" initial as found on page 758 of the 1923 *Specimen Book and Catalog* from American Type Founders. I added the color. The border on page 25 is cast from English Monotype matrices 56 and 57, in my collection.

The Italian Oldstyle page frame (page 27) utilizes a couple of elements from the "Ransom Borders" done by Wil Ransom and so effectively displayed in *Catalog 25 of Typefaces Border Designs, Typecast Ornaments, and Brass Rule*, published by Barnhart Brothers & Spindler (likely in 1925). There were quite a few individual pieces making up this series. Those utilized on page 27 will be seen on page 429 of the BB&S catalog. The matrices utilized were electrodeposited by Andy Dunker for Paul Duensing.

The initial letter on that page was designed by Frederic Goudy and first used in a special promotional leaflet produced by Lanston Monotype featuring the newly released Italian Oldstyle design—probably done soon after the face was released in 1924.

The Ludlow Jenson Oldstyle page (page 28) features the very same initial used in the original *Will of Nicolas Jenson* book produced by Ludlow in 1928. It was vectorized after scanning to achieve optimum quality of reproduction.

On the Eusebius page (page 29) the initial was inspired by one found on page 416a of the 1895 ATF catalog, but I modified it and added the color plate. The three-quarter frame was from page 415 of the same catalog.

Unless otherwise indicated, all illustrative material has been digitally copied from named sources and photoengravings were made from my digital files by Owossographsics.

All presswork for this section was done on a 10x15 Heidelberg windmill. Paper is Mohawk

Superfine 80-pound cream white text, eggshell finish. Typecasting was done on a 15x17 English Composition Caster, an American Thompson, an English Supercaster, an American Sorts Caster, and an American Composition Caster, all coerced into action by your author.

### References

McGrew, Mac, *American Metal Typefaces of the Twentieth Century* second revised edition. New Castle, Delaware: Oak Knoll Books, 1993.

Cost, Patricia, *The Bentons*, provides details on Joseph Phinney. Rochester, New York: RIT Cary Graphic Arts Press, 2011.

*Goudy's Type Designs*, second edition, New Rochelle, New York: The Myriade Press, 1978.

*The Last Will and Testament of the Late Nicolas Jenson*, set in a trial font of 16-point Nicolas Jenson. Ludlow Typograph Co.: Chicago, 1928.

*New Series of the Centaur Types of Bruce Rogers* . . . Specifically the "Printer's Note" by Bruce Rogers. A promotional piece by The Lanston Monotype Corporation Limited: London, 1929.

Further details on original Centaur are from a yet-to-be-published book *The Noblest Roman* by Jerry Kelly and Misha Beletsky. Jerry Kelly supplemented this information in e-mail messages.

The two American Type Founders catalogs noted in the text also served as source material.

NICOLAS

ABCDEFGHIJ

KLMN

OPQRS

TUVWX

YZ&

.,-':;?!?

*A Definitive One Act Presentation*

ACCENTUATED  
EXTREMITIES

By Russell Maret



The Quest for Serif Recognition

*I extend sincere apologies for my irreverent text around this new design called "Nicolas." This is a unique (as well as historic) design, inspired by 12th-century Mosan lettering, particularly that of Nicolas Verdun (1130-1205), whose work is found in an altar piece at the Klosterneuburg Monastery, near Vienna, Austria. The design is by Russell Maret, first used in his award-winning book Specimens of Diverse Characters, engraved and cast at The Dale Guild Type Foundry. Nicolas is the first new typeface issued by the foundry in over ten years. Fonts are available. See [thedaleguild.com](http://thedaleguild.com).*

## Four Users Compare Notes At English 'Interface Meeting'



*Patrick Goossens, Ed Denovian, and Nick Gill are absorbed in preparing a proper caster "ribbon" on Ed's Mac Interface. Andrew Dolinski took the photos.*



Andrew Dolinski from Hurst, Berkshire, England, has reported regarding a gathering in England concerning the Monotype Composition Caster and the Welliver Interface. Four users got together in March 2013 and he reports:

"We had a great time chatting about all things Monotype, and especially about the Interface. Indeed Ed had his comp caster neatly set up with the Interface. Our goal was to ensure that we all understood how to operate the Interface using the Mac computer and to iron out any difficulties encountered."

In attendance were Ed Denovian (the host), Nick Gill, and Andrew Dolinski, all of England, and Patrick Goossens from Belgium. Dolinski's report continues:

"It was soon apparent that Ed's caster was not always casting the correct character, with an incorrect row being selected. Nick identified that this could be a sensor problem and moved the sensor from the paper tower to another position. This did not quite cure the problem. Further tinkering ensued. Nick and Patrick discovered an air valve was leaking air and soon corrected that problem. Eventually Nick wondered whether the pin jaws needed adjustment. Out came the Manual and after a while Nick managed to make what looked like a noticeable adjustment. The matrix pin block seemed to

operate much cleaner than before. Ed, Nick and Patrick then ran the spool again and this time all required characters were cast perfectly.

"One final problem remained, that of the line length being incorrect. On looking at the spool on Ed's Mac, it was seen that the set width was incorrect for the die case being used. This was adjusted by a few keystrokes and the spool run again. This time all was perfect, both in characters cast and in precise line length. The joy on Ed's face when the galley was filled was a joy.

"Without doubt the Interface is a joy to use, assuming that the sensor is accurately adjusted and the caster is also accurately adjusted. The ease of making adjustments to the spool on the fly is incredible.

"During the day we all discussed your new book. Indeed Patrick brought his along for the weekend from Belgium for his night-time reading. The consensus is that you have done a 'great job,' well done and thank you."

**English Monotype** 16x17 matrix cases. I have four or five of these frames complete with rods, but I have no 16x17 equipment. I would love to trade these for the good old-fashioned English 15x15 or 5x17 cases, again with rods. Contact Richard Hopkins at <wvtypenut@frontier.com>.

# Our 2012 Portland Meeting Reviewed

BY SARA WRZESINSKI

We arrived by plane, train and automobile to the fascinating city of Portland, Oregon. We brought a heat wave with us. Thursday and Friday were hot enough to break records for Portland. Fortunately, we were well occupied in the chilled nether-regions of our host hotel, the Red Lion on the River. While the rest of the city sweltered, we listened to world-class discourse on type casting in many of its juicy details.

We began Thursday August 16th with announcements and info packets: the I-5 northbound highway was to be closed for the weekend, a sign-up for rides to the evening's events, etc. Name-tags were especially beautiful—they were calligraphed with a goose quill and iron gall ink by Marilyn Zoronato.

Micah Currier of Dale Guild started us off with an overview of 125 years of the American Type Founders Company. Since he has taken on the Dale Guild Type Foundry, he has had to give his and the foundry's future much thought. He has been wondering if the preservation of typecasting knowledge could perhaps be preserved in an academic environment as opposed to struggling in the business world. To try this theory, Micah will be teaching typecasting and letterpress at Penland School of Arts and Crafts in North Carolina in an eight-week course next Spring (see an update on page 42).

Rich Hopkins related to us the challenges of recreating type forms of historic documents. He has taken up the challenge of matching faces, ornaments, spacing, line length, line breaks, etc., over 230 years after the originals were printed. Especially impressive were the insights he gained by recreating the Dunlap version of the Declaration of Independence—that there were two distinct styles of word spacing, a clue that there might have been two compositors working on the original document.

After lunch of sandwiches, salads and fresh fruit, we split into sub-sessions. Chris Chen conducted a knowledgeable and insightful overview of casting machines one might wish to acquire, including pros and cons.

Next door, Kevin Martin discussed challenges of building a casting machine from disparate parts. This proves especially challenging since several parts may have the same part number but were made at different times with significant design differences.

After another opportunity to refresh our coffee and consume pastries, Bill Welliver told of his progress with his computer interface for the Monotype Composition Caster. He has been working for the last eight years on it and has achieved great things with it. With a single composition casting machine, Bill has designed hardware to interface with it, written software to control the hardware and has created a very viable and smart way to go from a digital manuscript to a galley full of freshly

cast type. In the last two years, he has been hard at work improving the “soft proof” feature in the software and adding support for additional languages (such as Spanish). Bill plans to keep at it—to add and improve a number of useful and interesting features.

Julia Ferrari and the late Dan Carr were Golgonooza Press. They created Golgonooza as part of the small press movement more than 34 years ago. A recurring theme has been “finding a way through impracticality.” Julia and Dan were the last two students of hot-metal type casting at the English Monotype School in 1985. They have a studio in a former woolen mill in the town of Ashuelot, New Hampshire. There, Julia and Dan have done great honor to the tradition of fine press printing and typecasting. With Dan's passing, Julia is looking forward to finding her way alone. She is hoping to take on apprentices to learn typecasting and book arts.



Portland Train Station

To finish off a near perfect day of fascinating lectures, we were treated to a roundtable discussion on the topic of educating with handset type. While photopolymer is popular with students, a number of schools have kept hand-setting type an active part of their letterpress curriculum. Reasons in favor of using actual type: it forces students to think about type in a visceral way, it facilitates "handling language" as nothing else can, and hand-setting with printing provide a "wholeness" of letterpress experience. It was agreed that a school should work to have a relationship with a foundry. The only thing better than type in a studio is to have *fresh type* in that studio.

We adjourned to the marvelous Kennedy School for socializing, supper, a screening of *Linotype: the Film*, and a visit with Kyle Durrie aboard her Type Truck out in the parking lot.

Bright and early on Friday, we reconvened in our meeting room for another day of riveting presentations about the world of making type.

In celebration of the 400th anniversary of the printing of the King James Bible, the Norwich Cathedral's Library contacted Stan Nelson, asking him to create an authentic form for them to use as a visual aid in explaining the printing process used by Robert Barker in 1611. With a significant amount of research and effort, Stan, with the help of several gentlemen known to our organization, managed to produce a two-page spread from the book of Genesis for the library that was a line-for-line match to the original. As Stan explained his process, we were treated to a fascinating side discussion of bearding type. Particularly memorable was his phrase "vestigial bearding." He bearded all 80 lbs. of type for the project. Leading, as we know it, had not yet been invented so galleys and strips of card were used between lines.

Jason Dewinetz is very much enamored with Dutch designer Jan van Krimpen's type. He especially wanted some Romanée. After having no luck finding it in the US or Canada, an ad asking for it was placed in a European paper. A printer in the Netherlands had 9 Dutch cases and some unopened Enschedé packages of Romanée he was willing to sell. Thus began an incredible journey to Belgium and the Netherlands for Jason. He was greatly assisted by Patrick Goossens of Antwerp. Jason visited

a number of libraries and monuments relevant to Van Krimpen. In the archives of Enschedé they were able to examine original drawings and punches for Romanée. After a delightful and informative trip, and once the type was shipped safely home, Jason took a closer look at what he had. It turns out that there were different heights of type in the fonts he bought. Some were French height (.928), others were Dutch height (.933).

David MacMillan was unable to deliver his talk on preserving casting documents in the digital era. We were, however, given a printed summary of his talk in our keepsake bundles. Digital preservation is not as simple or straightforward as it might seem, but David's advice is informative and practical. It is humbling to realize how much knowledge we have lost and how close we are to losing so much more.

Connie Blauwkamp and Jenny Wilkson then led a group discussion about the American Typecasting Fellowship's website and online resources. Important and useful documents have been and will be scanned so they can be shared on the ATF site. The group was positive and favorable to continuing development of the site and its content. Also, Jenny introduced us to her new project, Letterpress Commons, which is scheduled to launch this fall. It will be a website that is based on the Wikipedia model, curated by herself, generously hosted by Boxcar Press. Briar Press has given her their museum of presses to add; she is working with Steve Saxe to edit it. A great many knowledgeable and well known people are slated to contribute to the site. It sounds like it will be a valuable resource for letterpress information for those new to letterpress and the rest of us as well.

Chris, Brian and Mark report that business is good at M&H. Louis Mitchell, "Louie," is now 80 and still working proudly on his machines with no intention of retiring. He was recently featured in a video done by one of the news shows in San Francisco. Centaur, Caslon, Plantin, Bembo and the "@" handy fonts have all been selling well.

Sky Shipley elucidated the mysterious world of type alignment for us. As a typesetter, he has had plenty of experience exploring the age-old question of where to place the face onto the body of type. As a good place to start, Skyline

usually casts “beard-to-beard,” but sometimes the beards will vary within a font of mats. Starting with the easy characters first, align the flat feet to the baseline. You can use characters that have both bowls and flat parts for clues for how the bowl characters should align to the baseline. Key points are as follows:

- (1) Rules don't apply uniformly; you have to look at each letter in each font
- (2) Find a valid means to locate the line standard
- (3) Monotype's stamped numbers for widths are usually crazy—don't trust them
- (4) Try to find a reference point in a letter
- (5) Bowl characters may or may not exceed x-lines
- (6) Alignment may actually be impossible
- (7) The less orthographic, or more freeform a face is, the harder it is to align—and the less it probably matters.

You might need to make paper proofs to really see how you're doing. Another keen tip from Sky: use a bulldog clip to hold the piece of type you're examining in the alignment gauge. Keep a casting log, and take notes about how you're making your decisions. These notes will be invaluable next time you cast that face.

Jeff Shay reported on the progress at the C. C. Stern Type Foundry. The rent for their studio space includes 3-phase power and air but not water. For the water-cooled casting machines, they built a very pretty recirculating unit that moves to the one they're working on. Quick connecting hookups for it ensure that the coolant flows the correct direction. The mats for Stern cut by Jim Rimmer were made to be cast on Jim's Thompson. They plan to cast them on their OA, so the corners need to be trimmed to fit into an OA mat holder. A friend of Jeff's, who happens to be a pattern maker, has contrived a jig so the mats can efficiently and carefully be trimmed with a sanding machine. Another



*Open house at the C. C. Stern Typefoundry*

challenge at the foundry is the pinion gear of their Thompson machine. Newer motors have larger shaft diameters. The gear supplier was able to cut in set-screws and the keyway for them. Overall, excellent progress is being made towards making this a working foundry and educational space.

Many years ago, Greg Walters made the acquaintance of Arvin Patel, owner of one of the last working foundries in India. The mats they use were made based on the European methods of mat making. Greg had an informative hand-out and excellent visual aids to explain the way they electroform these mats. We were also treated to a very interesting short film about type making and letterpress printing in India.

The last presentation of the day was a panel of now retired printers who worked at Giesey Adcrafters in Portland during the hot-metal era. Giesey's was considered by most to be the best shop in Portland. Especially memorable were their reminiscences of setting and printing the railroad tariffs and the dog racing bulletins which were huge and tedious jobs. They did plenty of ad composition and annual reports as well. When the shop was hot-metal, the customers were interested in the process. Today, the cold type consumer just doesn't seem to care. Truly remarkable is how, after many years, these guys are still great friends and get together regularly.

After hearing so much about the C. C. Stern Foundry, we caravanned over to have a look for ourselves. It is a delightful space with several innovative storage ideas and a number of great casting machines to boot! We were treated to Bánh mì, Vietnamese sandwiches for dinner. We had a wonderful time socializing and exploring the shop.

Saturday morning was the Swap Meet and Auction in the forenoon with self-guided tours in the afternoon. The International Printing Museum had a number of hand-made

letterpress related items made by one of their highly creative and industrious interns on offer. Skyline and Monumental had a wide assortment of new type for sale. There were also many fine, useful and beautiful books to be had. The auction may not have been the largest sale in ATF's history, but there were a number of interesting items for sale including several fonts of Linotype matrices in Hebrew. The Auction was kept lively and entertaining thanks to auctioneers Sky Shipley and Bob Magill.

After an optional sack lunch, we were on our own to discover the great city of Portland. While Ky and several others went to see the Independent Publishing Resource Center, I caught a bus to the Rose City Rollers' recreational roller derby team for a practice. Others visited the C.C. Stern Type Foundry, Stumptown Printers, The Multnomah County Library, Powell's City of Books, or toured Portland.

We reconvened Saturday evening for our banquet dinner. The food at this hotel was impressively good and the buffet for dinner was no exception: Fresh and well prepared vegetables, salmon, chicken and fancy cakes for dessert. Rich Hopkins presented our keynote address. He introduced us to his personal history with printing and told us how the American Typesetting Fellowship came to be. It all began with a dream, a grant from the State of West Virginia, and 35 people who were so excited to meet each other and share their passion that very little sleep was had. The ATF Bylaws were reportedly written while Rich

was out hunting for a 70' propane hose. Thirty-four years later, the ATF community is alive and well. Looking forward, our task is to pass our information and knowledge forward to the next generations.

Keepsake bundles were handed out, they were full of all kinds of brilliant, well produced and inspiring work.

On Sunday & Monday, traditional to ATF, technical sessions were held. Monotype and Linecasting tracks were offered. Bill Berkuta and his students spent one day each on the Linotype at Stumptown Printers and the Ludlow at Buzzworm Studios. For Monotype, one day each on the Monotype Composition Caster and Keyboard at the Stern Foundry. Monotype instructors were David Johnston, Brian Ferrett, Chris Chen and Patrick Reagh. A great deal was learned by everyone, and the machines benefitted from all the attention as well.

There was one unfortunate incident that cast a shadow over several attendees—John Finch's much beloved pickup truck was stolen the first night of his arrival. We are pleased to learn that since, the truck was found and has been returned to him; minus his possessions that were inside and with the locks drilled out. He has since remedied the lock situation and is working on replacing his tools.

The ATF Conference was educational and motivating. On the one hand, we were sad to part ways with our friends, on the other we were eager to get home and put into practice all the great stuff we learned.



*Experts and observers mingle at the Composition Caster at C. C. Stern Typefoundry.*



*Hands-on experience with the Linotype was gained at Stumptown Printers.*

## Thorough Cleaning Can Fix Fouled Molds

There's an old saying "you can't teach an old dog new tricks." It isn't true. I have just had a two-day experience with a troubled 16-point mold for the Type & Rule Caster and believe me, though I have run machines for 40 years, I have now learned a lot more about Monotype molds.

I was running a font of 16-point Deepdene Italic and suddenly I was getting flashing on the feet of my type. The more I ran the machine, the worse it got. Having only one 16-point mold, I had to make this one work.

Lanston books say if you have trouble with a mold, return it to the factory. They never discussed the innards of the mold, but today we have no option other than to fix problems ourselves.

There are 86 different parts in a T-style display mold (I counted them), including 34 screws and eight washers. Dis-assembly wasn't too difficult. The true test was in reassembly. At first I figured the crossblock was the culprit so I wondered "Can I substitute a crossblock from a similar mold of a different size?" The English Monotype people insist all their mold parts were custom-fit to each other and thus, parts were not interchangeable. But maybe American molds might be interchangeable. I found a spare 18-point mold; I would steal its crossblock. But that mold was literally frozen shut. Even with a hammer and a steel block for pounding, I couldn't break it apart. So I sprayed it down with Kroil\* (they call it a "penetrating oil") and went to dinner.

Two hours later Kroil had done the job and I got the mold apart. The crossblock was a mess of crud and dried oils, but fortunately no rust. I cleaned it thoroughly. The jet trimming blade was where most of the crud was, and to get good access to all surfaces in that part of the cross-

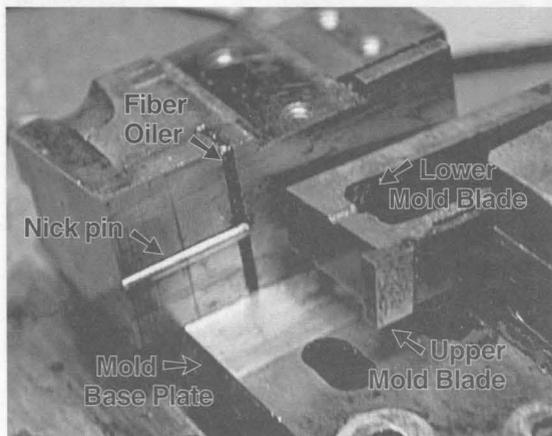
block, you must disassemble it totally and carefully rub all surfaces with an Arkansas stone and a drop of press wash. Upon reassembly, the crossblock appeared good as new and I was able to switch crossblocks. I checked to assure that the top surfaces were perfectly smooth regarding height-to-paper. But after installing in the caster and a few test casts, I realized the crossblock was not the problem.

Off the caster and complete disassembly once again. In the process I discovered that if your mold is casting type slightly crooked on the body, you can "straighten" it by twisting the mold on its baseplate. Honest! They have provision for "cocking" a mold, if necessary. However, I feel this is much more easily done on the bridge.

You can't be too careful in cleaning and reassembling molds. The tiniest piece of type metal can screw it up thoroughly. My problem seemed to be type metal getting under the lower mold blade. That was verified when I took the mold apart for the fourth time.

I figured there was crud between the base plate and the two pieces of the mold which form the nick side of the cast letter and the side opposite the nick side, but close inspection proved all was clean. Strangely, the lower mold blade was moving freely, yet the upper mold blade wouldn't move at all. Closely inspecting every part, I detected what looked like a fleck of type metal stuck on the side of the nick pin. I put the lower mold blade (containing the nick cutaway) against the nick pin but it wouldn't fit properly. I brushed the fleck with my finger but it didn't budge. Ditto using a brass brush. Fortunately the fleck was to the back of the mold opening and would not affect

*(Continued to page 40)*



At left is a partially disassembled Lanston Type U display mold. These molds generally were shipped with components to handle up to three sizes. In this case it was 14, 18 and 24 point. Oldtimers say Universal molds were not very good because whenever taken apart, it was almost impossible to keep them from leaking water once re-assembled. Thus, a Universal mold which is working properly is best left to serve the size that's working. Changeover to a different size is inviting trouble. In this illustration, the upper and lower mold blades have been turned 90° clockwise so that all aspects of the nick can be seen more easily.

## Very Rare Monotype Keybar Cleaner Available

For forty years I've heard about these devices, but before now, I've never seen one. It is a machine developed for cleaning Monotype Keyboard Keybars without the need to disassemble the tricky Keybars and going through the tedious process of keeping all the individual bars in order and properly positioned during reassembly.

It seems and sounds like such a simple thing, but upon studying it, it turns out to be a rather ingenious contraption. When I was helping clean out Herb Czaransky's basement, his son (I'll call him Herb the Third) alluded to having one and asked if I would like to have it. Turns out that during the cleanout of Baltotype, it was supposed to be thrown away, but somehow ended up in his garage. Though he had absolutely no use for it, he couldn't bring himself to trash it. So now there's opportunity for it to find a home—someplace where it is truly needed.

My personal experience with Keybars is that once they start sticking together and moving erratically, the keyboard operator is truly in trouble for an improperly punched ribbon is inevitable. Most Keybars are made of over a hundred steel rods with nibs on both edges. These enable the operator to use the standardized QWERTY keyboard layout yet access different matrix case positions as determined by the Keybar. These steel rods are susceptible to moisture which causes rust which causes them to bind together. They are supposed to move up and down freely, relying on gravity to return them to their idle positions.

Without this contraption, operators used all sorts of tricks to keep the rods from dragging against each other. Inserting pieces of paper between the erring rods, or (in more modern times) spraying them with Teflon sometimes worked, but in difficult situations, the only solution was to take them apart and clean off all the rust and crud one rod at a time. Shops which had several Keybars likely had one of these machines.

Herb explained that one merely unlocked the four wingnuts at the top, inserted the Keybar, poured in a good dose of carbontetrachloride, sealed it shut and then turned it on, letting it run for several hours.

It is designed to rock the individual rods to lean on both their left and right sides, and it slowly inverts the bars too, using gravity and friction, along with the  $\text{CCl}_4$  solution to do the cleaning job and remove the rust. With every revolution, it caused the bars to rub against each other on

both the right and left sides as they moved back and forth by gravity.

Carbon tet now is a "no-no," being labeled a highly toxic, ozone-depleting greenhouse gas. In earlier years it was used as a refrigerant, and as a drycleaning agent, among other things. In this situation, its strong characteristic was easy evaporation, leaving the Keybar free of accumulated dust, rust, and crud, and ready to function properly almost immediately after being cleaned.

If one were to use the contraption today, a substitute for  $\text{CCl}_4$  would be necessary for the chemical now is illegal. One suggestion found on the Internet was tetrachloroethylene.

My situation is much like Herb's. I no longer use the Monotype Keyboard much (I use a computer interface) and therefore, I have taken in the device only to keep it "in protective custody." If you have use for it, it's free for the taking. But I advise a trip to West Virginia to pick it up.



*A true "whatzit" machine for those who don't know Monotype support tools.*

## 'Encore' Monotype University Plans Announced (Continued from page 3)

You must state how this will be accomplished.

(3) The third requisite is a good acquaintance with the process of hand composition and line justification. The applicant should submit printed specimens as demonstration of this knowledge and skill.

(4) The final requirement is that the student have a fair working knowledge of the operation of a computer, to encompass at least knowledge of word processing, file writing, copying and transferring, and general computer protocol. Bringing a laptop is strongly recommended.

All instruction will be held at the Hill & Dale Private Press and Typefoundry, which is located in Hopkins's home basement at Terra Alta, West Virginia.

Students will be responsible for all transportation, payment for lodging for the week, their own meals, and a flat registration fee of \$150.00 per person. Lodging is prearranged in a vacation home at Alpine Lake Resort (less than two miles from Hopkins's home) and should cost no more than \$400 for the week. This home is equipped with a complete kitchen and laundry and should offer all the comforts of "home." In the past, students have prepared their own meals and "lunch buckets" for noon time, using these kitchen facilities.

The sessions will extend from Sunday evening, August 25 through Saturday evening, August 31, and generally will extend eight to ten hours each day. Housing is arranged for the night of August 31, with departure on Sunday morning, September 1.

The Composition Caster will be studied closely with assembly and disassembly as needed, similar work with the Keyboard, and a thorough discussion of "theory of operation" and "Monotype mathematics." Each student will get experience punching a ribbon on the Monotype keyboard, and casting using that ribbon.

Two 15x17 Composition Casters will be available for instructional purposes, and both will be fitted mid-week with the Welliver Interface for instructional purposes once Keyboard familiarization is complete.

It is highly recommended that each student come equipped with a MacBook (or similar) laptop computer, and if he/she already has the Interface, the requisite software should be installed on the computer. All instructional materials will be provided as either text or PDF files made available to students as instruction proceeds. Sessions definitely will be "hands on" and students will be paired off to work on the two Comp Casters available at the Hill & Dale. Thus, students are warned to be prepared with "work clothes, comfortable shoes, and intention to get good and dirty in the process."

An immediate email inquiry is prudent (address [wvtypenut@frontier.com](mailto:wvtypenut@frontier.com)) but this initial contact must be followed up with a formal application accompanied by specimens of printing work done by the applicant, providing responses to the four prerequisites.

This is likely to be a one-time-only event, so if you're seriously interested, do make the effort to be a part of the program by applying now.

### *Mold Cleaning* (From page 38)

any but the widest letters if I were to scratch the nick pin. So I took a very tiny file and removed the fleck. The nick pin is made of softer metal than all other parts of the mold, so this was easily accomplished.

With the fleck removed, both mold blades worked smoothly, as they were supposed to. The fleck had been forcing the lower mold blade up off the base plate of the mold ever so slightly; this caused the upper mold blade to be

cockeyed, and bind in the mold. Half an hour later the mold was reassembled, back on the machine and once again making usable type.

*Lesson learned:* When you're reassembling a part, make sure every piece moves back-and-forth properly by testing it by hand. If there's any roughness, don't proceed until you have eliminated the reason for the problem. Never assume a rough mold will "smooth out" once back on the machine. Roughness should not be there in the first place!

*\*You may order this product on-line at [kanolaboratories.com](http://kanolaboratories.com).*

## New Key Tops Available for Linacaster Keyboard Renovation

Michael Langford of Washington, Iowa, has singlehandedly solved the problem of obtaining replacement Key Tops for the Linotype machine. He has had them re-manufactured and now makes them available to anyone who wants to replace just a couple keys, or the whole 90-key setup.

He went through the whole process of drawing up technical specifications and having the replacement Key Tops manufactured in the three standard colors. He has set up his CNC machine for engraving the proper letters, symbols and numbers onto the blank Tops.

"I'm promoting a white backfill on the blue Key Tops instead of black backfill as was the original standard. It is much more readable, at least to my old eyes. But, the original standards will be offered as well, *i.e.*, white on black, black on white, and black on blue," he explains.

Mike says the Key Tops work well on all Linotypes, and regarding Intertype keyboards, he says "I'm told by a highly respected Iowa typesetter that they will work. However, I'm going to take a set down to Larry Raid's place and try them out on an Intertype."

He intends to sell the Key Tops to others and tentative pricing is about \$100 for the 90-top standard set, or about \$1.50 each in smaller lots. His first priority is to get sets in the hands of a couple heavy users. After that, he will start working on inventory for sale to others. He explains, "I'm so tired of being gouged for money simply because there's only a single source or the part has gone out of production. I want to keep the price down so anyone can afford a set."

Check out Mike's website for additional info: <[www.candelapress.us](http://www.candelapress.us)> or you may email him: <[washingtonmike@windstream.net](mailto:washingtonmike@windstream.net)>.

On both letpress and in a recent journal for the American Amateur Press Association, he published a piece explaining his difficulties in moving from a CAD design to the finished product. He sought quotations from several manufacturers in the USA, with costs ranging from \$4,000 to \$12,000 for a run of 1,000 parts. "I had no choice than to go off shore to Mexico or China. The Mexicans were only slightly lower than the domestics, but the 'China connection' was a winner. Rationalizing that the

job was a one-time thing and of such a small size and dollar value it would not take the bread from the mouth of a needy American worker, I took the plunge and sent off a deposit." He took several precautions to assure that he would not get "ripped off" and that to his surprise and great pleasure, service was quick and the product most satisfactory.

As a word of caution, Mike explains that "I intentionally built in slight differences to avoid possible legal conflicts, not knowing if the Linotype and Intertype machines are protected. "I'm just saying that I can produce a reasonable facsimile of the original, and, as my CNC character set permits, I can make custom tops on request."



*All Key Caps on the left-hand row have been replaced with brand-new Key Caps from Mike Langford. How many Lino keyboards are out there with Key Caps completely blanked-out from heavy use. Now there's a solution to that problem!*

# Dale Guild Foundry Pulling Up Stakes!

Some serious changes are taking place with the Dale Guild Typefoundry, now owned by Micah Courier. He has been hit with several events which have had a profound effect on how the situation has evolved. Effective June 1, 2013, the foundry will be taken "off line" while Micah arranges to move the operation from Howell, New Jersey, to Salt Lake City, Utah.

For the uninformed, the Dale Guild Typefoundry, created and nurtured by Theo Rehak, is a direct descendant of American Type Founders and is the only place on the planet where Barth Typecasters have remained in operation. Theo, who sold the plant in 2011, has allowed Micah to continue at Howell, but now is compelled to reclaim his real estate for new, hopefully more profitable uses.

Virtually every person in our typecasting fellowship who knows of the Dale Guild has his or her own aspirations as to what should happen to the foundry. Micah has now bought out his former partner and is sole owner of the equipment. Therefore, he is the person in charge and is entitled to make the decisions necessary to assure some sort of future for the entire operation.

"One of the biggest issues I have been faced with when deciding how to go about moving the foundry was the huge amount of machinery. It is a daunting to say the least and would require a great deal of square footage and cost to move and set up everything again. The only way to meaningfully trim any equipment meant shrinking the current catalog. While DGTF's tradition lies in American Type Founders, I feel it is time to create a new tradition for type founding—one based on education and instruction to keep the most important part (the knowledge) alive. I will continue my efforts to find a way to use the machinery which I am keeping to produce limited castings of the existing DGTF typefaces, a limited catalog of ATF designs, and continue to produce new designs in metal." This is from an email message Micah forwarded to interested parties in April.

With that message he strongly requested that if a person had an interest in any cast type in the DGTF inventory, he or she should take immediate action to buy the type now, both to help him reduce the tonnage to be moved to Utah, and to help his finances as much as possible.

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*Virtually every person in our typecasting fellowship who knows of the Dale Guild has his or her own aspirations as to what should happen to the foundry.*

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"There have been many disappointments for DGTF and me personally this year. Perhaps the greatest is the Russell Maret's cancellation of the Gremolata and Cancellarsca Milanese project I have been working on for the past eight months. The job turned out to be much more difficult than I ever anticipated. The sheer size of the job, the number of complex ligatures, the engraving protocols required to make a smaller sized design of this work were beyond what I thought they would be. Despite what I faced I always intended to complete it. Given these setbacks Russell decided to terminate the project and I am now obligated to pay him back for the portion of the job that has not been completed."

Much scuttlebut has bantered about with regard to equipment. The fact is that the foundry's large inventory of heavy Barth typecasters is not manageable. It must be reduced. Toward that end, Micah already has sold some machines, but he has every intention of retaining and continuing to use a smaller number of these legendary machines, along with ancillary equipment.

I have a "spiritual" stake in DGTF in that I own a large number of ATF matrix fonts, which are most easily cast on a Barth machine. Being a "hoarder," I have concern for those ATF fonts retained at DGTF, especially if Micah needs to get rid of them to lighten the load. I have every confidence that he is profoundly aware of the historic significance of the many items he now has, and he is taking every necessary step to assure that they are properly "relocated," should he choose not to retain them himself. That goes for matrix fonts, Barth typecasters, and the myriad tools and specialized devices in his possession.

The prospect of moving even a portion of the foundry from New Jersey to Utah is overwhelming to even the toughest veterans of moving typecasters. Thus we all should keep him in mind and if in no other way, give Micah our prayers during the move, and good wishes for newfound success at his new location in Utah. That site, he explains, is not yet chosen. His first goal is to decide what to move and get it moved to Utah. Once he's re-settled there, the task of finding and preparing a new home for the foundry will begin.

# Typesetting: An Update from Germany

It seems confusion and conflict nearly always dominate matters when it comes to typesetting equipment in a museum setting and so has been the case with the collection of equipment including machines and matrices from Stempel, Haas, Berthold, Deberny & Peignot, and others.

Latest information comes from Lars Schwarz, who has close contact with Rainer Gerstenberg, who apprenticed with the Stempel foundry in 1961. Stempel's owner at that time was Linotype, which closed the foundry in 1986. Equipment was moved to the museum in Darmstadt in 1997 and Rainer went with the equipment. He now has ventured into an altogether new realm. In Lars's words:

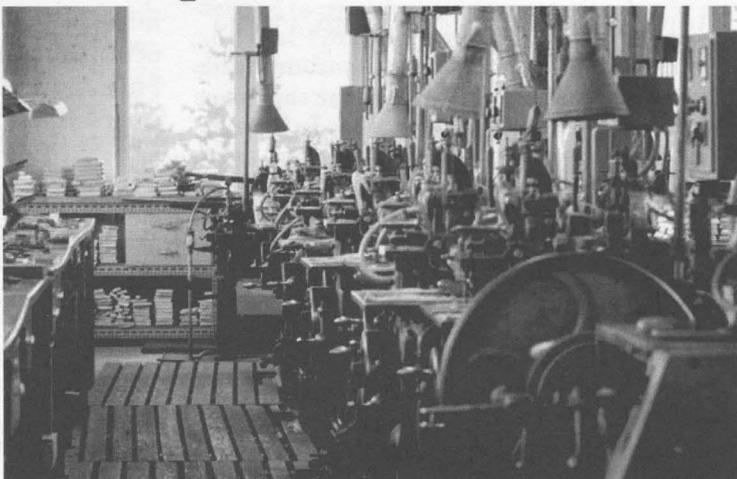
"I'm happy to share the latest developments over here in Germany. Schriftenservice D. Stempel GmbH has been liquidated, but Rainer is continuing to cast type."

Lars describes himself this way: "I am kind of a young fellow (40 years) and yes, I thought about becoming an apprentice to Rainer (like 200 times), but my family and I live approximately 500 km away from Rainer and moving there currently is not possible. I don't have any 'craftsman' background, I have been 'into type' for nearly 15 years, collecting specimen books, meeting people, collecting caster parts (no full caster yet) and presses. We also work with digital foundries. I also do a lot of correspondence with international customers and have started to contact some museums regarding loaning mats and doing a lot of other things, trying to keep typesetting alive."

His principal reason for making an initial contact was to propose a website to serve as a free exchange among those in typesetting—both individuals and companies.

The exchange would concern itself with issues such as:

1. Publicizing future typesetting projects and pooling orders to lower cost to buyers.
2. A continuing current overview of what mats are available, prices, machines, parts, etc.
3. A free exchange of information about typesetting



*A small section of the equipment now in Darmstadt, featuring a large number of foundry-style casters.*

casting itself, as well as news developments among those involved in typesetting.

The site, he speculates, would have both a private section for typesetters themselves, and a public section to help inform potential users of type of what's available, what's being considered, issues of cost, etc.

By profession Lars is a website developer and he offers his expertise in this arena toward getting the project launched.

He is soliciting input from interested parties and toward that end, you are encouraged to contact him at <lars.schwarz@gmail.com>

Back to Rainer Gerstenberg: a lot has happened since the 1990s. Rainer and Walter Fruttiger (not related to Adrian Fruttiger) continued the business as "Schriftenservice D. Stempel" at Darmstadt, Rainer continued to cast on the original Stempel "double" foundry casters.

There were conflicts and legal actions, costing time and money. Haas mats were moved back to Switzerland, and then Rainer bought them back. There are still open issues, but the important thing is that Rainer is still casting fresh type, the museum has all the mats (excepting a few still in Switzerland) and everything seems safe at present. The Schriften-Service website still is up but is totally inactive. One may contact the foundry and even request a quote in English, using this website: <http://www.rainer-gerstenberg.de/schriften.php?lang=en>. Lars notes that Rainer certainly can provide the .918" height with most faces.

## Short Bits, Obits, and Editorial Notes

### BAD NEWSLETTER PRESERVATION

I just pulled *ATF Newsletter 35* from my file for reference and was stunned to see the image has deteriorated and was falling off the page. The issue was produced on an up-scale laser printers and when copies were distributed, all seemed perfectly OK. But now look at it! Very obviously, something in the paper has reacted with the toner, causing the whole thing to separate and it grieves me greatly. I do have a paginated PDF of the entire issue and if you would like to reprint a more stable copy for your own files, yell and I'll forward the PDF.

### NEW LANSTON BOOK PUBLISHED

This does assure me that the decision *against* digital printing for my book, *Tolbert Lanston and the Monotype: The Origin of Digital Typesetting*, was a correct decision and one which gives us far better assurance that the book will "hold together" for years to come. It was printed in full color via offset, by the way. If you are not aware of this book or if you have not bought your copy, please do. The edition has sold fairly well, but copies still are available and you'd help me and the University of Tampa Press a lot by becoming owner of your personal copy. A direct link to the book at the UT Press website is as follows: <http://www.ut.edu/TampaPress/pressDetail.aspx?id=19947>.

Probably the most depressing thing about the book is the fact that shipping costs to send it overseas amount to over half the cost of the book itself. Richard Mathews and Sean Connelley at the UTPress did extensive searching to find alternate ways of getting the book across the ocean more economically, but came up empty handed. My off-hand editorial comment is that the postal service seems to be constantly embracing policies and prices which hinder, rather than encourage, use of the service.

### LTC ITALIAN OLDSTYLE

This edition is typeset using LTC Italian Oldstyle. The "LTC" stands for Lanston Type Company, which now represents a specialized block of digital designs all emanating from what once was the American Lanston Monotype font collection. It is part of larger offerings

made by P22 Type Foundry, a *digital* foundry, of course, headed by Richard Kegler in Buffalo, New York. In working with the font typesetting this edition, I found certain deficiencies and asked him about it. *It's so great to be able to speak with real live people about anything in this digital world!* He looked into it, agreed there was a problem, and had his designers correct the problem and send me a replacement font. *Now that's service, folks.* If you're interested in expanding your digital type collection, check these guys out: [www.p22.com](http://www.p22.com). The Lanston collection can be found near the right top of the opening screen.

### PAT TAYLOR, A FOUNDER!

I was saddened to hear from Pat Taylor's widow that he had passed away February 28, 2012. I got the news shortly after the last *Newsletter* was published. I cannot let his passing go without commentary, because Pat Taylor is one of those persons whose support and encouragement caused the American Typecasting Fellowship to be established way back in 1978.

At that time he was intensely involved in Monotype in every way, and was very actively involved in his Out of Sorts Pres (sic.) and Typefoundry at Larchmont, New York. With others he had purchased the holdings of several large Monotype houses in the East and they were doing their part in making sure the technology was to survive. I asked Pat to be a speaker at the first meeting, and he readily agreed to come,



Pat Taylor and Andy Soulé at 1978 Conference.

driving to West Virginia in a sub-compact car with all components of a pivotal typecaster strapped to the roof and stuffed in the trunk. He had gotten the caster from Ben Lieberman.

While at that meeting, Pat and Andy Soulé, who came here from California and had his own pivotal caster, managed to completely assemble the machine and get it running sufficiently to cast souvenirs for all in attendance.

Pat was host to the second (1980) ATF Conference at New Rochelle, New York, and highlights of that meeting included a tour of American Type Founders at Elizabeth, New Jersey, and a tour of the extensive composing room of the Press of A Colish, at Mt. Vernon, New York. Both were fabulous experiences and historic events which cannot be repeated.

Pat was born January 16, 1930, in McMinnville, Oregon. From 1950-1954 he was an Air Force jet pilot during the Korean War. After that he graduated from the University Oregon, and ended his working career as vice president of the Life Underwriters Association of New York City. Upon retirement, he and his wife T moved to Lake Wylie, South Carolina, and he continued his involvement in typesetting by working with the Heritage Press in Charlotte, North Carolina, where much of his equipment was re-located and Pat assisted in the running of the Monotype department there.

Pat readily assisted in teaching at least two sessions of Monotype University.

During this period, Pat hosted the Charlotte (1996) ATF Conference and, of course, highlights of that meeting including much time at Heritage Press, and a detailed slide presentation of Eckehart Schumacher-Gebler's historic typographic holdings in Germany.

Pat lived to see the disbanding of Heritage Press and was responsible for finding "new homes" for equipment he had thought would remain there permanently. He is survived by his wife T of 59 years, two children and four grandchildren.

### A YOUTH SCANNING MONOTYPE

In a "references" appendix in my new Monotype book (see page 44), I mention David M. MacMillan and his extensive efforts on behalf of making Monotype literature available on the Internet. There's an amazing amount of stuff already available and more is being added daily.

Recently David sent me reference to a large bunch of files scanned by a fellow in Greece, so I decided to contact that person to see what he was all about. His reply? "I started learning how to operate the Composition Caster about two months ago. I don't own any equipment, but a friend has allowed me to use his. Currently, we are casting fonts of type. A year ago, I bought a tabletop press and a few cases of type. My intention is to print limited edition books by letterpress. I'm 16 years old." His name is Achilles Tzallas. *So there, you have it. You don't need to be a retired old male geezer to be a typesetting fantastic!*

### HENRY MORRIS CLOSES SHOP

The famed, talented, notorious proprietor of Bird and Bull Press, Henry Morris, has made the decision and sold off his extensive type and press holdings; he and his wife have answered the call to "downsize" and eventually move from their home at Newtown, Pennsylvania. Henry cites his age—he's now in his mid-80s—and a lack of inspiration for creating new projects as part of the reason for this move.

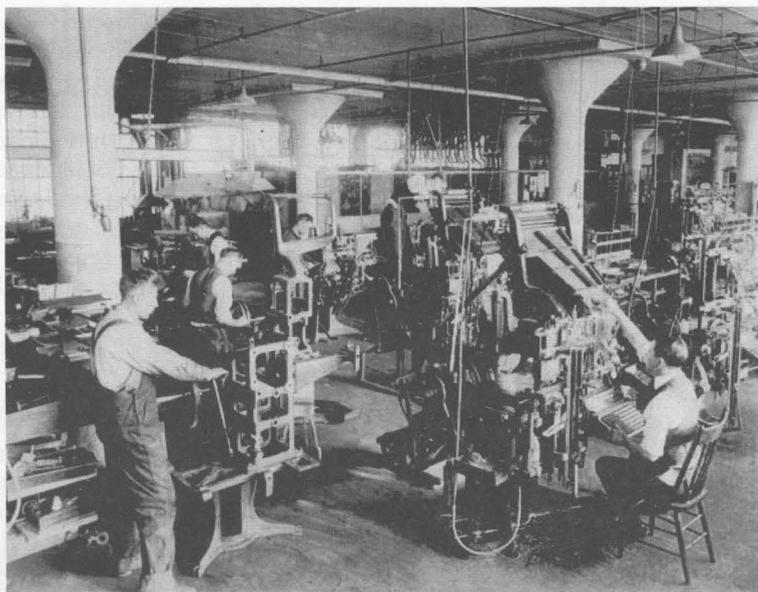
He revels in the publication of his last major project, a book entitled *The Private Typesetters*, done in 2008, which included numerous pages typeset and composed by fourteen different typesetters, all of whom are associated with our American Typesetting Fellowship. Copies are still available. It is handsomely letterpress printed, contains 194 pages of fascinating material and unique hot metal type specimens, and is beautifully bound, carried in a luxurious clamshell box. "It simply was something which had to be done and though it may never break even financially, it's something I am very proud to have done," Henry explains.

Henry started The Bird & Bull Press in 1958, and has produced numerous broadsides, books, and other printed materials that are an important part of the American private press scene and significant documents in the art, craft, and history of hand papermaking. Those of us who are typesetters cherish our time with Henry and the great opportunity to work with him in producing *Private Typesetters*, as well as other Bird and Bull productions. We wish the Morris's well in their long-delayed "retirement," and somehow feel expect that in some way, we will continue to hear from Henry and enjoy his marvelous humor.

**WANTED: Monotype Material Maker** w/ molds and mats. Must be in operating condition. Also seeking additional Ludlow fonts. What do you have? Contact Theo Bell at (330) 898-8863, or email bellprint3@aol.com

## WHAT ABOUT THE INTERTYPE?

Much appreciation has been expressed regarding our special edition (*ATF Newsletter 35*) devoted to showing photographs and details of virtually every Linotype machine ever produced by Mergenthaler Linotype. But (as Don Black would be very forceful to point out), that is just part of the story on linecasting. So where is similar info on the Intertype machine? We're happy to report the subject has not been overlooked, and that Jim Daggs is compiling his list and gathering necessary images. His report on the Intertype is scheduled for the next *ATF Newsletter*.



*The Linograph Company "experimental department" in the 1920s.*

In case you wondered, Jim Daggs is one of those "crazies" who is almost overwhelmed with information about the "good old days." As an example, he has forwarded this photo of the "experimental department" of the Linograph Company taken between 1922 and 1927. Jim has produced an extensive volume on the history of this linecasting manufacturer. If you want a copy, contact Jim at <ackleypublishing@mchsi.com>.

## INTRIGUING FEATURES OFFERED BY MACTRONIC MONOTYPE INTERFACE

Harry McIntosh of Edinburgh, Scotland, who has devoted many years to the development and perfection of his Monotype-computer interface called "MacTronic," checks in with a note to the effect that he has further developed his system's capabilities. What precipitated his message was his discovery that I had used "hanging punctuation" in my *Tolbert Lanston* book (see page 44). "MacTronic software now can create hanging punctuation, and can also clean the matrices (casting every character in the matrix case to get rid of built-up gunk prior to a casting run), or produce a layout of any diecase placed in a caster (except large composition). Work on utilizing a normal caster to produce Hebrew and four-line math is nearing completion. I'm doing this for the sheer hell of it—I can't see anyone being interested!" More power to you, Harry. This is clear evidence that the challenge of expanding the use of the Monotype still is alive and well in the minds of great men (and women) everywhere! Harry has

been offering his computerized Monotype typesetting for several years with his business being called "Speedspools." Check out Harry's website: <[www.theoldschoolpress.com/ppuk/speedspools.htm](http://www.theoldschoolpress.com/ppuk/speedspools.htm)>.

## COMMENTS I LIKE TO RECEIVE

Gale Mueller of Spokane, Washington, sent this note after *NL 36* was received: "It is always a delight to receive the *ATF Newsletter* with its descriptions of the machines and news of the people and events in the typographic arts. I better appreciate the more physical processes of the Linotype—been there, done that with squirts and flying matrices...."

## FORTIETH ANNIVERSARY

Darrell Hyder of North Brookfield, Massachusetts, sends a note says his Sun Hill Press marked its fortieth anniversary late in 2012. He comments on the endurance of his "obsolete technology" and that extends far beyond typecasting equipment. Says his 2001 Subaru just turned 175,000 miles. He continues his work at Sun Hill but diverts to other things too, such as canning peaches. Long live the Sun Hill Press!

## MIKE DENKER'S PASSING

Mike was carrying on valiantly when I saw him in Washington, D. C., in April; he was full of compliments on my book about *Tolbert Lanston and the Monotype*, and had just renewed his "subscription" to the *ATF Newsletter*. But we had a serious conversation, too, about his battle with mel-

melanoma cancer. I had visited his lovely home and letterpress shop at Potomac, Maryland, last year too, so it came as a shock to hear he passed this life May 22. We all loved his concern and support, and will greatly miss his smiling face and humorous press items too.

### LONG-DISTANCE SELLING

John Powers of Harpswell, Maine, relates that he sold a paper drill using the humorous note, "Isn't someone driving to Maine for a vacation who would like to take this home with them?" He got an email from a lady in Portland, Oregon, saying she wanted it. (Go check your map for distances, here, folks!) A few weeks later she and her girlfriend flew to Boston, rented a minivan and drove to Harpswell. They took the drill back with them to Boston where Amtrak put it on a pallet and shrink-wrapped it. They flew back home and it arrived (by train) in excellent condition a few days later. Sure evidence that where there's a will, there's a way!

### PAUL QUYLE IS GONE

Though his children had planned a gala 86th birthday party for him, he didn't make it. He was diagnosed with pancreatic cancer and passed away in September, 2011. He had an abiding interest in letterpress printing and typefounding, and he had diverse other interests too. His letterhead always read "Quyle Kilns." Happily, one of his daughters is continuing the pottery business. Paul was present at some of our more recent ATF conferences. He lived at Murphys, California.

### WHO EMPTIED MY FILE CABINET?

I have fallen victim to my own laziness. Frankly, I have come to rely on my "old emails" folder and was delighted that my server was keeping everything for me so I didn't have to worry about backups. Frequently I went to this folder for reference or direct quotes for the *Newsletter*, etc. Now I am a victim. Somehow all the old messages got deleted and I am totally lost without them. So if I have "unfinished business" with you, please send me another email so I can pick up the pieces. No one at the server can see any reason for this happening, but that doesn't restore my files. According to them, the world began May 7th. *Sad truth?* Rely on technology and it will get you!

### NEW THOMPSON TECH SESSIONS

Instruction on typesetting as done on the Thompson typesetter is continuing at the Skyline Typefoundry, Prescott, Arizona. Sky Shiple, proprietor, has held several sessions of

"Thompson Tech," and another is scheduled to occur shortly after the Amalgamated Printers Association meeting in June. If you have serious interest in learning how to operate and maintain a Thompson caster, you should contact Sky with regard to making application for a future session. Contact <sky@skylinetype.com>.

### THE MAILMAN WINS THIS ONE!

Recently I was happy to be able to assist two separate individuals with parts for the Composition Caster. Gary Dunfield in Kentsville, Nova Scotia, Canada, and Rob LaMascolo of Union Springs, New York, needed a pump body and parts for the galley holding portion of the machine. Problem is, yours truly managed to send the right parts to the wrong person and they ended up having to make an exchange between New York and Nova Scotia. Eventually they did get the parts they needed, but the only one who made out on the deal was the postman.

### A WORD ABOUT PAGE NUMBERING

Nothing grieves this old-school designer more than page numbering which starts on the cover, or worse still, on a left-hand page. Truly, page numbering should start with the first page of *text* in a book (and that number should not appear on the page). Unfortunately, that is *not* the "automatic" way of so many design programs—it is a default which often is very difficult to override. As I was putting this issue together, I intended to follow standard convention, but getting the design program to cooperate was to be difficult—so I put it off until later. Trouble is, later came too late. I blindly picked up the automatic page numbering when I planned the letterpress section and all that work was *finished* when I realized I had my numbers "according to InDesign, and *not* my design." But it was too late, so I was obligated to let the unorthodox numbering stay in place—for this issue only, hopefully!

### THE ATF NEWSLETTER

The *ATF Newsletter* has been published occasionally since 1978 for the American Typecasting Fellowship, an informal group of hot-metal typesetting and linecasting enthusiasts, by Richard L. Hopkins, 169 Oak Grove Road, Terra Alta, WV 26764 USA. Inquiries regarding a subscription should be directed to him. To become a subscriber, forward \$20.00 as advance payment for two issues. Outside the U. S. and Canada, double the amount and please send U. S. currency. Some back issues are available. Please inquire.

# The Future We All Are Up Against

BY TIM HAWLEY

N.B.\* "Say, Grandpa?"

"Hmnn?" I glanced up. My granddaughter was looking at me quizzically—eight years old and cute as a button.

"What did you do for fun when you were a little boy?"

"Oh, lots of things."

"Like what?"

"Well, let me think." I pondered the question for a minute. "For one thing, I played games."

"What kind of game console did you use?" she asked innocently.

"We didn't use game consoles—they hadn't been invented yet. We played board games and card games and outside we played sports: baseball, basketball—you know—games."

"I don't understand. How could you play games without a game console?"

"Why, we had game pieces and tokens. We had decks of cards. We had dominoes..."

"What's a domino?"

"It's a little block of wood with dots on it."

"That's stupid!"

"I guess it's all a matter of perspective."

"What's 'perspective?'"

"Uh, oh, never mind."

"What else did you do for fun?"

"I just loved to read."

"On your iPad?"

"No, iPads weren't invented back then either." She stared at me in disbelief.

"How could you read, then?"

"I read books."

"What's a book?"

I stared at her in disbelief. "What's a book?"

"Yeah, what's a book?"

"OK, let me see if I can explain. A book was a group of pieces of paper that were hooked together. Each piece of paper had words printed on it."

"Laser printed or ink-jet?"

"Uh—look, that doesn't matter. Each page had words printed on it, and you would read the words on each page."

"How did you change the words on the page?"

"You didn't change the words on the page."

"Then how did you keep reading?"

"You see, each page had different words on it."

"That's stupid. So you had to have a whole bunch of pages? I don't understand."

"Each page is like—well, you know how sometimes your computer screen freezes up and won't change? Pages in a book are like that."

"That's stupid."

"Nevertheless, that's the way books worked."

"How did you save your books on your hard drive?"

This was getting tedious. "Hard drives hadn't been invented back then. We kept our books on shelves."

"Wow, Grandpa, that must have been bad. How did you search for the books you wanted—Google?"

Google? Honestly! "We went to places called bookstores where they sold books."

"You had to drive somewhere to get these books? That's stupid!"

"There were several bookstores that I could walk to."

"Walk! That's stupid!"

I was starting to feel stupid. "Do you read for fun?" I asked.

"Yes," she answered.

"OK, then. How do you read?"

"I go to the folder with my books, open the folder and I click on the one I want to read. Then I click on the button and listen to the story."

"You listen to the story? Don't you look at the words and read them to yourself?"

"Heck no, Grandpa. That's stupid. I don't know how to read the words myself—that's what the computer's for! Geez, you don't know anything, do you!"

"I guess not." She looked at me pityingly, turned, and scampered away. I watched her leave, feeling particularly old.

[Of course, I am particularly old, Ellen.]

\*"N.B. stands for 'Nota Bene' which is Latin for 'Note Well.' I start little things that I write at the beginning of my catalogues with that." Tim Hawley runs a bookshop and private press at Louisville, Kentucky. This dialogue first appeared in his on-line book list for April 2013.

This photo is not of Tim Hawley but it probably well represents the conundrum we all are experiencing.

