

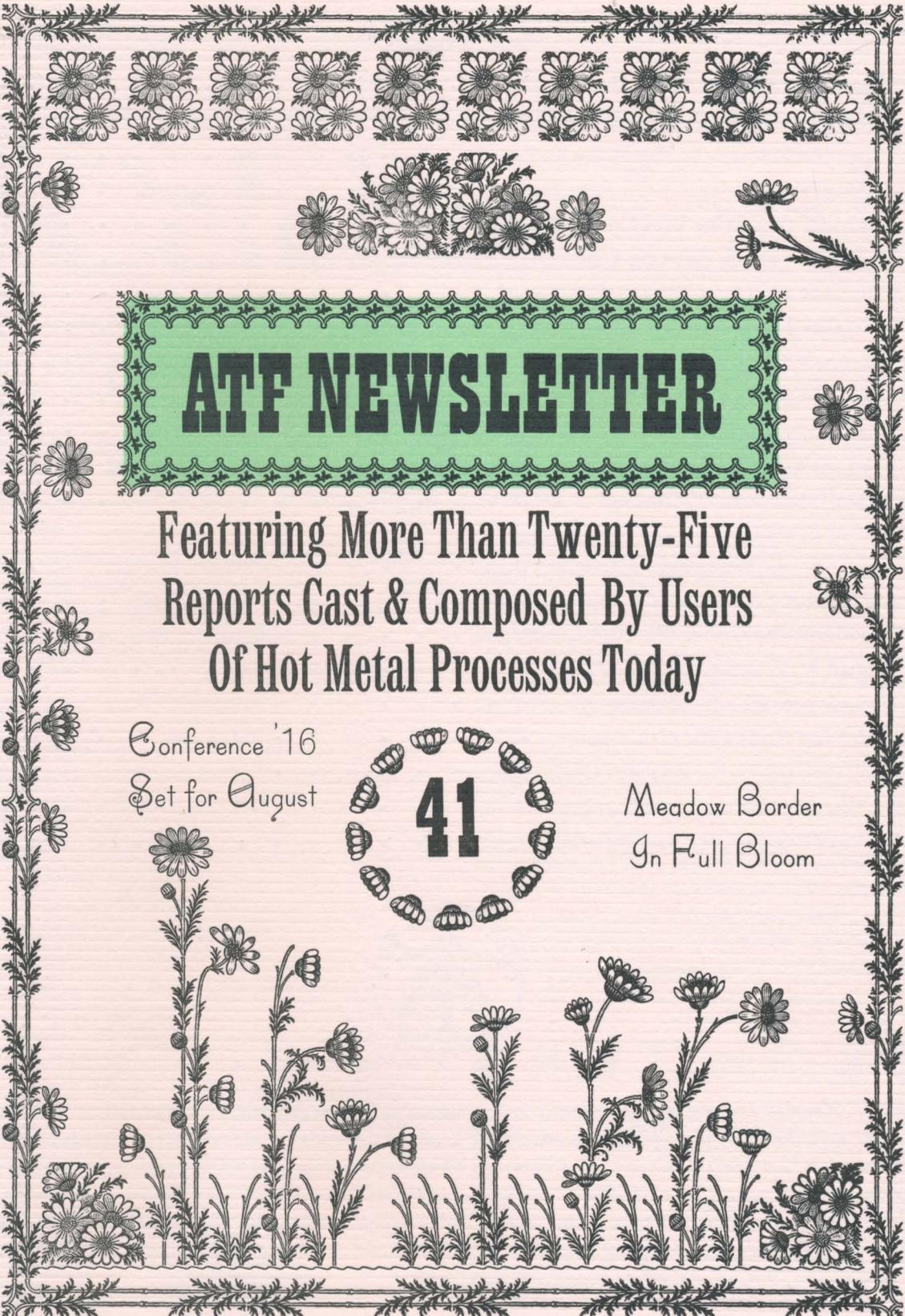
ATF NEWSLETTER

Featuring More Than Twenty-Five
Reports Cast & Composed By Users
Of Hot Metal Processes Today

Conference '16
Set for August

41

Meadow Border
In Full Bloom



Celebration!

Vibrance of Craft Is Confirmed

Publication of this edition of the *Newsletter* marks a moment of *great celebration*, for it stands as good testimony of continuing interest in preserving the equipment and the technology of hot-metal typesetting in all its forms, supplemented by a gesture of support for caster operators by others who label themselves as “avid users” of hot metal.

When the last issue was published, your editor was consumed by a sense of futility and disdain. A plea therein solicited tangible evidence that others still cared and were still involved. “Send me a typeset message,” I begged. A deluge of positive responses submerged all feelings of despair. Succeeding pages in this issue will provide convincing evidence that hot type is alive and well in the hands of several individuals in our small band of staunch enthusiasts.

One’s emotional state goes on a roller-coaster ride as information comes in from various point regarding the hot metal experience. Sadness predominated after John Setek wrote from Australia (he attended our Provo, Utah, Conference) requesting that his name be removed from the mailing list. He said his typecasting experience was far behind him, that he was forced to sell his Monotypes and the person who bought them allowed all to be ruined by exposure to the elements. John’s present situation living in a housing development no longer allows him to even think about typecasting.

Then cheer rebounded when Stan Nelson (one of our founders!) wrote of new construction at his home—a separate building with a window and a *view*. This is where he will place his casting paraphernalia. But wait! Since Nick Gill was visiting him from England, the two took it upon themselves to set up Stan’s recently acquired ancient pivotal caster in his driveway and the two men succeeded in casting usable type. Incidentally, they were putting a machine to use for the first time in perhaps eighty years! (The caster likely came from the Farmer foundry in New York, acquired by the Kelsey Company of Meriden, Connecticut, when Farmer merged with over twenty typefoundries in forming ATF in 1892.) Kelsey continued to use the machine until about 1930, when it was replaced by Monotype equipment.

The permanent closing of the Dale Guild Foundry and dispersal of its equipment to

*Will There Be A
Conference
This Year?*

For Latest Info, See Page 36

Belgium brought a great sense of loss and you will find better information on that story elsewhere in this edition. But that loss was countered when we heard of Greg Walters firing up a 120-point pivotal caster which also came from ATF. One would have assumed newly cast type of that size never again would be made.

Sadness has to be felt when we heard the living legend himself, Hermann Zapf, had passed away in Germany at the age of 96. But an even greater sadness could overtake us if we obsessed about the passing of one of our younger devotees, David Johnson, taken by a heart attack while doing frisbees at a local park. The passing of Dave Churchman of Indianapolis, host to our 1986 ATF Conference, arrived after page forms were being closed for this edition. Obviously his passing has affected me significantly.

Our ranks are thinning but there is new blood coming in with the likes of Nick Gill, whom I just met, from England, and several others in the U. S. such as Rob LoMascolo in New York and Rebecca Gilbert, Brian

Bagdonas, and several others in the Portland, Oregon, *hot spot of hot metal*.

One issue which has borne heavily on me lately is the sense that no newcomers to the craft seem interested in doing composition for book work or lengthy text of any sort. That sentiment is underscored by John Horn in his ad on page 14, wherein he is pondering what will come of his Linotype equipment once he's gone. But countering that is the report Bill Welliver gives in his ad (below) noting that eighteen of his marvelous Monotype Computer Interfaces now are installed, and others are on order!

Sadness also prevails when I ponder the imminent closing of the Quaker City Type Foundry in Pennsylvania. Owner Bill Riess (who is a third-generation typesetter) is plagued with many health problems and will soon confront the issue of permanently closing the plant. But this sadness is countered by joy when Sky Shipley tells of hiring a full-time assistant to help him keep up with a growing demand for the types produced in his Skyline Type Foundry.

THOUGHTS ABOUT A DUBIOUS PLAN, SOME TEN YEARS LATER

It all began ten years ago as an attempt to fashion a working composition casting operation. After all, I found myself in possession of a pair of Composition Casters and not much else, and something *had* to be done about that problem. I decided that if I couldn't find the things I needed, I would just have to make them myself. Since I'd already gone down the somewhat questionable road of shipping the notion of rolling my own keyboard didn't seem so crazy. The result of my effort to replace the keyboard and components was a hodge-podge computer interface of electronics and pneumatic tubing and poorly written software. Amazingly, the thing worked the first time, and the rest is, as they say, *history*.

The thought had occurred to me that there might have been others that find my solution useful, but I estimated that number to be at most two or three. Much to my surprise, that has not been the case. By the end of 2015, eighteen casting machines in four countries will be casting from electronic input, with more to come in the year ahead.

Occasionally time permits an afternoon in the foundry to be spent actually researching or testing or talking about casting type. The text before you is intended as meager evidence of that fact. The entirety of the text was cast in one shot and placed directly in the form, without modification. It seems that with a hand from modern technology, an old dog *can* be taught new tricks!

THE CHESTNUT PRESS & TYPE FOUNDRY - H WILLIAM WELLIVER III, PROP.

Down and Out In Philadelphia and Salfords

BY DAN JONES

A favorite book of mine is *Down and out in Paris and London* by George Orwell, written while the author, whose real name was Eric Blair, hit the bottom of society in England and France. He went on to create books that reflected some of that social inequality.

The city of Philadelphia in my title, represents the location of Lanston Monotype in the U. S., and Salfords would be the location of Monotype in England. As close cousins, both Monotype locations had a tremendous impact on the printing industry and typography in general. Both hit bottom due to technological change.

Lanston Monotype ended up as a soggy mess on Prince Edward Island, Canada. Along with special implements and machines, some of the rusty steel letter punches were taken to the local dump. The punches were rescued later by a letterpress enthusiast. An antique store owner bought a storage locker which contained most of the brass type patterns produced by Lanston. These were sold off letter-by-letter to tourists to spell their names. Ed Rayher rescued the last of that bunch.

As a comparison, English Monotype was made into a museum and has its last man standing, Duncan Avery, as its guide in the twenty-first century. Under Duncan, that unit continues to produce composition matrices. I found he also was willing to sell photocopies of engineering drawings. I have ordered mats and drawings since 1997. I felt strongly that it was a "use it or lose it" situation for hot metal and made sure my orders rolled in when money was available.

As an engineer, I was fascinated with Duncan's offer of photocopies of the engineering drawings. Knowledge of their availability coincided with my purchase of a Supercaster. The drawings I have acquired have painted for me a picture of progress in typesetting—of components and machines.

For example, I made a purchase from John Eickhoff in Bristol, England, which

brought to me an English display mould set (14 point to 36 point) that had *round nicks*. That is unusual, since today we identify the *square* nick as being uniquely English. I went to Duncan for the details. Drawings were ordered showing dates and complexities of their design. Then a scan of the complete *Supercaster Order Book* was acquired.

Duncan also provided tantalizing details of Monotype accessories, such as an attachment for the Keyboard which allowed the operator to perforate the side holes in non-Monotype paper, prior to doing Keyboard punching. This device is extremely rare. Unfortunately, he couldn't find those engineering drawings. I believe one can see a bulk perforator attached to a Keyboard on display in Internet pictures of the Tipoteca Italiana museum in Italy.

So what does this all amount to? Some of the many missing pieces of the Monotype puzzle have been cleared up. My logical response was to write about the information I have acquired. Thus, *The English Supercaster* book was born. It consists of 37 pages of details and trivia. You may find how you can order this book in my ad on page 10 of this *Newsletter*.

Celebration—From Previous Page

You will note mention of training apprentices in some ads. That's a good sign and frankly, that is our only hope for survival of all our obsolete equipment and technology. At present there's good enthusiasm and activity, but age is creeping up on all of us, so we need to sharpen our focus on training a new generation to take over when we finally turn off our pots.

For the present, my feelings of futility and irrelevance have been subdued by the optimism and good cheer extended to me after the last *Newsletter*. That celebration has intensified as I handle the metal type forms prepared for this issue. Working with hot metal still turns me on!

Three Jim Rimmer Designs May Be Re-cast

David MacMillan has forwarded information received from Alex Widen in British Columbia, Canada, who has announced that Simon Fraser University has give him permission to cast new type from the Jim Rimmer mats in the University's possession.

The fonts marked for first production are:

FELLOWSHIP in 24 point

NEPHI MEDIAEVAL in 18 point

JULIANA OLDSTYLE in 18 point

For a digital proof of these three alphabets, please check the following Internet reference: <<http://galleyrack.com/private/rimmer-fonts-1.jpg>>

David explains that "These three faces are the ones Rimmer cut by hand (under a

microscope) as pattern types for electroforming matrices. Alex admits that they are a little "rustic," but well done, and an amazing achievement. He will cast other Rimmer faces later, including DUENSING TITLING. I believe Alex has Rimmer's Thompson so these should be 'doubly authentic.'"

David continues: "He says that proceeds from the sales of these types will go towards engraving Jim's last type design, which will be named 'RIMMER', but I have no further details on this yet."

If you're interested, contact Alex Widen at <alden@bcwireless.com>. He plans to set up a PayPal account to facilitate cross-the-border purchasing.

Editing Now Underway On Film Titled 'Pressing On'

BY ERIN BECKLOFF

Filming for documentary video, *Pressing On: The Letterpress Film*, is largely finished and the tedious processes of editing and final assembly are now underway with a goal of release in late spring or early summer 2016. Several associates with the American Typecasting Fellowship are to be included in the documentary which seeks to explain the survival of letterpress and the remarkable people who have preserved the history and knowledge of the craft.

In Spring 2015 we used the online crowd-source funding platform Kickstarter to raise \$71,748 to help bring the project to life. The 951 project backers who donated funds received several rewards which the letterpress community generously provided, including limited edition prints and posters, metal and wood type, and time by offering apprenticeships and workshops. ATF associates were particularly supportive.

Last summer video crews spent six weeks on the road filming interviews. So far we have interviewed 16 printers and also captured footage at the 2015 APA Wayzgoose in Chicago. The film will feature interviews with ATF members Paul Aken, Jim Daggs,

Dave Churchman, Rick von Holdt, Paul Brown, Richard Kegler, Jim Moran, Kseniya Thomas, Rich Hopkins, Dave Peat, and Greg Walters. Filming has been done with other printers too, plus Hatch Show Print and the Hamilton Wood Type and Printing Museum.

Those who have kept letterpress alive are aging quickly. Irreplaceable knowledge and techniques stand in danger of being lost forever. The film attempts to capture their stories of getting started in letterpress and preserving the technology for a new generation of printers, hobbyists, and designers.

With traditional tools and processes, they push the boundaries of contemporary creativity while sustaining historic knowledge of the craft. *Pressing On* will explore the historic culture, the close community, and the remarkable craftsmen who continue to make letterpress thrive. Through *Pressing On* we seek to show both generations and discover the relationships and passion for the craft that they share.

To watch clips, follow the progress of the film, and request a screening visit: <www.letterpressfilm.com>. If you have questions, please contact: Erin Beckloff, producer and co-director at <info@letterpressfilm.com>.

Revival Typecasting Was Our Beginning

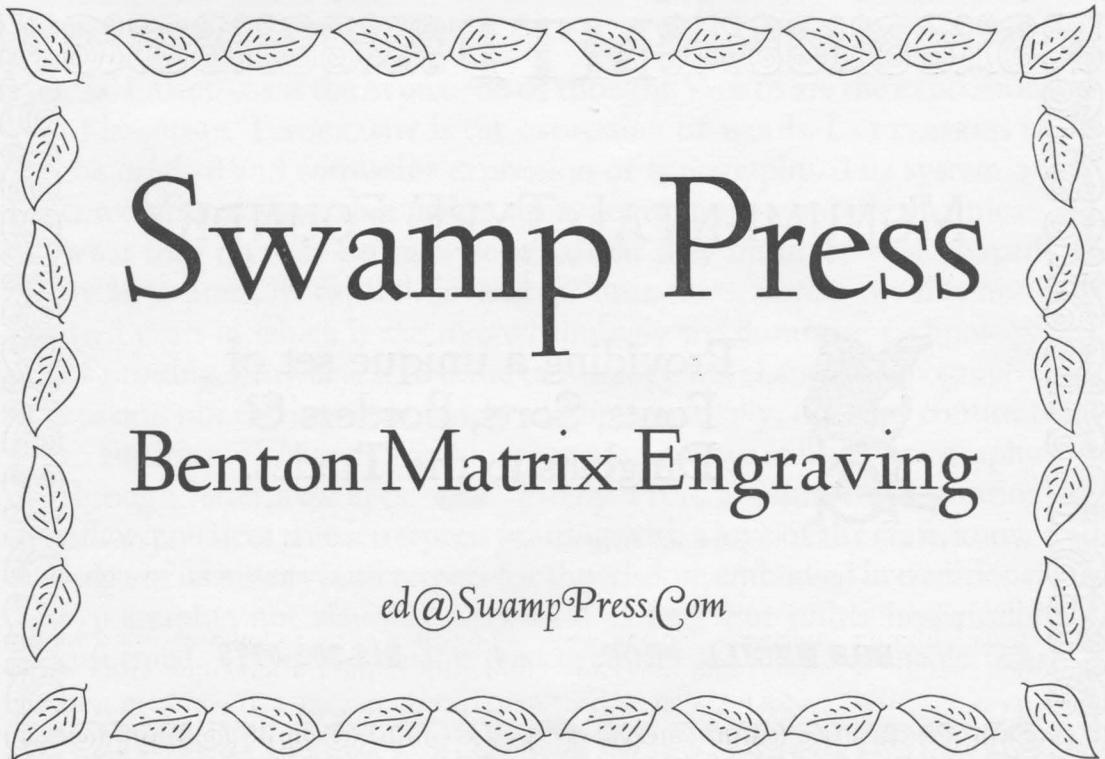
The thrust of “do it yourself” hot metal typecasting in the U. S. was fostered in the 1950s and 1960s by the printing industry’s move toward newer and different means of setting type. That meant that typecasting machines and linecasting machines, which previously had been available only at tremendous expense, suddenly were available at more affordable prices.

In many ways this movement began around 1900 with introduction of the Monotype, followed by the Thompson, the Sorts Caster, the Giant Caster, the Supercaster, and other machines for casting individual types. These casters were intended to be owned and operated by *users of type*, not big industrial type foundries. When so-called “Monotype houses” began appearing in the 1920s and later, suddenly fonts of type became available at a price significantly less than that charged by traditional foundries. Thus, individuals were encouraged to get

involved in printing in one’s basement or garage, either piddling around doing work only for themselves or taking on customers and starting a small business.

The advent of the Amalgamated Printers’ Association in 1958 marked the first effort to organize “small users of type.” As APA developed, a few members were found to be running linecasters or Monotypes, printing pamphlets and small books. The first APA member whom I recall as owning Monotype equipment was William Robbins, who had a strange smattering of fonts and a Sorts Caster. He had a leaf in the bundle trying to sell these items. This was my first awareness of Monotype ownership by an individual. I tried to deal with him but was outbid by someone from outside APA.

Both commercially and as a hobby, people casting their own type initially were restricted to the faces offered by manufacturers of their machines. The electrodepositing



Swamp Press

Benton Matrix Engraving

ed@SwampPress.Com

process was known and practiced by main-line type foundries and it was only logical that eventually this process would be embraced by individuals who had a desire to develop fonts not otherwise obtainable. Many times amateur printers found themselves with exotic type designs they really cherished, but the type was obsolete and low in sorts, and simply no longer available. There was a ground-swell of interest in fonts outside the realm of what was being offered by American Type Founders, and by Monotype, Linotype, Ludlow and Intertype—the machine manufacturers.

We must pause here and take up the subject of American Type Founders. This firm almost singlehandedly ushered in “modern” typography, and in the process scrapped a very significant portion of the very diverse and often exotic typographic assets which were being consolidated at the foundry in New Jersey from the 23 merged foundries. This all happened in the very first years of the twentieth century.

During World War II, ATF patriotically participated in scrap metal campaigns and

committed to junking a very significant portion of its holdings from the older foundries. The fact that anything survived this purge can be laid at the feet of one individual: Steve Watts, who worked for the firm in various positions over the years. He got wind of the scrap drive and on his own, after hours and on weekends, entered the foundry’s matrix “vaults,” studied what was there and physically removed the fonts he deemed historically significant. He hid these fonts from management in untraveled corners of the plant’s basement at Elizabeth, New Jersey. This effort was uncompensated and, indeed, unknown until many years later when Steve compiled a list of what had been saved and made that known to industry (and to ATF management) in the form of “Unclassified ATF Type Faces and Sizes,” published in the foundry’s 1951 specimen book.

Steve was aware of the amateur movement. His son-in-law Ralph Babcock was a stalwart in the National Amateur Press Association, and Steve himself soon joined APA. An article regarding him appeared in *ATF Newsletter* 40. Nearing retirement from

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ATF, he explained the company's position with regard to reviving obsolete faces in a piece he published June 16, 1958, explaining what came to be known as his "Kittypot Castings." We shall let him explain the situation in his own words:

"American Type Founders Company has the matrices to make hundreds of type styles that are no longer in popular demand. Type fonts to sell at standard prices must be made in *economical minimum quantities*. There is a limited market for certain exotic faces and for types that have historical significance, but it is a 'hidden market,' too difficult and too expensive to be reached by type salesmen or direct advertising. Inquiries from individuals or field representatives regarding availability of ancient type, borders and ornaments, interfere with efficiency in a mass-production plant. Often a safe reply calls for many hours of careful checking—time wasted because the customer is not willing to pay the cost of a special casting from old mats, on which the Foundry would, most likely, lose money at *any* rate.

So the antique collector calls the type-founder a dirty name because the latter has to make a living.

"Some years ago the writer developed a 'subscription casting plan.' It went over like a type-metal balloon. Under the plan token orders were accepted to be held against the day when such 'orders' for a certain font approached the minimum production quantity, whereupon takers would be notified and asked for a firm order. Single requests ranged from 3½ point Brilliant Roman for bughunter's specimen tags to 9-line nonpareil Chinese Cookstove Gothic for the Pen Pal of All True Type Lovers. The situation drove its author to seek early retirement as an avenue of escape.

"It is not easy to break an old dog from sucking eggs. When the Happy Retiree wanted Cincinnati Initials for his printing of *The Elendale Chapitre* he propositioned some of his friends to take surplus fonts that an economical casting, in six-inch foundry lines of sorts, would render. Response to this 'kittypot' invitation made two castings nec-

 LANGUAGE is the expression of thought. WORDS are the expression of language. TYPOGRAPHY is the expression of words. LETTERPRESS is the original and formative expression of typography. The system of conventional signs that makes up typography—symbols that mean what they do only because we agree that they mean it—was shaped by letterpress, its capabilities and its limitations, during the five hundred years in which it was overwhelmingly the dominant technology of printing. However much the technology has changed, typography has not, nor can it except slowly and incrementally, if it is to continue to function. Whatever machines we now use, we still see typography through letterpress eyes.  Firefly Press, a commercial printing office, practices true letterpress printing with a love of the craft, knowledge of its history, and respect for the wisdom embodied in traditional typography, not slavishly backward-looking but rather historically informed. The truth remains true, even when it is unfashionable. 

Firefly Press, 119 Braintree Street, No. 202, Boston, Massachusetts 02134

essary. Shortly thereafter there came a letter from Lawton Kennedy saying he had lined up kittypot participants for Farmer Original Old Style Italic, if there was any way to produce that century-old type at favorable cost. When ATF complied with our polite request, Lawton and other Californians were made happy. The fifth special casting of OOSI is presently in process at Elizabeth.”

The only way Steve was able to accomplish the Kittypot castings was for him to spend literally hours calculating the number of sort lines which would be necessary to make up a certain number of fonts, and then place an order with ATF. The foundry would agree to cast only sort lines of any given face, leaving all fonting responsibilities, as well as marketing and shipping services, to Steve Watts himself. He was able to accomplish several Kittypot castings, but because of the restrictions put on the process by ATF, he was extremely limited in what he could do. He did prove that with proper publicity and advance planning, there was

Delights for
Typewranglers
& Bookworms
With a little Something For *yt* Birds

This is a header extracted from a “Kittypot” offering by Steve Watts. He calls type buyers TYPEWRANGLERS—a term we should ponder. The first definition for wrangler deals with handling horses. Not so. The second definition is closer: “A person who wrangles, or argues, especially in a contentious way.” Surely we don’t contentiously argue about type faces, right?

demand for these obscure faces from yesteryear and such an effort may well have opened other people’s minds to the prospect of reviving older designs.

“Monotype houses” found themselves restricted by the designs they could offer the

IRISH HILLS TYPE FOUNDRY

ESTABLISHED 1985

My goals are the production of attractive books and the study of typography. When handsetting my first book from a large font of ten-point type and running out of sorts after three pages, I realized that a typefoundry would be a necessity. The equipment list has grown to include a Linotype, a Ludlow, two Thompsons, and over two thousand fonts of matrices.



Phillip Driscoll

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phil@phillipdriscoll.com

type-buying clientele. Some launched their own electrodepositing capabilities. Balto-type in Baltimore, for example, offered the entire Futura line by copying German originals well before World War II—years before Lanston Monotype introduced the design. I have matrix fonts for a few European designs electroplated years ago by Monsen Typographic Service of Chicago. Typefounders of Chicago also copied several European designs which never were offered by Lanston. Surely there were other commercial firms depositing their own matrices.

Hobbyists also got into the mode, tapping the collections of their friends to come up with suitable originals for electrodepositing, and thus re-establishing the availability of otherwise totally obsolete designs. Andrew W. Dunker of Jackson, Michigan, had a Thompson caster, was a tool and diemaker by trade, and worked with and for Paul Duensing of Kalamazoo, Michigan. Andy made matrices for numerous early American Victorian faces.

His being a very early member of APA, I can only assume that Andy got into the 'realm' very early. I first met him in 1969 when he attended an APA Wayzgoose I hosted at Morgantown, West Virginia. Very small in stature and somewhat timid and shy, Andy endured the whole meeting in silence until our departing picnic in the woods of a nearby state park. Almost apologetically, he said to me "I make matrices and cast my own type. Would you like to see some of my implements?" He pulled out of his pockets several Plexiglass frames and other devices he had developed for electrodepositing and gave me a brief rundown of how it all was done. I nearly missed this opportunity, though my first acquisition of casting equipment was still in the future.

Andy's revival offerings were modestly announced via 3x5 cards inserted in the APA bundles. Their appearance was so unassuming one might think that making a font of matrices was so easy anyone could do it. His pricing also was amazingly mod-

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We are online at metaltype.org
and we occasionally "tweet to metal" at typefoundry

est—a 4A cap font for \$3.50! From others I have heard that Andy was more interested in the whole process of making mats (and then casting them), than in doing printing or writing publicity for his type-making efforts. His production of revival faces was extensive, and his proprietary work for Paul Duensing also was great. The mats he made are now in the hands of myself, Sky Shipley and others, and are of a quality which far surpasses that of Lanston Monotype!

Andy entered the matrix making business as a casual hobby. There were three pioneers notably involved in Victorian revivals, all with experience in commercial plants before venturing into the “revival mode” and catering to hobbyists. Harry Wiedeman, who passed away in 1982, is claimed to be the first doing this. His obituary, which I published in *ATF Newsletter* 7 (February 1982), reports his statement:

“I was the first to cast old-time types. My first face was Arboret, which I called Arboral. I picked all the letters out of a can of scrap at Republic (metal recyclers) of Chi-

cago. I cleaned up the type and we shipped it to England to have the mats made.” Before his death, in a letter to him I admired a font of 24 pt. Romantic No. 4 (renamed Tuscan Ornate by Charles Broad) which he had produced. Unannounced, a font appeared in my mailbox—a beautiful font cast on the Universal caster. I quickly mailed off a letter asking the price, etc., to which he replied something to the effect that there was no way I could get funds to him because of postal and local political subterfuge and he didn’t trust the banks either. His hermit-like existence was punctuated by notes on the gates of his fenced-off farm near Nyssa, Oregon: “trespassers will be shot.” Obviously he had ghosts in his closets and so it came as no surprise that upon his death, his estate was quickly settled and most of his typefounding holdings were carted off to the local landfill. Fortunately, his matrices went to Charles Broad and are now held by Skyline Type Foundry.

The second person I mention as a “pioneer of revival matrix making,” is John

Monotype Trivia

We have all seen the square nick that identifies freshly cast letterpress type as coming from an English type mould. However, based on copies of shop drawings issued circa 1920, English Monotype moulds originally had round nicks. This piece of trivia and more is contained in a 37 page book “The Monotype Super Caster” recently completed by Pygment Press. It is hand set in 14 pt. Italian Old Style and includes an abundance of trivia collected by the author. The book sheds light on the chicken or egg story: which came first, the Super Caster machine or the Super Caster moulds? Copies of the book are available for \$30.00 each plus postage. Contact Pygment Press at pygmentpressbooks@gmail.com Dan Jones

Carroll. I suppose he was another eccentric. I know he had a pipe organ in his home when he lived at Emlenton, Pennsylvania, and loved to play it. Another story told by Paul Duensing put John on the fifteenth floor of a high-rise apartment complex in New York, where he had installed a Thompson Typecaster in the kitchen. His residency in that complex was short-lived because tenants from all around him complained of the nagging *thump-thump-thump* emanating from his apartment day in and day out. I corresponded with John over the years and even have some of his type—a font of 36 pt. Goudy Text which has a mild gray film on all the letters. “The side-effect of living too close to the ocean,” he reported from his place in Florida. He was a member of the National Amateur Press Association and published a journal called *Phlugg*.

John was a great source for information regarding the early “revival” type makers. I now quote from his letters to me, originally published in that early *Newsletter*.

“Harry Wiedemann learned the type-founding trade in Chicago, and worked for a

time with Nuernburger-Rettig Company, which made the Universal Type Caster, a highly refined version of the Bruce pivotal machine, with trick molds that broke off the jet below the surface of the feet so you didn’t have to plow a groove.

“He learned type casting, electro-matrix making, etc., in Chicago, then moved back to Nyssa to care for his aged mother, and set up a type foundry there in his back yard, using a N-R Universal caster and getting his matrices made by Williams Engineering of England (maker of the Nodis caster). He put out the half-dozen or so ornate faces and sold quite a bit back in the late 1940s, early 1950s. I got in the business in 1955; he sold me some old type from which I had mats made and cast some; he approved of my workmanship in a letter.

“I had bought another N-R caster from a local junk dealer, with about 25 molds and other stuff, but never could get it to run. I finally bought a used Monotype Sorts Caster from Charlie Broad, who was at that time a dealer in used Monotype equipment in Chicago. Broad later moved to Arizona



GHOST RANCH HORIZON

COMBINATION ORNAMENTS

YOU see here a font of cast decorative elements that I designed and engraved by hand while teaching a course in punchcutting at Ghost Ranch near Abiqui, about 65 miles North of Sante Fe, New Mexico. The border elements were drawn directly from observation of the landscape. Much of the engraving was done while seated in the breeze way of the bunkhouse where I was staying, thus each unit represents an actual place.

For the first time they are cast for public distribution by Sky Shipley’s *Skyline Type Foundry LLC*. Sky did a remarkable job of casting these ornaments. Hats off to Sky.

Collection No. 8 • Total Length 106 Picas



Stan Nelson *The Atelier Press & Letterfoundry*

766 Declaration Drive, Charles Town, WV 25414 raymond.nelson.jr@gmail.com

when his wife became ill (and subsequently died). He asked me if I wanted to sell my antique mats. I sold them and that's when he became 'Mr. Antique.'”

That, obviously, is reference to the third and last of the early 'revival' type makers—Charles Broad. From the above letter it is evident that he established his business in Phoenix some time after 1955 and that he started with mats from John Carroll. My own correspondence with him revealed that for the most part, he had matrices made in Japan for the various fonts he manufactured and sold under the name Typefounders of Phoenix. He did all the casting himself on Monotype-made equipment. Sometime after he got started he imported a Koike caster from Japan; he was very proud of it, and used it extensively until his death in 1965. Yes, he too was an eccentric. For the hobby he published a journal titled *Dingbat Gossip* wherein he always referred to his wife as “old B&C” (ball and chain). When he died his inventory and equipment went to Los Angeles Type Founders. Sy Patel of F&S-

Barco Type Founders in Bensenville, Illinois, purchased L.A. Type and closed down the operation, shipping all materials to Bensenville. Virtually all of the equipment was scrapped, and although the display matrices were preserved, little or nothing was done with them. In 2009 F&S-Barco Victorian matrix holdings were acquired by Skyline Type Foundry, as reported in *ATF Newsletter* 35. Skyline has enthusiastically “revived the revival” begun by Wiedeman, Carroll and Broad, and continues to actively produce 19th century type fonts from this wonderful collection of mats.

The three pioneers just noted all seemed to restrict their focus to Victorian designs. Others were seriously interested in reviving designs which originated in Europe. Chief among these was Paul Hayden Duensing, a founding ATF “associate” and long-time friend. A large percentage of his revivals were cast from mats Andy Dunker made for Paul; Paul electrodeposited some mats himself, and engraved many more. And he also had mats made in Japan and perhaps other



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Cax Para **Styg** Coch **SOCRO** *Grm*

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Typographical Accessories,



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 WWW.SKYLINETYPE.COM 

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ARIZONA'S PREMIER TYPE FOUNDRY

sources too. He gathered original fonts from diverse European sources during an extended "traveling apprenticeship" he had in his earlier years, and later on he continued to visit Europe frequently during his employment with Upjohn Pharmaceuticals. He was always on the lookout for fonts and ornaments which might be duplicated via electrodeposited matrices.

By the 1970s I had become aware of perhaps half a dozen individuals using either Monotype Composition casters or one of the several single-type machines. Andy Soulé in Los Gatos, California, cut his own mats and used a pivotal caster. Stan Nelson engraved his own steel punches, drove his mats and made his own hand molds. Pat Taylor bought up several large Monotype plants in the New York metro area. It was in 1978 when I got the wild idea of calling a meeting of all those with similar interests. If Paul Duensing, Stan Nelson, and Pat Taylor would come and help with the program, I would do it. They all agreed, and to my de-

light, thirty individuals gathered at Terra Alta for that first meeting. The name American Typecasting Fellowship evolved from late-night banter and the infamous "rules" came from the pen of Harold Berliner.

It now has been 37 years since that meeting and thanks to the efforts of many, the *Fellowship* continues. The various "ads" printed in this issue shall suffice as evidence of that fact.

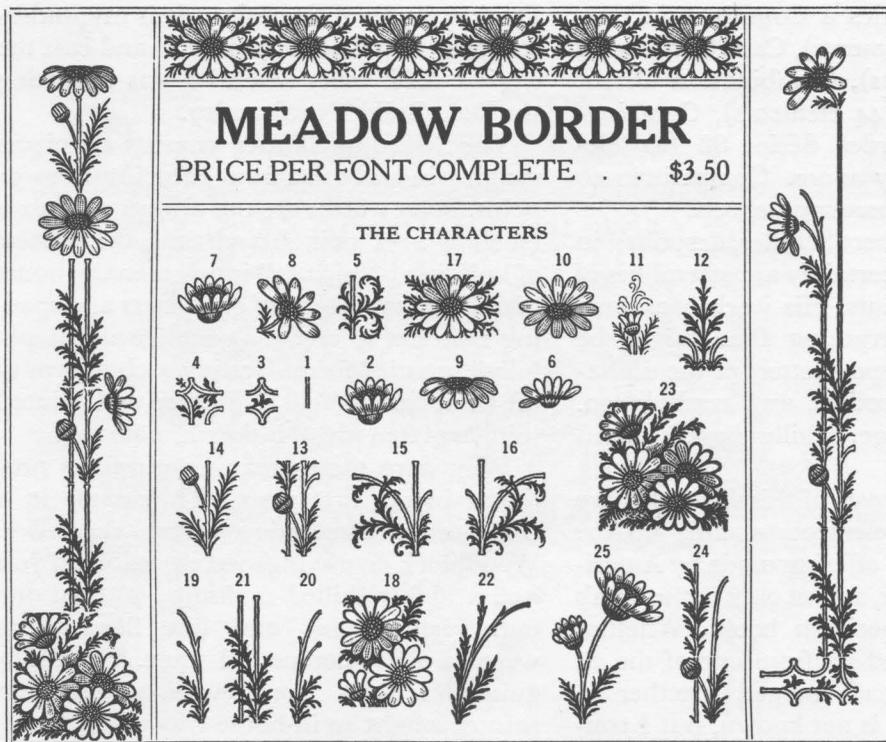
EDWARD H. DENBY (1873-1957) during the 1930s completed designs for ten fonts of type. Three were cast in metal for his own use. Denby also proposed a novel method of casting mortised types. Today he is unknown. David Sellers will present a thorough report on Denby's types and proposals in the next *ATF Newsletter*. Sellers taught the letterpress portion of graphic design classes at Princeton University from 2010-2015.

Down In The Arkansas

HOT METAL is still alive in Arkansas, but it's on life support. As far as I can determine, my Model 31 Linotype is the last operating Linotype in the state. There are at least a couple of other Ludlows still operating besides mine. There are in fact linecasters on display at various locations in the state like the front offices of a few county newspapers, but none in operation. I dare say that I own the largest collection of linecasting matrices in the state with four hundred fonts of Linotype and Intertype matrices and two hundred fifty fonts of Ludlow matrices.

My apprentices have shown little interest in my linecasters, so I suspect that when I'm gone, hot metal will be dead in Arkansas.

JOHN HORN
SHOOTING STAR PRESS
24300 CHENAL PKWY. SUITE 71
LITTLE ROCK, AR 72223



The MEADOW BORDER specimen composed anew in metal—a near facsimile rendering of the 1906 ATF Catalog. The numbers identify the font characters. Items 24 and 25 were originally 54 point but were split in half to enable casting on the Thompson (casts no larger than 48 point).

This Issue's Cover Explores Use of Type Picture Font

The cover of this *ATF Newsletter* is a clear reflection of handset typography gone *stark raving mad*. It's a picture made up of several type elements specifically designed for such combination. When these fonts were created, they were a clear effort by typefounders to supplement traditional offerings for the so-called "typographic book."

First we define the term *typographic book*. From the Internet I extract a definition saying that it's a book (or ephemera) made with individual pieces of cast metal movable type printed on a printing press. In our context, the implication is that this book is printed by *letterpress*, not just any "printing press." I would expand the definition to say the book might be done utilizing Linotype, Intertype, or Ludlow equipment (linecasters) as well as books done utilizing hand-set foundry type or hand- or machine-set type coming from Monotype systems.

For those who are not familiar with what I now call "type picture fonts," I refer you to type foundry specimen books originating

in the first decades of the twentieth century and before. The earliest American Type Founders books (1895, 1906, 1912) all include several type picture fonts, but by the time the grand 1923 book was issued, the type picture font had been relegated to a tremendous heap of typographic goodies no longer pertinent and certainly no longer manufactured. It would be safe to say that type picture fonts went out of vogue about the same time "Victorian" typography went completely out of fashion—around 1920.

Back before ATF (the type foundry) was created, foundry specimen books were filled with type picture offerings. The earliest specimen book in my collection is the *Thirteenth Specimen Book of Printing Types, and Border Ornaments* by MacKellar, Smiths & Jordan of Philadelphia, published in 1880. It devotes several pages to differing type picture fonts. Nearly all of them begin on the goal of forming a frame around a page. "Combination Borders" would go in many different directions from that point. The

MS&J book includes a Combination Chinese Border (39 elements), Card Ornaments No. 1 (13 elements), Combination Orient Border Series 90 (44 elements), Combination Japanese Border Series 88 (21 elements), and many more. Competitors to MS&J offered numerous other sets.

The works of Albert Schiller, described in *ATF Newsletter 40* certainly are assemblies of typographic elements. His work combined anything and everything that might be called a piece of type—letters of the alphabet, ornaments, borders, and symbols too. But to my knowledge, Schiller never utilized a type picture font.

Shown on the cover of this *Newsletter* are several of the 25 elements making up the “Meadow Border” offering made by American Type Founders, shown only in the firm’s 1906 and 1912 specimen books. Whether this font was picked up from one of the 23 foundries which had merged together to form ATF in 1892 is not known, but I consider it highly likely. My casting is done from matrices electrodeposited by Andrew

Dunker for Paul Duensing. It is my understanding that Theo Rehak had and cast the *original* ATF mats when he was operating the Dale Guild Typefoundry.

The Meadow Border consists of pieces ranging in body size from 12 point up to 54 point. Body widths are not always even sizes (such as 21 $\frac{3}{4}$ points) and thus, the process of building a “picture” involves many hours of tedious combining of characters and spacing material to create a cohesive and hopefully “artistic” form. Getting such a form to lift (so it can be held in a chase and printed using a platen press) is the ultimate test.

Why were these crazy, exotic fonts produced in the first place? They came in a time when illustrations were expensive. Woodblock engravings were possible, if you had a highly skilled craftsman to turn one out. Photographic and line illustrations were in a developmental stage. To distinguish his work from everyone else’s, a printer sought an in-house way of “illustrating” his work. Typefounders met that need with type picture fonts.

Traditional Letterpress Design and Craftsmanship

T · U · P · O · S · R · A · P · H · U

Beautiful typography calls for cultivated judgement to discern the finest relationships in the selection of typefaces; the choice of borders which lend meaning; ornaments, if necessary, which finish the theme; and intelligent distribution of white space.

Nine-18-Thousandths Press

1883 Lemon Grove Street, Henderson, Nevada 89052 (760) 774-3097

Hand Set Foundry Type & Ornaments on an 1887 Golding Pearl No. 3



This is the ARBORET font deposited many years ago from a 19th century Mackellar, Smiths & Jordan casting. It was re-issued recently by the Skyline Type Foundry. This assembly was composed by Sky Shipley after studying the original MS&J catalog showing. This is printed direct from his type.

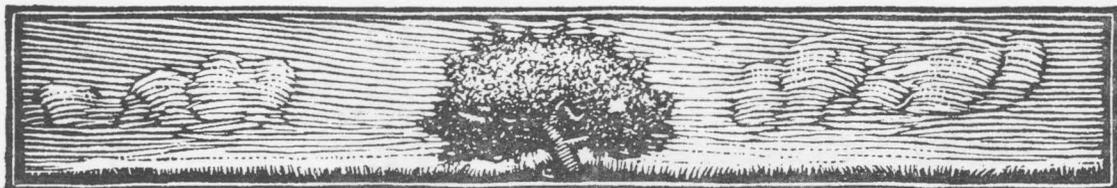
It is altogether prudent to assert here that the three commanding factors in the successful use of these special fonts are *time*, *artistic skill*, and *mechanical aptitude*. The creator must have a certain degree of artistic skill in coming up with how he or she might utilize the components offered in the font. Then all these elements have to be assembled. Remember, in making up a type form you must compose both the printing elements and the white space (quads, spaces, etc.). Sometimes, figuring how to compose the white space is just as challenging as assembling the printing elements. But above all else, doing such a thing demands a whole lot of time—far more time than the commercial world is willing to indulge today.

One present-day font offering must be noted: ARBORET NO. 2, cast by Sky Shipley at his Skyline Type Foundry. Sky has just finished a second casting of Arboret (first cast by him in 2012). On his website he shows a page from the MacKellar, Smiths and Jordan foundry showing the font as it was first offered in the nineteenth century. He has made a close study of that specimen and used it as a guide in assembling the dec-

orative pieces. He says that two or three original ornaments were not with the matrix font as he received it. It may be that Harry Weidemann, the guy who “rescued” the font from a hellbox, may not have found them in the first place. (See additional details on page 10 of this issue.) Or maybe those mats got misplaced somewhere along their long journey to Skyline Type Foundry.

We could lament the passing of typographic elements like this, but the book has not been closed. Check out Stan Nelson’s “Ghost Ranch Horizon” ornaments on page 11, all designed and hand-cut by Stan, and now offered through the Skyline Type Foundry. Would you believe? A *new* type picture font!

It is obvious to say that a huge percentage of hot metal activity has now ceased, but appraising the activities of our present-day founders, it’s clear that strong and diverse interests still persist. Individual preferences determine what will survive. That alone may prove there still may be a “Type Picture Font revival” sometime in the future. Do we have masters in our type collections to provide the basis for such a revival?



A Rich Mouse in the Village with Companions in Tampa

The Tampa Book Arts Studio is dedicated to preserving and exploring the printed arts and crafts of the letterpress era. Faculty, volunteers, and students work together in the studio, using traditional letterpress equipment that includes Intertype, Ludlow, and Monotype casters; two Hoe Washington handpresses; Vandercook, Miehle, and platen presses; and a variety of binding tools and machinery.

Currently, we are using the Hoe Washington press once owned by the American woodcut artist J. J. Lankes to print a special limited edition of a previously unpublished Lankes story, *The Rich Mouse*. In celebration of Frederic W. Goudy's sesquicentennial, we are setting the tale by hand in Goudy's original 1903 Village type from a Dale Guild casting commissioned by Robert Oldham, who has brought his type to Tampa from his home in Costa Rica for the project. At the same time, we are continuing to cast and print letterpress works in Companion Old Style, a private type Goudy designed in 1927 and for which we hold the only surviving matrices.

We have composed this contribution to the *ATF Newsletter* in handset Companion types cast here at the Tampa Book Arts Studio. We have also just published *Tampa Review 50*, the fiftieth anniversary issue of Florida's oldest literary journal and the first publication ever set in a digital version of Companion created by Steve Matteson. For more news on Companion and updates as we install a Welliver interface on our Monotype composition caster, visit TampaBookArtsStudio.blogspot.com.

The decorative header above is a woodcut ornament by J. J. Lankes. You can order a copy of his tale of *The Rich Mouse* handset in Village type and printed on his press at tiny.cc/RichMouse.

Tampa Book Arts Studio  University of Tampa Press

401 West Kennedy Boulevard, Tampa, Florida 33606



What Are All These Display Ads About?

In this *Newsletter* you will see the equivalent of 36 half-page “ads” prepared in 30 different shops, all done in hot metal and showcasing work being done in the various shops—well, almost. There are two exceptions regarding the production process. One on page 21 by John Easson in Scotland, was composed in hot metal, but I allowed his form to be duplicated as an unmounted line engraving simply to minimizing shipping costs and facilitate shipment to the U. S.

The second exception is the ad on page 31, prepared by Peter Schultz, who lives on an island in Washington state. Close study will reveal tighter setting and extremely rare (in metal form) fonts. The ad was prepared digitally, and printed from a polymer plate. That exception was allowed because Peter said he wanted to “create a special tribute to Hermann Zapf & Rudolf Koch. Of course, I could not do it in metal type, because I do not have any of their designs.” Begging that he had only a mishmash of fonts in metal, he had no option but to go the digital route.

That brings up the issue of subject matter. Participants were asked to “tell how you are keeping letterpress and/or hot metal alive. It can be a lofty statement of your goals, a simple listing of your equipment, or a pertinent quotation. Your form must include your name and address and e-mail (if available).” You may judge whether all met those parameters—no one’s work was rejected because of content. Some didn’t even identify themselves, so an index will be found on page 49, listing all ads and contributors.

In seeking the ads, I placed emphasis on *lifting*. Many ads were perfectly done—properly sized and built tightly, ready for inclusion in these pages. But it’s obvious to me that many people live in the Vandercook world where lifting is not an issue. This *Newsletter* is printed on a 13x17½ Heidelberg Windmill. Not only does everything have to lift (because the locked-up chase must be transferred to a near-vertical press bed, but worse still, this Heidelberg chase leans forward at an angle which would en-

PHOTOMICROGRAPH OF PRINTING METAL

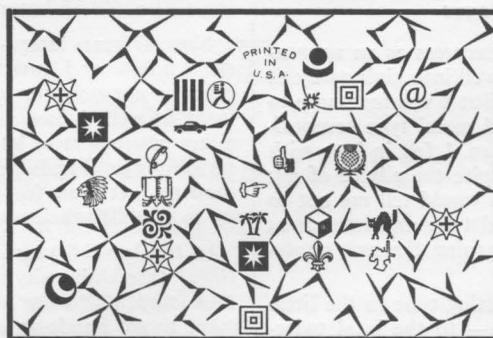


FIG. 1 (x1000) —Alloy for composition work: 10% tin, 16% antimony, 74% lead, trace of dingbatium

The lead is *alive* at our shop

We keep our casting machines humming along with the finest type alloys available. A small amount of dingbatium in each pound assures that all letters, symbols and out-of-sorts characters will be hard, crisp and lively for every job. Three 16x17 unit-shift English composition casters, a Supercaster and an Elrod comprise the foundry. Long live the lead!

PATRICK REAGH PRINTERS | www.patrickreagh.com

courage loose stuff to fall out during the run. Ads made up with cardboard or wood relets of inconsistent size simply had to be re-built. In correct platen press lockup, a one-point lead often makes the difference between success or spilled type.

There's a story behind just about every ad herein. There's not room for everything, but here are some highlights:

Bill Welliver had his ad poised on his stone ready for tie-up when a visitor to his shop turned it into a pile of pi. Fortunate for Bill, all he needed to do was cast the form a second time. By the way, he utilized a feature of his interface software allowing him to double-justify lines and thus, his software is able to cast the two columns beside each other in one casting. Amazing, eh?

Lawrence Peterson was struggling with hand-setting his ad. He fiddled with several work-arounds, trying to use the ATF Engravers Border. He had the classic problem of only three corners. As luck would have it, my selection of the Engravers Border also suffered the same fate, so I sent mine off to

him. Then he had six corners. But close study revealed damage on two, so the four you see in his ad are all the good ones he now has. He says he gave up painting the bathroom in favor of working on his ad. We agree his priorities were correct!

Ron Hylton's ad is made up with beautiful Linotype slugs but after the ad was shipped, he found a typo. Had it been handset or Monotype, I possibly could have fixed it. But Linotype slugs don't bear fixing too easily. The solution was obvious. Ron sent a correction line which I switched in for him.

Rebecca Gilbert points out that though there is similarity between the C. C. Stern ad on page 9, and the Stumptown Printers ad on page 39, they were produced quite differently. The Stumptown ad was done on their Linotype. The Stern ad was cast using the foundry's Monotype Sorts Caster and then hand-set.

Greg Walters said he just *had to show results of his 120 point casting*. Further, he was working with two-color mats so he also forwarded a form for the second color in case I could

Keeping metal type and letterpress alive and available to college graphic arts students

By Jim Dags

When I got started in letterpress as an apprentice in 1968, letterpress was well into giving way to offset-litho and 'cold' type. But I was fortunate to learn under an accomplished metal type compositor and master letterpressman. I fell in love with the letterpress craft — despite the advice of my journeyman co-workers who would tell me not to waste my time on the metal type and letterpress method, but to focus on learning the new photo-offset trade.

I moved on from hand-setting type in the little shop I started my training — to the local twice-weekly newspaper where I learned the Linotype, Ludlow, ad and page make-up, stereotype casting, the newspaper press and the job printing department.

I recall being corrected in the job department: that they didn't want to see or feel impression on the back of the sheets, as competition was growing for the survival of letterpress amidst the growing use of cold type and offset/litho printing.

My love for letterpress never died, and only grew as I advanced in my on-the-job training and read-

ing all I could on letterpress and hot metal type.

Now, 47 years later — I still love setting type on the Ludlow and Intertypes, and printing letterpress — not only for profit, but for hobby enjoyment as well. I have had the pleasure of helping many newcomers to letterpress further their exposure and get hands-on capabilities by using our shop to "get their feet wet" in letterpress, and go on to establish their own letterpress shops/studios.

In the last 5-6 years I have been working with Iowa State University's Art-Graph Dept., allowing their students to use our Ackley shop and equipment to get hands-on experience with metal typesetting and letterpress printing. Participation in the program stays steady, and it is great to see the students get into setting up their designed piece, and their thrill when they peel that first print off of the press.

A student from the University of Iowa graphics program did her Masters print project here — entirely on her own and earned top honors for it. I am very proud of her, and her MFA — and I hope to continue working with the students — keeping letterpress alive for a long time.

use it. I simply could not refuse his enthusiasm. There is no comparison with solid 120-point type, when it comes to weight, Greg's galleys were perhaps 20 per cent heavier than anything else submitted.

I simply *must* comment on Pat Reagh's showing of a microgram of a cross-section of type metal on page 19. Pat. I have your form and that "microgram" reveals that you have an abundant supply of otherwise useless Monotype matrices for accents, borders, and other special effects. It amazes me that you cast it all and got it together so snugly and nicely. Sure is intriguing.

Ed Rayher's ad provides a double whammy. I think he may be the only guy now casting type on a Monotype Giant Caster. And it's beautifully made type, by the way. Add to that the fact that he's engraving his own beautiful mats (those leaves which surround his ad) on an original ATF Benton pantograph—well, it's just gorgeous work.

I must also comment on the several ads

containing blocks of text composed either on Linotypes or Intertypes. I have worked in newspaper shops and know that work-a-day linecasting was pretty sloppy when it came to proper knife setting and solid slugs. All slugs I worked with here were head-and-shoulders above virtually everything I was exposed to in a newspaper plant.

Jim Walczak pursued the "story behind everything" in explaining his ad. Every line in his ad on page 36 has a story. "Top line: Cast from mats bought from Don Black on a trip to his shop with Mike Anderson in 1999. The 14 pt. Kennerley was cast using GPO auctioned mats in 1985. Ditto on the 16 pt. Kennerley, but cast using a mold from the late Roger Frith who obtained it from Rich Hopkins on a "mini session" in Terra Alta. Third party at that event was Stan Nelson. The border was cast by me using a mat I engraved from a pattern prepared by Paul Duensing—probably a Czech. design. Menhart? The 6-point double rule was a gift of

THE QUARTO PRESS



JOHN BEASSON, COUPAR ANGUS, PERTSHIRE, SCOTLAND

STILL CRAZY AFTER ALL THESE YEARS!

☛ I first printed in 1963 with a 10x8in hand flatbed press. Even then I was not going to use just any old typefaces & I scraped together enough to buy some fun old-fashioned founder's types. I have never stopped doing that, though latterly most came second-hand, incomplete and worn. Now I play with dozens of fonts of classic to kitch styles and have a Ludlow & a Monotype (to cast sorts, I still work hand-set). Over the years I have seen letterpress wither as a mainstream industry only to revive as a craft & art medium. I welcome a new generation, inspired to start now, just as I was half a century ago, by its endless variety.

— WWW.QUARTOPRESS.CO.UK —

NAPA member Sheryl Parker before she moved to Memphis, Tenn. The leaf ornament is a mat I engraved from a sketch of an actual leaf fallen in our back yard at Oxon Hill, Md. The lino cut was a quick design cut by me." Indeed. Everything has a story.

Richard Mathews from the Tampa Book Arts program says that though they have their Monotype Sorts Caster up and running now, the casting of 14 pt. Companion Oldstyle used in their ad was cast over twenty years ago, long before the matrices for this face were acquired by the program.

When Chris Paul's ad (on page 43) came in I just had to comment on the illustration he did depicting me. I said he made me look mad and mean. Chris replied "I don't think you look mean. I view it as 'determined and deliberate,' which are words that certainly come to mind when I think of you. This is meant as a small tribute to you and all you have done for ATF and me, personally." Thanks, Chris. I appreciate the sentiment.

Working with these forms has been a revelation to me. A printed sheet reveals a bit

Complete Ludlow System May Be Available in Chicago

William Nolden at (630) 346-1002 has an electric Ludlow with many fonts of mats, self-centering sticks, a resurfacers and many extras. If interested, contact him right away! He writes "I am now retired and subject to a fixed income and with regret, must now sell it. I want it to go to someone who will use & enjoy it."

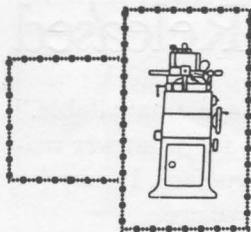
about one's design skills and his or her ability to select proper typographic elements. But when you work with a *form* done by someone else, much more becomes evident. Certainly the quality of type being utilized is apparent, and since most ATF participants make their own type, that's sometimes a revelation. Secondly, one's abilities in proper makeup and imposition are crystal clear. The disparity in our skills is apparent. It's likely we all could learn from each other.

Linotype World

A model 31 Linotype, vintage 1950's, is the workhorse of my typesetting paraphernalia. Since moving my shop back to Minnesota after nearly a seventeen-year hiatus in Wisconsin, I needed to trim down my equipment to fit the more confined quarters. And so, I passed along some Linotype fonts to a friend and set about better organizing my remaining fonts, pi mats, decorative mats and border slides. ¶ It's been a painful yet necessary, process which won't be completed for many more months. A Ludlow with three cabinets of mats and a bank of handset type offer auxiliary typesetting options. ¶ I intend to focus on printing and hand binding books while taking in random commercial printing jobs as they arrive at my shop. ¶ That's it from my shop to yours.

Michael E. Coughlin

2613 201st Avenue N.W., Oak Grove, Minnesota 55011



Calling John Thompson

Trouble With Nozzle Backsquirts

Dear John Thompson,
I'm having a terrible time with back-squirts on my Thompson caster. What to do? —*Fifi*
Dear Fifi:

Let's define a back-squirt: it's type metal escaping under pressure from either between the Nozzle and the Nozzle Plate, or between the Nozzle Plate and the Mold. There are three possible causes I can think of; let's look at them.

The first might be debris caught between the Nozzle Plate and the Nozzle or Mold. The solution is obvious; just clean the mating parts. The Nozzle can be brushed down hot or cold with a stiff wire brush, and the Nozzle Plate and Mold can be cleaned and polished with some Dixon's Mold Polish. You could also try "grinding-in" the Nozzle Plate to the Nozzle for perfect contact. Apply a little abrasive compound and rotate the Plate against the Nozzle a few times.

Another possibility is incorrect alignment of the Melting Pot to the Mold, in either of two axes. You're probably used to readjusting it laterally (left to right), since this sometimes needs to be done when you change to a different point size, and have to swap out the Pot Shims (on center-jet casters). When correctly adjusted, the left edge of jet, and therefore the type body, is exactly even with the left edge of the hole in the Nozzle Plate. Now the end of the Jet Ejector is angled, resulting in a jet that is wider than the type body by $2\frac{1}{2}$ points at the back end (this facilitates casting very thin set widths).

The dimension from the left edge of the hole in the Nozzle Plate to the right edge of the Plate is 54 points. As you adjust to wider set widths, the right edge of the opening in the Mold approaches the edge of the Nozzle Plate. Theoretically any width over $51\frac{1}{2}$

points (plus the extra $2\frac{1}{2}$ equals 54) will result in the opening exceeding the plate, leaving a convenient path of least resistance for the molten metal under pressure. The results can be spectacular! What I'm working toward here is that the $51\frac{1}{2}$ point maximum set width figure will be reduced by whatever amount that the Melting Pot is misaligned to the *left*. Thus, with a misalignment of less than 4 points, you'll get a back squirt when attempting to cast type 48 points wide. This is a fine point, to be sure, but I daresay all operators with much experience have discovered this for themselves.

There's also a front-to-back adjustment of the Pot, and this determines how hard the Nozzle presses into the Nozzle Plate when the Melting Pot is locked up to the Mold. Once set, this doesn't need to be changed, unless and until you remove or change the Nozzle. It's a simple matter to readjust this. With the machine up to operating temperature, all parts properly cleaned and the Melting Pot locked up, loosen the nuts on each side of the Melting Pot that clamp the Pot to the Yoke. Then back off and retighten the adjusting stud on the lower back side of the Pot, while working the handle of the Nozzle Plate left and right, rotating it on the Nozzle. (Having a helper makes this a lot easier!) When the Plate is *almost* too tight to move, the Pot is positioned correctly. Don't forget to retighten the Pot Clamp Nuts.

The third scenario is one I myself encountered and figured out just recently. In normal operation, when the Pot is locked up, the Nozzle Plate is held in place in "mid-air" by the Nozzle pressing it against the back side of the Mold. Thus, when locking up the Pot, the Nozzle Plate must be

Continued to page 24

Database of 19th Century Types Released

For those interested in the historic typographic designs of the Victorian era, Steve Saxe, legendary type expert from White Plains, New York, reports "I am happy to announce that a new complete database of nineteenth-century American typeface design patents is now posted online, thanks to the help of Dr. David M. MacMillan."

It can be seen on the Internet at <http://circuitousroot.com/artifice/letters/press/type-making/history/typeface-index/roberts-saxe/index.html>.

The original information was compiled by Steve and his friend, the late Jane W. Roberts. "About thirty years ago Jane sent me a photocopy of her work, and since then I have been working on it and adding typeface names," Steve says.

As background, Steve notes that the first U.S. Design Patent was granted in 1842 to George Bruce, typefounder and creator of some of the finest script faces of the 19th century. There were about 763 patents granted from 1842 to the end of the century.

The main difficulty with these patents is that they were all issued before the founders had *named* the types being patented. So although each shows a complete font, the typeface name is absent. Filling in the missing names occupied Steve and Jane for several years. "Jane and I have been able to find names for about 80 per cent of the 763 patents, and I feel that is enough to make the database public," Steve explains.

The database is downloadable and can be searched (using Excel, OpenOfficeCalc, or LibreCalc) by patent number, patent date, designer (patentee), typeface name, or the foundry to which the patent was assigned. Images of the typefaces can be seen by typing in the patent number (preceded by "d" for design patent) in Google Patent Search: http://www.google.com/advanced_patent_search.

Occasionally when Google lacks data, a patent can be found at another patent search site, <http://pat2pdf.org/>. Some

patents are marked "image unavailable." That means that Google, for whatever reason, has no image of the typeface. It may (or may not) be available elsewhere.

Steve warns that "This is still a work in progress. There will be many errors, typos, and missing data. If you can identify any unnamed typeface, or correct an error, I would be happy to hear from you!" Steve's email address is sos22@optonline.net.

The granting of patents for type designs is highly debated. For whatever reason, the U. S. Patent Office stopped granting typeface patents about 1899 and has refused to revisit the subject to this day. It's an involved story too complicated for review here.

STEPHEN O. SAXE is a respected type specimen authority, type collector, printer, scholar, designer, author, and editor. For a partial list of his works, check <http://www.circuitousroot.com>.

John Thompson

Continued from previous page

manually lifted slightly above its resting place on the Mold Stand to center itself on the Nozzle. If you don't lift the Plate *first*, the rounded part of the Nozzle will strike the edge of the matching depression in the Plate as you close it, and sustain a slight gouge. This then prevents a proper seal between the two parts, resulting in a minor back squirt. To prevent this, simply take care to lift the Nozzle Plate to center on the Nozzle as you gently close the Pot. To repair a damaged Nozzle just dress it judiciously with a fine file.

A related problem to back-squirts is metal oozing out around the Nozzle where it fits into the pot. Fixing that is a matter of properly driving the Nozzle into the Nozzle Boss on the Melting Pot—but that belongs in a general discussion of the Choker Valve, and I'll save that for another column. — J. T.

The Resurrection Of
Troyer
 Ornaments

BY SKY SHIPLEY

Johannes Troyer (1902-1969), was an artist, calligrapher and book illustrator. On the eve of World War II, he fled his native Austria to Lichtenstein, where he continued his art, including the design of postage stamps. He came to the United States in 1949. In 1953 he drew a series of decorative ornaments for American Type Founders. These consisted of 59 elements, of which eight were furnished in L-R mirrored pairs.

These are shown in a brochure titled "ATF Typographic Accessories," which is undated but shows a 1955 calendar. ATF claimed that they "mark a distinct and refreshing departure from the motif of earlier ornaments, and add a crisp touch to your finer printing." The same brochure shows a set of twelve zodiac typecuts called Troyer Zodions. Like the Ornaments, these were available in both 36 and 48 point, and six of the elements appeared in L-R pairs.

In 2013 Skyline Type Foundry purchased a large lot of ATF mats from Paul Ritscher of Santa Cruz, California. He had gotten them from Dan Solo who acquired them at the 1993 ATF auction. The lot contained only accessory items such as swashes, symbols, fraternal seals—and Troyer mats.

Both the Zodions and Christmas sets were complete, but numerous mats were missing from the Ornament series. A year later I became acquainted with Mark Knudsen of Campbell, California, when he attended Thompson Tech here at Skyline. Mark had created a hobby typefounding operation with some items obtained from the estate of



Shown are a few of the Troyer Ornaments from my personal collection, in either 36- or 48-point sizes. Sky's three different packages are for the 36-point size only. See his website for details.

Monroe Postman, including ATF Troyer mats. Eureka! The lost mats are found!

Mark graciously allowed Skyline to take possession of these mats on indefinite loan. A close study reveals that the entire collection now is intact, except for one matrix.

Monroe Postman had fabricated a matrix holder for the Thompson to accommodate ATF mats; he actually did some trial casts. But several of these mats cannot be cast on a Thompson because their size or set widths exceed the machine's size capability. All ATF mats have a deeper drive than standard Monotype matrices. This requires that the feet of every ATF character cast on the Thompson must be milled to achieve the standard .918" height.

Sky now has cast and milled three separate sets of Troyer Ornaments. They largely match the original ATF castings, but some have been cast to a greater width to avoid kerns. For complete specimens and availability, consult the Skyline Type Foundry website, <skylinetype.com>.

Skyline's three "collections" are not easily classified. They combine into three sets the original four from ATF. Each includes flowers, fruits, religious symbols, and other stuff.

If you have concluded from this article that casting these fonts was a "cake walk" at Skyline Type Foundry, perhaps you should check Sky's report on the process, found on page 48 of this *Newsletter*.

My Last Adventure with David Johnston

By MARK SARIGIANIS

David Johnston, my partner and friend in The Prototype Press, passed away Oct. 3, 2015. He was beloved by all who knew him. The time I spent working with him side-by-side was a blessing. It was fortunate that David and I had a great typesetting adventure in Europe last March. We spent nine days doing what we enjoyed best: drinking beer and fixing old machines.

At the last Conference, Patrick Goossens mentioned that he would like to get someone to visit his Antwerp facility to help fix his Thompson casting machines. I finally took him up on the offer and quickly convinced him that my partner David Johnston should come along as well. Two Thompson dudes are better than one, right? So the tickets were bought. Due to a Lufthansa strike occurring the day before our trip was to begin, David and I were “forced” into taking an overnight layover in Munich, Germany.

Our thirst for proper lager was satiated during one glorious evening of beer halls. We were escorted to the best spots in town by a young German couple we met at dinner—I attribute this happening to David’s natural charm. We somehow managed to catch our dawn flight to Brussels and made it to Antwerp and Patrick. We stayed in “the old house” connected to the Goossens bakery. It was filled with mats, presses, typesetters and an endless supply of fresh pastries. I was on the third floor, David on the second. His floor had skeletons in glass cases; mine had Dutch portraits with eyes that followed you around. It suited us well.

Then it was time to get to work. First we set ourselves to testing and casting on an extremely nice English Thompson in the small foundry inside “the old house.” For those who love old things, old spaces, and old tools, it was beautiful—like stepping back in time. We got the Thompson operational after freeing a stuck Choker Valve, which had required us to empty and refill the metal pot. We then laid out Mike Anderson’s cut-

ting of mats for Gutenberg’s 36-line Bible, and began casting. That type ended up being a central icon of our trip.

With the Thompson proven operational, we moved on to Patrick’s real shop down the street. This is where Patrick keeps what is probably the largest collection of typesetting and printing history in the world. We were lost in our esoteric obsession with machinery. For four subsequent days we: woke, ate pastries, put on coveralls, dissected and powered up typesetting machines, and drank Belgian beer. It was slovenly heaven: we took turns on hangover duties. David was always a patient machinist, and put time and care into his work. He never once complained or got frustrated. It was a pleasure to work with him.

David J. Johnston

David Joseph Johnston was born on Oct. 17, 1985, in Billings, Montana, to Patricia and Robert Johnston. He grew up in Walla Walla, Washington. David died suddenly on Oct. 3, 2015, while playing “Ultimate Frisbee” with friends—something he loved. He lived in Berkeley, California, with his partner Jessie Halpern-Finnerty. He is survived by Jessie, his parents, his sister April and her partner Giovanni, and many friends.

David was a journeyman typesetter and printer and completed an apprenticeship at Arion Press/M&H Type. In 2011 he started Sharp Teeth Press in his garage in the Sunset neighborhood of San Francisco. Dave and Mark Sarigianis co-founded the The Prototype Press in 2008, located at American Steel Studios in Oakland, California. In addition to being an accomplished typesetter, printer and artist, David was inspirational and an important figure in the San Francisco bay area printing community.

Of the four machines tasked to us, we got two of them casting type, one casting spacing, and one relegated as a parts machine. Our duties were deemed successful so Patrick informed us that we would be traveling into Germany for a weekend visit at the foundry of Rainer Gerstenberg, along with other printing and typesetting practitioners in and around Europe. It was an incredible opportunity to see what remained of the great foundries on the continent. Rainer is the last of the typesetters capable of running all these different foundry machines. Casters from Haas, Stempel, Deberny & Peignot, Nebiolo, B & S and Fonderie Olive were all clean, organized and operational.

Rainer is getting old, and the fact that so much history and technical craft is held in one man's brain is quite scary. In fact, the purpose of the gathering in Darmstadt was to address this real concern. In America, we still have the Monotype tradition, and because of places like M&H Type, the foundry of Bixlers, and Skyline Type, it will contin-

ue. But with the closing of the Dale Guild, and Gerstenberg's aging, we stand to lose a large part of our craft if something is not done. I hope that others in attendance that weekend can help find a solution.

While there, David and I bought a font of type from Rainer. It was made on the Küco caster. Despite him not speaking English, and us not speaking German, Rainer explained with his hands the operation of the Küco in a way only typesetters could understand. We spent our evenings in Darmstadt properly: with gallons of pilsner.

On our drive back to Belgium we stopped by the Gutenberg Museum in Mainz. It brought us back full circle to where the B36 typeface originated so long ago. When we got to Antwerp, Dave and I had one more pastry and one last Belgian beer before boarding a flight to the U. S.. It was a trip I will never forget.

I used the type we got from Rainer to print David's memorial cards. It is the finest cast type I have ever seen.

A truly unique heritage

ONE would like to think that when the history of printing is finally composed that this craft of hot metal composition might be a significant topic. None need be reminded of the almost panic to automate type composition and the futile attempts until the successes that allow us to continue the results of same to this day.

As I began my 50th year as a hot metal operator, I candidly admit to an on-going appreciation of the machines that were envisioned, designed, built, operated, and maybe most importantly, maintained by a great many remarkable people. No, their names are not engraved on a stone for posterity. But their work is to be found in libraries, collections, and scrapbooks. Maybe grandma's wedding invitation was set in "x" face; her son's induction into the military recorded in a hairlined newspaper face; and sadly, just before the local weekly went "cold type" her obituary appeared in an aged font soon to be scrapped. Never again will our craft have the impact on so many. Yes, a truly unique heritage.

None of us would be part of this heritage without the assistance of someone(s) who took us "under wing" and showed us the ropes. Howard Jones, high school printing teacher and later silent business mentor is at the top of my list. Expert linecasting machinist, he set up my machines and told me to "never mess with them"; I don't! Others offered invaluable tips, where to find fonts, and customers. Good friends and unique people. I cherish their memories and am grateful for the opportunity to be a part of the heritage. Ron Hylton.

A. T. F.'s famed Morris F. Benton designed Souvenir in 1914. Intertype composed using Matrotype matrices. **Thank you to our** Richard Hopkins for this commendable endeavor and all he has done for the Fellowship, for so many years.

A Visit to The Press & Letterfoundry of Michael and Winifred



Bixler



Skaneateles, New York



BY GREGORY WALTERS

This past summer I attended the APHA Conference hosted by the Cary Collection at Rochester Institute of Technology. One highlight was a trip to the Press and Letterfoundry of Michael and Winifred Bixler in Skaneateles, New York. This was a must-see as I've heard for years about the impeccably clean shop in a picturesque old brick mill.

The bus trip from RIT to Bixler's took about 90 minutes. The building is located at the west edge of a tiny hamlet just north of Skaneateles. We came in from the north, so our first view was a nondescript white cinderblock building. Surely this was not the place. I was expecting a romantic old brick mill. But we were indeed at the right place. As we crept by the cinderblock building, we realized it was an addition to the legendary brick mill. The mill was fully the romantic ivy-covered place I had envisioned, in an idyllic forest with a stream burbling behind.

The letterfoundry takes up much of the ground floor, with the Bixler's living quarters upstairs. Unneeded space is rented to a tenant. The brick mill is home to a library, cabinets of type, Vandercook proof presses, and Monotype keyboards. The cinderblock addition holds two Heidelberg cylinder presses, a C&P, a paper cutter, and the typesetting machines. Personnel consist of husband Michael, who handles all chores involving hot metal, and wife Winifred, who is keyboarder and bookbinder. The shop is as clean and organized as a shop could be.

For our visit, the Bixlers filled a table with books for which they had set the type, and in many cases also printed and bound. It was an amazing, valuable collection of the finest books printed in the last 40-plus years.

After introductions and questions, the two demonstrated the Monotype system for APHA visitors. Winifred talked about the Monotype unit system and demonstrated the counting keyboard. Someone asked if they had considered a computer interface to replace the keyboard. Michael said he has no interest at all in using a computer to drive a caster. The keyboard was designed as an integral part of the system, and Michael sees no need to change it. He did concede that finding spools of tape might someday be a problem.

In the casting room, Michael ran a tape several times to demonstrate the composition caster in action. The shop has three comp casters, two American and one English. They run American molds made by Hartzell which have been ground to match the .050" drive of English mats. Between runs of the comp machine, Michael also demonstrated the Supercaster, making border sorts. The border involved left and right pieces. Michael marked the nicks on one with a red marker, and the other with blue. Colors make it easier to identify the sorts while making up and distributing a form.

In addition to the three comp casters, the shop has two Supercasters, a Thompson, and a Material Maker. In the corner is a 1,000 pound Nolan remelt furnace, and strewn throughout the shop were many five-gallon buckets of dumped foundry type. Michael is very concerned about the composition of his metal. He uses straight foundry metal in the Thompson and Supercasters. The comp casters don't run foundry metal as the high antimony content would too quickly crystallize in the nozzle. For the comp casters, Michael mixes a formula that

is somewhere in between foundry metal and standard Monotype formula. Since he has ingots of different hardness in the shop, Michael demonstrated how to test how hard the metal is. He gathered the ends of several ingots, somewhat resembling tuning forks. As the various pieces were rung, some had a clean piercing tone indicating a hard metal with lots of antimony. Other pieces, when rung, presented a short tonal thud, indicating a higher lead content.

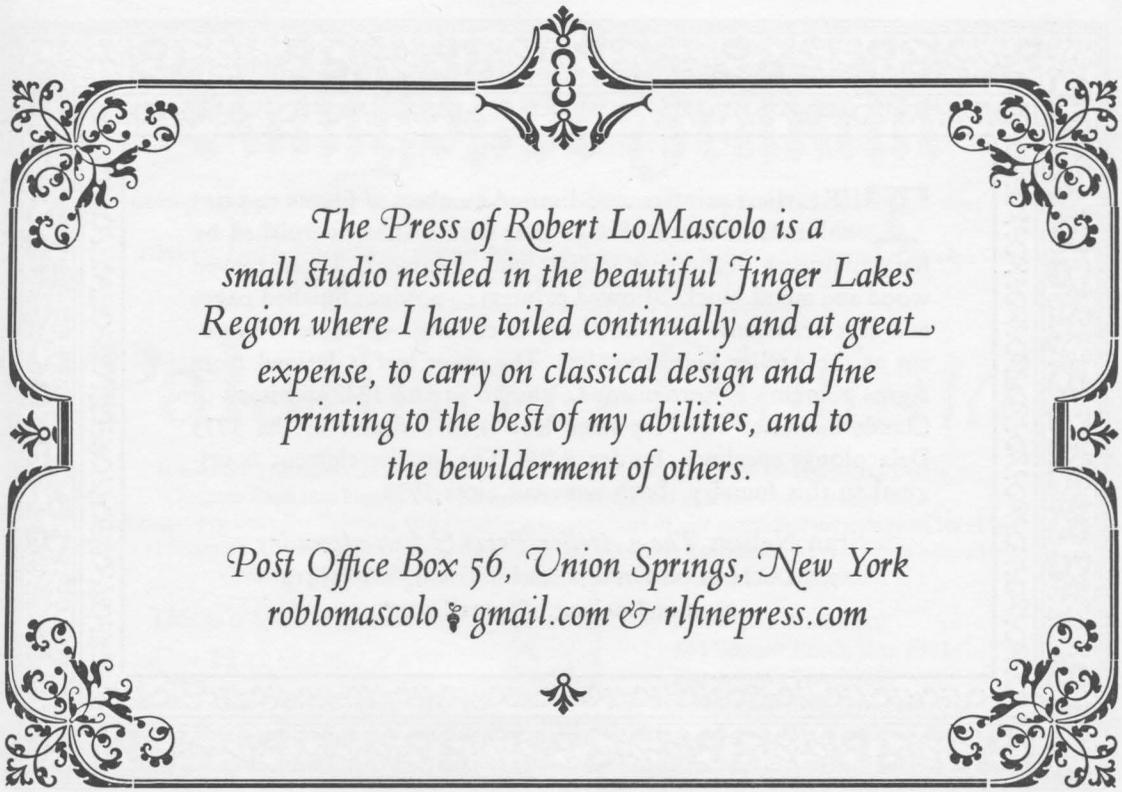
Michael mentioned that in the past he has used chunks of pure tin and antimony to augment weaker metals, such as Linotype alloy. I asked about this as I've never known anyone to work with the primary metals. He obtained large ingots, 60 to 70 pounds, from a firm in Rochester. Because tin has a relatively low melting temperature (450°F), a chunk will melt as easily as the type metal itself. Antimony melts at a higher temperature, 1167°F, far above the temperature of the remelt furnace. A chunk thrown in will very slowly dissolve. Michael said it took four hours to melt into the alloy. A

larger chunk would take longer, while pulverized bits would melt more quickly. I did a quick check on eBay and found sellers offering chunks of antimony for around \$13.50 a pound, and tin for \$19 a pound. Pure lead ingots are around \$1.50 a pound.

The Past

The Bixler Letterfoundry is quite different from other typefoundries. The matrix library is very limited and is devoted to English Monotype's best book faces. There's no point asking for Franklin Gothic. It is not available. I asked how this evolved.

Michael got his first taste of the Monotype system as a freshman at RIT in 1965. It might be described as love at first casting. He also met Winifred, the love of his life, at RIT where she was an art student. After graduation in 1969, Michael was thinking to become a fine press, publishing limited edition books. He set about designing a great new book face and had matrices made in Japan at a company recommended by the late Paul Hayden Duensing. But after get-



The Press of Robert LoMascolo is a small studio nestled in the beautiful Finger Lakes Region where I have toiled continually and at great expense, to carry on classical design and fine printing to the best of my abilities, and to the bewilderment of others.

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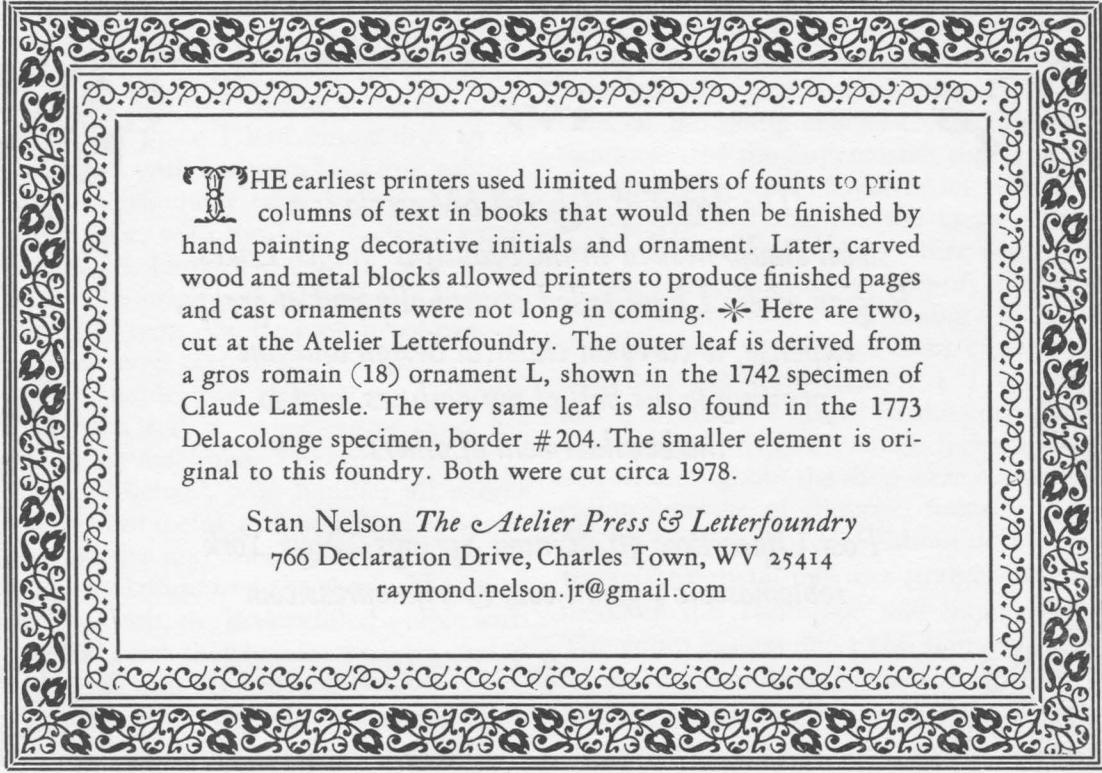
ting the mats made, Michael realized there really wasn't much point in trying to improve on the great book faces already available from English Monotype.

In 1973, Michael and Winifred started the Press and Letterfoundry in Boston. Type houses were dumping their Monotype machines on the market at scrap prices or less, so it was easy to acquire machines and mats. Some of their earliest faces were Fournier and Bembo mats in .030" drive. The idea was to do limited edition letterpress books, but they quickly found another market. Many quality books were still being set in hot metal, from which repro proofs were made, and then printed offset. The value of the dollar was such that big publishers found it was cheaper to have books set by Monotype in England than by Linotype in the USA. This gave the publishers a taste for the English Monotype book faces. They soon discovered the Bixlers, who found that for every book set and printed letterpress, another four books were set and repro proofed for offset printing.

As business increased, the Bixlers constantly invested in their matrix library. About two-thirds of their comp mats were bought new from Monotype in England. Michael said that back then, new .050" comp mats were about \$2.50 a mat. But if you had them milled to .030", the price doubled. So the decision was made to go 100% English drive. Even the original .030" Fournier and Bembo mats were replaced with .050" mats. About one third of the comp mats were bought used, mainly from a firm in England, Harrison, which was the maker and distributor of keyboard paper. As shops went under, Harrison would buy the mats and resell them.

The foundry also owns display mats for their series, along with an excellent collection of borders and ornaments. These were mainly acquired used when English Monotype sold off its matrix loan library in 1980.

The Bixlers were keeping busy in Boston, but they really wanted to relocate out of the big city. They picked an area and began searching for a building to buy. The brick



THE earliest printers used limited numbers of founts to print columns of text in books that would then be finished by hand painting decorative initials and ornament. Later, carved wood and metal blocks allowed printers to produce finished pages and cast ornaments were not long in coming. ✱ Here are two, cut at the Atelier Letterfoundry. The outer leaf is derived from a gros romain (18) ornament L, shown in the 1742 specimen of Claude Lamesle. The very same leaf is also found in the 1773 Delacolonge specimen, border # 204. The smaller element is original to this foundry. Both were cut circa 1978.

Stan Nelson *The Atelier Press & Letterfoundry*
766 Declaration Drive, Charles Town, WV 25414
raymond.nelson.jr@gmail.com

mill was found in 1979, but it wasn't until 1982 that they were able to acquire it. Michael emphasizes that his dream location was a true do-it-yourself project. He and Winnie had to clean up the building, sandblast the brick, re-plumb, re-wire, replace wood floor and rotten woodwork, and put in a furnace. Then there were 13 trips in a rental truck to move it all to the new shop.

Most of us tend to think of the Bixler organization as a typesetting operation. But they also print and bind books. One of their big customers was the Limited Editions Club. They would set the type, then print the book on the Heidelberg Cylinder presses, and finally Winnie would bind the books by hand. At one time they had four part-time employees, all friends and family.

Business has always been feast or famine, which made it difficult to hire full-time employees. When big jobs were in the shop, they needed as much help as they could get. Michael recalled one particular job in 1992. New York City's queen of society, Brooke

Astor, was having a 90th Birthday Party. The Bixlers had printed 4,500 booklets to be distributed, but they all had to be hand sewn. Winnie called in everyone she knew and set up a production line to sew the booklets—a process that took two weeks. The booklets absolutely had to be there for the party, a deadline you couldn't miss.

Business involving pulling reproduction proofs ceased around 2000. And the market for finely printed limited edition books has dwindled. But now colleges are calling to order large fonts of the exquisite typefaces that the Bixlers hold.

The Future

It's a 72-point question mark when it comes to the future of the Bixler press and foundry. Today Michael has plenty of spare time which he has been using to cast and proof up non-latin mats that have languished unused for decades. And yet there is a resurgence in letterpress which implies a continuing demand for new type. All casting

Klingspor Fraktur

During my apprenticeship in 1954 as a typesetter in Lübeck, Germany, my MASTER introduced me to the type faces of Rudolf Koch. I learned to sketch several of his type faces.

However, I fell in love with his Klingspor Fraktur and it became the basis of my calligraphed version.

The gothic elegance stands out from all other Fraktur type faces.

In my opinion nothing else comes even remotely close!

Palatino & Diotima

It was not Hermann Zapf's Palatino, but the *DIOTIMA*, designed by Hermann's wife, Gudrun Zapf von Hesse, which I intimately sketched and learned in every detail. Unfortunately both the Palatino and *Diotima* were not part of our extensive inventory of hand-set type at Schmidt-Roemhild in Lübeck, Germany, but I became quite familiar with Weiss Antiqua, Genzsch, Walbaum, Post Antiqua, and other Mediaeval Antiqua fonts.

This is a Special Tribute to
**& HERMANN ZAPF
& RUDOLF KOCH**

**APA
831**
360-376-2232

by PETER+JOYCE SCHULTZ
161 SUMMIT ROAD, BOX 1321
EASTSOUND, WA 98245
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has always been done to order, but perhaps it is time to begin marketing off-the-shelf fonts of type, borders, and ornaments.

There is another problem. Michael is now 69 years old and retirement sounds like a good idea. There is no apprentice to take over. (If only I were 40 years younger!)

So the first step is to find someone willing to commit a career to the craft. When that person is found, that leaves the problem of how to support him/her for a long training period in a business that even in the best of times is not lucrative.

Stay tuned



On Cleaning A Ludlow Coolant Tank

Before putting a Ludlow to work after acquiring it, cleaning it up and refurbishing is highly advisable. One item of concern is the cooling tank. Generally, after you have drained the tank, you will find lots of gunky stuff still in the bottom. This should be cleaned up. Phil Ambrosia of Regina, Saskatchewan, Canada, has good advice in this regard.

BY PHIL AMBROSIA

Whatever you do, do not, repeat *do not*, use a petroleum-based solvent to clean the Ludlow cooling tank. The company used a water-soluble oil in this tank and it is really counter productive to try to use a conventional oil-based solvent to clean it.

You will find a lot of dirt at the bottom of the tank. This consists of dissolved dust, dirt and rusted metal particles and the like. The very best way to clean the gunk out of a Ludlow cooling tank is to remove the tank and power wash the gunk out using ordinary soapy water. I used dishwashing detergent and just poured it in and used an old paint brush to swirl this solution around. Then hose out the dirty water and residue.

There is a metal filter in the bottom of the tank that unscrews. Remove it and clean the metal filter and reinsert.

I also have cleaned a tank by using scrubbing rags. I lifted the inspection cover and reached in with my hand and arm and swished a rag around and pulled it out and wrung mostly free of dirty oily water. Then repeated this until the bottom of the tank was clean. Soapy water works well in this sort of a cleaning job. This does the job, but a powerful water jet spray is much better and gets the tank cleaner.

I once had a tank that was so dirty and rusty that I had to remove and clean really clean and then take to a welding shop to have the holes in the bottom welded to stop the leaks. This failed however as the tank was too rusty and I had to install a tank from a spare machine.

As for replacement oil and water, as far as I can tell, any water-soluble oil will do. Just fill the tank about three quarter full of water and add a pint of this oil and you should be back in operation.

One final note. Check the mold on your machine to be sure that dirty water did not plug the cooling holes on the mold. You can do this yourself, but it is hard work and somewhat messy. I took one tank to a big shop that had power steam hoses and had the tank blasted out with live steam and soapy water. Worked like a charm.

Three options have been presented. All have their advantages. It's now up to you to decide how to get the work done.

If you are considering buying a Ludlow machine, you are advised to check out James L. Parrish's book, *The Ludlow Trouble Shooter's Guide*, which is available at \$75.00. It includes 129 fully illustrated pages. Jim serviced Ludlow machines nation-wide for nearly sixty years. The book may be ordered from Dave Seat at Hot Metal Services, P. O. Box 1160, Mount Juliet, Tenn. 37121. Or email <info@hotmetalservices.com>.

Wonderful Memories of Dave Churchman

BY RICH HOPKINS

I am sad to report that I have received my last letter from “Clyde Suckfinger.” The same is true with regard to messages (generally penned on a letterhead from a defunct company obtained in the liquidation of an out-of-business printing shop) coming from “Elmo Snit,” or signed off quickly “Bestus, Festus.” Those pen names emanated from the wit and good cheer of David C. Churchman, premier letterpress conservator, and good friend for many years. Dave passed away Dec. 29, 2015, at the age of 82.

Perhaps Dave is best known for his “Boutique de Junque,” a debilitated building on Warman Avenue in Indianapolis where he kept a treasure trove of letterpress goodies new, used, and useless. From there Dave served printers far & wide providing whatever they needed. George Hamilton, our associate from Vienna, Austria, says it best. “If you needed something, Dave would go to unusual lengths to fulfill the requirement, be it a spare part or a complete piece of equipment. Dave belonged to that rare category referred to as ‘unreplaceable.’”

No doubt Dave got inspiration for his Boutique from legendary Al Frank, who had a used printing equipment warehouse in Chicago. I went there with Dave Churchman and Dave Peat, on more than one occasion. Dave Churchman would be proud to be called “Successor to Al Frank.”

I guess my most lasting impression of Dave is his absolute unassuming nature and

total lack of pretentiousness. If anything, he railed against pretension. Perhaps that was because he had to deal with it in his “former life” as a young corporate president. I recall one time when he rolled into Terra Alta driving a pitiful Cadillac which definitely was beyond prime time. “It still runs,” he said, “but I keep it primarily to irritate my next-door neighbor.”

Attending an auction conducted by Dave (often paired with Dave Peat) made any trip to an ATF Conference or APA Wayzgoose worth the trip. Humor was instantaneous, along with not-so-subtle efforts to teach us the proper language of the trade. On one occasion Dave Churchman showed up wearing a heavily oversized pair of men’s boxer shorts *on the outside*, asserting that he was there to show what real printer’s drawers looked like. He took great offense at a person calling a type *case* a “drawer.”

Dave hosted the 1988 ATF Conference at Indianapolis. He knew and understood our group perhaps better than those of us who were trying to “run” the organization. Paul Duensing and I both flew to Indy a month before the meeting to help Dave get it organized. We both arrived at the airport about the same time so Dave met us in his Caravan. But he wasn’t quite ready for the task. There we were in front of the terminal rearranging “stuff” in his van so he could fit in two passengers. He literally threw our luggage on top of the “stuff” and off we went.



There was a smattering (splattering?) of truth in the humorous signs posted at the Warman Avenue Boutique. This is a miniature semi-facsimile of one photographed by Jim Meagher during his visit to the landmark facility in Indianapolis. Indeed, operational facilities were not available.

When we arrived at Warman, my concern was *operational* equipment. Dave noted that he had three Thompsons, two Universals, and a Supercaster. He explained that the Universals were inaccessible amongst the detritus in the building. Our goal was to find the four machines. The only preparation Dave had done was somehow hanging a huge plastic container up in the eaves of the building which was to provide a supply of water for cooling the casting machines. Several hours later, with Dave running a forklift, we had an aisle opened up with the three Thompsons on one side and the Supercaster on the other.

When we arrived for the Conference a month later, Paul, Dave and I sat in the living room of his home and worked out a Conference program on the back of an envelope. Everyone else was socializing in the hospitality room at the hotel. The Conference proceeded as if it had been planned. Equipment demonstrations were just what people needed. The Thompsons all had defi-

ciencies. Bill Riess (Quaker City), Rick Newell and Pat Taylor (Heritage Printers in Charlotte), and others worked diligently, stealing parts from various machines, until they were able to demonstrate the one machine they had cobbled together. Observing this effort was well worth the trip in itself!

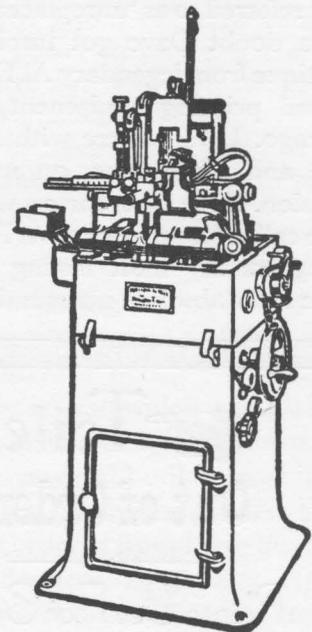
Bob Halbert was also successful in demonstrating the Supercaster, with the help of several others who had previous experience with the machine. The overhead cooling system failed to provide the necessary water pressure needed for mold cooling, so both machines were run very slowly to compensate. But we *did* make type!

Perhaps the crowning moment for the Conference was a scheduled picnic in a grass lot next to the Warman shop. Dave had set up a large tent and the grills were roaring hot cooking bratwurst when a legendary midwestern cloud burst arrived, inundating the tent and dumping huge amounts of water on everyone. We retreated to the building but the ceiling there wasn't up to

PAST

Acquiring
Victorian
Type Foundry
Specimen Books
& Other Printing
Paraphernalia.

Peat and Sons
Typefoundry



THE THOMPSON TYPECASTER

the deluge either. Everyone set out to find and place buckets to catch the water. Poor Charlene (Dave's wife) and her helpers struggled in the partially collapsed tent, thoroughly soaked, eventually being able to serve the meal. It was a disaster, but we enjoyed it just the same! Dave was unscathed!

Dave didn't appear to be bothered by anything. When I dropped in on the way back from the APA Wayzgoose in Two Rivers, Wisconsin, just two years ago, Dave Peat was in the hospital and I was there to check on him. I called Dave Churchman because I wanted to see him too. We ended up sitting in the waiting room of a different hospital where Charlene was having surgery on a broken wrist. The two of us had a wide-ranging conversation for nearly two hours, until Charlene's surgery was completed and he went to attend to her.

Reflecting on the life of Dave Churchman brings tears of laughter. He was a caring and sensitive person and it was reflected in the way he interacted with everyone. Know-

ing Charlene and Dave Churchman always has been a pleasure for Lynda and me. We cherish those memories and hope to have many more with Charlene in future years.

Monomatic II System For Sale

This is your unique opportunity to own a complete Lanston Monotype "Monomatic II" System—the last system developed by the company. Monomatic II was a successful system and featured many innovations including an 18x18 Matrix Case of four 9x9 quadrants. This offer includes two keyboards, one complete caster plus a second caster for parts, all keyboard components, two dozen Monomatic II Matrix Cases, and a file drawer full of Monomatic II parts lists, instructions and manuals. Must pick up in West Virginia. Price negotiable. Available now. Contact Rich Hopkins at <wvtypenut@gmail.com>.

GP GP

What is Literary Publishing For?

Any fool knows that there are easier ways to make a dollar than by printing literature. While this economically impoverished branch of publishing has never fully been subsumed by the rules of capitalism, complacency, a fuzziness of purpose and a sense of entitlement have certainly descended in recent decades. The results are evident in the poor quality of much of what gets published by the little presses & by the lackluster way in which they publish it. 'When we regain a sense of what poems are for,' writes Wendell Berry, 'we will renew the art (the technical means) of writing them. And so we will renew their ability to tell the truth.' The same holds true for literary publishing.

Typeset in Linotype Electra by Andrew Steeves at Gaspereau Press, under the sign of the mirthful g in Kentville, Nova Scotia, Canada

E: andrew@gaspereau.com | T: 902 678 6002

GP GP

Wells College, Bixler Letterfoundry To Host Event

August ATF Conference Is A 'Go'

An ATF Conference is now taking shape with the tentative dates of Aug. 11-14, 2016. The event will be staged in the finger lakes region of upstate New York.

Richard Kegler, director of the book arts program at Wells College in Aurora, New York, and Michael Bixler, proprietor of the Bixler Press and Letterfoundry, Skaneateles, New York, are coordinating the Conference.

Dates still are tentative, but every effort is being made to secure lodging and other facilities on those dates. Richard Kegler notes that since events will be held at both Aurora and Skaneateles, they are making an effort to secure lodging convenient to both locations. These arrangements are not yet made.

Richard notes that he will be running the Wells Summer Book Arts Institute from July

17-30, so in some way the ATF Conference might be mentioned as an extension of that event. He has already set up a boilerplate Facebook page where Conference arrangements, program schedules, etc., all will be posted as they are developed. Go <<https://www.facebook.com/American-Typecasting-Fellowship-ATF-1553045058353638/>>.

This will be an excellent opportunity for ATF associates to get an intimate view of both one of the premier and long-standing book arts programs in the United States, and certainly one of the very best Monotype and fine press operations functioning in this country. Start your planning now, and we will try to post lodging and other details as soon as they're available.

Sycamore Press & Typefoundry

Casters: English Thompson & Composition caster; Lanston OA



Located with a view of the north side of Greylock Mountain. From his home on the other side of the same mountain [then blanketed in snow], Herman Melville envisioned a great white whale—his *Moby Dick*.

• Printing since 1939  Casting type since 1985 •
Jim and Franziska Walczak
83 Ballou Lane • Williamstown, Massachusetts 01267

Travelogue of England & Europe

Whirlwind Visits to Letterpress Hot Spots

In May, 2015, Rebecca Gilbert and Brian Bagdonas went to England and Belgium to attend the St. Bride Wayzgoose, visit a few printers and typesetters, and to make a couple business calls related to their commercial print business, Stumptown Printers, which specializes in packaging for the music industry. It was a brief trip, but filled with interesting people and places. This report was filed by Rebecca Gilbert.

Friday

The bus from Cheltenham let us off at "Whittington Turn," and 100 feet up the road we wandered onto the estate that houses Whittington Press. John & Pat Randle generously welcomed us, though they were in full production on *Matrix 33*. A tour of the Estate's garden shed turned publishing house, complete with the recent Nomad Letterpress extension, revealed a resource-

fulness and passion that one imagines is required to produce the quality print work that formed this venerable institution. The roof was being repaired in the casting area, so, regretfully, we missed the chance to meet casterman Neil Winter. The Whittington Press has three Monotype composition casters with keyboards, and two Supercasters. They are working exclusively with paper tape for composition, with little interest in a computer interface. They now offer complete castings of Caslon (18-, 22-, and 24-point for sale) and are beginning to cast fonts from their collection of Centaur mats.

On this day, John Grice of Evergreen Press stopped by to pick up some Caslon, and we were able to tag along with him to see his workshop in Stonehouse, Gloucestershire, where he prints books from hand set composition, editions wood engraving

Letterpress is alive and healthy in Portland, Oregon

And this printer has had his fingers in several slices of the pie in this and surrounding areas:

- ☒ volunteer in letterpress shop at the IPRC (Independent Publishing Resource Center)
- ☒ volunteer at C. C. Stern Type Foundry
- ☒ Active member of the Redwood Chappel, an organization of letterpress printers
- ☒ letterpressing member of American Amateur Press Association

— Ivan Snyder, ivan.d.snyder@gmail.com

prints, and teaches private letterpress classes. John is working on a comprehensive artistic specimen book entitled *Ornata*, which is spectacular. We were pleased to also briefly meet Stan Lane at Gloucester Typesetting, across the hall from Evergreen Press. You should check out "The Art of Letterpress," a three-minute video of Stan casting and printing for the Folio Society Letterpress Shakespeare series.

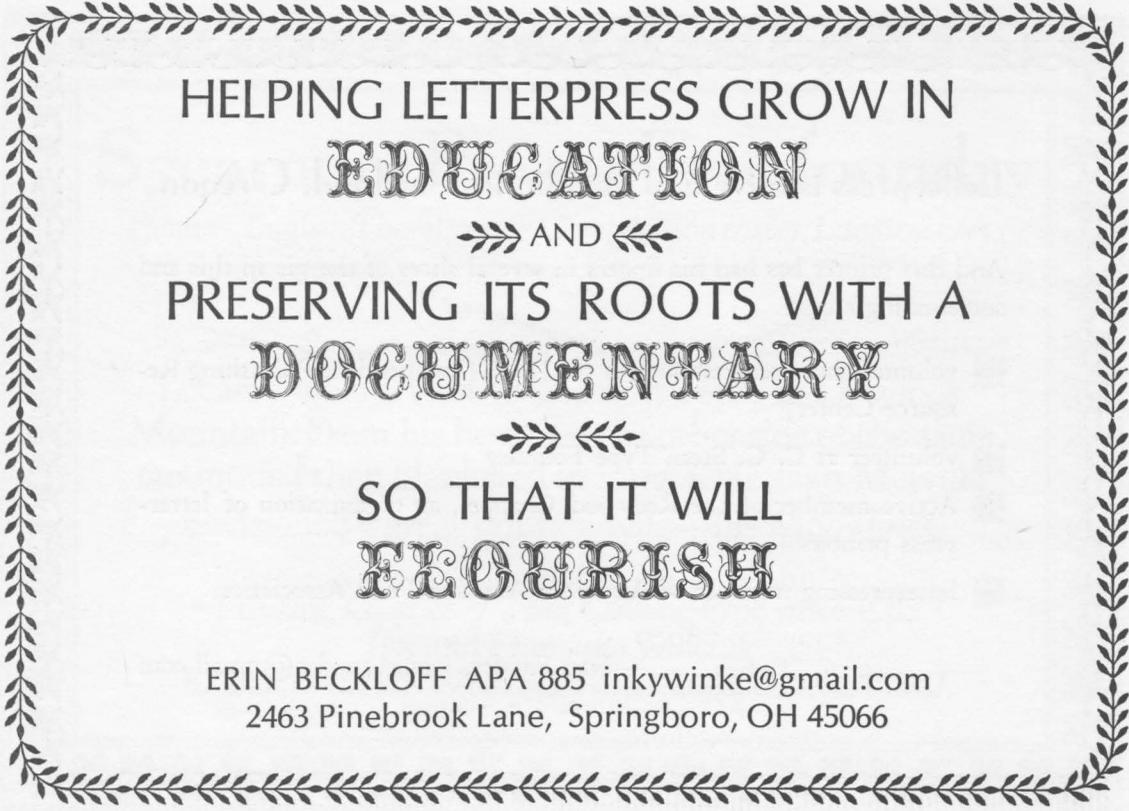
Sunday

The inaugural St. Bride Wayzgoose in London was great fun, and a wonderful gathering of printers and print appreciators. The Library and collection itself is fantastic, of course, and it was nice to be in the historic Fleet Street building. Under the leadership of Mick Clayton, who organized this Wayzgoose, the St. Bride print shop and type collection is undergoing a renaissance that is generating a lot of momentum. We have been impressed with the enthusiasm for metal type among newer generation printers in

England and found a great representation of work following that tradition.

U. K. residents can rely on the Caslon family for not only printing types, but also Adana "starter kits," presses and parts. We were privileged to be assigned to the table next to Roy Caslon and his relatives, who were delighting visitors of all ages with their family lore and practical printing knowledge. Area educators at Central Saint Martins College, London Book Arts Centre & London College of Communication are doing their part to keep alive the tradition of working with metal type, and had displays relating to their programs.

Graham Moss of Incline Press (and the former instructor of many current printers) impressed us with his fine book work, using composition from Gloucester Typesetting, among other sources. Not only are the folks at Hand & Eye Letterpress in London running Monotype Composition machines, but other hot metal folks from near and far made it to the Wayzgoose. Andrew Dolinski



HELPING LETTERPRESS GROW IN
EDUCATION
— AND —
PRESERVING ITS ROOTS WITH A
DOCUMENTARY
— —
SO THAT IT WILL
FLOURISH

ERIN BECKLOFF APA 885 inkywinke@gmail.com
2463 Pinebrook Lane, Springboro, OH 45066

at The Carpathian Press (Berkshire, England) runs Monotype Comp. casters, a Supercaster, and Ludlow, and had a variety of ornaments on offer. Andy Taylor of The Elrod Press (Brighton) was in attendance. Andy is a former Fleet Street printer who now runs Elrod, Intertype, and Ludlow casters at his establishment to service other printers. Paekakariki Press had some poetry chapbooks for sale in which hand set type compliments Ludlow and Monotype composition (Matt McKenzie's Supercaster, as well as his Composition Caster & MacTronic computer interface were purchased from Harry Macintosh).

After a beer or two in the venerable pub, we were off for a night of sleep before heading to Belgium.

Monday

The Eurostar train shuttled us over to Gent to visit Armina Ghazaryan of Type & Press, who was kind enough to let us spend the day poking around the print and casting collec-

tion at MIAT (Museum about industry, labour & textile). The display includes a number of video screens showing visitors about the process of typesetting and printing. Though it was not a print shop volunteer day, it is clear that the space functions as a "working museum." There was evidence of freshly cast Linotype, Intertype and Monotype matter. Though there are no keyboards in the shop, Patrick Goossens of Letter-kunde Press is rumored to supply the spools when it's time to set the Monotype composition machine in motion. There is also a Ludlow that is available for use. Most work is done in service of the museum, ranging from special event broadsheets to historical memories of those who have worked in the print industry. MIAT also has a viable collection of lithography stones and presses to demonstrate that print method. Unfortunately we were unable to see Eric Desmyter and his shop, The Iron Handpress Studio, where he has restored his family's professional heirlooms and continues to print.

(a blurb about our workplace)
STUMPTOWN PRINTERS WORKER COOPERATIVE

Founded in 1999 in Portland, Oregon, we are a commercial printing house that honors the culture and production methods of mid-20th century neighborhood print shops, when spot color was king. Honest ink-on-paper is a beautiful thing, and it is this simple beauty that keeps our flywheels turning. Using both traditional offset lithographic and letterpress printing presses, the focus of our job work is on the engineering and printing of unique paperboard-based media packaging for independent musicians and artists. We also provide job printing of all kinds. Our current location houses 11 printing presses, a working Linotype machine, and offers a good view of the Fremont Bridge and the tops of ships cruising the Willamette River.

WWW.STUMPTOWNPRINTERS.COM

Brian Scott Bagdonas and Rebecca Gilbert
C/O Stumptown Printers Worker Cooperative
2293 N. Interstate Avenue
Portland, Oregon 97227

Better to have an excuse to come back to this beautiful Medieval city, anyway.

Wednesday

Next we were on to Antwerp to see Patrick Goossens and to finally visit the renowned Museum Plantin-Moretus. The print shop was full of children getting lessons on copperplate engraving and letterpress printing, right in the same building that housed the original print shop for 300 years, from 1576-1876. It was nice to see how the museum does really encourage people to access the collection of punches, type, moulds and presses for educational and research projects, as Stan Nelson, Jason Dewinetz and others from the ATF Fellowship can attest to. Patrick then spent the day (and most of the evening!) showing us Letter-kunde Press and his extensive collection of hand presses, casting equipment and other printing related machinery. We can confirm that the remaining collection from American Type

Founders (purchased from The Dale Guild) has arrived safely in Antwerp, and report that others in our casting community were working with Patrick to get his Thompson running a few weeks before we arrived!

Summary

Without exception the people we met on this trip were interested in traditional composition and metal type, versed in how the type was made, and had a desire to keep the knowledge alive for the next generation. At each location, people were excited to share the history of their type, from the collection of Oxford matrices at Whittington Press to the Monotype castings of Gill Sans at Central St. Martins. Though the sentiment was often expressed that we were lucky in the U. S. to have such a vibrant "letterpress revival" going on, we felt that all around us were indications that the current European resurgence will be firmly based in the appreciation & practice of using metal type.

P R E S S E R E M U S



er-e-mos Greek: solitary, an eremite, one who wanders about the wilderness with no fixed abode. *The Press, like the eremite, believes a journey needs no destination.*

This well known, if time worn, sentiment is reflective of the many solo travels the printer has undertaken over the years by bicycle, foot & canoe into the more remote regions of North America. Like a traveler always searching for new ground, the Press, too, in it's work will seek the new and unusual.

Since 1992 the Press has produced occasional announcements, newsletters and broadsides utilizing a C-4 INTERTYPE, a collection of type for handsetting, and a VANDERCOOK 4. *A 'private press', plans are to make limited edition books as well the images for them.*



Timothy Holter, Oakdale, Minnesota. Intertype Border Slide 1493. Text set in Garamond 12, 8 & 6 pt.

We are considering replacement of some of our worn, sparse, and incomplete fonts. If you have a stock of fonts or are casting new fonts in any of the following faces, please let us know what point sizes you have.

John and Nancy Jane Johnson
jnbirdhouse@cox.net

Baskerville

Bodoni

Bulmer

Caslon - various

Garamond or Garamont

Goudy - various

Pabst Oldstyle

Ultra Bodoni

When you see this ad, thank a typesetter and a printer.

This Man Knows His Heidelberg

Jim Daggs's passion for Heidelberg presses and Intertype linecasters rivals my passion for Monotypes. Well, frankly, his exceeds my passion for he routinely tears down machines and rebuilds them from base up. Most recently his passion for Heidelberg has culminated with publication of his ORIGINAL HEIDELBERG WINDMILL HISTORY & HANDBOOK. This is a great reference regarding a great machine for printing your freshly cast type and slugs. Here is Jim's story about himself.

BY JIM DAGGS

I had been in the printing trade about eight years before I first saw a Heidelberg Windmill. Prior to that, my automatic press experience was with Kluges.

That first Windmill was a 10x15 at the State School for Boys in my hometown of Eldora, Iowa. Gordon Clemons, the printing instructor, kept the department neat and clean as an operating room. It was a showplace for letterpress and also included Hamilton type cabinets and stones, four C&P open presses, a bindery, a shiny Model 26 Linotype and a well polished C-3 Intertype. I never saw that Windmill in operation.

A visit to that school print shop twenty years later was a terrible shock. The current instructor said a state official ordered all obsolete equipment removed and scrapped. I was shocked and angered. Unfortunately, that is why lots of fine letterpress ended up in scrap yards. I insist that if "the safe and proper use" is taught as an integral part of learning operation, letterpress machinery can continue to be used safely and successfully far into the future.

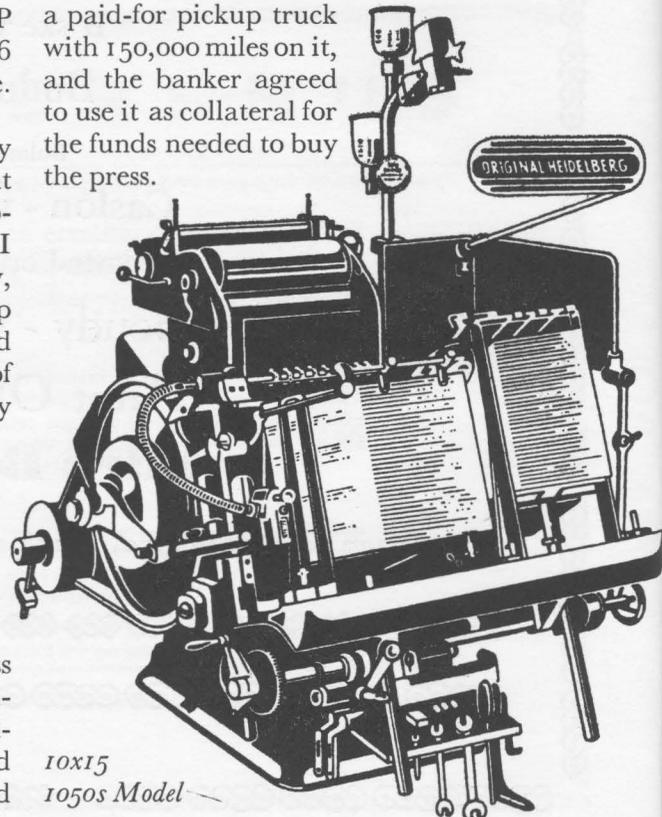
My first operational contact with a Windmill was in 1977 when I was hired as an offset duplicator pressman. Soon after I started the foreman discovered I had letterpress experience. He took me to the letterpress pressroom which included four 10x15 Windmills. He asked if I had ever run a Heidelberg and I told him I had only operated Kluges and C&Ps. He replied that he could

teach me the Windmill in a short time and it would be easy for me to operate.

Lined up next to the Windmills were pallets of catalogs. We were imprinting dealer names and information on the back panel via letterpress. The foreman showed me how to set it up for the imprint job. I remember that the packing had to be removed and several other modifications had to be made in order to feed the 8½ x 11 16-page catalogs.

Once I was up and running, the foreman came over and assured me, "Jim, if you can run this job on a Windmill, you will be able to run *anything* that might come along." He had purposely started me out on the most extreme Windmill job they had. He was right. Everything else was a piece of cake.

Shortly after I arrived in Ackley in 1978, I knew my shop needed a Windmill. I found a "low-mileage" 1951 model in excellent shape. The owner wanted \$1,200, which I didn't have. I did have a paid-for pickup truck with 150,000 miles on it, and the banker agreed to use it as collateral for the funds needed to buy the press.



We headed out to get the press on one of the coldest February days Iowa has ever experienced. We dismantled the press and slid it out the front door. We were able to slide the press on the ice and snow-packed sidewalk and street to get it to the pickup. We set the plank ramps onto the back of the pickup and doused them with cold water to freeze on the planks by the time we got the press out the door. We winched the press up those slick planks in no time. That was my first experience moving a Windmill.

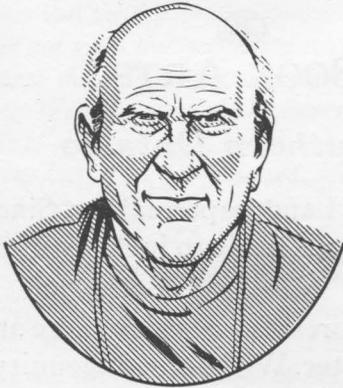
Other than being quite dirty with rotted hoses and terrible ink rollers, it was tight and not rusted. Back in Ackley, I completely refurbished it with new hoses, rollers, and a touch up of the black paint. It was installed and we still run it almost daily. It is one of our best runners.

You can hardly wear out a Heidelberg. The most involved repair job I have ever done involved dismantling to replace an air pump piston-rod crank and bearing. I purchased reconditioned parts from Whitten-

berg's in Springfield, Tennessee—I think they're the best Heidelberg rebuilders and parts suppliers in the U. S. They are excellent trouble-shooters, as well.

The crank replacement project took all of a Saturday afternoon and early evening, and reminded me how tight and precise the Heidelberg company built presses, and how snug their machining work is, not to mention superior metal casting and machining work. I was not able to get the new crank casting all the way on the shaft and thus was not able to get the keeper ring or clip ring on the crank to keep it from working off. I check this infrequently but it has never moved . . . and I doubt it ever will.

Speaking recently with Heidelberg Parts Distribution people in Kennesaw, Georgia, they informed me that they have no plans to cease production of 10x15 and 13x18 parts, as well as cylinder press parts—there remains a good demand for parts. They do not, however, supply the major castings shown in the parts manuals. Whittinberg's



Thank you, Mr. Hopkins

The heights by great men
reached and kept
were not attained by sudden flight,
but they, while their companions slept,
were toiling upwards in the night.

—H. W. Longfellow

CHRIS PAUL
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Marvin, NC 28173
chrispaul@mindspring.com

have an extensive inventory of parts presses, so availability of presses and/or parts is secure for a long time to come. The Demers Company in Florida also is a major supplier of parts and rebuilding.

In the early 1980s, I was offered a broken Windmill. I asked what was wrong and the owner said that it wouldn't print anymore—it would feed paper fine, and ran smooth, but they could not get enough impression to make it print. I suspected the problem was the "safety donut" in the back, lower part of the base on the press which was designed to give way if the press is overloaded.

When I got the machine, sure enough, the "donut" was popped. I replaced it and inked up with a large form in the press and all worked fine. In 36 years running, moving, refurbishing, and erecting Heidelberg Windmills, this is the only press where I encountered a popped "donut." Heidelberg always included two spares with each 10x15 press sold; you usually find them in the drawer under the right side of the press. The

13x18 has a similar safety feature, but utilizes a 3 inches long, one-inch diameter shaft that has two deep cuts on both ends that break away if the press is overloaded. I have never had one pop on me, nor have I seen one that has.

Later, I came across a 13x18 Windmill. It needed a good going over, but once refurbished, we printed with it for several years before I removed the inker and installed a foil stamping unit on it.

Along the way I acquired a warehouse and shop building to accommodate my growing pressroom. Not long afterward, I was offered a 10x15 for \$400 in Michigan. When I went to get it I discovered it had been stored in an old barn and suffered much surface rust, pigeon poop, and other barn crud. I spent the entire winter stripping that press down, polishing off all the rust and touching up the paint. After re-assembly it looked like it just came off of Heidelberg's dock. A 1962 model, it's our newest and truly our best, smoothest, qui-

the Papertrail

HANDMADE PAPER
&
BOOK ARTS

Type Foundry Services in Southern Ontario

the Papertrail began in 1993 as a supplier for hand papermakers. Since 1997, when we took over the business, we've expanded it to include other book arts such as marbling and bookbinding.

We drifted into letterpress and now own five presses (of which three are operational) and a Monotype Composition Caster. With some ingenuity, trading, home-made parts, and a big investment in matrices, we now have the rudiments of a type foundry, though limited to fonts and sorts.

What we still lack is facilities for composition casting, a good way of organizing our own lists of mats, and marketing choices like packaging and pricing. Even now our website just gives a raw list of fonts, with no samples or specimens. But we *are* prepared to accept orders.



www.papertrail.ca

1-800-421-6826

etest runner. That's hard to imagine considering what it looked like in that old barn.

You cannot go wrong with a Windmill. Whether printing as a hobby or to produce saleable products, the Heidelberg Platen is a good investment. Old-timers declared they could set up a hand-fed a platen press quicker and get the job done just as fast as on a Heidelberg. This just isn't so. We have five Chandler and Price handfeds along with our Windmills. With the Windmill, you always will be up and running and finishing faster than any handfed press or automatic (such as Kluge). We now have five 10x15 and two

13x18 Windmills. I've refurbished them all.

As our printing business has grown I also have acquired Heidelberg offset presses. They're also truly the best and worth the investment.

Lately I have witnessed a great revival of the "Famous Little German Press," and am glad to be in the thick of it. I'm certain we will have the Windmill amongst us and going strong for many years to come. If you have a question or a problem, call me. My cell is (641) 373-6526, or land line (641) 847-2623 or 2405, or you may e-mail me at <ackleypublishing@mchsi.com>.

How the Dale Guild Foundry Got to Belgium

For the most part, the extensive typefoundry equipment collection gathered by Theo Rehak from American Type Founders and operated as the Dale Guild Typefoundry is now housed in Antwerp, Belgium, brought there from Salt Lake City, Utah, by Patrick Goossens.

Patrick has been active in collecting letterpress artifacts for several decades. He comments that from a world-wide perspective, what remains of commercial typefoundry is in peril. He says it is fortunate that the demise of American Type Founders did not mean that everything was lost forever. In reading the book AUCTION OF THE CENTURY by Greg Walters, relating the events surrounding the sale of ATF in 1994, he concludes that though a lot was lost, a lot got preserved. He has made a significant contribution by, once again, saving these many items from possible destruction.

BY PATRICK GOOSSENS

The typesetting community owes so much to Theo Rehak because he was the person to step in the very large shoes of ATF. To some extent, he was helped by friends and typeusers. I am not at all sure whether his plant was a commercial success, but he did save the knowledge and the hardware for the future. His book, *Practical Typesetting*, is important and can easily stand next to Moxon's *Mechanick Exercises*, Fouché's *Manuel Typographique*, and Legros and Grant's magnum opus *Typographical Printing Surfaces*.

I believe that when interest in large book fonts declined, the struggle for survival of

traditional typefoundries intensified. This did not put Theo off. In his farewell speech (Piqua Ohio, 2010), which can be seen on Vimeo <<https://vimeo.com/47799644>> and which was printed and handed out as a keepsake at the 2014 ATF Conference, one can hear and read his optimism sampled by the following quote: "We must look upon ourselves with this kind of equipment as *stewards*. These things have been entrusted to us; they certainly shouldn't be destroyed by our handling. We should preserve them and keep them sound for their next owners. Because, as we are not immortal, *they* might have a chance to be."

This task is not an easy one. It takes space, money and above all time. Looking at the status of another large portion of ATF equipment, which was obtained by Gregory Walters, we find it took him about 20 years to get one large pivotal up and running. <<https://www.youtube.com/watch?v=pGdRggKXox8>>

Theo seemed very optimistic that he had found people to take over the Dale Guild Typefoundry. But it did not go as planned. Whatever the reasons, the fact is that the new owners needed help, and a lot of it. I learned that not much help came in hard cash. There were offers of a few thousand dollars, and other proposals that would mean they would give away everything for free, although they had paid hard currency

for it. Other offers would not even cover the cost of palletizing this heavy equipment.

Initially, a plan was developed in an attempt to keep *some* of the equipment active. Downsizing was the word. The foundry would be split up and funds received by the sale of disгарdеd machines would be used to restart the downsized foundry. The sale of the less interesting machines (such as 6 point machines and machines for the deeper drive matrices) was a momentous task. I was lucky enough to be able to sponsor this (we are talking about large five-digit figures) and in return these disгарdеd machines were to be shipped to Belgium.

A restart of the downsized foundry was planned in Salt Lake City, but this turned out to be not feasible. Between dream and reality were laws and practical considerations. Help again was needed. A container, a forklift and a new location for storage all were urgently needed. In a bold attempt to reunite *all components* of the foundry, additional funds were made available. The good news is that today everything is together again—at Antwerp!

The current situation might be viewed from the perspective of distances involved. The distance between New Jersey and California is roughly 2,500 miles. Between New Jersey and Antwerp 3,700 miles. It has been more than a year since final shipments took place and I still have not heard of anybody coming up with a better plan than the current situation. A move anywhere always was an option—and still is.

Somеbody needed to take action and keep everything together. As Theo stated in the aforementioned speech, “We are not like the lemming throwing ourselves off the cliff. We have got purpose. We are the masters of molten metal . . . and we have to put our money where our mouth is!”

So what will the future bring? The machines needed to be taken off their damaged lightweight pallets. This opens ideas about starting to use them. It will not be easy, it will not be economically successful, it will not be quick. But most importantly, everything is still here, in good condition.

Maybe there should have been more help available, but it did not surface.



Being sad does not help, unfortunately. Here in Europe, the association of European Printing museums <<http://www.aepm.eu>> recently had a conference in Cornuda, Italy, at the Tipoteca <http://www.tipoteca.it/index.php?page=home_en>. Very special relations between that museum and the Hamilton Museum look very promising indeed. I for one am all open to get as many people worldwide together to keep the art of casting type in all its forms alive.

Maybe we need to convince more people that type should be looked upon again as something “you can pick up and hold in your hand” (Harry Carter, *A View of Early Typography*). Though hand setting type is hard work, it is also a lot of fun.

The fate of metal type might improve as the years pass. To quote Theo again from his speech: “As I look around the room, I see a lot of people that I have known for many years. I also see a lot of new people. If I have a message for you, it is a message of hope . . . the pendulum may well swing again. Foundry type is not dead yet.”

Things in Europe are not brilliant either. Only a few years ago the Imprimerie Nationale in France was on the move, typecasting stopped in Spain, the Type Archive (formerly the Type Museum in London) manages to keep everything intact—the gear from Monotype, the De Little and Stephenson Blake artefacts—but it is not easy. The famous foundry of Enschede, in Haarlem, is momentarily mothballed. In Germany the last of the type foundries (Gerstenberg, in Darmstadt) still is in active service but has no successor. In the U. S., the really rare matrices collected from ATF by the Smithsonian are deep in storage.

Like it or not, we are the ones who will be pivotal in preserving the equipment and technology of typecasting on a global scale. Many of us have made our small efforts at preserving and perpetuating this marvelous craft. The only way future generations will have opportunity to know, use and appreciate type as we now do is for us to succeed in the daunting task of preservation set before us. Indeed, the world will be a darker place if we fail.

Lightly Touching On The Baskerville Design

Herewith are notes on the type used in this *ATF Newsletter*. The dominant face is Baskerville, produced by both Monotype companies. Mac McGrew suggests in his book, *Metal Typefaces of the Twentieth Century* that drawings for the design were developed by the English firm but utilized by *both companies* in producing their respective fonts. The resulting fonts are significantly different.

The American number is 353; the English number is 169. All text is 11/12 Baskerville 353. Headlines vary. The 18 pt. italic is 3531, and the 30 pt. roman is 353. Both the 24 pt. and 30 pt. italic are 169. The American fonts are lighter in appearance with sharper serifs. My 30 pt. casting of 353 was a conscious effort to “tighten up” the design, meaning I have reduced the widths of all bodies, minimizing the white space trapped between letters.

The end result is the American face appears more rugged and “oldstyle,” while the English version is more “monotonal” and “regularized.” This is evidence that even after drawings have been rendered, there’s still much opportunity for variation at the pantograph, as well as at the casting machine.

Every in this issue has been produced in hot metal and printed letterpress on a 13x17½ Heibelberg Windmill. Excepting the ads themselves, all other type utilized has been cast at the Hill & Dale Private Press and Typefoundry by Rich Hopkins.

So You Say Casting Type Is A Piece of Cake?

BY SKY SHIPLEY

Skyline Type Foundry LLC

Yeah, just put the mat in the mat-holder, turn the machine on, and presto, out comes shiny new type—right? Brings to mind the phrase on John Horn's well-known poster: *Letterpress printing is easy if you don't know how.*

The more years I get under my belt as a typefounder the more I regard it as a venture into the unknown. Anything can happen; the laws of physics seem to randomly fade in and out. What worked well last time doesn't work at all this time. Mysterious noises emanate from the machine. Flash occurs (or not) from mat to mat with no identifiable pattern. Much of what you produce fails to meet the quality standard and must be thrown in the hellbox for remelt. And even when you succeed in producing good type, there's still a lot of labor ahead in dressing, fonting, packaging, selling and shipping what you've made.

Casting machines require careful maintenance and it's a constant challenge to stay one step ahead of what might next need cleaning, adjustment or repair. A casterman must be half machine operator and half mechanical engineer. Seventy-five years of wear and age introduce variables into a caster that the design engineers never contemplated—those guys, bless 'em, are long dead, and the company that manufactured the machine and supported it with training and spare parts was scattered to the four winds before I was born.

Nevertheless, passion can triumph over a multitude of obstacles, and in that spirit we undertook our project producing Troyer Ornaments from original ATF foundry mats. A Thompson mat holder modified by the late Monroe Postman to hold ATF foundry-style matrices made this possible.

Things went well at first. The caster was run dead slow on stop-motion, coolant full on, with a production goal of 205 casts on each mat. It was found that some mats produced quite a bit of flash around the face.

Adjustments to the Pump Spring were tried (too much pressure from the Pump can blow the mat away from the Mold) and to the spring in the Mat Holder Cam Lever (holds the Mat against the face of the Mold during the cast) but we found no magic combination. If metal escapes between the mat and the mold, it prevents proper lockup on the next cycle. In a couple more cycles you get a minor front-squirt, a sure omen of a major squirt on the next cycle!

After much experimenting, we settled on stopping every five casts to remove the Mat Holder and wipe the Mat and the face of the Mold. This project was going to involve excessive time and labor. But we pressed on; from the wide elements we worked down to the thinner ones, and things got easier.

Elements 42 and 48 points wide were a real uphill battle. The combination of large volume in the mold cavity and worn clearance of the Piston results in little or no dwell, that is, cooling time for the type while the molten metal is still under pressure. Consequently it's tough to get a good, solid cast. On these larger sizes about six in ten casts were rejected, but we just kept plodding along. Skyline's new casterman, Troy Groves is on his way to becoming a legend around here for perseverance.

Around the tenth day, the last of the type made it into the galley. Proofs were taken and the type looked beautiful—certainly a boost for the spirits. Still to be done: Hand-finishing one at a time to remove flash. Then to the Supersurfacers, one at a time, to mill to type-high. Then hand dressing all four sides of the foot to remove the slight cusp left by the milling. Only then will it get a final inspection, fonting and packaging.

Maybe our next project will be something less challenging!

If you are curious about the end results of this effort, see page 25.

Page Numbers of Display Advertising In This Issue—and Names of Those Responsible for the Submissions

2	Bill Welliver	Chestnut Press & Type Foundry	Wapwallopen, Pennsylvania	bill.welliver@gmail.com
5	Ed Rayher	Swamp Press	Northfield, Massachusetts	ed@SwampPress.com
6	Bob Magill	Monumental Type Foundry	Union, Missouri	aloina@sbcglobal.net
7	John Kristensen	Firefly Press	Boston, Massachusetts	info@fireflyletterpress.com
8	Phillip Driscoll	Irish Hills Type Foundry	Clinton, Michigan	phil@phillipdriscoll.com
9	Rebecca Gilbert	C. C. Stern Type Foundry	Portland, Oregon	rebecca@stumptownprinters.com
10	Dan Jones	Pygment Press	Newmarket, Ontario, Canada	pygmentpressbooks@gmail.com
11	Stan Nelson	Atelier Press & Letterfoundry	Charles Town, West Virginia	raymond.nelson.jr@gmail.com
12	John Johnson	JNBirdhouse Press	Springfield, Virginia	jnbirdhouse@cox.net
13	Sky Shipley	Skyline Type Foundry LLC	Prescott, Arizona	sky@skylinetype.com
14	John Horn	Shooting Star Press	Little Rock, Arkansas	arkytypenut@gmail.com
16	Lawrence Peterson	Nine-18-Thousandths Press	Henderson, Nevada	aheroicman@gmail.com
18	Richard Mathews	Tampa Book Arts Studio	Tampa, Florida	mathews@ut.edu
19	Patrick Reagh	Patrick Reach Printers	Sebastopol, California	www.patrickreagh.com
20	Jim Daggs	Ackley Publishing Company	Ackley, Iowa	ackleypublishing@mchsi.com
21	John B. Easson	The Quarto Press	Coupar Angus, Perthshire, Scotland	www.quartopress.co.uk
22	Michael Coughlin		Oak Grove, Minnesota	mike@letterpressbookpublishing.com
27	Ron Hylton	Penttilas Chapel	Chinook, Washington	ron@penttilaschapel.com
29	Robert LoMascolo	The Press of Rob LoMascolo	Union Springs, New York	roblomascolo@gmail.com
30	Stan Nelson	Atelier Press & Letterfoundry	Charles Town, West Virginia	raymond.nelson.jr@gmail.com
31	Peter Schultz		Eastsound, Washington	joyceandpeter@aptalaska.net
34	David W. Peat	Peat and Sons Typefoundry	Indianapolis, Indiana	typenut@comcast.net
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38	Erin Beckloff	Inkywinke Press	Springboro, Ohio	inkywinke@gmail.com
39	Bagdonas/Gilbert	Stumptown Printers	Portland, Oregon	www.stumptownprinters.com
40	Timothy Holter	Press Eremus	Oakdale, Minnesota	holtereremus@gmail.com
41	John Johnson	JNBirdhouse Press	Springfield, Virginia	jnbirdhouse@cox.net
43	Chris Paul		Marvin, North Carolina	chrispaul@mindspring.com
44	Kevin Martin	The Papertrail	New Dundee, Ontario, Canada	www.papertrails.ca
46	John Johnson	JNBirdhouse Press	Springfield, Virginia	jnbirdhouse@cox.net
50	Gregory Walters		Piqua, Ohio	desoto1956@isp.com



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