

# ATF Newsletter

No. 6—May, 1981

AMERICAN TYPECASTING FELLOWSHIP

## A Most Memorable Conference

THE SECOND NATIONAL CONFERENCE ON Metal Typecasting & Design exceeded fondest expectations for fellowship, learning, and plenty of type talk. It is most difficult to write objectively on such a subjective experience, so why bother.

ARRIVAL. I knew I was in for a one-of-a-kind experience immediately upon arrival at the Sheraton Inn at New Rochelle, N. Y., Sunday afternoon, June 28. Guy Botterill of Baltimore was just arriving by taxi, and we were deep into type talk even before getting into the lobby.

In the lobby, we were joined by Benton Marder, Mark Matteau, Barney Rabin and many others. Three- and four-way conversations ensued and I mechanically went through the processes of checking in.

I was quite unaware of check in; Lynda and the girls took the key and went to the room while type talk continued in the lobby. Later, I had to ask at the desk to find what room I was in.

Friendly chatter continued throughout the early afternoon as others checked in and Pat Taylor arrived on the scene to set up his registration table.

As several of us pulled up to the bar, we quickly learned that David Belfort of Monotype International shared our fanatical interest in the whole area of typecasting, though he was a bit chagrined not to know the name of the typeface on his business card, upon being queried by our friend Botterill.

OUT OF SORTS VISIT. Pat and T Taylor had a marvelous array of good food laid out for the Sunday-evening buffet at their home in Larchmont, but I fear few of us took the time to offer our appreciation, for we all were en-

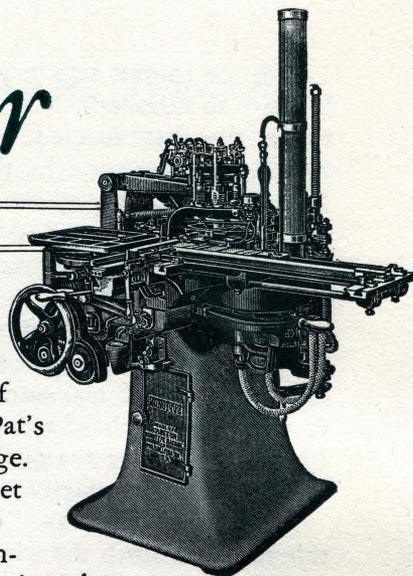
gulfed by the fantastic collection of paraphernalia in Pat's basement and garage. He had one caster set up for large comp (18 point) and demonstrated it several times by casting a list of those present—but we never got around to seeing a proof to check Harold Berliner's keyboarding ability.

All were quite oblivious to a heavy downpour outside. Conversations led in all directions, and many took the opportunity to "skip out" for an impromptu visit to Ben and Elizabeth Lieberman's shop nearby.

Nightowls returning to the hotel refused the noise of disco, in favor of a downstairs meeting room where type talk continued into the wee early hours.

A VERY BUSY SCHEDULE. Pity that time was so short, for we all wanted to get in so much, yet had so little time. That quickly became evident Monday morning. We were forced to a rigid schedule because of bus travel, etc., and were not fully able to take advantage of our speakers in question-and-answer sessions.

Mike Parker of Mergenthaler Linotype came prepared with two splendid multi-media presentations on the development of the various letterforms and the roots of various modern-day alphabets. Then we rushed into Steve Saxe's presentation of the "roots" of American Type Founders—wherein Steve traced the history of many foundries which went together to form ATF in 1892. He accompanied his talk with a drawing of the ATF tree—a tree with plenty of roots underground, but not much of a tree above ground.



This, of course, was in preparation for the bus trip to Elizabeth, N. J., and what proved to be the first viewing of American Type Founders by anyone in the group—except Benton Marder, Jr., whose great grandfather, John Marder, happened to be one of the ring-leaders in initiating the establishment of the typecasting consolidation.

I got my first ATF catalog in 1953 and literally wore the catalog out studying it, dreaming of buying fonts, and then studying it further. The fact that I still have the first fonts I bought attests to the quality of the product the company manufactures.

ATF COMES TO LIFE. "Just being here in this room is worth the trip from California," Andy Soulé bubbled enthusiastically. The feeling was representative of everyone. Although we all had preconceived notions of what we would see, none of us was able to reconcile those notions with reality, once we were in the foundry.

Evidence of what *once was* was first to hit us—large areas which had been occupied by clerical help stood virtually abandoned. The huge three-story building at 200 Elmora Avenue once was completely occupied by ATF. Other tenants, and, indeed, the building's present owner, occupy everything except the top floor where ATF now is confined.

First we entered the pattern room and matrix department. And quickly my notions of a cluttered building piled high with relics disappeared. Things were remarkably neat, and everything seemed to be in place and easily located. We spent precious little time with the Benton pantographs, although we surely would have spent all afternoon in total fascination studying the device's unique workings and the many pattern letters stored all around.

Then it was out into the machine area, where lathes, grinders, milling machines and other devices stood idle, waiting for work to be done. There was evidence of work being done, such as new choker valves and nozzles for the typecasters in the next room.

The next sight stunned me. There, amidst a whole row of Bruce casters stood a man

## After a Long Wait: A 'Jumbo' Edition

INDEED, this sixth *Newsletter* is far past due, but especially because of a superbly printed eight-page insert, I hope you find the edition worth waiting for.

The pressures of a work-a-day world have a funny way of suppressing hobby activities, and thus, the building of a new home for my commercial offset plant halted my hobby activity completely during the months since our conference.

Rodger Glessner, as much as anyone, was responsible for prodding me back to activity. At the 1980 conference, he volunteered to print a supplement to the *Newsletter* showing photos of our visit to the ATF plant at Elizabeth, New Jersey. His phone calls asking about progress on that project finally got me into gear. Had I, beforehand, known such a project was in the offing, I would have shot more film, made more effort at framing my shots, etc. But hindsight won't make anything better. Please thank Rodger for volunteering to print—in duotone, no less!—this excellent work. His address: 136 Springdale Road, York, Pennsylvania 17403.

Also a word of thanks should be extended to Mac McGrew, 181 Mt. Lebanon Blvd., Pittsburgh, Pennsylvania 15228, for his excellent American Type Founders article.



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actually hand-cranking a Bruce, turning out ornamental dingbats which bore the Bruce typefoundry name on their matrices. Somehow, it never dawned on me that this ancient device still was being used. After all, it was the machine which revolutionized the typecasting industry back in the 1840's. But still being used? I would never have dreamed.

David Belfort echoed these thoughts. "Imagine. Here in the United States in 1980. An operation like this still going on. It's absolutely amazing."

Our guides realized very early most of us had some acquaintance with the process, for they were fielding questions which referred to such specialized areas as "How are propor-

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*We were told the foundry still employs about 50 persons.*

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tions changed on the pantograph," "Do you grind your own choker valves," "Where are the Oxford matrices?"

Considering the rather restricted nature of ATF's modern catalog, my next surprise was that so many of yesterday's goodies were still being made by the company—in foundry sorts lines instead of fonts, however.

We watched a Barth caster turning out 4-point type. Then we discovered one set up for 120-point type. Machines stood like soldiers in neat rows, each set up for a specific casting requirement and used only when such jobs were ordered.

Across the aisle stood idle equipment which once was used for making brass rule, and famous "Duritan" leads, slugs and strip material. All seemed to be in perfect order, ready for use again, if the need ever returned.

Several typecasting machines were actually in use and we were told the foundry still employed about 50 persons.

On several occasions I have watched Stan Nelson plough the groove on his hand-cast type. Still, I was surprised to discover a man doing the very same procedure at ATF—dressing types cast on the Bruce. Then there was

the woman using a sawing device to finish the sides of heavily kerning types. Surely these manual operations contribute greatly to the expense of the foundry's superior product.

Most of us were aware of the Barth casters and wanted to see them up close, since ATF had never allowed any to leave the foundry. We weren't disappointed, yet I somehow did not expect the answer I got when I asked where the actual machines on the floor had come from. "I think they all came from Cincinnati," my guide replied. That would suggest that all had been manufactured in Barth's own foundry, the Cincinnati Type Foundry, and that all were rapidly approaching their 100th birthday. Yet they seemed to be in excellent operating condition. Only the massive type metal droppings on and around the pot insulation would suggest lengthy service.

Piled in and around all the Barth casters were wooden sticks about a yard long, which were used to receive long rows of types from the casters. Shaped with a small lip on the back edge, these sticks were the medium used to transport type from the casters to the fonting room.

One area was isolated from others in the typecasting department, and we learned this was the room where types were cast in zinc, a far more difficult metal to cast, but necessary for making materials to be used with various hot-stamping devices.

Casual observation would indicate that much of the foundry's modern-day product was in 6-inch foundry lines. Yet surely a great deal of fonting still is being done. The large size of the fonting area dwarfed the few people working there.

**MATRIX FILES.** The matrix storage area was, perhaps my biggest surprise. Somehow I expected it to be in disarray. Yet an inconspicuous box atop one table contained index cards which totally documented the very extensive collection still retained by ATF.

Mike Kipps and I were anxious to see the matrices for Caslon 471, now available only in 8- through 24-point and without all the nice quants. Quickly we had before us the

mats for 72-point, not offered in fonts for many, many years. Then 9 and 14 in a single drawer, complete with all the nice quaints, long s characters, accents, and even a few alternate characters—all handsomely arranged in their shallow metal drawer, ready for use.

Stan Nelson was interested in the historic Oxford matrices, which supposedly originated with Binny and Ronaldson. Those matrices also were brought out quickly, though the reference card indicated they had come from Boston Type Foundry. Stan studied the mats, which revealed electrodepositing and other alteration for adaptation to the Barth caster—but all the mats were present, again ready for use should the need arise.

What started out to be a rather formal, hands-off tour turned into a definite hands-on exchange between ATF employees and various members of our group. A more cordial, open tour could not have been conducted, and we all expressed our sincere thanks to manager George Gasperik and his fellow workers.

ON TO MANHATTAN. Our bus next brought us to Manhattan via the Verrazano Narrows Bridge and a rare, spectacular sunny blue-sky view of the city. We ended up at Columbia University and the Butler Library, where a brief talk was given about the Bullen collection and several ephemeral pieces were laid out for us to view—specifically relating to Linotype, Intertype and Monotype. After buffet dinner at the library, we were treated to an unexpectedly complete, thorough discussion by David Mallison on Henry Lewis Bullen, his life, and his lifetime efforts at gathering and cataloging the ATF museum and library (now at Columbia University). The discussion revealed exhaustive research, done for a doctoral dissertation on the subject under the tutelage of Terry Belanger, our gracious host.

Although nothing was planned for the evening, groups of conference attendees gathered at various places for continuing conversations long into the night.

PRACTICAL SESSIONS. Tuesday morning we were up early with a session by Harold Berliner on the books and documents you should

seek if you're serious about Monotype. Then Pat Taylor, Richard Shaw, Richard Hartzell and I had a panel discussion on the practical aspects of being a typesetter.

A poll of participants revealed about 30 per cent of the attendees actually were casting type, with others having machines not in operation at the time of the conference.

Quick lunch and then we were off to the A. Colish Press, where we quickly discovered a place truly "after our hearts."

Richard Shaw had his Monotype department ready for a most thorough demonstration. Large comp, a Thompson, many regular comp machines with ledding attachments, a Super Caster making strip material—all were not only present but running while we visited.

Dick Shaw and his crew nimbly hopped from machine to machine answering questions and willfully jumping into even complicated maintenance and repair demonstrations when questions were asked. He ripped out molds, type carriers, pump bodies and the like, rapidly going through the "steps" as we crowded around.

Pat Taylor managed to inject embarrassment when he offered a worn type carrier for a demonstration. Wear does funny things—like making it virtually impossible to re-assemble spring-loaded parts. Being hurried, Dick was

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*Most of us only dabble with making type, yet to some, it's routine, serious business. Dale Dippre of Colonial Williamsburg casually injected that anyone who has run a Thompson for any length of time would know there were 192 e's to the foot in 10-point Caslon 337.*

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unable to reassemble the piece. David Belfort offered to help, but fell victim to the spring too. Whether it ever was put back together, we will never know.

"Pride in work." That was most obvious at A. Colish, and the firm had printed up a very

handsome keepsake for us to commemorate our visit. The craftsmen there obviously were "our types" as evidenced by this quote from their directory of type faces: "And lest anyone forget, we find special joy in printing books or ephemera by letterpress, directly from our beautiful types on good paper."

Truly, A. Colish continues the letterpress tradition in its highest form—and coupled with outstanding process color offset production—turns out work which is the envy of all.

GOUDY AT DEEPDENE. After such exciting events, it was difficult to anticipate still more, but it was on its way that evening when Herb Johnson, now of Rochester Institute of Technology, gave a splendid talk on Frederic W. Goudy, complete with slides of his work and followed by a rare film showing Goudy going through all the steps in type design and manufacture, filmed at Deepdene in the 1930's.

The keepsake exchange surprised everyone. Many persons brought several contributions, and several pieces demonstrated very extensive effort being put forth. With overloaded arms, we all hurried back to our rooms where things could be kept until they could be studied. Things continued in the hospitality room as Dave Churchman of Indianapolis, Indiana, took center stage and proceeded to auction off (and amuse everyone) many of the choice "goodies" brought to the conference by Dick Hartzell. Happiness extended far into the early hours of Wednesday.

WEDNESDAY MORNING again was filled to the brim with presentations, yet was also pressured by early departures, flight schedules and other interruptions. All presentations made that morning were excellent and could have easily filled an entire three-day conference.

Stan Nelson gave a thorough discussion on the making of the hand mold, accompanied by well-prepared slides of the process. Paul Duensing discussed the process of engraving matrices and quickly demonstrated with the pantograph he lugged all the way from Michigan. Will Reuter gave a discussion on procedures he follows in designing a typeface for subsequent engraving, and Andy Soulé gave

an all-too-hurried presentation on how he electrodeposits matrices, accompanied with a printed procedure with all the incidental, yet essential, information.

Six persons returned that afternoon to Pat Taylor's typefoundry for a hands-on demonstration of the composition caster presented by Abe Horowitz of Brooklyn, who has over 40 years of solid professional experience with all aspects of the machine.

We went away stunned that so much could happen in so little time—stunned that it was over so soon, but exceedingly happy to have had the experience.

I personally congratulate Pat Taylor on putting together a very *economical* conference, since the \$100 fee included so many meals, the bus, etc. Lynda says she never thought she could be away on a trip with me for four days and *never* see me, even at night.

*But she knew where she could find me!*

### *Next Newsletter to Feature Typesetting from Your Shop*

Various persons have asked *who* the members of ATF are, and what aspect of typesetting they are most involved in. I feel we should answer them and at the same time, give each other a good viewing of our typesetting, layout and makeup abilities.

Therefore, in the next *Newsletter*, I hope you will cooperate by sending me a made-up form to be printed here, with the remainder of the *Newsletter*, wherein you will outline the equipment and faces you have, and your primary typesetting interest (small books, casting for others, etc.).

Make your form attractive. By all means include a border around the form. Its outside dimensions should be 35 picas wide by 24 picas deep. That's half a page.

Those with Linotypes are encouraged to participate also. Send your form (it'd better *lift*, bygosh) well tied up and cushioned, preferably by UPS to Rich Hopkins, 330 Fourth Street, Terra Alta, W. Va. 26764.

# Two Reflections on Today's Type Technology

I HAD THE PLEASURE of being asked last summer to demonstrate the letterpress, hot metal process with emphasis on historic aspects at the Baltimore Graphic Arts Exposition.

While there, being adjacent to the Mergenthaler display of photocomp and laser equipment, I was able to chat at length with several of their representatives.

A veteran volunteered the opinion that "anyone can use our equipment, but invariably the person with hot metal experience gets far better results and uses more of the machine's capabilities."

Dale Breeden, a Mergenthaler service engineer, was fascinated with the California Job Case layout I was passing out at my exhibit. He took it and, in a relatively short time, drew the layout on his video display keyboard, inserted all the appropriate letters, condensing them electronically when necessary, and the results of his effort are shown here. All ruling was done with the typesetter.

There is a very apparent ignorance of the past lessons learned in typography and typographic design in earlier years. Those of us who bridge the gap feel it most keenly. It seems the industry is condemned to learn everything all over again.

For example, a recent issue of *U&I*, a publication put out by the International Typeface Corporation (and *most* self-indulgent), carried a front-page "discovery" of the frequency of use for the various letters of the alphabet. No one who knows the first thing about old foundry font schemes would see anything new in such information!

That is why it is refreshing to hear from folks like John Lane of Thousand Oaks, California.

His letter is quoted here:

"I am working with Sumner Stone at Autologic, Inc., attempting to introduce some con-

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cept of quality into the digital type industry. The technology of digital type has advanced to the point where it is possible to exercise control of the punchcutter to a greater extent than has been possible with film typesetting, but the industry is sadly lacking in the punchcutter's (and justifier's) aesthetic knowledge of the craft. The only hope for digital type is for those of us in the field to study the work of Malin, Radisch, and other masters, and to adapt what we learn to the newer technology.

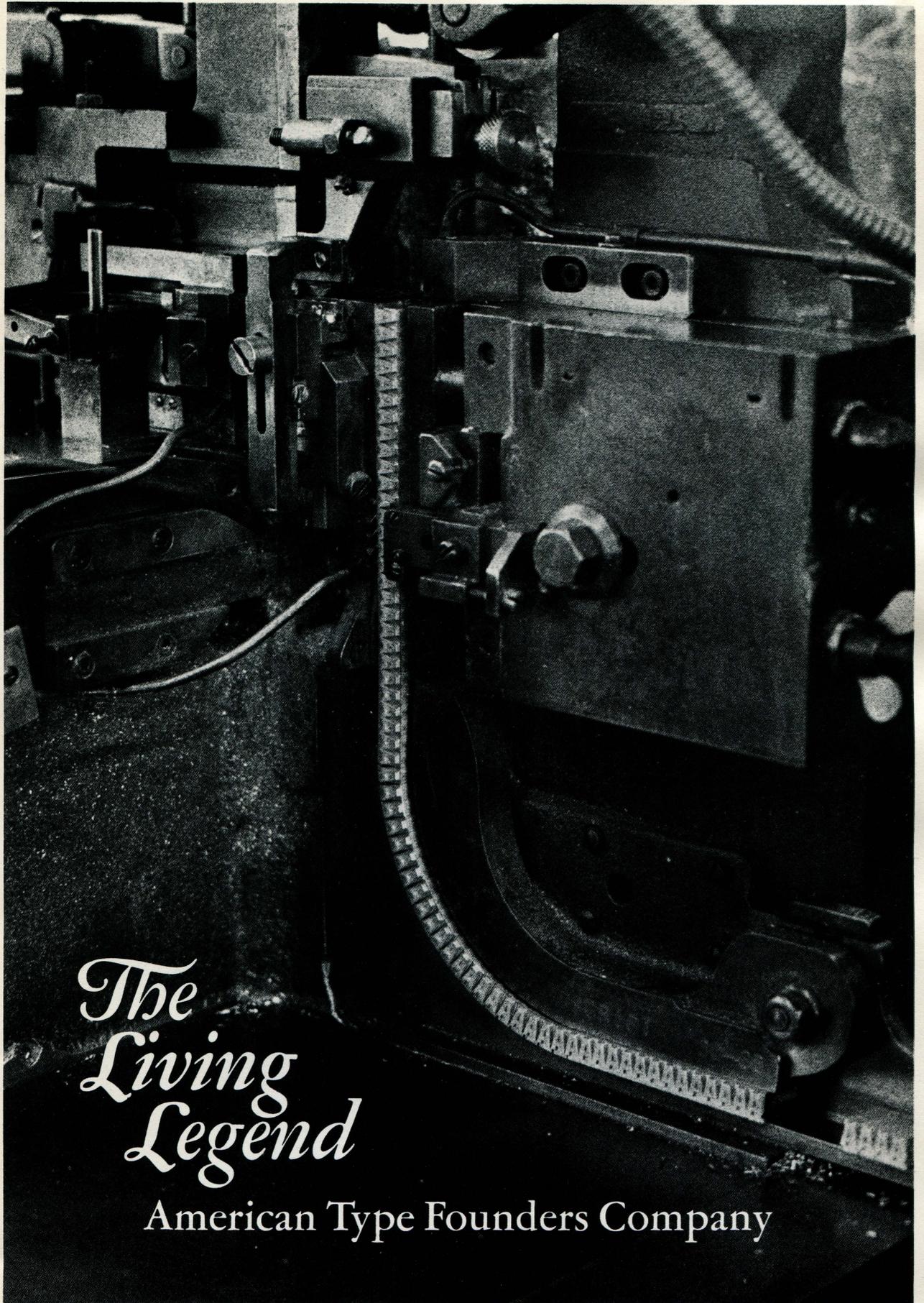
"For this reason, I was very excited to learn about the formation of the American Typesetting Fellowship, and . . . look forward to hearing from you, and wish you the best of luck with this organization."

## MONOTYPE SELLS MAT LIBRARIES

WITHIN THE PAST YEAR, Monotype International has opted to sell off both its rental matrix library and its specimen room matrices (those used to cast types for printing advertising and specimen sheets).

Some fonts still are available. Contact Paul H. Duensing, 10180 East U Avenue, Vicksburg, Michigan 49097, for the list.

Duensing, Norman Fritzberg of St. Louis, Missouri, Harold Berliner of Nevada City, California, Roy Rice of Atlanta, Georgia, and Rich Hopkins all have acquired matrices from these two sales. Perhaps others have too?



*The  
Living  
Legend*

American Type Founders Company

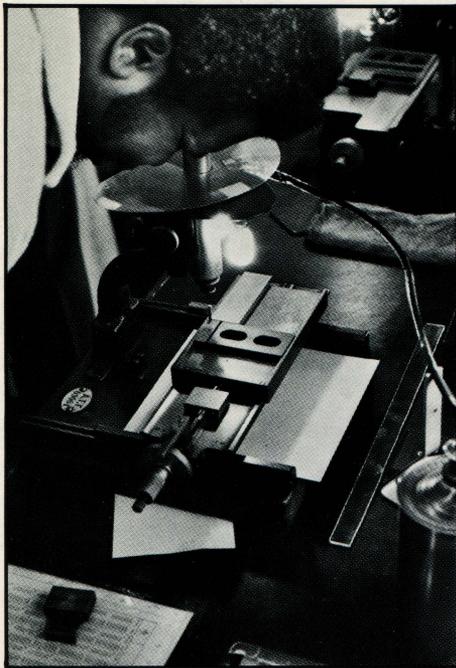


*These photographic glimpses of American Type Founders Company were taken by Richard L. Hopkins June 30, 1980, during a visit to ATF by members of the American Typecasting Fellowship. The visit was part of the group's second meeting, held at New Rochelle, N. Y., during the summer of 1980.*

ON THE FRONT PAGE—Freshly cast letters, after being trimmed on all four sides, march through the curved delivery channel on an ATF Barth caster.

ON THIS PAGE—Lathes, drill presses, milling machines and all sorts of specialized equipment line the aisle in the machine department, where worn or broken caster parts are mended or replaced. At left, a new choker-valve operating arm and other parts await installation in this caster pot.



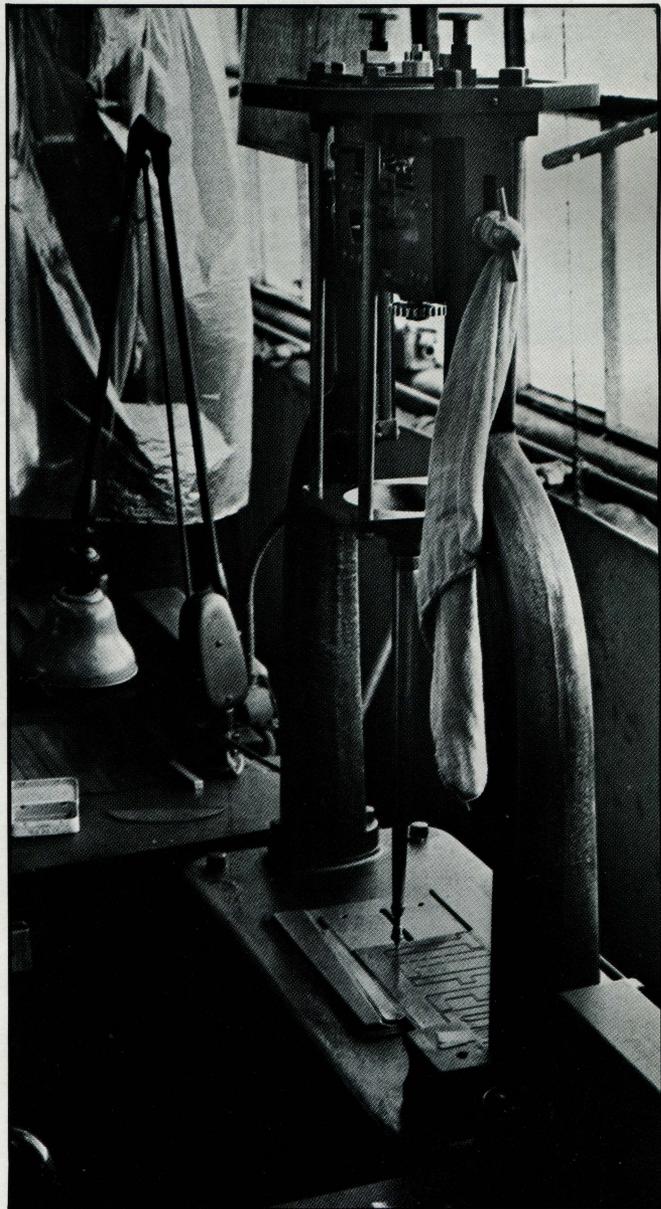


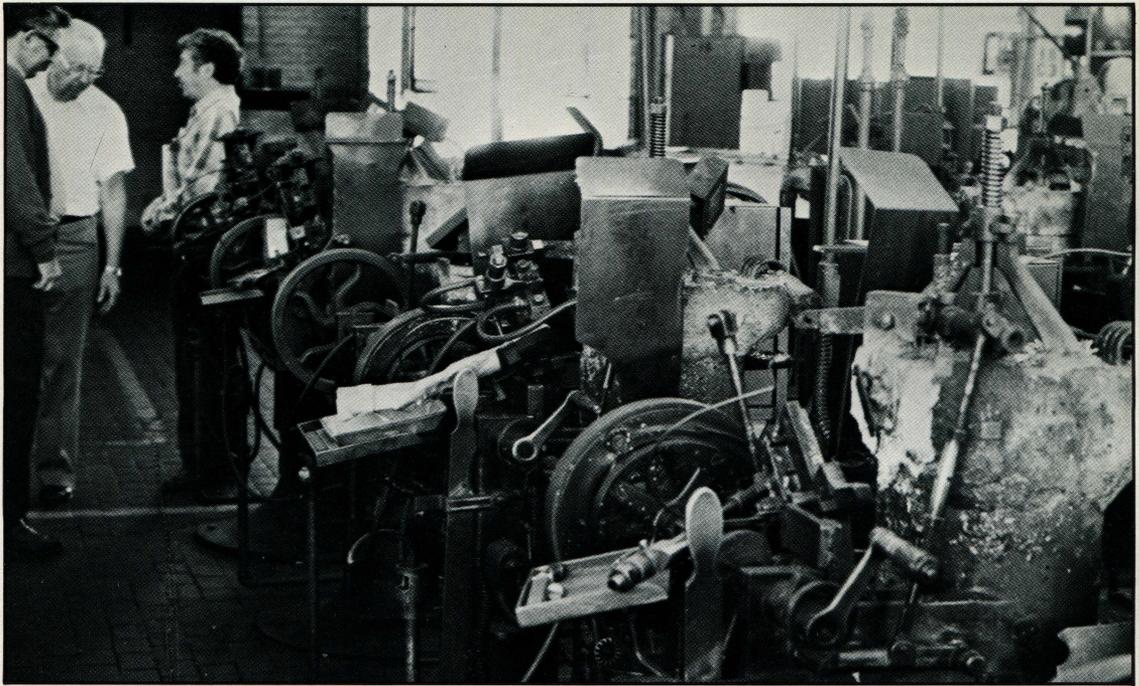
A member of the Typesetting Fellowship, Willie Parker, gets a "full-screen" blowup of a tiny 8-point piece of type through a specially modified microscope.

*"The celebrated Benton Matrix Engraving Machine, invented by L. B. Benton, director of the General Manufacturing Department of the American Type Founders Company, which manufactures the machine. It has completely revolutionized the art of matrix making."*

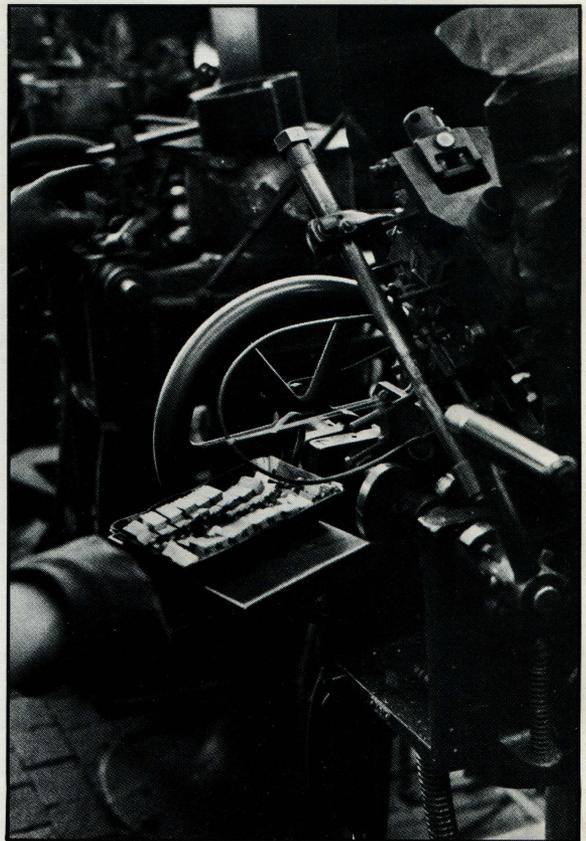
THIS AND ALL OTHER ITALICIZED QUOTES ARE FROM THE 1923 ATF SPECIMEN BOOK

Now reduced to only a few machines for cutting an occasional replacement matrix, these very same machines have served masters such as the Bentons and numerous other letter designers and matrix engravers since the turn of the century.



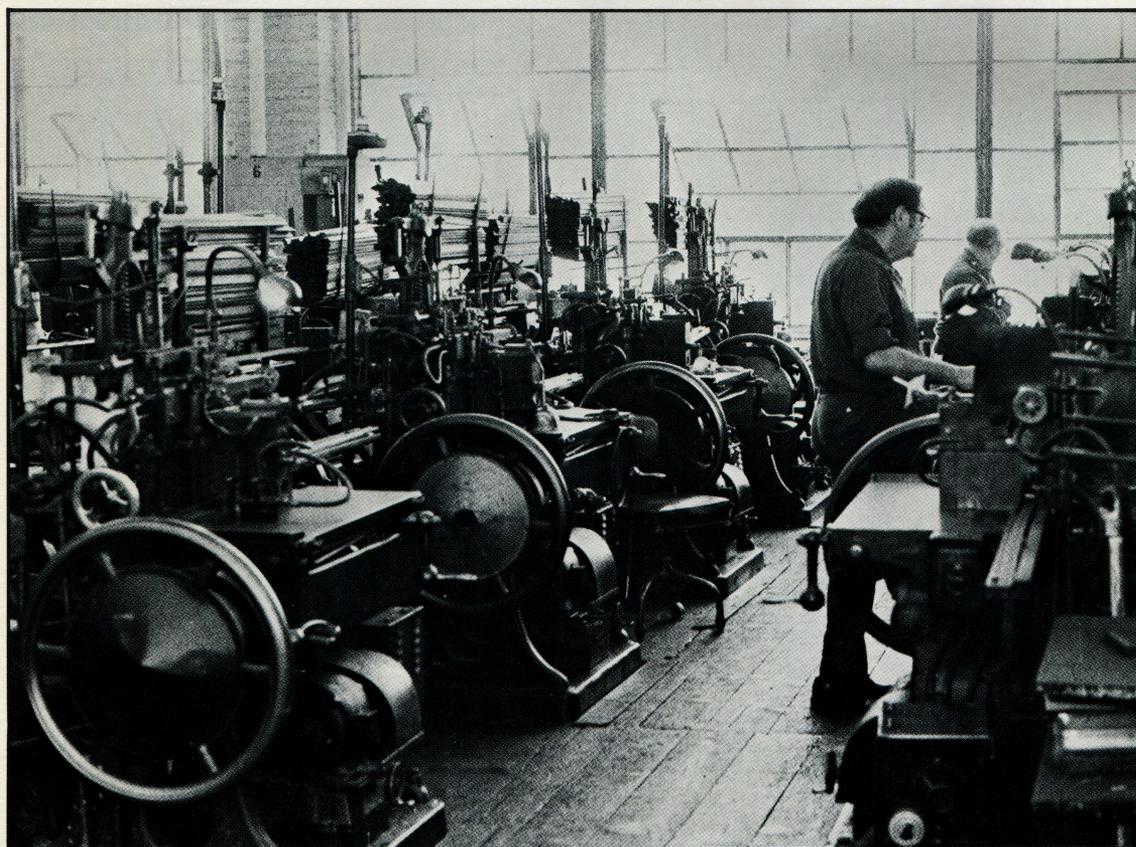
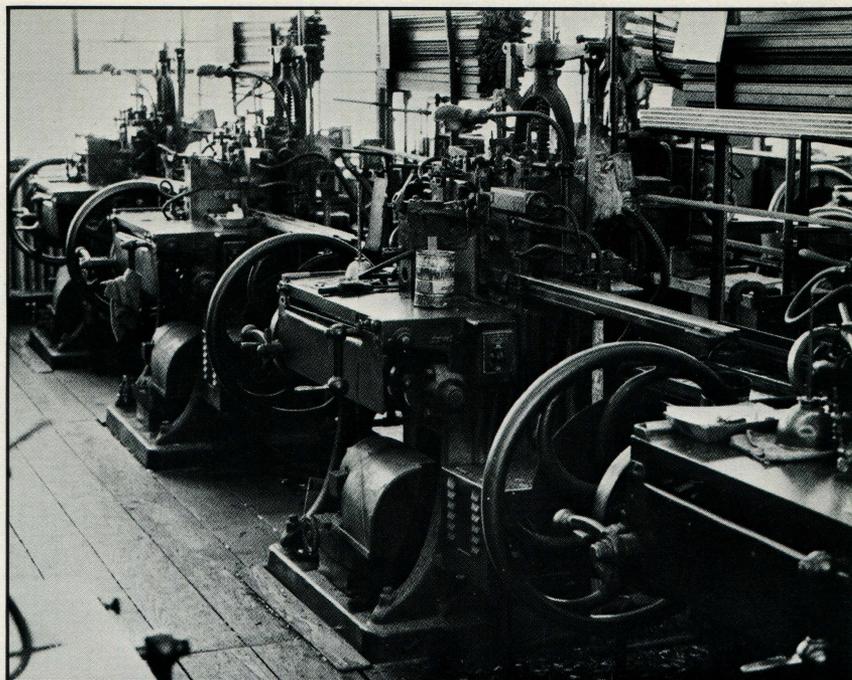


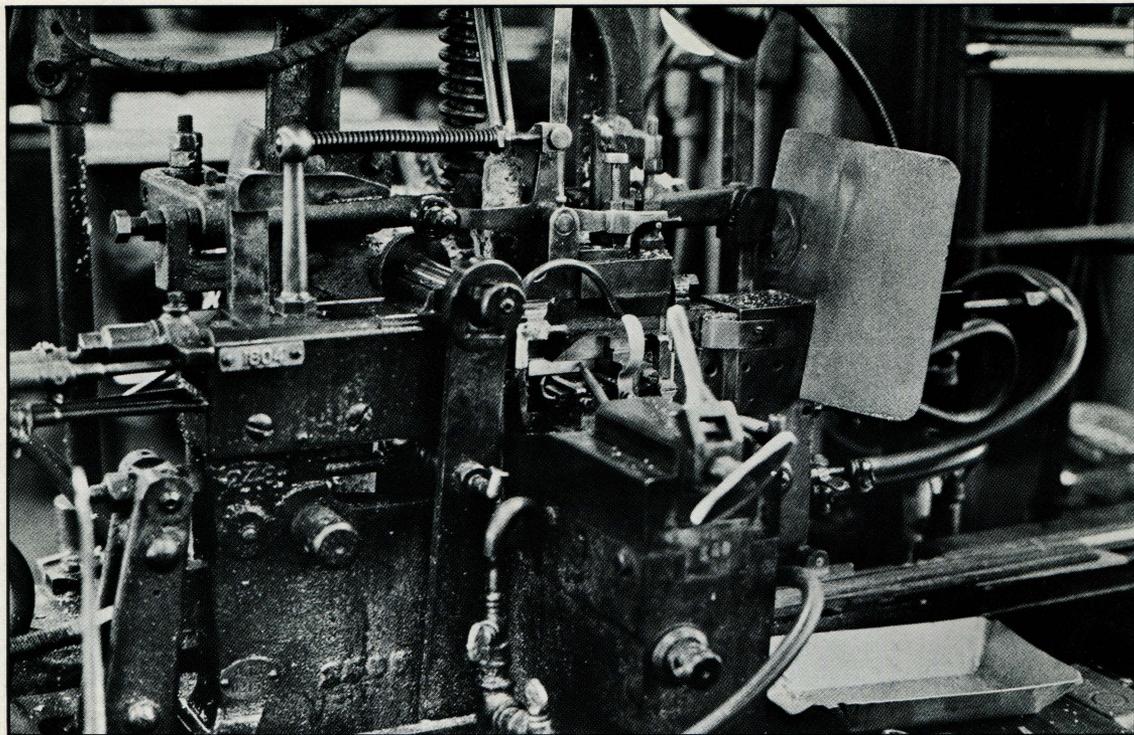
*“The American Type Founders Company proceeds in its work and policy in the consciousness that it has an ancient and honorable reputation to sustain.”*



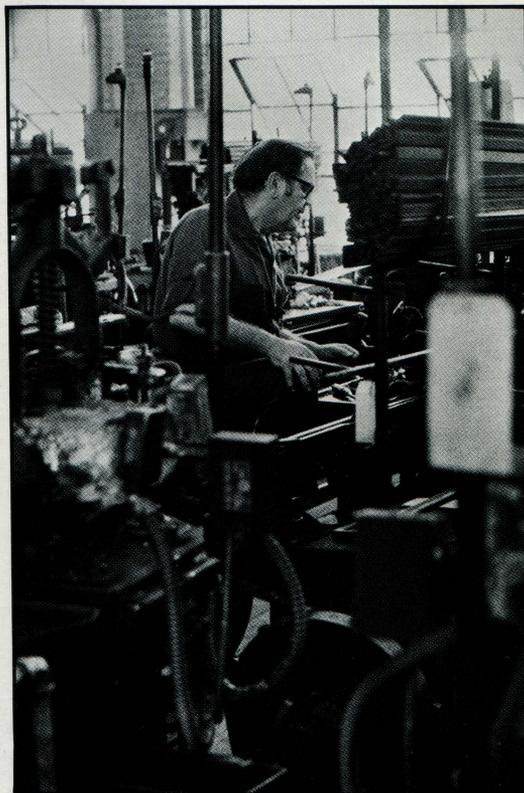
Undaunted by the march of time, ancient Bruce casters stand ready to serve. And serve they do, even in the 1980's, as the skillful hands of an operator crank the machine, break open the mold, remove the newly cast letter, and carefully place it in the tray. Virtually unchanged, such a process has been followed with these and similar machines since the 1840's, when David Bruce revolutionized the typesetting industry with the invention of the Bruce caster—the first successful device to automate the process of type casting.

*“Unequaled Barth Automatic Type Casting Machine, invented by the late Henry Barth, sometime manager of the Cincinnati House of the American Type Founders Company, which manufactures this machine for its exclusive use.”*

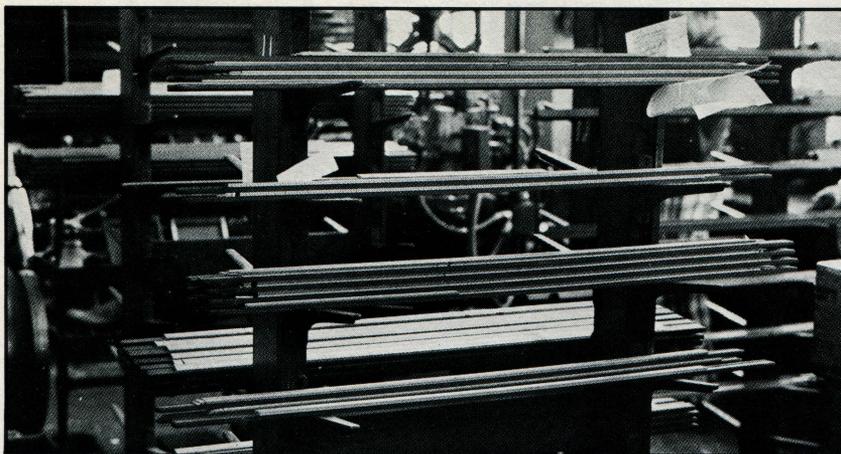




Closeup of the matrix and some of the Barth caster's mechanism—working today as it has for over 80 years. Each Barth in the foundry is unique because of the different mold it contains—different sizes, angled bodies, etc. Thus, each is used only when orders are filled for type requiring such a mold.



Comfortable amidst his ancient typesetting machines, this operator keeps an eye on the work as it progresses on several nearby casters.

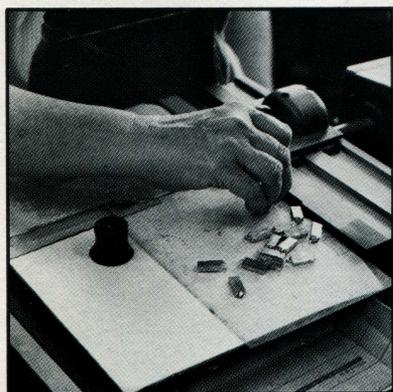


Seemingly tedious sticks are used to transport long lines of type from the casters to an area in the foundry where fonting and packaging are done.

BELOW—A few loose types give evidence of the ongoing process of making up individual fonts of type on a large countertop.



Sorts lines stand in wood-and-brass fonting galleys prior to packaging. Much of ATF's current output is in sorts lines. Below, the term "hand-finished" takes on greater meaning as one watches the swift hands of an operator trimming the undersides of heavily kerned characters.





This Definitive Article Fills the Gaps in American Type Founders' Illustrious History

# *The 'Other' ATF*

*By Mac McGrew*

EIGHTEEN-NINETY should have been the best of times for the typefounding industry. More and more foundry type was being sold to satisfy the increasing demands of typesetting machines as well as hand comps, for most of the more-or-less successful machines assembled foundry type. It was not at all certain that the revolutionary idea of casting full lines of type in one piece would ever amount to anything . . . or the far-out idea of casting individual letters in sequence for copy at hand.

But for the thirty-some American typefounders, times were not good, for they had somehow gotten bogged down in cut-throat competition that was ruining the smaller ones and eliminating fair profits for all of them. The dilemma was so bad that many people were saying the only solution would be consolidation of all of them into one large corporation. Rumors and denials of this idea were rampant. Some founders seemed to favor the idea; others denounced it. Printers were alarmed by the prospects of a monopoly or trust, with its possibilities of stifled competition and soaring prices.

On February 8, 1892, though, the rumors came true, and American Typefounders' Company was incorporated under the laws of the state of New Jersey. Twenty-three founders were involved, while eight or ten others refused to join in. Although some of these independents advertised themselves for years as "Not in the Trust," printers' fears were soon dissipated. As an official explained, "The making of type will be centralized into a few centers and type will be manufactured on such a large scale, with the most improved machinery, that it can be made and will be sold to the trade cheaper than ever before."

For the first few years advertising bore signatures such as "Cast by Cleveland Type

Foundry; for sale by all foundries and branches of the American Typefounders' Company." Some called it American Type Founders'—two words—but the apostrophe was retained for several years. But when Henry Lewis Bullen became advertising manager in 1895, the local names were subordinated and before long dropped entirely. The new name was emphasized, along with slogans such as "Everything for the Printer" and "Leads the Fashions in Type." And along the way, as predicted, list prices for type were reduced.

Numerous persons contributed importantly to the success of ATF, but a few deserve special mention. Joseph W. Phinney had been with the Dickinson Type Foundry in Boston, heading its specimen printing department and designing many types. In 1894 he induced Robert W. Nelson to buy in and become a director. Nelson soon became general manager and later president. His vigorous management brought about reforms and coordination that eased its early troubles and hastened its growth to international prominence.

Henry Barth came from Cincinnati Type Foundry, where he had invented a succession of typesetting machines. His highly successful automatic caster, patented in 1885, greatly increased the output and reduced the labor of typesetting. After the merger, ATF was owner and exclusive user of the Barth patents, and secured his services as director and expert.

Linn Boyd Benton came from the small Benton, Waldo & Company. He had invented the punch-cutting machine which eventually revolutionized typefounding. He became a director and chief technical advisor of the new company, and in 1903 became head of its manufacturing department. Previously he had invented "self-spacing" type, so called because all characters were cast on a few multiples of points and half points, which saved much time

in justifying lines. In 1894 he collaborated with Theodore L. DeVinne in the development of Century Roman, and about 1900 worked with his son, Morris Fuller Benton, in modifying this face into Century Expanded. During his career, the elder Benton received 20 patents, of which 18 were in the field of type making.

Benton's punch cutter, through a quirk of fate, also was made available to Mergenthaler and Lanston; without it, these inventions would have had little chance for success. In an interview many years later, Benton said, "Though a typefounder, I am fully appreciative of the great importance of the composing machines to the printing industry. It is a great satisfaction to me to have aided in their efficiency."

Morris Benton went on to become director of the innovative Type Designing Department, and one of the most prolific type designers of all time, producing more than 200 faces during his career. These include many basic American standards—all or most of the Century, Bodoni, Cheltenham, Garamond and Stymie families; the Alternate, Franklin, Bank and News Gothics; and scores of others. Henry L. Bullen, who had gone on to found and nurture the great ATF Typographical Library, played an important part in influencing young Benton's adaptation of historic faces such as Bodoni, Cloister and Garamond to modern requirements.

By 1903 it was evident that local foundries were no longer needed, and the great central manufacturing plant in Jersey City was built and gradually equipped with machinery from foundries in Chicago, St. Louis, Philadelphia, New York and Boston, making it the largest and best equipped typefoundry in the world.

In the early years of the twentieth century, a new form of competition developed, as Monotype, Compositype, Thompson and others produced devices that enabled the printer to cast his own type. "So simple that any five-dollar-a-week office boy can make perfect type," one of them advertised. "As old foundry type can be melted down, the

product is the equal of foundry type in every way," another advertised. The foundry countered with claims that the temperature needed for its processes would burn out other equipment, while the greater precision built into its molds and matrices was not subject to the individual operator's level of competence in making adjustments.

Perhaps the extravagant claims of this competition strengthened ATF's determination to make the best possible type, for their product maintained an enviable reputation for hardness, uniformity, point alignment, depth of drive, extreme precision and careful finishing. And throughout the period when all the typefaces of the printers' machines were copies of foundry types, ATF maintained the principle of originating its own designs or making royalty agreements.

In 1911 ATF sponsored the development of the family of Kelly automatic flatbed job presses, invented by William M. Kelly, a former employee. In 1913 Henry L. Bullen organized the Efficiency Department to develop and redesign composing room equipment for greater efficiency. This resulted in the Cut-Cost System of Printing Plant Equipments. In 1915 the Education Department was organized by Frank K. Phillips, manager, for introducing printing as part of vocational training in schools.

The independent foundries had gradually closed, or merged with each other or with ATF. In 1929 Barnhart Brothers & Spindler closed its doors, and its casting machines and matrices were shipped to New Jersey, leaving ATF with no direct domestic competition aside from the foundries which operated primarily with Thompson or Monotype casters.

The death of ATF's President Nelson in 1926 left the company poorly prepared for the growing depression, and eventually a petition of voluntary bankruptcy was entered to save the firm from disaster. One result of this was removal of the foundry to the Kelly Press Division plant at Elizabeth, New Jersey, in 1935.

Thomas Roy Jones was elected president in 1933, and brought the company up out of

bankruptcy by 1936. Two years later, the company entered the offset field with the purchase of Webendorfer-Wills Company, manufacturers of lithographic printing presses. Several companies in the electronics and furniture fields were purchased over the next several years.

About 1960 ATF became a subsidiary of Whitin Machine Works. Since that name tended to be mispronounced, the old typeface Bold Antique was reintroduced with the new name Whitin Black, hoping the play on words would more firmly establish the proper

pronunciation. But in 1966 Whitin and ATF and other subsidiaries were acquired by White Consolidated Industries, corporate descendant of White Sewing Machine Company. These corporate goings and comings need not concern us further, but in 1970 ATF acquired Lanston Monotype and moved some of its equipment to Elizabeth, where it was operated for a few years, then discontinued.

In 1980 American Type Founders Company is still casting its high quality type in a range of sizes from 4 point to 120 point, although in a greatly reduced variety of styles.

## *International Correspondents Provide News from Afar*

### **Bruce Casters in Use in India**

I am a type founder by profession with five Bruce typecasters, one Monotype, one Thompson manufactured in India, one Elrod (also manufactured in India). Bruce type-casting machines are work-horses here, going strong. My mats are electro mats and 'Mono' mats. New Gujarati (one of the 14 scripts of India) type designs were created by hand engraving on lead-prototype and galvanized hand-engraved punches were used for two designs. Punch cutting craft has almost lost. One unit in India supplies pantograph-cut mats. It is too costly for Gujarti, having small trade area.

If you will inform me about the creative activities of the fellows, it will bring us together and we will share enthusiasm and may help each other.

ARVIND PATEL  
*Gozaris Pole, Shahpur*  
*Ahmedabad 380001 India*

### **Australian Obtains Mono Caster**

I am now the proud (though somewhat bemused) owner of a Mono caster. It is a late model, and in very good condition, with the display type attachment. It is gas equipped, and I asked the Monotype Cor-

poration here for a price on converting over to electricity; the price was \$1250. After picking myself up off the floor, I have decided to wait and take an electric pot off a caster being scrapped. There are a number of small printers who will be happy to have a source of Mono hot metal, as it is now unobtainable here.

I missed out on the keyboards, as the local technical college got there first (they use them for photo-setting training as well as for the real thing).

C. D. FITZHARDINGE-BAILEY  
*St. Aubyn, 15 Dutton Street*  
*Bankstown, N. S. W. 2200*  
*Australia*

### **Hand Mold Interests Canadian**

I am very interested in the activities of the ATF, though I haven't any casting equipment at the moment. I'm particularly interested in the development of a hand casting mold which will accept Monotype display mats, of which I have several fonts in sizes from 14 to 36 point.

R. MACG. DAWSON  
*Dalhousie University*  
*Department of English*  
*Halifax, Nova Scotia*  
*Canada B3H3J5*

# Lubrication:

## The Key to Successful Typecaster Operation

*(This article was written by Abe Horowitz of Brooklyn, New York, after the second conference. Abe has many years of practical experience as Monotype machinist, operator, foreman and supervisor. He shares his knowledge with a slant for the beginner.)*

Oiling is very important. Use a very good grade of No. 40 machine oil. Check for all the small oil holes on the machine and turn the machine over and you will notice additional oil holes now come into view.

Oiling the cam lever oil holes is important. The oil pan where the cam lever rollers operate is especially important. There is a small plate attached cautioning the operator to see that the oil is level to the small cup attached to the pan. It's a good idea to take the pan out and dispose of the oil if it is dirty or old. Put in new oil and fill it to the level where the plate directs you.

The mold is the heart of the caster. A good deal of wear can be avoided and expense can be reduced to a minimum if simple directions are followed. I use an oil made by Shell called S.A.E. 79 Vitria oil. If not available in your area, get something similar. It is a little heavier than other oils, but experimentation with a lot of oils, I have found out it's good when putting on a mold to put some oil on the coupling (the part of the mold that hooks to the type carrier) and then some oil on the mold blade. Put oil in the rear mold cup, and the front mold cup.

Put your mold on, clamp it in tight, insert the mold blade pin, turn the water on, but do not put in the mat case. Don't put the pot up either. Instead, just run the machine about a minute. Then take a flat stick and clean cloth and wipe off the oil after the machine has run a minute. Then insert the mat case, put up the pot, and you're ready to cast type.

The mold should be oiled in both mold oil cups about every 15 minutes.

If the mold oil cup shows the oil remaining a long time, and if you note in cleaning the mold

that the blocks are getting cut, the oil is not going through the oil pad that is in the mold. This pad acts as a wiper and an oiler. The mold cup is dirty and no oil is coming through.

Take the mold off, put it on a bench and put some kerosene in the oil cup. Use an air blast in the cup and see if bubbles of the kerosene come through the pad. If not, take a sharp botkin or pointed tool and remove the pad. Run a small wire through the oil cup to reach where the pad was. You will punch out a lot of dirt. Clean thoroughly and replace the oil pad. Your mold will operate much better.

Neglect proper lubrication and your machine will not serve you well for very long.

## Nebiolo Foundry Gets Revived by Employees

Recently, Alessandro Zanella, my partner, and I were in Torino to visit Bianca Tallone. Quite by accident we visited the "Nebiolo" type-foundry. What has happened is this:

Fiat bought Nebiolo, the leading Italian type-foundry and manufacturer of photocomposition machinery. The hot metal section didn't yield the sort of profit that the Fiat *wolves* were accustomed to and so they eliminated that section—putting 300-plus workers out on the street. But these guys raised an Italian finger to the eye bone and formed a cooperative, installing all the equipment in a new plant and are now surviving on orders from Arab countries for foundry type in non-roman faces. But the good news is that they are equipped to cut new mats, cast mats from existing type, and are willing to cast proprietary types for private presses.

I am sure this will be welcome information for your readers. I'll try to get more details the next time I am in Torino.

RICHARD-GABRIEL RUMMONDS  
*Verona, Italy*

## Letters Report Acquisitions, Interests, Unthinkable 'Typecaster'

### How About a "Human Typecaster"?

A few years ago while my wife and I were casting type for a long book we were planning we wrote this song to pass the time.

Well it was late last night  
And I was casting type  
On my Lanston Monotype machine.  
It was going real good  
Just like it should  
The type was coming out real clean.  
Then I felt a squirt  
And it really hurt  
'Cause it bounced off the side of my head.  
When I went to look  
I was really shook  
'Cause my ear was filled up with lead.  
Then I felt a sneeze  
And fell to my knees  
I found myself in a daze.  
When I came to  
I knew it was true  
'Cause my mouth was spitting A's.

"The Human Typecaster" should be sung accompanied by the beat of a typecaster.

STEVE & MERYL CHAYT  
*Winter Haven, Florida*

### Broken Font of Music Type Offered

Incidentally, I have a broken font of non-pareil music type (unusable because several of the characters are missing) which I plan to melt down unless there is some ATF member that would like to use it as a museum specimen. If so I will sell it at the junk metal price.

OWEN STOUT  
*Route 3, Box 108  
Paoli, Indiana 47454*

### Now Closer to Running Comp Caster

I finally received my type metal from Olley Baker, so I should have at least a lifetime supply! Now all I have to do is fix the keyboard, make a phase converter, extend 220 volts to the caster location, figure out if any more parts are broken, adjust the machine, and I am in business.

ROY RICE  
*Atlanta, Georgia*

### Halbert Acquires Second Super Caster

I have another Super Caster now—got it from Ft. Worth. As far as I know, the two I have are the only ones in the South. I got it because they had a lot of molds that I wanted and didn't have.

I also have been stacking up mats almost as fast as I can. I got all the mats from Crosby in Ft. Worth, Gulf Printing in Houston, Thomas P. Henry in Detroit, National in St. Louis, and a few others in the past few months. Several have told me that only American Type Founders have a better library. But I still am on the lookout for mats I don't have.

BOB HALBERT  
*Tyler, Texas*

### Mats to Go with Book on Cheltenham

My interest is not in typesetting. Just the love of type and collecting old faces. However, I did take advantage of the sale of Giant mats from that fellow in Bellvue, Illinois. I bought the 72-point Goudy Handtooled, roman and italic with swashes. Now I'm looking for someone to cast me some type from them.

I also bought a font of 72-point Cheltenham Bold which I plan to do a miniature book on the story of Cheltenham and include a mat in each book.

CHARLIE HINDE, SR.  
*Santa Clara, California*

### Al Piccoli Beats Me Out on Matrices

Thank you for your letter inquiring about our Monotype matrices. It's nice to know people still care about old type. We just finished boxing up the mats today. We sold the entire collection to Al Piccoli, Rochester, New York.

*The Friday Harbor Journal  
Friday Harbor, Washington*

*You bet-cha.* Twelve pages of this issue were Monotype keyboarded and cast by the editor (printed too) in Monotype American Garamond. Casting was done on a 15x17 English caster (the one which was yet to be hooked up during the first conference at Terra Alta). Printed on a 10x15 Heidelberg.

## *Three Possible Sites to Be Considered for Third ATF Conference*

IN KEEPING WITH the informal, unstructured nature of the Fellowship, nothing formal such as voting will be undertaken, nor is a precise schedule of conferences established.

However, three locations were suggested at the second conference as possible sites for the third meeting, with no specific dates set.

Individuals are asked to give their comments on these possible sites to Rich Hopkins, and those comments will be reported in subsequent *Newsletters*. The only recommendation at the second conference was that the decision be weighted in favor of the wishes of persons who

are actually casting type, rather than those who are more accurately defined as "observers."

The three sites mentioned were Washington, D. C., which could tap the resources of the Smithsonian Institution; San Francisco, California, which is home of the MacKenzie & Harris Typefoundry; and London, England, which obviously would include a visit to Monotype International at nearby Salfords.

David Belfort of Monotype International extended the invitation to England; Stan Nelson extended the invitation for Washington; and Harold Berliner invited us to San Francisco.

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### ROSTER OF PERSONS ATTENDING 1980 NEW ROCHELLE CONFERENCE

David E. Belfort, *Monotype International*, London, England; Harold Berliner, Nevada City, Calif.; Charles Bigelow, Cambridge, Mass.; Guy Botterill, Baltimore, Md.; David Churchman, Indianapolis, Ind.; Dale Dippre, Colonial Williamsburg, Va.; Paul H. Duensing, Vicksburg, Mich.; Rodger Glessner, York, Pa.

Glen Goluska, Toronto, Canada; Robert Halbert, Tyler, Tex.; Elizabeth Harris, Smithsonian Institution, Washington, D. C.; G. R. Hartzell, Hartzell Machine Works, Twin Oaks, Pa.; John Haydock, Oregon House, Calif.; Roland Hoover, Washington, D. C.; Richard Hopkins, Terra Alta, W. Va.; Herbert Johnson, Pittsford, N. Y.; Michael Kipps, Colonial Williamsburg, Va.; Charles Klensch, New York, N. Y.

Ben Lieberman, New Rochelle, N. Y.; Ernest Linder, Los Angeles, Calif.; Benton Marder, Jr., Portland, Maine; Richard Mathews, Gulfport, Fla.; Mark Matteau, West Scarborough, Maine; Mac McGrew, Pittsburgh, Pa.; Stan Nelson, Smithsonian Institution, Washington, D. C.; Mike Parker, Mergenthaler Linotype, Melville, N. Y.; Willie Parker, Colonial Williamsburg, Va.; Al Piccoli, Rochester, N. Y.; Barney Rabin, Marblehead, Mass.; Roy Rice, Atlanta, Ga.; William Riess, Quaker City Type Foundry, Honey Brook, Pa.; Robert Richter, Hanson, Mass.; S. F. Royall, Williamsburg, Va.; William Reuter, Toronto, Canada; Leonard Sandick, Brooklyn, N. Y.; Steve Saxe, New York, N. Y.; Fred Sholty, Indianapolis, Ind.; Andy Soulé,

Los Gatos, Calif.; and E. H. "Pat" Taylor, *Host*, Larchmont, N. Y.

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### CLASSIFIED ADVERTISEMENTS

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HAVE A MOLD for a Monotype material maker for casting 2-point leads. First person to send \$5-10 to cover shipping can have it. Gerald Lange, P. O. Box 3856, St. Paul, Minn. 55165.

AM SEEKING MAT CASES for a 16x17 caster. Also single-phase motor for caster. Paul Duensing, 10180 East U Avenue, Vicksburg, Mich. 49097.

HOLDER INSERT FOR ENGLISH MATS for a Thompson caster—I have a machinist willing to make them but cost will be about \$180. If you are in need of an insert, write for details. Richard Hopkins, Box 263, Terra Alta, W. Va. 26764.

SEVERAL ELEKTRONS, COMP CASTERS, hand type and letterpress material available from Typo Service Corp., 1233 West 18th Street, Indianapolis, Ind. 46202. Contact Doug Overbay with your specific needs.

HOBBY PRINTERS OPEN HOUSE in Indianapolis, Ind., August 15-16, 1981. If you want details, contact Dave Churchman, the original clutter printer, P. O. Box 50096, Castleton, Ind. 46250.

MONOTYPE MATERIAL MAKER with 8 different molds and 113 mats for fancy border and rule, three pump bodies and miscellaneous tools. All for \$350. Midland Typesetting, 816 Wyandotte, Kansas City, Mo. 64105. Nat Cassingham