

Number 11

May, 1984

for the American Typecasting Fellowship

## D. C. Conference Set for June 21-24

The American Typecasting Fellowship's fourth biennial conference is set for Washington, D. C., June 21-24, 1984. Conference coordinator Stan Nelson has sent information and reservation forms to all on the ATF mailing list, but encourages those who may not have received information to contact him immediately.

Stan, an avid amateur typefounder, a charter member of our group, and a museum specialist in printing at the Smithsonian Institution, has arranged an exciting meeting featuring an international slate of speakers. On top of that, he promises access to the many wonderful typecasting treasures at the Smithsonian.

Warren Chappell, designer of both Trajanus for the Stempel Foundry, and Lydian for American Type Founders, is to speak "In Praise of Hot Metal" Friday, June 22. John Dreyfus, renowned English scholar of printing history and recipient of the American Printing History Association "Annual Award," will speak on the English Monotype Corporation that same afternoon. (Mr. Dreyfus was instrumental in our joint conference at Oxford, England, two years ago.)

Jim Rimmer of Vancouver, B. C., Canada, will make a presentation on the process of engraving in typemetal. His talk will be on Saturday morning. (For a

preview of his subject, see page 27 of this *Newsletter*. The afternoon program will concentrate on subjects related to the Smithsonian collections. Also Steve Saxe will talk about the history of the Bruce Typefoundry, and Stan Nelson will talk about Mergenthaler's invention of the Linotype.

Special seminars will cover many subjects including "management of a type foundry," "the care and feeding of typecasters," "preparations for making your own matrices," and "everyman his own electrotyper." Special tours are arranged for the Smithsonian's Graphic Arts Hall, the Folger Shakespeare Library, the Library of Congress (featuring a Gutenberg Bible), and possibly other points.

As in the past, attendees are encouraged to bring 100 keepsakes (not larger than 9x12 inches folded) for distribution.

Registration was to be closed May 20. Registration fee is \$100 (\$75 for spouses), is payable in advance, and covers costs excepting hotel accommodations. The Hotel Washington has been secured at a special \$67 per night (\$77 double) for the ATF meeting. Contact the hotel for reservations. Send your ATF registration fee to Stan Nelson, Graphic Arts Department, National Museum of American History, Washington, D. C. 20560.

# European Hand Type Still Available

*Guy Botterill of Baltimore, Md., who has gathered one of the finest collections of handset metal types to be found anywhere, was among the Americans attending the Oxford Conference. He took opportunity at that time to ask about availabilities from the various European foundries represented. This is his report.*

Representatives from various type foundries in the United Kingdom and Europe were present at the Oxford Conference. Much information was learned from these interesting people.

Alfred E. Hoffmann, director of Haas Typefoundry, Ltd., Gutenbergstrasse 1, Ch-4142 Munchenstein, Switzerland, has many distinctive typefaces available. All type is on Didot body, American height. Castings of Haas designs include Boutique, Bravo, Diethelm Roman, Francaise Legeres (similar to Auroil Condensed), Graphique, Helvetica series including Helvetica Extra Wide Light and Medium, Herkules, and Profil. In addition, Hoffmann has acquired fonts in their original wrappers from stock shelves of European foundries, now defunct. Types from the Berthold Foundry in Germany are Akzidenz Grotesk and Post Antiqua. Deberny & Peignot (Paris) faces include Cristal and Meridien. Designs from the Olive Foundry (Marseilles) are Antique Olive, Banco, Chambord, Choc, Diane, Mistral, and Vendome series.

Font weights are in kilograms (one kilo equals 2.2 pounds). The best way to ship is regular parcel post, with a 20-kilo (45 pound) limit. A 25 per cent charge will have to be added to total price, including packaging. Custom duties are five per cent. Examples of prices are: 16-pt. Vendome Extra Condensed, \$113; 14-pt.

Mistral, \$105; 28-pt. Cristal, \$60; 20-pt. Choc, \$145; 12-pt. Boutique, \$90.

Wolfgang A. Hartmann, administrator of the Neufville Typefoundry, Traversa de Gracia 183, Apartado 2529, Barcelona 12, Spain, can offer exquisite types such as Adagio, Bernhard Cursive, Carnaby (Windsor), Columna, Folio series, Fortune, Futura series, Horizon, Impressum, Legende, Maxime, Privat, Stradavarius, Trafton Script, Venus and Weiss series. These faces are castings of matrices from the defunct Bauer foundry in Germany. They are available on pica body or Didot body, American height. Poster types in plastic material include designs of Beton, Folio, Futura, Souvenir, and Venus. The April, 1984, pricelist shows 9-12 point at \$44 per kilo, 14-30 point at \$39 per kilo, 36 and up at \$35 per kilo. Since you have to know how much a font weighs, it is wise to get an advance invoice before ordering. Special prices of plastic type are available on request. All prices are f.o.b. Spain.

Geoffrey Hulett, agent for the Stephenson-Blake Foundry, Sheaf Works, Maltravers Street, Sheffield S4 7YL, United Kingdom, advises that many fine designs are still being cast, including Caslon Old Face, Chisel, Consort, Impact, Lectura, Mercury, Perpetua, Times Roman, Verona (not the ATF face), and Windsor series. Current prices in British pounds (one pound equals about \$1.50) are: 12-pt. Caslon Old Face 40A 80a, £71.24; 10-pt. Consort Light, £39.48; 10-pt. Lectura 29A 72a £28.11; 12-pt. Verona 40A 80a £48.05; 14-pt. Windsor, £47.68. Limited castings of Mole Foliate show 48 pt. at £45 and 60 pt. at £61. A special casting of 22-pt. Union Pearl is being considered if there is sufficient de-

mand. Also available is Mazak super-hard zinc type, the nearest thing to brass.

Gertrude Benoehr, agent for the Stempel Foundry, Hedderichstrasse 106-114, D-6000 Frankfurt 70., West Germany, discloses information on castings of faces such as Helvetica, Melior, Optima, Palatino, and Trump Mediaeval. The authorized agent for Stempel in the U.S.A. is American Type Founders in Elizabeth, N. J. Consult your local ATF dealer. Latest prices list 10 pt. at \$70, 18 pt. at \$90, 24 pt. at \$102. Trump Mediaeval cost is higher, showing 10 pt. at \$146, 14 pt. at \$139. Some sizes of certain designs, including Claudius, Codex, Delphin I, Discus, Information, and Jaguar, may or may not be in stock at Frankfurt. Availability will be confirmed through

**Vendome Bold** *Mistral*

**Choe** **GRAPHIQUE**

*Stradivarius* *Legende*

*Privat* **Maxime**

Perpetua **Windsor Elongated**

*Optima Italic* Palatino

Helvetica *Melior Italic*

Plantin *Blado*

**LIBRA** **Pascal**

Lovingly composed from the hundreds of "jewels" in his typecases, these specimens are printed direct from the metal fonts in his collection and supplied by Guy Botterill to illustrate this article. (Thanks, Guy, for trusting my presswork!)

ATF. Practically any face ever cut by Stempel can be had, but only by a special casting from matrices in their archives at a very high cost, minimum amount being 50 pounds.

Yendall & Company, Ltd., makers of Riscatype, Risca, Newport, Gwent NP1 6YJ, United Kingdom, have diminished their range of faces and sizes somewhat, but still offer Blado, Calligraphia, Gill Sans, Colonna, Imprint, Klang, Latin Antique, Plantin and others. May, 1982, prices in British pounds show 10 pt. at £9.04 per kilo, 12-16 pt. £8.56 per kilo, 18-72 pt. £8.14 per kilo. To get actual font weight, send for advance invoice. Half-size fonts are available, but only in 6-24 point, at same rates per kilo.

Huib van Krimpen, son of the Dutch designer, Jan, who cut such artistic creations as Lutetia, Romulus, Spectrum, and Van Dijk, gives insight into the Amsterdam-Tetterode Foundry, Postbus 61500, 1005 HM Amsterdam, the Netherlands. Typefaces available from stock include Amazone, Excelsior Script, Gracia, Mercator, Lectura, Libra, Pascal, and Rondo. All fonts are Didot body, and American height is 15 per cent extra. Latest prices indicate 8 pt. Mercator, 10 pounds, at \$94; 20-pt. Excelsior Script, 9 pounds, \$100. Prices vary, considering design and font weight, F.O.B. Amsterdam.

Other foundries include the Gujarati Foundry, 196B Gaiwadi, Girgoan, Bombay 400 000, India; Technograf, UL Mazowiecka 11, Warsaw, Poland; Typoart, Grossenhainerstrasse 9, Dresden, West Germany; Grafotechna, Vrlicheho 09, Praha, Czechoslovakia.

Most of the types listed in this report are shown in the *Encyclopedia of Type Faces*. Specimen sheets, catalogs and details may be obtained by writing to the various foundries.

# Will Your Hobby Shop Outlast You?

What's going to happen to our shops when we are gone? Of all the issues confronting those of us who have collected typesetting, matrix making, engraving and printing equipment, this probably is the most thought-about *but least discussed* subject confronting us.

We have spent our lives saving the equipment from the junk heap. Perhaps our efforts will not be fully appreciated for a couple more generations, but what will assure the equipment will survive until that time?

Some in our midst feel no amount of planning can force heirs to dispose of printing equipment properly. If heirs choose to do otherwise, they will!

Such a view assures the worst, so perhaps we should ask what a good procedure would be, and whether ATF might be of assistance in the matter.

Harold Berliner, a lawyer among us, suggests one of our first considerations is to seriously review our collections and answer the all-important question as to whether our collections need be kept intact, rather than broken up.

Stipulating that a collection be kept together often creates unnecessary—and troublesome complications. Harold suggests—and I agree—that few of us have collections which merit being kept together after our deaths.

I have additional thoughts and some opinions (no legal advice). Perhaps these thoughts will help us see the problem more clearly.

First, it's vitally important for your decisions to be known to parties named in your will and that your wishes *are acceptable* to those named. Equipment that is willed to persons who do not want it, do not need it, or can not house it, will

probably receive something less than the tender loving care you intended. This is true of both institutions and individuals.

Just because you *think* an institution *should* be concerned with preservation does not assure that the organization will be so inclined. Check things out beforehand. Assure yourself that it's an established, ongoing policy rather than the whim of a transient staff member.

When I began teaching at West Virginia University, I discovered an excellent collection of wood type being used for printing dumb posters, wall signs, and generally being abused and misused. The organization which had donated the type surely didn't have such use in mind. But there was no procedure established for its proper care and I am sure it has fallen upon equally hard times now that I have left the school.

The next consideration I throw out is that you make specific provisions to assure that the recipient *not* have associated expenses. Inheritance taxes, legal fees, storage fees, etc., should be covered in advance. Some recipients might even refuse the gift if they end up having to pay hard cash—or get involved in legal hassles—to accept their gifts.

A third consideration is the important matter of naming one or more individuals to be consulted by your executor for proper guidance in (a) establishing value, and (b) assisting in disposal of your equipment. Again, it is crucial that these persons know of their designation and accept the responsibility beforehand. Equally, it is important that provisions be made to cover the expenses of these persons, such as travel and lodging.

Fourth is the matter of time. For some reason, in too many instances there is no

time available to handle proper disposition of bulky, cumbersome equipment. Nothing can be done properly in a week or two. Talk with your lawyer about somehow assuring enough time will be available to bring in qualified persons to assess your collection and inventory it. Then allow them enough time to find potential buyers and allow the buyers time to come and claim the equipment. Lack of time assures haphazard and in-

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**Often the local printing equipment dealer gets called in, yet he rarely has appreciation for preserving the older processes**



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adequate disposition. The Harry Weidemann estate disposal (see *Newsletter* No. 7) is evidence enough of this fact.

Finally, I would recommend specific (rather than vague) procedures to be outlined. Recently, a hobbyist surprised a few of his friends by designating them in his will. By being vague, he created conflict as to who would have first choice, second choice, and so on. Further, he caused them out-of-pocket expense by not providing for inheritance taxes. It didn't happen, but his will could have created bitter conflict and maybe even legal strife between recipients because of its vagueness.

The local used printing equipment dealer definitely has little appreciation

for the things we have collected, yet he often is the one consulted when your stuff is cleared out.

Perhaps ATF could establish what might be called a "pool of names" of qualified persons willing to serve as consultants to assist executors. Perhaps, too, we could help in finding potential recipients willing and able to give your tools and equipment a new home.

Many of us, it's sad to say, already have too much stuff and we're not able to absorb another person's collection. Thus, it is most important for those who aspire to own equipment to let active type casters know of their desires and needs. That's the only way we might assure continued use of our equipment, and perhaps ATF can gather such information.

I cringe to see equipment going to institutions that have no use for the equipment, no appreciation for it, and either abuse it, store it in destructive environments, or send it to the junk dealer. In nearly all instances, the potential future use of the equipment is impossible because procedures to gain access to it (or even to learn of its existence) always are complicated. That's why it's probably better to keep the stuff in private hands in the first place.

This article hasn't even addressed the problem of preserving the *knowledge* you have acquired about running and using your equipment. If you've got a protege, you're lucky. Otherwise, my advice is to start writing and publishing your experiences right away. Things like this *Newsletter* can help, but you must get it written down.

Equipment and knowledge for future generations—the subjects definitely need a place on the agenda for future ATF conferences. In the meantime, have you drawn up your will? †

## Monotype Casters Take Back Seat to Microcomputer—Temporarily

I'll admit it. For the last year my spare time has been consumed by a new and equally fascinating hobby—microcomputers. I figured I'd have to learn about computers or be left behind by the technology of printing today (I am a commercial printer too, folks!).

Adopting a computer was similar in many ways to adopting a Monotype. I figured the only way to learn was by doing—so I bought an Osborne 1 and have never been the same since.

And both the Monotype and the Osborne have earned these definitions: versatile, efficient, fascinating—*exasperating*.

My life has changed permanently. I sit at the glowing screen writing letters, working estimates, doing mailing lists, and checking the work schedule—and I plug 'er into the digital typesetter to send data there too!

If I had the cash, there's no doubt I would buy that fascinating system Monotype International has developed to

punch tape (using a computer) for driving a composition caster. If . . . if!

Working with electronic data is fun and is a challenge. But I am glad I have gotten back to the Monotype too, for there's nothing to match the pride of accomplishment you feel when you step back and admire a freshly cast, made-up page of metal type. In my book, no computer ever will match that feeling. I And should know, because by day I play the digital game with electronic preview and the works. Part of this issue was composed on the Varityper 6400 digital system—completely made up into pages electronically. The initial keyboarding was done in my easychair with my Osborne in my lap.

But I am sure you also can tell which pages were lovingly made up in metal, and printed direct from type using that wonderful, very traditional process that's called *letterpress*.

—Rich Hopkins

### *The Printer's Composition Matrix*

ITS HISTORY AND DEVELOPMENT by RICHARD E HUSS

To all who have "subscribed" to this book, and to those who will yet subscribe, GREETINGS: I wish to advise you that due to additional research and editorial work on this subject, publication of this book will be delayed to some time in 1984. Sorry to keep you "guessing." The publisher will be Oak Knoll Books, New Castle, Delaware. Please don't give up on this book.

It will be printed letterpress, estimated 80 pages, but at this time no price can be announced.

Please send your letters to RICHARD E HUSS, 15 Meadia Ave., Lancaster, Pennsylvania 17602 U.S.A. or phone evenings (717) 393-7270

*This advertisement set in Ludlow Eusebius and cast in slugs*

# A VIP Tour of Monotype International No Serious Type Caster Will Ever Forget!

It's been long in coming, but here's tangible documentation of the superior view ATF members received at Monotype International's manufacturing facilities at Salfords, Redhill, Surrey, England, July 19, 1982.

Our spirit of hot metal preservation was given a strong boost by the apparent continued activity of this corporation on a world-wide basis. Though similar facilities in the United States were discontinued in 1969, Monotype still is very much alive in England. In fact, the company has made a pledge to keep hot metal alive for at least 10 years so to assure a continued supply of matrices and parts to those still committing themselves to the hot metal process.

The advance of technology, however, has not been ignored by this organization—far from it. The Lasercomp equipment demonstrated to interested ATF members represents some of the most advanced and sophisticated typesetting equipment available anywhere in the world. Indeed, modern technology was also being applied to the hot metal system by means of computerized keyboarding and counting, enabling a keyboard operator to eliminate the need for keybars, stopbars, or, indeed, everything relating to matrix requirements before the job is initiated.

With aid of the computer, counting and final punching of a caster ribbon are separate and completely automated.

Our tour would logically begin with drawings for type designs and, indeed, John Dreyfus, consultant to the corporation on typographic matters, had a superior sampling of Monotype letter designs available for us to study—including notes made while the designs were in development.

We did not see the actual process of

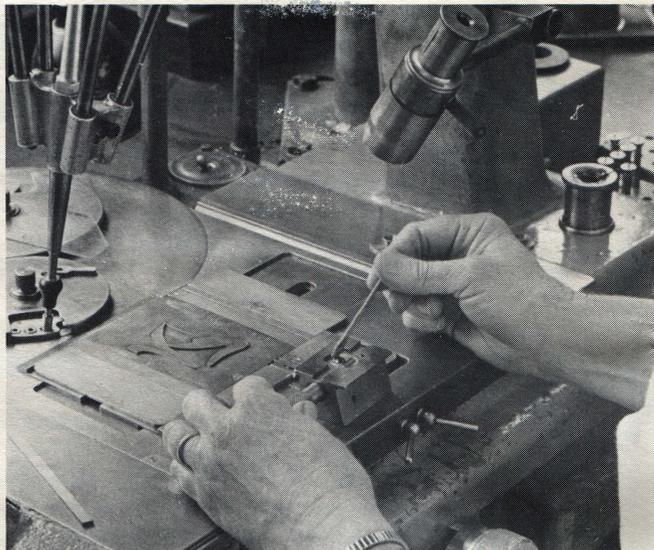


**Above:** John Dreyfus explains letter design and the master drawings prepared for making several of the now-famous typefaces created and issued by Monotype International.



**Above:** Rodger Glessner and others inspect contents of one drawer of brass pattern letters. Such patterns are used in cutting punches. **Right:** Huib van Krimpen, Bram de Does, and Duncan Avery are dwarfed by floor-to-ceiling drawers of pattern letters for virtually every English Monotype design.



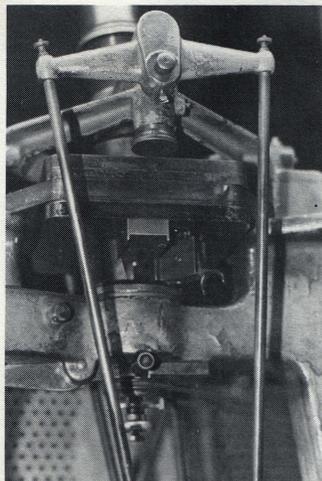


**Left:** Brass pattern is carefully traced by skilled operator of pantograph, which is a precision engraving tool capable of recreating the pattern to any specified size. **Above:** Operator loads a blank punch in holder for subsequent engraving. The holder is inserted in the top of the pantograph (photo below) and almost microscopic cutting tools form the relief letter in steel.

converting the designs into brass patterns, but most of us were genuinely overwhelmed at the size of the area wherein all the company's master patterns were housed, readily available when needed for cutting new punches.

Punch cutting activities were most evident, with workers operating pantographs for this purpose. It is to be understood that punches are retained and generally reused unless wear or damage mandates a new punch.

The process of matrix making is fascinating to the casual observer and virtually unbelievable to the person understanding exacting requirements for depth of drive, squareness, alignment, tilt, etc. Uncompromising precision in this area assures that a replacement letter will align with a font that is several years old.



To retain such precision, microscopes are in evidence everywhere, generally as integral parts of the various machines used throughout

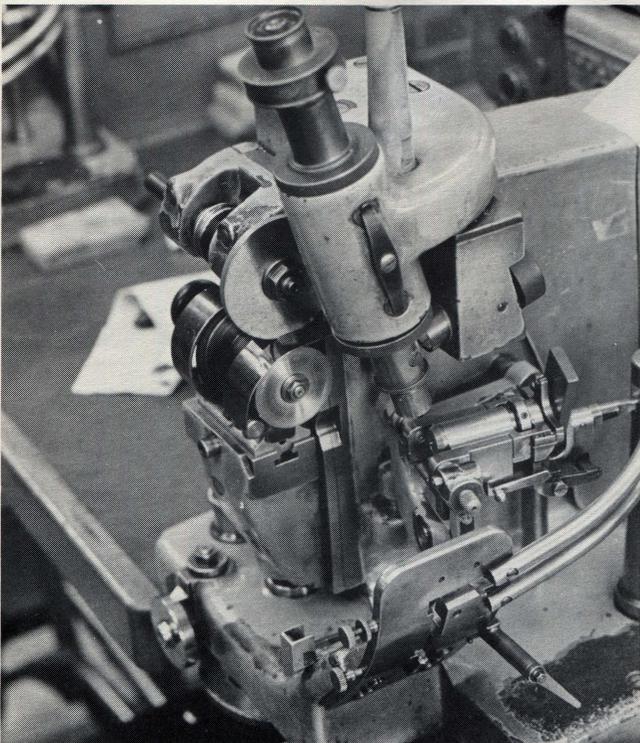
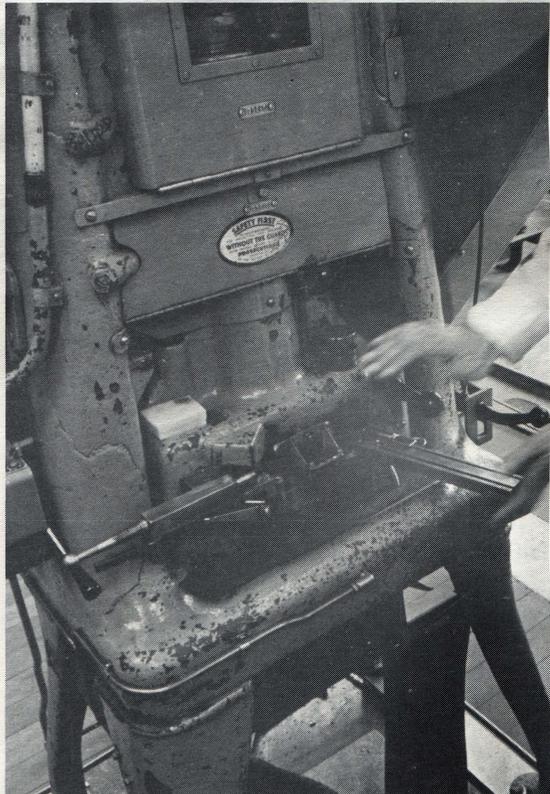
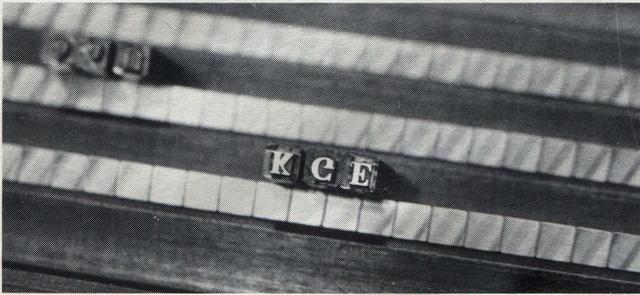
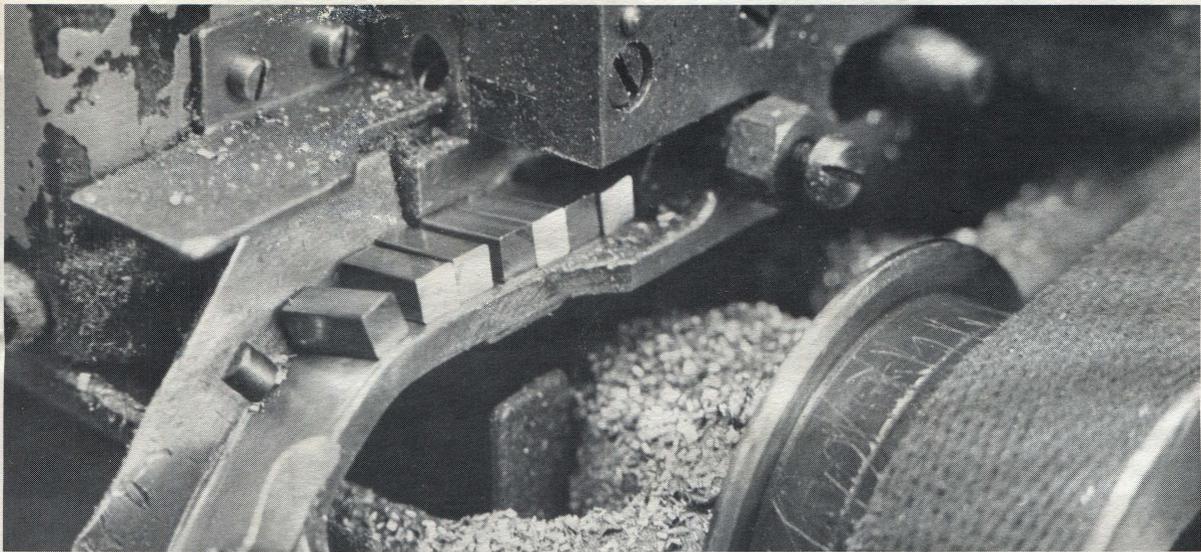
the process of converting a roll of square brass stock into hundreds of finished matrices.

Milling the sides for squareness is essential if the punch is to be driven into the brass for proper alignment. Likewise, the surface of the brass blank must be polished to a mirror finish with absolutely no flaws, for this surface ultimately will form the face of the typecast character.

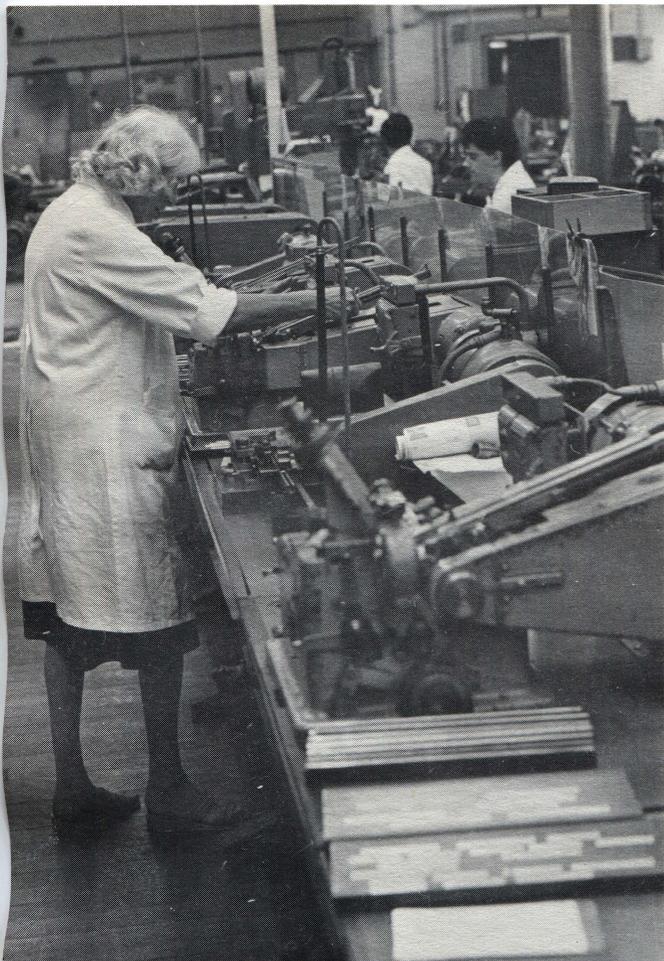
Throughout the matrix manufacturing facility, numerous special-purpose machines stand ready to perform their tasks—from drilling the cone hole to milling sides to drilling the side holes to stamping indispensable identification numbers. For example, one device has a needle-like gauge which extends into the face of a newly stamped matrix to determine depth of drive. The same machine mills the bearing surface of the new mat to the unvarying 50 thousandths depth of an English composition matrix.

One can only marvel at the scrupulous care which must be taken to assure that all these devices remain to their exacting standards yet retain their ability to turn out matrices on a "mass production" basis.

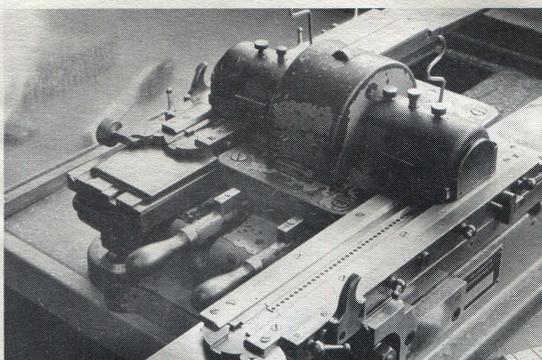
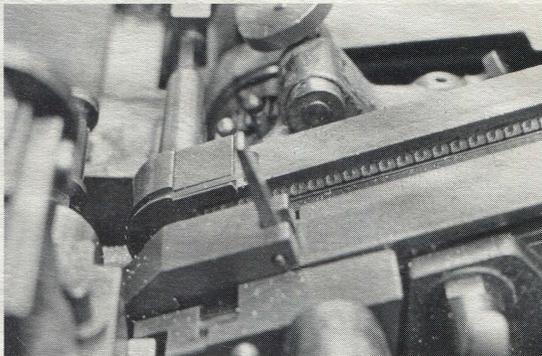
Inspection is an on-going process at each step in matrix manufacture. Yet each matrix must pass the ultimate test by being enlarged 50 times its size and examined for alignment, width of letter strokes, unblemished face, and other details. Only then is the matrix sent to the consumer.



**Top:** The first step in making brass matrices is to cut square stock into short lengths which eventually will be milled to finished height of a matrix. **Above left:** Rows of highly polished brass blanks stand ready with punches which will be stamped into the polished surfaces. **Above right:** Operator inserts a tray of matrix blanks into the powerful punch press for rapid-fire punching of several identical letters. **Left:** This device accurately measures the depth of drive after matrices have been punched and mills the mat's bearing surface to assure a precise 50 thousandths drive on all mats.



**Left:** Overview of portion of matrix making facilities showing some of the numerous specialty machines necessary for the process. **Top right:** Device which precisely mills the sides of matrices to proper alignment and squareness. **Bottom right:** This machine is used to mill matrix sides to accommodate the matrix comb.



With regard to precision, only the manufacture of a Monotype mold can compare with the manufacture of a Monotype matrix, and ATF members had a chance to visit these facilities also.

The mold, ultimately, determines the precision of five surfaces on a piece of type; squareness on all dimensions is mandatory. Yet the mold must withstand the constant pounding of the matrix case, the heat of molten type metal, the corrosive nature of the water coolant, and the potential of wear created by the constant motion of the mold.

Parts for the mold are, indeed, mass-produced from extremely high-grade steel. And they are produced to demanding specifications. Even so, the ultimate assembly of each Monotype mold is a process demanding the highest skills of each workman involved in rubbing and checking each part to fit precisely to the next in a hand-assembly process. Nowhere in any industry will one find machine work practiced to closer tolerances or greater precision.

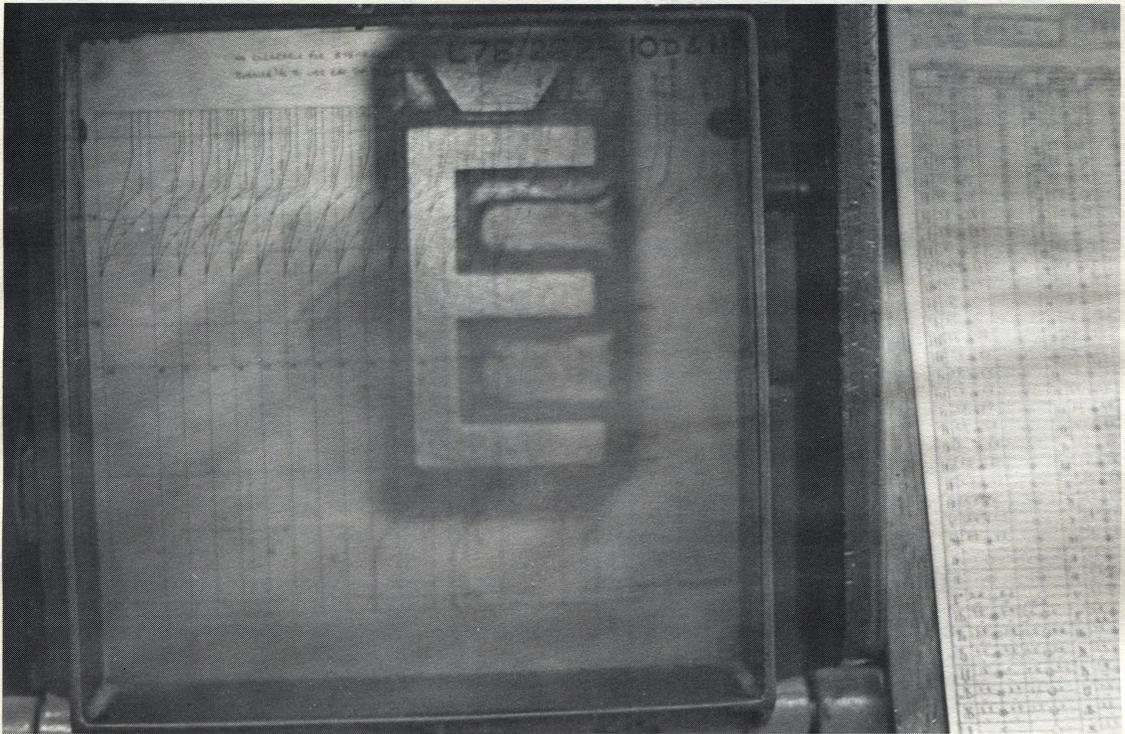
Sections of the Monotype works not viewed included areas where machines are cast, machined and assembled. This activity has diminished in recent years, yet it does continue at Salfords.

The legendary Monotype School remains, and ATF members were given a chance to visit casting and keyboard facilities within this area. That is where the computerized keyboard was demonstrated. Students from all over the world come here to become expert Monotype operators.

It was no surprise to see keyboards with Arabic keys, and casters with reverse delivery so that such a language could be properly assembled in galleys. Also in operation was a large-comp caster doing 18 point at the time. (To we who are novices, it was reassuring to see an expert machinist "have a squirt" as we toured the facility.)

We first met David Belfort at the New York ATF Conference hosted by Pat Taylor in 1980. At that time, David promised if we were to come to England he would give us a very special tour of the facility.

Aided by Duncan Avery, John Dreyfus and many others, David and the Monotype Corporation exceeded our fondest expectations. Witnessing such an open and cooperative spirit, ATF members could only respond by saying *long live Monotype*. And thanks, once more, for such a memorable tour.



**Above:** Enlarged to fifty times its original size, the image of a composition matrix is examined in every detail against a specific ground glass template which shows set width increments and precise letter positioning. **Below:** One of several highly skilled men working in the mold department. Various parts are laid out before him; each is hand-fitted to the most demanding tolerances.



# A Tyro's Thoughts About Oxford Meeting

By Paul Quyle

Twice in my life I have made a half-hearted attempt to cast type: once with my 72-point English-made hand mold, and once with my charcoal-fired ancient Bruce Pivotal Caster. Both attempts met with indifferent success, but still with enough success to kindle a desire to do more.

Since that time I have been slowly very slowly moving toward the day when I can finish construction of a new print shop. This new shop will include a small type foundry. Equipment has been obtained and put into storage waiting to be resurrected when the great day comes. I now have tons of scrap iron in the shape of a Monotype sorts caster, two Linotypes, a Thompson caster, Bruce Pivotal caster, Elrod casters, and a stereo-type caster, not to mention several hundred fonts of foundry mats, old punches, tools, and an electroplating bath.

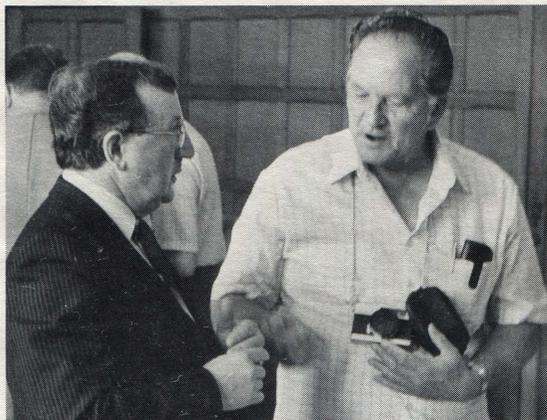
All this sits waiting for me to get up my courage to quit my procrastinating and get to work. However, in my mind, owning a piece of machinery and having the courage to learn to use it, are two very different things. Any machine that has more than two moving parts, starts getting beyond my competence. I am a good blacksmith. I can forge, harden, and temper a steel tool without too many problems. In fact, my more knowledgeable printing friends look at my printing and tell me they really don't know any better blacksmith.

Up to this point, I haven't found much in typefounding that needs the sledge-hammer approach. So I keep putting off the typefounding. The desire is there, some day I will get it all together and start casting type. I don't want to sell type, I just want to fill my own cases, and share with my friends, I want to do what I can to keep some of the old faces alive.

Then out of the blue I learned of the ATF and the Conference at Oxford. This could well have been what I needed to tip the scale—to actually get started. It was better than I dreamed. I'd actually meet those people whom I had only heard about. I talked to, and learned from those people who had gone the same route—people with answers, with practical experience, and people who convinced me that I too could do it.

Though the Conference was in England, and was International in scope, it was the American group that gave me the greatest boost. I felt the Europeans were very knowledgeable, but they were more interested in academic and professional values. They made professional contacts, and presented their research papers, but they had little of the practical, "nuts and bolts," "lets do it," attitude of the Americans. The difference in the lectures were striking. A paper read in a virtual monotone, contrasted sharply with the excitement and excellent presentation of Stan Nelson. Stan not only had enthusiasm and a wealth of personal experience, but also superlative visual aids.

Everyone I met at the Conference was friendly and helpful. I enjoyed them all, but the high points were the discussions with those from ATF during the bull sessions after hours. I learned more, and gained more confidence from these talks than any other part of the Conference.



*David Belfort, our host from Monotype International, in discussion with Paul Quyle.*

The European professionals probably know more than all of us put together, and for some of our more advanced founders, probably were the most important contacts of the Conference. For me as a beginner, it was the friendly, "here's how to do it," of the ATF that was the most encouraging.

For me, seeing the molds and punches, the finished type and printed pieces of Stan Nelson's was a revelation. I now know it can be done—the eye and hand of the craftsman can still produce beautiful functional type. Both Pat Taylor and Rich Hopkins made a great impression on me. These men have gone beyond the hand approach, clear to the functioning machine foundry, and were willing to share their experiences without reservation with a beginner. The time I spent with them will be treasured. Many others, like Paul Duensing, were a gold mine of information and help.

Every single part of the Conference was excellent, but the extras, like the trip to the Monotype plant and the J. Barcham Green Paper Mill, should be commented on. The treatment and the welcome we received went far beyond anything we could have expected. They were friendly, informative, helpful, and kind. I was impressed at the Monotype plant. Every person I talked to knew what he or she was doing, and was pleased and proud to explain it. They stopped machines to show me. They explained the hows and whys to me. For the first time in my life, I was able to see and understand the total production of a Monotype type face. I doubt that the business they will secure from all of us put together will begin to repay them for the wonderful buffet they gave us. Their kindness will be long remembered.

The few of us who went to the J. Barcham Green Paper Mill owe a special thanks to Harold Berliner, who made initial contacts. I have made some hand-made paper, so the process was familiar to me. However, to see the mill in operation as a viable commercial operation was a real thrill. The warmth and friendliness of Simon and his father made it far more valuable than just seeing the operation of the mill.

To end everything, I can only say, "It was great!"

# 'Typographically Famous' at Oxford Conference

By Paul Duensing

Among the many who attended the Oxford Conference were a number of typographically famous names, known for long associations with the graphic arts profession.

Duncan Avery and David Belfort of the Monotype Corporation, Ltd., contributed useful comments at the lectures and co-hosted a day at Salfords for the non-British attendees.

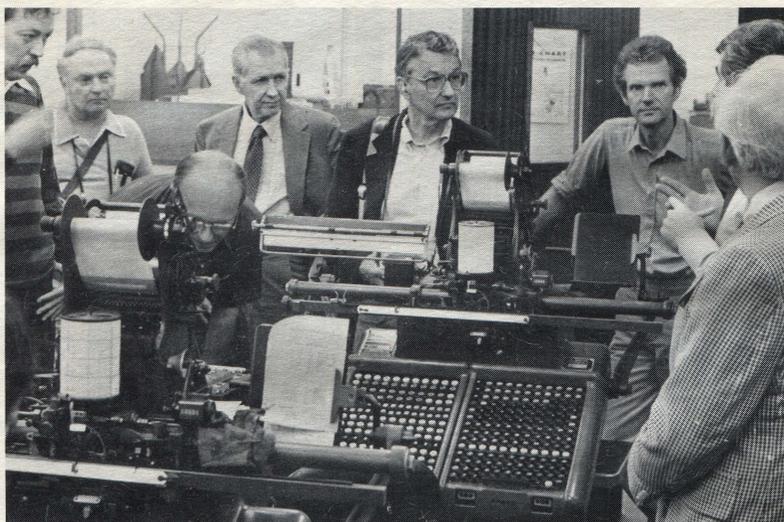
Suzanne Ferris runs the Sea Pen Press and Paper Mill in Seattle with her husband, Neal Bonham. She's a former student of Prof. Walter Hamady of the University of Wisconsin.

Guy Botterill, type collector and enthusiast of Baltimore and proprietor of The House of Type (which is a press name, and not a graphic arts dealer), survived many logistical mishaps with usual good humor.

Perpetually pleasant Gertrude Benohr spread the sunshine of her personality on behalf of D. Stempel Type Foundry and Stempel's sister firm. Haas Type Foundry was represented by Alfred Hoffmann. The former proprietor of the Bauer Foundry, and currently of Fonderie Neufville of Barcelona, Wolfgang Hartmann was a welcome addition. The venerable Stephenson Blake Foundry was represented by Geoffrey Hulett; Dr. G. W. Ovink, long associated with Typefoundry Amsterdam, was there.

Designers of type included John Lane, until recently with Autologic of Los Angeles; Dr. Berthold Wolpe (Albertus, Pegasus, etc.); Bram de Does, typographic designer to the House of Enschede at Haarlem, Netherlands and designer of the recently introduced calligraphic photocomposition series 'Trinity.' With so many graphic talents represented, it is difficult to say who should be titled 'calligrapher' but certainly Dr. Gunnlaugur S. E. Briem of Iceland, Roy Rice of Atlanta, Dr. Arthur Osley of Surrey, and Karina Meister, formerly of Austria and now resident in Amsterdam, must all be in the front row.

Scholars, of course, abounded at this meeting and, aside from those on the program, the group included the venerable Nicolette Gray, authoress of the standard work on decorated typefaces; John Dreyfus, longtime typographic advisor to both the Monotype Corporation and Cambridge University Press, and prolific editor and author of technical books and articles; Prof. Gerd. Fleishmann of the Fachhochschule Bielefeld; Janet Ing from the University of California Berkeley; Niegel Roche, an associate of James Mosley at the St. Bride



Some of the Oxford Conference participants in the Monotype School keyboard room include Dan Driscoll, Paul Duensing, Roland Hoover (looking at keyboard), Rodger Glessner, Muir Dawson, Bram de Does, an unidentified Monotype guide, and Barney Rabin.

Printing Library; Thomas Conroy, University of California Library School; Eleanor Garvey of the Houghton Library, Harvard University; Dr. Claus Gerhardt, Johann Gutenberg University, Mainz; Michael Hutchins of London's Camberwell School of Arts and Crafts; and W. D. Thorn of the National Library, Australia. Muir Dawson, famed Los Angeles book dealer, was there.

From North America, fine printers and private press proprietors included Charles Hinde, Santa Clara, Calif.; Laurence Hines, Sedona, Ariz.; Roland Hoover, Washington, D.C.; Rodger Glessner, York, Pa.; William Rueter, Toronto. From Holland came Huib van Krimpen, son of wellknown Enschede type designer; and from Kent, England, the talented Graham Williams.

In the typesetting field, Paul Quyle of Murphys, Calif.; Barney Rabin, Marblehead, Mass.; Kit Kunze associated with Harold Berliner's Type Foundry in California; machine dealer Ernie Lindner of Los Angeles; and the resident punchcutter of Joh. Enschede en Zonen, Haarlem, Hendrik Drost enjoyed the proceedings.

## Press Operator Receives Grant

We cannot fail to comment on an article in the *San Francisco Chronicle* of March 1, 1983, which reported that Adrian Wilson, designer and printer of fine books, recently had received more than a quarter of a million tax-free dollars from the MacArthur Foundation of Chicago. The grant is made on the basis of "exceptional talent, originality, self-direction and promise for the future." His wife commented that he always has been "long on prestige and short on money—earnings." His big splurge, the article said, was going to be the purchase of a second-hand Heidelberg press.

# Typefounder from India Visits U. S. A.

A followup to the article on the Gujarati Type Foundry in the last *ATF Newsletter* is a must, for since that time, several of us have been privileged to meet Mr. Modi (at the home of Lillian and Parker Worley at Haddonfield, N.J.) during his visit to the United States in August, 1983.

As a professional typefounder, Mr. Modi has an unusually keen understanding of the interests and desires of amateurs and enthusiasts, and has expressed a willingness to work with us in filling our needs especially for older type designs for which he has matrices at his foundry.

He admits the large portion of his business today is Univers, Times Roman, Gil Sans, and other modern faces available on the English Monotype, yet he is willing to cast from matrices filed away—which represent the past 80 years of typefounding in England and the United States—providing there's enough demand.

As a follow-up to my efforts to provide English names for the various faces shown in his specimen book, Mr. Modi went to his fantastic record books and provided a complete list of original names for all faces in his specimen book, along with names of the foundries which originated the designs. Those included H. W. Caslon, Inland Type Foundry, Barnhart Brothers & Spindler, American Type Founders, and J. G. Schelter (probably of England).

Further to help us identify faces we might want, Mr. Modi is willing to ship a quantity of his case-bound specimen books to us for distribution in the United States. He hastens to note there is not an abundant supply of these historic books available. They were printed around 1930. If you want a copy, please notify me in writing immediately. Cost for overseas shipping and postage in the U. S. should equal about \$25.00 per book. I will ask for your check now and will receive the bulk shipment and then forward individual copies to those who have sent checks. This definitely will take time—a year may not be too much time for everything to gel.

Mr. Modi is not oblivious to the march of progress. He is most interested in developing appropriate photocompositon technology for introduction into India, and expresses dissatisfaction with what is currently available, especially with regard to letter designs. But he also laments the lack of commitment to learn a still-valuable trade—typefounding—on the part of the younger generation of Indians.

By talking with him, it quickly became evident that problems involved in casting type know no national boundaries. He grieves over "cold faces" on castings from the Super Caster, and candidly admits that the best results still are obtained with the trusted Bruce casters still in heavy use in his foundry.

Mr. Modi is an extremely rare person in the trade, for he not only knows the business, mechanical and technical sides of typefounding, he also is well acquainted with the artistic or design aspects and has been deeply involved in developing fonts for the various languages in use in India.

## *Relocated Monotype Equipment To Be Used in Book Arts Teaching*

Sometimes the most casual information can bring gratifying action. In the last *Newsletter*, Harry Bollinger mentioned in a note his desire to commend the Lancaster Press of Lancaster, Pa., for its desire to properly dispose of its remaining Monotype equipment. I am now happy to report all remaining equipment went to the University of Alabama where Richard Gabriel-Rumonds, Glenn House, and others are really seriously approaching their book-making courses in the School of Library Science.

And speaking of bookmaking and the book arts, I have received a most attractively produced flier from Richard Mathews at his Konglomerati Foundation in Gulfport, Fla., explaining his objectives and displaying the operations in attractive photos. The cover photo features the Monotype sorts caster in operation; Konglomerati was outfitted by Pat Taylor of the Out of Sorts Foundry in Larchmont, N. Y.

Also speaking of the book arts, the *Book Arts Review* of December, 1982, featured a lengthy interview with Pat Taylor "Casting About for Type: An Interview with Pat Taylor." In the interview, Pat mentioned with regard to casting type, that "the biggest problem, though, is that anyone who wants to make type has to have that rare combination of artistic interest and mechanical ability." Truer words were never said.

Another book-art note:

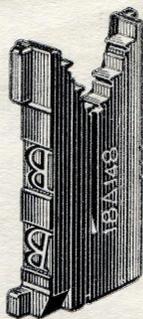
Janet T. Ing, who attended the Oxford Conference, has sent along a most interesting announcement of the book arts master's program underway at Mills College, Oakland, Calif. Promotional literature is most interesting: "A unique master of arts degree that combines studio courses in letterpress printing and hand book-binding with the academic study of typography, history of the book and graphic design in a liberal arts setting." She asks for help in locating hand-casters closest to Oakland.

# Difference in Making Own Lino Mats Explained

By Barney Rabin

Those of us who attended the last two or three conferences of the ATF were given demonstrations and shown slides of the art of matrix making for Monotype machines. Matrices or "mats" for Linotype or Intertype machines are made by a similar method with differences due to the different ways they're used in the machines to cast type.

Whereas with the Monotype *individual types* are cast either as sorts or composition, with Linotype *mats* are assembled to cast slugs of a predetermined length. This requires a completely different configuration of the mats used in Linotype composition. Whereas the Monotype mat is flat with the punched letter on the flat side, the Linotype mat has the letter punched on one of its edges, once the blanks are machined to the proper dimensions. See illustration.



**Linotype Mat**  
Width of letter  
and width of mat  
must be equal.

Starting from scratch, a drawing of the letter is made ten to twenty times larger than the finished size. A template is then made from this drawing reduced to four times the finished size. The template is used in a pantograph machine as a guide for the stylus. On the other end of the pantograph, the cutter works on the end of the punch to give the configuration of the letter. This punch is then inserted properly in a die-punching machine which punches the engraved end of the punch into the brass matrix blank to a fixed depth.

Commercially, the manufacture of the Lino mats is a sophisticated process and requires sophisticated machine tools, especially for mass production which may require as many as thirty operations. For an amateur, however, where time is not too great a factor, it is possible still to purchase blank matrices finished to the proper thickness depending upon set width of letter—then, if a proof is available of the letter wanted, steps can be taken to *engrave* the character, thus avoiding the entire punch-making process.

Linotypes and Intertypes are still being manufactured and sold, primarily in undeveloped countries where computerized typesetting has not taken hold. The word is that some companies have standing orders for new machines to be delivered every year, and that the manufacture of mats proceeds apace to keep up with the limited demand and also to retain the prevailing skills.

Space does not permit going into detail as to the step-by-step process of engraving the Lino mats, but the writer encourages correspondence regarding this operation. Either call (813) 383-5683, or write to 600 Sutton Place, Apt. B-204, Longboat Key, FL 33548. After May 1st (617) 631-4202 or 12 Pequot Rd., Marblehead, Mass. 01945.

## English Linotype Organization Still Offering Matrices for Sale

From F. Bryant, sales director for Linotype & Machinery Ltd. in England, comes the news that matrices are available from that firm for a great variety of faces—if you're willing to pay the price.

"You are correct in that we are affiliated with the Mergenthaler organization and it is probably true to say that organization is now totally dedicated to the supply of photocomp equipment. . . .

"The hot-metal linecasting machine has nearly, but not quite, entered into the category of history but at the present moment the machines are still being made and sold on a regular basis certainly by two manufacturers in the United Kingdom.

"We have currently available ex stock but in addition to that we do have an enormous range of type-face punches of faces no longer in production and further we have punch facilities which enable us to cut punches to almost any desired face that can go on to linecasting machine mats. But, as I mentioned, 'specials' are labour intensive and hence expensive."

**In Germany**, Paul Duensing reports, Linotype has made its last matrices and will discontinue the operation. Paul obtained this information on a recent visit to that country.

**As this issue was going to press, it was learned that Harris and Mergenthaler, who once bitterly competed for the matrix market, had agreed to merge their remaining operations in an effort to supply those still demanding matrices throughout the world.**

### Monotype Tech Manuals Offered

If you operate a Monotype caster—especially an American caster—and know of a manual which you need but don't have—contact me. Lewis Pryor has sent all the Monotype technical manuals from the Harry Weidemann estate. We hope to give them proper homes so their usefulness can be continued.

The list exceeds two typewritten pages. Please contact me directly. Before you ask, no specimens books are included.

Proceeds from the sale of these items will be split between the ATF Newsletter fund and Lew Pryor.

—Rich Hopkins

# Lanston's Matrix Numbering Explained

By Mac F. McGrew

How do you distinguish a Garamond period from a Bodoni period in 6 point? If it's foundry type, the alignment is different and perhaps the nicks are different—but if it's Monotype, you'd better not get them mixed up in the first place.

Monotype matrices obviously needed a system to distinguish the indistinguishable—mats that may vary from each other by only a few ten-thousandths of an inch, but enough not to be interchangeable.

The solution was a simple numbering system, but its application has raised questions ever since. Composition sizes have a letter added to the series number, and that is seldom a problem. But the number itself is something else, for there are exceptions to every apparent rule.

Italics, for instance, in the display sizes are always designated with a "1" annexed to the corresponding roman number; except in a few cases. From there on, the "rules" are vague. Boldfaces may have a number adjacent to their light counterparts, or the same number plus 100 or 200, or an apparently unrelated number. After that, it's anybody's guess.

The list herewith contains many obsolete and private numbers, and is thought to be more complete than any other single list. It is derived from Lanston sources, except for a few numbers of composition mats from users who couldn't have gotten them from other manufacturers, and a few most trusted sources.

Now for a little quiz. (1) What four italics violate the "annex 1" rule? (2) What face has a different number for giant sizes than for composition and regular display sizes? (3) What series is/are misnamed, apparently because Lanston duplicated the wrong foundry faces? (4) What type family has two different numbers for each of several family members? (5) What faces with different series numbers are apparently identical? (6) In what family is only the widest member named "Condensed"?

The answers to these questions point out some of the inconsistencies and irregularities in Monotype faces. (1) The italics of 11, 21, 42 and 790 are respectively 1111, 2111, 41 and 1891—the first two because 111 and 211 were already in use; the third possibly because the faces were copied from originals of two differ-

ent foundries; and the latter because of confusion between Rockwell Antique and Stymie Bold. (2) Caslon Old Style is 337 in 6 to 36 point, 437 in larger sizes; 337 is a copy of ATF's Caslon Oldstyle 471, while 437 is a copy of Caslon and Company's Caslon Old Face, from which ATF's face was derived. (3) An old Monotype specimen sheet for Condensed Gothic 515 says, "Formerly our 18-51; we found it did not match the balance of the series, so we have given it a new number." But Plymouth Italic 601 was never given a new number, although in display sizes it is a copy of ATF's Post Oldstyle Italic, not Plymouth Italic. (4) Most versions of Copperplate Gothic were cut first as C2 cap-and-small-cap fonts, plus display sizes. When the Plate Gothic arrangement was developed, these faces were recut under new numbers. (5) 6 point Alternate Gothic 51 and Alternate Gothic 77 are both 5 set, C1 arrangement, and apparently identical; English Caslon Old Style Italic 37G and Inland Caslon Old Style Italic 137G also appear to be identical. (6) 51 and 77 are both called simply Alternate Gothic by Monotype, while the wider 177 is designated Alternate Gothic Condensed!

Now for a few serious questions for which I want answers if you know them. (1) The Mono book says Cheltenham OS Italic fonts have 91 characters in display sizes, but logic accounts for only about 80, unless foundry swash caps have been copied—does anyone have a 91-mat font to check this? (2) Greco Bold and Italic 326-3261 are offered by several Mono founders, but not mentioned in any Mono literature I have seen—can anyone confirm these mats to be Monotype, Thompson (pre-Mono), etc.? (3) Mono says Scotch Italic 361 fonts contain 13 swash caps—can anyone provide a proof of them in 24 point for me?

Toward compiling a comprehensive book on American metal typefaces of the 20th century, I have gathered nearly all Monotype faces or their foundry counterparts, with the following exceptions: 35, 44, 47, 50, 59, 62, 63, 73, 78, 81, 82, 89, 92, 103, 108, 110, 117K, 134, 143, 1591, 161, 161K, 165, 172, 185, 189, 205 (old), 207, 208, 212, 222, 2541, 263, 301, 316, 317, 325, 4031, 4491, 458, 618, 630, 690, 890. If you have any of these fonts, please contact me at 181 Mt. Lebanon Boulevard, Pittsburgh, Pa. 15228.

# McGrew's Compilation of Lanston Monotype Matrices by the Numbers

1	Modern Condensed	100	German Heintzemann	197	Copperplate Gothic Light Condensed	305	Broadway
3	News	101	German Schwabacher			307	Broadway Engraved
4	Cosmopolitan (Modern)	102	Washington Text	199	German News Face	308	Russian (#8)
5	Post Text (Easyread or Extended Modern)	103	Title #4, Condensed	200	German Bold News Face	309	Hadriano
6	Agate	104	Runic Condensed #122	201	Century Expanded Italic	310	Lombardic Caps
8	Modern	105	Title, Half	202	Comstock	311	Russian (#11)
9	Newspaper Modern	106	Lining Gothic (Light)	203	Comstock Condensed	313	Gallia
10	Condensed Modern	107	Franklin Gothic	204	News Gothic Condensed	315	Deepdene
11	*DeVenne	108	Compressed #30	205	*Ticketograph Extra Cond.	316	Deepdene Medium
12	Cheltenham Bold Outline	109	Gothic, Wide	205	*News Gothic Bold Condensed	317	Deepdene Bold
13	Modern (similar to Lino #2)	110	Gothic Condensed #124	206	News Gothic	318	Russian (#118)
14	Modern Medium Condensed	111	DeVenne Condensed	207	Ticketgraph	321	*Binny Old Style Modified (5½ point Curtis)
15	Farmer's Old Style #5	112	Lining Gothic	208	Ticketgraph Condensed	322	Broad-Stroke Cursive
16	Ronaldson Old Style	113	Caslon Condensed	209	German Teutonic Title	323	Engravers Bold
17	Typewriter Remington Ribbon	114	Gothic, Tiffany	210	DeVenne Extra Condensed #2	324	Goudy Cursive
19	Modern Medium Extended	115	Law Italic	211	DeVenne (for 5½ point)	325	Hess Monoblock
20	*Century Expanded	117	*Grasset	212	Gothic, Western Union	326	*Greco Bold
21	*Binny Old Style (MacKellar)	118	Century Bold	214	Modern Medium Condensed	327	Goudy Text
22	French Cadmus	119	Winchell Condensed	216	Modern #3 Extra Condensed	328	Bold Face #2 (Lino Bldface #1)
23	Law Italic	120	Modified #20	217	Swing Bold	329	*Sans Serif Light
25	*Cushing Old Style	121	Chamfer Condensed	218	Cheltenham Bold Shaded	330	*Sans Serif Bold
26	Antique, Modern	123	Contour #6	220	Salem	331	Sans Serif Medium
27	Antique, Old Style	125	Melior	221	Overgrown #80	332	*Sans Serif Extra Bold
28	Title	126	Initials, Massey	222	Engravers Roman	333	Sans Serif Extra Bold Cond.
31	Bruce Old Style #20	127	Initials, Ben Franklin	224	Victoria Italic	334	Artcraft
32	Tallone Max Factor (was italic 321 made?)	128	Title #28 (side-hole mats)	225	Artscript	337	*Caslon Old Style (MacKellar)
33	Aldine	129	Lining Gothic Medium #544	229	Lining Central Antique #2	339	Caps in Square
34	Modern #4 (BB&S)	134	Cushing Monotone	230	Globe Gothic Extra Cond.	340	Copperplate Gothic Light
35	Atlantic (Atlantic Monthly)	137	Caslon Old Style, Inland	231	Della Robbia	341	Copperplate Gothic Light Condensed
36	*Scotch Roman	138	Process	233	Antique #6 (BB&S) (Linotype Antique #2)	342	Copperplate Gothic Heavy
37	*Caslon Old Style, English	139	Howland	235	Glamour Light	343	Copperplate Gothic Heavy Condensed
38	*Goudy Old Style Light	140	*Modern Gothic Condensed (BB&S) (Tourist)	236	Glamour Medium	344	Copperplate Gothic Heavy Ext.
39	Winchell	140	*Tourist Gothic (BB&S Modern Gothic Condensed)	237	Glamour Bold	345	Copperplate Gothic Bold
40	Contour #1	141	Cheltenham Bold Extra Cond.	238	Light Face Condensed #7	347	Engravers Roman
41	DeVenne Outline Italic	142	John Hancock	239	Globe Gothic Condensed	348	Engravers Bold
42	DeVenne Outline	143	Strathmore Old Style	240	Globe Gothic	349	Lining Gothic #545
43	Gothic Condensed Title	144	Antique, Bold	241	Slimline	350	Lining Gothic #7 Modified
44	Ben Franklin Outline	145	Antique, Bold Condensed	242	*Hess Old Style	351	Caps in Circle
45	Pabst Old Style	146	Condensed #54 (BB&S)	243	*Italian Old Style	352	Lightline Title Gothic
47	Gothic, Light	149	Inland Gothic #6	245	John Hancock Condensed	353	*Baskerville
48	Gothic Caps Condensed	150	*French Round Face	246	Title Shaded Litho	354	Sans Serif Medium Cond.
49	Gothic, Condensed	152	Wilson Series	247	Lining Latin Condensed	357	Sans Serif Light Condensed
50	Gothic, Light Condensed	153	Antique (Miller & Richard)	248	*Garamont	358	Pendrawn
51	Alternate Gothic (#1)	154	Miller & Richard	249	Gothic #3 (Lino)	359	*Companion (Woman's Home)
52	Lining Gothic, Philadelphia	155	Greek Porson	251	Cushing Italic	361	Scotch Roman Italic
56	*Ionic	156	Ionic, Round (Inland)	253	Cochin Bold Tooled	361	Scotch Open Shaded Italic
56	*Gothic, Lining #525	157	Century Old Style	254	*Inclined Gothic Italic #120	362	Times New Roman
57	Times New Roman Bold	158	Masterman	255	Title # 55 (side-hole)	363	Hess Neobold
58	Jenson Old Style	158	*Hess Bold (Goudy Boldface)	256	Ionic, Wide # 56 (side-hole)	365	Caps in Circle
59	Contour #4	160	Greek Title	258	Jenson Condensed	366	Gothic, Octic
60	*Plymouth	161	*Hess Title (Hess Boldface)	259	Typewriter Oliver Printype	366	Kennerley Open Caps
61	*Cochin (French Old Style)	162	Litho Roman Lt. or Litho Ant.	262	Cochin Open	370	Typewriter Remington Underscored
62	Ionic	163	Adtype	263	Skeleton Gothic	371	Caslon Old Style Italic, English
63	Latin Antique	164	*Cheltenham Wide	264	Cheltenham Old Style Cond.	372	Typewriter Reproduction Underscored
64	*Cheltenham Old Style	165	Lining Gothic #7 (Inland)	266	Copperplate Gothic Heavy Ext.	373	Flash
65	Craw Clarendon	166	Copperplate Gothic Ext. Heavy	268	*Kermerley Old Style	375	*Bodoni
66	Lining Gothic #545	168	Copperplate Gothic Heavy	269	*Kermerley Bold	376	Bold Antique
68	*MacFarland	169	Copperplate Gothic Heavy Condensed	270	Typewriter Underwood	377	Spire
69	Schoeffer	170	Typewriter Smith Premier	271	Typewriter Burroughs O2 Elite	379	Caslon Shadow Title
70	Typewriter Remington	171	Typewriter New Royal	272	Typewriter Royal	380	*Goudy Heavyface
71	French Old Style #522	172	Suburban French	274	Forum	381	Goudy Old Style Light Italic
72	Typewriter Reproducing	173	Renner	275	*Bodoni Bold	382	Goudy Heavyface Condensed
73	Contour #5	174	Renner Underscore	276	Lining Mid Gothic #2	383	*Goudy Handtooled
74	Typewriter Mailing List	175	*Bodoni	277	Typewriter IBM Elite	384	*Goudy Sans Serif Light
75	Bradley	176	Lining Gothic, Mid #2	279	Goudy Lanston	386	Goudy Sans Serif Bold
76	Antique, Modern Condensed	177	Alternate Gothic Cond. (#3)	280	Classic Hebrew	388	Wedding Text
77	*Alternate Gothic (#2)	178	German Light	281	Ancient Hebrew	390	*Stymie Extra Bold
78	*Caslon Old Roman	179	German Bold	282	Cooper Black	391	Goudy Heavyface Open
79	*Caslon Bold	180	Melior Bold	285	Cheltenham Inline Extended	392	Goudy Thirty
80	Modern	182	Modern Roman Cancelled	286	Cheltenham Inline	394	*Goudy Old Style
81	Clarendon	183	Greek, Inscription	287	Cheltenham Bold Extended	395	*Cloister Old Style
82	Stationers Gothic Medium	185	Condensed Title Gothic	288	Cheltenham Inline Extra Cond.	398	Bookman, New
83	Greek Vertical	186	*Cheltenham Medium	289	Clearface Italic	400	Granjon
84	Stationers Gothic Light	187	Copperplate Gothic Light	290	*Stymie Medium	401	*Janson
85	Stationers Gothic Bold	188	Engravers Old English Bold	291	*Goudy Open	402	*Bell
86	*Cheltenham Bold	189	*Rockwell Antique (Litho Ant.)	292	True Doric	403	*Fournier
88	*Cheltenham Bold Condensed	190	*Stymie Light	293	*Goudy Modern	404	*Onyx
89	*Clearface	191	Russian, Church	294	*Goudy Bold	405	*Bembo
92	Manila	193	Rockwell Antique Shaded (Antique Shaded)	295	*Cloister Bold	407	Streamline Block
93	News Gothic Bold	193	Antique Shaded (Rockwell Antique Shaded)	296	Initials, Goudy	409	Hadriano Stone Cut
94	Latin Condensed	194	Bodoni Bold Shaded	297	Modernistic	410	Goudy Village (#2)
95	Cloister Black	195	French Round Face (150) Cancelled	300	Bookman Old Style Cond.	411	Modern Condensed Italic
96	Howland Open			301	Californian	412	Valiant
97	*Powell			302	Goudy Bible		
98	*Bookman Old Style			303	Brush		
99	German #32			303	Long Primer Bold Latin		
				304	Long Primer Ionic		

## McGrew's Compilation of Lanston Monotype Matrices by the Numbers

417	Speidotype (Light)	575	Bodoni Bold Panelled	971	Powell Italic	4041	Onyx Italic
418	Century Bold Condensed	582	Cooper Tooled	975	Bodoni Bold, Recut	4051	Bembo Italic
420	Century Schoolbook	590	Stymie Medium Condensed	981	Bookman Old Style, Italic	4101	Goudy Village Italic
425	Stylescript	600	Hess New Bookbold	1041	Runic Cond Title	4102	Washington Text, German
427	Goudy Text Shaded	601	Plymouth Italic	1111	DeVinne Italic	4181	Century Bold Condensed Italic
430	Sans Serif Lined	603	20th Century Extra Bold	1171	Grasset Italic	4201	Century Schoolbook Italic
431	Parson's Bold (sic)	604	20th Century Bold	1181	Century Bold Italic	4371	Caslon Old Style Italic
432	Light Hobo	605	20th Century Medium	1241	Gothic, Draftsman	4491	Script Caps
432	Goudy, Franciscan	606	20th Century Light	1401	Tourist Gothic Italic	4611	Cochin, Nicolas, Italic
437	Caslon Old Style	607	20th Century Extra Bold Cond.	1501	French Round Face Italic	4621	Bulmer Italic
443	Italian Old Style Wide	608	20th Century Medium Cond.	1591	Hess Bold Italic	4821	Cooper Italic
448	Initials, Monotype	609	20th Century Ultra Bold	1611	Hess Title Italic	5371	Caslon, New, Italic
452	Lightline Gothic	610	20th Century Ultra Bold Cond.	1641	Cheltenham Wide Italic	5481	Garamond Bold Italic
453	Baskerville Bold	611	Cochin Italic	1751	Bodoni Italic	6031	20th Century Extra Bold Italic
458	Post Roman Heading Letter	612	20th Century Bold Condensed	1861	Cheltenham Medium Italic	6041	20th Century Bold Italic
461	Nicolas Cochin	613	20th Century Semi-Medium	1891	Stymie Bold Italic	6051	20th Century Medium Italic
461	Cochin, Nicholas	614	20th Century Ultra Bold Ext.	1901	Stymie Light Italic	6061	20th Century Italic
462	Bulmer	616	Cochin Bold	2101	Binny Old Style Italic	6071	20th Century Extra Bold Condensed Italic
466	Gothic, Lining #545	617	Speidotype Light	2421	Hess Old Style Italic	6081	20th Century Medium Condensed Italic
470	Typewriter Underwood Underscored	618	Century Text	2431	Italian Old Style Italic	6091	20th Century Ultra Bold Italic
471	Typewriter Remington Noiseless Underscored	620	Century Schoolbook Bold	2481	Garamont Italic	6101	20th Century Ultra Bold Condensed Italic
472	Typewriter Royal Underscored	630	Collier Heading	2541	Gothic, Inclined	6161	Cochin Bold Italic
473	Flash Bold	637	Caslon, American	2681	Kennerley Old Style	6371	Caslon, American, Italic
475	German, Bradley	641	Cheltenham Old Style Italic	2691	Kennerley Bold Italic	6751	Bodoni, Ultra, Italic
477	IBM Elite Underscored	648	Garamond, American	2751	Bodoni Bold Italic	8751	Bodoni Book Italic
479	Westinghouse Gothic	650	Craw Clarendon Book	2901	Stymie Medium Italic		
481	Gothic (Helvetica Light)	665	Clarendon (Bold) Extended	2911	Goudy Open Italic		
482	Cooper	670	Typewriter Redesign Underscored	2931	Goudy Modern Italic		
489	Westinghouse Gothic Light	671	Typewriter New Royal Underscored	2941	Goudy Bold Italic		
490	Stymie Extra Bold Condensed	675	Bodoni, Ultra	2941	Goudy Bold Italic Swash		
495	German, Cloister Black	681	MacFarland Italic	2951	Cloister Bold Italic		
496	Gothic (Helvetica)	690	Stymie Light Condensed	3151	Deepdene Italic		
500	Granjon Bold	700	Poster	3171	Deepdene Bold Italic		
503	Ward Extended	701	Typewriter Remington Goudy Italic	3291	Sans Serif Light Italic		
505	Ward(s Memphis) or Montgomery-Ward Light	707	Franklin Gothic Condensed	3301	Sans Serif Bold Italic		
507	Franklin Gothic Extra Cond.	717	Alternate Gothic Italic	3321	Sans Serif Extra Bold Italic		
508	Gothic (Helvetica Medium)	771	Alternate Gothic Italic	3371	Caslon Old Style Italic		
515	Gothic, Condensed	775	Bodoni Bold Cond	3461	Copperplate Gothic Bold Italic		
517	Speidotype Bold	781	Caslon Old Roman Italic	3461	Copperplate (Bold) Italic		
518	Century Bold Extended	790	*Stymie Bold	3531	Baskerville Italic		
520	Century Mono-Photo (?)	791	Caslon Bold Italic	3591	Companion Italic		
537	Caslon, New	861	Cheltenham Bold Italic	3751	Bodoni Italic		
543	Gothic Condensed, New	875	Bodoni Book	3801	Goudy Heavyface Italic		
548	Garamond Bold	881	Cheltenham Condensed Italic	3831	Goudy Handtooled Italic		
551	Caps in Circle	890	Squareface	3831S	Goudy Handtooled Italic Swash		
565	Caps in Circle	891	Clearface Italic	3841	Goudy Sans Serif Light Italic		
566	Gothic, Octic #2	901	Piece Accents, Roman	3901	Stymie Extra Bold Italic		
571	Typewriter Remington New Elite Underscored	902	Piece accents, Bold	3941	Goudy Old Style Italic		
572	Typewr. Repro. Bold Broadface	903	Piece Accents, Gothic	3951	Cloister Old Style Italic		
		904	Piece Accents, Open	4011	Janson Italic		
		905	Title, Half	4021	Bell Italic		
				4031	Fournier Italic		

### NOTES:

- \*11 Italic of this face is 1111
- \*20 Mono says "copied by Keystone Foundry and called Harris," which is incorrect.
- \*21 Italic is 2111
- \*60 Plymouth Italic in display sizes is copy of ATF Post Old Style Italic.
- \*189 1891 is Stymie Bold Italic
- \*321 Was Tallone Italic manufactured?
- \*326 Not found in any Mono literature, but several casters use it. Possibly a Thompson or other mat.
- \*790 Italic is 1891
- 1 Indicates the display italic is same number with "1" annexed.
- 2 Apparently the same number was used for two different faces.
- 3 See note above by appropriate number. Italic display same number with "1" annexed.

*This list will be printed in the next Newsletter in alphabetical order.*

## Seeking Equipment? Perhaps Here Are Some Leads

Several months ago, Harry Bollinger of Alden, Mich., advertised for Monotype matrices, machines, etc., in a trade publication. He got several answers and obtained what he wanted. In capsule form, here are some of the replies he didn't take advantage of:

Somerset Commercial Printing, 206 South Market St., Somerset, Ohio 43783, phone (614) 743-1307. Francis A. Emmert listed several fonts of mostly ordinary Monotype display faces and border molds for the material maker.

Schneider Printing Company, 2401 Meadows Avenue, East Peoria, Ill. 61611, phone (309) 699-3212. Edward H. Schneider lists a gas-fired Thompson, two molds and over 150 fonts of mats for \$700.00.

Lehigh Typesetting Service, Inc., Allentown,

Pa., forwarded a list of several fonts of composition matrices, a Thompson, some fonts of display matrices, five 15x17 casters and three keyboards.

Joseph Brennian Co., 3832 North Jasper St., Philadelphia, Pa. 19124, phone (215) 743-3500. Ronald Brennian listed several loose fonts of composition mats and display mats. Apparently all had been cast as sorts—not in die cases.

Gray's Printing, 11 East Eighth St., Wilmington, Del. 19801, (302) 652-5626. Stan Golden listed 18 fonts of composition mats in die cases, chiefly Kennerley and Caslon. Monotype Composition Company, Inc., 2050 Rockrose Avenue, Baltimore, Md. 21211, phone (301) 467-3300. George Evans, Jr., lists nearly two pages of composition matrices in die cases. Most of the usual Lanston faces are on the list.

## 'I Dreamed of Casting My Type . . .' and Other Letters

"Years ago I dreamed of someday casting my type, but by the time the shift to photo composition brought casting equipment within reach, I had no place to house it, or the energy to get into it. I do appreciate what you are doing with the *Newsletter*."

Carroll Coleman  
111 Lusk Avenue  
Iowa City, Iowa 52240

Ray Ballash of Cerritos, Calif., combines avid interests in two hobbies. He has a Model 14 Linotype and other printing equipment in his basement, and uses this equipment to publish a journal for a railroad museum at Pinnacate, Calif. It's strange how folks often get into matching hobbies. I know at least two other amateur printers who also are involved in railroad museums.

"I was not offended by your editorial mistake. I was slightly amused and was delighted finding myself a world citizen. . . . We are commercial typesetters and are enjoying good business."

Arvind M. Patel  
Gozaria Pole  
Shahpur, Ahmedabad 380001  
India

(Your editor mistakenly placed Mr. Patel's foundry at Islamabad, which is in Pakistan, in an article on page 3 of issue 8.)

"Having joined the retired group, I am contemplating the finalization of a big wish—being back in the composing and printing of jobs that I can enjoy. . . . Most of my Mono time was spent on tabular work keyboard and casting at the Office of the State Printer. Have run strip, Giant, Thompson and Elrods, so have a general knowledge of casting. Wonder how many people know about turnback on the keyboards for casting box heads for tabular work? Our work involved a lot of 6/6, 6-set, set 60 picas wide. One year I ran clean-up (second shift). Kept six comp casters running 12 hours per shift—that's a lot of 6-point pieces. But water long under the bridge."

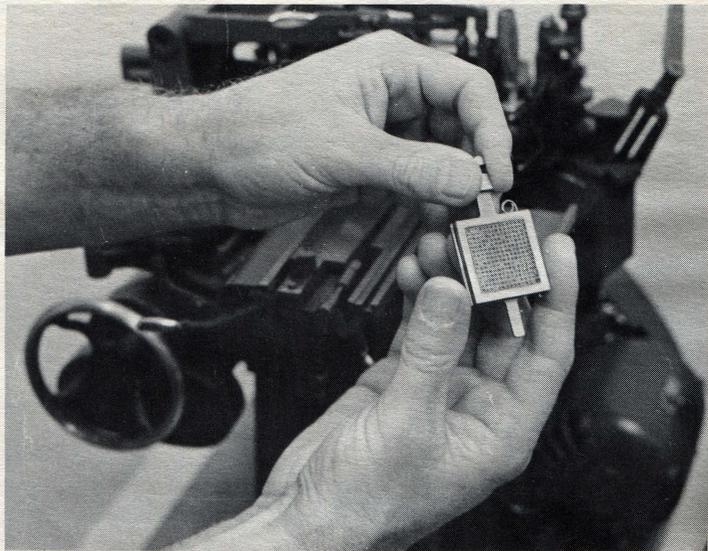
Ralph B. Ahlgren  
3335 Becerra Way  
Sacramento, Calif. 95821

"Can you suggest a source for Intertype machine parts and supplies?"

John W. Whalen  
Wayzgoose Press  
48 Gwynne Avenue  
Ottawa, Ontario K1Y 1W9  
Canada

"I know where you can buy 22 Linotypes in one swell foop if you're interested. It sure is sad to go into a once-active shop and see all those machines just setting there waiting for the junk man. I think I'm beginning to resent the computer age—they take all the fun out of type."

Harry Bollinger  
Talponia Press  
At the Blue Mill  
Alden, Mich. 49612



**Are your eyes playing tricks?** Your sense of proportion is not off. Those are "real hands" holding a miniature matrix case which fits into a miniature Monotype machine (shown in background). The model, complete in nearly every detail, is at the Monotype factory in England, where it was built by factory employees several years ago. It's about one-fourth actual size and even has an electric motor which makes it "go through the motions" of a life-size caster.

"Interesting article on the Paige Compositor which was largely financed by Sam Clemence. I had been intrigued looking over the one in the Mark Twain house in Hartford, Conn. Not operable, of course, and some parts missing, but what a tremendously complicated machine. It sits there in a basement room idle and neglected."

John E. Hancock  
406 Mohawk Avenue  
Scotia, N.Y. 12302

Henry Wylan of Milwaukee, Wisc., relates an interesting (and typical) experience in discovering an English sorts caster on the verge of being tossed out of the Milwaukee Technical College. He took a U-Haul and rescued the machine and says it's in excellent condition. Henry tunes and works on pipe organs as a business. He already has an Intertype and says organs and Intertypes are quite similar in many ways. We hope in future issues he will enlighten us more fully on this thought.

"After working as a commercial artist in and around printshops for 20 years, in 1974 I was fortunate enough to become a teacher of letterpress printing with handset type in the Library School of the University of Alabama. . . . Many were the times I felt alone, frustrated, even desperate. I looked forward with dread to the day when the last font of metal type was too battered and worn to print another word. Membership in ATF and APHA has given me the sure confidence that such a day will never come; and the willingness, no, the eagerness with which these groups share knowledge and resources gives me greater understanding of 'fellowship.' I salute the lot of us. May our tribe increase."

Glenn House  
University of Alabama  
Graduate School of  
Library Service  
University, Ala. 35486

# Making Paper by Hand—Since the 17th Century

By Roy Rice

"The Green family has engaged in papermaking since the end of the seventeenth century. Successive generations practiced their craft in East Malling until, in 1810, John Green purchased Hayle Mill at Maidstone." Thus begins the introduction to Jack Green's "Papermaking by Hand in 1967" which was my introduction to the Green family and to English hand papermaking.

Until 1798, when Nicholas-Louis Robert invented the machine that was to change papermaking from craft to industry, all paper was made by hand. It was a traditional craft, handed down from father to son in what today is known as 'cottage industry.' By the early 1900s most paper was made by machine, with handmade paper in demand only for fine bookmaking, banknotes and special papers unsuited to mechanized making.

In the United States, machine-made papers rapidly supplanted the handmades, and in 1907 the last commercial hand mill in the U. S. was closed. In England, with its long tradition of hand papermaking, its demise was slower, but nonetheless inevitable. In 1974, when I first came to know Remy Green, then managing director of J. Barcham Green Ltd., the Hayle Mill was the last remaining commercial handmade paper mill in England. Thus it remains today, now managed by Simon B. Green, Remy's son.

Through the kindness of Remy and Simon, the ATF members attending the Oxford Conference were invited to visit Hayle Mill. Our visit began when Simon picked up eight of us at the Monotype Works at Salfords. An hour's van ride brought us to Graham Williams' Florin Press, housed for the time being in a converted Oast House—a hop drying barn.

Our first evening in Kent was celebrated with dinner at Graham and Nina Williams' recently restored fourteenth century home, where the Press is soon to reside. It was a lovely dinner with most gracious hosts. The next morning the group met at Hayle Mill to see how paper is made by hand.

Hayle Mill lies in a quiet valley quite near the town of Maidstone, but as you leave the main road and descend into the valley, time seems to roll backward. Like hand papermaking, Hayle Mill has changed in the last hundred plus years, but in both cases the changes have been subtle. We entered the mill grounds to find the mill built squarely across the stream, its rear wall a part of the dam. The mill wheel, no longer powering the beaters, stands in the interior of the mill slowly rotating in a trickle of water.

Our tour began in the room where in days past women stood at cutting tables fitted with upright blades, cutting rags into small bits prior to beating. Rags are no longer used as the primary material for hand papermaking at Hayle Mill—the addition of synthetic fibers makes them unsuitable—so cotton linters bought in sheets from a primary processor provides the 'furnish' for the beaters. The rag room now houses a beginning museum. Two hand presses and a Typograph, a slug casting machine in which the matrices are strung on wires, are the major pieces of equipment now in place.

The next area we visited was the beater room, where two beaters were in action preparing pulp. Beating is the first step. The "furnish" (cotton linters, plus other fibers such as flax and manilla) is combined with water to make the pulp. The beater is a long oval "tub," on one side of which is a roll with phosphor bronze blades rotating above a bedplate with similar blades. The action of the roll and bedplate separate the fibers of the pulp and suspend them in the water.

After beating, the pulp flows to a storage chest on the lower floor of the mill where it is kept agitating until it flows into the vat. Our path from the beater room took us down a winding flight of stairs past the mill wheel which in years past had powered the beaters. It has been idle for many years, but recent energy prices may make its use economic once more.

The vat room was our next stop. This is where paper is made, and I think most of us

expected to see old men, ancient papermakers, stooped over the vats patiently forming sheets of paper. What we actually saw was a group of young men—none over thirty, I would guess—plying that ancient craft with skill and enthusiasm.

The process, however, is the same as it has been for centuries. The vatman dips a wooden mould into the vat of pulp, and gives it an appropriate shake as lifts it. This shake causes the floating fibers to interlock as the water drains off, forming the sheet.

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*I think most of us expected to see old men, ancient papermakers, stooped over the vats patiently forming sheets of paper.*

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The mould is a slatted wooden frame covered with a screen and fitted with a "deckle"—an open frame which serves to hold the pulp on the mold while the sheet is being formed. After the water drains from the sheet, the deckle, and the mould with its mat of wet fibers is passed to the coucher.

The coucher presses the mold ace down on a piece of felt on a low stool, transferring the new sheet to the felt, and places the mould back on the vat for the vatman.

Only one deckle is necessary for two moulds, because while the coucher is transferring one sheet from the mould to the felt, the vatman is forming another sheet on the second mould. After couching the sheet, the coucher lays on another felt, then couches the next sheet, and so the "post" grows. When the post is completed—usually 144 sheets—the vatman and coucher roll it to a large hydraulic press, where the post is given an initial pressing to remove most of the water from the sheet.

After standing under pressure for a few hours, the post of paper is removed from the press and the sheets of still-damp paper separated from the felts. The "waterleaf" is still quite fragile at this stage, and must go through further stages of drying, pressing

and curing before it is ready to be packed for sale.

Our tour continued through the drying lofts where in days past "spurs" of paper (4 to 6 sheets) were hung over cow-hair ropes to dry. The long sides of the loft stretch across the valley, and are made up of vertical slats that could be opened or closed to control the drying. Remy also showed us the "rooms" where the paper was dried after sizing: Vertical pine posts, 12 feet high forming sections of about 8 by 10 feet area in which canvas was stretched in layer after layer to hold the sheets.

Now the loft is occupied by a drying machine that has controlled electric heat, and the sizing is done in the vat as the paper is made. More efficient methods, but not nearly as interesting.

Our visit to the mill ended as we watched four women fully inspect each sheet for flaws, sorting the sheets into stacks of beautifully textured Barcham Green papers.

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## Classified Ads

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**FOR SALE**—Complete Giant Monotype Caster department for sale. 18 to 72 point molds, 50 fonts, two casters, duplicates, many extras. Copyfire, Type, Inc., 441 West Eleventh St., Indianapolis, Ind. 46202.

**WANTED**—Magazine comb (Matrix Channel Guard, #1-298 or 1-299), need 2 and magazine cover (Matrix 90- or 91-channel Linotype magazines. Also need pair duck bill pliers for adjusting channel entrances and extracting mats. Fred C. Williams, 24667 Heather Ct., Hayward, CA 94545.

**WANTED**—Intertype magazines and matrices. Gilbert Minnich, Star Printing, P. O. Box 2121, Cumberland, Md. 21502.

**WANTED**—Parts and supplies for: Scan-a-graver, 6x9 "Cadet" (styli, plastic plates, spare head, wiring diagram only). Photo-Lathe 10x18 (as above *plus*, metal plates, 8x10 cylinders w/wo arborshaft) . . . Metal patent bases or blocks, for mounting cuts. D. Test, 390 Lincoln Ave.—ATF, Newark, N.J. 07104.

**EQUIPMENT AVAILABLE**—In Boston there are two Monotype Companies who are leaving the business. If you are interested, please call me at (617) 227-4225 and I will be glad to talk with you—George R. McCoubrey, President, Bloss Composition, 150 Causeway St., Boston, Mass. 02114.

# U. S. Comp Matrix Production Continues—

Hartzell Machine Works, Inc. has been successful at selling its American Monotype composition matrix manufacturing operation to Mackenzie-Harris Corporation, 460 Bryant Street, San Francisco, Calif. 94107. Telephone (415) 781-5629.

The California firm plans to manufacture and supply from stock the same precision matrices that Monotype has been noted for since the turn of the century in sizes 4½ to 12 point.

A release from Mackenzie-Harris says the firm "has a history of almost 70 years in typefounding and composition for the trade in the United States and many foreign countries. It is our intention to continue the tradition of dependable service at fair prices for those who still value Monotype quality."

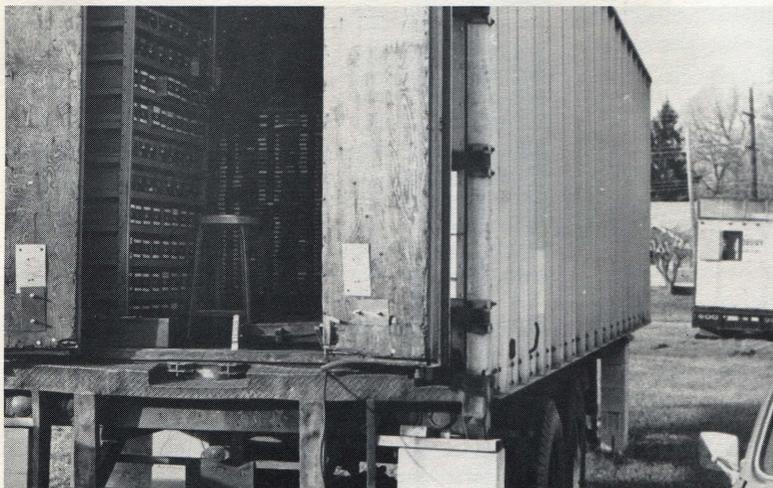
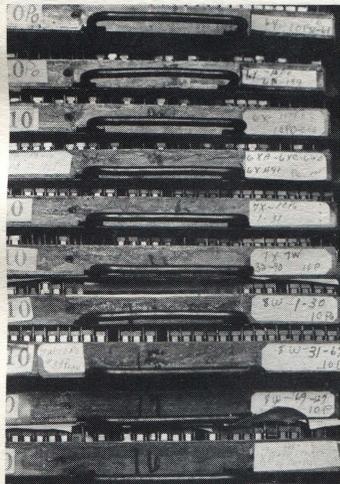
Hartzell, meanwhile, will continue as exclusive hot-metal distributor for the Monotype Corpora-

tion of England, supplying English mats and caster parts. Hartzell also will continue to offer mold repair and many American caster and keyboard parts from a vast supply of new parts stock.

Keyboard paper also is available from Hartzell.

Before the equipment and stock were moved from Hartzell at Chester, Pa., your editor visited and saved this period of Monotype history on film, as shown on these two pages.

**Matrix and pattern storage** at Hartzell Machine Works was reduced to a very compact size when materials were obtained from American Type Founders Company. The patterns, all of which originated with the Lanston Monotype Company, were stored in a single 60-foot trailer. Drawers of patterns lined the walls of the trailer, while counter-height cabinets contained stock composition matrices ready for sale. Photo top left shows some of the large brass patterns, these for Goudy's Deepdene, housed in the various drawers. Below right are shown the ends of some of the trays which contained literally thousands of stock matrices.



# Facilities Now in California at Mackenzie-Harris



DATE	QU. ORD.	QU. REC.
8/16/11	15	14
MAY 1 '78		
9-26-23	7	6
9/12/28		

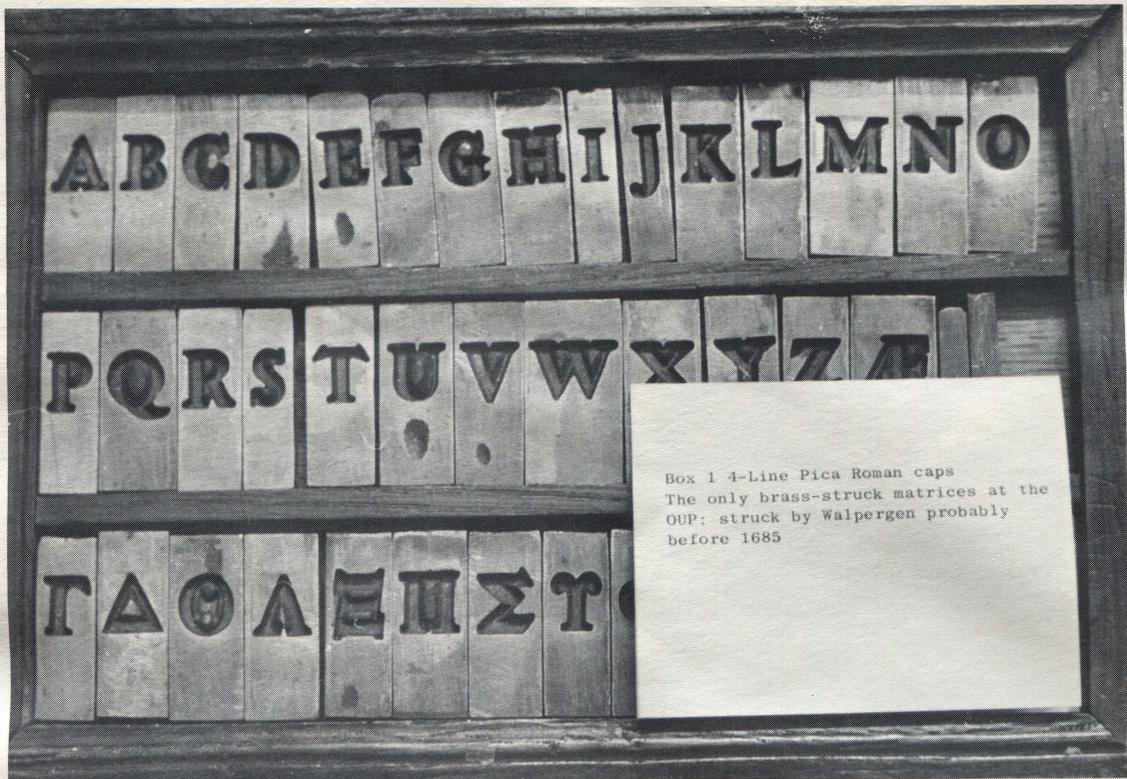
**Left** Typical box of steel punches for 10-point Californian (No. 300). Faces of punches are protected from oxidation by a gel which makes them appear worn or smashed. Record cards were maintained on every single pattern or punch made by Lanston, and as the card above indicates, many of the cards have long histories, the first entry here begin made in 1911.

**Below left** is the face of a punch record card giving exacting specifications for letter positioning, stroke width, etc. Inspection assured all matrices manufactured conformed to these specifications before shipment. **Right** Dick Hartzell searches through one of several drawers detailing the complete history of punchmaking at Lanston Monotype.

Point 8	Series 1C	11.4 
Rom. Cap. L. C. Sup. S. Cap. Fig. Inf.	Pattern Accent Pattern	
10-1		
Setting	Block	
Height 82.0	Width 80.0	
Near Side 120.8	Lap 20	
Far Side 98.2	Far Side Type 100.7	
Line to Top 71.4	Top Type 60.0	
Line to Bottom 145.0	Bottom Type 170.7	
Stem	Hair Line	
Ceriph 2.7	Set Size 80.7	NS: NL:
Off Side Trim 99.3	Height of Char. 73.6	
Shop Order No. am 5975		



# Historic Matrices, Early Literature, Traditional



All Photographs in this issue  
by Richard L. Hopkins

# Process Demonstrated

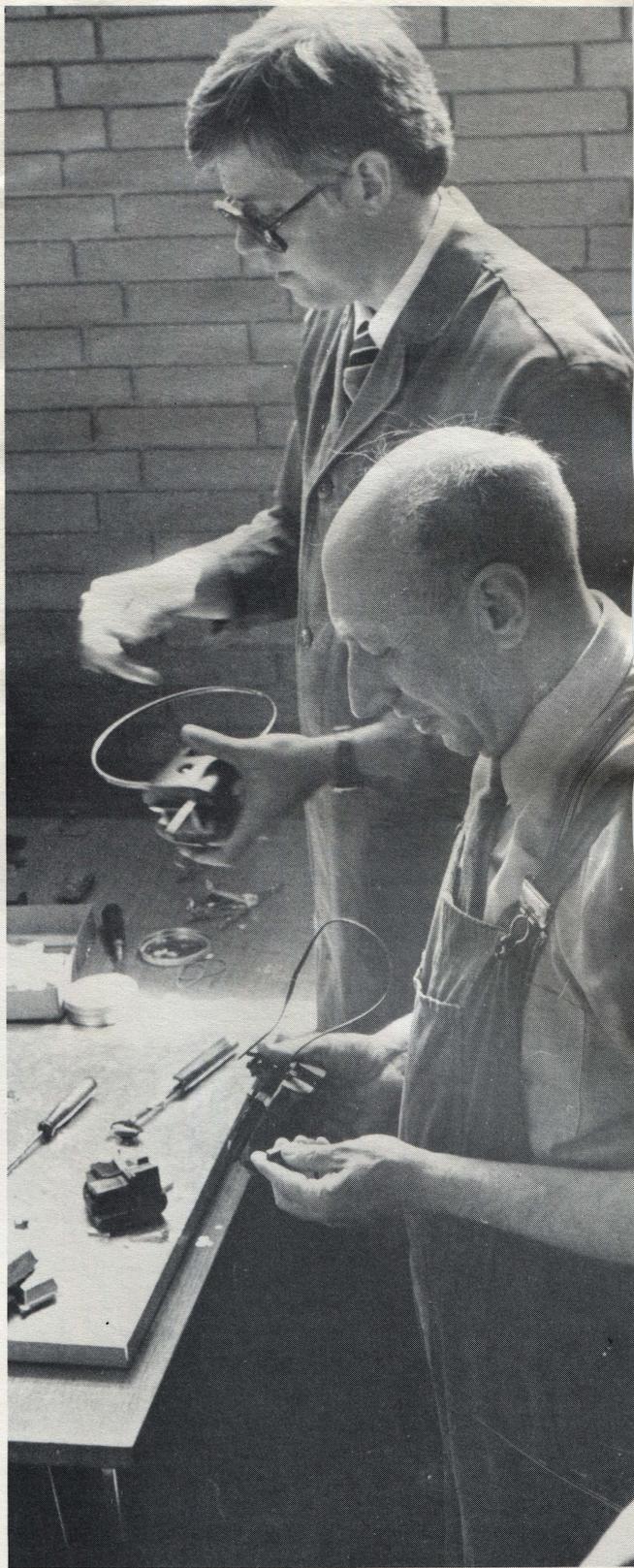
For the record, the Oxford Conference was not merely for the American Typecasting Fellowship. Rather, it was held in conjunction with the Printing Historical Society with support from l'Association Typographique Internationale and the British Library.

Participants heard reports and they also had much opportunity to see historic items related to the type-founding trade.

These two pages reveal a very small sampling.

Although we did not tour the Oxford University Press (because of space limitations) the Press did send several items of great interest for display at our lecture hall, including the struck brass matrices shown at left, which date to 1685. At right, OUP typefounder Don Turner (foreground) joins Stan Nelson for a demonstration of the ancient process of casting type using the hand mold. Tools on the table include historic molds used by Turner along with reproductions of similar tools painstakingly made by hand by Stan Nelson.

Below is shown a priceless box of steel punches on display at St. Bride Library. The face is "Extended Skeleton" cut for the V. & J. Figgins foundry about 1849. Also shown at St. Bride— some of the early literature promoting the Monotype machine in England, along with the unusually large punches for a five-line "Pica Antique Open," cut for Caslon and Catherwood, successors to the Chiswell Street Foundry of William Caslon, about 1820.



ANGULAR  
COUNTER  
ON e

a b c d e f g

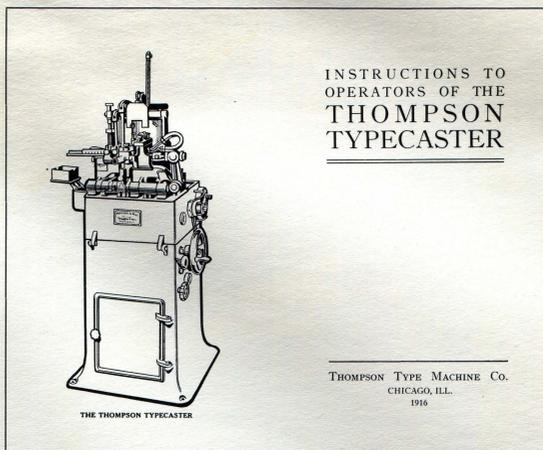
"For your interest, this is a copy of some of the developmental work on my type." The drawings here, actual size, were developed by Jim Rimmer prior to cutting the letters in type metal. A specimen, printed letterpress, and accompanying article begin on the next page.

## Sterling Type Foundry Tradition to Be Continued— Dave Churchman Buys Plant, Moves It to Indianapolis

The Sterling Type Foundry of Charlotte, Mich., has been moved and is being re-established by David C. Churchman of Indianapolis, Ind. Dave successfully negotiated acquisition of the equipment and standing inventory of the foundry from the heirs to Frank Sassaman, whose death was announced in the last *ATF Newsletter*.

Churchman has completed the move of equipment to Indianapolis and actively solicits your continued business. Sassaman had operated the business, specializing in typecast ornaments and commercial logotypes, since 1951. Although the casting equipment, which consisted of Thompson and Neurenberger-Rettick casters, is not yet installed, Churchman already is organized to sell from the large inventory of materials on hand at the time of Sassaman's death.

A new catalog is being prepared. Please contact Dave Churchman, Sterling Type Foundry, P. O. Box 50234, Indianapolis, Ind. 46250.



Two rare items found in Sterling Type Foundry records by Dave Churchman include a 1916 edition of a Thompson operator's manual and an original invoice from the Thompson company dated 1928. "Used all over the world" is the slogan on the logo.



THOMPSON TYPE MACHINE COMPANY INV. No. 17334

MANUFACTURERS OF THE  
THOMPSON TYPE, LEAD & RULE CASTER  
CHICAGO, ILLINOIS, U. S. A.

CABLE ADDRESS: Tomsonstype  
CODE: A B C 5th Edition

SOLD TO

The Sterling Type Foundry

Vermontville, Michigan

Our Order No. 5917

Your Order No. let. 7/20

Date July 28, 1928

Shipped " 25, 1928

Via Ins. P. P.

# Original Font Cut in Lead, Matrices Are Electroformed

An exciting new typeface—called *Juliana Oldstyle*—has taken shape in Vancouver, B. C., Canada, and the experience of that process is shared with us by the designer-founder, Jim Rimmer of the Pie Tree Press and Type Foundry. Jim is producing his design by engraving the letters directly onto lead quads cast by him on his Thompson for the purpose. After the lead masters are complete, Jim electrodeposits mats on the masters and thus, is able to cast adequate quantities for composition. "I am so wired up about this that I took the liberty of putting together my experiences so far, and thought that if this were not too long, perhaps you would print it. It seems to me that while it's still fresh to me, I can more clearly relate the things that stopped me up, etc. This whole thing really is a blast, and I don't know why I didn't try it years ago." Jim also will be on hand for the ATF conference to discuss the process.

Some time ago, I was foraging through a bucket of old foundry type which had been dropped off at the house by a printer who wanted type cast. I found among the type three promising ornament pieces, and after cleaning them up with lye, I put them under a microscope to

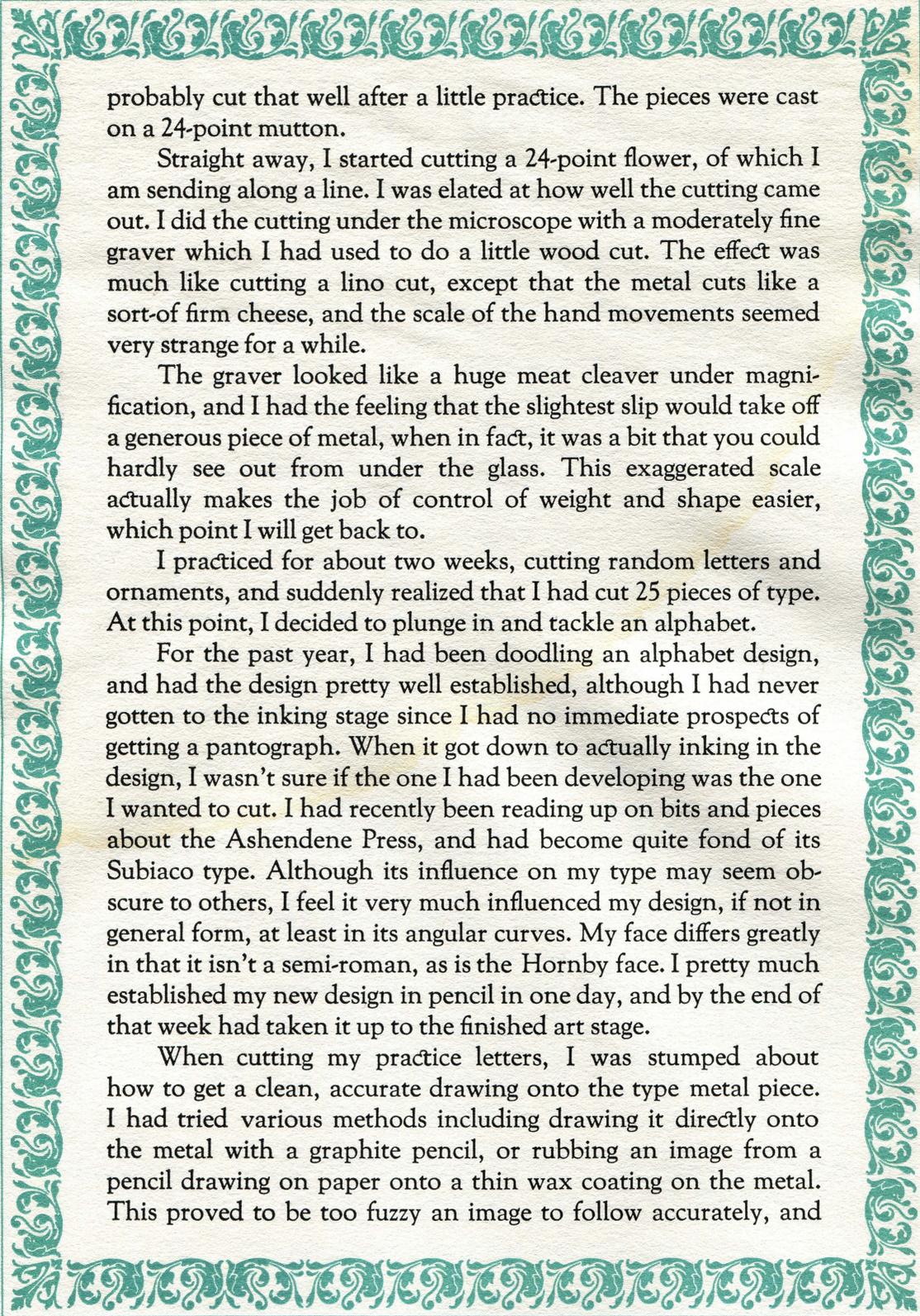
see if they were in good enough condition to electroform into mats. Examination showed that they had been hand-cut in type metal and then electroformed (the method that, for lack of other technology, I use). Artistically, they were nice and to the naked eye, the curves were smooth and finished. But under the microscope they were quite crude—perhaps *boldly incised* would be a more fit term. Their roughness led me to believe that I could

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hbabchgbgcacgfafgcgghchhbcgggg  
a aaaaaaaaaaaaaaaaaaaaaaaaaaaaaa  
bbbbbbbbbbbbbbbbcccccccccccccc  
g ggggggggggggggggggggggggggggg  
hhhhhhhhhhhhcfffffffffffffffffff  
f f

*First specimen of Juliana Oldstyle*

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probably cut that well after a little practice. The pieces were cast on a 24-point mutton.

Straight away, I started cutting a 24-point flower, of which I am sending along a line. I was elated at how well the cutting came out. I did the cutting under the microscope with a moderately fine graver which I had used to do a little wood cut. The effect was much like cutting a lino cut, except that the metal cuts like a sort-of firm cheese, and the scale of the hand movements seemed very strange for a while.

The graver looked like a huge meat cleaver under magnification, and I had the feeling that the slightest slip would take off a generous piece of metal, when in fact, it was a bit that you could hardly see out from under the glass. This exaggerated scale actually makes the job of control of weight and shape easier, which point I will get back to.

I practiced for about two weeks, cutting random letters and ornaments, and suddenly realized that I had cut 25 pieces of type. At this point, I decided to plunge in and tackle an alphabet.

For the past year, I had been doodling an alphabet design, and had the design pretty well established, although I had never gotten to the inking stage since I had no immediate prospects of getting a pantograph. When it got down to actually inking in the design, I wasn't sure if the one I had been developing was the one I wanted to cut. I had recently been reading up on bits and pieces about the Ashendene Press, and had become quite fond of its Subiaco type. Although its influence on my type may seem obscure to others, I feel it very much influenced my design, if not in general form, at least in its angular curves. My face differs greatly in that it isn't a semi-roman, as is the Hornby face. I pretty much established my new design in pencil in one day, and by the end of that week had taken it up to the finished art stage.

When cutting my practice letters, I was stumped about how to get a clean, accurate drawing onto the type metal piece. I had tried various methods including drawing it directly onto the metal with a graphite pencil, or rubbing an image from a pencil drawing on paper onto a thin wax coating on the metal. This proved to be too fuzzy an image to follow accurately, and

maintain weight and curve throughout an entire font. Perhaps when one has done more cutting it would be easier to use a pencil image, and let the actual cutting establish the type's feel—in much the same way punch cutting is said to do.

I thought about some kind of transfer system, and tried rubbing Letraset onto the mutton piece. This worked really well. You get an accurate and sharp image, with no loss of thins and other detail. The obvious problem was that it came out right-reading—no good for type, which must be a flopped image.

I was aware when trying Letraset that some litho shops could make a custom sort-of "Letraset" sheet. The stuff I had made from my artwork is called INT—a graphic arts product manu-

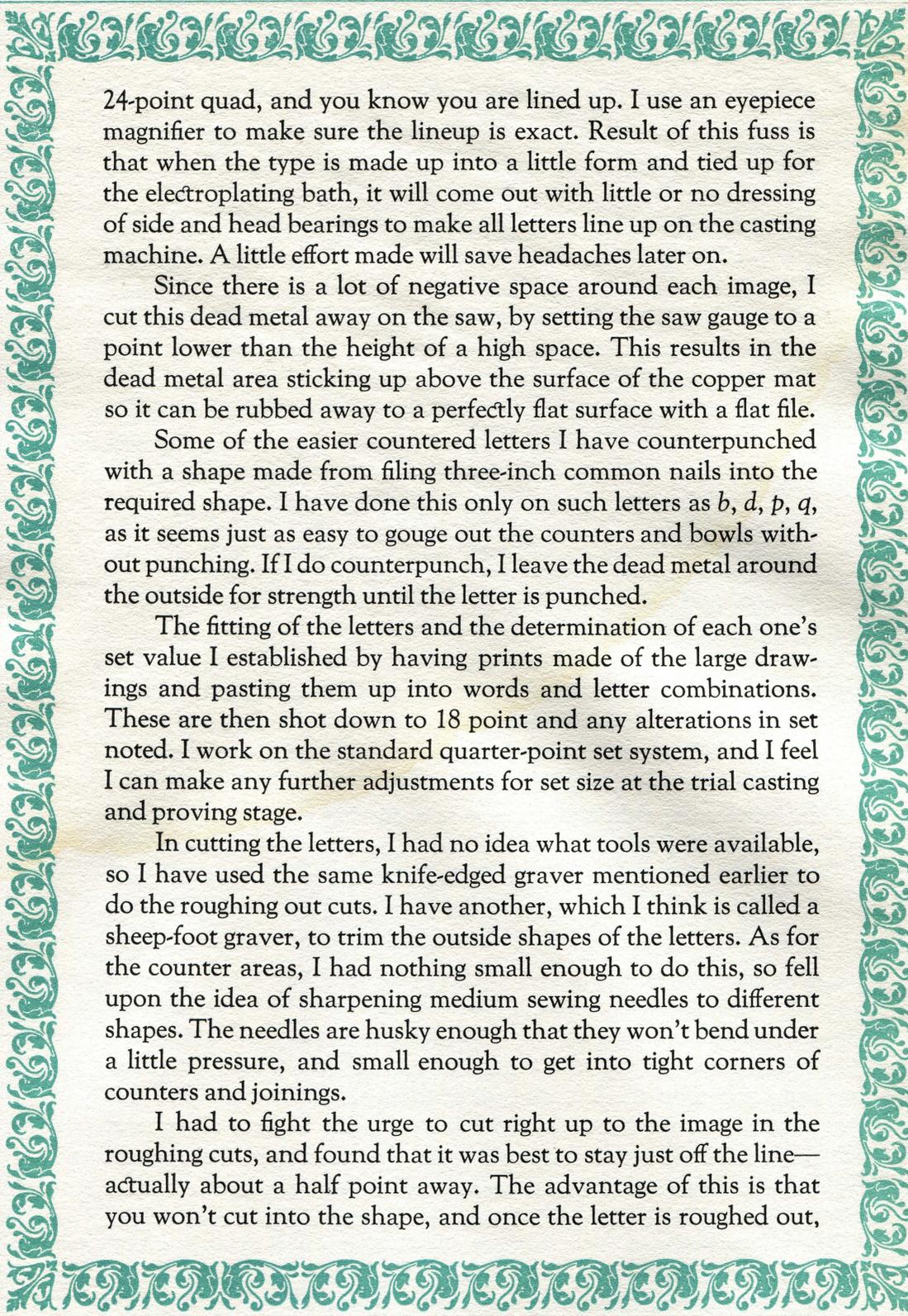
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***INT, a 3-M product, was used to prepare  
letter designs for transfer to the quads***

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factured and distributed by 3-M. My sheet was made up with the type flopped, so that it would come out right when printed. I had it made up so that I had enough characters to be able to afford to bugger-up a few. This happened. I found that the waxy black image would stick more firmly to the type metal if I first shellacked the metal. Even using the shellac, the image had a tendency to slide aside when the graver was brought up to the image in the finishing cuts, although it's not as annoying as it sounds. INT will do until I find a better method of getting the image to bond to the metal. But for now, I'm *thrilled* with the result, flaws and all.

As regards justification of the matrices: I am cutting my face in 18 point on the face of 24-point blank squares, of which I have cast up a sufficient number on the Thompson to do the job. In the preparation of the artwork I had planned for the 18-on-24 size, and above each letter I cut a clean square of Amberlith for a lineup mark to rub the type down to. These marks extended eight points to the left, and all of them were cut exactly to this same alignment above each letter as a guide to base alignment. Since I did the artwork up to a scale of three inches, these marks were planned out to be cut correspondingly larger. In effect what happens is that the mark lands on the top right corner of the



24-point quad, and you know you are lined up. I use an eyepiece magnifier to make sure the lineup is exact. Result of this fuss is that when the type is made up into a little form and tied up for the electroplating bath, it will come out with little or no dressing of side and head bearings to make all letters line up on the casting machine. A little effort made will save headaches later on.

Since there is a lot of negative space around each image, I cut this dead metal away on the saw, by setting the saw gauge to a point lower than the height of a high space. This results in the dead metal area sticking up above the surface of the copper mat so it can be rubbed away to a perfectly flat surface with a flat file.

Some of the easier countered letters I have counterpunched with a shape made from filing three-inch common nails into the required shape. I have done this only on such letters as *b*, *d*, *p*, *q*, as it seems just as easy to gouge out the counters and bowls without punching. If I do counterpunch, I leave the dead metal around the outside for strength until the letter is punched.

The fitting of the letters and the determination of each one's set value I established by having prints made of the large drawings and pasting them up into words and letter combinations. These are then shot down to 18 point and any alterations in set noted. I work on the standard quarter-point set system, and I feel I can make any further adjustments for set size at the trial casting and proving stage.

In cutting the letters, I had no idea what tools were available, so I have used the same knife-edged graver mentioned earlier to do the roughing out cuts. I have another, which I think is called a sheep-foot graver, to trim the outside shapes of the letters. As for the counter areas, I had nothing small enough to do this, so fell upon the idea of sharpening medium sewing needles to different shapes. The needles are husky enough that they won't bend under a little pressure, and small enough to get into tight corners of counters and joinings.

I had to fight the urge to cut right up to the image in the roughing cuts, and found that it was best to stay just off the line—actually about a half point away. The advantage of this is that you won't cut into the shape, and once the letter is roughed out,

it's easy to run a graver or fine file around the perimeter of each letter to accomplish the finishing.

An advantage of the type of transfer type that I am using is that if it becomes necessary to face a character down to eliminate slips, you can rub a lowercase x onto a small piece of clear acetate and lay this over the type piece to see if the letter has been enlarged noticeably by dressing it down. This works well for middles. As for the control of weights, you can do the same thing to stems and thins after the image has been taken off the type by dressing down. Smoke proofing also is a great help in controlling the general look of the face.

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***"To me the whole thing is a gift. . . .last month  
I had no way of producing a design of my own."***

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I had expected the cutting to take the better part of a month, but I am surprised to find that I have completed the cutting in just eight days. The plating tank, however, rushes for no one, and I expect the more mundane aspects of the operation will take more than two months. I have heard that in the cutting of type (punches) the feeling is established to a great degree by the action and accident of the graver, and this is true in my case. In spite of this, I feel that I got out of the design the type I wanted, and then some. In view of this, I do not make excuses for the type and its final appearance—I am happy enough to leave it as it stands. To me, the whole thing is a gift from somewhere, because last month I had no way of producing a design of my own.

It is hoped that my enthusiasm in these lines is not taken for egotism. No one knows more than myself what a fledgling I am at this point, and how much there is to learn about type. I hope that anyone who has toyed with the idea of cutting letters will give it a try because it's surprisingly easy to get some kind of a shape at first, and each one gets better.

The making of this type is for me the realization of more than 30 years of casting, drawing, setting and ogling type. The anticipation of what now lies ahead in the area of cutting original designs, by whatever means, thrills me beyond words.

## Various Private and Commercial Typecasting Projects Reported

The floral specimen line shown on this page is from a special casting offered by Bob Halbert, Route 20, Box 76, Tyler, Texas 75708. He cast 40 fonts and offered the 4A fonts at \$30.00 each plus postage and handling. "It's a hobby and I don't care about making money out of it—just personal satisfaction in keeping hot metal friends happy." Bob says the original design called "Letters Ornate," was shown by J. Gille about 1820. He understands it still is cast in 60 point in Europe, but is not sure by whom. Patterns were made by a friend from Xerox copies of the design, and then mats were engraved on Giant-style mats; casting was done on a Super Caster. From the response to date, Bob is gratified and hopes to try additional designs in the future.

At the HILL & DALE there's been some special casting activity too. A commercial printing shop contacted me about a "type with some good old-time flavor." I did a trial casting of "Schoeffer" (had the mats but had never seen a specimen before the casting). They loved it and ordered a few galleys of hand comp for a book of nursery rhymes currently in production.

Three of our noted ATF participants continue to do their parts in keeping hot metal alive and *available* to others.

HAROLD BERLINER'S TYPE FOUNDRY has issued very well-done fliers on special subscription castings of several faces unique to the foundry—and many wonderful border pieces too. If you do not receive the mailing, write the foundry at 224 Main Street, Nevada City, Calif. 95959.

Pat Taylor's OUT OF SORTS LETTER FOUNDRY also has issued a comprehensive listing of English and American Monotype faces available in fonts, sorts or composition. (The cover features a



*Letters Ornate cast by Bob Halbert*

## With one leg, a wood leg And lives upon the sea.

*Schoeffer (No. 69) cast by Rich Hopkins*

charming wood engraving of two type characters done by John DePol.) Address 641 Center Avenue, Mamaroneck, N. Y. 10538.

And we must not pass over the fact that Dave Churchman has revived the STERLING TYPE FOUNDRY and has only recently issued a new sheet of typecast cuts. He intends to continue the Sterling tradition of supplying typecast cuts and ornaments to all printers. His foundry's address: P. O. Box 50234, Indianapolis, Ind. 46250.

*And how about you?* Whether you are doing it "just for yourself" or for sale, let us know and send us typecast specimens or built-up forms (no damn repro sheets) and we will be sure to give you mention in the next *Newsletter*.

### *ATF Newsletter*

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