

The Conference is Over But Fond Memories Remain.

The cigaret butts and empty plastic glasses for drinks remain scattered through the basement printshop and echos of many voices haunt me as my mind refuses to focus on anything other than the just-completed First National Conference on Typecasting and Design, staged here at Terra Alta, West Virginia, July 17, 18, and 19, 1978.

The event was such an emotional "high," it is most difficult to "come down" to the reality of going back to work—or even cleaning up the basement shop. I boastfully assert that it will be a long time before the meeting will be equaled, for now that it has taken place, the need for such an occasion will not be so great.

Rather than taking credit for the affair, I simply state it was an obvious event looking for a place to happen. That place just happened to be Terra Alta.

As it is, most amateur typecasters have operated their entire hobby careers in a vacuum, generally unaware that others were "out there" having the same problems and need for information.

How, for example, do you describe the operation of a "stop action" on the Thompson typecaster, let alone assemble one, when you've never seen one in operation.

Although the parts were scattered through my shop, I didn't know where to start. But Pat Taylor was able to put it together for me in a matter of minutes, much to my glee upon casting the border elements at the top of this newsletter with more operational ease than ever before experienced with my Thompson. (No squirts all evening!)

Matters of punchcutting, driving matrices, electrotyping matrices, engraving matrices, and details of typecasting and its mechanical paraphernalia world-wide all were things I had experienced only superficially while reading obscure books on the subjects. But to be able to witness them first-hand, to get my hands on a hand mold, to handle a punch, and to see how various matrices I have in my shop are made—it all was mind-boggling.

We owe a debt of gratitude to Paul Duensing, Pat Taylor and Stan Nelson for putting in hours of preparatory work and photography to bring to us excellent, visual presentations on all subjects. And wasn't it so thrilling to have the speaker pause on a matter of question and ask someone in the audience for clarification. Time and again, conversations pointed to an unanswerable question only to have the question answered in full detail by another conference participant.

I dwell on the comment made by Herb Czarnowsky, who after 45 years of typecasting experience at Baltotype, went away from the conference saying he had learned an awful lot he'd never known before about type and typecasting. No one, I dare say, went away without greater exuberance for the craft, and a drive to do more.

One tends to become self-indulgent when he looks upon his private hobby, but a few minutes watching others at the conference would quickly wipe out such pride—such as watching Pat Taylor and Andy Soule go over the Bruce Pivotal Caster and get it into operation, casting excellent type, in a matter of a few hours.

Lauren Curtis came with hopes of finding an apprenticeship so he could learn how to use the composition caster just acquired by him and Jonathan Greene at the Gnomon Press. After the conference, he confidently asserted that he thought he could do it by himself now.

In effect, that was the reaction of all participants and, perhaps, it was somewhat overwhelming. Now I am considering my own matrix electrotyping operation. Others are considering adding equipment to become more self-sufficient. And in the process, many of us are getting deeper into a process we had not known nearly as well as we first thought.

Thus, surely the prime objective of the conference is already finding fulfillment: "Preserving the third dimension of type."

Conference Proceedings to Be Published via Letterpress

Of extreme importance is the fact that proceedings of the First National Conference on Typecasting and Design will be published thanks to a grant from the West Virginia Arts and Humanities Division. That volume will be letterpressed except where extensive photo-offset illustrative material is to be included. Your comments on its format etc., will be welcome.

Typecasters Organization Established at Meeting

Perhaps because the sessions were "something too good to let pass," the conference's resident barrister, Harold Berliner, drafted by-laws for a loose organization to keep folks closer in touch in the future. The by-laws were accepted by acclamation, creating an organization to be called "American Typecasting Fellowship." The by-laws as adopted July 18, 1978, read as follows:

ARTICLE I. The name of this association is the American Typecasting Fellowship.

ARTICLE II. There will be no officers of this association.

ARTICLE III. There will be two committees: a meeting committee and a communications committee.

ARTICLE IV. There will be no dues and the committees are urged to use their imagination in raising what little money they need for expenses.

ARTICLE V. There will be no other by-laws.

This historic document shall be preserved for posterity and surely will be acclaimed for its directness.

Roy Rice and I volunteered for the communications committee.

Official Delegates at the Terra Alta Conference

List of participants at the First National Conference on Metal Typecasting and Design:

Bob Richter, 645 East Washington Street, Hanson, Massachusetts 02341

Roy Rice, 3848 Fox Glen Court, Atlanta, Georgia 30319

Duane C. Scott, 8501 Lamar Avenue, Overland Park, Kansas 66207

Guy Botterill, 5502 Craig Avenue, Baltimore, Maryland 21212

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Willie Parker, Colonial Williamsburg Foundation, Williamsburg, Virginia 23185.

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Richard Mathews, 5719 29th Avenue South, Gulfport, Florida 33707

Herbert F. Czarnowsky Jr., 9025 Stile Post Lane, Baltimore, Maryland 21234

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Roger Campbell, South Street Seaport Museum, 211 Water Street, New York, New York 10038

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Lauren Curtis, Gnomon Press, P. O. Box 106, Frankfort, Kentucky 40601

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E. H. "Pat" Taylor, 25 Old Colony Drive, Larchmont, New York 10538

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Stan Nelson, 10 Sugarloaf Court, Baltimore, Maryland 21209

Cilff Harvey, 49 Maple Avenue, Morgantown, West Virginia 26505

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Chicago Monotype Operation Being Sold

Interested parties in the mid-west should take note of the notice by L. Gould & Co., selling agents, announcing the liquidation of A & P Typographers, Inc., 222 South Morgan Street, Chicago 60610. The announcement lists ten composition casters, seven keyboards, all wedges, scales, keybars, miscellaneous Monotype parts and about 500 fonts in mat cases. Also a giant caster and fonts. The number listed for Gould is (312) 743-5156. I received my notice July 22, 1978.

Unclassified ATF Type Faces and Sizes

In addition to Sorts for Class 1 and Class 2 faces and sizes in Alphabetical Price List, the Foundry will supply 6" Foundry Lines of the following, cast to special order and sold at prices given in Table E-1, Schedule 11900 of the Descriptive Type Price List.

The Foundry has complete sets of matrices to cast the faces and sizes listed below which, due to irregular demand, are not made in production quantities to be sold in fonts.

Minimum Order—One 6" Foundry Line of Any One Character

Types Cast to Order Are Not Returnable for Credit

No.	Face Sizes
- 1	Abbott Oldstyle
1500	Adcraft Black
1501	Adcraft Lightface
1502	Adcraft Medium
543	Adonis
2	Adscript
1503	Adstyle
1504	Adstyle Black
1505 1506	Adstyle Black Outline
1507	Adstyle Extra Cond10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 108
1508	Adstyle Headletter
1509	Adstyle Italic
1510	Adstyle Shaded
1511	Adstyle Wide
3	Adtype
5	Adver Condensed
1512	Advertisers Gothic
1513	Advertisers Gothic Cond 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1514	Advertisers Gothic Cond. Outline 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1515	Advertisers Gothic Outline10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1516	Advertisers Upright Script
578	Agency Gothic12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96, 120
580	Agency Gothic Open 84, 96, 120
586	American Backslant
458 471	American Caslon
9	American Extra Condensed
11	American Typewriter 6
452	Announcement Italic
456	Announcement Roman 30, 36
228	Antique No. 524
227	Antique No. 525
1517	Antique
1518	Antique Bold
1519	Antique Condensed
12	Antique Shaded
418	Armenian
1527	Arteraft
1528	Arteraft Bold
1529	Arteraft Italic
1530	Authors Italic
1531	Authors Oldstyle
1331	54, 60, 72
1532	Authors Oldstyle Bold
	48, 54, 60, 72
1533	Authors Oldstyle Italic
1534	Authors Roman 5, 6, 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 48, 54, 60, 72
1535	Authors Roman Bold5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1536	Authors Roman Bold Cond6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1537	Authors Roman Cond
1538	Authors Roman Wide
676	Balloon Bold96/72
675	Balloon Light48, 60, 72, 96/72
1712	Bank Script No. 2
1713	Bank Script No. 3
1544	Barnhart Oldstyle
1545	Barnhart Oldstyle No. 2
1546	Barnhart Oldstyle Italic
944	P. T. Barnum
16	Baskerville Italic
15	Daskerville Roman0, 8, 10, 12, 14, 15-1, 15-2, 24, 30, 30, 48, 00, 72

No.	Face Sizes
807	Ben Franklin
808	Ben Franklin Cond. 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 84, 96, 120
809	Ben Franklin Open
566	Benton
559 563	Bernhard Booklet
527	Bernhard Booklet Italic
528	Bernhard Gothic Light 84/72, 96/84, 120/96
525	Bernhard Gothic Medium84/72, 96/84, 120/96, 144/120
537	Bernhard Gothic Medium Italic
18	Bewick Roman
1548	Bizarre Bold
19 21	Blair
24	Bodoni Bold
26	Bodoni Bold Shaded 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
23	Bodoni Italic
29	Bold Antique
30	Bold Antique Condensed6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
230	Boldface No. 520
31	Bold Litho
1549 1550	Bookman Bold
33	Bookman Italic
1551	Bookman Lightface
34	Bookman Oldstyle
1552	Bookman Oldstyle (BB&S) 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
35	Boston Breton
36	Boston Breton Condensed
37	Boston Breton Extra Cond6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1553	Boul Mich
39	Brandon
40	Brandon Gothic
506 529	Broadway
41	Bulfinch Oldstyle
811	Bulletin
42	Camelot Oldstyle
508	Canterbury42, 48
43	Card Bodoni6-1, 6-2, 6-3, 6-4, 12-5, 12-6, 12-7, 12-8, 18-9, 18-10 24-11, 24-12
443	Card Bodoni Bold6-13, 6-14, 6-15, 6-16, 12-17, 12-18, 12-19, 12-20
	18-21, 18-22, 24-23, 24-24
44	Card Litho6-1, 6-2, 6-3, 6-4, 12-1, 12-2, 12-3, 12-4, 12-5, 14 18-1, 18-2, 24-1, 24-2
46	Card Mercantile6-1, 6-2, 6-3, 6-4, 6-11, 6-12, 8-5, 10-6, 12-5
	12-6, 12-7, 18-8, 24-9, 30-10
488	Card Roman
1558	Cardstyle
814 815	Casion Adbold
816	Casion Adboid Extra Condensed
	48, 54, 60, 72
1559	Caslon Antique
1560	Caslon Antique Italic
1561	Casion Black
1562 1563	Casion Black Condensed6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72 Casion Black Italic
817	Casion Bold
818	Casion Bold Condensed 84, 96, 120
819	Casion Bold Extended
820	Casion Bold Italic
1564	Casion Catalog
1565	Casion Clearface

No.	Face Sizes
1566	Caslon Clearface Italic
153	Caslon Extra Condensed
234	Caslon Italic No. 540 (Swash)
821	Caslon Lightface 5, 6, 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
822	Caslon Lightface Cond 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
823	Caslon Lightface Italic
1567	Caslon Medium
1568	Caslon Medium Italic
233	Caslon No. 540
1569	Caslon Oldstyle
1570	Caslon Oldstyle Italic
50	Casion Oldstyle No. 471
51	Casion Oldstyle Italic No. 471
558	Caslon Oldstyle No. 472
1572	Caslon Open Title 6, 12, 18, 24, 30, 36, 42
52	Caslon Shaded
826	Caslon Title Extended
	18-1, 18-2, 24-1, 24-2
1574	Catalog Oldstyle6, 8, 10, 12, 14, 18, 20, 24, 30, 36, 42, 48, 54, 60, 72
54	Cathedral Text
55	Century Bold
57	Century Bold Extended6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
58	Century Bold Italic
444	Century Catalogue
468	Century Catalogue Italic
59	
	Century Expanded
60	Century Expanded Italic
1575	Century Italic
61	Century Oldstyle
62	Century Oldstyle Italic
63	Century Oldstyle Bold
64	Century Oldstyle Bold Italic5, 6, 8, 9, 10, 12, 14, 18, 24, 30, 36
	. 42, 54, 60, 72
65	Century Oldstyle Bold Condensed
1200.00	48, 60, 72, 96, 120
1576	Century Roman
454	Century Schoolbook
828	Charcoal
829	Charter Oak
66	Chaucer Text
67	Cheltenham Bold
69	Cheltenham Bold Condensed Italic
	42, 48, 60, 72
72	Cheltenham Bold Extended
71	Cheltenham Bold Extra Condensed Title 6, 8, 10, 12, 14, 18, 24, 30
	36, 42, 48, 60, 72, 84, 96
73	Cheltenham Bold Italic 42, 60, 72 Angle Body-24, 30, 36, 42, 48, 60, 72
74	Cheltenham Bold Italic Shaded 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
75	Cheltenham Bold Outline8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
76	Cheltenham Bold Shaded 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
77	Cheltenham Extrabold
78	Cheltenham Extrabold Shaded
79	Cheltenham Inline
80	Cheltenham Inline Extended
81	Cheltenham Inline Extra Condensed 36, 42, 48, 60, 72, 84, 96, 120
82	Cheltenham Italic
83	Cheltenham Medium 60, 72
84	Cheltenham Medium Italic
85	Cheltenham Medium Condensed 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
86	Cheltenham Medium Expanded 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
87	Cheltenham Oldstyle
88	Cheltenham Oldstyle Cond. 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
89	Cheltenham Wide
1577	Chester Text
514	Chic
90	Church Text
1578	Clarendon
1579	Clarendon Bold
1580	Clarendon Extra Condensed No. 5
1581	Clarendon Medium
1582	Clearcut Oldstyle5, 6, 8, 10, 12, 14, 18, 20, 24, 30, 36, 42, 48, 60, 72
1583	Clearcut Oldstyle Condensed No. 5210, 12, 18, 24, 30, 36, 48, 60, 72
1584	Clearcut Oldstyle Italic
	48, 60, 72
1585	Clearcut Shaded Caps
91	Clearface
92	Clearface Bold
93	Clearface Bold Italic5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
94	Clearface Gothic
95	Clearface Heavy
96	Clearface Heavy Italic
97	Clearface Italic
98	Cloister Black

No.	Face Sizes
99	Cloister Bold
451	Cloister Bold Condensed 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
100	Cloister Bold Italic
101	Cloister Bold Title
478	Cloister Cursive
493	Cloister Cursive Handtooled
103	Cloister Italic
486	Cloister Lightface
490	Cloister Lightface Italic
102	Cloister Oldstyle
104	Cloister Title
492	Cochin
495	Cochin Italic 8-1, 8-2, 10, 12, 14
565	Colonial
462	Colwell Handletter
463	Colwell Handletter Italic
105	Combination Gothic Nos. 501-510
108	Compact
830	Compressed Gothic 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
109	
110	Compressed Litho (Title)
	Comstock
111	Condensed Blair
112	Condensed Blanchard 6, 7, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
113	Condensed Caslon6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 84, 96
113	Condensed Caston
115	Condensed Corbitt
116	
	Condensed Dorsey
117	Condensed Foster
	Condensed Gothic No. 574 5, 6, 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48
832	Condensed Lining Gothic
118	Condensed Litho
119	Condensed MacFarland 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72, 84
120	Condensed Matthews
121	Condensed Studley 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
239	Condensed Title No. 523 5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54
240	Condensed Title No. 524
241	Condensed Title No. 5256, 7, 8, 9, 10, 11, 12, 14, 18, 20, 24, 36 48, 60, 72
122	Condensed Title Gothic No. 3 6, 8, 9, 10, 12, 16, 20, 24, 30, 36, 42
122	48, 54, 60, 72
123	Condensed Title Gothic No. 11
124	Condensed Title Litho
125	Condensed Title Star Gothic
126	Condensed Webb
127	Condensed Winchell
1589	Cooper
1590	Cooper Black 96, 120
1591	Cooper Black Cond. 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, 96, 120
1592	Cooper Black Italic
	72, 96, 120
1593	Cooper Fullface
1594	Cooper Hilite
1595	Cooper Italic
1942	Cooper Modern
1596	Cooper Tooled Italic
136	Copperplate Gothic Shaded
	Copperplate Gothic Shaded
242	Copperplate Roman6-551, 6-552, 6-553, 8-554, 10-555
1597	Copperplate Text
1598	Cosmos
834	Crayonette
138	Cromwell
1599	Cubist Bold
139	Curtis Post
140	Cushing Antique
243	Cushing No. 2
244	Cushing Italic No. 2
1600	Degree Gothic No. 1
141	Della Robbia
445	Della Robbia Light
1601	Demeter
1602	Dennison Script
1604	DeVinne
1605	DeVinne Bold
1606	DeVinne Compressed 6, 8, 10, 12, 14, 18, 24, 30, 36, 48, 60, 72
249	DeVinne Condensed No. 26, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
250	DeVinne Extended No. 2 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1607	DeVinne Extra Compressed
251	DeVinne Extra Condensed No. 212, 14, 18, 24, 30, 36, 42, 48, 60, 72
248	DeVinne No. 2 51/2, 6, 7, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
252	DeVinne Italic No. 2 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
253	DeVinne Italic Outline No. 212, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72

No. 254	
	Face Sizes
254	
234	DeVinne Open12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1608	DeVinne Recut
1609	DeVinne Recut Outline
255	Doric No. 520
144	Dorsey
154	Dorsey Extra Condensed
1611	Dresden
145	Drew
535	Dynamic Medium
	84/72, 96/84, 190/96
581	Eagle Bold
1615	Election Gothic No. 117
146	Elite Oliver Typewriter
	Elite Typewriter
924	
1618	Embossing Text
501	Engravers Bodoni
1619	Engravers Bold (BB&S)
1620	Engravers Bold Condensed
1621	Engravers English
1622	Engravers Gothic
1623	Engravers Litho Bold
1624	Engravers Litho Bold Condensed 5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
149	Engravers Old English Bold. 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
150	Engravers Old English Open
1627	Engravers Roman 8, 10
1628	Engravers Roman Condensed
1629	Engravers Roman Shaded 6-51, 8-2, 8-3, 10-4, 10-5, 12-51, 12-52
	12-53, 12-54, 12-55, 14, 18-51, 18-52, 24, 36
1630	Engravers Title 6-1, 6-1½, 6-2, 8-3, 8-4, 10-5, 10-6, 12-7, 12-8
	12-9, 12-10, 12-11, 12-12, 18, 18-13, 18-14, 24
1631	Engravers Upright Script
156	Extra Cond. Title Gothic No. 12 10, 12, 16, 20, 24, 30, 36, 42, 48, 60, 72
1724	Facade Condensed
1725	Facade Condensed No. 1
157	Flemish Black
1000	
161	Foster
485	Fournier
164	Franklin Gothic Condensed Shaded 8, 10, 12, 14, 18, 24, 30, 36, 42, 48
166	Franklin Gothic Italic5
469	Freehand
1729	French Clarendon
1633	French Elzevir
1637	French Elzevir Italic No. 5
1639	French Oldstyle No. 3
1640	French Oldstyle No. 56
258	French Oldstyle No. 552 6, 8, 10, 12, 14, 18, 20, 24, 30, 36, 48, 60, 72
259	French Oldstyle Italic No. 552
1641	French Plate Script
503	French Script
	Gaelic 8, 12
502	Gallia
474	Garamond Bold
	German Boldface
	German Clearface
167	German No. 571
168	German Fullface No. 150
	German Modern Fraktur No. 5
75.37	Dermon modern Fraktor 140, J
169	German Text No. 10
170	
	German Text No. 10
170	German Text No. 10
	German Text No. 10
170	German Text No. 10
170 172 173	German Text No. 10
170 172 173 174	German Text No. 10
170 172 173	German Text No. 10
170 172 173 174	German Text No. 10
170 172 173 174	German Text No. 10
170 172 173 174 175	German Text No. 10
170 172 173 174 175	German Text No. 10
170 172 173 174 175 176 177	German Text No. 10
170 172 173 174 175 176 177 588	German Text No. 10
170 172 173 174 175 176 177	German Text No. 10
170 172 173 174 175 176 177 588 1643	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648 1649 1650 880	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648 1649 1650 880	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648 1649 1650 880	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648 1649 1650 880 1651	German Text No. 10
170 172 173 174 175 176 177 588 1643 1644 1645 1646 1647 1648 1649 1650 880	German Text No. 10

	Face Sizes
No.	Face Sizes Gothic Condensed No. 524
267 1652	Gothic Condensed No. 324 30, 30, 46, 60, 72 Gothic Condensed Title No. 117
1653	Gothic Extra Compressed No. 8 10, 12, 14, 18, 24, 30, 36, 48, 54, 60, 72
1654	Gothic Extra Condensed No. 6
	42, 48, 60, 72
1655	Gothic Extra Condensed Title No. 6
1656	Gothic Inclined
1657	Gothic Inclined Light
1658	Gothic Italic
269	Gothic Italic No. 512
1659	Gothic Italic Light
1660	Gothic Lightface No. 44
1661	Gothic Lightface Title
1662	Gothic Modern6, 8, 9, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72, 96
1663	Gothic Modern Cond 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1664	Gothic Modern Condensed Title 6-1, 6-2, 6-3, 8-4, 8-5, 10-6, 10-7 12, 14, 16, 18, 20, 24, 30, 36, 42, 48, 54, 60, 72, 84, 96, 120
1665	Gothic Modern Italic5, 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, 72
1666	Gothic Modern Title
1	54, 60, 72, 84
1671	Gothic Novelty 8, 10, 12, 14 Gothic Novelty Title 6, 12, 18, 24
1673	Gothic No. 1
1675	Gothic No. 1 Condensed 6, 8, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72
1667	Gothic No. 3
207	Gothic No. 6
1730	Gothic No. 47
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1732	Gothic No. 54
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	UNCLASSIFIED AIF
No.	Face Sizes
1863	Stationers Semi-Script
1873	Steelplate Gothic Bold
1874	Steelplate Gothic Extralight
1868	Steelplate Gothic Heavy
1870 1866	Steelplate Gothic Heavy Condensed
1871	Steelplate Gothic Italic 6, 12, 18, 24
1867	Steelplate Gothic Light
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918	Title Gothic
392	Title Gothic No. 96-91, 6-92, 6-93, 6-94, 8-91, 8-92, 10, 10-92, 12
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394	Title Light Litho Gothic
395	Title Litho Roman
1879	Title No. 9
1939	Title No. 10 Italic
1881	Title No. 11
308	Title No. 524
309	Title No. 551
396 1884	Title Shaded Litho
1885	Trenholm Cursive
1886	Trenholm Oldstyle
1887	Trenholm Shaded Capitals
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1896	Typewriter Elite Silk
1897	Typewriter Oliver Printype12
1898	Typewriter Oliver Standard Silk
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1903	Typewriter Smith-Premier Silk12
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407	University Script
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No.	Face Sizes
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450	Venetian Bold
409	Venetian Italia
311	Victoria Italic 6-551, 6-552, 6-553, 6-554, 12-551, 12-552, 12-553, 12-554, 18-552, 20-552, 24-552, 24-553
410	Victoria Underwood Typewriter
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1908	Wedding Plate Script
415	Wedding Text Shaded
1768	Yost Typewriter

American Typefounders Listing of Old Typefaces

In an effort to make each issue of this newsletter something of more lasting value, I publish herewith via offset a reproduction of the matrix fonts ATF had on hand, along with their numbers, as listed in the 1951 Descriptive Price List. Faces still being marketed at that time were not in the list.

Steve Watts, one-time type director for ATF, told me he compiled the list himself from matrices he inventoried in the basement of the firm's plant at Elizabeth, New Jersey. Several folks at the conference did not know such a list existed.

Precisely where the numbers for these fonts originated is not easily discernable. Paul Duensing has a letter from Steve Watts indicating numbers beginning with "4" represented MacKellar, Smiths & Jordan originals. Those with "5" were faces re-cut to fit the point system. Fonts numbered 800 to 900 were from the Keystone foundry, and those from 1500 to 1768 were from Barnhart Brothers and Spindler. Perhaps study on someone's part can clear this matter further. Let us know.

You Are Asked for Information for Next Newsletter

For the next issue, I would hope to publish statements from various persons (hopefully everyone) regarding their ideas on how we should best go about circulating a list of matrices held by everyone. Secondly, I would like to have your comments regarding how you personally react to lending mats. Please get your thoughts together now and send them to me before the urge passes you by.

ATF

The "ATF" here is a casting done on the Bruce Pivotal Caster during the conference. The border was cast immediately after the conference to check out my Thompson caster after Pat Taylor assisted in adjustments. The entire issue was Monotype-cast in Garamond by Richard Hopkins, Post Office Box 263, Terra Alta, West Virginia 26764, to whom all correspondence should be sent.