

# American Typecasting Fellowship NEWSLETTER

NUMBER 36

JULY 2012

## Portland Conference Is Ready to Go!

As the launch date nears, last plans are coming into place for the 2012 ATF Conference being put together by The C. C. Stern Type Foundry. Conference programming, swap meet, auction, and banquet will take place at the Red Lion on the River, a hotel located on the scenic Columbia River. Evening social events will be hosted at the Stern Foundry, and a free shuttle service from the hotel will be provided.

The hotel also offers complimentary shuttle service to and from the airport and downtown-bound light rail, so attendees will not need to rent a car. Late-breaking information is available at: [www.atf-hotmetal.com](http://www.atf-hotmetal.com). Even at this late date, you may register on-line: <http://www.buzzworm.com/atf-hotmetal/registration/online-registration-form/>.

Portland is a city of bridges, so *building and crossing bridges* seems a fitting theme for the American Typecasting Fellowship 2012 conference. We will build bridges of skills and knowledge as they are passed from the current generation of typesetters to the next. We'll also bridge the traditional industry of job printing to a growing industry of fine art letterpress printing by bringing in new creative approaches to the craft of metal type casting and printing.

As in past years, the focus will be to spur conversations about how we can support each other in preserving not only the knowledge, skills and experiences of our attendees, but also the collections—

equipment, tools and ephemera—and legacies of the many great teachers and craftspeople in our midst.

*Some of the subjects to be covered:*

- 120th Anniversary of American Type Founders
- The Mysteries of Type Alignment
- Sourcing a Frankencaster
- Computer Aided Typecasting—updates and future plans

*Please turn to page three*



# LAST CALL

## Spoofoff on Burn Treatment Dismissed

A critical concern to virtually everyone working with hot metal and typesetting or linecasting machines is what to do when one gets burned. The way a person handles a burn is a sure test of how intense he or she is with regard to "staying with" typesetting over an extended period. The bare truth is that eventually, every typesetter is going to get burned one way or another.

Recently an Internet message surfaced regarding the very strange process of dousing the burned area in flour. The message tells the incredible story of a Vietnam soldier on fire being doused with flour with the end result of "no scars" to the burned area. There's a website called [snopes.com](http://snopes.com) which seems to have the mission of dismissing or discrediting rumors or "facts" offered by others, and this website has taken up the "Flour Power" subject and flat-out dismissed it as the exact opposite of what one should do when burned.

So how should a person handle a hot metal burn? Immediate action is to go to a faucet and run cool water over the affected area. Snopes recommends this continue for five minutes. The goal is to stop the burning, which continues internally as the heat of the burn is retained by the body. The water will stop this heat and thus restrict the affected area. After cooling, clean and dry the wound. If the skin is broken, cover it with protection such as a Band-aid or a larger dressing.

My personal experience with burns is doing the cooling and cleaning as listed above. My most recent burn was back of the hand right against the heated nozzle of a Thompson. Skin definitely was broken so I did cover the area with a large Band-aid. At night I removed the covering to allow plenty of air to get to the wound. When it started forming a scab, I rubbed an ointment

onto the scab to keep the scab moist and somewhat flexible. At this stage I no longer covered the wound. I used Neosporin, which was something Lynda got to help treat injured grandchildren. Mentholatum, or virtually any similar ointment, would work.

My experience previously was the scabs getting knocked off prematurely, which significantly lengthens the healing process. So when the scab started showing signs of coming off, I continued the moistening with ointment and kept it covered. The scab eventually fell off (I believe when I was taking a shower) and tender new skin was evident underneath. A few weeks afterwards, I could hardly tell where the burn occurred.

Jim Walczak recounts a story told to him by Dan Carr, who suffered the trauma of having a Thompson nozzle fall out, draining metal onto his hand and arm. "Julia administered fresh Aloe Vera plant juice. No scar, they told me," Jim said.

Years ago Theo Rehak advocated a certain kind of medication and I got a supply from my druggist friend. The medication remained near my casting equipment for a couple of years. The druggist said the medication definitely had a shelf life. It would lose its beneficial attributes fairly quickly. I never got a chance to use it and finally tossed it out.

Neosporin, also known as triple antibiotic ointment, is a cream containing three antibiotics: neomycin, bacitracin and polymyxin. Triple antibiotic ointment is used on minor cuts and abrasions to prevent infection and encourage healing. When it comes to treating a burn, the last thing you want to happen is infection . . . another good reason for using the ointment or similar product you can rub onto the wound to give it some protection while healing.

### EXPLAINING THE AMERICAN TYPECASTING FELLOWSHIP NEWSLETTER

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

This edition is produced in very hurry-up fashion utilizing a Konica-Minolta Color Laser Printer, in its black-only mode. Imposed digital files have been sent directly to the KM machine. All makeup work and imposition is done utilizing Adobe InDesign CS5, and Adobe Photoshop CS5. The typeface used throughout is Goudy's Californian Oldstyle as available digitally from the P22 Foundry. Text paper is 70-pound opaque offset, white, smooth finish.

The American Typesetting Fellowship was established in 1976 as an informal group of individuals with a keen enthusiasm for all aspects of type design, typesetting, and letterpress printing. The group includes enthusiasts for Monotype, foundry, Linotype, Intertype, and Ludlow systems, as well as all others as they surface. There is no formal organization. Receipt of this *Newsletter* is your only evidence of "association."

## PLANS OUTLINED FOR PORTLAND CONFERENCE, *Continued*

- Preserving casting documents in the digital era
- The Romanée Types of Jan van Krimpen
- Making foundry mats at the India Type Foundry
- Matrix modification

There are plans to also host an ATF Web Community discussion, an introductory overview of casting equipment, and a roundtable highlighting local educators who believe in the importance of teaching hand set type and printing skills, among other presentations.

### *Swap Mect, Auction, Field Trips, Banquet, Keepsakes*

A swap meet and auction are set for Saturday August 18th in the morning, tables for showcasing your type related wares are free and available for sign up at registration. Time will be available for optional self-guided field trips that afternoon. The C. C. Stern Type Foundry will provide guides for exploring Portland's notable institutions and print-related curiosities by public transportation (or carpool). Saturday evening features a banquet, with the keynote address by Rich Hopkins, proprietor of Hill & Dale and the founder of our American Type-casting Fellowship.

The keepsakes will be collected at registration and exchanged at the banquet. There are no size or shape limitations for the keepsakes, but it is suggested that participants limit their keepsakes to 10"x12" pieces. Print/make at least 75 keepsakes. You may bring your keepsake with you or send it ahead. If you send it ahead, please ship it so that it arrives by August 17.

*You may send keepsakes to:*

ATF Conference keepsakes  
c/o Stumptown Printers  
2293 N. Interstate Ave.  
Portland, OR 97227  
Telephone (503) 233-7478

### *Technical Sessions (Aug 19-20)*

Technical sessions will be held Sunday and Monday, August 19th and 20th, at various locations. Lunch will be provided. Assistance in arranging transportation to and from the hotel will be provided as needed. Each session includes maintenance and operation:

- Linecasting
- Monotype Casters (Session now full)
- Monotype Keyboard

To register for technical sessions:  
<http://www.buzzworm.com/atf-hotmetal/registration/online-registration-form/>

### *Unique Opportunities*

Evening social events will be held at the C. C. Stern Type Foundry, a working museum with a number of operational casting machines. Kyle Durrie of Power and Light Press has completed her tour of North America with her Type Truck (<http://type-truck.com/>) and will bring her truck to one of our evening social events, and be available to show her set up. She has been an ambassador of letterpress, bringing hand set type and printing to various places & peoples over the past year.

Efforts also are being made to bring Doug Wilson to Portland and to host a screening of *Linotype: The Film* in conjunction with the ATF Conference.

For those traveling from afar, the Seattle Wayzgoose (including a marketplace for sales) is happening the following weekend, August 25th. You may want to consider attending, as it's a three-hour hour trip by car or passenger rail. More info here: <http://wayzgoose.svcseattle.com/>

### *Preliminary Conference Schedule*

Wednesday, August 15—Evening registration and visiting in the Hospitality Room at Red Lion Hotel

Thursday, August 16—Main Conference Program at Red Lion Hotel, Evening Social

Friday, August 17—Main conference program at Red Lion Hotel, Evening Social

Saturday, August 18—Swap Meet & Auction at Red Lion Hotel, Optional Field Trips. Evening banquet and keynote address at Red Lion Hotel, Keepsake Exchange

Sunday, August 19—Technical Sessions at C. C. Stern Type Foundry, Buzzworm Studios, Stumptown Printers

Monday, August 20—Technical Sessions at C. C. Stern Type Foundry, Buzzworm Studios, Stumptown Printers

*For questions related to conference planning and registration, contact the C. C. Stern Type Foundry at: [hotmetal@ccsterntype.org](mailto:hotmetal@ccsterntype.org) (or call 503-489-7330).*

# Where've We Been? What's Been Happening?

*From your preoccupied editor*

**FIRST IT WAS ILLNESS**—I got shingles right square in the middle of my right eye in April 2011—and that literally put me out of commission for close to three months. The after effects still linger more than a year after the attack. As an aside on that ordeal, I can exclaim that I have never experienced such pain ever before; a fellow (female) sufferer with proper credentials said it was far worse than childbirth! I am most grateful to have regained eyesight in the affected eye. That was not at all assured at the outset. But I still am troubled with eye coordination and general vision problems. This single problem has really put a major dent in my level of activity during the year.

**BOOK ON TOLBERT LANSTON.** In the midst of my do-nothing recovery period, I came to the personal decision to get my act together and concentrate all efforts on writing the book I had contemplated for many years—a book which would really tell the story of Tolbert Lanston and the building of the Monotype machine, and telling the long-neglected story of the Lanston Monotype Machine Company, which manufactured the machine for over sixty years—the company which spawned the English Monotype Corporation. That work began with a trip with Greg Walters to Philadelphia in 2008, and I am most happy to report that book now is finished and in the hands of my publisher, the University of Tampa Press, headed up by Richard Mathews. The book ended up being far more extensive than ever envisioned. It contains over 220 pages of text accompanied by over 300 illustrations (many in color), and is titled *Tolbert Lanston and the Monotype: The Origin Of Digital Typesetting*. It is not printed yet, but I include with this Newsletter a copy of my promotional leaflet. Please buy my book. We need your money!

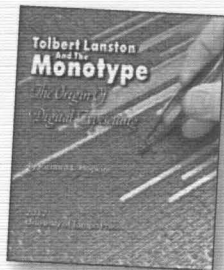
This was difficult work, exacerbated by my weakened eyesight, but it was something I just felt compelled to complete as a way of acknowledging and thanking the many people over the years who have sent to me their collections of

Monotype literature, paraphernalia, and personal accounts. I conducted several interviews and frankly, if it were not for the help of so many fellow members of our American Typecasting Fellowship, the book would not have happened. Perhaps in the next Newsletter I will be able to con someone to do a complete review of the book.

This issue is a rather haphazard affair put together primarily to help promote the upcoming ATF Conference. I know many things have happened which need to be covered in the Newsletter, but I can't devote the necessary time right now toward getting everything done properly. Thus, I intend to touch on the most important things right away, informally, in this column.

**RECENT DEATHS:** Tops on my list of laments is the death of **Monroe Postman**, who, with his wife Frederica, hosted the 1998 ATF Conference at Sunnyvale, California. Monroe worked with Lew Mitchell and the folks at M&H Type in San Francisco and developed a functional interface for driving the Monotype Composition Caster with a Macintosh computer. He attended several of our conferences and was most enthusiastic in support of the "cause" of preserving typecasting technology. Monroe was a computer pioneer. He died February 20, 2012, at the age of 84.

Second and an even more surprising death was that of **Dan Carr**, who with his long-time helpmate and wife Julia Ferrari and John Kristensen, hosted the 2000 ATF Conference at Rindge, New Hampshire. Dan was a greatly talented printer and typefounder, did marvelous work in engraving punches and making matrices of his own type design, obtained and utilized Küko typecasting equipment from Germany, and was successful at casting matrices on both the Küko and on his Supercaster which he obtained from the American Type Founders auction in 1993. He also was skilled in book design and printed several very handsome limited edition books and ephemera, always with the help of Julia, at their Golgonooza private Press and Type Foundry. Poet, type



designer, printer, teacher, environmentalist, human rights activists, and New Hampshire State Legislator. He died June 26, 2012 at the age of 60.

I also mention the passing of **Dan X. Solo**, who was an avid collector of Victorian type designs, first in metal and later on in repro form, which he utilized in converting to photo fonts, and later digital fonts. Most of the fonts offered by Dover Books were created by Dan Solo. He was a speaker at our 1998 conference in Sunnyvale, Calif., and has been quoted several times in this *Newsletter*. His operation was called Solo Types. Born on April 29, 1928, cancer took his life May 15, 2012. He was a resident of Alameda, California. He was 84.



**Gertraude Benöhr.** She definitely was a friend of typography and typesetting. Gertraude was a principal mover in helping and guiding our ATF group in visiting several remarkable typesetting sites in Germany in 1997 and attended some of our earlier ATF Conferences. She was secretary to Walter Greisner at the Sempel Type Foundry until it closed, and then took the position as secretary to the Gutenberg Museum at Mainz. She held that position many years. Born in 1927, she passed away in April of 2012.



**Skyline Type Foundry.** On a brighter note, I mention the move of the Skyline Type Foundry from Illinois to Arizona. Sky and Johanna are to be congratulated on having the fortitude to move anywhere, much less halfway across the country! The foundry now is situated in a 1,500 square foot facility in Prescott, Arizona. Sky packed up all the contents of his foundry onto pallets for shipping to Arizona. He has taken early retirement from his "day job" and now is a full-time typesetter.

This activity fell on the heels of his acquisition of all the matrices from Barco-FS Type Foundry of Bensonville, Illinois, reported in the last *Newsletter*. "I feel like the proverbial miser, sitting in his huge vault piled deep with gold, silver and jewels!" Sky reports.

**Thompson Tech V** completed in Arizona. In addition to his activity as a typesetter, Sky Shipley continues to offer instruction to individuals interested in learning how to operate the Thompson Typecaster. Called "Thompson Tech," Sky now has five sessions under his belt and encourages those sincerely interested in the Thompson to contact him.

**Bill Welliver's Computer to Monotype Interface.** I recall Bill demonstrating on his laptop computer at the Grafton, Illinois, ATF Conference some of the software he had developed for an experimental computer interface for the Monotype Composition Caster. His experimental work has moved ahead brilliantly and we now find that several ATF associates have invested in Bill's work by purchasing and utilizing the interface. Chief among its attributes are (a) no need to make any major modifications in the Composition Caster, (b) you can remove his "air connection" easily and return to using Monotype keyboard ribbons at any time, (c) you get the advantage of doing your "composition" utilizing a word processor on a computer, (d) you are able to see all the line breaks, hyphenations, etc., and you may correct problems where detected before you cast any type, and (e) the resulting composition is far more accurately produced for your caster operates continuously with no "kill lines" causing unwanted caster stops and associated cooling of the Mold.

I have purchased and have been using Bill's interface for nearly a year and am most pleased with it. I also have Monroe Postman's interface, produced initially in the 1980s, and I still utilize it to a lesser degree. You will find one article touching on Bill's interface in this issue. Sometime in a future *Newsletter*, I intend to do an in-depth review of the whole "interface" situation.

## Fellowship

is heaven, and lack of fellowship is hell;  
fellowship is life, and lack of fellowship is  
death; and the deeds that ye do upon earth,  
it is for fellowship's sake that ye do them.

—William Morris

Quotation taken from MONOTYPE: A JOURNAL OF  
COMPOSING-ROOM EFFICIENCY. February-March,  
1921 (vol. 8, no 10). Page 13.

THE FIRST BOOKE OF MOSES, called GENESIS.

CHAP. I.

The creation of Heauen and Earth, of the light, of the firmament, of the earth, of the waters, of the sun, moon, and stars, of the beasts and fowles, of the beasts and fowles, of man in the image of God, of the appointment of food

At the beginning God created the Heauen, and the Earth.

And the earth was without forme, and void, and darkness: and the Spirit of God moued upon the face of the Waters.

And God said, Let there be light: and there was light.

And God called the light that it was good: and God diuided the light from the Darkness.

And God called the light Day, and the darkness he called Night: and the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the Waters: and let it diuide the Waters from the Waters.

And God made the firmament: and diuided the Waters, which were vnder the firmament, from the Waters, which were aboue the firmament: and it was so.

And God called the firmament Heauen: and the evening and the morning were the second day.

And God said, Let the Waters vnder the heauen be gathered together vnto one place, and let the dry land appeare: and it was so.

And God called the dry land Earth, and the gathering together of the Waters called Seas: and God said that it was good.

And God said, Let the Earth bring forth grass, the herbe yielding seed, and the fruit tree, yielding fruit after his kinde: whose seed is in it self, upon the earth: and it was so.

And the earth brought forth grass, and herbe yielding seed after his kinde, and the tree yielding fruit, whose seed was in it self, after his kinde: and God said that it was good.

And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heauen, to diuide the day from the night: and let them be for signes, and for seasons, and for dayes, and for yeeres.

And let them be for lights in the firmament of the heauen, to giue light vpon the earth: and it was so.

And God made also great lights: the greater light to rule the day, and the lesser light to rule the night: he made the Sunnes also.

And God let them in the firmament of the heauen, to giue light vpon the earth.

And to rule ouer the day, and ouer

ouer the night, and to diuide the light from the darkness: and God said that it was good.

And the evening and the morning were the fourth day.

And God said, Let the Waters bring forth abundantly the living creature that hath life, and foule that may fliie aboue the earth in the open firmament of heauen.

And God created great whales, and euery living creature that moueth vpon the waters brought forth abundantly after their kinde, and euery winged foule after his kinde: and God said that it was good.

And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the Seas, and let foule multiply in the earth.

And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kinde, cattell, and creeping thing, and beast of the earth after his kinde: and it was so.

And God made the beast of the earth after his kinde, and cattell after their kinde, and euery thing that creepeth vpon the earth, after his kinde: and God said that it was good.

And God said, Let vs make man in our Image, after our likeness: and let them haue dominion ouer the fish of the sea, and ouer the foule of the aire, and ouer the cattell, and ouer all the earth, and ouer euery creeping thing that creepeth vpon the earth.

So God created man in his owne Image, in the Image of God created hee him: male and female created hee them.

And God blessed them, and God said vnto them, Be fruitful, and multiply, and replenish the earth, and subdue it, and haue dominion ouer the fish of the sea, and ouer the foule of the aire, and ouer euery living thing that moueth vpon the earth.

And God said, Behold, I haue giuen you euery herbe that beareth seed, which is vpon the face of all the earth, and euery tree, in the which is the fruit of a tree yielding seed, to you it shall be for meat.

And to euery beast of the earth, and to euery foule of the aire, and to euery thing that creepeth vpon the earth,

wherein there is life, I haue giuen euery green herbe for meat: and it was so.

And God saw euery thing that hee had made: and behold, it was very good. And the evening and the morning were the sixth day.

CHAP. II.

The first Sabbath. The manner of the creation of the plants of the garden: Eden: and the ruler thereof. The tree of knowledge only forbidden. The making of woman, and intromission of Marriage.

Thus the heauens and the earth were finished, and all the hoste of them.

And on the seventh day God ended his worke, which hee had made: and hee rested on the seventh day from all his worke, which hee had made.

And God blessed the seventh day, and sanctified it: because that in it hee had rested from all his worke, which God created and made.

These are the generations of the heauen, & of the earth, when they were created: in the day that the LORD God made the earth, and the heauen.

And euery plant of the field, before it was in the earth, and euery herbe of the field, before it grew: for the LORD God had not caused it to raine vpon the earth, and there was not a man to till the ground.

But there went by a mill from the earth, and watered the whole face of the ground.

And the LORD God formed man of the dust of the ground, & breathed into his nostrils the breath of life: and man became a liuing soule.

And the LORD God planted a garden in Eden: and there he put the man whom hee had formed.

And out of the ground made the LORD God to grow euery tree, that is pleasant to the sight, and good for food: the tree of life also in the midst of the garden, and the tree of knowledge of good and euill.

And a riuer went out of Eden to water the garden, and from thence it was parted, and became into foure branches.

The name of the first is Pison: that is it which compasseth the whole land of Chanaan, where there is

Two facsimile-in-metal pages of the original KING JAMES BIBLE printing. Individual page typeforms measured 54 x 87 picas. The illustration above is a photograph of a Vandercook proof of the two pages completed by Stan and hand-delivered to England for presentation on the occasion of the 400th anniversary of the original printing, done by Robert Barker in 1611.

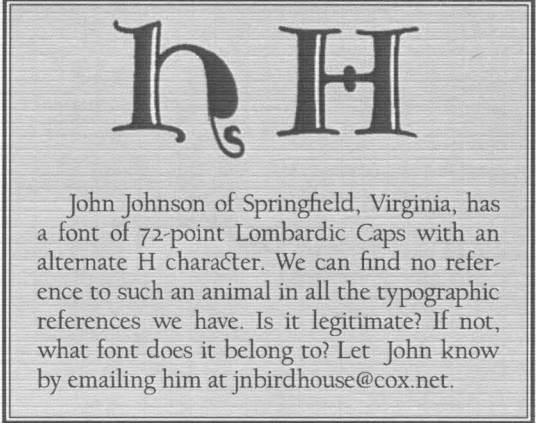
COMMEMORATING THE 400TH ANNIVERSARY OF THE KING JAMES BIBLE

Stan Nelson and others from our group were involved in re-creating two pages of the original edition of the King James Bible, in celebration of its first publication 400 years ago in 1611. The work was done for a special celebration in England. It is hoped that we can include much more information about this effort in a future Newsletter. Stan reports that in addition to hand-casting some components of the project and doing the final assembly, he also cut new punches for some letters to complement the additional special sorts pantographically engraved and cast by Mike Anderson. The basic text font was cast by Jim Walczak, with additional types cast by Rich Hopkins and Bill Riess.

Stan, by the way, has changed addresses, building a new home in Charles Town, West Virginia. That brings him a lot closer to your editor now, but it's still a couple of hour's drive.

Along that line, Mike Anderson, who is in the process of re-creating a whole series of historic

Bible printings, in many instances re-creating the fonts utilized by engraving the matrices and casting the type, also has done a most credible piece of reproduction work on the same King James Bible. Both endeavors are noteworthy and hopefully, can be better described in a future Newsletter.



# Adjusting the Composition Caster's Bridge

The Bridge is the essential component in getting usable type out of a Composition Caster. If it is not properly adjusted, all you will get will be type with fins around the face (caused by metal escaping between the matrix and the mold) and lots of frustration. Worse still, you run the risk of doing permanent damage to your precious matrices. That should be reason enough to read this article!

*The good news is:* Once a Bridge is properly adjusted, it will not need additional attention for a long time. *The bad news is:* It takes much time and effort, for the tolerance you are adjusting is less than the thickness of a piece of 20-pound bond.

*Symptoms:* Getting fins around the face of a cast letter, markings on the face of your matrices, or scoring on the back of the Matrix Case created by the Centering Pin dragging when the Matrix Case moves.

*Reference:* *CASTING Machine Adjustments*, produced by the American Lanston Monotype Machine Company. This discussion will focus on the American Bridge, though many of the concerns are the very same on the English version.

Follow the preliminaries and adjustments step by step as indicated in the book. Your frustration will begin when you start adjusting the downward pressure on the Matrix Case by fiddling with the two vertical poles which hold the entire Matrix Case Carrying Frame. A couple of hints not given in the book. (1) if you find you cannot get both right and left adjustments equal, you may have either a weak spring on one side or the other, or (2) some part of Matrix Carrying Frame may be warped. It is good to have spares around—a cruddy old unused Bridge just might be your salvation!

*Take note that these adjustments are the same whether you are working with an American or English Centering Pin. Of course you must be working with matrices compatible to the Centering Pin.*

In my most recent adventure, I completely

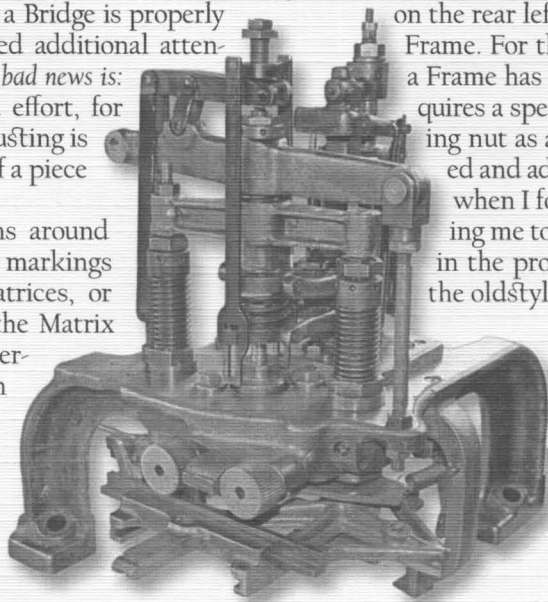
disassembled the Bridge because I could not get the right and left adjustments equal. I ended up changing in a new Matrix Case Carrying Frame which I was lucky enough to have. But in that regard, be aware that the English caster has a buffer built in on the Jaw Tongs which will get in the way of your Matrix Case Carrying Frame, if you're wanting to use 15x17 Matrix Cases in your future work. You will find the difference

on the rear left corner of the Carrying Frame. For the 15x17, you will need a Frame has been cut away and it requires a special Draw Rod and locking nut as a result. I had substituted and adjusted the whole Bridge when I found this problem, causing me to waste a couple of hours in the process; I had to get rid of the old style Carrying Frame.

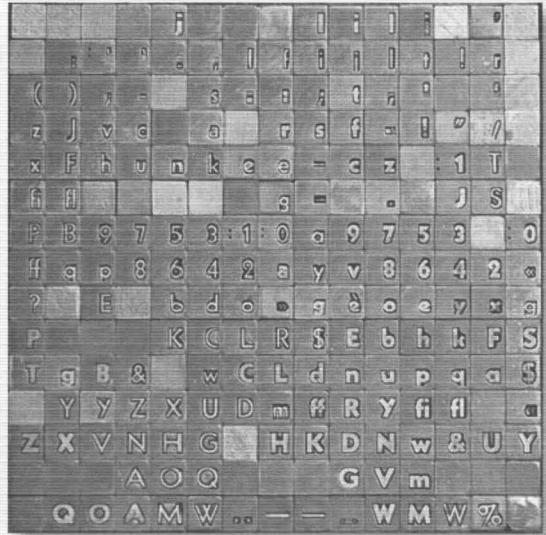
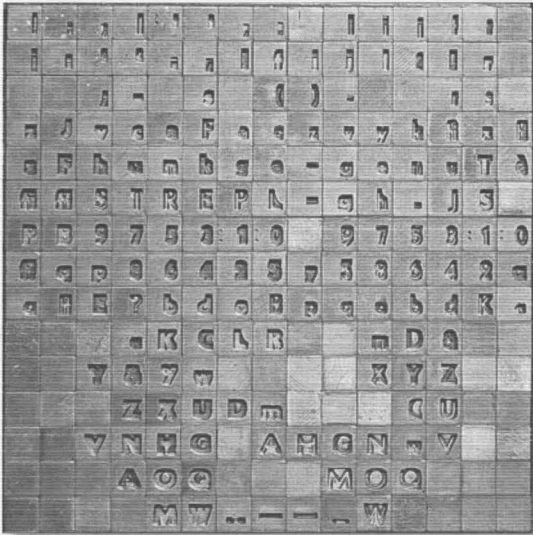
Another "revelation" came when I put in my Matrix Case as instructed by the manual. I found *no* pressure between the Matrix Case and the Mold. I had adjusted the Bridge using an English Centering Pin, and I was using American-milled English matrices, and an

American Mold for .030" matrices.

*You'll never read in a manual:* You must be using all English, or all American components for the settings to be correct. In my instance, all the tolerances were screwed up by the fact that I was using American-milled English matrices. Bottom line? I was shy by .020" which was rectified by a .020" thick brass plate which was made for the purpose, to fit underneath the Mold to raise it up to the shorter matrices. There was nothing wrong with my adjustments. Everything worked out quite well once I had that plate underneath the Mold. Of course, *it needs to be removed* if you switch to using American-made matrices and that includes American-style matrices made by the English for some of the most popular English designs. Also, if you are using .0050" English matrices and the .050" English Mold, everything also should work OK.



*An older American Bridge with old Low Quad mechanism. Adjustments are similar, regardless of the age of the Bridge.*



## Testimony to the Advantages of a Monotype Computer Interface

I am one of the lucky people who now owns the Bill Welliver Computer Interface for my Monotype Composition Casters. Later I will talk about how the system operates, but to start off, I will explain what the two matrix arrangements above are all about.

Over 25 years ago, I acquired this matrix case containing 10 pt. Sans Serif Medium 331 and Sans Serif Heavy Face 332. But I did not get the keybars with the purchase, so essentially, the mats were useless.

In more recent years I did acquire a bunch of S-186 wedges and the Lanston specimen book told me I now had the proper wedge for this arrangement. But still, I could not do composition because I lacked the keyboard components.

I am not a big fan of Kabel (that's the font's real name) so not being able to use it didn't kill me. But once I got the Welliver interface, I figured maybe I could take a stab at casting composition utilizing these mats. The Matrix Case I had was arranged as per the left illustration. Naturally, I assumed the arrangement was correct, so I entered all the matrix positions into Welliver's computer program, processed a file, and began to run the caster. That's when the fun began. Inspection of lines coming out of the machine revealed some letters were cast too wide, and others, especially the extra bold font, were far too narrow. What I was getting was totally unacceptable—trash!

Keep in mind this was a situation where I obtained only the matrices and no paperwork telling me the arrangement, the keybar, wedge and stopbar specifications. I was baffled by the garbage I was getting from the caster, but since I didn't have paperwork, I was condemned to trying to "guess" about set widths on all the characters in the matcase. Secretly I asked why would the mats be arranged so chaotic?

Some in horizontal rows were to the proper set, while other mats in the same row were either too wide or too narrow. It was perplexing and after about an hour of trying to measure/guess the widths, I gave up.

What came to my rescue was a drawer full of matrix case arrangement paperwork I have accumulated over the years from a wide variety of sources. I have saved every MCA I have ever found. Lucky for me, after about 20 minutes of digging, I found that I did, indeed, have the proper matrix case arrangement paperwork and I set upon rearranging the matrices to the layout which you see on the right. As you see, it is significantly different from the left arrangement.

By raiding other matrix cases I was able to add the most prevalent original characters for a, e, g, and Y. I found most of these were of a narrower set than the alternates which were the only ones designated in the newly discovered arrangement. For those eight characters, I experimented until I found the right set, and that's where they now are in the matrix case.

Now we focus on the flexibility of Bill's software. His "ribbon processor" relies totally on the matrix case arrangement. If it sees a ligature has been placed in the matrix case, *then it uses it*. If there is no ligature, there's no substitution. Same for things like tied characters (ct, st), or special things like *sp*, *ll*, and *gy* which often are found in Garamond fonts.

Any letter combination you enter at any position in the matrix case *automatically replaces* such individual letters when the Welliver system processes your text. Of course, as you enter this information into each position in the matrix case, you designate whether it's roman, italic, bold, or small capital.

I decided to also include the alternate (regularized) characters in my matrix case arrangement with

the letter(s) preceded by an asterisk. Thus, if I want the straight e instead of the one where the crossbar slopes (truly, in Kabel the sloped crossbar is the "standard" character), I simply key "th\*em" instead of "them." My MCA screen shot should explain this more fully. (I decided to use the asterisk for flagging

the two justification wedges and using them to add or subtract specific amounts of width while that one letter is cast. After the letter is cast, Bill's program returns the wedges to proper positions and resumes normal casting. To cast the letter at a special set width, the caster will cycle seven times instead of once, but the end result is *automatically casting letters to proper width*, even when they are not positioned in accordance with wedge widths.

This, by the way, is Bill's way of getting around the pesky routine of casting high spaces before certain characters such as W which don't have a matching wedge position. For example, if the W is 22 set and your wedge will handle only up to 18, Bill's system will invoke the routine and add four units to the width of the W which is located in the 18-unit row. Thus, there will be no need for underpinning. Again, once entered into the matrix case arrangement, these procedures become *automatic functions* when the caster ribbon file is generated by Bill's ingenious program.

Aha! You're now thinking of mortising? No problem. The deal is that Monotype changes the width of characters on their left side. Thus, if you have a Ta combination, you cast

the T as usual, but put in code before the a, taking away a couple units of width. Only experimentation will tell you how many units to subtract. It definitely is not consistent from one design to another. Thus you can put in the codes and end up with a casting job completely adjusted to generate all mortise combinations.

Getting a word processing file ready for use by Bill's program does require insertion of several commands (such as bold, italic, paragraph indent, quad out a line, center a line or justify a paragraph, as examples) but if you're handy with writing and using macros within your word processing program, you can do most of this code insertion "automatically."

Thus, a tremendous amount of the special activity involved in Monotype keyboarding is made simple and automatic when Bill Welliver's program runs the caster. Amazingly, the program will even letterspace a line of small capitals and still center the line properly—if you enter the proper codes in the word processor file. The complex processes of doing this by making special width adjustment calculations necessary at the Monotype keyboard are no longer necessary—it's done automatically and transparently.

The only thing different in running the machine is the surprise when the pump stops and the wedges change to accommodate whatever width change has been keyed into the file. The key, of course, is to know how the Monotype keyboard operates. If you know how the Monotype does something, you can mimic that action with Bill's program.

S 186	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	S 186
1 5U																1 5U
2 5U																2 5U
3 5U	(	)	:	-	e	.	:	:	:	:	:	:	:	:	:	3 5U
4 5U	z	U	v	c	a	r	s	f	-	l	r	y				4 5U
5 5U	x	F	h	u	n	k	e	e	-	c	z		l	l		5 5U
6 5U	n	h						g					J	S		6 5U
7 10U	P	B	9	7	5	3	1	0	a	9	7	5	3	0		7 10U
8 10U	h	q	p	8	6	4	2	a	y	v	8	6	4	2	oq	8 10U
9 10U	7		E		o	d	o	oq	g		o	e	y	x	o	9 10U
10 11U	P				K	C	L	R	S	E	b	h	k	F	S	10 11U
11 12U	T	g	d	b		w	C	L	d	n	u	p	q	a	S	11 12U
12 13U		Y	Y	Z	X	U	D	m	h	R	Y	h	h		oq	12 13U
13 15U	Z	X	V	N	H	G		H	K	D	N	w	&	U	Y	13 15U
14 17U				A	O	Q			G	V	m					14 17U
15 18U	Q	O	A	M	W	...	...	...	W	M	W	%				15 18U

No problems identified.

Matrix Case arrangement as entered in Bill's program.

all such special characters. Generally, when want to use an asterisk itself, it is followed by a space. So the system can use the asterisk both as part of a code and by itself—the system will determine when substitutions are appropriate.)

Let's labor this just a bit farther. Say you have done the whole job using the original characters; you have reviewed how it looks, and now you want to use the alternates instead. In your word processor, you simply search the whole document for lowercase e's and replace them all with "e." You do the same for the other alternates too. When that's finished, just generate a new ribbon (a rather quick procedure) and you now have a file ready to run the caster again, but this time the alternate characters will be accessed and cast instead of the standard ones.

The wedge designated for the job is what determines the set widths of all the letters in the matrix case. Thus, if you move a mat from row 8 to row 10, on the S-186 wedge you have increased the letter width from 10 units to 11 units. Moving a matrix from row to row is the simplest way of changing a width. But if there's no room for the letter in the new row, you can over-ride the set width designation using a little subroutine easily accessed *within* Bill's matrix case arrangement entry screen. If you tell it to change the set from 11 to 14, whenever Bill's ribbon generator sees that character in the job, it will automatically invoke the Monotype routine of resetting

# Fate of Huge Working Museum in Leipzig Explained

The most impressive working museum of printing and typefounding in Leipzig, Germany, has been disbanded. This museum was the highlight of a trip to Leipzig and other German cities taken by a group of ATF associates during a visit to Germany in 1997. Our American Typecasting Fellowship also was scheduled to have its biennial meeting at Leipzig in 2004, but that plan was aborted amidst turmoil regarding management and direction of the facility.

Eckehart SchumacherGebler, the man who first organized the museum which featured a tremendous quantity of matrices and typesetting equipment he had amassed personally, was forced to move the equipment he owned and/or acquired from the Leipzig facility to Dresden. This was precipitated by a decision by museum management to revert the display to a static, un-manned museum display. When our ATF group visited, much of the equipment was being operated by seasoned type casters, Monotype operators, composing-room personnel, press operators and a bindery staff. The excitement of the facility was seeing it in full operation.

"You know it was always my intention and the central aim, to preserve the skill and the knowledge of the handicraft. This is only possible in a working

process where composers and printers try daily to do their best for a good-looking typographical result," Eckehart explained in a letter dated July 6, 2011.

"It was a big effort to move all the type, the Monotype matrices and casters, the typesetting and printing machines—altogether more than 200 tons," he notes. A small sampling: the collection includes more than 1,800 sets of English Monotype-style display matrices. All is now reestablished in a 150-year-old printing facility called Offizin Haag-Drugulin (OHD) in Dresden.

The present effort is to produce a specimen book showing all available matrices in the collection. He does have duplicates and at some future date suggests that he might exchange with other Monotype matrix owners.

"It is interesting to hear from you that you find younger members with much enthusiasm for the old craft. We are also happy to find younger persons who are interested in learning how to use the Monotype equipment and how to cast type. We started training in April 2011, two days a week," he explains.

You may gain more information by checking <[www.Offizin-Haag-Drugulin.de](http://www.Offizin-Haag-Drugulin.de)> and also <[www.Bibliothek-SG.de](http://www.Bibliothek-SG.de)>.

## Short News Notes

### BULMER DATE MOVES BACK TO 1951

Darrell Hyder of North Brookfield, Mass., wrote to comment on Newsletter 34 and the discussion of the Bulmer design. He both recalled and found a specimen sheet he had carrying a prominently displayed date of May 1951. It was titled *The Bulmer Bulletin*, being a type specimen published by Advertising Agencies Service Co., Inc. of New York. The specimen sheet shows Lanston Monotype composition sizes from 6 to 12 point, and display from 14 through 36 including roman and italic. It also displayed ATF Bulmer in 42 and 48 point.

This moves ahead by three years the date provided in MacGrew's book *American Metal Types of the Twentieth Century*. Therein, Mac says Lanston's Bulmer was introduced "around 1954."

### ARTICLE ON HAAS TYPE DESIGN

Alfred Hoffmann of Bottmingen, Switzerland, formerly head of the Haas Typefoundry, has provided the complete text of an article written by his late father, E. Hoffmann, regarding "Type Design at the Haas." The original was published in German in a typographic publication distributed in Europe, but Alfred has graciously provided to me the complete manuscript translated into English by Andrew Bluhm. This piece, which includes discussion of Haas efforts since the years 1924, will be included in Newsletter 37. Haas, of course, was the source for many very successful and innovative type designs, chief of which was, of course, Helvetica.

### INFORMATION ON INTERTYPES

In the next *ATF Newsletter*, I will be publishing an "update" to the comprehensive information published in Newsletter 35 regarding the progression of Linotype machines. Jim Daggs has carried the research further and will be providing information on the various INTERTYPE models manufactured over the years.

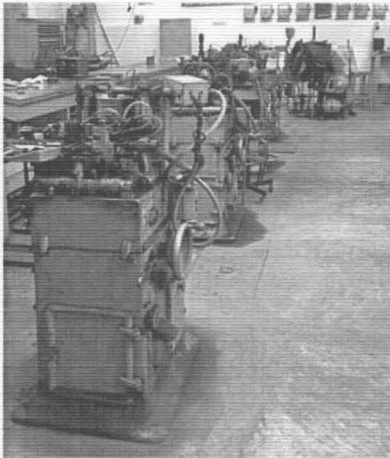
This will provide a good answer to the brief note received from Mike Beroiz of Medford, Oregon. He said: "Enjoyed Newsletter 35. Never thought Linotype had so many models. I wonder how many Intertype models were made? I had four Intertypes in my shop."

### KENNERLEY BEGINNINGS

Matt Kelsey of Saratoga, Calif., casts light on the issue of Goudy's Kennerley design. He printed a leaflet for the Amalgamated Printers Association saying "Frederic Goudy designed Kennerley Oldstyle in 1911 for book publisher Mitchell Kennerley, after Goudy was unhappy with trial book pages set in Caslon. Robert Wiebking cut the matrices at his Advance Type Foundry in Chicago, where casting innovations allowed him to cast 400 pounds of 14 point type in a short time to meet Goudy's book deadline.

"I acquired 15 cases of Kennerley from the late Dave George. Some type bears an Advance pinmark and is cast with a greater depth of drive than Monotype. So the foundry type he uses is as old as the type design itself."

Matt did his piece in 2011, commemorating the 100th anniversary of the introduction of Kennerley. As we all know, Kennerley was issued in all sizes later by Lanston Monotype and was an extremely popular design.



Row of Japanese-made Koike casters ready for action.

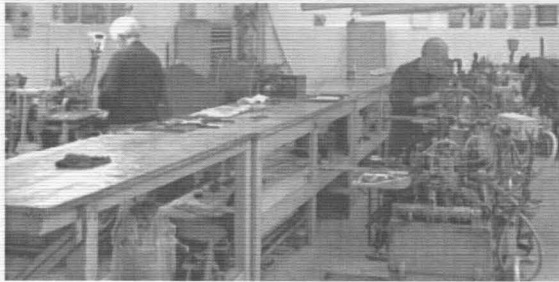
Daniel Torres demonstrates the Koike.



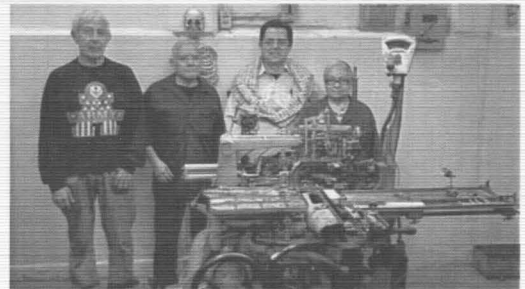
Esperanza Ruiz, running 6 point slugs on the Elrod.



Antonio Garcia (left) and Daniel Torres at work in the spacious type foundry.



From left: Antonio Garcia, Daniel Torres, Rosendo Nava, Esperanza Ruiz. Garcia joked that the skeleton behind was his "novia" (girlfriend).



## Is This the Last-Remaining Typefoundry in Mexico?

Bradley Hutchinson of Austin, Texas, recently returned from a trip to Mexico City where he was able to tour the last remaining commercial type-casting operation in that city, and perhaps the entire country of Mexico. The firm is named "Tipos y Estadísticas," which translates literally as "type and statistics," but might be loosely translated as "type and tables," because the decades-old firm once had the contract to set all statistical and tabular material for the government using Lanston keyboards and casters.

Alas, they no longer do composition, and the last-remaining keyboard is set up as a display piece in the front office. But they continue to cast fonts with a large variety of fully operational machines including a Supercaster, a Giant Caster, a few Composition Casters converted to sorts casters, an Elrod, and four Koikes.

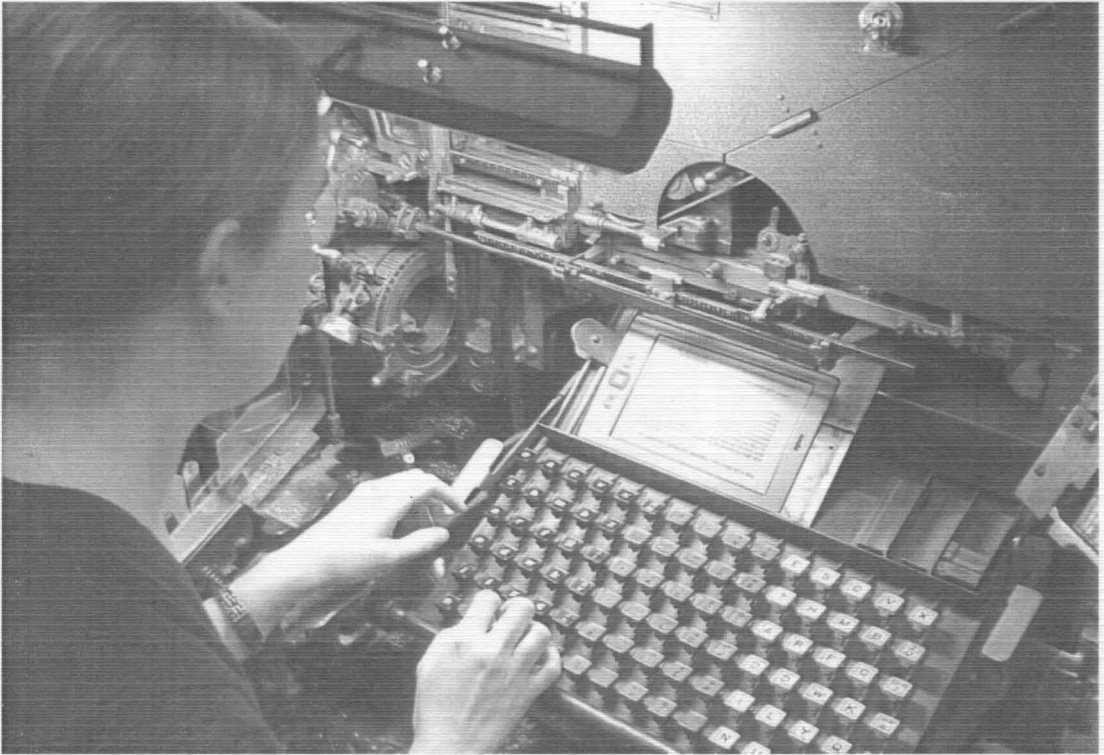
They cast almost exclusively from Lanston matrices, both display and cellular, and are capable of casting English display matrices and Giant caster mats. They serve a shrinking community of mom-and-pop printing shops which continue to have a need for commercial jobbing type such

as Palace Script, Copperplate Gothic, Wedding Text, Cheltenham Bold, Italian Old Style, and Goudy Handtooled.

They use fresh type metal from a supplier in Mexico City—no recycled or remelted type is in the mix—and the type is structurally excellent: solid with a crisp face.

What once was a thriving business employing dozens is now down to a staff of three part-time retirees, each with decades of experience. They only cast type on Mondays and Tuesdays. The "foreman" Daniel Torres, is in his 70s and has worked at the company since the age of 15. The other caster operator is Antonio Garcia, only slightly younger but with equivalent experience. The third is Esperanza Ruiz, a woman who was running the Elrod when Bradley visited. She also packages the type.

The owner is Rosendo Nava, a younger man who speaks excellent English and who owns both the type foundry and an adjacent letterpress supply house for quoins, chases, furniture, etc.—everything needed to run a small letterpress operation.



## It's a Young Lady Running an Intertype? Look Again!

By Jim Daggs

Earlier this spring, in the hot metal and letterpress shop of Ackley (Iowa) Publishing Co., there occurred one of those unusual typographical oddities that was destined to end up in the *ATF Newsletter*.

A couple of years ago, at the close of the annual Printers' Fair in Printers' Hall at Mt. Pleasant, Iowa, I met a student from the Center For The Book at the University of Iowa.

I was cleaning up, and she was looking around, and a little discouraged that she missed the big event. Talking further I found out that her parents lived just 40 miles east of Ackley, and that she was definitely interested in metal type and letterpress printing. So a time was arranged for her to visit Ackley Publishing—and she did.

I soon found out that Lucy Weilein was not only interested, but determined to learn how to set type and print letterpress, and that she would be a fast learner and an excellent student.

Her first conquest in hot metal was casting type on the Ludlow. She set several small projects, including her graduation invitation, which also included some wood type and a few lines she knocked out on the Intertype.

After graduating from the University of Iowa with top honors, she was awarded a full-ride scholarship with a teaching stipend, at the School of Type

Design at Virginia Commonwealth University in Richmond. Her visits home always included as many trips to Ackley Publishing as she could work in.

While home on spring break, Lucy asked if she could do a larger project involving text on the Intertype. Because her proficiency was very good, I agreed. Needless to say, I was surprised when I saw what she was using as her *copy source* for this typesetting project—a Kindle! This electronic book device was actually the perfect size to fit on the copy board of one of our C-4s, and from that source, Lucy was setting lines of Baskerville text for her 48-page book project—a Sherlock Holmes story.

Lucy approached me at the close of her spring break about spending a big share of her summer vacation in the shop working on the project, offering in exchange to help me set newspaper straight matter for "The Threshers Bee" newspaper that we publish annually at Printers' Hall. I agreed.

She is now finishing the presswork on her Sherlock Holmes story, and has taken to the Heidelberg Windmill, the C&P, and type layout for her pages in fine fashion as well. She will complete binding of her book project by hand-sewing the signatures, and a foil stamping run for the title page.

So . . . how many of you hot metal guys and gals out there have used a modern electronic communication device on your linescaster copyboard lately?