

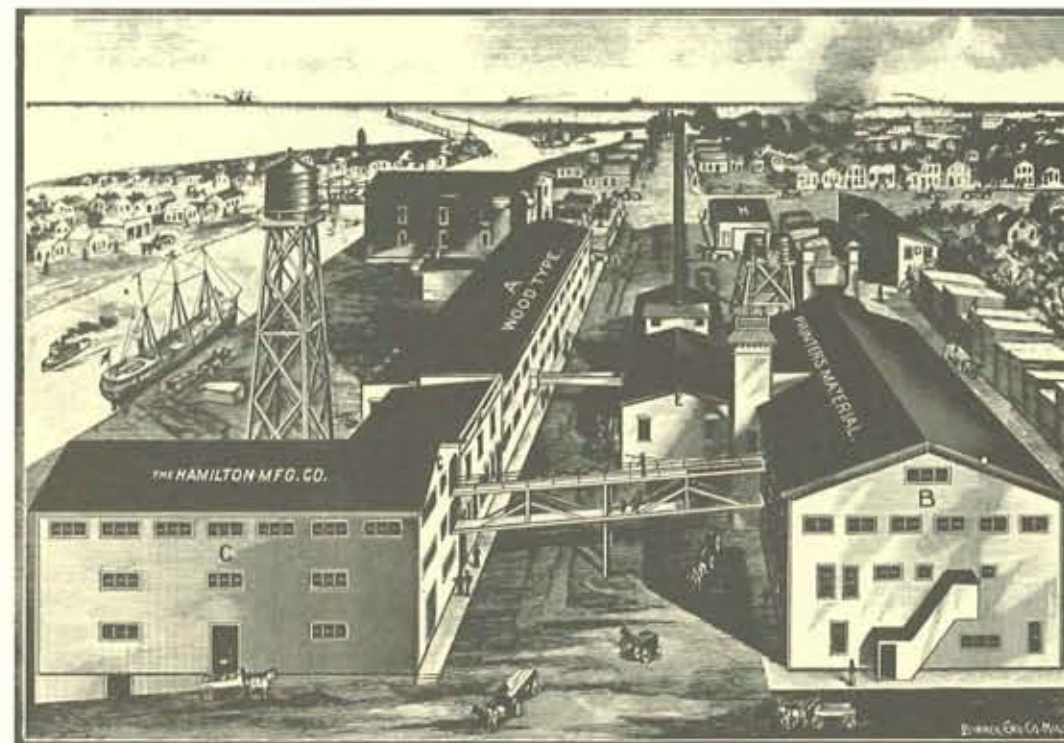


Hamilton Wood Type

A HISTORY IN HEADLINES

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*Carter Latin typeface
and the patterns used to
route it.*

Undoubtedly one of the most significant projects at the Hamilton Wood Type and Printing Museum was the design and creation of a new typeface by Mathew Carter, an internationally recognized type designer. Among the dozens of typefaces he has created or reinterpreted, Carter's best known designs are the typefaces Snell Roundhand (1966), Bell Centennial (1978), Galliard (1978), and Verdana (1996). In early 2002, I approached Mathew Carter about the possibility of designing a typeface in wood for Hamilton, and he responded with guarded enthusiasm. After showing Mathew some wood type from the museum and a few letterpress broadsides I had printed, he confessed he needed to add wood to his repertoire so he could claim that he has designed type in every medium - hot metal, phototypesetting, digital, and wood. In the fall of 2002 Mathew sent me a set of character designs in four word combinations to illustrate his



concept for the new face. Matthew Carter's new type design for wood was inspired by the typeface Latin Extended. The wedge-shaped serifs and bold weight is reminiscent of advertising faces of the late nineteenth century. It also embraces a clean, hard-edged boldness that carried a contemporary connotation. Named "Carter Latin," this new face is unique because its outline form allows for both a one-color and a two-color version when interior letterforms are printed inside the "key" outline face.

Jim Van Lanen, Norbert Brylski, and Lloyd Dickensheid at the Hamilton Museum cut the patterns and initial letterforms for Carter Latin in the summer of 2003. Lloyd and Norb are both retired employees of Hamilton who now volunteer at the museum to give tours and demonstrations. Norb was one of the last workers to cut production type for Hamilton in the 1980s before it was

discontinued. Norb's continuing primary contribution is cutting typefaces to complete fonts or fill special orders.

In a low-tech procedure consistent with careful handwork at Hamilton, Mathew's black and white letterforms were enlarged, cut out, and glued to thin plywood sheets in order to provide the outlines for hand cutting the patterns on a scroll saw. The interior letterforms were produced the same way. They were slightly enlarged in order to provide the necessary overlap, or "choke" with the outline "key" forms so printing in a second color inside the outline form would have no white hairline borders. The entire pattern making and initial cutting took several attempts to get the registrations properly aligned. The new face was unveiled at the TypeCon 2003 annual conference in Minneapolis in July 2003.

Carter Latin is only available through the Hamilton Wood Type and Printing Museum.



The future of this unique collection lies in its ability to be used, studied, and applied to current and future typographic developments. Using the collection to design and print new work, designing new typefaces for production, organizing exhibitions, and investigating the collection for historical and scholarly research assures the museum will be available to future generations of type enthusiasts. The Hamilton Wood Type and Printing Museum invites you to become part of its ongoing contribution to American printing history through your participation.



This book is dedicated to the memory of Rob Roy Kelly (1925-2004) - designer, educator and historian - whose passionate exploration of the use of wood type reawakened interest in this centuries-old art form.

His seminal book, *American Wood Type, 1828-1900: Notes on the Evolution of Decorated and Large Types and Comments on Related Trades of the Period*, continues to inspire designers and printers to investigate and apply wood type's unique aesthetic.

Preface

In 1880, a young Two Rivers entrepreneur named James Edward Hamilton fulfilled his dream of founding his own company. His product, wood type, became the printers' product of choice across the United States.

Even after phototypesetting was created, wood type remained the standard for headlines and posters into the 1980's. In the late 1890's, Hamilton diversified into wood cabinets to store the type, and in 1904, entered into the laboratory casework business. Today Fisher Hamilton is the world's largest manufacturer of laboratory furniture and airflow products. It continues to have an economic and social impact on the local community as the largest employer in Manitowoc County.

Fisher Hamilton is pleased to support the Museum on the location where the legacy began and help in its efforts to preserve a significant chapter in the story of American printing.

J. Michael Brown
Fisher Hamilton
President and CEO

*The original Hamilton
Manufacturing Company
smokestack stands on the
Fisher Hamilton site as a
reminder of the company's rich
history.*

