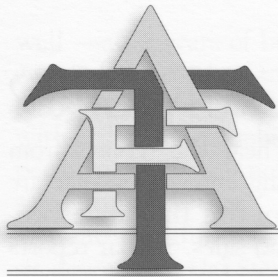




TRADE **LINOTYPE** MARK

ATF Newsletter 35



American Typecasting Fellowship NEWSLETTER

NUMBER 35

JANUARY, 2011

At Piqua There Was Something for Everyone

Our host, Greg Walters, to say the least, has diverse interests. Well, they encompass virtually everything when it comes to typecasting and virtually everything was on display at the Piqua (Ohio) ATF Conference June 24-27, 2010.

The great showing of equipment was coupled with the largest attendance ever; 65 people were registered for the Conference, and eight spouses too. Greg handled all affairs masterfully, often being found in three different places at the same time.

The meeting extended an extra day, compared with earlier events, and Greg arranged a very diverse program to keep us all interested and alert. In addition, he had a demonstration growing electrodeposited matrices going throughout the three days.

Never before and maybe never again will a person be able to see so much different typecasting and linecasting equipment in operation. Greg promised to have machines working and he made good on his promise splendidly.

He accomplished the feat by enlisting various individuals to "take charge" of a machine during the open house. For example, Ed Rayher ran the Monotype Giant Caster and throughout the afternoon produced a great variety of large logos, sample letters, and other materials. For several in attendance, this was the first-ever chance to see the Giant in operation.

Other machines? The ever-popular Thompson Typecaster was attended by Bob Magill during the open house, while Ed Rayher demonstrated it in the pre-conference workshop and Sky Shipley worked on it in the post-conference workshop. A hell-box of scrap metal was transformed into 6-point slugs produced on an Elrod

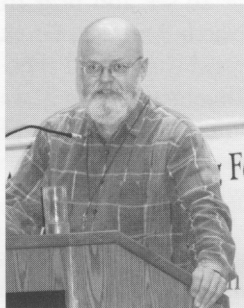


PHOTO BY CHRIS PAUL

Our host, Greg Walters

machine during the meeting. Bill Berkuta oversaw that operation with help from John Finch and others. The Ludlow Typograph was in full operation with many people demonstrating this easy-to-operate typecaster. Dave and Beth Seat ran the technical session, completely disassembling and rebuilding it and returning it to perfect operating condition. Greg had hoped to have the Intertype machine in top form for the Conference, but the machine could barely cycle, let alone cast good lines. Bill Berkuta, ably assisted by John Finch and Kevin Martin, performed a fast overhaul, soon had it torn apart, reassembled and into operation.

In the large room of what Greg calls his "Barn" as promised he had his 120-point hand mold set up and various people took a jab at casting with it. Some devised ways even Greg hadn't thought of and many successful casts were made. Mel Arndt supplied the massive matrix

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Next ATF Conference To Be Hosted In Portland, Oregon

The C. C. Stern Type Foundry is looking forward to hosting the next ATF conference in Portland, Oregon during the summer of 2012. We will update the website <http://www.atf-hotmetal.com> continually as new information becomes available. Anyone with interest in making a specific presentation, or in teaching a technical session should contact the foundry group at hotmetal@ccstertype.org.

C. C. Stern Type Foundry was represented at the 2010 Conference by Brian Bagdonas, Chris Chen, Rebecca Gilbert, and Jeff Shay. Connie Blauwkamp and Joe Green also will be involved in planning.

A First-Timer's Perspective—

What's An ATF Conference Really Like?

By JIM DAGGS
ACKLEY, IOWA

(Jim in his article modestly does not tell that he has a fabulous collection of Intertype equipment, linecasting matrices, Ludlows, tons of Ludlow mats, and Heidelberg presses to boot. He might not be a typecaster in the strictest sense of the word, but he sure is a type nut, just like the rest of us.)

Seeing a set of photos taken inside Greg Walters' pole building and the basement of his home a couple of years ago, got me to consider attending the 2010 ATF Conference in Piqua.

Seeing an Intertype and Ludlow and cabinets in the photos gave me the impression that, "hey . . . these single-type nuts may not look upon me as a wayward child after all!" Plus, I had to see the rest of Greg's collection that was not pictured; and, in my 42 years in printing and typesetting I had never seen a Monotype run.

The gathering at Greg's big building was a fun experience—along with matching actual type being cast. Simply put, Greg has the disease "matrix accumulatis" as bad as I have it. What a disease, eh?

Fellow linecaster enthusiast Patrick Leary shared the same reservations about attending this Conference, and having him go along clinched the deal. I would be terribly amiss if I didn't state that Rich Hopkins' tremendous *ATF Newsletter* publication played a major part in getting me to the ATF Conference, as well. Rich has not only done a marvelous job of reporting and featuring the world of typefounding in the *Newsletter*, but he has done a very fine job of including materials on linecasting as well.

Pat and I had this little concern between us that we might be looked upon in ATF as being the "bastard children" or "step children," as *line casters* among single-typers. This ATF Conference proved us wrong. We feel like we are part of the family, and I think it is because we all love type and fine typography.

Rich's article in Issue 33 on Jim Rimmer's *Tom Sawyer* project made me feel like I actually knew Jim. An evening chat at the Conference with Jason Dewinetz, who took over Jim's operation, made me feel even more akin to this brother in ATF. The documentary pieces shown on Jim during the Conference are a beautiful tribute, and I'm glad I was there to see them.

I was also glad to hear the reports from the various typefounding enterprises that are underway—and to learn that they are experiencing great interest and sales. Similar reports from several of the major players in letterpress and hot metal equipment and supplies were also encouraging. I couldn't help but think that when I got started as an apprentice in 1968, all the printers were telling me not to waste my time and energy on hot metal and letterpress—that it was going out the door to make way for the new wave of offset printing.

To see and hear from representatives across North America, Great Britain, Belgium and beyond that metal type and letterpress are much alive and kicking was a great feeling to take home from my first ATF Conference. It certainly makes me want to be a part of these fine folks who are keeping it all going through the ATF.

It is not just the type that makes the ATF—it's the people. One of those "people" I got to meet for the first time was Carl Schlesinger. What a great gentleman to talk with, what a great storyteller, and what a great video he put together about the last night of hot metal at the *New York Times*. I wish I would have had more time and opportunity to hear Carl reflect on his years at the *Times*. And the real treat was to hear Carl and his wife Renee sing the words Carl wrote for "The New York Times March." And, is it true Carl, that you are an avid roller skater?

And getting to meet Merle Langley of Marlboro Mats fame was a great experience as



PHOTO BY CHRIS PAUL

Carl and Renee Schlesinger at the Conference Banquet. Jim took great pleasure in meeting "Mr. Linotype" in person.

well —after years of buying mats from him— even before he moved to Idaho. I started ringing Merle's cash register in the mid-to-late 1970s with orders for mats but had never met him in person until Piqua. Another fine gentleman, and a good time together.

I am thankful, too, for the time I took to sit down with Hal Sterne at the Conference. I asked Hal to tell me his story, and tell it he did. I enjoyed every minute of it, and also enjoyed his presentation to the group. None of us would have guessed that as we said good-bye to Hal at Piqua that it would be for the last time. A few months later, now, he rests in peace and leaves behind a great legacy of involvement in letterpress and its history.

Thinking about all who were present and participating at my first ATF . . . had a bomb been dropped on that Conference hall during the event . . . it would be very hard to comprehend the loss of craftsmen and caretakers of



Hal Sterne with Jim Daggs "In the Pole Barn" at the 2010 ATF Conference.

the metal type realm. Needless to say, my first ATF Conference made a great impression on me—I'm looking forward to more. Thanks, all, for making me feel welcome and part of a truly great group.

The Mergenthaler Extravaganza Which Follows

We have NORMAN CORDES of Tinton Falls, N. J., to thank for providing materials which have been so well reproduced by Jim Daggs in the pages which follow. Norm's been associated with ATF almost from the beginning and has had an illustrious career which included establishing a successful shop which now is managed by his son, preceded by sales stints with organizations such as Heidelberg Eastern.

Somewhere along the line, Norm came in possession of a leather packet which surely was a sales kit used by an early Mergenthaler salesman. This was done in the days before photographic reproduction was next to impossible outside the original medium and thus, the many photos all are *original prints* cautiously airbrushed to remove blemishes, etc.

When Norm was "downsizing" several years ago, he sent this packet to your editor and I have retained it since that time, pondering how best to handle and possibly duplicate it.

A clear "solution" to my problem came last year when Lynda and I visited Jim and Pat Daggs at Ackley, Iowa, for the first time. I had heard of his letterpress shop, but never

imagined such an immaculate, well-organized, completely restored and operational Inter-type/Ludlow setup, housed in a perfect concrete and block structure replete with a heavy-duty freight elevator.

Across the street is Ackley Publishing Company, and that's where Jim & Pat make their living with modern direct-to-plate, and digital printing equipment. Jim has shown his ability to preserve the past with an excellent publication on the LINOGRAPH, done a year ago.

I put the packet in Jim's hands, telling him anything or everything he might do with it was his option. With his knowledge of linecasters, I knew I had a great solution for my "problem."

A couple of months ago, he said he was doing it as a keepsake for the Amalgamated Printers Assn. I suggested a 7x10 format so it also could be used as an *ATF Newsletter*, and you have the results in your hands. Thanks, Jim, for providing such an ideal, excellent solution toward preserving the Linotype heritage.

Incidentally, we all should thank Ackley Publishing for doing all the printing of this issue of *ATF Newsletter*. —RLH

Skyline Type Foundry Acquires Long-Established Barco/F&S Foundry

The venerable Barco/F&S Type Founders of Bensenville, Illinois, has been bought out by Skyline Type Foundry, Sky & Johanna Shipley, *prop's*. Barco has been in operation for 45 years and was the Chicago area's last commercial hot-metal type foundry. Though sales were open to the public, owner Si Patel has long focused on providing type to commercial foil stamping customers and has remained little-known to the private letterpress printing/typesetting community. Barco's longtime and only casterman, Phillip Palmer, recently suffered a disabling injury and was unable to continue working.

Some years ago Barco had taken over Los Angeles Type Foundry, which was later closed and the equipment brought to Illinois. LATF was known to have acquired the matrix collection of Charles Broad's Typecasters of Phoenix. Broad styled himself as "Mr. Antique" and was famous for doing over 50 reproductions of antique type faces in the early 1960s, using a Japanese source for matrix-making. There has been much private speculation over whether these mats survived.

At one time, Barco did a very brisk business as a type house—Si describes the rows of operating casters that used to fill the building. At the end, all that remained were four Thompsons, a Monotype Sorts Caster, a Giant Caster, and a Ludlow. Skyline will be adding the Thompsons to its holdings and the other three machines are being adopted by Ky & Sara Wrzesinski of Middleton, Wisconsin, and David MacMillan of Mineral Point, Wisconsin.

Barco once had several trailers parked on site, full of typesetting equipment and mats (including Charlie Broad's Koike typesetter). Unfortunately, years ago all of this was sold as scrap.

Sky Shipley, who was host to the 2008 ATF Conference, explains: "I did a little detective work, and

determined that Charlie Broad's mats were in fact still held by Barco. For about five years I've been privately trying to persuade Si to sell them to me. He wouldn't even talk about it—until Phil's disability precipitated the end of their casting operations. Then he called me out of the blue, and two days later the mats were in Skyline's vault!" In addition to the antiques, Barco also held a large quantity of English Monotype mats, including classic faces and some very rare ones. There were also thousands of Monotype display fonts, many founder's fonts of linecaster mats, and more than a few unknown or foreign-made faces—all in all, a huge treasure trove.

"I plan to carry on where Charlie left off, and make these fabulous antique types available to letterpress printers once again, as fast as I can produce them," Sky reports. "This actually has a family connection for me. I have correspondence dated 1962 between Charlie and my father, who owned a storefront printing office in our hometown of Boulder, Colorado."

Here's a showing of some of the 24 pt. sizes:

24 Lariat	AaBbCcDd
24 GOLD RUS	
24 JIM CROW	ABC
24 Charcoal	Ga Bb C
24 DRESDEN	A
24 CIRCUS	ABC
24 DIAMOND	<small>Inlaid</small> AB
24 BRUCE MIKITA	
LEXINGTON 4	
24 MANDARIN	ABC

Introduction

125 YEARS Of The LINO TYPE

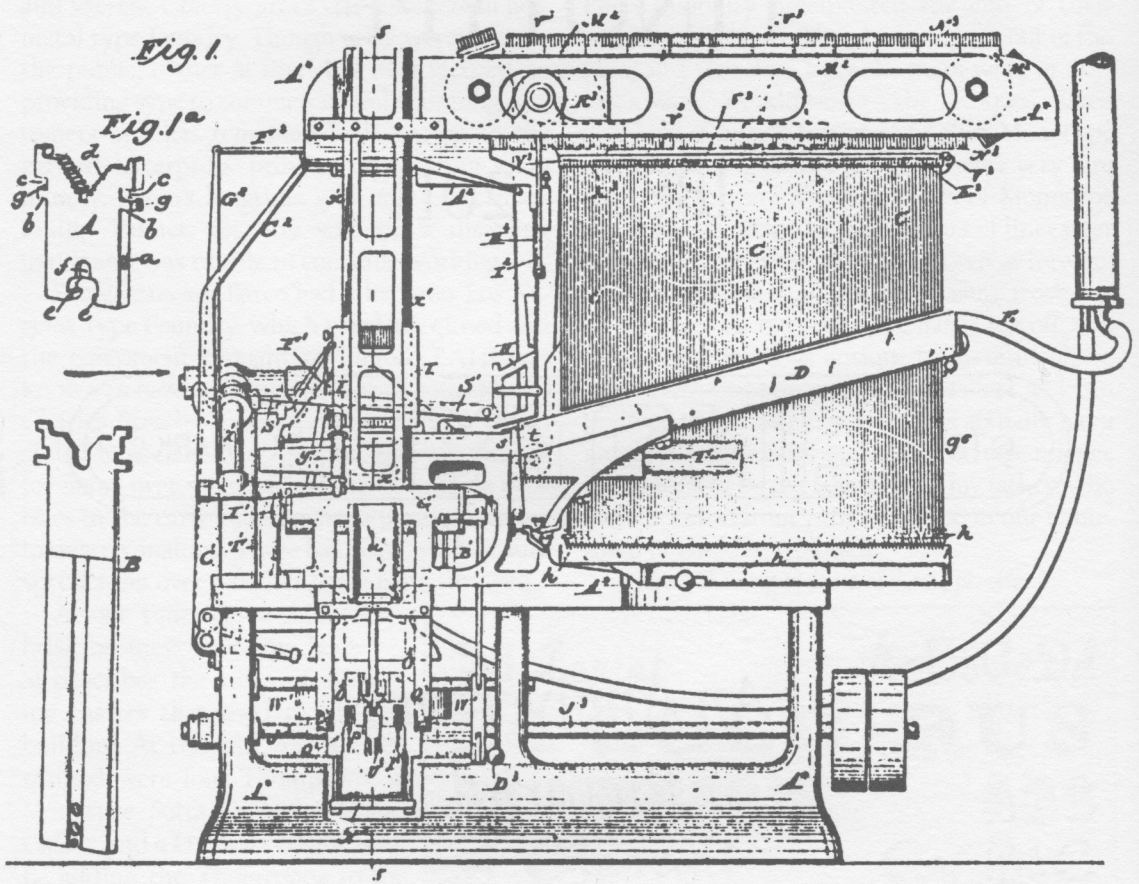
1886 -- 2011



An Anniversary Pictorial

By Jim Daggs
ATF & APA 695

Printed by
Ackley Publishing Company
Ackley, Iowa



The "Blower" Linotype
1886

Introduction

A short time ago, my friend and fellow Midwest letterpress colleague, Chuck Dunham, began reminding me that 2011 would be the 125th anniversary of the casting of the first Linotype slug – July 3, to be exact. As I thought about it, I realized that it would also be the 40th anniversary of the year I was allowed to sit down in front of a Linotype keyboard and begin to learn proper fingering of the keys and the intricacies of one of the 20th Century's greatest inventions.

Needless to say, my love for linecasters began when I touched that first key. I was beginning to learn all about these contraptions at the same time they were being scrapped out of many printing and newspaper plants in the early 1970s. Regardless, I knew I always wanted to have connection with them.

I was able to enjoy about six to seven more years of newspaper and commercial use of Linotypes, Intertypes, and Ludlows, and started saving some nice machines and matrices from the scrap yard. Today I have five working Intertypes and one Ludlow and a supply of matrices for all of them.

Hot metal linecasting and letterpress printing still has a place in the commercial printing business my wife and I own and operate. In addition, that old form of printing has become my hobby. We also enjoy giving tours of our letterpress plant, and watching visitors and students marvel at the intricacies of the machinery and process.

Now bring in the fact that I am also a history buff, and especially enjoy collecting historical materials on printing, and you can begin to see where this little commemorative project came from.

It really took off following this summer's American Typecasting Fellowship Conference in Piqua, Ohio when I was entrusted with an original salesman's product information book, issued by Mergenthaler Linotype Company. The leather-bound volume contains original, studio-quality, 8x10 sepia-tone photos of the Linotype line-up of machines, along with a brief description of each model. It is estimated that the book was issued by the company about 1917.

The first time I looked through the book of photos was also the first time I was able to see some of those early models that received little or no publicity, and likewise, few were ever sold or survived. Interestingly, you will see photos of the Ludlow and the Ludlow system at the end of the booklet, which reveal that Mergenthaler was marketing Ludlow equipment in the latter's infancy. By the early 1920's Ludlow was peddling their goods under their own Ludlow Typograph Company name.

When I was entrusted with this pictorial material, I was also given the charge to publish it so all appreciators of typesetting and typecasting could enjoy it and see some of the machines for the first time.

Much has been written about the Linotype's Inventor, Ottmar Mergenthaler. In fact I had the privilege of meeting one such author at the Piqua ATF – Carl Schlesinger – a Linotype and Mergenthaler historian (Carl is a whole other article). Although I've always been interested in the inventor's history, I wanted this publication to be focused on the machines made by the company over the years, and that is what follows this introduction. At the close of this booklet will be a brief message of encouragement to gather and celebrate the invention of the Linotype on the occasion of its 125th birthday in 2011

--- Jim Daggs

THE LINOTYPE LINE

By Jim Daggs

Most letterpress printers are familiar with the mainline models of Linotype machines produced over the years, but have you ever heard of a Model 6, or a Model 17? Recently, I was able to find out some of Linotype's early machine information from some old company manuals and sales information, along with the photos of early machines shown in this booklet. These brief descriptions include the various models manufactured by Mergenthaler Linotype Company from 1886 through the 1920's.

After Ottmar Mergenthaler's original invention of the "blower" machine, and its first casting of a "Lino 'O Type" on July 3, 1886, the company began working on improvements to the machine, and establishing a factory in Brooklyn.

By 1890 the Mergenthaler company was able to introduce their first commercial linecasting machine - the Model 1. That machine set the pattern for the variety of models to follow, with the exception of the base, which was a massive, square affair. The Brooklyn Standard-Union received the first machines of this pattern and was the first office to employ members of the typographical union to operate them. Southern and Eastern newspapers begin placing their orders and the success of the Linotype was assured.

Improvements were continually being made, such as the change from the big square base to the familiar symmetrical column base, light acting keyboard, spring justification and a noiseless clutch. Following is a brief description of the Linotype models to come out as improvements and modifications were made.

MODEL 1 -- The Model 1 was the original single-narrow magazine machine that got Mergenthaler "off the ground". It could set from 5 to 14 point type up to 30 picas in length. About 6,000 of this model were sold in the United States, and many of them were still in use until World War II. The last Model 1 shipped from the factory in February of 1902.

MODEL 2 - This was the first double magazine "mixer" Linotype. It had two wide magazines and would set from 5 to 14 point up to 30 picas in measure. Matrices from both magazines could be mixed in the same line and automatically distributed to their respective magazines. About 955 of this model were sold in the U.S. and the last Model 2 was shipped in November of 1906.

MODEL 3 - It appears that the Model 3 was actually introduced before the Model 2. The Model 3 was the machine in which Mergenthaler made the transition from the narrow Model 1 magazine to the wide, or what we would call the standard magazine size. The new style channel entrance was first applied to Model 3, No. 8216 on October 4, 1904. Records show over 2,100 of these were sold.

MODEL 4 – A mixer like the Model 2, the Model 4 carried wide magazines and was advertised by Mergenthaler as a “Quick-Change” Linotype. A new magazine carriage mechanism facilitated quicker and easier changing of the magazines. The first Model 4 was shipped in November of 1906 and carried serial number 10,501, and during the next ten years, 1,009 of the Model 4 were sold in the U.S. Beginning with No. 12,567 (shipped Jan. 1909) all machines of this model had the low base. Standard equipment included water-cooled mold disk and universal ejector.

MODEL 5 – Billed by Mergenthaler as the “Quick-Change Magazine” Linotype, it’s construction allowed the magazine to be changed from the front of the machine. The Model 5 was actually introduced before the Model 4, and set the standard for mechanical advancements for models to follow. Called the “Standard Linotype”, the first Model 5 (Serial No. 9851) left the factory in February of 1906 and about 4,700 of them were sold through 1916.

In January of 1909 Mergenthaler changed their line of machines to “low base” models. The first Linotype I learned on at the Herald-Index twin-weekly in Eldora, Iowa in 1970 was a low-base Model 5, about #13,000 serial number, I believe. The Model 5 was an excellent straight matter machine. So popular was this model that when Mergenthaler introduced its “Blue Streak” line before World War II (about 1936), the Model 5 was included in the line-up as their single magazine machine.

Some of those last Blue Streak Fives were installed in newspapers during the 1950s with teletypesetters as high-speed straight matter machines. When I came to Ackley in 1975, sitting next to the Model 14 was a high-base Model 5, but it had too many ailments to make it workable again, and it was scrapped. It had set a lot of type in its time.

MODEL 6 -- This unit was identical to the Model 5 in all respects except that it was the first Linotype to cast a 36 pica length slug instead of a 30 pica line. The first Model 6 (Serial No. 11,895) was shipped January, 1908. Records show only 53 of these were sold. This model was built only on special order, and the 36-em mold with which it was equipped was adjustable in measure only from 30 to 36 picas. In order to change liners in a 36-em mold it was necessary to remove the mold from the disk, after which the cap could be removed and the liner taken out. In order to set measure shorter than 30 ems it was necessary to replace the mold with a special mold and liners. The Models 2, 4, and 7 weighed about 2,400 pounds each, according to the factory. Models 1, 3, 5, and 6 weighed right at 2,000 pounds.

MODEL 7 -- First introduced in October of 1907 (Serial No. 116060), the Model 7 was the double magazine version of the Model 6 – also a 36-pica machine built only on special order. Shipping records show that 57 of these were sold.

MODEL 8 -- As popular as the “Quick-Change” Model 5 was, the same benefits in a three-magazine became the famous Model 8. Coming out in 1911, by 1920 Mergenthaler had sold 3,300 Eights. Even in the early 1960’s weekly newspaper publishers were buying rebuilt Model 8 Linotypes from the Inland Company in Kansas and other well-known rebuilders. Job printers, too, liked the versatile Model 8. The three magazines were brought into operating position by a handy cranking mechanism, and an automatic device prevented the magazines from being shifted until all the matrices had left the distributor bar.

The Model 8 was ideal for the small weekly publisher who had one machine for his straight matter type, a larger ad text face, and his headline or display face all in one machine. You can still find some Model 8's here and there in the country, knocking out good type. The popular Model 8 was also re-introduced as a Blue Streak model in 1936

MODEL 9 -- This was a radical design change in Linotype design for Mergenthaler. Making its debut in 1911, the complicated and expensive Model 9 had garnered 716 sales by 1920. The four-magazine machine had many new features designed to meet the growing demands for advertising, head-letter and job composition, calling for frequent change of face and body. Any of its four magazines could be instantly brought into operation, and matrices from all magazines could be mixed at will. In order to mix matrices from all four magazines, four distributors were necessary to separate and return them to their respective magazines. Matrices were first passed through a primary distributor box to a short distributor bar where they were separated according to font. A series of "bridges" or selectors were located under blank spaces on this short bar, and these "read" the notches cut in the bottom of the matrices and allowed them to drop into proper channels and distributor boxes for the right magazines.

On the Model 9, the magazines did not move, however a lever to the right of the operator was used to move escapement rods into contact with the chosen magazine. Patrick Leary recalls a commercial printer in Kalamazoo, Michigan - Francis Edgecombe - who ran an all-letterpress shop into the 1970s that was equipped with two Model 9s that looked and ran like the day they came from the factory.

The Model 9 was the tallest Mergenthaler machine. Chuck Dunham recalls being asked by an Iowa weekly publisher to find one for him. But Chuck tried to talk him out of it, due to its complexity and robust size. The publisher insisted, so Dunham found and delivered a Model 9 and installed it -- only to discover that the weekly's operator was a midget, who had to use a step-ladder to fix distributor stops.

MODEL 10 -- We'll talk about this one when we get to the Model 15's description.

MODEL 11 -- A quick-change, three-magazine Linotype, in every respect identical to the Model 8, except that it was adjustable up to 36 picas measure instead of 30 picas. Introduced in 1911, only 19 were shipped by 1920. The Models 8 and 11 each weighed about 2,750 pounds.

MODEL 12 -- Built only on special order starting in 1913, the Model 12 was identical to the Model 9 except that it was a 36 pica measure machine. Only 11 were sold. The Models 9 and 12 weighed in at 3,300 pounds.

MODEL K -- Mergenthaler must have been superstitious because they never made a Model 13 in this country. The Model 13 was marketed in Germany and to the German-language press in this country as "The Ideal" model. It was modified to accommodate intricate German-language composition. About 298 of the "Ideals" were built.

Instead, Mergenthaler introduced the Model K in 1913 as a two-magazine Linotype with one distributor and one assembler entrance. A narrow magazine machine reconstructed on a Model 1 frame, it would carry matrices from 5 to 11 point, and a few of the medium condensed 12 point faces. Almost 2,000 Model Ks were sold by the company.

By moving a lever at the right side of the magazine frame, both frame and magazines were raised or lowered to bring one magazine or the other into operative position. By this time in the early 'teens, Mergenthaler was also rebuilding Model I Linotypes, adding improvements as well. The K weighed in at 2,300 pounds.

MODEL L -- The Model L looked like a Model K except it was a single magazine machine built on a Model I frame – but used the wider Model 5 magazines. The first Model L was introduced in 1917, and by 1920, 443 had come out of the factory.

MODEL 14 -- About 1914 Linotype again made a major design move with the famous Model 14. Basically a Model 8 three-magazine machine with the addition of an auxiliary magazine of 28 channels located to the right of the main magazine frame. The auxiliary magazine was operated by a special push-button keyboard at the upper right of the main keyboard. The auxiliary would carry a cap alphabet of head letter matrices, two sets of ad figures, job fonts, or any kind of special regular matrices that were desired in addition to the standard fonts in the main magazines. Matrices from any one of the regular magazines could be mixed with those from the auxiliary.

Like the Model 8, the 14 was very popular with newspapers and job shops, and it became the first “ad mill” in many newspaper composing rooms. As I noted earlier, when I first came to the Ackley World Journal in 1975 there was a Model 14 that had originally been installed here brand new. I used it for a short time until a Model 29 replaced it. That 14 had the 8-point straight matter face, an 11 point text face, and a 14 point in the main magazines, and an 18 point caps display face in the auxiliary magazine.

In the 1960s it had been outfitted with a Star quadder and other improvements by Star Parts. Like the Model 8, the 14 was such a popular model that in its 1936 brochure announcing the “Blue Streak” line, Linotype offered the improved Model 14. By this time they had given it a fourth main magazine and four 34-channel auxiliary magazine, and the machine fully resembled what was to shortly be called the Model 32.

MODEL 15 -- The Models 10 and 15 were short machines with short magazines placed at a sharper angle. The shorter magazines had a capacity of 14 matrices per channel compared to 20 in a normal magazine. It used standard two-letter mats up to 14 point, and was a basic one-magazine Linotype for the small shop. The escapements were contained in each magazine. Mergenthaler issued the Model 10 starting in 1911, building about 600 of them. The Model 15 was a little more popular with over 900 sold since being issued in 1913.

I was about 15 when I purchased a Model 15 for my first little print shop. We set it up in the back room of my father's sporting goods store in Eldora, and weighing only 2,070 pounds and running on 110-volt power, it was a little gem. Chuck Dunham helped me accumulate about a dozen or so magazines for the Model 15 since they were an odd size, and I had a nice job shop selection of mats to work with. You could fix most distributor stops from the front of the machine, and the almost straight up angle of the magazine made for quick keyboard response. About four years later I sold it to a rubber stamp shop in Cedar Rapids.

There were minimal differences between the Model 15 and the Model 10. The Model 10, however, only set up to 11 point and was a lighter machine at 1,850 pounds. All through high school I ran that little shop with the Model 15 and an 8x12 Old Series C&P, and made enough

money doing small print jobs that by my senior year I was able to buy a new car. (Of course, that's when you could still buy a new car for about \$2,400!).

That little Model 15 in the back room of Dad's sport shop also landed me a summer job as a relief operator at a large publishing plant in a neighboring town. The publisher was an avid outdoorsman, and was a good customer of my father. Dad took him in the back room one day to fix a fishing reel, and the publisher was amazed to see a Linotype sitting there. Dad told him it was mine and the publisher told him to have me contact him about working for him during the summer vacation months. That is a whole other story.

MODELS 16, 17, 18, 19 -- In April of 1916, the Models 16, 17, 18, and 19 were first exhibited. These models were modified examples of machines previously constructed. The Model 16 was a two-magazine mixer with a new design to deliver matrices from both magazines for one line, permitting continuous and mixed composition from both magazines without interruption to the keyboard operation. This novel feature was made possible by the use of two extra keybuttons on the extreme right of the top row of keys. By depressing one or the other of these two keys the magazines were easily accessible and mats were discharged onto one common assembler belt. The magazines were close together and full-sized, carrying 5 to 36 points. Records show almost 100 Model 16s shipped; over 200 Model 17s; 770 of the Model 18; and 851 Model 19s shipped.

The Model 17 was identical to the 16 with the exception of an auxiliary magazine like that on the Model 14. The Model 18 was basically a two-magazine Model 5 that did not mix, and the Model 19 was like it only with the auxiliary that made it look like a two magazine Model 14. Records show

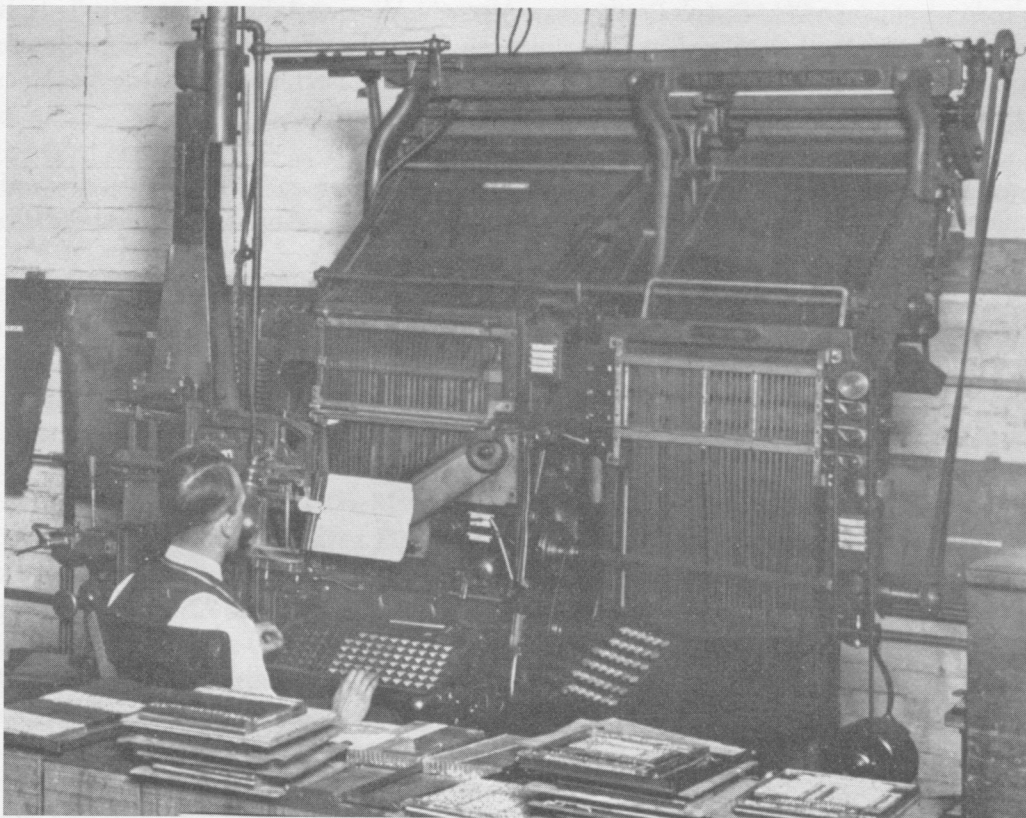
These were the models of Linotype production through 1916. At that time the company declared that over 39,000 Linotype machines were in use with 33,000 in the United States and Canada. By this time the company had factories in Manchester, England and Berlin, Germany, as well as the main offices and factory in Brooklyn.

By 1919 Mergenthaler had made improvements and had models that would even set up to 60 point headline type. One such model was the Model 20, a single magazine, 72-channel machine for heads and display only. It looked like a Model 5, and was the first Linotype with "split" magazines. The short, split magazines made changing quicker and easier, and were lighter for the heavier display mats. The Model 20 Display, as it was called, could handle 18 and 24 point and some 30 point mats. The Model 20 also came with a special magazine rack to hold the splits (up to 12), and the company claimed that it would set display type at six lines per minute. About 110 of the Model 20 outfits were sold.

MODELS 21 & 22 -- These were equipped with three 72-channel magazines, either full length or split. Text, as well as display could be set on these models. The Model 21 having only main magazines, and the Model 22 equipped with auxiliaries.

I have not seen any company materials nor listings of a Model 23 being manufactured by Mergenthaler.

MODEL 24 -- Built on the lines of the Model 9, having four full-length magazines combined with a group of four auxiliary magazines operated from a separate keyboard on the right. Introduced in 1920, the Model 24 was the largest machine Mergenthaler made, and would set text on up to wide 36 point display. The Model 24 was considered the most complex machine in the Linotype line. The Model 24 is estimated to have weighed in at approximately 5,300 pounds.



The Model 24

MODEL 25 & 26 -- Models 25 through 28 were manufactured prior to the change to the "Blue Streak" line in 1936. The Model 25 was a popular two-magazine mixer issued in 1924, along with the Model 26 which was identical to the 25 except with the addition of a two-magazine mixing auxiliary.

The State Training School for Boys in Eldora, Iowa had a beautiful Model 26 in their vocational printing department for many years, and it produced some beautiful type for their publication, "The Echo". It was scrapped in the 1980s.

MODEL 27 -- A three-magazine, super-display machine that had extra-wide magazines (5-3/4" wider than standard 72-channel magazines). Introduced in 1935, the operator could keyboard up to full width 36 point, or up to condensed 60 point.

MODEL 28 -- A three-magazine Model 27, also introduced in 1935, with one, two, or three wide auxiliary magazines. Both the Model 27 and 28 were replaced by the Models 33 and 34 when the Blue Streak line was introduced in 1936.

THE BLUE STREAK LINE – MODELS 29-36 & COMET -- About 1936 Mergenthaler Linotype announced a complete line of updated models called Blue Streak machines (“Blue” most likely because Mergenthaler used a special deep, dark blue paint on all of them, versus the old models which were all black – like Henry Ford’s Model Ts). They were advertised as faster machines, built on heavier main frames. The Models 5, 8 and 14 were the first Blue Streaks to hit the market, but World War II and war production for the Mergenthaler plant resulted in a pause in Blue Streak Production. After the War, and the technological advances that resulted, Mergenthaler Blue Streaks were in big demand, as many Linotypes in the country were well-worn and publishers and printers were ready for faster, more versatile machines to meet growing printing and newspaper production demands.

The robust Blue Streak Line met these expectations through the early 1970s, until demand for hot metal began to drop off and the vision was set on phototype composition and speedy, crisp offset printing.

Models in the Blue Streak Line were as follows: **Model 29:** A four-magazine 90-channel mixer, or combination 72-90 channel magazines display and text mixer. **Model 30:** Same arrangement as the Model 29 with the addition of a four, 34-channel auxiliary set of magazines for large display.

Model 31: As the Models 5, 8, and 14 were famous for Mergenthaler in the early years, the non-mixer Model 31 took its rightful place in the spotlight in the late 40s, 50s, and 60s as the Universal Linotype – or the most popular gal on the block. Mergenthaler’s “bread and butter” machine – the Model 31 could be bought as a starter machine with one 90-channel magazine, and additional magazines – up to four – added as the needs of the shop or plant grew. Designed to cruise at up to 10 lines per minute, it is a very fine, fast text machine that is still popular among remaining hot metal users today. I ran a Model 31 at the Herald-Index for a while and it was easy to “hang the elevator” on that machine setting straight matter.

The Model 31, or any of the other Blue Streak Models, equipped with Mergenthaler’s famous “Hydraquadder” made a very efficient linecasting machine. The Hydraquadder was a hydraulically-operated quadding and centering device that automatically handled those line spacing needs – greatly speeding up typesetting. The Hydraquadder was a vast improvement over the company’s earlier attempt at mechanized centering and quadding which ended up being terribly complex and troublesome.

The bigger brother to the Model 31, the **Model 32**, was equally popular if you wanted display capabilities too, because it carried four additional 34-channel auxiliary magazines. The Model 32 was very popular with newspaper shops in the 50s and 60s as their “ad mill” and a text machine when needed.

Model 33: The Model 33 was like the 31 only it was equipped with the extra-wide magazines, allowing you to run up to regular width 24 point mats in a 90-channel layout, along with your text. The Model 33 was not as fast as the Model 31 because the escapement was in the magazine itself and it was geared slower to accommodate display as well as text sizes.

Model 34: A rare model, the 34 was a Model 33 with 4 extra-wide auxiliary magazines. Both the 33 and the 34 were non-mixing machines.

Model 35: The Model 35 was like the Model 33 with extra-wide magazines, but was a mixer version. It would handle mixing all 90 channel magazines, or 72-90 combinations, and running 72-channel display in an extra-wide magazine, you could set up to normal 36 point or condensed 60 point from the main magazine. These were popular with newspaper ad alleys also, and the **Model 36** big brother to the 35 had the same specifications with the addition of wide mixing auxiliaries. We had a Model 36 here in Ackley for a while and we were set up to keyboard up to 36 point full face display type on it. Next to the old Model 24, the Model 36 was the largest machine Mergenthaler built.

About 1950 the Blue Streak Line received a new addition – the **Comet**, a two-magazine, high-speed Linotype. The Comet cruised at 12 lines per minute and was designed for text composition. With magazines standing upright to a 70-degree angle and a one-piece keyrod, the Comet lived up to its name by being fast.

We had a Comet here in Ackley as a straight matter machine, and it was a true joy to operate. You hit a key and “bang” your mat was right there in the assembler. The whole machine was designed and built for speed, and with a teletypesetter add to it, the Comet was the most popular straight matter machine in the big daily composing rooms - many with 20 or more Comets on line.

Later in the 1960s, Mergenthaler came out with their last hot metal machine, the **Elektron** which boasted a speed of up to 15 lines per minute. With up to 4 magazines and many automated and electronic features, the Elektrons survived into the early 1990s in some check and specialty plants.

The Linotype Line served many newspapers and printers well for 100 years, and a much smaller number these past 25 years. Several machinists are still available to keep Linotypes in good repair, but no matrices or new parts have been made for the past 20 years – although supplies of new, old-stock parts and good used matrices are still available.

Thomas Edison – the great American Inventor – once commented after observing the Linotype in operation – that it was precise as a Swiss watch and built like a Sherman tank.

Let's plan to celebrate the 125th Anniversary of the Linotype in 2011 (July 3, to be exact!) and keep a major part of our letterpress and metal type heritage alive.

Model 1

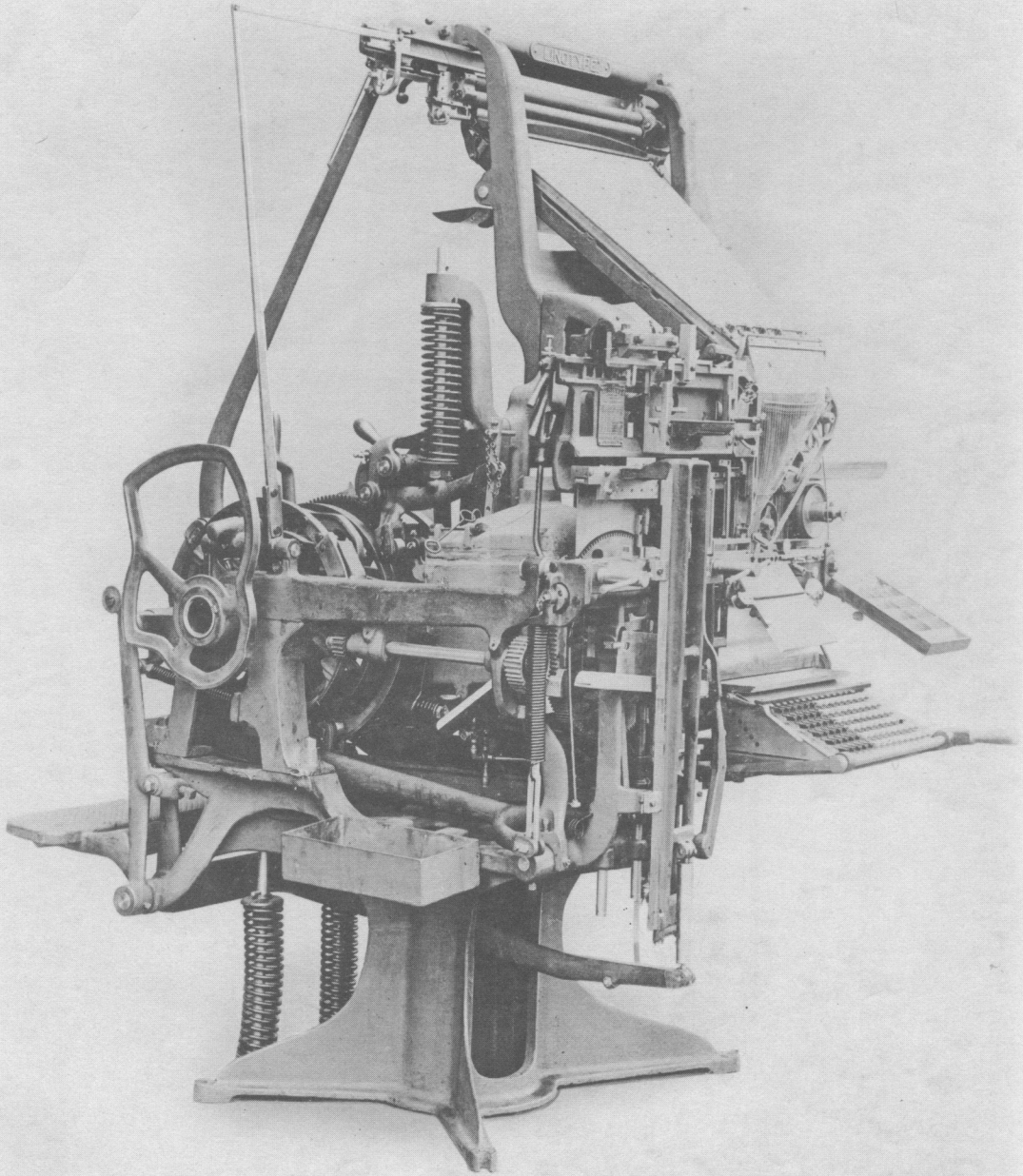
MODEL 1 *Single-Magazine Linotype*

EQUIPMENT

- ONE MAGAZINE
- ONE FONT OF MATRICES
- ONE MOLD

WEIGHT, *boxed for shipment*, 2,900 to 3,200 lbs.

WEIGHT, *set up*, 1,925 lbs.



Model 1

Model 2

MODEL 2

Double-Magazine Linotype

(Old Style Channel Entrance)

EQUIPMENT

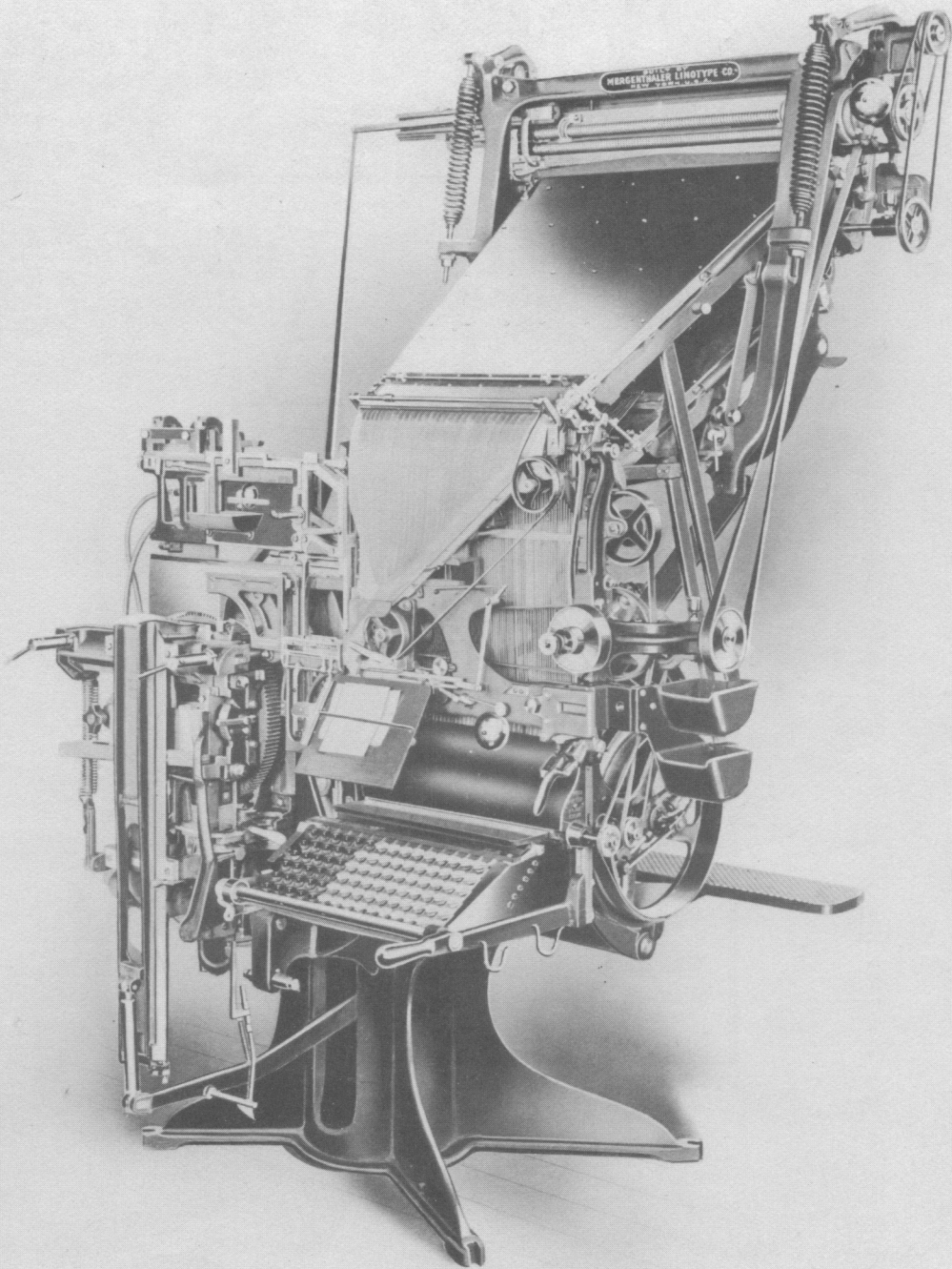
TWO MAGAZINES

TWO FONTS OF MATRICES

TWO MOLDS

WEIGHT, *boxed for shipment, 3,100 to 3,400 lbs.*

WEIGHT, *set up, 2,400 lbs.*



Model 2

Model 3

MODEL 3 *Single-Magazine Linotype*

EQUIPMENT

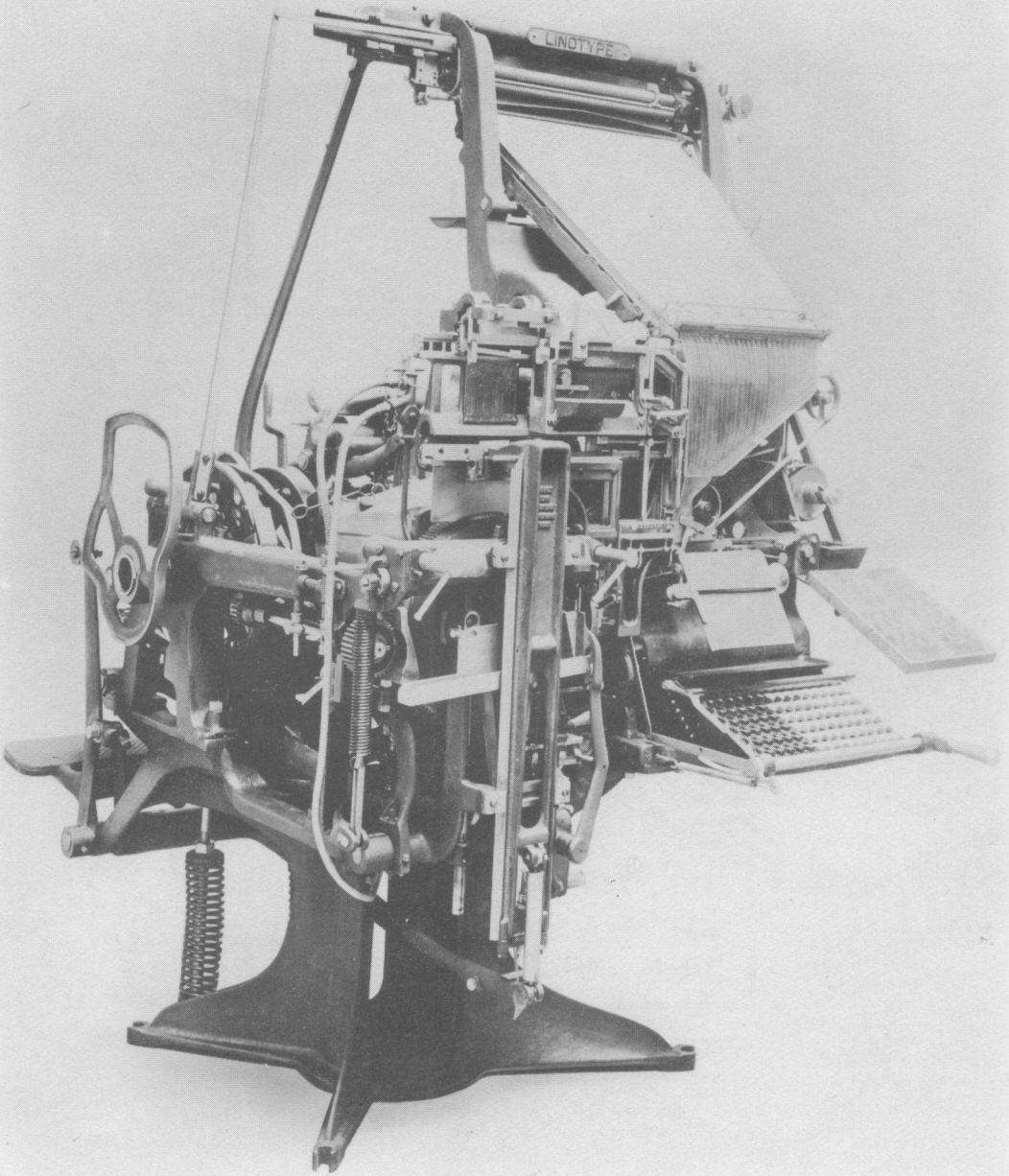
ONE MAGAZINE

ONE FONT OF MATRICES

ONE MOLD

WEIGHT, *boxed for shipment, 3,100 to 3,400 lbs.*

WEIGHT, *set up, 2,050 lbs.*



Model 3

Model 4

MODEL 4

Double-Magazine Linotype

EQUIPMENT

TWO MAGAZINES

TWO FONTS OF MATRICES

TWO MOLDS

AUTOMATIC SORTS STACKER

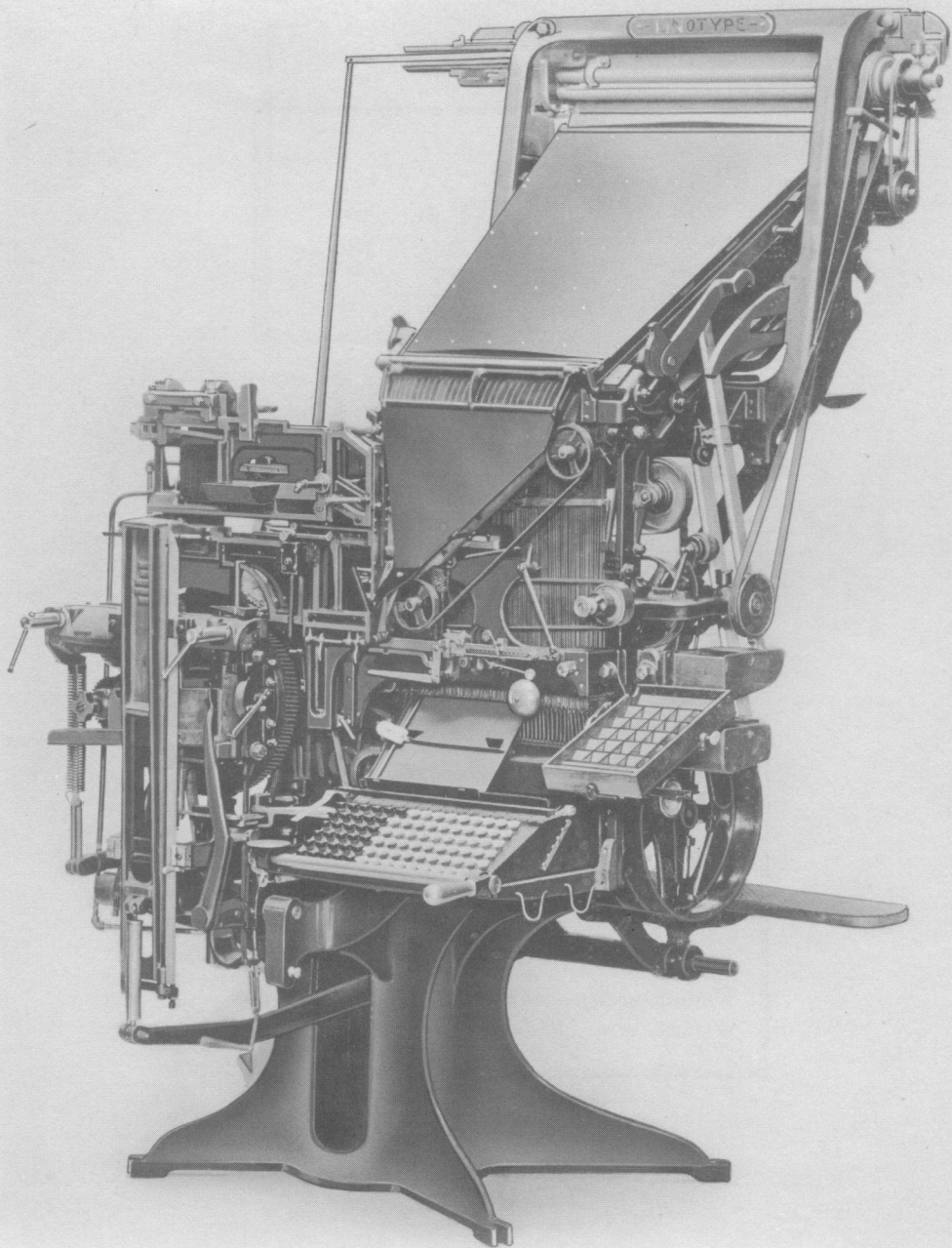
UNIVERSAL KNIFE BLOCK

WATER-COOLED MOLD DISK

THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment, 3,100 to 3,400 lbs.*

WEIGHT, *set up, 2,400 lbs.*



Model 4

Model 5

MODEL 5

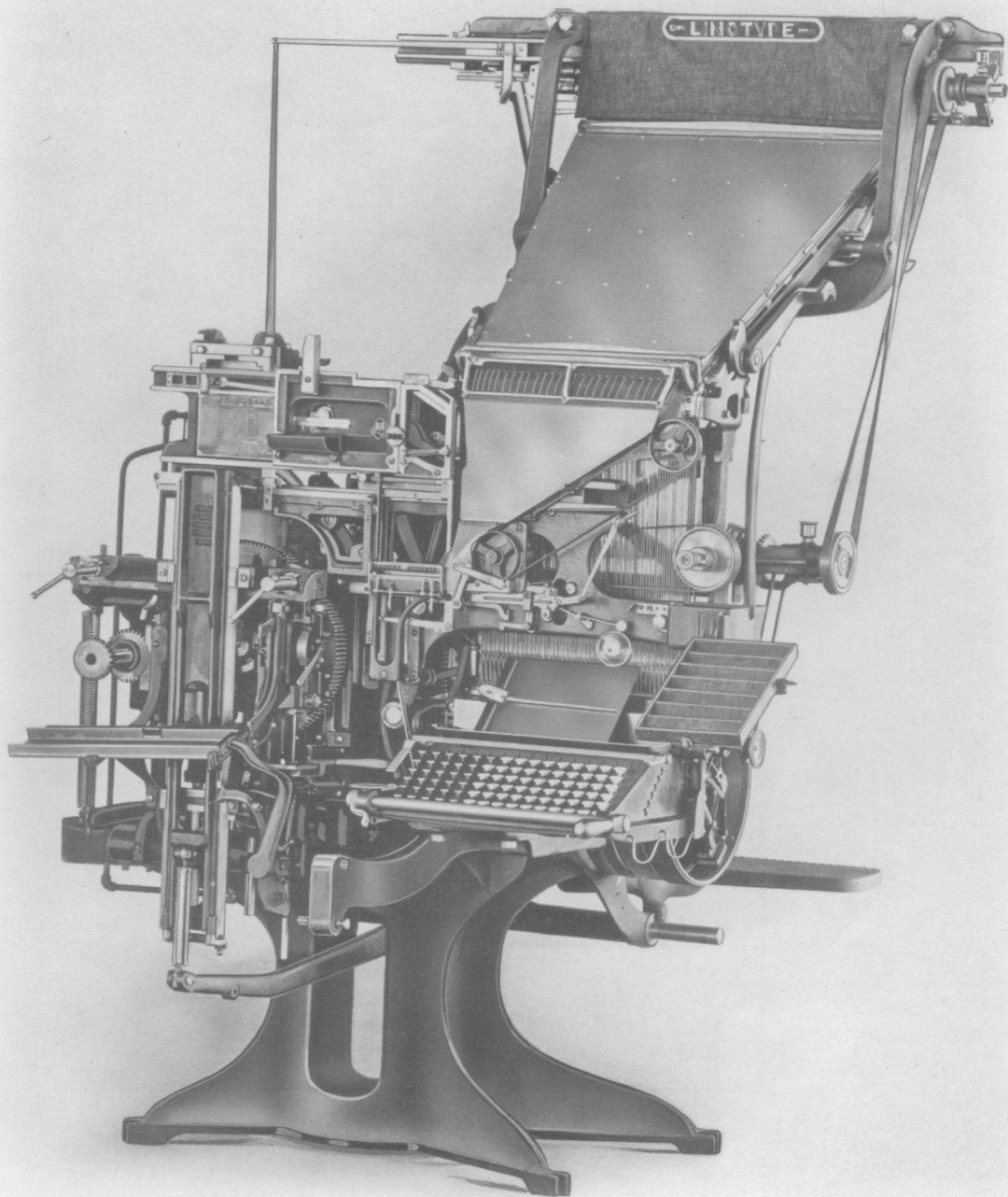
Single-Magazine Linotype

EQUIPMENT

ONE MAGAZINE
ONE FONT OF MATRICES
ONE MOLD
AUTOMATIC SORTS STACKER
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment, 3,100 to 3,400 lbs.*

WEIGHT, *set up, 2,050 lbs.*



Model 5

Model 8

MODEL 8

Three-Magazine Linotype

EQUIPMENT

THREE MAGAZINES

THREE FONTS OF MATRICES

THREE MOLDS

AUTOMATIC SORTS STACKER

UNIVERSAL EJECTOR

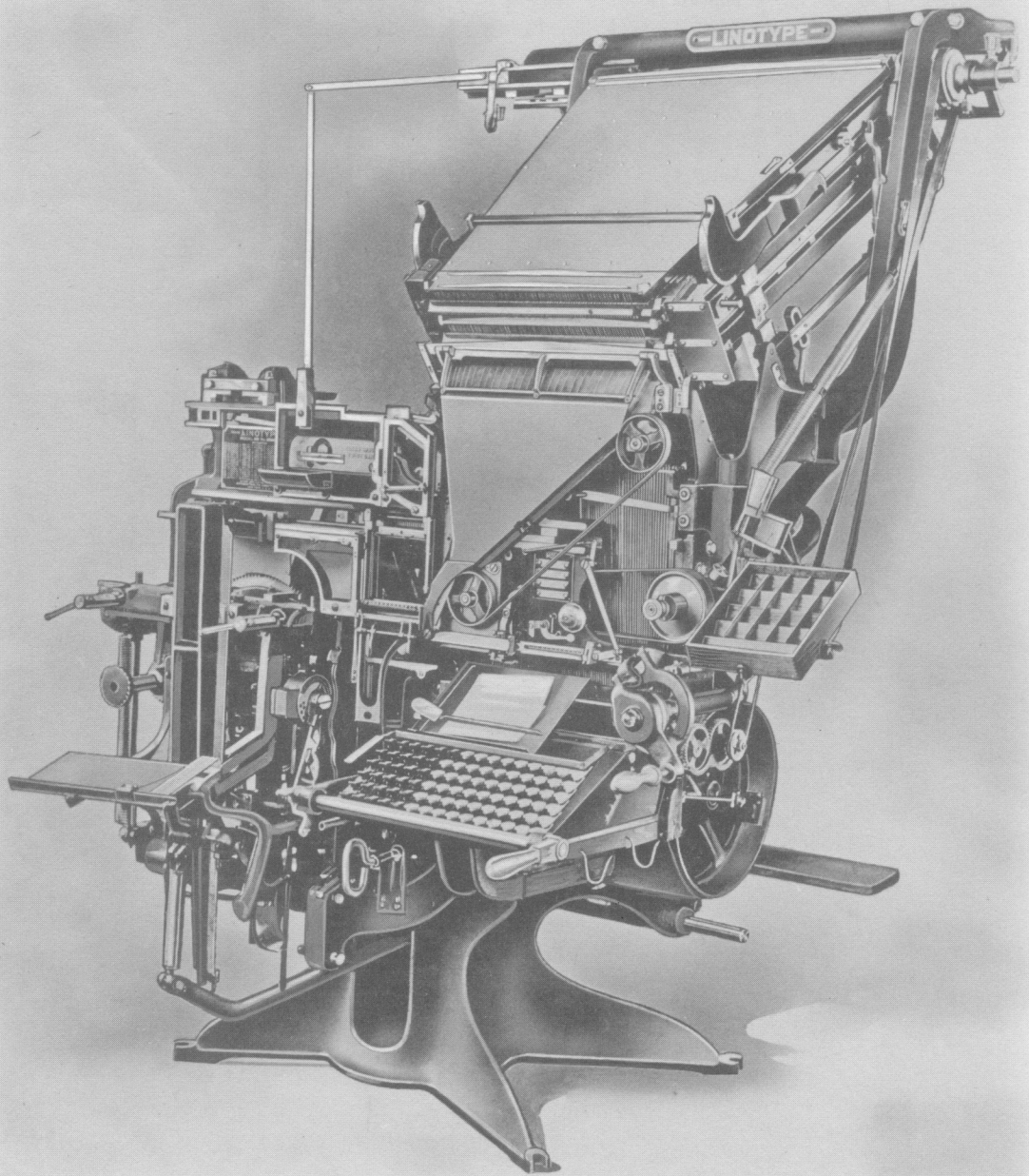
UNIVERSAL KNIFE BLOCK

WATER-COOLED MOLD DISK

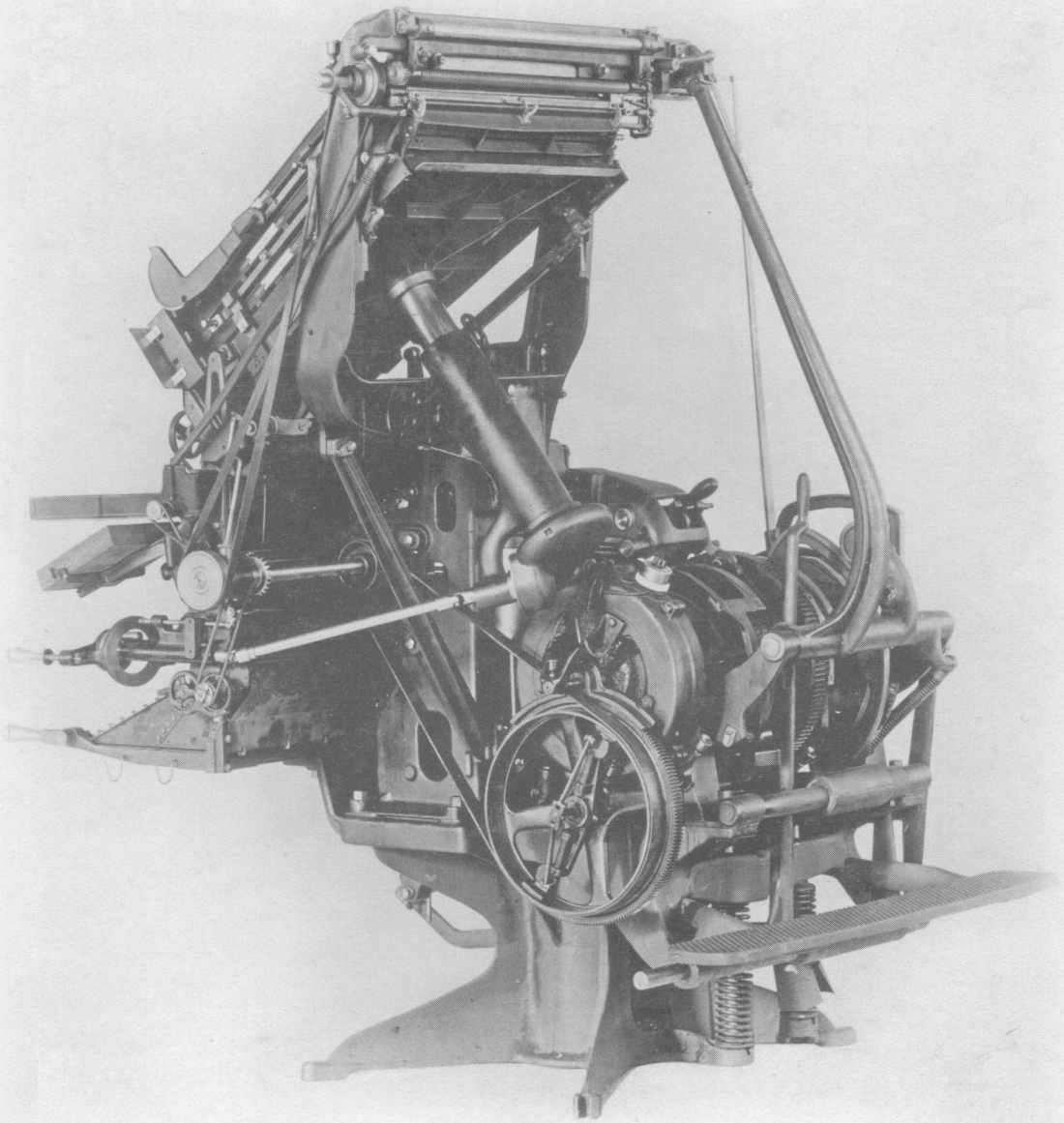
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment*, 3,200 lbs.

WEIGHT, *set up*, 2,747 lbs.



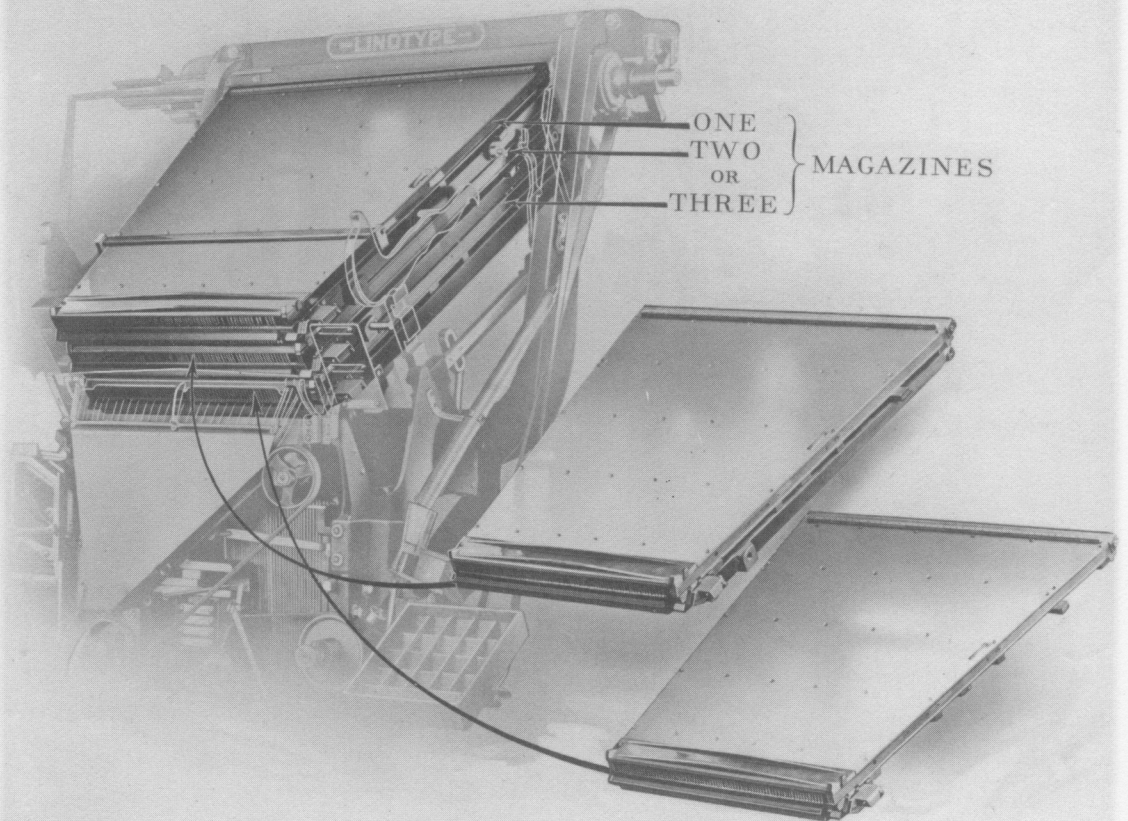
Model 8



Model 8 (back view)

A MODEL 8 or 14 can be purchased with only one full-sized magazine, if desired. The second and third magazines can be added as needed. Any operator can make this simple change easily in less than an hour, by merely adjusting the additional magazine and its escapement.

This plan enables any printer to own the Linotype he needs. Beginning with one magazine he can increase the range of his machine as his business develops.



Model 9

MODEL 9

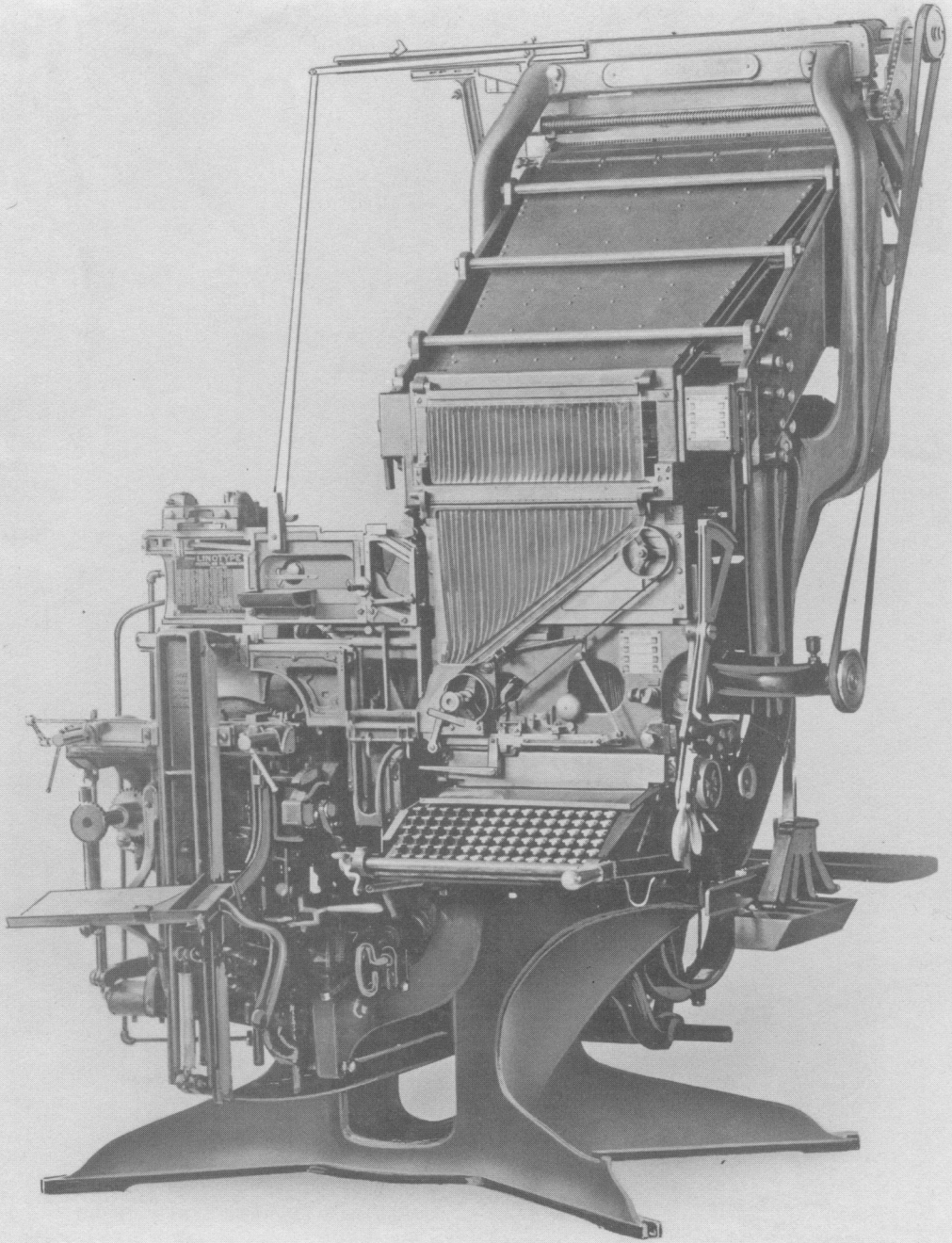
Four-Magazine Linotype

EQUIPMENT

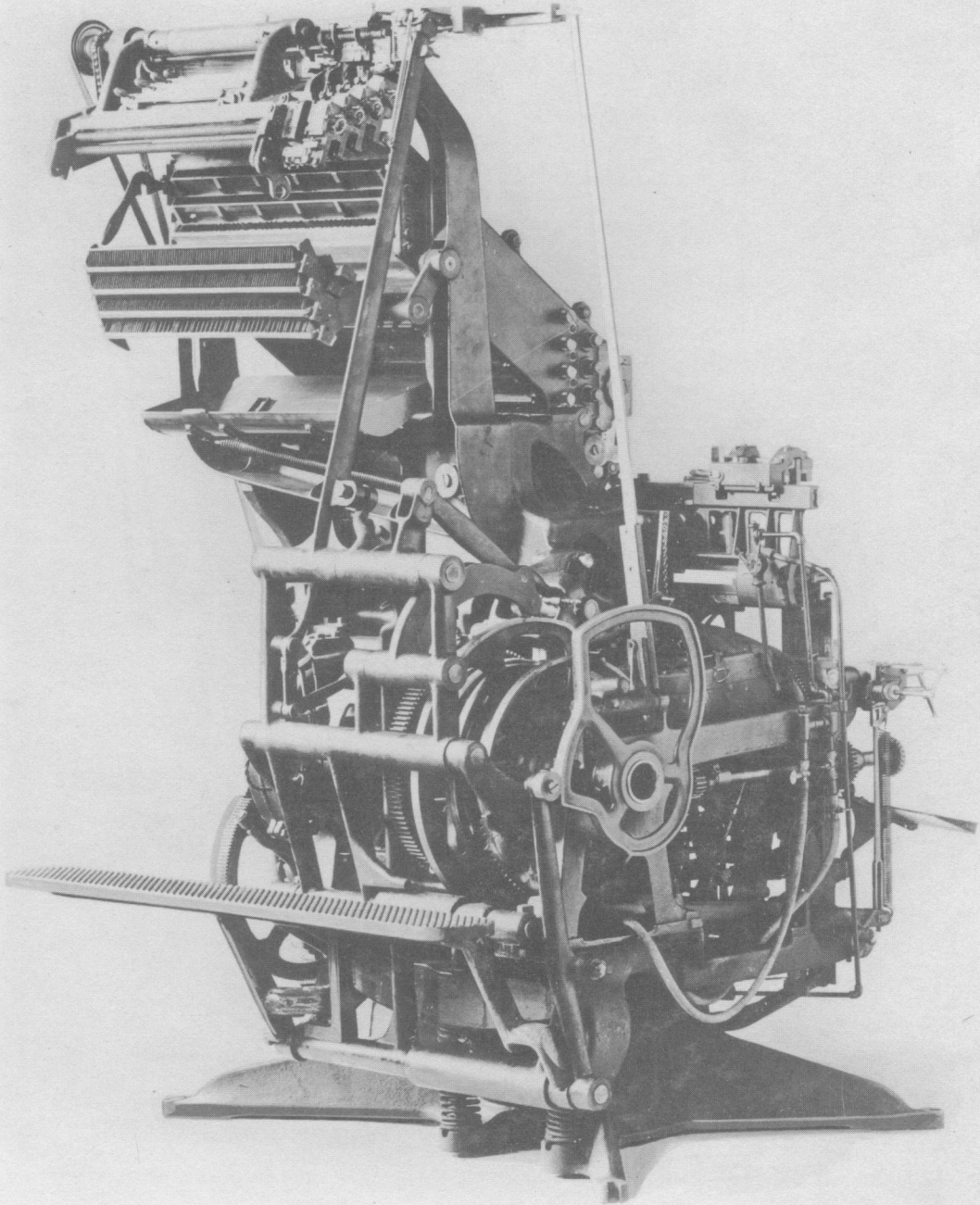
FOUR MAGAZINES
FOUR FONTS OF MATRICES
FOUR MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL EJECTOR
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment*, 4,500 lbs.

WEIGHT, *set up*, 3,300 lbs.



Model 9



Model 9 (back view)

Model 14

MODEL 14

Three-Magazine Linotype

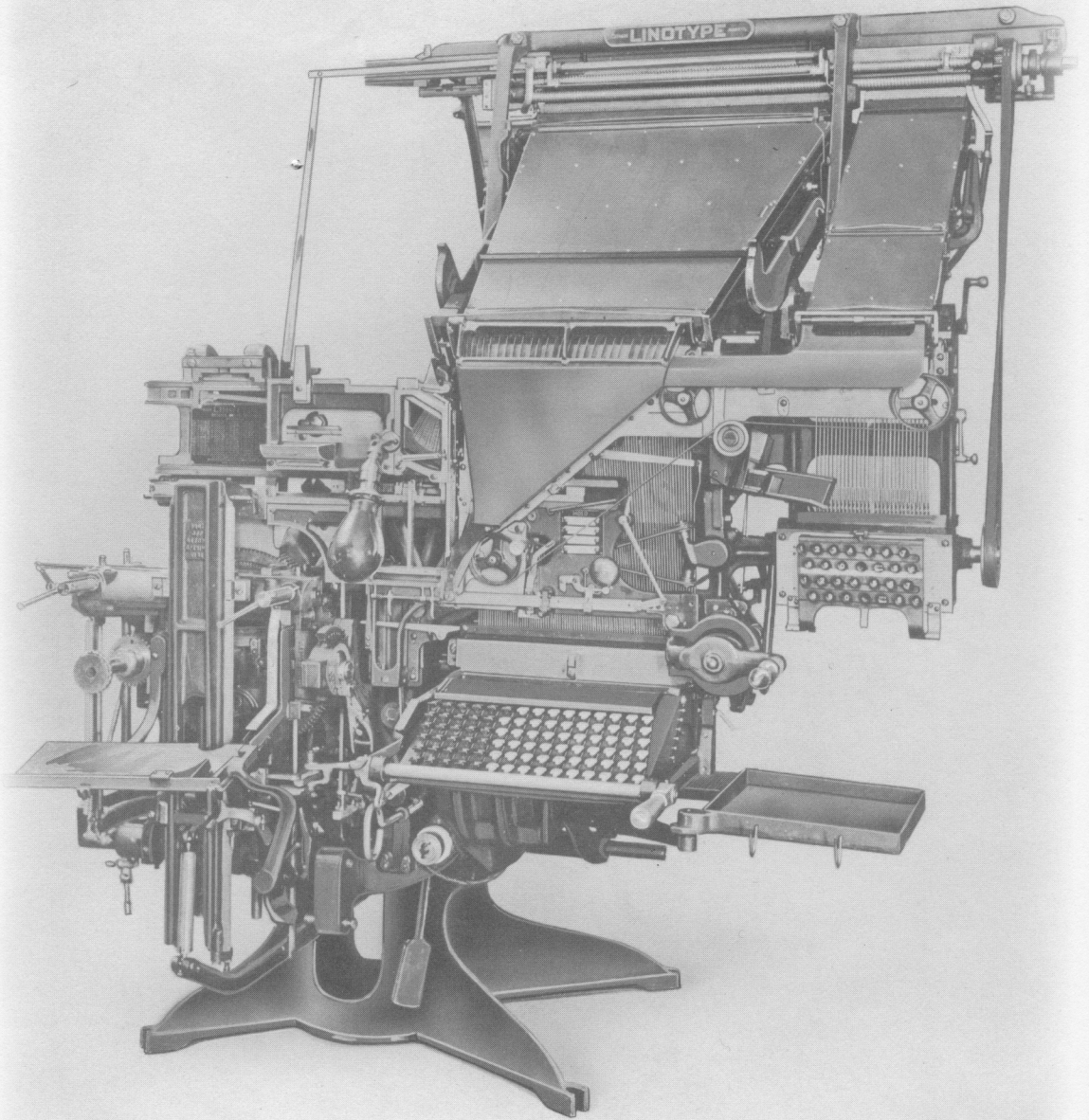
(With Auxiliary Magazine)

EQUIPMENT

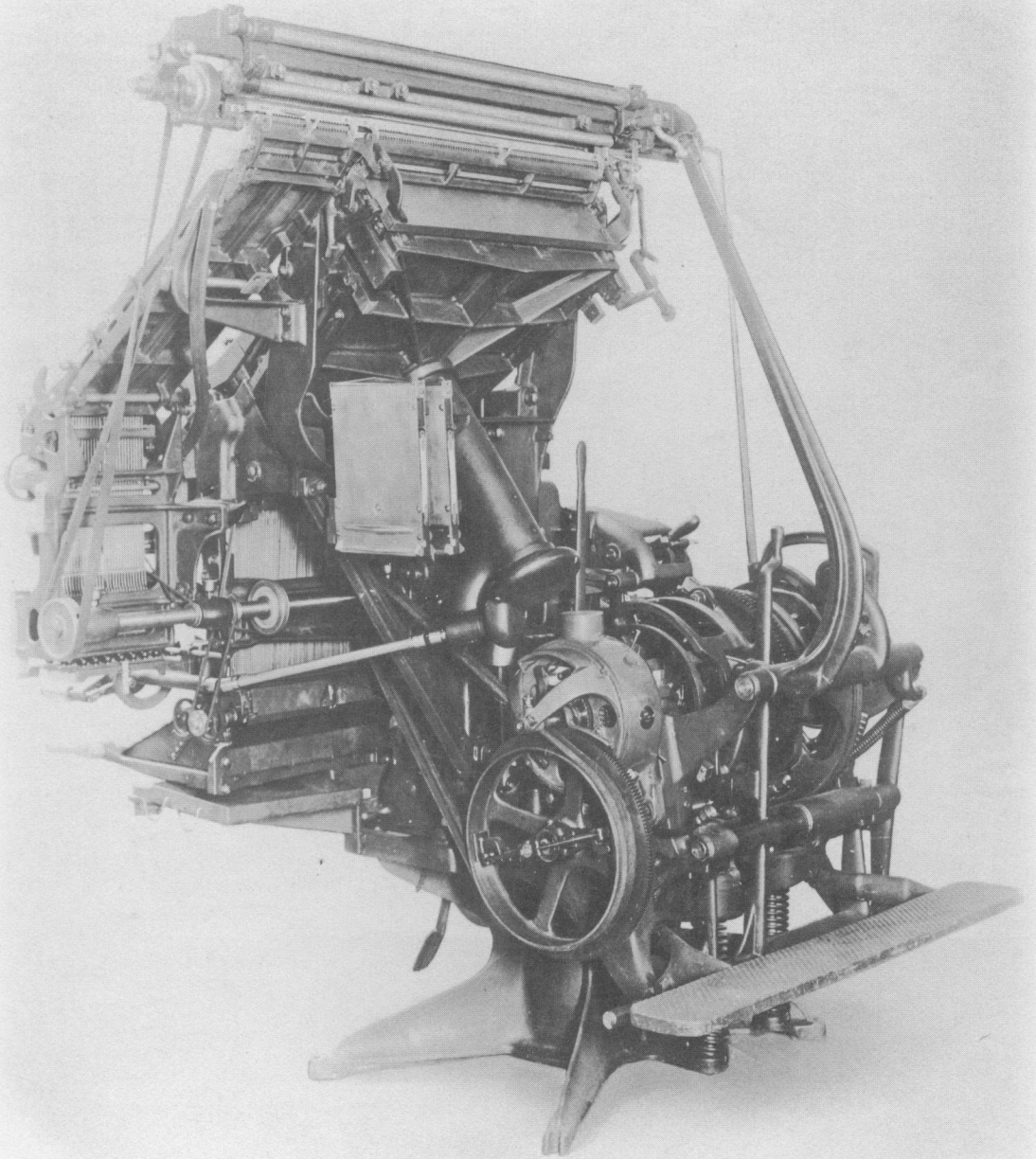
THREE FULL SIZE MAGAZINES
THREE FULL FONTS OF MATRICES
ONE AUXILIARY FONT OF MATRICES
THREE MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL EJECTOR
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment*, 3,900 lbs.

WEIGHT, *set up*, 2,850 lbs.



Model 14



Model 14 (back view)

Model 15

MODEL 15
Single-Magazine Linotype

EQUIPMENT

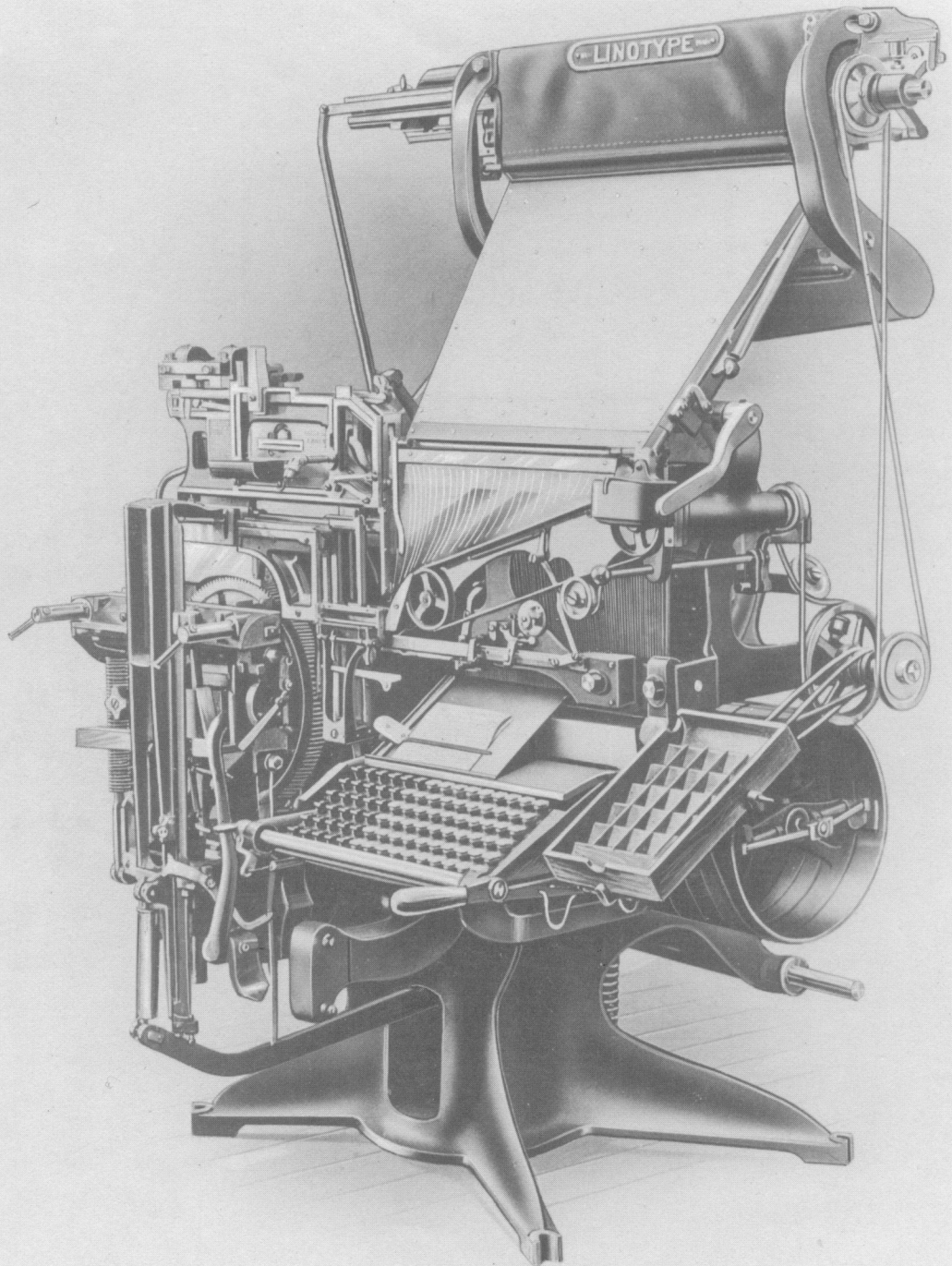
ONE MAGAZINE

ONE FONT OF MATRICES

ONE MOLD

WEIGHT, *boxed for shipment*, 2,900 lbs.

WEIGHT, *set up*, 2,100 lbs.



Model 15

Model 16

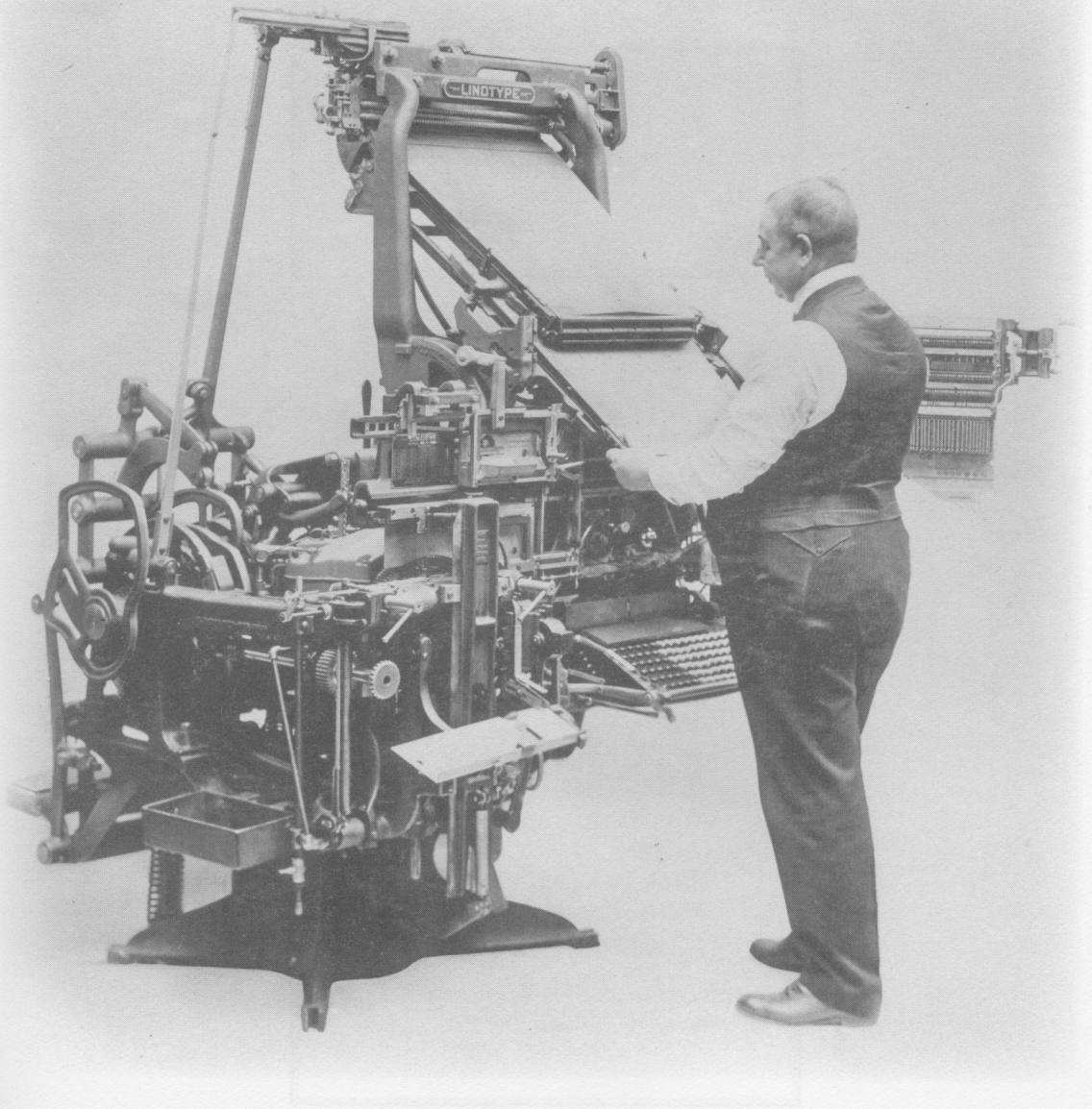
MODEL 16 *Double-Magazine Linotype*

EQUIPMENT

TWO MAGAZINES
TWO FONTS OF MATRICES
TWO MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment,* lbs.

WEIGHT, *set up,* lbs.



Model 16

Model 17

MODEL 17

Double-Magazine Linotype

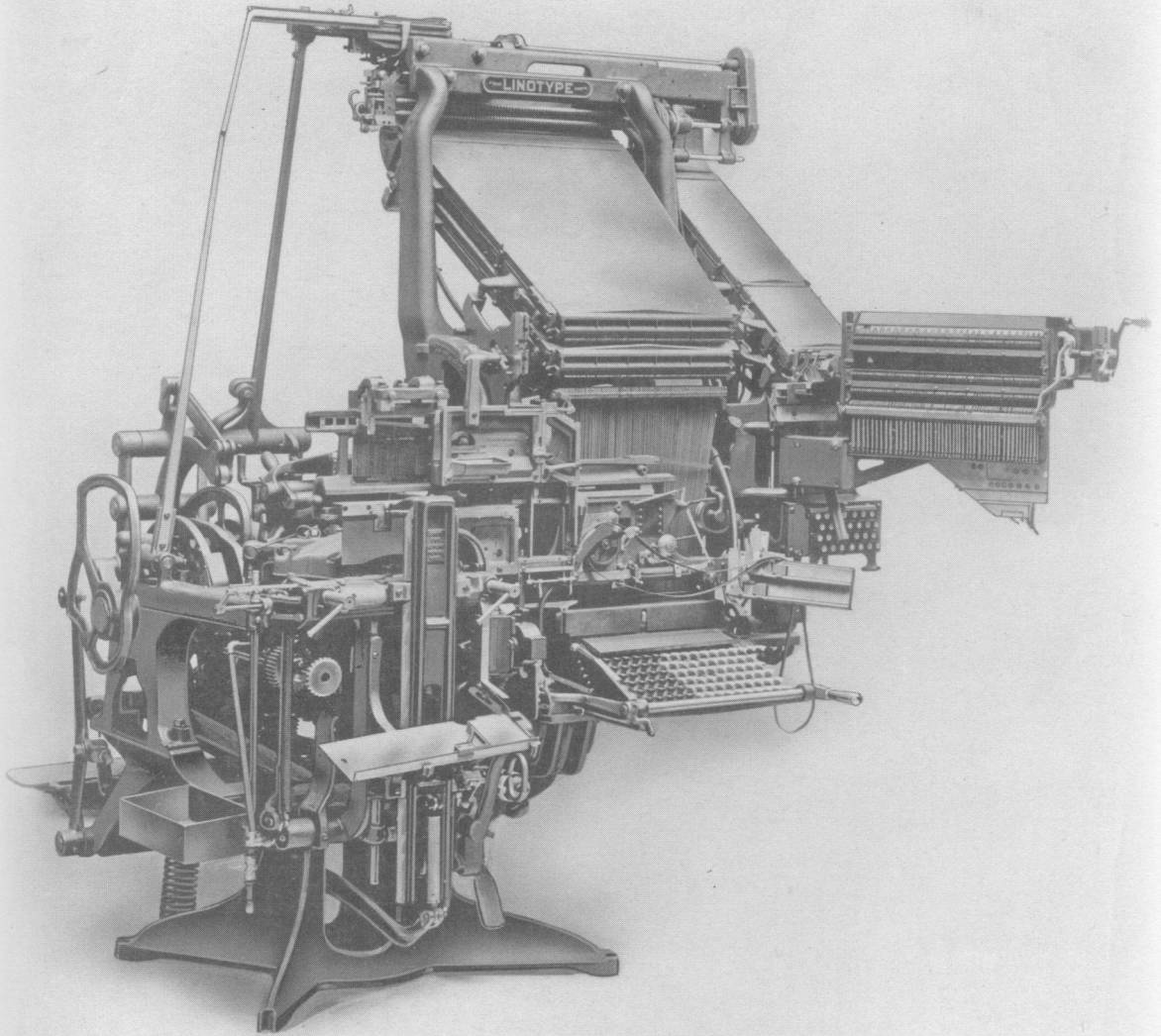
(With Auxiliary Magazine)

EQUIPMENT

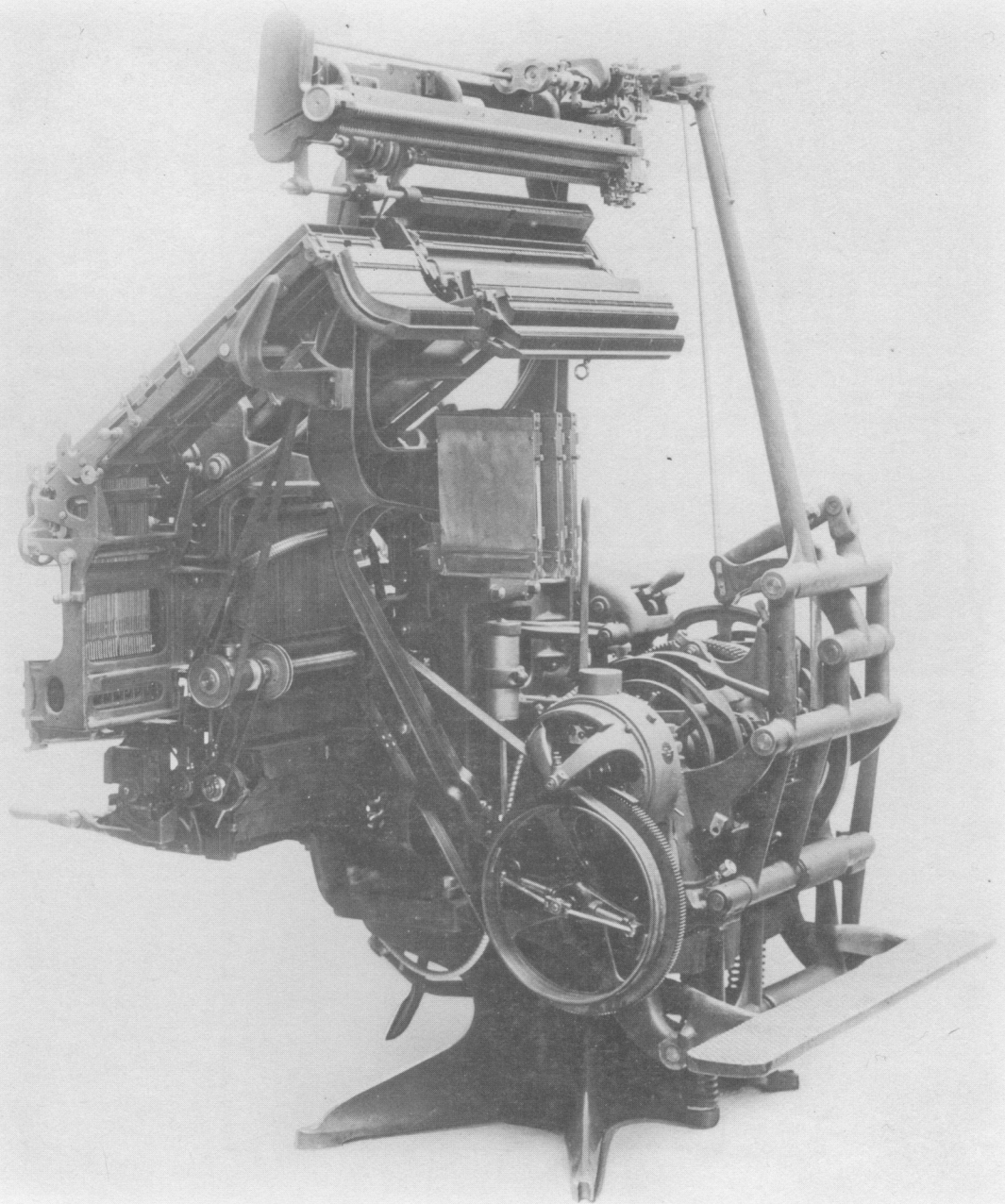
TWO FULL SIZE MAGAZINES
TWO FULL FONTS OF MATRICES
ONE AUXILIARY MAGAZINE
ONE AUXILIARY FONT OF MATRICES
TWO MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL EJECTOR
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment,* *lbs.*

WEIGHT, *set up,* *lbs.*



Model 17



Model 17 (back view)

Model 18

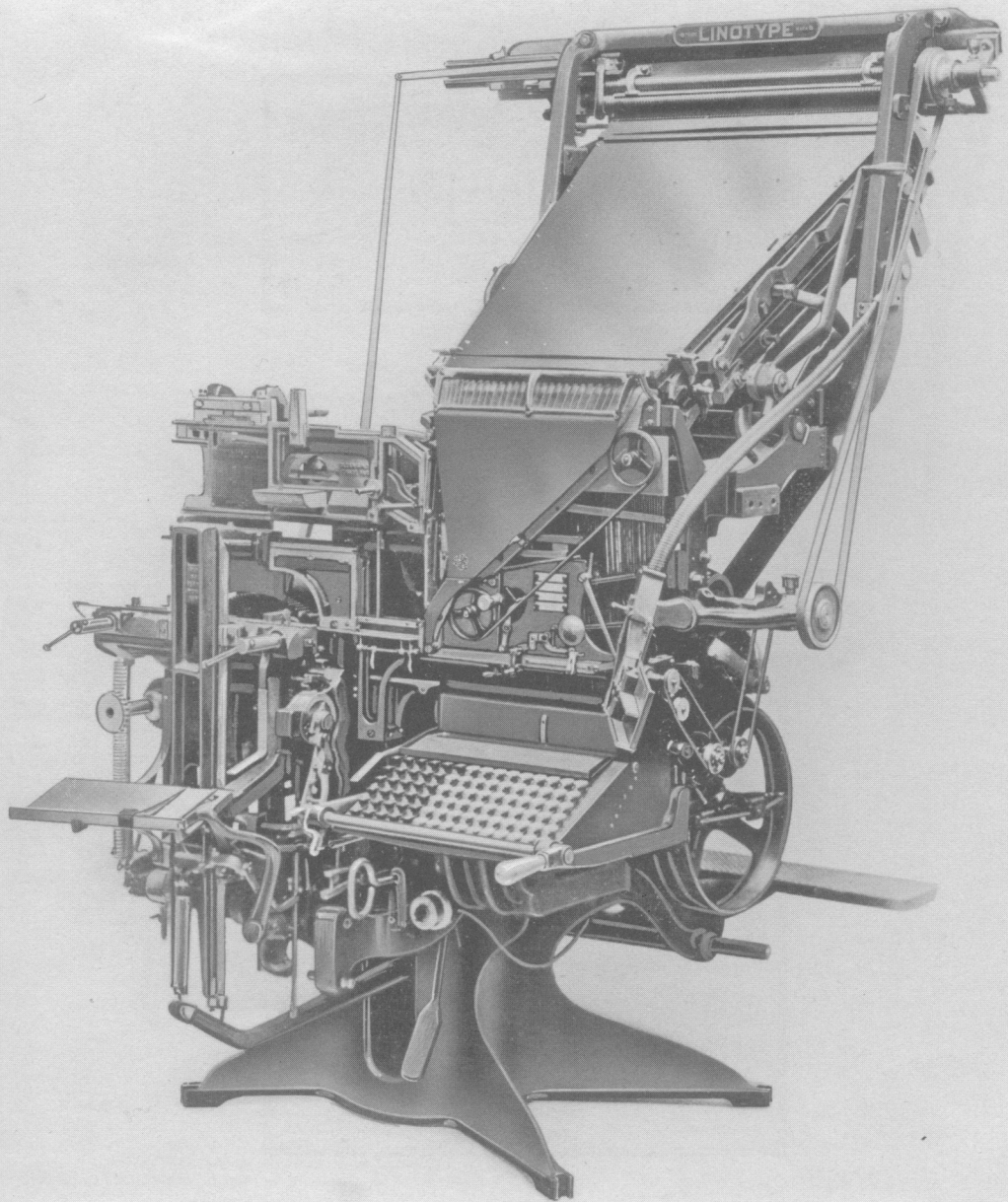
MODEL 18
Two-Magazine Linotype

EQUIPMENT

TWO MAGAZINES
TWO FONTS OF MATRICES
TWO MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL EJECTOR
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment,* *lbs.*

WEIGHT, *set up,* *lbs.*



Model 18

Model 19

MODEL 19

Two-Magazine Linotype

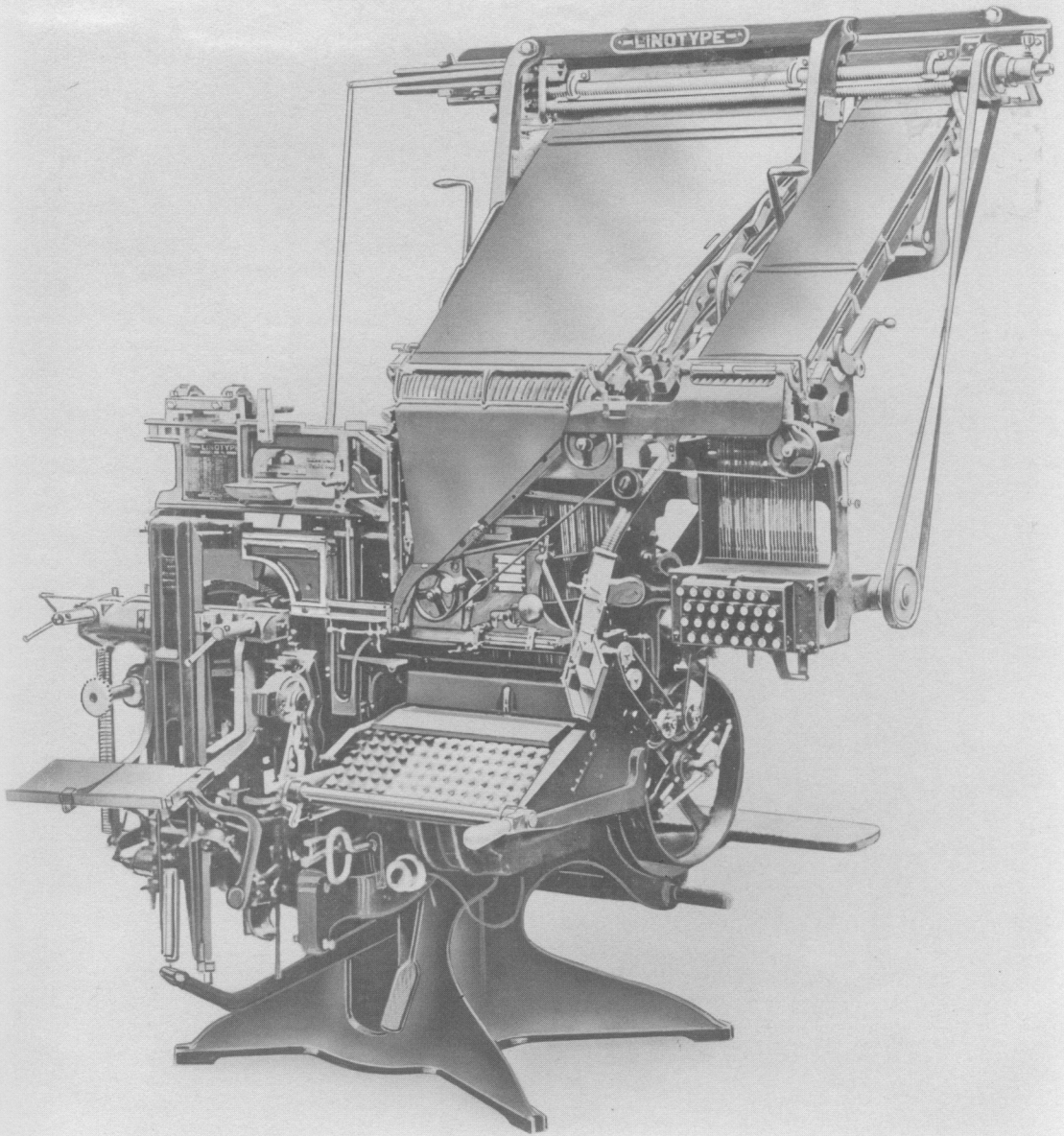
(With Auxiliary Magazine)

EQUIPMENT

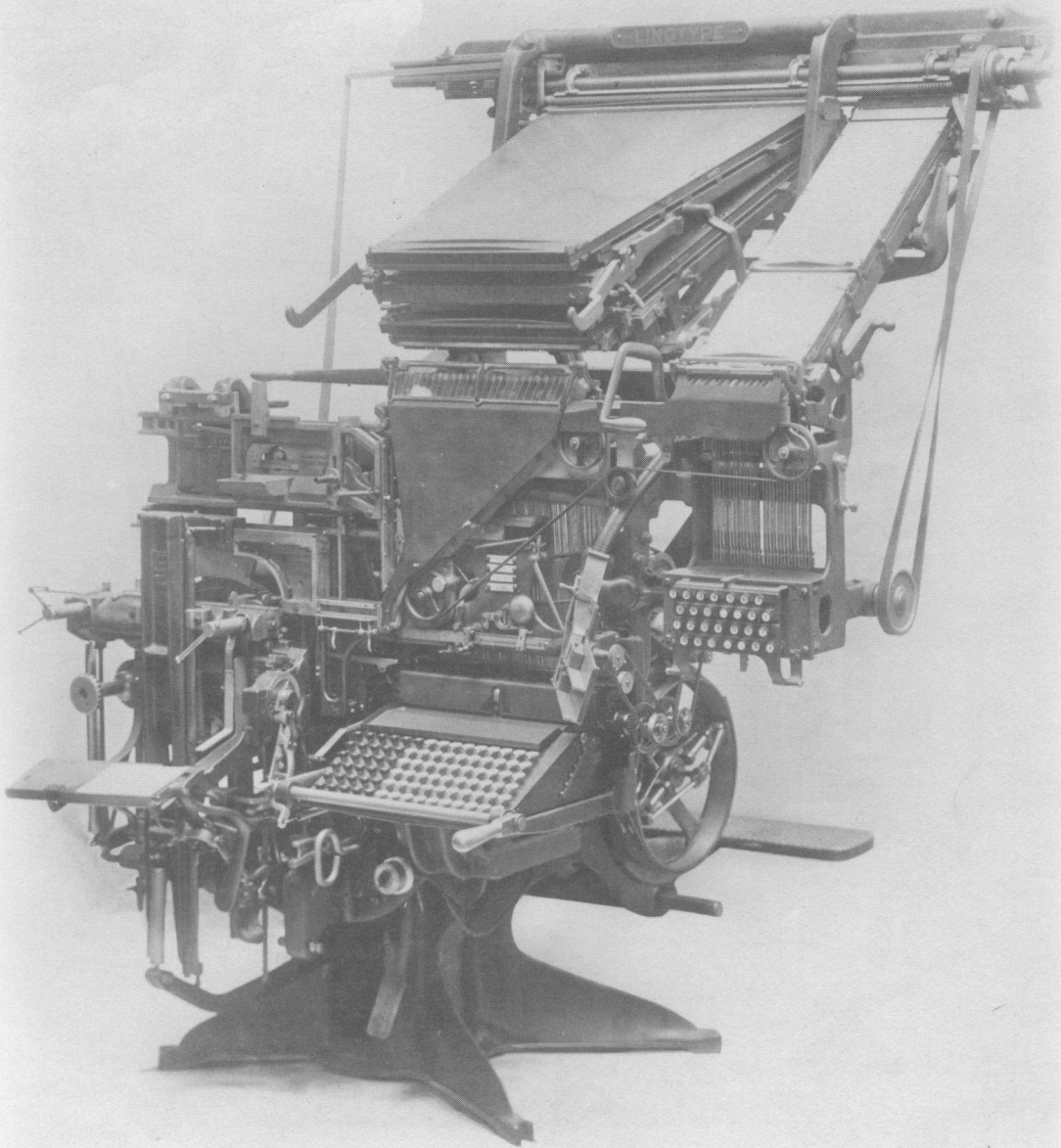
TWO FULL SIZE MAGAZINES
TWO FULL FONTS OF MATRICES
ONE AUXILIARY MAGAZINE
ONE AUXILIARY FONT OF MATRICES
TWO MOLDS
AUTOMATIC SORTS STACKER
UNIVERSAL EJECTOR
UNIVERSAL KNIFE BLOCK
WATER-COOLED MOLD DISK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment*, 3,600 lbs.

WEIGHT, *set up*, 2,800 lbs.



Model 19



Model 19

Model 20

MODEL 20

Single-Magazine Display Linotype

(With Split Magazine)

EQUIPMENT

ONE COMPLETE MAGAZINE (UPPER AND
LOWER HALVES)

ONE FONT OF MATRICES

ONE MOLD

WATER-COOLED FOUR-MOULD DISK

SIMPLE TWO-LETTER ATTACHEMENT

AUTOMATIC SORTS STACKER

UNIVERSAL EJECTOR

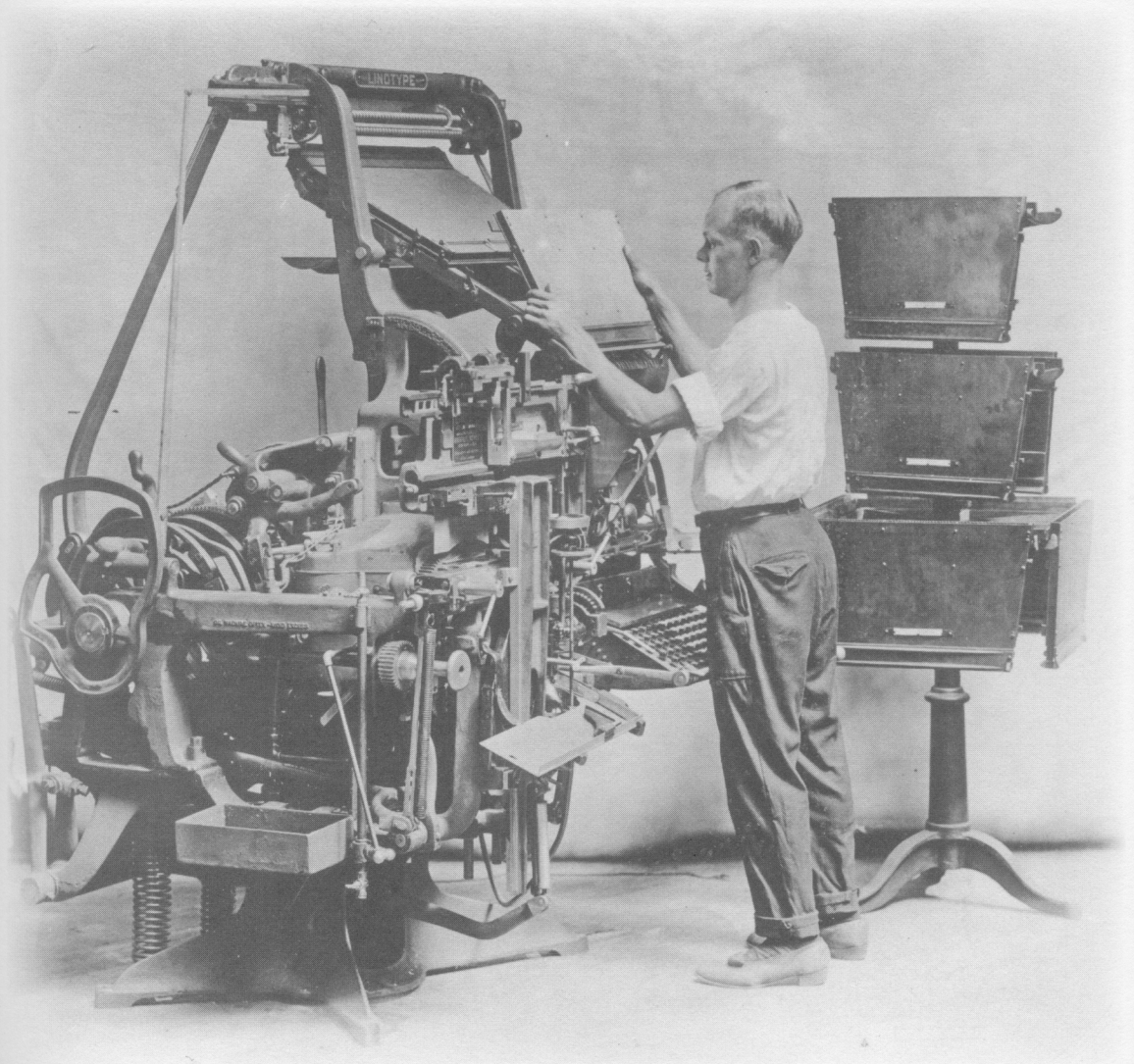
UNIVERSAL KNIFE BLOCK

THERMOSTAT GAS GOVERNOR

DISAPPEARING TRAY

WEIGHT, *boxed for shipment*, 3,300 lbs.

WEIGHT, *set up*, 2,290 lbs.



Model 20

Model K

MODEL K *Two-Magazine Linotype*

EQUIPMENT

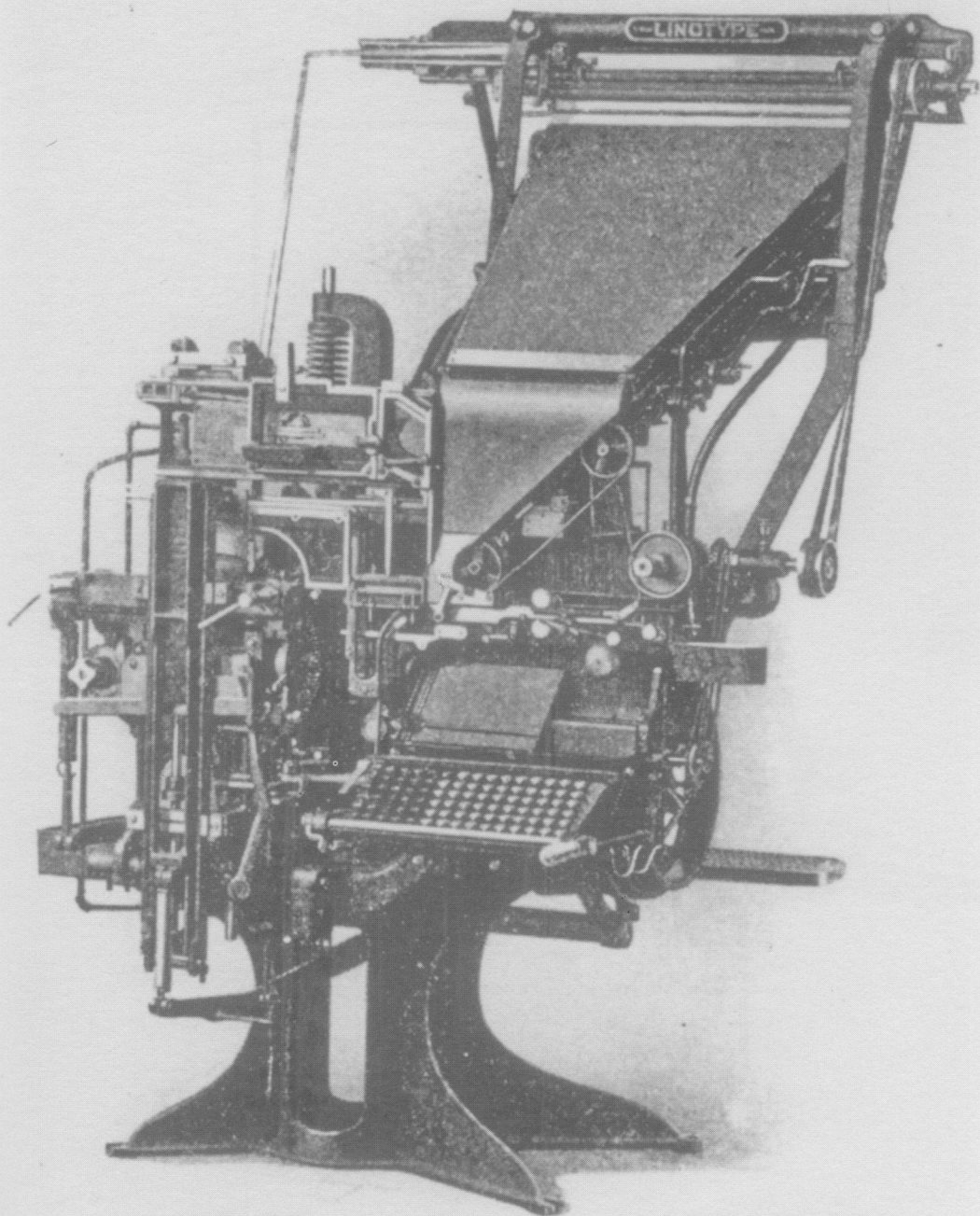
TWO MAGAZINES

TWO FONTS OF MATRICES

TWO MOLDS

WEIGHT, *boxed for shipment*, 3,100 to 3,400 lbs.

WEIGHT, *set up*, 2,297 lbs.



Model K

Model L

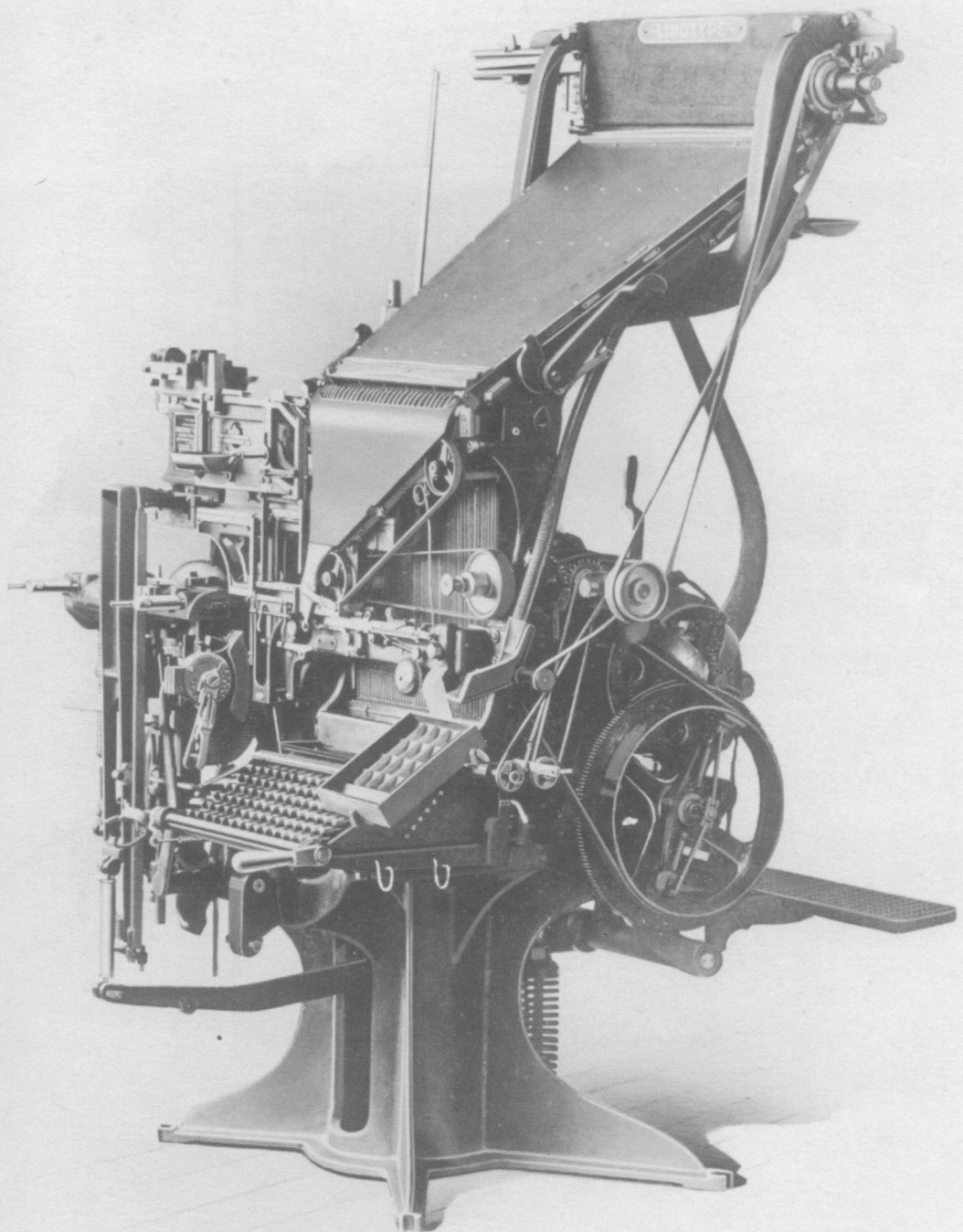
MODEL L *Single-Magazine Linotype*

EQUIPMENT

ONE MAGAZINE
ONE FONT OF MATRICES
ONE MOLD
AUTOMATIC SORTS STACKER
UNIVERSAL KNIFE BLOCK
THERMOSTAT GAS GOVERNOR

WEIGHT, *boxed for shipment*, 2,825 lbs.

WEIGHT, *set up*, 2,230 lbs.



Model L

Lead and Rule
Caster

LEAD
AND RULE CASTER

EQUIPMENT

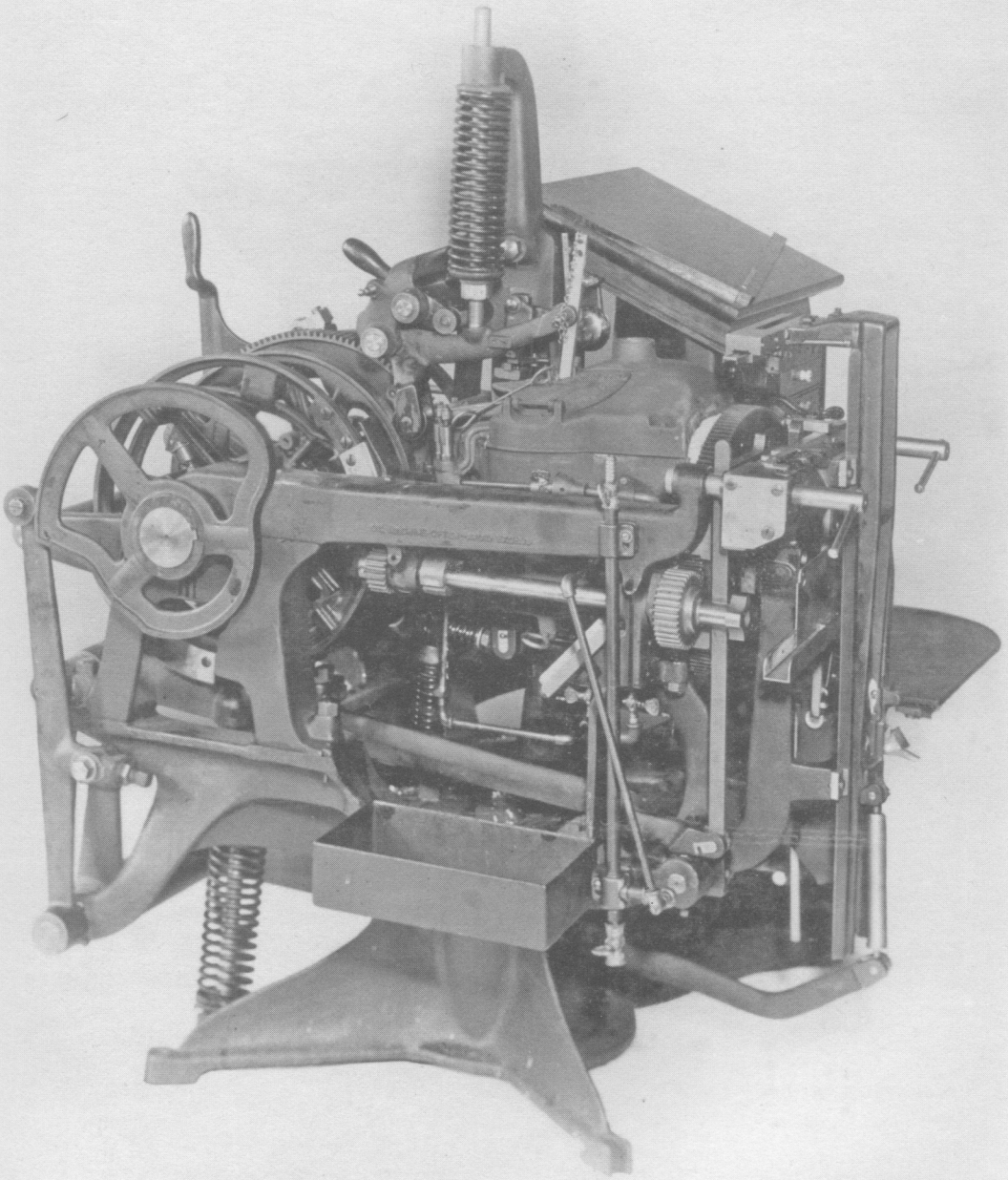
MATRIX CABINET

TWO MOLDS

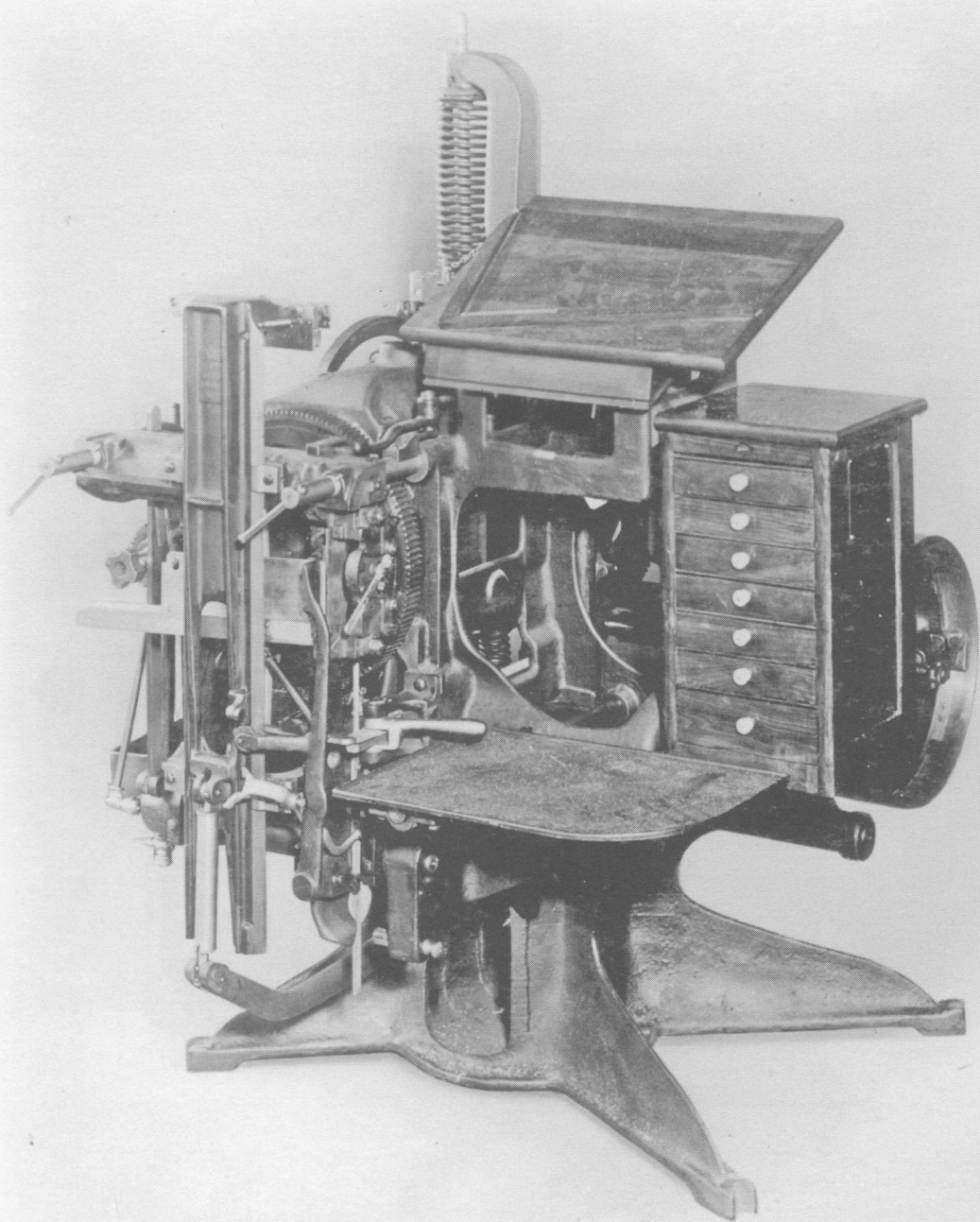
WATER-COOLED MOLD DISK

WEIGHT, *boxed for shipment*, 1,900 lbs.

WEIGHT, *set up*, 1,600 lbs.



Lead and Rule Caster



Lead and Rule Caster

Ludlow
Typograph

LUDLOW TYPOGRAPH

EQUIPMENT

ONE MOLD

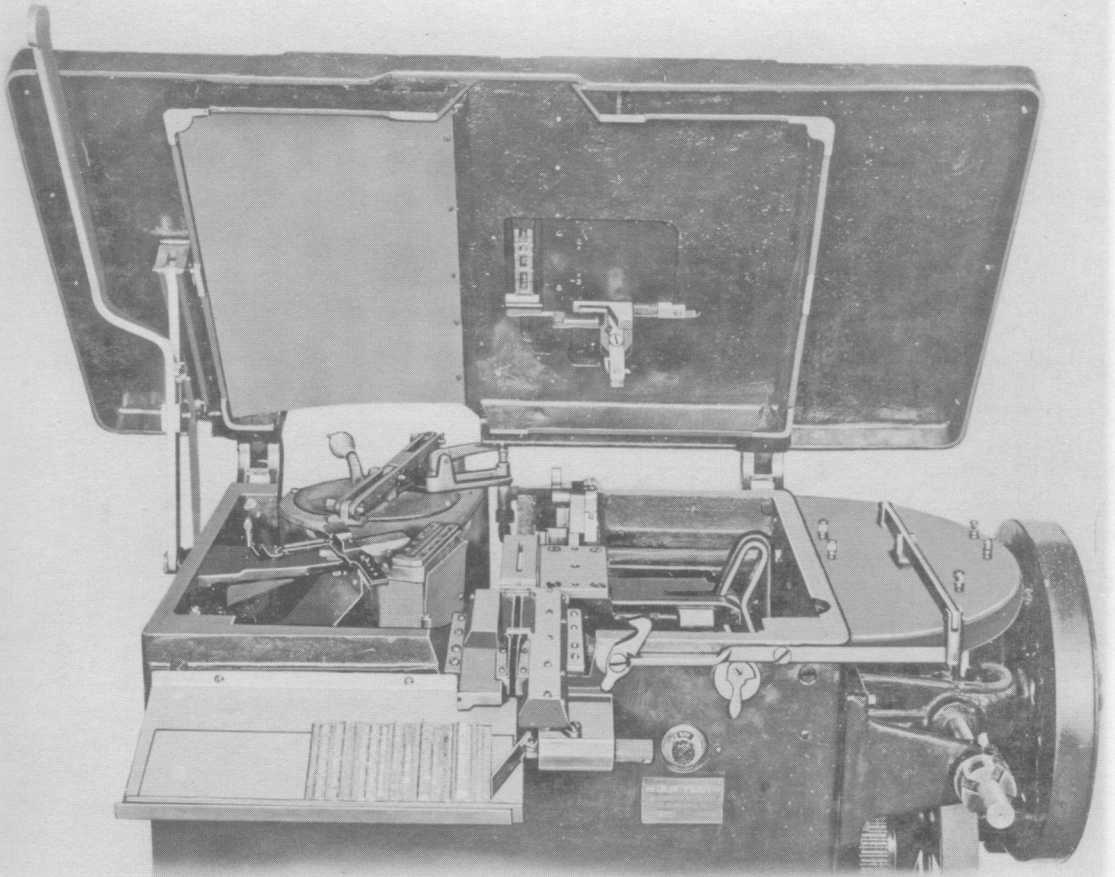
ELECTRIC MOTOR

GAS HEATED POT

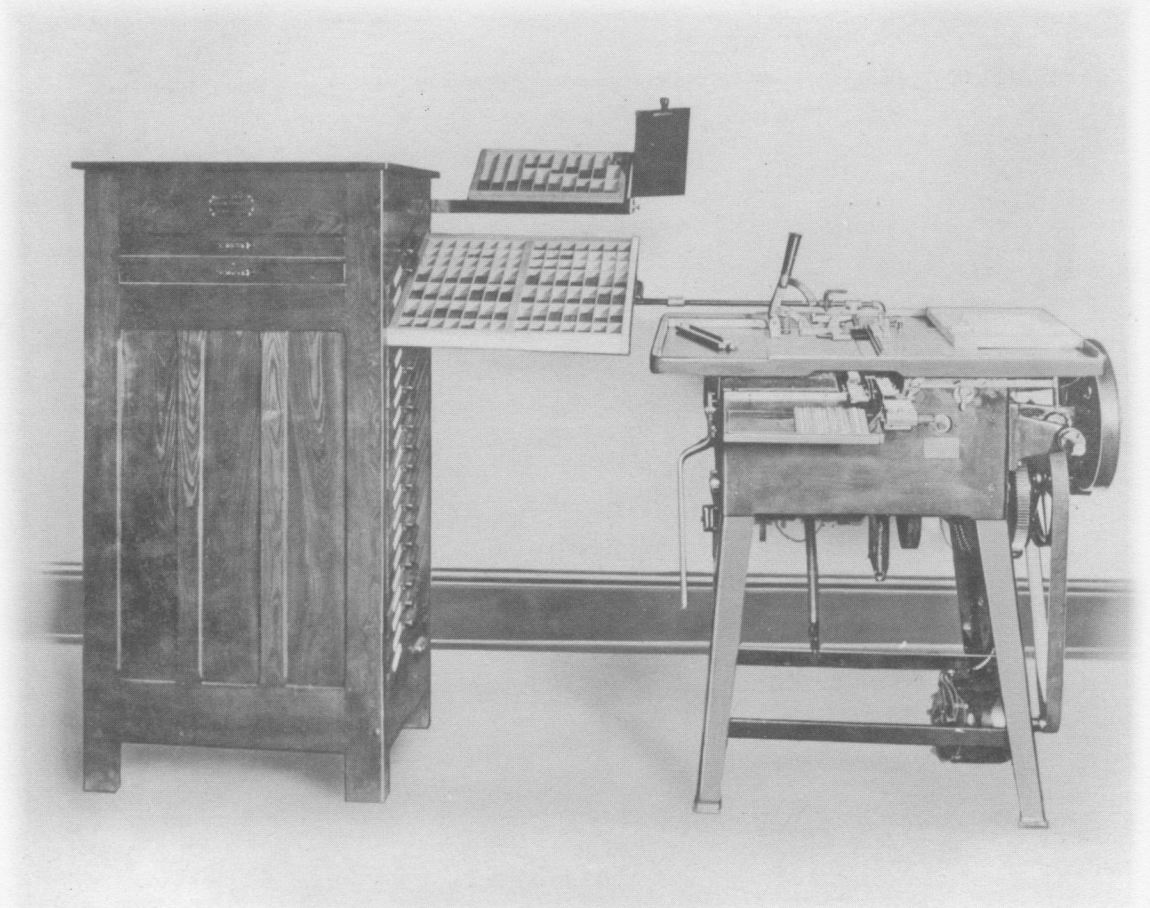
OCCUPIES 10 TO 11 SQUARE FEET OF FLOOR SPACE

WEIGHT, *boxed for shipment, 1,300 lbs.*

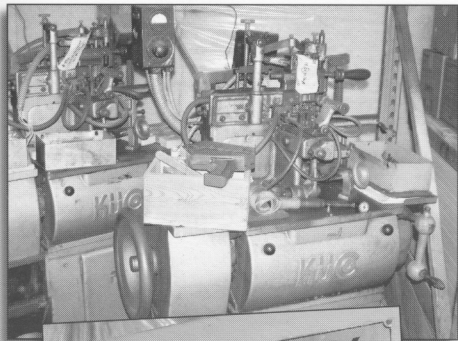
WEIGHT, *set up, 1,000 lbs.*



Ludlow Typograph



Ludlow Typograph



VANDERCOOK 30-26
DOUBLE 4-COLOR TEST PRESS

Conference photos: Left, two Küco foundry casters in storage at Greg's barn. Right, John & Kevin work on the Intertype. Below is an overview of the ATF group in Greg's barn amongst machines being demonstrated. And yes, Greg does have the immense Vandercook 4-color proof press. The bottom picture is a group of the "younger" participants enjoying beer and typographic conversation after the Conference Banquet.

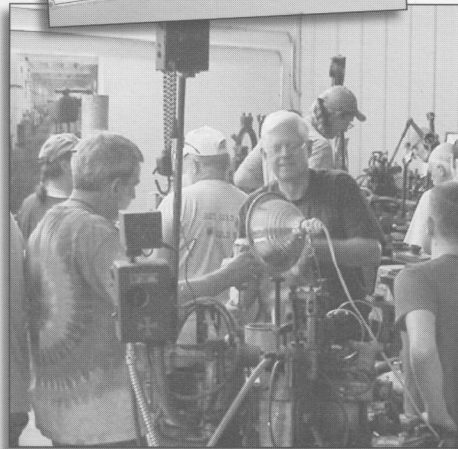
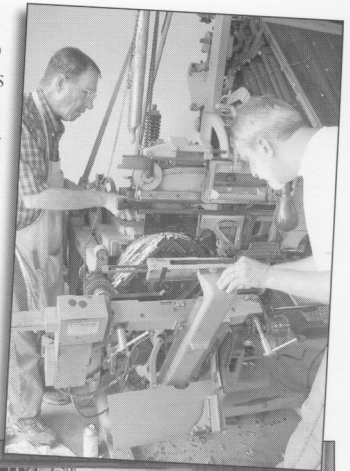


PHOTO CREDITS: CHRIS PAUL, FRITZ KLINKE, JOHN JOHNSON.

CONFERENCE (From Page 1)

of a 120-point ATF logo, engraved on his CNC machine. There were other specially engraved matrices also being utilized on the various machines.

A Monotype Composition Caster and Keyboard were available in Greg's garage to the rear of his home. Rich Hopkins had the machine in operation with difficulties caused by not having Keybars that were compatible to the Bridge on the caster. Also Greg had his Computer Interface rigged up; this interface, designed by Bill Welliver, is now owned by several persons with Casters. Bill was on hand to demonstrate the nifty way he is able to attach a pneumatic driving mechanism direct to the Comp Caster's paper tower with no modification.

Greg was able to demonstrate the Monotype Sorts Caster, but the Supercaster next to it was cold. Greg didn't get it changed over from rule to type, so it wasn't demonstrated. A Küco foundry caster was demonstrated during the pre-conference seminar, but was kept cold during the open house due to its proclivity to squirt.

Greg had wanted to demonstrate the ATF giant pivotal with hydraulic piston, but it has so far proved better at spraying metal than casting type; it was kept cold for safety reasons.

There were Barth machines, a Linograph, various pivotal machines, and other curiosities on hand for close study and "fiddling," though none were operational.

Of great "benefit" were the many informal conversations discussing particular machines. Instead of talking in the abstract, people were able to go directly to a machine and point out items, explaining how they operate.

Theo Rehak, recently retired from the Dale Guild Type Foundry, gave the keynote address expressing great praise for the younger generation now coming on and taking control of the wonderful equipment we all so admire.

Two Kindred Spirits Gone Home—

Goodbye to Don Turner & Hal Sterne

As an organization ages, it's inevitable that there will be obituary notices of folks passing on who have been the fiber which has gone to make up our wonderful fellowship—spirits magically linked by our fascination with the ancient craft of typesetting in all of its diverse aspects. In the instance of two folks this time, though separated by half a globe, there's no denying they were undeniably linked.

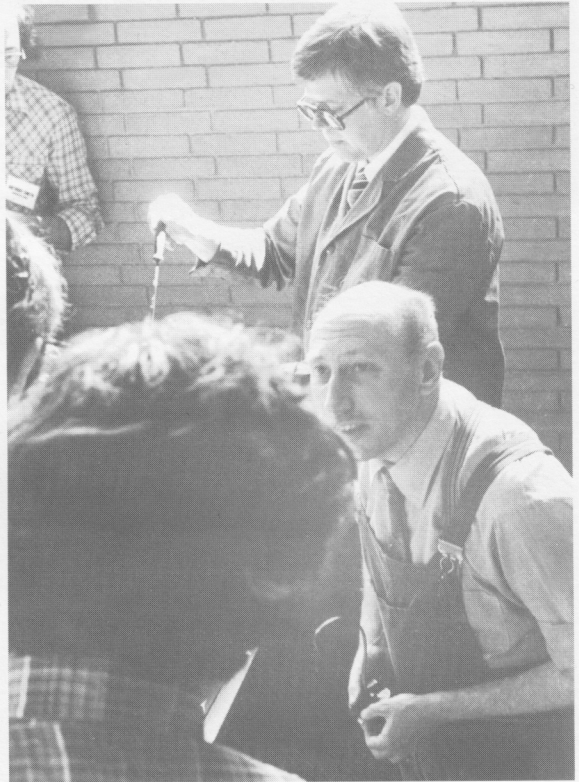
DONALD ALBERT THOMAS TURNER

First we speak of Donald Albert Thomas Turner, who died October 7, 2010, at Oxford, England. His was a life of dedication to the ancient craft of making type the old way—with the historic hand mold. Details come from Keith Evans who was apprenticed at Oxford University press and came to know Don well. "Don was always in the type foundry and mostly worked alone. . . . In later years the OUP went over to electronic typesetting, which was a whole new world after 500 years of Gutenberg, Don stayed in the foundry just tickling along casting a few of the special fonts that he had in his department.

"I used to marvel at the well-organized way in which Don kept all the matrices, molds and punches in safe-keeping in their little wooden boxes. He would often show me the Fell punches and matrices which OUP used for special books and University proclamations."

During our wonderful Oxford ATF Conference we were told of this grand old tradition being continued at Oxford and of a project recently completed where standing forms for an encyclopaedia which had been typeset some 150 years earlier, were pulled from galleys, updated with revised text using freshly cast sorts made by Don Turner (he used both a pivotal caster and the hand mold for his work), proofed and printed in a sparkling new edition. Oh, what a marvelous experience that must have been reworking forms done so much earlier. We who attended the Conference were much enamored with the University's commitment to keeping alive this grand tradition.

One of the many highlights of the 1982 Oxford Conference was a joint presentation on



Stan Nelson in background, Don Turner foreground, at the 1982 ATF Conference in Oxford, England.

hand typesetting presented by Stan Nelson and Don Turner, who can be seen with Stan in the background and appropriately, you see Don is clutching an ancient hand mold, while explaining the process to a bystander.

This grand tradition wasn't to last, Stan Nelson relates. He says an austerity move by the University sealed the fate of the ancient type foundry less than 10 years after the Conference, and Don Turner had to stand by and watch as hundreds of hours of his work literally were dumped into large barrels and carted away as scrap metal. The dedication of his entire life was wiped away in a matter of a couple of days and he was devastated. Afterwards, made "redundant" by the University, his life was vacant and filled with dejection. Stan reports making efforts to contact Don in an effort to get a dialog going once again, but his letters remained unanswered. Don just "wasn't interested anymore." As years passed Don's did begin corresponding

once again, but not with the same “spark” he once displayed for the craft.

Don never married and Keith Evans relates in a letter to Stan that he was made executor of Don’s will. “We came across your printing samples which Don had carefully kept,” Keith relates. Don was 78 years old. Fittingly, Keith used an anonymous 17th century quote in Don’s memorial pamphlet. “With twenty-five soldiers of lead I have conquered the world.” Why only 25? “Because the letter W was added later to our alphabet.”

HAROLD E. STERNE

A few days earlier, October 2, here in the United States, Harold E. Sterne passed away at the age of 81 in Sarasota, Florida. As his obituary in the *Herald Tribune* (published October 4), tells: “He was a passionate printer; he bought his first printing press at the age of 14, and graduated from West Virginia Tech with a degree in printing management, a field in which he worked until his retirement as vice president of manufacturing from S. Rosenthal Co., in Cincinnati. . . . Having fled Nazi Germany with his family at the age of 9, Harold Sterne never forgot the gift that life provided him. . . . His happiest moments were celebrating family events with all of his children and grandchildren.”

At our Piqua meeting, Hal explained a keyboard interface he had designed, built and sold for linecasting machines so they could be operated by persons accustomed to the typewriter keyboard. He and his wife Judi nearly always attended ATF meetings.

A memory came crashing in on me of Hal Sterne at the disastrous ATF Auction back in 1993. At the time Hal was operating NA Graphics, a business he had started to service letterpress printers. His mission at the ATF Auction was to make sure he was able to acquire all the cast type fonts which were standing on the stock shelves at the back of the foundry. I have vivid memories of Hal, with a serious and labored look on his face, rushing about with a clip-

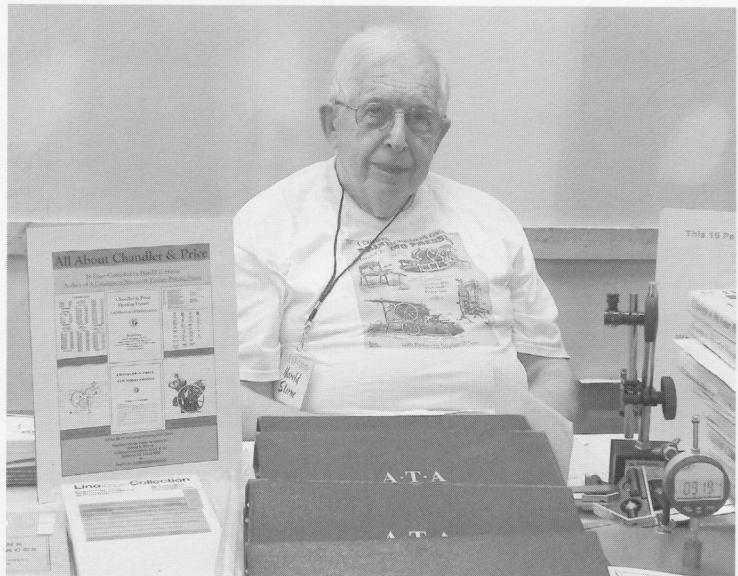


PHOTO BY JIM JOHNSON

Hal Sterne with his wares at the flea-market preceding the auction during the 2010 ATF Piqua Conference.

board in hand, working with an associate trying to make sense of what was on the shelves, and trying to find a rational way of dealing with the horrible auction team—men who seemed intent fermenting discord among those attempting to save some parts of the immense foundry.

Hal labored long and hard in coming up with a bid on the cast type, and probably more-so in convincing the auctioneers to follow a sane procedure in selling off the type. Hal’s bid prevailed and then he was stuck with the daunting task of hauling all that type out of the foundry via the single freight elevator which was being sought by us all, and made almost inaccessible by protocol established by the auctioneers. In no way could Hal have ever recouped his labor and expense in buying this type. It was a labor of love. He simply did not want to see that beautiful new type meet its fate as scrap metal.

During the clearing of the foundry, I recall passing Hal on several occasions with his cast fonts in tow. We’d share quick smiles and off-hand remarks, vying for the elevator and loading dock to cart away our goods. We helped each other when we could, but we both had very serious tasks of our own.

Hal Sterne was a kind soul, a good friend, and a pleasure to be around. He definitely was dedicated to our ancient craft and his keen insight and interest definitely will be missed.

Brief Notes from Throughout the Foundry

KEYBOARD CONTROLLER PAPER

Much discussion, no solid results yet, regarding the dwindling supply of Keyboard paper. Most recently it came to a head when David Wolfe of Portland, Maine, realized he did not have enough Keyboard paper to undertake his next book project. The catastrophe was averted thanks to the generosity of Greg Walters of Piqua, Ohio, who sent an emergency supply.

But there remains a growing need to acquire paper. Chris Chen of Portland, Oregon, reports finding a source for English-style paper from Italy, but the supplier will deal only with a minimum order of 600 rolls, at approximately 7 Euros a roll (Chris calculates about \$5,000). No single individual can shoulder such an expense, but so far not enough individuals have come forth with a bid to join in on a "group buy" to make something happen. Send *ye editor* your desires, if you are interested. <wvtypenut@frontier.com.>

THOM HINCKLEY IS GONE

Just before press time, it was learned from LOU CRANDALL at the Crandall Historic Printing Museum in Provo, Utah, that DR. THOMAS K. HINCKLEY had passed away October 22, 2010. Thom was instrumental in organizing the ATF Conference at Provo in 2002. A meticulous scholar, Thom worked diligently as a full-time volunteer for three years in helping Lou establish the Crandall Museum, affirming the historic accuracy of every implement and/or printed form involved in exhibits there. Born September 11, 1933, his obituary listed him as "an avid reader, a printer, woodworker, and clockmaker." Prior to retirement he had been professor of geography at Brigham Young University and for 25 years head of the cartography lab there. It was in this role where Thom acquired and taught himself to use the English Monophoto system, later to "retrofit" his Monotype knowledge to the hot-metal systems.

SCOTLAND 500 YEARS OF PRINTING

JOHN EASSON reports he retired five years ago and moved to Blairgowrie, Perth & Kinross, Scotland, had an old building renovated for the purpose and has set up his press there. "I also sorted out the bureaucracy so I can open it to the public, with the idea of promoting letterpress and an interest in its

history. As a result, I got involved in the current celebrations here on 500 years of printing in Scotland, since there seems to be only one other place where the public can see letterpress in action." His equipment includes a Ludlow, Vandercook SP15, Autovic 13x19 vertical platen, several smaller presses, a Composition Caster and he has just acquired a Keyboard.

WELCOME OBSERVATIONS

GALE MUELLER of Spokane, Wash., does a good job of massaging the ego in his kind letter of June 17, 2010, commenting on *Newsletter 34*. In part: "Again and again you bring together the talents of so many resourceful individuals; Patrick Leary, Stan Nelson, Arie Koelewyn, Geg Walters, Mike Anderson, Patrick Burns, and with your own endless talents, bring together a seamless 'package' of fascinating and useful information."

JOHN KRISTENSEN of Boston, Mass., comments regarding the ATF Conference: "I was terribly disappointed not to be able, in the end, to make it to Piqua for Greg's Conference; the money was just not there. Ed Rayer & Steve Heaver both have given me enthusiastic reports of it, and have both remarked on the number of new young participants."

DAVID MACMILLAN of Mineral Point, Wisc., has just acquired back issues of *ATF Newsletter*. "Thanks very much for putting all the work into putting the *Newsletter* together over the decades. Having now had the chance to look at it nearly as a whole, I can assure you that it was/is worth it."

COMPOSITION CASTERS AVAILABLE

Jim Walczak of Oxon Hill, Md., is "downsizing" in anticipation of a move to Williamstown, Mass. He is most interested in finding a "youngish person" who would buy and make good use of his English 16x17 Comp Caster, rigged for American molds and used so far with 15x15 mat cases. Lots of parts, Keyboard, paper rolls, mats etc. will be available with the machine and if timing is right, perhaps instruction on proper use. Contact Jim at <jfwalczak@verizon.net.>

Jamie Syer in Canada also has a Composition Caster for sale. Located northwest of Calgary, the machine comes with 8- and 10-point American molds (two each size), two Keyboards, four mat cases of what he thinks are Times New Roman, 10 rolls of Keyboard paper, keybanks, keybar frames, justifying scales, and stopbars, justifying wedges, pump parts and nozzles. He is asking \$2,500 Canadian. Contact <jksyer@telusplanet.net.>

