

The WAYZGOOSE GAZETTE

A Newsletter of the International Printing Museum

FOUNDED IN 1988 BY DAVID JACOBSON AND ERNEST A. LINDNER, THE PRINTING MUSEUM IS A PUBLIC CHARITY DEDICATED TO EDUCATION THROUGH THE PRESERVATION OF PRINTING HISTORY

VOLUME 12

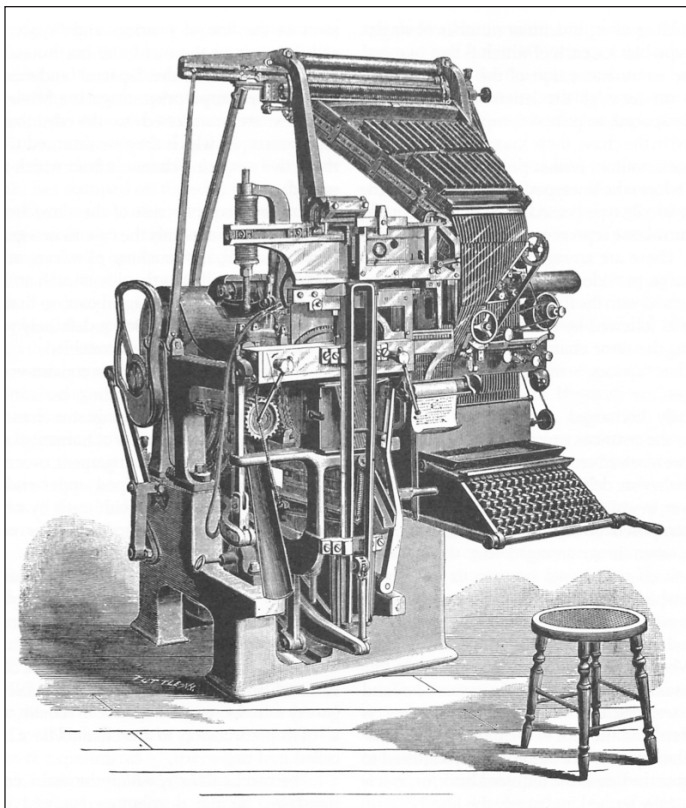
NUMBER ONE

Ottmar Mergenthaler's Square Base Linotype of 1890

One of the major mechanical challenges of the 19th century was the development of a machine to set printer's type for books and newspapers, a process that had been done by hand since the days of Gutenberg. Beginning with early attempts in the 1820's, the problem remained elusive until the tenacity of a young German immigrant and watchmaker finally developed the solution.

In 1886, Baltimore resident Ottmar Mergenthaler invented the Linotype typesetting machine. Known as the Blower Linotype, the 1886 model was imperfect but was placed in the marketplace while Mergenthaler continued the perfection of his ideas. The improved, Simplex Model One Linotype, also called the Square Base Linotype, was introduced in 1890. It was this model that served as the basis for virtually all future Linotype development and truly marks the beginning of mechanical typesetting. With its multitude of moving parts and application of virtually every mechanical principle, the Simplex Linotype was viewed as the mechanical wonder of the day. Thomas Edison was said to have commented that it was "the eighth wonder of the world."

The development and perfection of typesetting technology, embodied in the Linotype machine, is considered one of the greatest technological advances in printing since the days of Gutenberg. By 1900, the Linotype was introduced into every major city of the world, resulting in an explosion in the quantity and size of books, newspapers and magazines. One man was now able to do the typesetting-



work of six. Linotypes were still being used to produce many of the daily newspapers in our country up to the mid-1970's, testifying to the durable, inventive genius of Ottmar Mergenthaler.

The Simplex Model One Linotype, now on display at the International Printing Museum, Carson, California, was one of 366 square-base machines built by the Mergenthaler Linotype Company. This machine was finished and shipped to the Providence Rhode Island Journal, October 27, 1890. Following its productive life at the newspaper, the Linotype Company re-acquired this machine sometime after the turn-of-the-century, eventually to place it in its "Milestones of Typesetting" museum gallery at their

Brooklyn factory. Following the closure of the exhibit in the 1950's, the Simplex Linotype was given to Rochester Institute of Technology where it remained until the International Printing Museum acquired it in 1997.

The Simplex Linotype remains in its original condition, though unfortunately after 50 years of public access several key parts are now missing. The machine is not in operational condition.

Bill Berkuta, Museum docent and Linotype specialist, has been spending countless hours studying the mechanics of the Square Base machine. He has been fixing and cleaning the machine, trying to determine what parts are missing or need to be fabricated. As a Linotype machinist and operator, he has been intrigued how the Square Base worked differently from standard models of later years in some features, but also what was similar.

While disassembling the keyboard, Bill discovered several early matrices originally used on the machine. They probably date to the 1890's and show signs of an early production method. Considered highly rare, these early mats are the earliest examples now in the collection.

Bill will be continuing his exploration and restoration of the machine. It is our hope to have the machine at least partially operating by next summer when the Printing Museum hosts the conference of the American Typesetting Fellowship.

American Society of Manufacturing Engineers Recognize Mergenthaler's Square Base Linotype of 1890 at the Museum

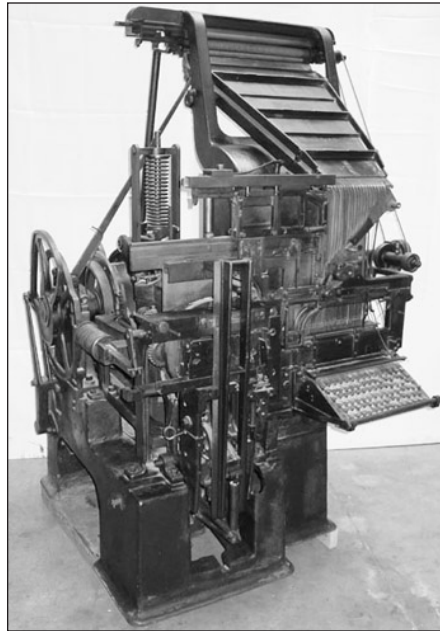
Every year the American Society of Mechanical Engineers (ASME) selects an invention or machine to recognize as a "Historic Landmark in Mechanical Engineering." This year, marking the 125th anniversary of the ASME, five inventions have been selected, including the Model T Ford and the Biro Ballpoint Pen, both of which represent mechanical milestones that significantly impacted our world. On that distinguished list of inventions is one from the printing industry, the Square Base Linotype Typesetting Machine of 1890.

The invention of Ottmar Mergenthaler in 1886, the Linotype Machine represented one of the greatest advancements in printing technology since the time of Gutenberg. Until the advent of Mergenthaler's Linotype, type for all newspapers and books had to be tedious set by hand, only to be later distributed back to the type cases following the printing.

Mergenthaler developed several machines leading up to the Square Base Model One of 1890, the machine that achieved commercial success and quickly began to replace the armies of hand-compositors across the country and the world. With the Linotype, one man could now do the work of six, resulting in an explosion of printing, books and periodicals around the world. The Square Base Linotype incorporated the basic principals of mechanical typesetting used on all Linotypes until the end of their commercial use in the 1970's.

On display at the International Printing Museum, Carson, is one of two Square Base Linotypes left in existence; it is the second oldest Linotype to have survived, the first being the 1886 Blower Linotype located at the Smithsonian Institute. The Museum's Square Base Linotype of 1890 was acquired from Rochester Institute of Technology in 1997 where it had resided since the Linotype Company closed its Museum of Typesetting Milestones in the late 1950's.

The recognition of the Linotype by ASME at the Printing Museum is very fitting, considering how the Museum's



founder, Ernie Lindner, developed the collection now on display. Ernie Lindner's father and uncle helped to introduce the Linotype to the west coast at the turn of the century, first in San Francisco and later in 1915 opening the Linotype branch office in Los Angeles.

The Lindner brothers established their own business, The E.G. Lindner Company, primarily rebuilding and selling Linotypes. Into this business, young Ernie grew up and developed his appreciation for the mechanical wonders of antique printing machines, but especially Linotypes.

After acquiring the family business, Ernie developed his passion for the antique machines, resulting in the building of a world-class collection and the nucleus of the Printing Museum. Ernie was able to assemble one of the most complete collections of typesetting technology in the world.

On Saturday, July 23rd, 2005, ASME members and officers from around the country gathered at the International Printing Museum in Carson for a special ceremony and program recognizing the machine referred to by Thomas Edison as "the eighth wonder of the world."

Nearly 100 people enjoyed the ASME dedication ceremony and open house. Activities during the day included a ceremony to place a plaque on the machine, a talk about the Linotype and its history, and demonstrations on Linotypes and other marvelous machines of printing's past.

ASME officers commented on how unique the ceremony was, compared to others held around the country. The event at the Printing Museum captured the attention of guests for nearly four hours. The Museum's Linotypes and Ludlows were turned on and cast the names of guests as a memento for the day. Imagine a group of mechanical engineers in a gallery full of working, mechanical wonders; they relished seeing and understanding the details of Mergenthaler's inventions.



ASME presented the Printing Museum with a large, beautiful cast plaque recognizing the 1890 Square Base Linotype. From left to right, Drs. Robert Nickell and Dr. Robert Friedel, ASME; Dr. Ethan Lipton, Mark Barbour, Al Merkel and Jim Thompson, Museum Trustees; and Lynden Davis, ASME.

Museum to Begin Annual Lecture Series

Where can those of us interested in printing history and the book arts go to expand our knowledge? Where can we come together to meet and learn from nationally and internationally respected authorities on these topics? Where can we share these experiences with others who have similar interests and passions?

To meet this need, the Printing Museum is beginning to lay the groundwork for the development of several annual lecture series. To be held in the Museum's *Heritage Theater*, each group of lectures will focus on a theme related to one of the Museum's areas of interest

(i.e., printing history, book arts, typography, design, graphic art processes). Other ideas are certainly welcome. Guests will also have an opportunity to tour the museum before or after the lecture.

Some lectures will be accompanied by a keepsake and some will result in a related monograph. Others may be accompanied by an engaging activity-based program and/or interactive display within the traditional museum area (i.e., press operation, papermaking), the use of museum equipment and/or opportunities that may be created in the Museum's developing Book Arts Institute.

The current plan requires the identification of an individual, group or company sponsor for each series whose donation of \$2,500 per year would cover costs associated with each lecture. Based on a multi-year commitment, each series would bear a name selected by the donor (i.e., The Lindner Lecture on Printing History, The [insert company or individual name] Lecture on Typography).

For additional information on how you or your company can support a lecture series, contact Museum Board Trustee Ethan Lipton (o: 323-343-3818, h: 310-827-1863, elipton@calstatela.edu).

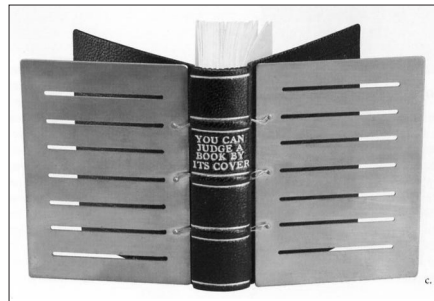
Mel Kavın, Noted Bookbinder, to Speak on December 10 "Reminiscences of An Old Bookbinder"

On Saturday afternoon, December 10th, internationally known bookbinder Mel Kavın will be presenting a special lecture in the Museum's Heritage Theatre, "Reminiscences of An Old Bookbinder."

As a bookbinder for nearly 50 years, Mel Kavın is recognized as one of the leading authorities on hand bookbinding. Mel is an avid supporter of the art, and has maintained personal relationships with many of the world's finest bookbinders.

For this lecture, Mel Kavın will be detailing some of the very special and unique bindings he has created over the

years for Hollywood elite such as Tom Cruise, and his acclaimed bookbinding publishing project, "You CAN Judge a Book By Its Cover." This publishing project



involved 33 of the best bookbinders in the world, each hand binding a miniature book by the same title. The result is a stunning array of artistic interpretation. For this lecture, Mel will be placing the 33 miniature books on temporary display in the Museum's Heritage Theatre for the attendees of the lecture to enjoy.

This is a rare opportunity to listen to the many stories of Mel Kavın's bookbinding career, and see truly exceptional examples of the art of bookbinding. The lecture is free and will begin at 2 pm. Seating is limited; call to make a reservation.

The Printing Museum's Website Has Been Refreshed

If you haven't visited the Printing Museum website recently, you should really take a look at it (www.printmuseum.org). While development is still in the early stages, exciting pages are being added that provide even more information about the evolving Museum and its expanding activities.

Featuring a welcoming photograph of the Museum's Founder and world renowned collector Ernest Lindner and Museum Director and Curator Mark Barbour printing on the Gutenberg Press, the home page provides basic location and contact information. There are links to other Printing Museum pages where one can learn about the collection or the history of the Museum and its founder.

A link takes you to a map giving driving directions to the Museum along with another link to Mapquest for specific directions from your location.

The Collection pages are beginning to develop, currently featuring pictures and information about more than a dozen of the Printing Museum's presses. You can expect this section of the website to grow, becoming an outstanding web resource for those interested in the collection, printing history and the evolution of its major artifacts.

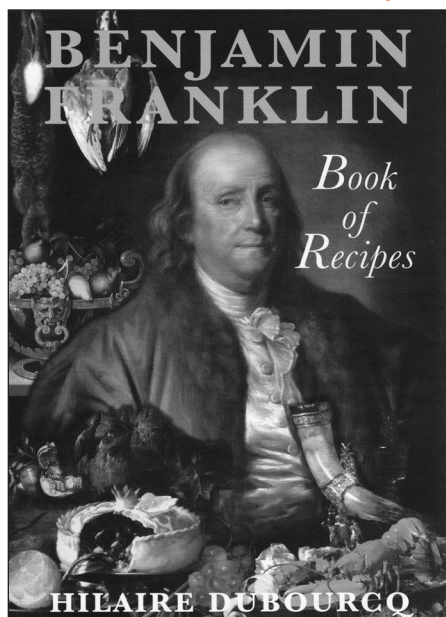
On the Education page, Ben Franklin stands at his press and welcomes guests to learn more about the educational tours at the Printing Museum and our ability to come to your school or organization.

There is information and photos on the current two regular on-site programs: *Pages of Invention: The Communication Tour* and *Pages of Freedom: The Constitution Tour* as well as the exciting traveling program *Franklin's Colonial Assembly: A Museum on Wheels*. As additional and special programs become available, they will also be included.

The publication of this issue of the *Wayzgoose Gazette* will initiate the use of the Newsletter link, where this and future editions will be available via the Web. The Gift Shop and Links pages are being developed as well.

We are working to add several new pages each month. Log in regularly to be informed and watch the site evolve.

Dinner With Ben: Janet Lent's Review of "Benjamin Franklin's Book of Recipes"



Tonight's menu:

Franklin's Hot Flannel, page 31

String Bean and Parmesan Salad, page 115

Cheshire Pork Pye for Sea, page 105

The Pursuit of Chocolate Happiness, p. 174

There I was in my kitchen, and I read the words again: "take some salt Pork that has been boiled..." No measurements, no cooking times: this was not your standard recipe, but then again, this is not your standard recipe book. This was the *Benjamin Franklin Book of Recipes* by Hilaire Dubourcq; and with the help of Google and a Civil War website on the art of boiling salt pork, I was on my way. Sort of.

So began my journey into this lovely book, a brilliant weaving of Franklin's biography and writings with the historical and culinary backdrop of the times in which he lived. Absorbing on an astonishing number of levels, the author has organized this book into numerous chapters set in places in Franklin's long life where he visited or lived, featuring a menu representative of the chapter's time and location.

The book is peppered with numerous anecdotes and historical asides, both culinary and otherwise, as well as many sayings, writings, and advisements penned by Franklin himself. Though you could arguably call it a cookbook, the recipes are just the half of this remarkable work. One chapter might include his correspondence to Giambattista Beccaria, professor of phys-

ics at Turin, describing the Glassy-Chord, the musical instrument made of glasses, yes, drinking glasses, which he invented in 1762. Flip several chapters back and we have the inventory of Franklin's wine cellar in Passy, February 1779, accompanied by stories of his friendships with society women in France (the chapter is titled "Passy Passion").

The numerous recipes are presented in either modern or the original 18th century period format, which led to my modest dilemma this evening as to what constitutes a "gentle Oven." Another Google search later and I gambled that "slow" and "gentle" were roughly equivalent, since I wasn't about to go out and get a wood stove for true authenticity.

Brave fool I, this unsuspecting writer (at the request of her brilliant printer but not so brilliant culinary artist spouse) had undertaken to produce a *Franklin Book of Recipes* meal and a similarly unsuspecting group of family was recruited to consume it (they have to forgive you!).

Special dispensation was granted to my ten year old, a decidedly unadventurous lad who is at the "blond food" stage, and my teenaged daughter, the vegetarian, was excused from the meat dishes. She loved the *Hot Flannel*: warmed ale, gin, sugar and a dash of nutmeg, served to her in a tiny glass after it was confirmed that her homework was done. The *Hot Flannel*, *String Bean Salad*, *Pursuit of Chocolate*, and *Happiness Pye* were from the modern recipes and assembled from fairly readily obtainable ingredients, all things considered.

The *Cheshire Pork Pye for Sea* recipe, however, was written in period style which required research and luck to accomplish the task. Luck won out, however, and we managed to have a remarkably edible dinner, and it only took me 4 hours, shopping and research included, to accomplish it! Seriously, not to discourage you cooks out there: the recipes are interesting and fun to make, though you may just spend a lot of time hunting for ingredients like cock's combs depending upon how exotic you want to get.

There are shortcuts available, and as my family will tell you, I'm no cook, so I cheated by buying a ready-made pie crust and ready-made dough. Those of you who

are more accomplished will have a field day with this book. As for me, the next time I'm working from a period recipe I'm going to modestly marinade the cook with *Hot Flannel* whilst the process is underway, just to get into the spirit (pardon the pun) of things...

In summary, *Ben Franklin's Book of Recipes* is eclectic and fascinating, as befits the scientist, philosopher, diplomat, epicure, and let us not forget printer Franklin. As a cookbook or as a Franklin historical reader, it has something for anyone who enjoys history, cooking, Franklin, gossip, science, diplomacy, inventions, home remedy cures, and any number of topics too numerous to mention. This universal appeal has solved my annual dilemma, since I now know what will be wrapped up and under the trees of many of my friends this December. I just hope that the Printing Museum gift shop has a ready supply; it will need it!

The Museum is planning a Franklin Feast evening with Hilaire Dubourcq during 2006 as part of its year-long celebration of Franklin's 300th birthday. It would provide a great opportunity for us to share Franklin's recipes and experience the cuisine of the past.

Humbly submitted by Janet Lent
Copies of Franklin's *Book of Recipes* are currently available from the International Printing Museum Gift Shop for \$35 (tax and shipping included) at 310/515-7166; email mail@printmuseum.org.

Benjamin Franklin's Book of Recipes by Hilaire Dubourcq



Hardcover, 192 pages.
Illustrated throughout.



Available through the
Printing Museum Gift Shop

\$35 (includes shipping)

Phone: (310) 515-7166

Fax: (714) 538-2443

email: mail@printmuseum.org

The Leather Apron Docents Guild is Formed; Volunteers Meet Monthly to Help with Museum Projects

With an interest in giving supporters and Friends of the Printing Museum an opportunity to help in the projects and development of the Museum, the Museum has now formed *The Leather Apron Docent Guild*. Under the leadership of Dr. Leland Whitson who has been an active docent for the Museum since 1990, *The Leather Apron Guild* docents work on a variety of projects, based on the ongoing needs of the Museum and the skills and interests of the docents. These include cleaning, organizing, sorting, cataloging, working with the Museum Library, woodworking, restoring and cleaning old machines, etc. Just about everything.

and organize things in our warehouse. If you have an interest in helping to preserve the history of printing, this is the place for you!

The name for the guild is derived from the club formed by Benjamin Franklin when he was in his twenties in Philadelphia. Franklin's Leather Apron Club was created to bring together local craftsmen who would talk about various subjects and consider projects to better their community. It is our desire to build a community of active docents and Friends who meet at the Museum regularly and who can share in their interests of preserving our heritage, and provide

you set up as a docent: (310) 515-7166 or whitsonetal@socal.rr.com.

At our first Docent Saturday, eleven docent/volunteers gathered at the International Printing Museum. The first volunteer to arrive, Marjorie Wilser, arrived from Santa Barbara and had traveled the farthest. Soon another five arrived. Marjorie spent the day taking proofs to catalog a cabinet full of wonderful wood type from the Jeff Craemer collection. Phil Lewis set about working with standing metal type needing sorting and identification. Tim Mosso worked with Curator Mark Barbour using a type transfer case. Later in the day, Tim worked with Phil Lewis printing a keepsake on the Vandercook; Tim is a graphic designer in the Masters program at Cal State Long Beach and this was his first, and very exciting, time to print using letterpress.

Ira Newlander was busy with his Ludlow identification project that proved to work beautifully when some stray Ludlow mats were found on a nearby press. Ira was able to identify the mats and to locate the proper case and cabinet to return them. Dan Snellen and Ray Ballash worked unpacking and moving a recently donated photo-typesetter. Dan, the former owner of Aardvark Typography in Los Angeles, and Ray turned out to be contemporaries, and have known many of the same people in the printing industry but had not met one another before. And as usual, the group of docents enjoyed a wonderful lunch together and great conversation. It was a productive day filled with interesting projects and good fellowship.

You are invited to join us at our next Docent Saturday. We guarantee you will have a great day and you will leave the Museum with some wonderful new friends! Experience is not needed, just a desire to help and enjoy the Museum.

The Leather Apron Docent Guild



Meets First Saturday of the each Month.
Open to all; please call Museum for
more information (310) 515-7166



The Leather Apron Docent Guild formally meets on the first Saturday of the month at 10 am. No experience is necessary, just a desire to help; the Museum provides an apron for you, a suitable project for you and training. We have such a variety of needs and projects that can only be accomplished if we have the help of our many Friends.

Here is a great opportunity to enjoy the many treasures of the Museum and to play a part in their preservation. One of our ongoing projects is cataloging the extensive collection of artifacts. Another is sorting and identifying the type in the collection. We also have printing projects involving the Linotype, Ludlow, hand setting type and letterpress printing. Sometimes we just need to sort through

the critical help we need to accomplish the multitude of Museum projects.

Many of the docents come to the Museum on other days of the week or on other Saturdays other than the first Saturday of the month. On Wednesdays, docent Phil Lewis comes down to help with sorting and identifying the type collection, part of his lifelong passion with printing; Ray Ballash can be seen on any given day working on the Linotypes; and Colin Brown finds time throughout the week to help with setting up presses for printing new keepsakes.

If you would like to become a part of *The Leather Apron Docents Guild*, please contact Dr. Leland Whitson, Museum Trustee and Docent Director. Send him an email or give him a call and he will get

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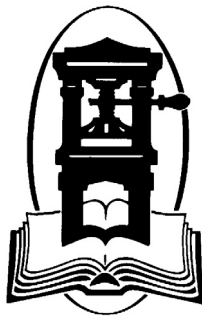
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In this issue of the Wayzgoose Gazette:

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THE WAYZGOOSE GAZETTE
*is issued regularly for the Friends of the International Printing Museum,
founded in 1988 by David Jacobson and Ernest A. Lindner, featuring the
Lindner Collection of Antique Printing Machinery. The term "wayzgoose"
dates back to the 17th century and refers to a traditional printers
celebration held annual around August.*

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Museum hours: Sat 10–4 pm or by appointment during
the week for groups and other visitors.
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