Joseph Thorne and the Typesetting Race

The second half of the nineteenth century saw the acceleration of a race to develop a typesetting or casting machine. For four hundred years virtually all printed matter, from books to newspapers, was tediously set one letter at a time with metal letters and then returned to their case one letter at a time after they were printed from. In the days of Gutenberg this process marked a revolution in communication and learning, but the same process four centuries later impeded the advancement of knowledge and literacy. Keep in mind that the average daily newspaper for the largest cities in the world, such as London, were only eight pages on average.

This typesetting race, as I like to refer to it, lasted well over fifty years, involving dozens of participants. The contest was rightly won by Ottmar Mergenthaler in 1886 with his Linotype machine, later to be introduced into every major country. Coming in second was Tolbert Lanston with his Monotype machine. For various reasons Lanston’s Monotype was preferred for bookwork and Mergenthaler’s Linotype for newspapers. Behind these two machines fell all the others, each with varying levels of success in solving the problem of setting type.

One of the other machines that remained an active competitor for over 20 years was the Thorne Typesetting Machine, later known as the Unitype. The Thorne was invented in 1880 and made available to the industry later that decade. By 1903, over 1,500 machines had been produced. It is amazing to consider that this simple machine remained competitive in the marketplace at a time when the typesetting race had already been won by the Mergenthaler’s Linotype machine.

Both machines took radically different approaches to the problem. The Linotype was a line-caster, producing bars or lines of type from brass matrices, while the Thorne was a typesetter, actually setting and distributing pre-cast foundry type mechanically. From the earliest years of the race, the prevailing thought and logical approach was to invent a machine which would replace or minimize the human element: a machine which would set and distribute type. After little success in attempting to solve the problem in this fashion, inventors later switched their efforts to a machine which would cast the type. The Thorne Typesetter was the only commercially successful machine of the former group.

This marvelous machine was the invention of Joseph Thorne of Hartford, Connecticut. The Thorne Typesetter had two cast cylinders, one on top of the other, each 15" in diameter. Ninety channels or grooves were cut into the cylinder around the circumference with each groove being the depth and width of a piece of type. Each groove was fitted with a special arrangement of notches which correspond to matching nicks on a piece of type. The nicks on the type look similar to the nicks on regular foundry type, except that no two characters have the same number or position of nicks.

The upper cylinder distributes the type while the lower holds the type and then sets it with the aid of a keyboard. As a piece of type revolves around the distributing cylinder, it drops or “distributes” into a
lower cylinder groove which has the correct corresponding notches. Thus, a letter such as a lowercase "a" having five nicks on the type would only correspond with the groove in the lower cylinder which had five notches in the exact same position.

To set the type, an operator would sit in front of a keyboard attached to the cylinders. When a key on the keyboard was depressed, it released a piece of type from the lower cylinder. The type traveled around the cylinder to the back of the machine, then traveled via a channel around to the front of the machine.

Because the type came out of the cylinder at a certain position, the operator had to be careful as to the timing of the next keystroke. If he hit it too fast the letter might come out in front of the previous character. Thus for the word "art," if the operator quickly typed "a-r-t-i," the type might exit the cylinder at the wrong time and spell the word "rat." It would have to be typed "a-(pause)-r-t." The operator literally had to be a musician of sorts, knowing the position of the letters and the timing required to typeset correctly!

The keyboard on the machine was arranged in what we would consider a most peculiar fashion. But keep in mind that parallel to the development of typesetting machines was the development of the typewriter. The keyboard we are familiar with, known as the Remington or QWERTY, was not standardized until the turn-of-the-century. Before that time, each different machine tended to use unique keyboard arrangements; when you bought one company's machine and learned their keyboard, it was hoped that you would later buy a second one rather than relearn the keyboard pattern. We see this principle at work currently with desktop computers, with the battle between IBM and the Macintosh!

The theory behind Thorne's keyboard was that most words in the English language use a small group of letter combinations. Think of how many words use the combinations of "and," "ing," or "the." Letters are placed in close proximity on the keyboard according to the frequency of their use, requiring a minimum of keystrokes and thinking. Several keystrokes could thus be hit simultaneously if the letters were positioned successively around the cylinder. By using this method the machine could produce 4,000 to 6,000 ems of typeset matter per hour, according to the company. Translated, that means a two inch newspaper column five to six feet long!

Joseph Thorne's typesetting machine, under it's later improvements as the Simplex and the Unitype, represents the only commercially successful machine of the 19th century to actually set and distribute type; the remaining machines on the market in 1900 were line-casters and type-casters rather than typesetters. But although it was successful, the machine presented a few drawbacks in its use.

To begin with, the company was fudging the statistics of "6,000 ems of typeset matter per hour", as all of the manufacturers were known to do. This could be considered the showroom example of how the machine was suppose to operate. To obtain these results, this "one-man typesetter" (as it was advertised) required two or three persons to operate efficiently: an operator on the keyboard, a justifier to assemble and manually justify the type in a galley, and a boy to place the used type back in the machine for distribution.

The salesman would have probably forgot to also mention to you that each machine could set only one point size of type: the machines were not interchangeable. Thus, you would have one machine to set 12-point type and a second one for 10-point if you needed it. The type itself had to be specially cast by the American Type Foundry (ATF) with the unique nick combinations, thus limiting the supply of your type. Between the wear of the type from repeated use and from breakage during the distribution process, the type seemed to have a short lifespan. The operators also had to be specially trained to the unique keyboard and to learn the "timing" of the machine, as mentioned earlier.

Regardless of the shortcomings, the Thorne Typesetting Machine was an economical alternative to the costly Linotype, costing $1,800 in a day when a Linotype sold for $3,200. By the end of its production life in 1914, approximately 2000 of the machines had had been sold, mostly to small town newspapers and printing shops. The success of the
later improved models, the Simplex and the Unitype, forced the Linotype Company to offer a scaled-down version of their machine known as the Linotype Junior. Costing about $1,500, the Junior was placed on the market in 1902 to compete with Thorne's machine and other low-cost competitors.

One of the earliest documented commercial uses of the Thorne machine was at the Evening Post, Hartford, CT, in 1888. At this time the machine was being manufactured at the Colt's Armory plant in Hartford. A newsbrief for the January 1898 issue of The Inland Printer, a leading trade journal of the day, even mentions the installation of Thorne machines at the San Bernardino Sun in California. By 1900 the Thorne machines were being used in 28 states, with sales offices for the company in New York and Chicago.

Though his machine became successful with country shops across the nation, Joseph Thorne did not remain associated with the Thorne Typesetting Machine for very long during the machine’s commercial life. The earliest documented evidence related to its invention is in 1869 when Thorne commissioned the R. Hoe Printing Manufacturing Company to manufacture a prototype of his experimental machine, based on the ideas of Christian Sorenson of Sweden. At this time, Joseph Thorne was located in New Jersey, being also involved as an inventor with the Singer Company. Ten years later in 1879 he moved his plant to Hartford, CT at the location of the Colt’s Armory. Then in 1888, R.W. Nelson of ATF bought a controlling interest in the company and enlarged the operations. After critical improvements were made, the machine was introduced to the printing industry and placed on the market in October of 1889.

The machine was known as the Thorne up until 1899 at which time the company seems to have restructured as the Unitype Company, moving its operations to New York City with a branch in Chicago. The company produced two versions of the original Thorne machine, the Simplex and later the Unitype. In 1909, the Wood and Nathan Company, responsible for many newspaper advances, took over the manufacture of the Unitype. Production ceased in 1914 due to an inability to compete against the clear advantages of the Linotype machine.

By this time the patents for the Linotype were expiring, opening the market to other manufacturers. In 1912, Hans Peterson also introduced an economical typecaster for the country printers, the Linograph, which produced a slug output of type similar to the Linotype. The price of both the Linograph and the Linotype Junior matched the price of the simple Unitype, sealing its inevitable fate.

Located at the International Printing Museum is one of the later versions of Thorne’s wonderful invention, the Unitype. Manufactured around 1908, this machine was sold to a small newspaper in Waverly, Ohio. On a trip through the area in 1955, Ernie Lindner stopped at the shop; sometime earlier a former employee of the newspaper related to him a story of a “funny-looking typesetting machine in the shop.” Ernie was in luck, since the machine mentioned by that man was still there, accumulating dust in the rafters.

The little newspaper had purchased a Model 5 Linotype in 1917 to replace the Unitype they had been using. After the Linotype was installed in the shop, the Unitype was kept operating for side purposes. This was unusual, for at this time it was the policy of the Linotype Company to break up their competitors’ machines when taken in trade, a policy often referred to as the “Infamous Trade-In”: bring in your dusty old Unitype and they’ll make you a deal you can’t refuse on a shiny new Linotype! After the used machine came in, the Linotype Company would take it out back and break it up with a sledge hammer. In the case of the Waverly newspaper, the Linotype machinist was suppose to come back and break up the Unitype, but he never showed up. The owner later placed the machine in the loft where it remained safe until Ernie Lindner acquired it in 1955.

For a view of the Unitype and the other machines in the typesetting race of the 19th century, come by the Printing Museum for a guided tour.
Printing Museum Plans Group Trip to Germany in Spring

In the spring of 1995, the Printing Museum will lead a group tour through Germany, Austria, Hungary and the Czech Republic to view cultural and historic sites with an emphasis on printing history. Co-sponsored by the Printing Industries Association of Southern California, the trip will start on May 13th and will feature a flexible itinerary for each participant, from seven to seventeen days. The Printing Museum successfully hosted a similar tour in 1990.

The beginning of the trip will feature the DRUPA trade show, the largest trade show in the world featuring the very latest in current graphic communication technology, from computers to 8-color presses. The DRUPA show happens every five years, and literally requires two to three days to fully see all of the exhibits.

With the exception of travel days, there will be trade-related activities on a daily basis, from attending the DRUPA to visiting museums with printing collections or visiting printing manufacturing sites. Because of this unique structure, the trip can be used as a tax deduction for many participants.

After DRUPA, we will be transferring to Berlin with a stop in Hannover on the way. While in Berlin, we will have the opportunity to visit the Brandenburg Gate, the site of the former Berlin Wall, and the luxurious Charlottenburg Castle.

From Berlin, the tour will head to Prague with a stop at Dresden, Germany, and a side trip to the Meissen Porcelain factory. After Prague, three days in the beautiful city of Vienna are planned, including visits to the famous Hofburg Theatre and the Rathaus. The trip will end with another three-day stop in historic city of Budapest.

Highlighted during the trip will be stops to various museums and historical sites related to the history of printing. The Printing Museum’s curator will be on hand to give colorfully guided tours for the group. The tour will give you an opportunity to experience some of the best cultural sites, castles and cuisine Europe has to offer, and at a reasonable price.

Costs for this exciting excursion start at $1,750 for the 7-day program which includes airfare, hotels, most meals, admission to DRUPA and most of the cultural sites on the trip. To date, the trip has almost filled up but room still remains. For more information, contact Gutenberg Travel (located inside the Printing Museum) at 714/521-2595.

Early Book Press Donated by Roger & Pauline Poirier

Late last Spring, Ernie Lindner received a phone call from a gentleman in Bakersfield, California. He related to Ernie the story of how this rather large, old book press came to Bakersfield many years ago and was now a part of the printing shop he and his wife Pauline had acquired. What began as an inquiry on the old press ended with Roger and Pauline Poirier if Fitzgerald Graphics making a significant donation to the Printing Museum. The addition of this early book press strengthens the growing collection of antique bindery equipment at the museum.

An advertisement for this identical model of a standing book press has been found in Bruce’s Type Catalogue of 1856. Besides type, Bruce and other 19th century typefounders regularly sold printing machinery, most of which was manufactured by someone else. Standing six feet high, three feet wide, and weighing over 800 lbs., this book press was a standard piece of bindery equipment used to apply extreme pressure to paper and books during the binding process. This example would be considered one of the largest sizes, selling for $215 in 1856.

From the first indication of its possible donation to the time of its arrival at the Printing Museum, Ernie Lindner has taken great delight in this piece of antique machinery. Bookbinding equipment tends to be more esoteric than printing presses in terms of collecting. To find a piece dating in the late 19th century is difficult enough; even more so, to find a large standing press from the mid-19th century.

After the press arrived and was unloaded at the Printing Museum, Ernie noted the beautiful, worn surface of the wooden beams, giving it character and charm. How many hands have touched it and how many stories this old press could tell, he wondered. “This press has been doing its thing for a long time,” Ernie remarked, “and now it has found a home where it can be enjoyed by many.”

According to Mr. Poirier, the oral history of the press begins with its arrival in Bakersfield during the 1920’s via Pennsylvania. Purchased by Kern Business Forms, the press was used in the manufacturing of account ledgers. It remained in Bakersfield until its donation by the Poirier’s to the International Printing Museum, having transferred ownership a few times. Pauline and Roger are to be thanked by many for their role in preserving this important part of printing history.
"Celebrate History" Annual Museum Open House Gala
Set For Saturday, January 21st, 1995

The Int'l Printing Museum will celebrate the beginning of its 7th year of operations during Printing Week 1995 at the Museum's "Celebrate Our History" gala. Co-sponsored by PIA-SC, this annual event will be held at the Printing Museum on Saturday, January 21st, with the festivities beginning at 6 pm. Live entertainment will be provided along with plenty of hors d'oeuvres, desserts and refreshments throughout the evening.

Highlighted during the gala will be special tours and demonstrations of the Linndner Collection of Antique Printing Machinery, with guest appearances by Ben Franklin and Johann Gutenberg. Wood engraving artist Pat Housman, who studied with Paul Landacre, will be printing limited-edition keepsakes for visitors. Pat will be printing from wood engraved blocks on the same Washington-style hand press used by the famous Paul Landacre, now on display at the Museum.

Ernest Lindner, whose collection of antique printing machinery is unsurpassed in the world, will be on hand to tell of how many of the machines were acquired over the years and regale listeners with the stories of history each of them holds.

Curator and Director Mark Barbour will unveil the beginning of the "Gutenberg Fellows Endowment Campaign" during the evening's presentation. The three year campaign, designed to build a permanent $1 million endowment for the operation of the Printing Museum, will recognize patrons who contribute $1,000 or more as "Gutenberg Fellows." A special plaque and a bronze medallion with the bust of Gutenberg will be presented to each Gutenberg Fellow; their name will also be inscribed onto a monument of Gutenberg at the Printing Museum.

Seating is limited. Tickets for "Celebrate Our History" are $25.00 each and can be reserved by calling the Printing Museum at 714/523-2070. All proceeds from the evening will benefit the Printing Museum's efforts to preserve the history of printing. Plan on celebrating the achievements and progress of the only technology museum in Orange County and the largest printing museum in the world during Printing Week 1995!

Lights, Camera, Action!

While on my honeymoon a few years ago, I was relaxing comfortably in a San Francisco hotel room watching an old movie called "Hans Christian Andersen." The storyline was moving along moderately, keeping my minimum attention; afterall, Hans shouldn't be the focus of one's thoughts while on a honeymoon.

Then suddenly, Hans walked into a printing shop. My thoughts shifted quickly to the screen as my heart beat a little faster (this happens to curators often!). A few seconds later, there it was: a Washington-style hand press which I recognized as being a part of the Lindner Collection! I was overjoyed in a most unusual way by that brief glimpse of a press I see in the Printing Museum everyday. I don't think my newlywed bride took the same level of interest in seeing the press, nor do I think she understood my enthusiasm!

That was actually my second opportunity while on my honeymoon to catch a glimpse of one of Ernie Lindner's antique printing presses on television. Earlier, I was captivated by a Bonanza re-run which involved the local newspaper publisher who had printed some offending stories. And sure enough, as they approached the printing shop my hopes were raised in catching a brief glimpse of the printing press they used. For about two seconds, a Hoe Washington hand press could be seen in the background. The glory of the printing press always seem to be short in duration while on the big screen!

Over the years, you have probably noticed a press or two in the movies, though I doubt whether your reaction was as extreme as mine was, and I certainly doubt whether many have had the unusual opportunity of seeing them while on their honeymoon! The majority of the presses used in films come from the Ernest A. Lindner collection now displayed at the International Printing Museum in Buena Park. For about forty years, Lindner has been renting antique printing equipment to movie and television studios. And why not? One of the largest private collections in the world is located only minutes from Hollywood. As best as he can remember, Lindner mentioned that there are up to one hundred movies and television shows for which he has rented his prize equipment.

The movies and shows include Bonanza, Liberty Valance, Have Gun Will Travel, Cimmaron, and others. Many of you might remember that on The Waltons, John-boy was a printer. Occasionally, you
would see him pumping the treadle of an old platen press. We don’t have John-boy, nor do we want him, but we do have the press at the museum! The prop department even put it on casters, as it remains now, to facilitate moving it around the set. While giving a tour around the Museum for two prop guys from CBS a few years ago, they immediately spotted the press and admitted that they were the ones to have put it on wheels.

Ernie Lindner at a Prouty Grasshopper Press in a scene from "Harry & Walter Go To New York," filmed at the E.G. Lindner Co. warehouse in downtown Los Angeles

While growing up I remember a number of scenes on The Rockford Files. Everytime that James Rockford drove up to a place and needed a new calling card, he would reach over to his glove compartment and pull out a small 3” x 5” printing press. After hand-setting his new name or new business, he would crank out a fresh, wet card, go up to the door and do his business!

In 1978, the studios rented a wooden hand press, the style used by Benjamin Franklin during his days as a printer. It was for the Bicentennial television series from John Jakes novel, “The Bastard.” The press was used to portray the printing shop of Benjamin Edes, a revolutionary printer. Because one of the scenes involved the British storming Boston and subsequently lighting Benjamin Edes’ press on fire, MGM Studios built a replica movie prop of the press for the burning scene! The wooden hand press is in a display depicting Edes’ shop at the Printing Museum, as well as the charred replica now in a display on studio movie props.

In 1991, the Printing Museum was involved in renting equipment for two separate movies. The first was for an IMAX film, which is an extremely large-format film technology. The producer of one of the original IMAX films, “To Fly” (on constant viewing at the Smithsonian now) was shooting a film for the 1992 World Exposition in Spain. Titled “Discoverers,” the film features scenes from the lives of great discoverers from the past such as Magellan and Columbus.

Included with these was the invention and spread of printing in Europe. For these scenes, the production crew spent a day at the Museum filming the casting of type in a hand-mold, the Gutenberg Bible, the operation of a Linotype and finally the operation of a wooden hand press. For the printing scene, they placed the curator in a colonial printer’s costume, complete with a period pigtail! I thought I would be making my debut in film with Spanish subtitles; unfortunately, when I was able to view the film a year later in Los Angeles, the printing scenes were left on the editor’s floor.

The second film involved Disney Studios and the production of a musical called “Newsies.” This one was about “newsies” or newsboys at the turn-of-the-century on strike against Joseph Pulitzer in New York. To create the basement of the newspaper plant where the newsies would print their strike flyers, Disney rented virtually a complete printing shop and moved it down to Universal Studios for filming.

At first they were hoping to open the film with a dance scene set to the tempo of an operating Linotype machine, which would have been a mar-

Characters from the new TV show, "Time Travellers," next to the Gutenberg-style movie prop originally built by MGM Studios in 1935.
velopous sight! Unfortunately, the idea was dropped. The equipment used included a couple of platen presses, many type cabinets and printer’s “turtles”, composing stones, an old galley proof press, and even a Roger’s Typograph (kept in the background). I was told the scene was considered one of the better ones during the entire filming.

When the movie was released, I anxiously went to a Sunday matinee to see if we had been spared the editor’s scissors. The opening scene featured Ernie Lindner’s modern web newspaper press roaring away, printing an edition of The World while the opening song began in the background. Patience I waited for “our” scene and then finally the storyline moved in the direction of Pulitzer’s basement. The newsies broke into the basement to print their strike flyers and I nearly jumped out of my seat with excitement to see our equipment! Nobody, including my wife, seemed to understand the great significance of the scene and the equipment. But I thought it was great; everything was downhill after that. The scene lasted about three minutes with the young boys setting type, pulling a proof and dancing on the treadle of John Boy’s platen press.

During 1993, the Printing Museum rented a table-top hand press along with some printer’s galleys, a type cabinet, and miscellaneous tools to the television show, “Dr. Quinn: Medicine Woman.” The show, which features Jane Seymour, includes a female newspaper editor who had started the publication of a paper out of the mercantile store. The newspaper production was intended to be small and amateurish, which explains the rental of such a small press. The rental lasted the entire year, providing the Printing Museum with some good income. We had hoped they would expand the role of the character and enlarge the operation to a full-scale printing shop, but no word as of yet. It was a delight, however, to drop off the machinery at the set in Agoura Hills (just north of Hollywood), where they have a complete western town built for movie productions.

Our most recent rental was this Fall, again to CBS Studios, for a kid’s television program set to air in December. “Time Travellers” is about three modern teenagers who travel to meet various historical characters and learn about their lives and great achievements. For the meeting with Gutenberg, a printing press was called for. As Ernie Lindner and I walked the set director around the museum, quizzing him on what he needed, it was like we were walking him though a candy store—he only needed to tell us the size space he had to fill and we could provide all the necessary pieces. For the printing press, they rented a veteran of the stage: a wooden Gutenberg-style press built as a prop by MGM Studios in the 1930’s. Though not a functioning press nor all that accurate in its design, it can fool the best of them. The pilot program of “Time Travellers” should air sometime in December.

Printing remains an integral part of our society, which includes the movies we enjoy so much (even if it is only for a few seconds at times!). Next time you see a printing press in the movies or on television, you might not jump out of your seat with excitement as I do, but hopefully you will at least remember where it came from.

Come down to Printing Museum in Buena Park and reminisce through this part of history with us! And if you remember a specific movie or show not already mentioned which features a printing press, drop me a note at the museum to assist us in our ongoing research. —MB

Notes From The Curator

As a result of our new educational tours, Pages of Freedom: The Constitution Tour and Pages of Adventure: The Reading Tour, activity at the Printing Museum has reached an average of 150 visitors per day. Teachers are finding our tours both educational and captivating for their students, fitting the needs of their school curricula. The Printing Museum is gradually becoming a leading field trip destination for educators in Southern California, with many schools scheduling two and three of our tours during a visit.

On a trip back to Chicago and New York, I was able to locate some more information regarding the Linotype Junior, a rare machine which was added to the collection recently. One of our main difficulties in restoring the typesetting machine and operating it is the lack of an operational manual. We have been scouring the country for the past two years in search of one. I was able to locate one during this trip at Columbia University. A copy is being made for us and we look forward to having the machine casting type by next year!

This past summer the Printing Museum was given the honor of hosting the biennial conference of the American Typecasting Fellowship. This distinguished event brought together the leading experts and enthusiasts of metal typecasting in the world. Guests came from as far away as Germany and Vienna, representing various institutions such as the Gutenberg Museum and Society, Colonial Williamsburg and the Smithsonian.
The conference was well attended, giving participants the unique opportunity, after discussions on particular points of typecasting, to immediately walk out into the Museum’s galleries and see the machine in operation. The Printing Museum received many favorable comments, including an unsolicited remark by a curator at the Smithsonian that this was the finest display of antique printing machinery in the world. (That’s the kind of comment which makes your day!)

A number of new acquisitions have been made during the last few months including a significant collection of printed ephemera, dating from 1470 to the 1900’s. Bob Jones of Connecticut, whose Adam’s Acorn Press is on display at the Museum, collected these pieces during his lifetime, particularly for their examples of wood engraving. Bob’s widow, Kay, made the opportunity available for the ephemera to join the Acorn Press at the Printing Museum in memory of her late husband.

Highlights in the collection are a number of Albrecht Dürer woodcuts; a 19th century poster illustrating two and three color wood type; hand-colored cosmetics labels, lithographed from stones; leaves from the Nuremberg Chronicle of 1493; and a signed wood engraving by Eric Gill. The collection numbers about 150 pieces and will supplement the other ephemera in the Museum.

David Peat of Indianapolis, a collector of 19th century printing artifacts and type, donated a significant number of early printing trade publications to the museum’s Library of Printing History. The publications include a run of The Inland Printer from 1899 to 1930, as well as The American Printer from the same period. Included with the donation were a number of more obscure trade publications from the first half of this century, such as The Western Publisher; The Progressive Printer; The United States Publisher & Printer; and The National Printer-Journalist.

Early trade publications contain a wealth of information regarding our industry during a particular period. Because of this, they are an invaluable tool for our research at the Printing Museum and represent some of the most treasured items in our library. Dave Peat’s donation assists us greatly in our effort to build a definitive library on printing history. Thank you Dave, for your continued support.

Another addition to the library this summer was made with a donation by Richard Wood of Wood & Jones Printers in Pasadena. Richard donated a complete run of The Printing Art from 1910 to 1924. This publication was filled with the highest quality examples of each printing process of the time, beautifully tipped-in throughout each issue. It is breathtaking to see the four-color letterpress work these craftsmen accomplished with the limited technology of their day: such craftsmanship is inspiring!

Each of these contributors are an important part of the Int’l Printing Museum’s effort to preserve the history of our trade—they are to be commended and thanked. If you think you might have items of interest to the Museum, especially if you have early trade publications before 1950, please give me a call at the Printing Museum at (714) 523-2070. We cannot accept everything, but we appreciate the opportunity to consider items.

And if you haven’t been to the Printing Museum in the last year or two (or ever, for most of you printers!), please take the time to visit—you’ll be surprised by all the changes and progress you see. Remember, this is YOUR museum, so take pride in it. It also provides a great opportunity to expose your children to this industry. Our tours are very active, educational and very entertaining. Bring your kids down to the Museum on a Saturday; they’ll get a great tour, learn about the one industry society could not do without, and even possibly meet Benjamin Franklin!

THE WAYZGOOSEGAZETTE

is issued quarterly for the Friends of the Printing Museum.
Annual membership to the Friends is $25.00

The International Printing Museum is a non-profit museum founded by David Jacobson and featuring the Lindner Collection of Printing Machinery
8469 Kass Drive, Buena Park, CA 90621
(714) 523-2070
Mark Barbour, curator and editor

Copyright 1994—The International Printing Museum