Museum of Printing

the Galley

Volume 32 • Issue 2 • Summer 2011

DEDICATED TO PRESERVING THE PAST OF PRINTING AND ALL OF ITS RELATED CRAFTS

Message From The President

For the last two years we have been fortunate to have a Colonial print shop on loan, complete with an English Common Press. Gary Gregory, founder of "Lessons on Liberty" and a member of the Museum's Board, supported this exhibit in many ways. Gary has now found an appropriate home for this historically-accurate print ship at the Clough House, adjacent to Old North Church. *The Printing Office of Edes & Gill* is Boston's colonial-era printing experience and visitors will have the opportunity to engage living historians working the printers' trade in pre-revolutionary Boston. If you are in Boston, visit Gary and also make a trip to North Andover and visit the Museum.

Over the winter, our gang painted and tiled the second floor conference room. They also kept the 20-year old boiler operating.

The Museum's Library Advisor, Brian Frykenberg arranged with OPALS (OPen-source Automated Library System) to allow web-based public access to electronic records of the Museum's books and ephemera. This is a work in progress and the materials in our catalog will be growing incrementally. Our goal is that researchers will be able to search for records for all items in the library and archives. We will provide similar access to records for our collections of artifacts: **http://mop.scoolaid.net**

The Museum of Printing exists only through your generosity. Our newsletters are made possible by paper companies and printers who donate their products and services. This newsletter has been printed and mailed by **48hourprint.com** and we thank them for their support.

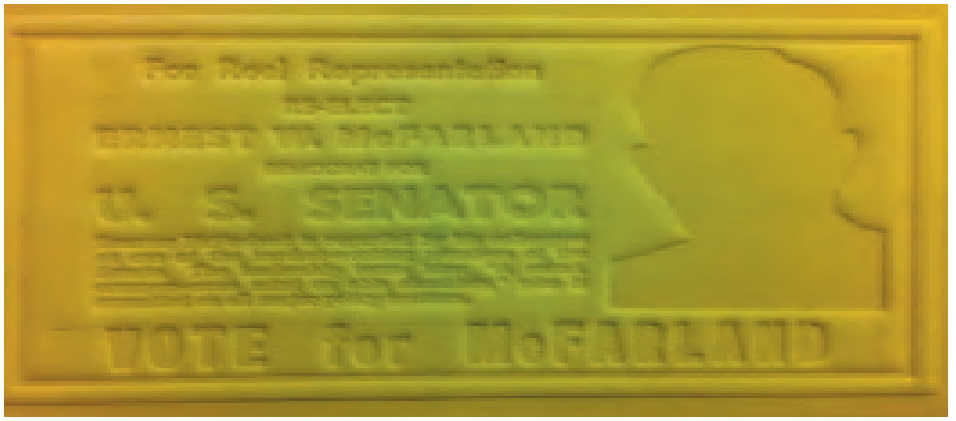
We hope to see you at our 2011 events.

Photos below, from left to right: 1. A family from Toledo, Ohio visited because their son attended college in the Boston area and had come on a field trip. They called the Museum "a jewel." 2. Doug Wilson is the filmmaker who is making "Linotype: The Movie." He re-visited the Museum to interview Frank (who worked at Linotype starting in 1959). Some Linotype material is shown on pages 14–15. 3. Prof. Sarah Hulsey's class from Montserrat College of Art toured the Museum. This was her third class to do so.

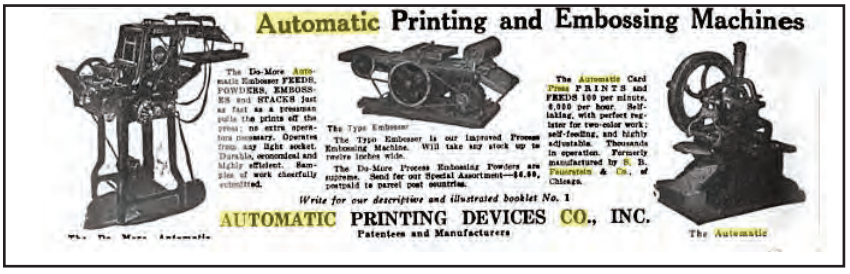
In This Issue

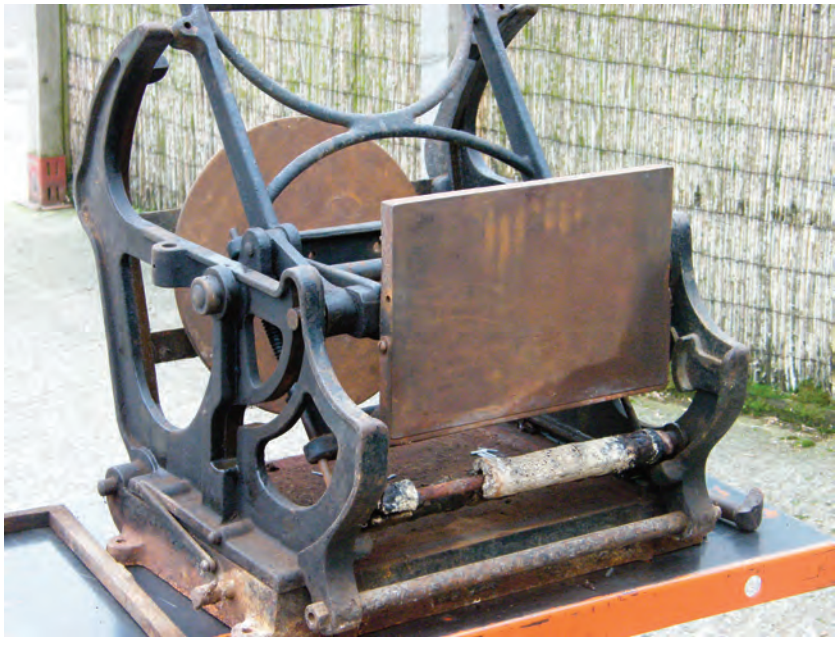
We Get Questions

The Museum receives many questions about printing artifacts.



The item at left is a flong— a stereotype master for making duplicate metal plates. The material is special form of paper maché. It is pressed against a page of metal type and engravings to make an impression. Then molten metal was poured into it to make a duplicate plate for printing—sometimes called an electrotype. The plate could be flat or curved. Most daily newspapers used curved cylinders. Many companies made the material and the stamp "dry mat" was part of their branding. These flongs could be made in one location and then sent to printers for printing.





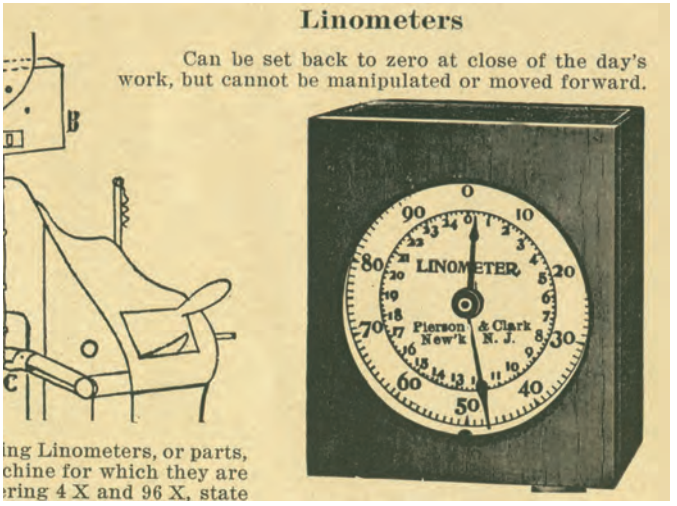
The Automatic Press at above left was first sold in 1917 with an ad in *Popular Mechanics* magazine. By 1921, the company was sold to Harris Automatic Press Co. Cleveland, Ohio. Ad says "Formerly manufactured by SB Feuerstein & Co., of Chicago." and "Thousands in operation."

It was only for printing business cards and could print 100 a minute and 1,000 and hour according to the ad. We told the owner that they have one of the very few in existence

The picture of the press at left was sent by someone in Australia. It is one of the largest "table top" presses we have ever seen. You can see the size of the ink disk. The chase is on the ground at the left of the press. There is no nameplate. We have no clue as to its manufacturer. Anyone?

We received this email:
"I'm currently an intern at the L.C. Bates museum in Hinckley ME and I have an identification question. I've been going through and cleaning various printshop artifacts housed in the museum's basement and I came across this object. It appears to be a counting device of some kind, but I can't find any real information about it anywhere. It has the words
"linometer No. 2, IMP. NOV. 1899" and
"Pierson & Clark Newark. N. J."
printed on its face. There is also a hole on the bottom of the wood case that allows a lever to be pushed up to move the two hands. There don't appear to be any units of measurement indicated on the devices face. Any information or further resources you could send our way would be amazing."

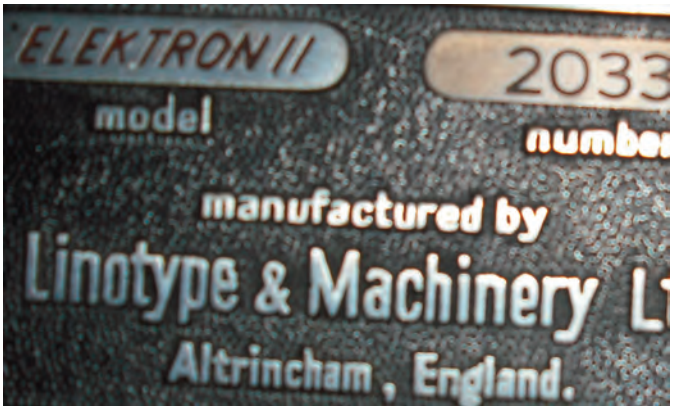
And we are amazing. After the Linotype Company acquired the Linograph Company in 1898 in order to get the rights to the Shucker's sliding wedge spaceband, they adapted the Rogers' Linonmeter which measured operator output in ems. At right is the ad that appeared in the *Linotype Bulletin* in 1911.



The Linotype Elektron is shown in the two pictures below right. The Elektron was the last Linotype series. It was introduced in 1959. Work on the machine began in 1950 to develop a typesetter that could run from paper tape. It eliminated the assembling elevator and could operate at 15 newspaper lines per minute.

"My Elektron is still a working machine and is used most days in my Trade setting and rubber stamp dept. It runs well most of the time, except for the send line from the keyboard which does not work even though power is to it. Both my mechanic and myself have look at the drawings and check all connections plus the relay and where it should be showing 26 volts we are getting only 9. So at the moment I use a piece of 12 point or a small screw driver to trip the manual switch. There are only 2 other Elektrons in New Zealand, 1 in Wellington and a early one in Auckland (both of these are American) mine is British made using American mats. How mine came to be in New Zealand no one knows as it is not shown on the list of Elektrons imported, it may have come via Australia. George Finn thinks it may have been the one imported complete with a saw for a company that went broke and was purchased by John Fairfax and Sons for Mail Print. I first saw this machine in 1985 in a print shop in Auckland it was up for sale it was sold and disappeared untill one of the paper trucks at a company I was manager of saw it on the side of the road in East Tamaki waiting to go to scrap. He rang through to me and asked if I was interested as the saying goes the rest is history and I brought it south in 04 when I moved to Hawera along with my Monarch (which is now in the National Printing Museum).

The Printing Museum in Christchurch has had some damage to it during the recent Earthquake, a big mess of type and Monotype mats tripped up plus a few machines moved." The Museum has the last Elektron Linotype built in the U.S.



The Museum of Printing

June Clearance Sale

SATURDAY, JUNE 11

10 am to 4 pm

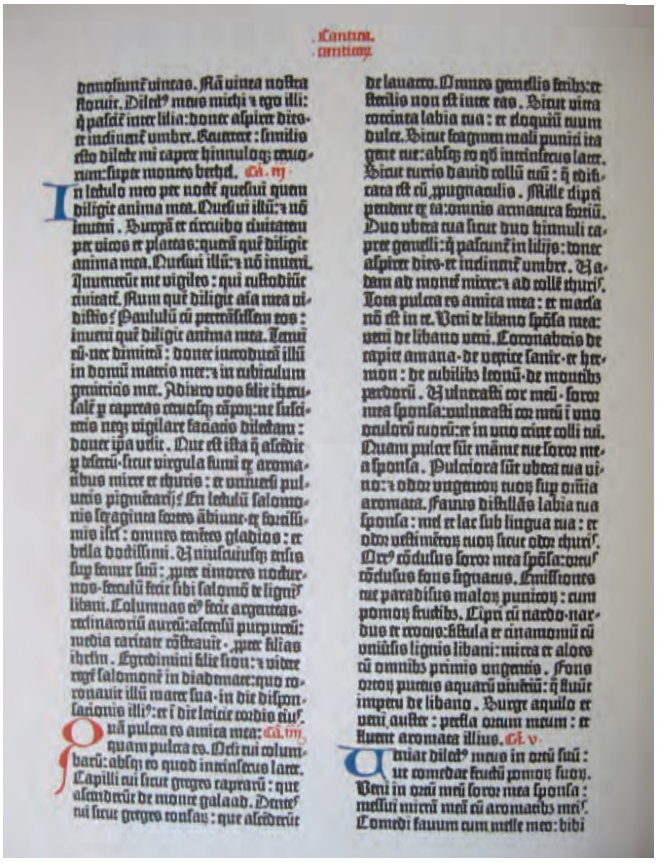
TYPE
Cabinets
Cases
Cuts galore
Specimen Books

We have just received a donation of a large letterpress shop as well as great stuff from our basement.

Gutenberg Was an Idiot

You all know that Gutenberg invented moveable type. Actually, he started out to mass-produce Bibles that looked like they were handwritten and this led to the 42-line Bible.

It's called the 42-line Bible for a very good reason. There are 42 lines to each column and there are two columns on each page. Gutenberg did not do the illumination. Almost all the Bibles that he produced were black and pages were provided loose to whoever bought them. Buyers had an illuminator and illustrator dress them up and then had them bound. No two Gutenberg Bibles in the world are the same. There are about 48 existing two-volume sets, there are a few one-volume sets out there. Most tend to be in the United States.



In order to create the look of handwriting, Gutenberg had to have a font with many double, triple, and special characters in it. Ligatures were very important so that it looked like it had been written by hand where the scribe took many calligraphic shortcuts. Gutenberg creates the first font, which consisted of 292 glyphs.

He then typesets a few pages and discovers that the Bible would be four volumes. Paper was expensive even then. Vellum, the hide of animals was even more expensive. It was just not going to work. So he discarded the 36-line Bible type. But one of his workmen took that type and went to another city and later composed a 36-line Bible. You can see it at the Plantin Mauritius Museum in Antwerp where one of the volumes is always on exhibit.

Historians always thought that the 36-line Bible came first and then the 42-line Bible and that's not true. The 36-line version was done later when paper prices had come down. So Gutenberg now starts to work on another font and this font is 40-lines to the column. That's going to be three volumes and that's also a problem. He files down the ascenders and descenders and winds up with 41-lines to the column. That doesn't quite work either. So he starts all over again.

Finally he engraves the 42-line font. In the meantime he had to borrow money because it took a year to do all this font work. He borrowed 800 guilders first from Johann Fust and then he borrowed another 800 guilders and by the time he's done he owns nothing because it is all in hock to Fust And just as the Bibles are being completed, Fust forecloses on him and Gutenberg loses everything. Fust promotes Peter Schoffer, who was Gutenberg's assistant, and he now runs the plant. He also marries Fust's daughter. Fust goes off to Paris to sell Bibles. He sells several of them. The people who buy them compare them and they find the same errors on the same pages and they say "This must be the work of the Devil."

Fust dies of a heart attack in Paris so Schoeffer winds up with everything, and Gutenberg gets nothing. He disappears. And then next time we hear about him is when he dies and that's about it. All of his materials are being discarded and there's a list of what included. He'd been dabbling in printing. So why didn't he do a copy cast off? Why didn't he analyze the type size before creating all these fonts? That's why he was an idiot. He could have planned all this out better than he did. The result could have been that he might not have lost everything.

We give him credit for inventing printing, actually inventing movable type—but the 42-line Bible is an absolutely prefect piece of work. At the very beginning of the printing craft, he does it perfectly. That's why it took him so long to do it to a high level of perfection. You may notice two little lines sticking into the margin of each column every now and then. They were hyphens. He wanted the look to be consistent for the type, so he produced hanging punctuation.

In the 1980s, automated hanging punctuation came into use, but Gutenberg did it first. The use of ligatures disappeared over time (or was reduced to a few letter combinations); hanging punctuation disappeared; but they both came back when computer programs automated their functions.

There really was no medieval hyphenation. The word was broken at the last letter that would fit on the line.

The presswork and everything about what Gutenberg did was perfect. We can see why it took him so long and probably why he had to borrow the money in order to have the resources to do it. So that is your history lesson of the day. You now know why Gutenberg was an idiot.

Calendar of Museum Events

Register by email to info@museumofprinting.org

Provide all contact information. Thank you

Thursday
June 30
LECTURE
7pm–8:30pm
The History of the Linotype Company: From Ottmar to Hell
You know about the machine. Now learn how Linotype became one of the most powerful companies in the printing industry as its equipment revolutionized the printing industry.
Frank Romano
$20/Free for members
Light refreshments will be served

Thursday
July 21
LECTURE
7pm–8:30pm
The State of Typography
From the 42-line Bible type to 200,000 fonts and beyond. This presentation will trace the history of type from hot metal through the digital era. How many versions of Garamond are there?
Museum staff
$20/Free for members
Light refreshments will be served

Thursday
August 18
LECTURE
7pm–8:30pm
Printing Personalities
Meet the people behind the industry, from Baskerville to Bodoni, Gordon to Hoe, Ives to Webendorfer, and Soderstrom to Moyroud.
Museum staff
$20/Free for members
Light refreshments will be served

Thursday
September 22
6pm
Exhibition: The Glory of Chinese Printing
Official Opening and Reception
Through five kingdoms and ten dynasties, you will learn about the evolution of printing from its earliest incarnations. Rich graphics are augmented by actual artifacts and ancient samples.
$10/Free for members
A tasty buffet and refreshments will be served

Saturday
September 24
WORKSHOP
Making an iPad case
Use book cover fabric and bookbinding techniques to make a case for your Apple iPad.
Limited to six participants.
Workshop will be repeated on November 19th.
$60 non-member/$40 member.
Bring a sack lunch. Beverages will be available.

Friday
October 21
ANNUAL MEETING
6pm–8pm
As The Friends of the Museum of Printing celebrate their 32nd year, we meet to present the status of the Museum, elect Board members, and discuss the future.
A small buffet with refreshments will be served

Saturday
October 22
WORKSHOP
10am–3pm
Designing and printing a poster
You will use metal and/or wood type and antique cuts to compose a poster and print it on an 1880 handpress.
$60 non-member/$40 member
Bring a sack lunch. Beverages will be available.

Thursday
November 3
LECTURE
7pm–8:30pm
The Life and Death of the Intertype Fotosetter
Learn about the first and probably the weirdest photographic typesetting machine ever built. It was a linecaster with matrices as shown above.
William Wheatley
$20/Free for members
Light refreshments will be served

Saturday
November 5
WORKSHOP
10am–3pm
Basic Letterpress
This workshop is for the complete novice and deals with simple composition, lockup, inking, and printing. You will work on a small poster press.
$60 non-member/$40 member
Bring a sack lunch. Beverages will be available.

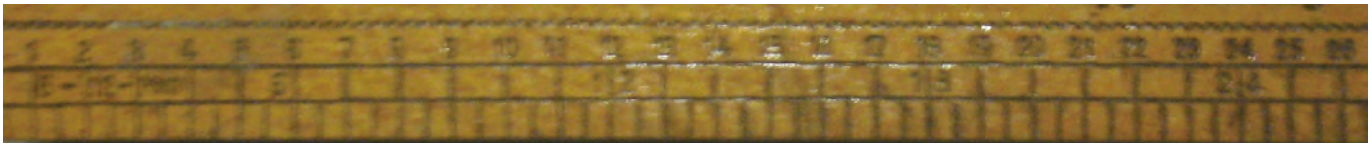
Thursday
November 17
LECTURE
7pm–8:30pm
History of the Printing Press
From Gutenberg's modified wine press to Stanhope to Hoe and others, you will see the evolution of the printing press as it developed to met the needs of big and small printers and publishers.
Museum staff
$20/Free for members
Light refreshments will be served

Saturday
November 19
WORKSHOP
10am–3pm
Making an iPad case
Use book cover fabric and bookbinding techniques to make a case for your Apple iPad.
Limited to six participants.
$60 non-member/$40 member.
Bring a sack lunch. Beverages will be available

The History of the Typographic Point

The Great Chicago Fire, one of the first corporate conglomerates, and a badly printed ruler helped forge the unique measurement system for type. Paris typefounder Simon Fournier proposed a system of 72 points per inch in 1737, and published a printed scale for reference. Depending on the weather, the printed scale changed in size. Since the ruler was used as a reference, printers and font makers suffered from inconsistent tools and measures. In 1770, typefounder and printer François-Ambroise Didot proposed a solution by defining a point as exactly 1/72 of a French inch (1.0638 English inches.)

Type sizes were originally named. Catalogs with such names appeared as early as 1592. Some of the names came from the type of book produced in that size. Cicero was a size used for editions of classical authors; Primer was used for religious books ordered by Henry VIII. Another class of names boasted the type's beauty, such as Paragon and Nonpareil. English meant a typeface in the blackface style as well as in about 14-point type. There was no relationship between the names and defined standards like the inch: Excelsior was about 3 point, Brilliant 4, Diamond 4.2, Pearl 4.8, Agate Ruby 5, Nonpareil 6, Minion 7, Brevier 8, Bourgeois 9, Long Primer 10, Small Pica 11, Pica 12, English 14, Columbian 2-line 15, Great Primer 18, Paragon 20, Double Small Pica 22.



When Simon Fournier had published his Tables des Proportions qu'il faut observer entre les caractères in 1737, he based his point system on the "cicero," which was 0.1648 of an inch, and he divided it into 12 points. In *The Practice of Typography 2nd Edition, Century Publishing,* (1902), Theodore Low De Vinne speculated that in subsequent years Fournier adjusted his point so that it would fit existing sizes of type as well as possible (page 155). François-Ambroise Didot improved on Fournier's system by harmonizing it with the existing French foot measurement, which was 12.7892 American inches. From 1770 on, the Didot point became the European standard. In 1795, the French government adopted the metric system. In 1879 Hermann Berthold revised the French Didot point standard to suit the metric system. George Bruce of New York proposed a system, in 1882, where sizes increased by the sixth root of 2, so that each size was 112.2462 percent of the size before it and double the size seven sizes down.

Enter Nelson C. Hawks (1841-1929) who believed that he "invented" the point system. During his employment with the foundry Marder, Luse & Co., as manager of the Pacific Type Foundry in San Francisco, Hawks noted that pica type was 1/6th of an inch high but Nonpareil was half the size of Pica. Hawks called Nonpareil 6 point. All the other named sizes were given a point size close to their actual size. Fournier's typographic point was .0137" and Didot's was .0148" and the Hawks' American point was .0138". Hawks persuaded Luse and Marder to back his point system. He used the same method of size division as Fournier—dividing 1 inch by 6 to get 1 pica, and dividing it again by 12 to get 1 point. However, the Point System standardized in 1886 is different from Hawks' original idea in that one pica is not exactly 1/6 inch, since the Type Founders Association defined the standard pica to be the Johnson Pica, which was tied to the metric system—83 picas would equal 35 centimeters exactly. Thus, one pica = 4.217 millimeters and one point = .01383486 inches, so that 6 picas = .996" to confuse generations of young typographers.

Type high is the distance from the face that touches the paper to the feet—this magic number became .918, ("Explanation of the Point System of Printing Type with Specimens" by Nelson C. Hawks, Island City Press, Alameda, California, 1918).

The Johnson Pica was named after Lawrence Johnson who had succeeded Binny & Ronaldson, the first American typefoundry, founded in Philadelphia in 1796 by two Scotsmen. The typefoundry became L. Johnson & Co. in 1843, and finally MacKellar, Smiths & Jordan in 1867. The company was the largest typefounding business in America when, in 1892, it was amalgamated with others into ATF. B&R used the typefounding equipment of Benjamin Franklin and run by Franklin's grandson Benjamin Franklin Bache. Franklin had purchased it from Fournier when he visited France for diplomatic purposes. The standards B&R used in sizing their molds came from Franklin's equipment.

In Fournier's system, the size Franklin called pica would have been .992," instead of .996," because 150 years of reproduction wear on the molds increased the type size by 0.004 inch. The system, which Hawks believed he had invented, was probably Fournier's system plus wear. Richard Hopkins, author of *Origin of The American Point System for Printers' Type Measurement* (Terra Alta; Hill & Dale Press, 1976) says the major issue was the expense involved in re-tooling hundreds of molds in each foundry to make them conform to the new system. If they could avoid just a few sizes being altered, it would save hundreds of thousands of dollars. That is why the MS&J (Johnson) pica was adopted (page 16, 63).

The Great Chicago Fire of 1871 destroyed Marder, Luse & Co. In rebuilding, the foundry decided to adopt the Johnson pica. Thus the two largest members of the 23-member American Type Founders secured the standard pica measurement. ATF was one of the first conglomerates and was formed as the Linotype machine made the need for foundries obsolete.

Today, page layout software uses a 72-point inch because Adobe PostScript is based on that system, although some programs let you set whatever measurment system you want. Hawks would be appalled.

Celebrate the 139th Birthday of

The Kelsey Press

LETTERPRESS PRINT YOUR OWN CUSTOM STATIONERY

Mass Avenue on the Town Common

Don't miss the 8th Annual

PRINTING ARTS FAIR

MUSEUM OF PRINTING, N. ANDOVER, MA

SUNDAY, JUNE 19

BRING DAD
IT'S FATHER'S DAY

10AM TO 4PM

The Glory of Chinese Printing

LOTS OF FUN FOR KIDS AND ADULTS

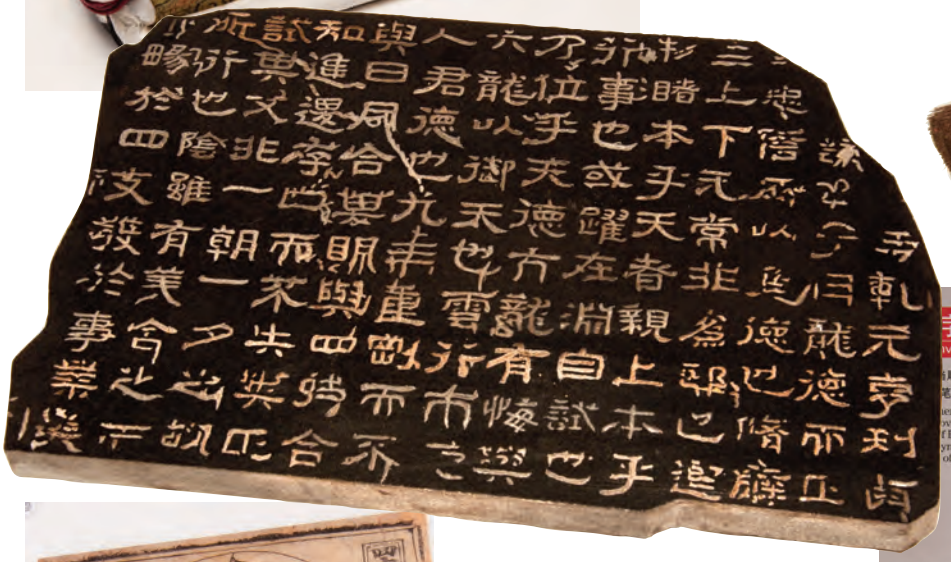
PAPERMAKING
BOOKBINDING
STONE LITHOGRAPHY
WOODCUTS
INTAGLIO
PRINT ON AN 1880 PRESS

Free Admission

Print And Craft Exhibitors, Woodcut Prints, Printing and Book Arts Demonstrations, Tours, Rare Book Sale, Equipment Vendors, Handmade Paper

The Glory of Chinese Printing

A new exhibition. See the history of Chinese printing through five dynasties and ten kingdoms. Over 30 highly-illustrated graphics, a complete typesetting system, and many rare artifacts. Formal opening in the Fall.



I am a printer

I have been around for 560 years
I invented the Renaissance and caused the Reformation
I have recorded war and peace
My pamphlets and documents created America
I take ideas and information and make them tangible
I print lofty Bibles and lowly forms
I am a printer
I help you promote and inform and entertain
My catalogs and direct mail are a spur to action
Like calling, clicking, or visiting
I communicate your brand and facilitate your marketing
I am a printer
I preserve and protect your most precious memories
My greeting cards say what you feel
My photo books are your families' legacies
Freedom of the press began with me
I am still the reasoned and reliable history of our times
I am a printer
I put ink on paper and plastic and other materials
I produce packages and publications and products
My business is an extension of your business
Print and paper will transcend the digital age
Because print gets attention
Print is not a momentary image on a screen
You feel print in your hand even fleetingly
And that is its power: it moves you without moving
I am a printer
My industry and I care about the environment
I deal with responsible paper and ink suppliers
I recycle and conserve and reduce waste
I am your partner in progress
I am your printer

The Book in the Renaissance

What can we learn from a recent book called "The Book in the Renaissance" by Andrew Pettegree? We can learn about more than books and even something about today's new media world.

The invention of print was a major turning point in the history of world, but it was not apparent at the time. The Gutenberg Bible was not the first thing that Gutenberg printed. It was actually an indulgence with blank areas for the name of a poor soul in Purgatory—it was a form! Gutenberg also produced a little 28-page grammar schoolbook by Aelius Donatus. Then came the Bible. It is sometimes the small things that make a market.

Gutenberg's Scripture cost half as much as a house, but the market was limited—inventing the printing press was not the same as inventing the printing and publishing business. Books were not that important in the early days of print. As in the Internet era, culture and commerce went through an upheaval as they tried to understand what to make of the new medium. Should it publish Latin texts or new content written in the vernacular? As with the iPad or Kindle, who would want to buy content in a new medium?

Pettegree explores this time of cultural change by looking at the actual published matter produced. He and a team of researchers reviewed the catalogs of thousands of small libraries, assembling the most comprehensive picture to date of the earliest print products.

What made print viable, Pettegree found, was not the mighty tomes, but the innumerable little products: almanacs, calendars, municipal notices. Indulgence forms, etc. These ephemeral jobs made printing a viable business through the early decades of the new medium of print. It was all this ephemera that led to the development of the Gordon job press and the any table-top presses.

Call it job work. It is the bread and butter work that sustains the printing industry.

Technological innovation without commercial consideration fails. Edison said it almost that way. The first generation of print has great similarities with the first generation of the dot-com boom and bust of the '90s. A lot of development capital was invested and time passed before it had a real effect.

The one thing that many early printers had in common was that they went out of business.

Pettegree documented about 350,000 items published throughout Europe before 1600. They were mostly pragmatic announcements by a town council that food prices would go up, or indulgence forms, or almanacs, or small schoolbooks which students would toss when they finished the class.

Martin Luther also had a profound effect on the industry when he took away a very large part of the printing business—the indulgences, a mainstay of the press for Catholics, but not for Protestants. The quantities of these indulgences was phenomenal and each was a single sheet printed on only one side.

Luther's works took off and by 1530-1540, Wittenberg was a one-industry town—religious printing.

Print also created many ancillary professions. Lucas Cranach, a famous painter, had a monopoly on woodcuts for Luther's Reformation materials. You can stand in front of the Wittenberg town hall and see the houses he built with the money he made. Print created the profession we know as the graphic designer.

It is interesting to read about the past and see parallels in the present.

The Book in the Renaissance
Prof. Andrew Pettegree
Yale University Press, 2010
ISBN 030011009X, 9780300110098
450 pages

The dawn of print was a major turning point in the early modern world. It rescued ancient learning from obscurity, transformed knowledge of the natural and physical world, and brought the thrill of book ownership to the masses. But, as Andrew Pettegree reveals in this work of great historical merit, the story of the post-Gutenberg world was rather more complicated than we have often come to believe.

The Book in the Renaissance reconstructs the first 150 years of the world of print, exploring the complex web of religious, economic, and cultural concerns surrounding the printed word. From its very beginnings, the printed book had to straddle financial and religious imperatives, as well as the very different requirements and constraints of the many countries who embraced it, and, as Pettegree argues, the process was far from a runaway success. More than ideas, the success or failure of books depended upon patrons and markets, precarious strategies and the thwarting of piracy, and the ebb and flow of popular demand. Owing to his state-of-the-art and highly detailed research, Pettegree crafts an authoritative, lucid, and truly pioneering work of cultural history about a major development in the evolution of European society.

Andrew Pettegree is Head of the School of History at the University of St. Andrews and founding director of the St. Andrews Reformation Studies Institute.

Signs of the Times (and other fonts)

Most sign typography is based on classic typefaces, and some, like the one immediately below, are interesting. The "M" did not fit so they kerned it to thin air. Note how designers take creative liberties. Can you name the fonts?

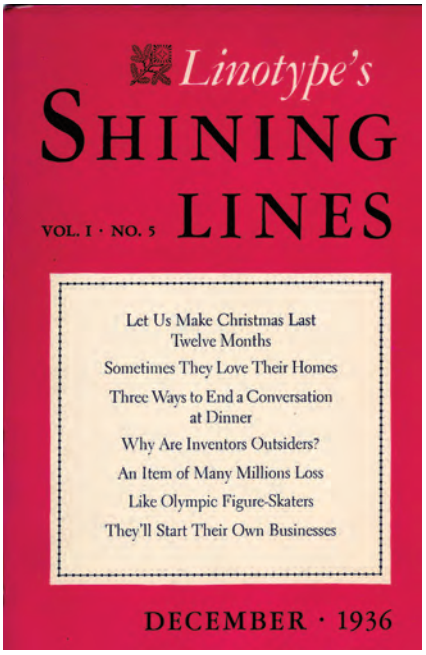
Mergenthaler Linotype memorabilia

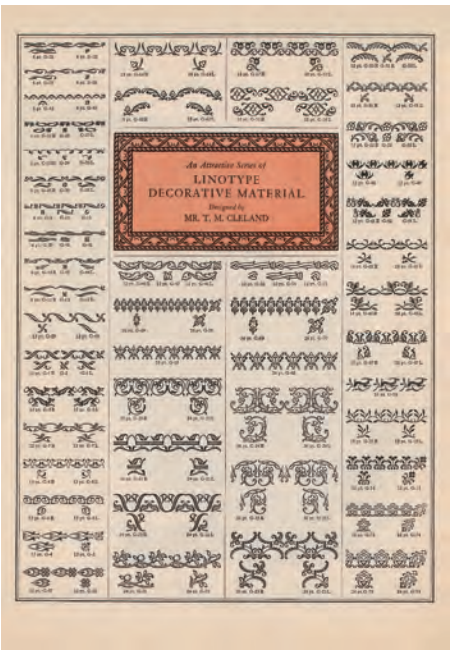
After Monotype issued a piece of type with the Lord's Prayer, Linotype retaliated with a 6-point matrice with the A-Z cap alphabet (at about 1 point for the letters). When cast and printed, the type was quite clear and it was a great souvenir.

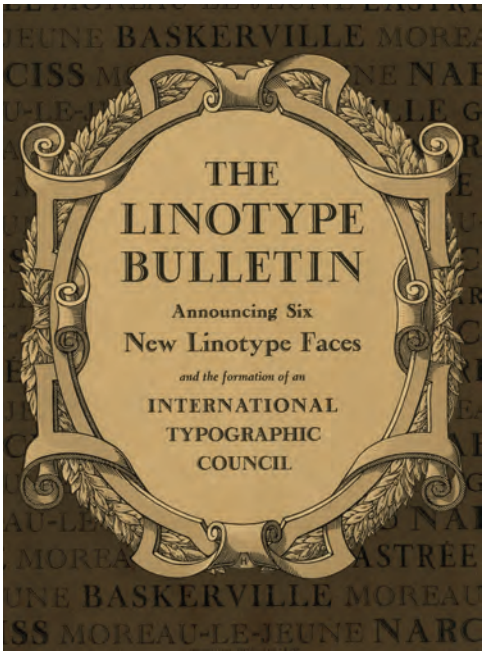
In 1954, a commemorative stamp was issued on the 100th anniversary of Mergenthaler's birth. Another stamp was issued in the 1990s.

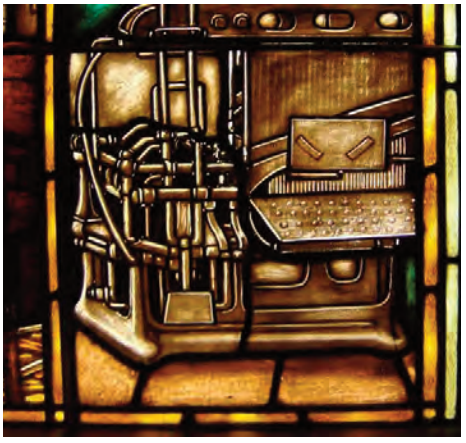
The Linotype works in Brooklyn New York (near the Navy Yard) occupied two square blocks. The point where the camera would be in the shot above is now the Expressway. Headquarters were moved there in the 1920s.

The Scotch type series was one of the oldest and it was extensively promoted. Because it went back so far, almost every special symbol was made. Later serif typefaces substituted most of those symbols rather than draw and make punches. For instance, when Helvetica came to the U.S. from Europe, the dollar sign was substituted from Trade Gothic.







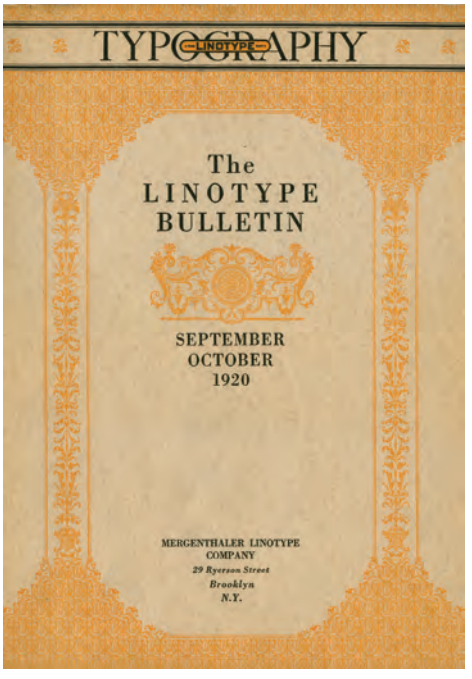


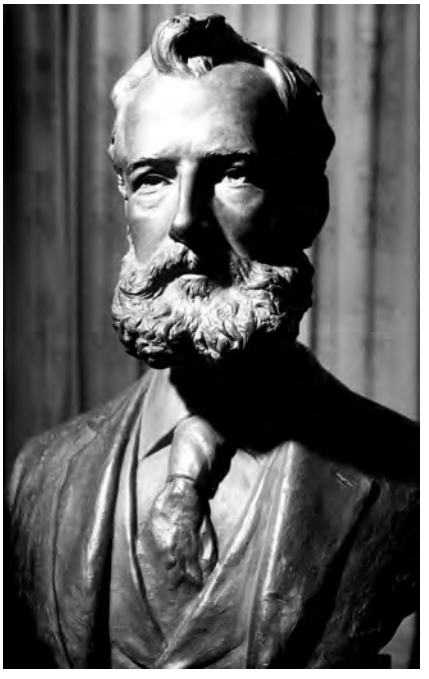
The *Linotype Bulletins* were published from 1904 to 1929. During the 1930s they were replaced by small booklets called *Shining Lines*. After the 1940s, they became *Linotype News*, first as a newspaper and then as a magazine. Special editions promoted new typefaces and new Linotype models. If anyone has issues prior to 1914, please let us know. We have all the others.

The image at left is a portion of the stained glass window at the Zion Church in Baltimore where Ottmar Mergenthaler worshipped. It shows the Blower Linotype.

They also published special issues about the Linotype and its "simple operation."

The famous bust of Mergenthaler resided in the lobby of the 8th floor executive offices on Ryerson Street in Brooklyn, New York. It is now in storage at the Smithsonian Institute.





The Museum of Printing
PO Box 5580
Beverly, MA 01915

Please join the Museum of Printing and help preserve the rich history of printing.

The Friends of The Museum of Printing is a non-profit organization dedicated to preserving the past of printing and all of its related crafts. Established in 1978, the Museum occupies the former Textile Museum building in North Andover, Massachusetts, facing the North Andover Town Common. The Museum's collection is one of the most extensive in the world, from presses of all types and sizes, to typesetting from handset wood and metal, to mechanized character and line casting, to photographic composition. The Museum is an all-volunteer organization and is supported by membership dues, donations, and the sale of redundant equipment, as well as book arts materials. Your support helps to preserve the rich history of printing for the future. Thank you.

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Free admission to PrintFest
Museum Newsletter
10% discount on Museum events, shop, and all sale items

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