



# The Museum of Printing North Andover, Massachusetts

## NEWS

### Fall 2009 issue

Since the Smithsonian closed its printing exhibition, The Museum of Printing is one of three museums of printing left in the United States. There are many other locations with a few presses and some typesetting equipment, but only Texas, California, and Massachusetts have extensive collections of print and typesetting. North Andover, Mass. is unique because of its extensive collection of books, manuals, ephemera, and font art.

The latter material is being input to a database and is now searchable via the Museum's website. Museum librarian Brian Frykenburg initiated this program in May and has started with the book collection. Nancy Trottier has organized the Frey ephemera collection and we hope to have images of this "time capsule" of the printing industry on the website by the Fall. The Linotype font drawings have been inventoried and a spreadsheet now details all information about every hot metal typeface made by the company.

In 2009, a new team of volunteers has re-organized the Museum, established a slate of workshops and lectures, optimized the display of the collection, and improved the website. The donation of wide format inkjet printers from the Christian Science Publishing Society has expanded our ability to create display graphics.

Norman Hansen and Kim Pickard, two of the Museum's earliest founders, have re-joined the Board. Kim is photographing every item in the Collection and a book is being developed that tells the story of each major item as well as the story of the Museum itself.

Our recent Printing Arts Fair was the most successful in our history. Over 500 people visited the Museum and its 24 exhibitors on a rainy Father's Day. We thank the many members of the Letterpress Guild and others for their help. We also thank Crane Paper for donating the paper used for the Steamroller print (which we are sure is not one of their major applications). See pages 4 and 5 for a listing of events planned for September thru November.

**MEN WALK ON MOON** — As we celebrate this historic occasion in 2009, it is appropriate to remind you that the original front page of the New York Times locked up in metal and the resultant printing cylinder are on display at the Museum.

We thank all of you for whatever support you can provide.

Please check the website on a regular basis for news and events.

### New England hand press makers

The first printing press in America was installed in Cambridge in 1639. The first book printed in America was the "Bay Psalm Book" in 1640. The first American press manufacturers were established in Boston.

#### Boston area

Belknap & Young, Boston, 1771-1796 (common press)  
Berry & McClench, Boston, 1792-? (common press)  
Erastus Bartholomew, Boston, 1826-? (Union hand press, Adams Power press)  
Phineas Dow, Boston, 1827-37 (common press?)  
Seth & Isaac Adams, Boston, 1830-59 (Adams hand press, Stansbury hand press, Tufts hand press)  
Otis Tufts, Boston, 1831-37 (Tufts hand press)  
Samuel Orcutt, Boston, 1840  
Stephen Ruggles, Boston, 1859-? (Ruggles hand press, Ruggles engine press)  
Tarbett & Fraser, 1905-? (Washington hand press)  
The Pearl Press originator was Boston printer William Hughson Golding who started the Golding & Co. in the Fort Hill area of Boston about 1869.



#### Connecticut

Isaac Doolittle, New Haven, 1769 (common press)  
John Wells, Hartford, 1819-33 (Wells hand press)  
In 1872 William A. Kelsey, of Meriden, Conn., began the manufacture of an amateur printing press.

#### Vermont

Elihu Hotchkiss, Brattleboro, 1817 (common press)

Bob Oldham, author of "Field Guide to North American Hand Presses," visited recently visited the Museum and provided this list.

## We need you!

The Museum of Printing  
is an all-volunteer  
institution.  
Would you like to present  
tours, staff the Museum store,  
or help in other ways?

[info@museumofprinting.org](mailto:info@museumofprinting.org)

The Museum of Printing is located at  
800 Massachusetts Avenue  
North Andover, MA  
across from the Town Common  
To join our mailing list,  
please e-mail your address to  
[info@museumofprinting.org](mailto:info@museumofprinting.org)

### THE FRIENDS OF THE MUSEUM OF PRINTING

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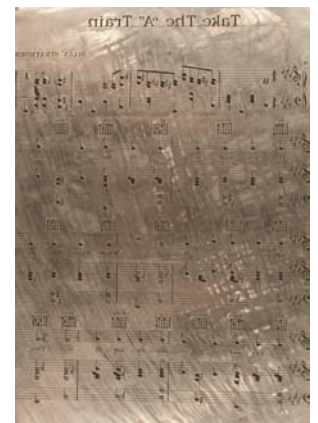
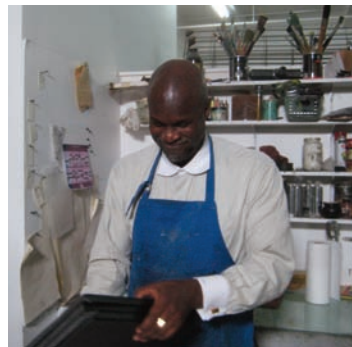
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800 Massachusetts Avenue  
North Andover, MA 01845  
978-686-0450  
[museumofprinting.org](http://museumofprinting.org)

## Occurrences



The film crew above is shooting an episode of the PBS show "History Detectives." Several months prior, someone discovered the intaglio plates for Duke Ellington's "Take the A Train" and the segment being filmed dealt with these plates from 1939. The host for this segment was Tukufu Zuberi (in blue apron), Professor of Sociology at the University of Pennsylvania. Made of tin and zinc, music staves, notes, and lyrics were etched and punched into the surface. A good proof was pulled and the music sheets were then printed with lithography. The plates would have then been melted, but this set survived. Museum of Printing president Frank Romano took part in this episode, spending hours in filming what would result in a few minutes on screen. These plates gave rise to the term "tin pan alley."





# Spring workshops in 2009



This Spring, the Museum of Printing held its first major workshops. The first was on maintaining the Vandercook press with noted authority Paul Moxon. This was followed by a calligraphy workshop presented by Museum volunteer Nancy Trotter. See the next few pages for information on our Fall series of workshops and lectures.



# THE MUSEUM OF PRINTING FALL 2009 WORK

The Museum of Printing is embarking on the most ambitious lecture and workshop program in its history. All programs will take place at the Museum in North Andover, Massachusetts.

## SEPTEMBER

### Thursday September 3

Lecture: John Kristensen, Firefly Press  
True, Fine, Letterpress Printing and the 21st Century Working Shop  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

### Thursday September 17

Lecture: Nancy Trottier, Ducks in a Row Press  
Designing Artist's Book Editions: The ABECEDARIUM for the Makers of Artist's Books  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

### Saturday September 19

Workshop: Learning Uncial  
Instructor: Nancy Trottier  
10:00 a.m. – 3:30 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Students will be introduced to the proper stroke sequence and direction for making calligraphy letters in the uncial hand. Course work will include learning the proper stroke sequence and direction for making each letter in the style of uncial and half uncial, layout and design for finished work, and will learn how to make the letters using a calligraphy marker and dip pen.  
Prerequisite: Participants should have some familiarity with how to use a calligraphy marker or pen.  
Members \$35.00, Non-Members, \$55.00, plus \$10 materials fee  
Limited to 8 participants – Advance registration required

### Saturday September 26 and October 3

Workshop: 2-Saturday Printmaking Series: Carving Linoleum Blocks  
10:00 a.m. – 3:00 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Sally Abugov  
An introduction to the materials and methods of linoleum block printing. Each step from designing and cutting the block through printing will be addressed and executed by participants. Color printing will be introduced. Basic tools and linoleum will be provided as part of the material fee.  
Students will receive instruction on how to use the tools for making specific cuts through lecture and demonstration.  
Prerequisite: None — this is for the beginner.  
Members Only: \$40, plus material fee of \$15  
Limited enrollment — Advance registration required

## OCTOBER

### Thursday October 1

Lecture: Michael Babcock, Interrobang Press  
Private Press Operation in the 21st Century  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

### Saturday October 3 (continued from September 26)

Workshop: 2-Saturday Printmaking Series: Printing linoleum blocks on a proof press  
10:00 a.m. – 3:00 p.m., (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Sally Abugov  
Students will be introduced to techniques of printing linoleum blocks on a proof press. Paper, ink, and other areas of printing will be covered. This 2-Saturday program is designed to help you get started in printmaking using linoleum blocks.  
Prerequisite: The first session of this workshop.  
Members Only: \$25  
Limited enrollment — Advance registration required

### Saturday October 3

Workshop: Introduction to Calligraphy  
Instructor: Nancy Trottier  
10:00 a.m. – 3:30 p.m., (½ hour lunch break in Museum — pack a sack lunch)  
Students will be introduced to calligraphy through lecture, demonstration, and hands-on work with the chisel edged calligraphy tool. The basic history of calligraphy as an art will be presented. Students will learn the proper stroke sequence and direction of making the western alphabet, how to hold a calligraphy marker and dip pen, and be introduced to the basics of layout and composition for finished work. The primary alphabet to be used will be Petrarch, designed by Father Edward Catich.  
Prerequisite: None — this is for the beginner.  
Members \$35.00, Non-Members, \$55.00 plus \$10 materials fee  
Limited to 8 participants — Advance registration required

### Friday October 9

Workshop: Making up a form with foundry type, wood type, ornaments and printing on a proof press  
10:00 a.m. – 3:30 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Museum staff  
Students will be introduced to the techniques and equipment necessary to set up a proof press with type and ornaments for printing pages, cards, and broadsides.  
Prerequisite: None — this is for the beginner.  
Members Only \$25, plus material fee of \$10  
Limited to 4 participants — Advance registration required



# SHOP, LECTURE, AND EVENT CALENDAR

## Thursday October 15

Lecture: Jesse Marsolais, Firefly Letterpress  
Designing and Printing Collectors Editions & Broad-sides  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

## Friday October 16

Workshop: Paste Paper  
10:00 a.m. – 3:30 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Museum staff  
Students will be introduced to the history of paste paper making, materials, techniques, and uses for paste paper in creating books, portfolios, and cards. Instruction will be given through lecture and hands-on demonstration.  
Prerequisite: None — this is for the beginner.  
Members \$25, non-members \$40, plus \$15 materials fee.  
Limited to 8 participants – Advance registration required

## Saturday October 17

Lecture: How to get started in letterpress  
10:00 a.m. – 3:00 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Museum staff  
Students will be introduced to many items they will need to get started with their own table-top press. Details will be provided about equipment pricing, where to get supplies, how to learn how to use your own press, and where to take courses. Demonstrations will include setting up and inking a form, cleaning type, and selecting cuts.  
Prerequisite: None — this is for the absolute beginner.  
Free for members, \$25 non-members  
Limited to 8 participants — Advance registration required

## Friday, October 23

Wood Engraving Opening and Reception  
“The Art of Anna Hogan”

## Friday October 30

Workshop: Making a Slipcase and Portfolio Box  
10:00 a.m. – 4:00 p.m., 5 hour workshop (½ hour lunch break in Museum — pack a sack lunch)  
Instructor: Ted Leigh  
This one day intensive workshop will provide the student with the instructions for how to construct and finish a portfolio box with matching lid and a slipcase for a book. Students will be instructed on how to measure, cut, and assemble pieces of bookboard and paper to complete both the box and slipcase structures. Instruction will be provided through lecture, demonstration, and hands on work.  
Prerequisite: None — this is for the beginner.  
Members \$25, Non-Members \$40, plus \$10 materials fee  
Limited to 8 participants — Advance registration required

## NOVEMBER

### Thursday November 5

Lecture: Rebecca Wasilewski, Alberdine Press  
Design & Printing for Letterpress with Polymer Plates  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

### Thursday November 19

Lecture: Katherine McCannless Ruffin, Director of Wellesley Book Arts Program  
7:00 p.m. – 7:45 p.m. lecture, 7:45 p.m. – 8:30 p.m. social time  
Free for members, \$20 non-members

### Friday November 20

Lecture: A Short History of Type  
2:00 4:00 pm  
Back by popular demand (well, back by Frank’s demand). Professor Frank Romano takes you on a typographic journey through the millennia. Learn the history of type that your teacher never taught you, from Charlemagne and the uncial to the strange story of Baskerville’s body. Learn about the machines, the companies, and the type designs that we see every day.  
Free for members, non-members \$20

### Saturday November 7

10:00 a.m. - 4:00 p.m.  
Holiday Card Printing Fair  
Come to the Museum and print your Holiday Card on one of our antique printing presses. Send a message of peace, joy, and greetings with beautiful metal type and engraved images on classic paper. At least three presses will be in action with different formats. In most cases, blank envelopes will be provided.

### Friday, November 13

6:00 p.m. - 9:00 p.m.  
30th Anniversary Annual Meeting  
“Take home a Pearl Press” is the theme as we celebrate the famous Pearl Press. We will also celebrate the 100th anniversary of Vandercook.

### November thru April

The Museum will display the winners of the APHA “Broad-sides, bookplates, business cards, invitations, and announcements” competition. This material will be displayed initially at the APHA Annual Conference, October 16 - 18, in Newport, RI. See the Museum website for competition information.

Check the Museum’s website for event information and registration:

[www.museumofprinting.org](http://www.museumofprinting.org)



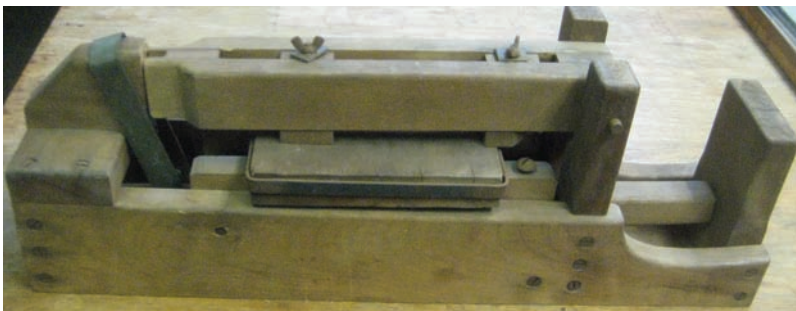
**Friday**  
**October 23rd**  
**Wood Engraving**  
**Exhibition and**  
**Opening Reception**  
**“The Art of Anna**  
**Hogan”**

**Saturday, November 7**

10:00 a.m. - 4:00 p.m.

**Holiday Card Printing Fair**

Come to the Museum and print your Holiday Card on one of our antique printing presses. Send a message of peace, joy, and greetings with beautiful metal type and engraved images on classic paper.



**New addition to Museum collection**

Printing presses do not always look like printing presses. A recent addition to the Museum collection is a hand-made press used to print coal bags. The Staples Coal Company of Massachusetts used this press beginning around 1900. The plate was inserted in a holder (see photo at left), inked, and a bag was placed over it. A simple handle allowed the operator to exert pressure for print.



**Friday**  
**November 13th**  
**Annual Meeting**  
**30th Anniversary Event**  
**“Take a Pearl**  
**Press Home”**



## **Louis Moyroud and René Higonnet and phototypesetting**

**L**ouis Marius Moyroud (1914–) and Rene Alphonse Higonnet (1902–1983) developed the first practical phototypesetting machine. They demonstrated their first phototypesetting machine, the Lumitype—later known as the Photon, in 1946 and introduced it to America in 1948. The Photon was further refined under the direction of the Graphic Arts Research Foundations.

The first book to be composed by the Photon was printed in 1953, titled “The Wonderful World of Insects.” Composed without the use of metal type, it might someday rank in the historical importance of printing with the first book printed from moveable type, the Gutenberg Bible. The first book set on the Linotype was “The Tribune Book of Open Air Sports.”

The evolution that would change the entire process of converting words and images into print in the last quarter of the Twentieth Century was brought about by three forces:

1. The improvement of the lithographic printing process with its film-based workflow and photographically-produced plates replacing metal for letterpress printing.
2. The development of photographic typesetting machines, and electronic pre-press methods.
3. The computer automation of typesetting and the page make-up process.

The two Frenchmen developed a viable phototypesetter that used a strobe light and a series of optics to project characters from a spinning disk onto photographic paper. They licensed their patents to a Massachusetts firm called Lithomat, later Photon, which began producing a series of phototypesetting machines in 1954.

Some of the machines made by Photon, and their competitors, operated by punched paper tape produced on “perforators,” that had been used for some linecasting machines since 1932. The paper tape used a 6-level code called TTS. Because you can only represent about 36 different characters in six bits, it had to use shift, super-shift, and “bell” codes to get upper and lowercase alphabets, numerics, punctuation and special characters, and some functions, like “change to italic.” At first, the skill required to prepare these tapes was little changed from the linecasting machines as the operator controlled line breaks based on line lengths shown on a line width counter and his or her knowledge of hyphenation rules and conventions. Later, the computer would take over.

The first phototypesetter ever built and a series of paper tape keyboards are on display at the Museum of Printing—donated by Louis Moyroud.





Nancy Trottier



Trina Abbott



Emily Trespas



Jennie Cline



Leslie Evans



Janet Bemis



Pat White



Sarah Roy



Rebecca Saraceno



Dan Abugov



Julia Talcott



Alex Abugov



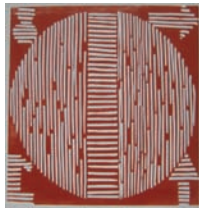
Joan Ellis



Shelley Barandes



Deb Putnoi



Kate Saliba



Deb Bastien



Emily Goodale



Frances McCormick



Sarah Bardo



Adine Storer



Joanna Ho



Claire Spellman



Milena Desenne



Michael Babcock

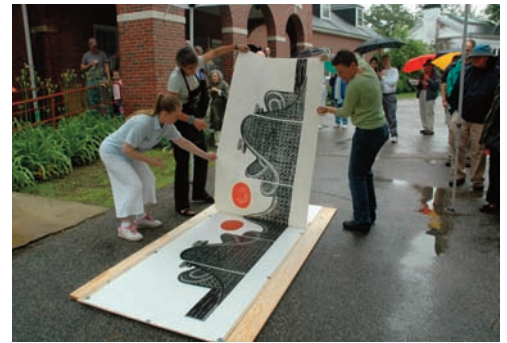


Christine Reynolds



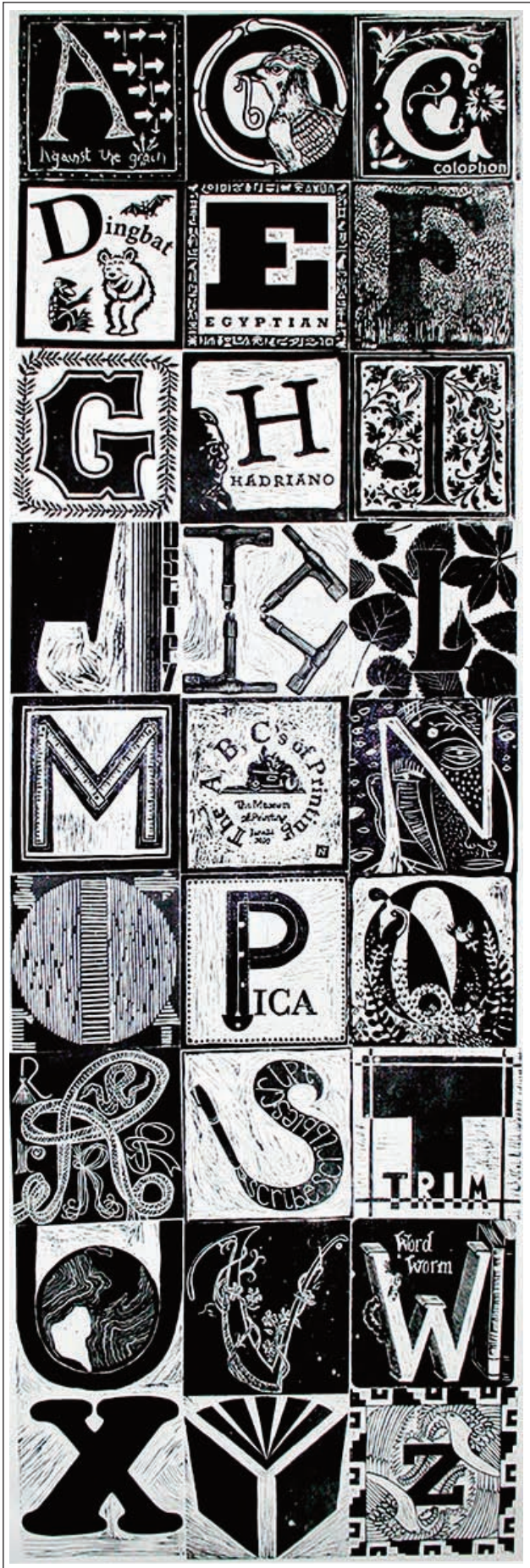
Sanya Hyland

Thanks to all who designed and carved tiles for the Museum of Printing steamroller project June 21, 2009





# 6th Annual Printing Arts Fair



Over 500 people attended the 6th Annual Printing Arts Fair on Father's Day. The drizzly rain did not stop the steady flow of visitors, mostly families and children. Demonstrations of printing, papermaking, and other book arts took place throughout the day. And steamroller printing, too.





# Visitors of all ages from around the globe visit the

The Museum of Printing entertains and informs visitors from all over the world. Over 2,000 el-hi and college students, teachers, parents, children, printers, designers, print buyers, retirees, just curious people, and others visit the Museum over the course of the year. Many plan their visit and travel from afar; some discover the Museum by checking Mapquest or the Boston and Merrimack Valley Visitor Bureau sites. All leave with the same comment—“The Museum of Printing is a hidden gem.”





# The Museum of Printing



## Flat Stanley pays a visit

The most interesting visitor to the Museum has been Flat Stanley. This famous cartoon character from a popular series of children's books has been photographed at locations all over the world. He enjoyed his visit to the Museum, and romped among the many machines, the only child who could go between rollers without injury.



We recently visited the manroland office in Oak Brook, IL. As we approached the building, we saw a large statue of Johan Gutenberg.



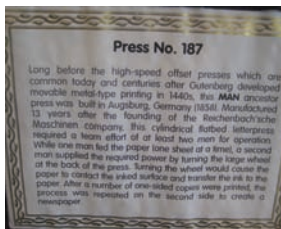
The statue came from the Wood Hoe headquarters in New York, previously the Hoe press company, which went bankrupt in 1932. Hoe was one of the major U.S. press manufacturers, with beginnings in 1803. manroland (the new logo uses a lowercase m) acquired Wood Hoe in the 1960s, and with it, this wonderful statue. The lobby of their headquar-



ters building displays one of their 1858 letterpresses.

There are only a few Gutenberg statues in existence (Mainz, Germany and the NY High School of

Communication Arts in Manhattan, among them). Of course, there no images of Gutenberg so they are all different.





The goal was a self-inking press. But inventors had difficulty in getting away from the principle of the hand-press. Stephen P. Ruggles of Boston, a pioneer in this field, in 1830, designed his Engine Press and in 1851 patented a Card and Bill Press.

Printer George Phineas Gordon of Salem, NH was granted a patent on a press somewhat like Ruggles' Engine Press in 1850.

Gordon's press had a bed that was vertical and hinged at its lower edge. A cam tilted the bed forward through the 45 degree angle, pressing the type form against the platen which held the sheet of paper. It was called "the Alligator," because of its vicious habit of nipping the fingers of pressmen who failed to remove their hands immediately after feeding a sheet.

Gordon claimed that Benjamin Franklin appeared to him in a dream and described an improved mechanism for his machine. He called it "The Turnover" due to the movement of the platen between feeding and printing positions. The bed of the press was positioned on two legs which were hinged near the floor, allowing a vibrating motion. A toggle, actuated by a wheel, moved the bed back and forth. Another cam operated the platen from feeding to printing positions. Inking was accomplished from a rectangular curved ink plate.

By 1857 the two extra cams had been eliminated and the machine appeared in its final form, which remained virtually unchanged for 120 years. Gordon named it the Franklin press, but it was known as the Gordon Jobber. The principle of the Gordon press was a reciprocating bed mounted on two legs which were hinged near the floor and a platen supported on a large shaft which rotated about 90 degrees within a given area between the plane of impression and the plane of feeding. A crank moved the bed in a hinging movement.

Inking was achieved with three rollers, supported by saddles, which rolled from the ink disc above the bed, down and over the type form before and after each impression. The press was driven by pumping a treadle which turned a flywheel, which kept the press running smoothly. The reciprocating bed as well as the double ink disk (invented later) were Gordon's ideas, but the movable platen and grippers were borrowed from Ruggles. The revolving ink disk and the arrangement of the ink rollers were appropriated from Daniel Treadwell of Boston. Gordon's Franklin Jobbers were made in all standard sizes. Gordon obtained a patent on the double ink disk, comprised of a center circle revolving in one direction and outer ring around it, turning in an opposite direction.

Until 1872 Gordon did not manufacture his jobbers but contracted with machine shops to build them. He built his own factory at Rahway, NJ, with the capacity to erect 600 presses per year.

Patents on the Franklin press were due to expire in 1883. Aware of this, Gordon conceived and introduced his Improved Franklin Jobber which was protected by new patents. Of the same general appearance, the new version was equipped with a different mech-

anism for controlling the movements of the platen and bed. The bed moved through about half the distance as the original model, resulting in a reduction of power needed to drive the press.

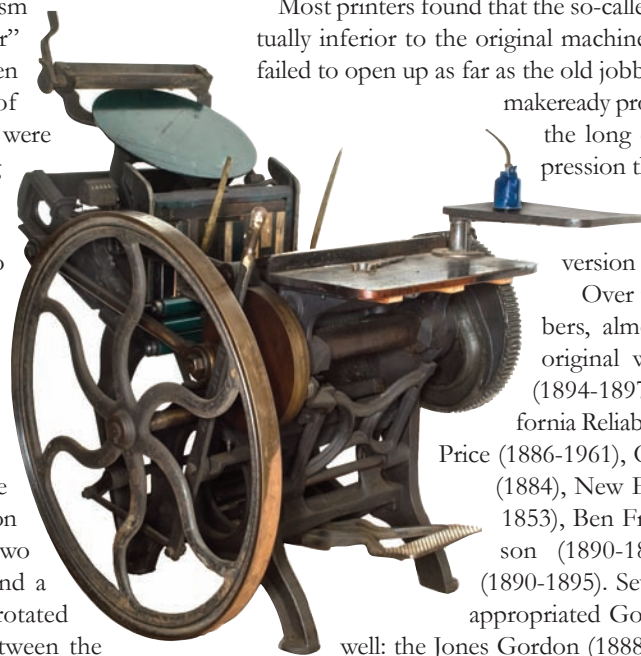
With a somewhat heavier appearance than the old model, the new model was equipped with a throw-off. The bed, not the platen, was adjustable. The Improved Franklin, introduced in 1872, had roller arms made of brass and was referred to as the "Brass Arm Gordon." But the brass wore out quickly and in 1880 they were replaced with arms made of cast-iron. The original old style model was then discontinued. Other press builders began copying the original model. The first, the Challenge Gordon, built by Shneidewend & Lee of Chicago, appeared in 1884. Within 10 years 11 other companies were building presses based on the Gordon jobber design.

Most printers found that the so-called Improved model was actually inferior to the original machine. They claimed the platen failed to open up as far as the old jobber, resulting in feeding and makeready problems. They also preferred the long dwell for feeding and impression that was so characteristic of the first Franklin Press. Sales of the Improved version were disappointing.

Over the years a number of jobbers, almost identical to Gordon's original were made: the Bronson (1894-1897), S&L (1884-1893), California Reliable (1886-1889), Chandler & Price (1886-1961), Old Reliable (1888), Powell (1884), New Era (1884), Dodson (1848-1853), Ben Franklin (1886-1898), Madison (1890-1892) and the Cleveland (1890-1895). Several competitors not only appropriated Gordon's design but name as well: the Jones Gordon (1888-1901), Challenge Gordon (1884-1910), Thorp-Gordon (1886-1890), Straight Line Gordon (1891) and Peerless Gordon (1891-1900).

In England the Gordon was marketed as the Minerva, Cropper, and Franklin. In ill health the last few years of his life, George Gordon died in 1878 at 67. Sales of his presses had made him a millionaire. He left no will and his many relatives went into litigation. Gordon Press Works and placed in receivership. A lawyer came forward who said he had the will in which he had been named executor and chief beneficiary. The relatives united and challenged the validity of this will. Eventually the will was proved to be a forgery and the lawyer was imprisoned.

The relatives then agreed to an amicable division of what remained of the estate. The Gordon Press Works was sold to Chandler & Price of Cleveland. C&P continued to build the jobber until 1909. In 1911 they introduced their New Series model. The Old Series presses were characterized by ornate castings, a high base, and a fly-wheel with curved spokes. The New Series, with a low silhouette, featured heavier construction and a small straight-spoked fly-wheel. The Museum of Printing has almost 20 jobbers in its collection, including versions of Gordon's press models, most of which are on display.





**MOP AT PRINT BUYERS INTERNATIONAL, WESTFORD REGENCY, WESTFORD, MA**

	<b>WEDNESDAY, November 4th</b>
7:00 AM	Registration Opens
8:00 AM	Session 1: Opening Keynote Breakfast: Margie Dana 8 - 9:30 am Secrets to Staying Relevant as Print Production Professionals
9:30 AM	Sponsor Hall Visits: 9:30-10:30 AM
10:30 AM	Sessions 2 & 3 10:30 - 11:45 AM  Frank Romano: Critical Trends for Print and Print Buying Dianna Huff: Social Media Workshop
12:00 PM	Keynote Luncheon Session 4: Gary Jones 12 - 1:30 pm Characteristics of a Sustainable Printer
1:45 PM	Sessions 5 & 6 1:45 - 2:45 pm Driving Value for Your Company: Four Buyers Share How Sabine Lenz: Critical Paper Trends
2:45 PM	Energy Break 2:45 - 3:15 pm
3:15 PM	Sessions 7 & 8 3:15 - 4:15 pm Dr. Joe Webb: "Break-It-to-Me-Gently, Dr. Joe" TBA: Integrating Print into a Social Media Campaign  Session 9: 4:15 - 5:15 pm Roundtable Discussions in the Ballroom
5:15 PM	COCKTAIL PARTY in Conference Hall Sponsored by Battlefield Graphics 5:15 - 7:00 PM
7:00 PM	KEYNOTE DINNER Dr. Paul Powers 7 to 8:30 pm "The Recession Solution"
	<b>THURSDAY, November 5th</b>
8:00 AM	Session 10: Keynote Breakfast 8:00 - 9:00 AM Peter Muir: Professional Social Networking: How to Leverage Facebook & Other Social Networking Tools
9:15 AM	Sessions 11 & 12 9:15 - 10:15 am Dissecting the Perfect Partnership: Buyer, Creative, Printer Gavin Smith: Megatrends in Digital Printing
10:15 AM	Energy Break in Conference Hall 10:15 - 10:45 AM
11 - 12 PM	Sessions 13 & 14 11 - 12 Daniel Dejan: Dazzling Varnish Techniques - Bridging the Technical with the Creative Bill Fox, SVP Fidelity: Changing Dynamic of In-House Ad Agencies
12 - 1 pm	Lunch 'n Learn Sessions in Ballroom 12 - 1 pm
1 - 2 pm	Virtual Tour of the Museum of Printing - Frank Romano

## The Museum of Printing to participate at 4th Annual Print Buyers Conference

The Museum of Printing will present a virtual tour of the Museum at the 4th Annual Print Buyers Conference and Boot Camp November 3-5, 2009 at the Westford Regency Inn & Conference Center, Westford, MA, outside Boston.

The Westford Regency Inn & Conference Center is located at 219 Littleton Road (Route 110) in Westford, MA, just off Route 495 at Exit 32.

Margie Dana's Print Buyers International (PBI) is a worldwide organization focusing on the needs of print buyers, while creating a forum that unites buyers with printers and suppliers throughout the graphic arts industry. Many members are graphic designers who are charged with purchasing print.

PBI is an umbrella organization that also includes Boston Print Buyers (BPB), a member-based professional association that caters to those who purchase or oversee the purchase of print and other media. Boston Print Buyers will be holding regular dinner programs at the Museum during 2009 and 2010.

Advanced Print Media Professional Certification and a Half-Day Boot Camp™ for Print Reps sessions will take place prior to the conference. For more information:

[www.printbuyersconference.com](http://www.printbuyersconference.com)

The Museum of Printing will be participating with a number of local and national organizations in 2009 and 2010 to bring information about the art and craft of printing in all its forms to interested audiences.

**T**he first time Americans saw the Declaration of Independence and the Constitution, they were set in Caslon type. Through Benjamin Franklin's introduction, a Baltimore printer used Caslon for both printings. Benjamin Franklin had Bodoni's and Baskerville's types but used Caslon most of the time. George Bernard Shaw insisted on Caslon as the only typeface for his books. "I've grown accustomed to her face," really referred to Caslon.

William Caslon was born in Cradley, Worcestershire in 1692. He made a living engraving Government marks on the locks of guns. In 1719, a group of London printers and booksellers asked the young engraver to cut a font of Arabic type, for a new Psalter and New Testament. In 1720, a printer named Bowyer gave him 500 pounds to set up a type foundry. Caslon modeled most of his fonts on Dutch type, with many refinements. Dutch fonts were monotonous, but Caslon's fonts increased the difference between thick and thin strokes, working from Old Style Roman types as models. He created a uniquely English typography. The type was easier to read and became popular around the globe as English colonialists imported it. Caslon had the leading English typefoundry of the eighteenth and early nineteenth centuries.

He set up his foundry in Chiswell Street in London. William Caslon died in 1766 and the foundry continued under William Caslon II. On his death in 1778 the property was split between his wife and his son, William Caslon III. In 1792 the son sold his share to his mother and sister-in-law to buy the foundry of their rival, Joseph Jackson. In 1819, William Caslon IV had sold the Chiswell Street business to Sheffield typefounders Stephenson Blake. The other family foundry, HW Caslon & Co, passed down through members of the family until 1937 and sold to Stephenson Blake.

### Caslon, the font

There are many versions of the Caslon typeface. However, Caslon Antique is not Caslon. It was introduced by Barnhart Brothers & Spindler of Chicago under the name "Fifteenth Century." About 1918, a name change to "Caslon Antique," made it the most commonly selected type for reproductions of Colonial American printing. It looks ragged and colonial but it is not Caslon. Nor does "Antique Caslon" have anything to do with Caslon types. According to Updike in the "Printing Types: Their History, Forms and Use," most colonial work was with Caslon Old Style fonts and copies of them. Before that, it would have been the older Dutch and English faces. Caslon Open Face was issued by BB&S in 1915. It was originally called College Oldstyle, a reproduction of "Le Moreau de Jeune," a type from the Peignot foundry; BB&S admitted to taking a liberty when they put it in the Caslon category. Typefaces pass in and out of fashion, and by the early 1800s, the taste for Caslon had tapered off. But typefaces return—especially if you do not

have to pay the original designer. For her Caslon revival, designer Carol Twombly studied specimen pages printed by Caslon between 1734 and 1770. Adobe's version of Caslon is an excellent reproduction, with the long S, old style figures, and several ligatures.

### Caslon and stereotyping

Stereotype means to cast a person in a preset mold. The word comes from a printing process invented in 1725 by William Ged, a Scottish goldsmith. Stereotyping is a process in which a whole page of metal type is cast in a single mold so that a printing plate can be made

from it. He molded a plate of type in papier maché. Then he used that mold to cast a lead copy of the plate. He got around the slow process of setting type for duplicate plates. Caslon sneered at Ged's process and boasted he could duplicate plates just as fast. "I'll bet you 50 pounds you can't," Ged challenged. Ged won the

bet and a contract to print books for Cambridge University. Caslon planted agents in Ged's shop to ruin the work. Ged's work was opposed by typefounders and compositors, and the process was abandoned until the early 1800s.

The steam-powered printing press made possible a sixteen-fold increase in the speed of printing. Instead of laying each sheet down, pressing the ink on it, lifting it off, and laying down the next sheet, the paper makes its way on rollers from one end of the press to the other in a matter of seconds. The growth in printing required multiple presses running the same material to meet the demands. Stereotyping was first used by The Times in 1814 and eventually made its way into commercial publishing. A Common Prayer published in 1733 by William Fenner was the first book partially produced using stereotype plates. In 1805, Lord Stanhope (who first built an iron press) was the first person to make a commercial success of stereotyping. Frenchman Fermin Didot indulged in further experimentation at the end of the 18th century and subsequently sold the patent rights to the Earl 1803.

Unauthorized copying of typefaces is not new. In "Printing Types," Updike described the Fry type foundry as "able but bare-faced copyists," who announced in an advertisement for their specimen of 1785 that they had cut types "which will mix with and be totally unknown from the most approved Fonts made by the late ingenious artist, William Caslon." The Caslon family published an "Address to the Public" denouncing the claim made by Fry. Type copying had been made possible by stereotyping.

Memorials include William Caslon House in Patriot Square and Caslon Place in Cudworth Street. But Caslon's true legacy is his enduring typeface. On a quest to find Caslon's grave we wandered around north London one summer day in 2008. In the courtyard of St. Luke's Old Street is the final resting place for John Caslon and members of his family. The font on the tomb is Caslon.

# Caslon





# The Museum of Printing

North Andover, Massachusetts

## 2009 DUES & BENEFITS

### Individual Membership – \$40 per year

Single admission to Museum

Free admission to PrintFest

Museum Newsletter

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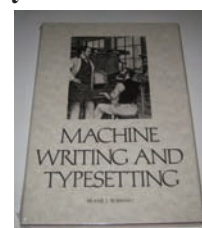
Admission for two adults and children

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### Sustaining Membership – \$250 per year

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This 122-page book with 16 pages of photos tells the story of Sholes and Mergenthaler and the invention of the typewriter and Linotype. A \$30 value.



### Lifetime Membership – \$1,000

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**T**he 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. An additional 200 tons of equipment is in storage in Charlestown, MA.

The Museum of Printing 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.