



# The WAYZGOOSE GAZETTE

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## *Senefelder and his Stones from Solnhofen*

When Senefelder discovered the principles of lithography in 1801, mainly that oil and water do not mix readily, he was working on a slab of Bavarian limestone. Though his patents regarding lithography covered other materials for a printing surface, Senefelder and those after him had a preference for stone.

The use of limestone gave lithography its most distinguishing mark apart from the other printing processes; and it was also the prevalent use of stones that helped to prevent lithography from becoming one of the major printing processes until the twentieth century.

Bavarian limestone has a long history of use, dating back to the Roman period, being used for buildings, inscriptions, roofs and walkways up through the Middle Ages. The most famous quarry for limestone has been the Solnhofen quarry in Germany, and it is from this quarry that Senefelder and other 19th century lithographers obtained the majority of their stones. All the local

people worked in the quarries, with the men hewing the stone from the quarry and the women and children cutting and polishing them. And if you have ever had the opportunity to feel the weight of a litho stone, they are by no means light.

The stone was first split by the use of iron wedges, which freed the pieces from the walls of the quarry. A charcoal line would then be drawn for a more precise cutting. If the stone was not too heavy, it would then be placed on the cutter's lap, with his legs giving support to part of the stone. The cutter would

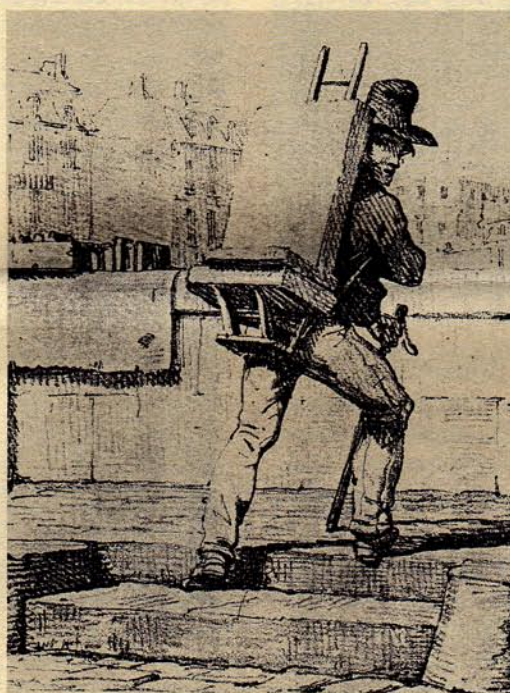
then apply sharp blows with a chisel-type hammer on the line, alternating sides until the unsupported portion broke off.

The size of stones varied from somewhat small, measuring 6" by 8", to rather large at 38" by 28". In 1839, a Parisian firm held the record for the largest

known stone, measuring 5'2" x 3'6" with a thickness of 5 inches; the stone weighed over half a ton! Because the process of stone lithography allows you to transfer the image onto any size sheet of paper, the stones themselves did not relate to the common paper sizes of the day. Litho plates used today by printers relate to the various sizes of presses, which in turn relate to paper sizes; but in the early nineteenth century, lithography was still in its infancy and had yet to mature as an industrial printing process. Not until the middle to later part of the century did standard and industrial lithography presses come on the market, bringing along

with it a demand for a standardization of stone sizes.

The average thickness of a stone was between two and a half inches and five inches, with thicker stones being more desirable. After an image was etched into the surface of a stone and printed with, it could be removed by grinding down the stone a small amount; this would allow the printer to reuse the stone until it finally became so thin that it simply cracked. The process of grinding was achieved by placing one stone face up with some water and pumice powder on it; a second stone was placed on top of it and rotated



*Boy carrying lithographic stones in Paris, circa 1818.*

until the surface of the first stone was smooth again. Thus, the thicker stones would provide the longest use by the printer and give him a greater return on his costly investment.

Because of the dependent use of Bavarian limestone, becoming a nineteenth century commercial lithographer was a risky undertaking. Senefelder



*Early wooden stone lithographic press, circa 1810.*

himself made a journey to Solnhofen to obtain stones for his press in Vienna. Virtually all of the lithographers in the world had to obtain their stones from the quarries of Solnhofen and others in Bavaria. This wasn't so bad if you were in business down the street from the quarry. However, the majority of lithographers were in other countries, with the United States leading the world; at the turn of the century, the Bavarian output of stones to the US was 1,250 tons! As the stone lithography presses began to increase in size to compete against the other printing processes, so did the size and subsequent weight of the stones that had to be transported.

To help offset the cost of the stones, lithographers in the early years had a practice of hiring out their stones to amateur artists. This was especially prevalent in England prior to 1820, where we see a number of advertisements placed in papers such as, "Lithographic Stones are lent at a moderate Charge... and Printing executed in the best and most expeditious manner." But as lithography became more professional, this practice subsided; you could relate this to a local quick printer making offset plates for the hobby printer to use on his press in his garage.

Another problem with stones, if you haven't considered this already, is the difficulty in storing the stones in the shop. Imagine all of the offset plates in your shop being made of stone, five inches thick. When you consider that an average size commercial lithographer kept 3,000 to 6,000 stones, you get an idea for the storage problem. Though some shops would just leave the stones around the shop, leaning against a wall or a table, many developed elaborate shelving and numbering systems to keep track of the inventory. I had the opportunity once to view a closed commercial lithography shop in Houston where 3,000 stones were stored in this fashion. Unfortunately, this is now such a rare sight.

The "stone age" of lithography, as it is frequently called, remains a romantic period in its history. It was the use of stones that gave lithography its peculiar curiosity, distinguishing it so drastically from the other printing processes; but it was also the strong preference for stones of 19th century lithographers, over other possible materials, that kept lithography from fully advancing as a highly competitive, industrial printing process. By the turn of the century, metal was beginning to find acceptance as an alternative image carrier, which opened a revolutionary door for lithography; by the middle of this century,



*Stones quarried in Solnhofen ready to be chiseled to final size.*

lithography obtained its position as the leading printing process.

For modern day lithographers, a view of the history of this marvelous process will probably give them a feeling of thankfulness for the advances in the printing trade over the last 50 years. If you have ever felt the frustration of "burning" four-color plates with multiple overlapping images, consider the joy of etching that same image on a thousand pounds worth of Bavarian stone! On display at the Printing Museum in Buena Park are a number of litho stones, as well as a litho transfer press from 1870. The press will be used to demonstrate lithography during the upcoming gala celebration in January.

## *Stone Lithography to be Demonstrated at Annual "Celebrate Printing History" Gala in January*

Highlighted during this year's International Printing Week gala at the Printing Museum will be demonstrations of traditional stone lithography. Throughout the evening's celebration of printing history, keepsakes will be printed for guests on an 1870's lithographic press using a 100-year old Bavarian limestone. "Few in our industry today are aware of the origins of modern printing, a time known as the Stone Age of Lithography," mentions museum curator Mark Barbour.

This annual Printing Museum gala, themed "Celebrate Printing History," is an opportunity to experience the printing industry's extensive history as presented in the museum's 25,000 square feet of displays and machinery. Co-sponsored by the Printing Industries Association, "Celebrate Printing History" commemorates International Printing Week, an annual celebration in honor of Benjamin Franklin who was born on January 17th.

The Printing Museum gala will be held on Saturday evening, January 22nd, with festivities beginning at 6 pm. Throughout the evening there will be special tours and demonstrations of the Lindner Collection of Antique Printing Machinery, with guest appearances by Ben Franklin and Mark Twain in the Museum's Heritage Theatre. Live entertain-

ment will be provided by the Leon Guide Band along with plenty of hors d'oeuvres, desserts and refreshments throughout the evening. The museum's curator will also give a short presentation on the history of lithography.

Ernie Lindner, whose extensive collection of antique machinery is on display at the museum, will also be on hand to tell how many of the machines were acquired over the years and regale listeners with the stories each of them holds.

Door prizes of interesting and unique items from the Museum's Gift Shop will be given throughout the celebration, including an old lithography stone from the turn-of-the-century; the evening will culminate with a raffle drawing of the signed limited-edition print "The Gutenberg Creation." Printed in an edition of 2000, this framed 36-inch portrayal of Gutenberg's 1450 printshop is valued at \$250.00.

Seating is limited. Tickets for "Celebrate Printing History" are \$15.00/each and can be reserved by calling the Printing Museum at 714/523-2070. Raffle tickets for the "Gutenberg Creation" print are \$1/each or 7-for-\$5. All proceeds from the evening and the raffle will benefit the Printing Museum and its efforts to preserve the history of printing. Celebrate your history at the Printing Museum!

## *The Museum Research Library of Printing History*

Did Gutenberg really invent printing or even movable metal type? The answer to this and almost any other question regarding the history of printing can be found in Orange County, California, at a unique museum guaranteed to catch you off-guard. Established in 1988 to house the private collection of Ernest A. Lindner, the Int'l Printing Museum covers over 500 years of history throughout its 25,000 square feet of displays.

The extensive collection of printing machinery and tools, most of which are operational, covers the history of printing, from its beginnings with hand-cast type and a facsimile of the Gutenberg Bible, through the inventive industrial period of the 19th century with the marvelous Linotype, culminating with the machines of today. Knowledgeable tour guides take visitors on fascinating working tours through the collection, demonstrating one the machinery and printing keepsakes to be taken home.

Recently the museum also opened their "Re-

search Library of Printing History." With an initial beginning of over 1500 volumes, the library's mission is to be a depository of books and related items on printing history and its allied trades, such as paper, ink, bookbinding, etc. The library also has strong holdings in trade journals and publications, printing ephemera and examples, company histories, equipment manuals, and videos of historical processes and machinery operation.

A summary of the library's mission is to provide the answer to any question the museum's curator might have regarding printing. And since the curator of the Printing Museum is also responsible for the development of the library's holdings, the library is quickly becoming one of the stronger collections on printing history in the country. Though not a lending library, the facility is accessible to members of the Friends of the Printing Museum, and to the general public (subject to nominal annual reader's fee) during museum hours by appointment. The staff of the

museum is both very knowledgeable on the subject of printing history and very helpful in finding answers to questions.

Development of the research library was made possible through funding by members of the Printing House Craftsmen Clubs, a printing industry association whose motto has been "Share Your Knowledge." Their organization brings printers together to learn new processes as well as to learn from each other knowledge and experience; the creation of the museum's library helps fulfill their own goal towards education. Many of the members donated their private libraries to the research library, helping to give the collection its strength.

A unique aspect of the library's collections is in the area of videos relating to the history of printing and communication. Many of these videos are extremely rare opportunities to view the demonstrations of historical and obsolete printing processes such as electrotyping, photoengraving and punch cutting. There are also videos produced by companies and manufacturers highlighting and demonstrating their capabilities and products. The videos can be viewed at the museum with prior notice.

The museum is also actively involved in collecting and acquiring other books on printing history to add to the collection. If you have an item of interest to printing history, whether it be a book, newspaper, printed ephemera, equipment manual or even a whole library collection, and you would consider donating it or allowing the museum to purchase it, just contact the museum's curator, Mark Barbour.

Since we are always involved in the acquisition of books and collections, another option for individuals interested in the supporting the library is to make a monetary contribution. This would then be used to directly acquire books in your name. As a supporter of the library, whether monetarily or with a donation of books valued over \$200, your name will be placed on the unique wall plaque in the library. The plaque consists of a 100-year old English printer's chase with sponsors names cast in Linotype slugs.

The museum and library are open from Tuesday to Saturday, 10 am to 5 pm. If you come across any questions regarding the history of printing or a related subject and you are looking for answers, call the museum at 714/523-2070 or just stop by. You might just find out what Gutenberg really invented!

## *A British View of Printing History*

As Californians or even Americans we tend to view a fifty-year old building as a monument of history; it's hard for us to comprehend objects around us being more than 150 years old. A trip to the old world can be just that—an old world, with people living their normal lives in houses often older than our country! Your sense of history can be dramatically affected by such a trip.

The Printing Museum and Gutenberg Travel & Tours in Buena Park recently sponsored a tour of Great Britain with a focus on printing history as well as the IPEX printing trade show in Birmingham, England. Twenty-two printers and publishers from across the country along with their spouses and guests enjoyed the adventure through the British countryside. Besides the opportunity to visit the trade show and other historical sites, those on the bus also had the unique ability to interact with and exchange business ideas with colleagues from around the country.

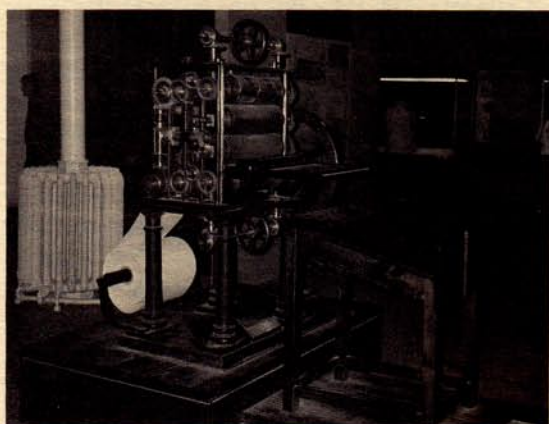
Scotland greeted us with her normal dark clouds and cool temperature, but for those of us from Southern California it was a welcome change. Scotland and northern England were filled with heather covered hills, rolling with purple for miles. All the rain they receive (and there were plenty of opportu-

nities for our umbrellas) keeps everything so green and fresh. We came across more than one local who enviously talked about California's constant sunny weather, being rather tired of the green English countryside; he remarked, "It's so green here because it just bloody well rains all the time!"

One of our stops in Scotland was at the Scottish National Museum in Edinburgh; there we had the opportunity to view the three pieces of printing history preserved by the government. The fact that they had so little remaining was surprising considering the city's leading role in the manufacturing of 19th century printing machinery. Of the three pieces, the Nelson Rotary Press of 1850 was pre-eminent, being the first successful rotary letterpress ever invented. It is the predecessor of our modern newspaper presses. Thomas Nelson of Edinburgh developed the press in time for the Great Exposition of 1851 where it printed from curved plates at a rate of 10,000 sheets an hour, both sides, from a web of paper. The press model has been on display at various exhibitions over the years, the last being in Germany at the outbreak of the war; they mentioned that it was returned intact at the end of hostilities.

Their other major piece was a Columbian Press from 1865, manufactured in Edinburgh. Normally,

this would be considered an average example of a Columbian demanding little attention because of its late date (the valuable ones date before 1830 when they were still manufactured by the inventor's firm). What commanded my attention was the fact that the



*Nelson Rotary Press, circa 1850.*

National Museum purchased the press new in 1865 for printing museum labels and then simply turned in over for exhibition 100 years later after they were finished using it. This tends to put your sense of history in order!

The other great printing treasure in Scotland which we enjoyed was in the southern countryside. Smail's Printing Works, a 120-year old family-owned job printing business, was a rare window into the past. Rather than simply a museum display, this was a genuine working shop operated by Scotland's National Trust. Robert Smail was involved with stone lithographic printing, newspaper production and general job printing. Everything was so well preserved as the shop would have looked, it was as if we had stepped back to 1920 to watch the printing job we had ordered being produced. The whole shop was still powered with a water wheel and overhead belts, the source of power being the stream which ran underneath the shop.

After Scotland our bus headed toward Nottingham, but not without making a stop in the beautiful walled city of York. Though the stop was more tourist-related than printing, we did manage to stumble across a Stanhope press in the castle, the first metal press invented in 1800. One of the local priests at a small church, upon hearing we were printing history buffs, brought out with much effort an old and tattered copy of the church bible from the 1600's. Originally having been chained to the pulpit, the poor specimen was showing its years of such impromptu exhibition and handling.

From Nottingham we travelled to Birmingham to

attend the printing trade show IPEX, the largest international show for this year. The exhibition provided a stark contrast of modern technology against all of the old which we had been viewing along our tour. One such exhibit to do this was the company Indigo who announced a new printing process—digital offset. Whether they have a genuinely new process is still debatable (they didn't demonstrate a machine but rather showed a video with paper being fed into a "box" and coming out the other end printed, using computer graphics to demonstrate the actual printing process); but the discussion reinforces the dynamic and exciting period in printing history we are at today. Only in recent history have we watched offset lithography replace letterpress—is a new process just around the corner which will displace traditional offset lithography?

The scholarly city of Oxford was next on our stops with a visit to the Bodleian Library, which dates back to 1599 making it the oldest and largest library in the world. We were treated to a private talk on the library's history with a tour of the historic reading rooms. This is a library like none other, with countless beautiful carved wood cases filled with priceless volumes. Our guide talked with us in the library's print shop where we sat in the presence of a wooden press and type cases dating back to the mid-18th century.

A treasure that few are aware of is the Oxford University Press, involved in publishing since 1478. Fortunately they have managed to preserve a few of their historic printing-related items from over the centuries and have displayed them in a beautiful small museum. Of particular note was the collection



*18th century "turtle" for moving composed forms to the press, formerly used at the Oxford University Press.*

of Fell types and punches, dating back to the 17th century and used by the Press for many of their publications. An early wooden press and a "modern" Stanhope press from 1810 (which replaced it) were on display, both having spent their productive years in the service of the OUP.

Like at the Bodleian Library, there were a number of 18th century type frames with period typecases in them, themselves very rare and priceless. One oversized almanac published by the Press some two

hundred years ago was opened to a certain page with the original engraved copperplate used for its printing displayed next to it. In fact, they had all 300 or so copperplates used to print that book! To see a collection of artifacts originally belonging to one company over a period of centuries, preserved as a group by that still-existing company, is very impres

Many of us have read the plays of Shakespeare or seen them performed on stage and in the movies—to walk into the world from which those great words arose is a treasure to savor. Our tour of Great Britain brought us to Stratford-Upon-Avon, the birthplace and occasional home of William Shakespeare. Here, the words of Shakespeare are given new life as you walk through the narrow cobblestone streets and thatched-roofed homes. Many of the scenes in his works can still be pictured as you walk through this small town as well as the lifestyles of his diverse characters.

From Stratford our group of American printers journeyed to the former Roman city of Bath, the location of the only hot mineral springs in England. The city's name has come from its origins as a Roman bathing resort during the years of their occupation in Britain. After days of viewing castles, cathedrals and the like, it was a pleasant break to tour



Early 18th century English common press on display at the St. Bride Printing Library and Museum, England.

Roman ruins. The Romans had constructed an enormous, covered olympic-size pool filled naturally by the hot springs, along with a series of sauna rooms, each progressively hotter. And we think such amenities have only been available in modern times!

Though we were certainly enjoyed the city's presentation of Roman-British history, Bath was not without its share of printing history. We managed to stop for lunch at the location of the first use of a postage stamp in 1860. The city is even home to an impressive Bookbinding Museum with extensive displays on the craft and history of that trade. Our visit was unfortunately brief as we travelled still westward to Cardiff, Wales.

After Wales, we found ourselves in London by way of Stonehenge (you can't visit England without seeing that wonder). The museums in London provided our group of printers an excellent view of printing's history, from the British Library and Museum with the Rosetta Stone and Gutenberg Bible, to the Science Museum, England's version of the Smithsonian. The British Library displayed many rare early printing artifacts besides the great Bible—the Diamond Sutra from 868 AD, the oldest printed book; samples of printing from Korean moveable metal type, years before Gutenberg even began his experiments; even printed examples of work from Gutenberg's press before the completion of the Bible. Each of these, along with the countless manuscripts including the Magna Carta, filled in our continuing story of printing's role in history and our lives.

The Science Museum is home to the largest collection of antique printing machinery in Great Britain, covering approximately 300 years of history. The collection includes such important pieces as an 18th century wooden press, a working patent model for Koenig & Bauer's first cylinder press, unique iron handpresses, a square-base Model 1 Linotype, Typograph, and literally dozens of other machines. Though the collection is extensive (and why not, they've been in business as a museum for over 150 years!), it was unfortunate to see the exhibit so poorly attended by visitors; their attention seemed to be diverted to the other exhibits on space and locomotives.

At one time in London's history, one street was always synonymous with printing, even to the average person—Fleet Street, where all the printers and publishers were located. Only a few companies remain, including the famous pub "The Printer's Devil"; but a testament to Fleet Street's great role in printing history can be found in the St. Bride Printing Library located there. This is the largest library on

printing history in the world, containing tens of thousands of items, some very unique and obscure. They even have a nice collection of antique machines in the basement, including yet another Stanhope (for a press that has only 18 or so surviving examples, I think I saw close to half of them just during the course of this trip!).

Though at this point our formal tour of Great Britain ended, I remained for a few more days to take in some other activities that only an addict of printing history would probably enjoy (not even my wife joined me for these ones!). One evening I attended a lecture at the London College of Printing on the history of the Linotype and of its introduction into England in the 1890's with the help of Peter Whitaker, an equipment dealer. This was quite useful since I was planning on travelling up to Manchester the next morning to view Whitaker's Linotype collection.

My train journey to Manchester was by route of Sheffield, a long four-hour ride. Sheffield is the location of the typefounder Stephenson & Blake, who have been casting type continuously since the mid-19th century. I was meeting with Tom Blake, whom I had just called that morning upon arriving, hoping I would be allowed to view their historic operation and collection of machines and type punches. I was informed by the local enthusiasts the night before that Mr. Blake was somewhat secretive and rarely showed the collection to strangers—but such dire warnings failed to stop a curious American curator. After some initial warming up, Mr. Blake arranged for a special guided tour of the collection, including a descent into the "tomb"—here were the treasures I was longing to see, the punches Joseph



*The Caslon punches for casting type, circa 1810, stored in the "Tomb" at the Stephenson & Blake foundry.*

Moxon created in the 1680's (Moxon was the author of the first book on printing techniques, "Mechanics Exercises on Printing"). Because of Stephenson & Blake's dominance in the field of typesetting over the years, they absorbed the other firms including the Caslon firm with all of their casting mats and punches,

including these from Moxon. I was informed that the historic portion of the collection was now up for sale and was in the process of being appraised by Sotheby's in London. My visit with Mr. Blake went surprisingly smooth, and by coincidence I was able to host him at the Printing Museum in Buena Park the following weekend during a business trip he was to make.

The last stop for printing on this extended trip was in Manchester at their Science Museum. Peter Whitaker left his collection of two dozen rare and unusual Linotype machines to this museum where they are currently in storage. With short notice, the curator let me view the machines which included another square base Model 1, a Model 4, and the hybrid Mickey Mouse machine (so named by the industry because it was a strange combination of a Linotype and Intertype machine).

A closer look at their Model 1 revealed a strange part which was apparently missing on our Model 1 at the Printing Museum: a strange wooden cup underneath the magazine into which the sorts mats would drop. The trip was worth just seeing that, letting us know how to make our machine more complete. It was, however, humorous to see a collection of line-casting machines stored in a hermetically-sealed, temperature controlled, plastic covered room considering most of these machines spent their lives in dirty print shops and would still be working today had the technology not changed!

Great Britain has contributed immensely to our history as printers over the centuries and it was reassuring through this trip to see that they have also done well to preserve that history for others to appreciate. Though our tour had a strong emphasis on printing history, we certainly spent plenty of time looking and behaving like normal tourists, taking in all the regular cultural attractions, castles and cathedrals. And for a curator of printing history, it was rather nice to have a travelling, captive audience!

The Printing Museum will be sponsoring another international trip to the DRUPA 95 show in Germany, which is the largest modern printing trade show in the world. It will be structured similar to this one, with an emphasis on printing history (and with a view to being a business write-off for those so inclined). Possible sites might include the Solnholfen quarries in Bavaria, Heidelberg and the Gutenberg Museum in Mainz.

If you would like to be considered as a member of the tour or would like information when it becomes available, just write a letter to the Printing Museum. The bus is already filling up!

## Notes from the Curator

It's hard to believe that the Printing Museum is preparing to end its fifth year of operation and begin its sixth. During this time, the magnificent Lindner Collection of Antique Printing Machinery has been enjoyed by well over 50,000 people from all walks of life and all ages and all over the world. Our goal five years ago was to create a unique museum using a printing collection where the equipment could actually be demonstrated. Along the way, theatre programs with Ben Franklin and Mark Twain have been developed along with banquet and meeting facilities, traditional workshops, and a significant-size library on printing history.

An important development over the years has been an exceptional educational programs for students of all ages. These highly informative and fascinating tours cover the subjects of American and world history, freedom of the press, literacy and constitutional studies.

For over forty years, Ernie Lindner has been renting his machinery to the movie and television studios as props. In the past his equipment has been used on *Bonanza*, *Liberty Valance*, *The Twilight Zone*, *The Walton's*, *Newsies* and over 100 other films and shows. It seems that whenever you have a western, you need a newspaper press and an editor who always end up destroyed or run out of town! Since the beginning of this summer, the museum has been involved in a rental with CBS Studios for their family-based weekly television show, *Dr. Quinn: Medicine Woman*. The show is based around 1870 in the west and stars Jane Seymour.

The press is being used by one of the characters who is starting up a small newspaper operation. At present the editor, who is a lady, is operating a bench model hand press inside the local mercantile store. In an upcoming season, the script calls for her to be kicked out of the store by the cranky store owner since she begins to take up too much space. Then she will set up a larger shop in another building with a larger press. Since the show is doing well in the ratings, it looks like this might be a good, long rental, especially considering the expansion of her shop! Watch for the show on Saturday nights and see if you can spot the printing press. Also, if you ever come across a movie or television show which features a printing press, please drop me a note; we are trying to document all of the programs which have printing equipment in them.

The Printing Museum will be the host of the American Typecasting Conference in July of 1994.

This is a distinguishable honor since this conference brings together the remaining experts in the world associated with the various forms of typecasting. Included in the group are punch cutters, hand casting experts, Monotype casters and foundries, Linotype and linecasting enthusiasts and technicians, and many more. Highlighted during this year's conference will be linecasting machines from the 1880's up through the 1960's, including many of the rare machines contemporary to the early Linotype's, such as the Roger's Typograph. The Lindner Collection is one of the strongest displays of the history of typecasting from the 1880's to the present, including over two dozen representational examples.

In preparation for the ATF Conference, we are continuing the work on restoration of the Linotype Junior, which was acquired this last year. We have located a second machine from which to copy the parts we are missing. It is our hope to have the machine running in time for the conference since it will be one of the featured topics.

As we begin 1994 and our sixth year, I would like to mention my gratitude to the many individuals who have supported the efforts of the Printing Museum through their membership in the Friends of the Printing Museum. The \$25 annual membership provides vital assistance in developing new exhibits and funding new acquisitions for the museum. We have many ideas for new exhibits which we are hoping to implement in the upcoming years and we are always locating rare and exceptional items to bring into the collection. Both of these tasks require financial support and the your membership in the Friends is used exclusively for underwriting them. At present, we are reviewing a couple of important library collections on printing history which we would like to acquire. There are also a couple of rare printing presses that have been made available or will be shortly (the hunt never ends!).

Thank you again for your support and I hope that you will continue with us as we continue to grow and improve in the upcoming years!

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