

The Tiny Type Museum & Time Capsule

an illustrated guide for curators



being a thorough accounting of the historical
and modern *artifacts* of type and printing
history contained herein, with annotation of
the details of their *nature* and *importance*

*Produced by Glenn Fleishman
Case by Anna Peterson*

WELCOME TO THE Tiny Type Museum & Time Capsule curator's guide. This booklet is a key to the many artifacts of printing and type, past and present, found in the museum, as well as an index of what you will find on the included USB flash drive.

The museum collects a wide array of material that will help you and “visitors” understand the broad sweep of transformation that occurred across centuries of printing history.

Some artifacts have a pedigree and provenance: they come from particular places and we may even know who made them; that's noted as available. Others were produced in decades or even centuries past by unnamed artisans or in factory operations.

This guide references the accompanying book, *Six Centuries of Type & Printing*, with page numbers for further reading. The printed book is part of each museum; the ebook edition is on the USB thumb drive.

The museum is divided into three parts[†]:

- * The slot at top holds the book in a sled, designed to allow the book's slipcase to face forward while keeping it tidily stored.
- * The upper drawer contains flat items, including a piece of flong, font CD-ROM, dry-transfer type, a photopolymer plate, a piece of phototype font, a section of Monotype paper tape used for casting, and more. It also includes an exclusive poster designed for the museum by Stephanie Carpenter: “The Practice of Printing.”
- * The bottom drawer holds smaller artifacts, among which are metal type, several kinds of wood type, metal-type matrices, a spaceband for slug casting, a custom type slug, and a machinist's punch.

Your museum truly is a time capsule. As you examine it today, it preserves the far and near past. In the future, however, the second part of the museum's name will resonate further. In 10, 20, 50 years—maybe centuries—the items collected will have become scarcer. Your museum helps teach about the present, but a very real goal is also to send these collections to people, families, and institutions who would shepherd them.

MUSEUM CARE

In general, take care of this little cabinet like you would a precious book: keep it out of direct sunlight and avoid contact with moisture. That means coffee cups and plant pots, too! Dust your cabinet with a barely damp, lint-free cloth, taking care not to leave any water sitting on the surface. If the wood still looks dull after gentle cleaning, buff with paste wax and cheese-cloth. Avoid using spray polishes, which can leave a residue.

[†]Every museum includes a secret compartment that contains some extra, special items. Have you found it? The fun is in the hunt, but it's no good to be frustrated. If you can't find the hidden spot, let us know and we'll tell you where it is.

Metal Type

Gutenberg's great invention was the rapid, repeatable casting of metal printing types. The technique for creating such type remained largely unchanged for the first centuries of European-originated printing, requiring a liquid metal alloy poured into a hand-operated mold. Starting in the 19th century, typesetting went through several revolutions in casting individual characters of type. (*Six Centuries*, pp. 5–11, 18–23, 26–34.)

ALBERTUS M

A capital letter M from Albertus, designed in the 1930s by Berthold Wolpe for Monotype. Cast on deep-drive Monotype equipment at The Bixler Press & Letterfoundry in Skaneateles, NY, in early 2020.



CAST FOUNDRY TYPE

A small quantity of metal foundry type, almost certainly cast on a Monotype or Thompson machine.

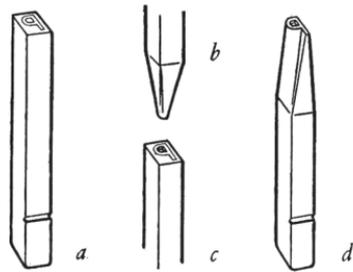
ADVERTISING CUT

These metal graphics, or “cuts,” were created for generic use in advertising at all sizes and re-used as needed.



MACHINIST'S PUNCH

Hand-carved steel punches were used for centuries to create *matrices* (see *Matrices*, next spread) from which a foundry cast type. Hand-carved steel punches became economically infeasible across the 19th century, and then many historic punches were lost in bankruptcies and accidents. Those that remain are largely in permanent collections.



STEPS IN CUTTING THE TRADITIONAL PUNCH

The museum includes a vintage machinist's punch, which is cast metal, not hand-carved steel; it's the closest readily available example. Punches like this are still used today by machinists to hammer their mark or other letters onto metalwork. The character on the tip is mirrored.

Type Slugs

In the 1880s, Ottmar Mergenthaler's Linotype went into production as a way of casting a "line o' type" all at once, called a slug. A typesetter cast a slug by typing on a keyboard, which released type molds (matrices) from a supply in a magazine above the device organized into channels. Each channel held a unique character. Pressing the spacebar inserted an expandable wedge or *spaceband* (see below). When a line was complete, a typesetter pulled a level to trigger justification and casting. Liquid lead alloy would pour in to cast the line all at once. (*Six Centuries*, pp. 26–30.)

Intertype, founded in the early 1910s, began life as a refurbisher of Linotypes and later in the decade created its own compatible equipment when Linotype's primary patents expired. (Some printers maintain that Intertype was the better Linotype.)

CUSTOM SLUG

The custom slug in each museum was set on an Intertype by Ron Hylton, Chapel Printing Service, Chinook, WA, in 2019 and 2020.

HISTORIC SLUG

A historic slug also found in each museum was likely cast at newspaper offices for advertising, forms, or other recurring insertions.



SPACEBAND

Justification was a great time drain for hand typesetters. Most copy in newspapers and books was *fully*



justified or set in a column with a straight (or flush) margin left and right. Hand compositors would insert the necessary spaces evenly between words and adjust it until the type fit. One of Mergenthaler's great inventions—often unheralded in discussions of the Linotype—was the spaceband. After a Linotype operator had typed in a line, they pulled a lever. The assembled matrices slid into a mold, and a block of metal called a *justification ram* would rise to push against the bottom of the spacebands. The spacebands were wedges, and the ram expanded them evenly to provide even spacing as the line of type neatly filled the available measure. (*Six Centuries*, p. 28.)

Matrices

A *matrix* is a mold for making type; the plural is *matrices*. Original matrices struck from hand-carved punches are unfortunately as rare, precious, and historically valuable (and thus reserved for full-sized history and type museums) as those punches. (*Six Centuries*, pp. 10–11.)

The rise of the pantograph led to matrices and punches largely produced through that method, and most type cast in the 20th century (and nearly all in the 21st) is made from matrices produced by a handful of major companies and independent foundries for just a few popular models of high-speed production machines. (*Six Centuries*, pp. 24–25.)

MONOTYPE MATRICES

Monotype started with a composition-casting device that set body copy used for books, newspapers, and other runs of continuous text, but later added larger sizes of type and additional casting machines. Included in the museum, you will find:

- ★ Bronze composition matrices, created in small to medium sizes. Composition matrices were held in a matrix case, which could hold up to 225 characters of book sizes of type, and substantially fewer for larger ones. An operator inserted the matrix case in the Monotype caster and fed in a paper tape that contained instructions on which characters to set. Only one matrix was needed for each piece of type.



- ★ An Electro Display matrix, produced through the electrotyping process and used for medium display sizes. These matrices were typically bronze with copper used for electrotyping. These matrices were designed to fit into a Monotype Type & Rule casting machine, which could cast multiples. Later, it could also be used with the Thompson caster. (*Six Centuries*, pp. 21–23.)



- ★ A Super Caster matrix, typically created as a bronze casting with an electrotyped inset, and then coated in nickel or nickel-chromium. The Super Caster, designed and produced in the UK, could also handle other kinds of matrices.



LINOTYPE MATRIX

Because a Linotype required a unique matrix for every character set in a line, they had to be produced in large quantities, and were made from cheaper (but softer) brass instead



of Monotype's general use of bronze. Each matrix has its mold facing the casting side, but also has a right-reading stamped letter or character on the side facing the operator. Early models could only manage a single character

per matrix. Later ones offered *duplexing*, in which two molds appeared, one on top of the other. (*Six Centuries*, pp. 28–30.)

The tooth pattern at the bottom of these matrices corresponds to the channel in the magazine that held them above a Linotype keyboard. After composition, the operator would trigger distribution, which would carry matrices up to the top of the magazine or magazines, and then shimmy them along rails, where they would drop down when the particular tooth pattern matched.

The matrices in your museum may be a mix of Linotype and Intertype.



LUDLOW MATRIX

In newspaper operations, the Linotype solved the need for standard body copy, but headlines and other matter had to be set by hand. The Ludlow fit that need by casting slugs of display sizes of type. This was also a boon for speedier and cheaper copy for advertising. Instead of a keyboard, a Ludlow relied on individual matrices set by hand into a matrix holder. A compositor would insert the holder into the Ludlow and cast it, and then use the slug in page makeup.



Wood Type

A need for larger sizes of type led to it moving slowly into routine production during the 1800s, roaring into full speed by the century's end. Your museum includes three distinct kinds of wood type representing the past, present, and historical memory. (*Six Centuries*, pp. 3, 5, 24, 54, 60–61.)

BRYLSKI H FROM HAMILTON

A capital letter H from the Brylski typeface, cut using traditional pantograph methods. Brylski is a modern face designed by Nick Sherman based on historic design features. The face is named for Norb Brylski, a long-time employee of Hamilton Wood Type Manufacturing, Two Rivers, WI, the largest and longest-running wood-type manufacturer that existed in America.



The museum's letter was cut by Norb's daughter, Georgianne Brylski Liesch, a letterpress printer and artist who regularly creates type and demonstrates pantograph cutting at the Hamilton Wood Type & Printing Museum in Two Rivers. Assisting her were David Carpenter and Bill Peters.

HISTORIC WOOD TYPE

A piece of wood type created in the heyday of wood-type manufacture of unknown provenance. A small percentage of all wood type was marked via a stamp in one side. Historian David Shields has made a close study of those marks for dating wood type at woodtyperesearch.com.



MODERN LASER CUT FIST

A *printer's fist* or *manicule* cut by laser from a historic specimen by Scott Moore of Moore Wood Type in central Ohio. Each museum contains either a left- or right-pointing hand. Laser cutting allows both the

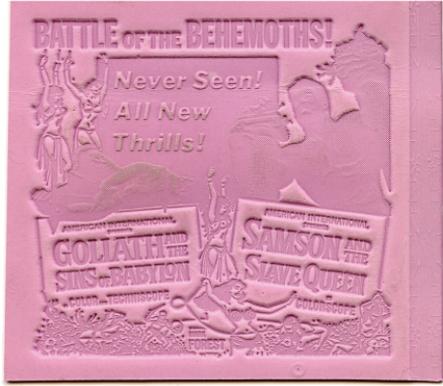


re-creation of historic type and the creation of stunning new designs that would have been impossible to produce by pantograph.

Flongs & Stereotypes

Matrices were used to cast type, but larger molds made of paste and paper, called *flongs*, began to appear in the first half of the 1800s as a way to mold and cast entire plates. The resulting plate is a *stereotype*, meaning “solid” type. Flongs fell apart after casting, and were burned or discarded. Stereotypes relied on valuable, reusable metals, and were melted down after use. Relatively little material survives from the 1800s. (*Six Centuries*, pp. 50–52.)

By the turn of the 20th century, newspapers and other printers had shifted to a hard wood pulp version of flong, as in the photo above.



These also weren’t precious, and were used by advertisers, cartoon syndicates, and “clip-art” companies to distribute their material to newspapers. These flongs weren’t always put into production, and thus remain in mint condition. An example of this kind of flong is included in your museum.

Stereotypes are rare, usually large (as in rotary newspaper plate pieces), extremely heavy, and expensive. However, some smaller examples persist. Your museum includes a stereotype made for a newspaper. Yours may show a stamp or coin, as in the photo, used for regular columns that appeared on philately and numismatics.

Poster by Stephanie Carpenter

Commissioned exclusively for these museums, “The Practice of Printing” by Stephanie Carpenter mixes old and new typographic elements from the Hamilton Wood Type & Printing Museum in Two Rivers, WI, where she is the long-time assistant director and where she printed this poster. Carpenter is a letterpress artist and instructor, who works in both flat and 3D media, using traditional and modern printing and crafting techniques. She took her inspiration for the poster from the quote that forms its text.

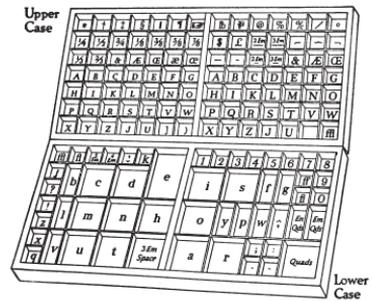
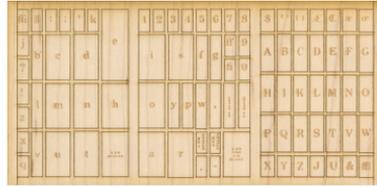
“The Practice of Printing” was produced in an edition of 115, and each museum features a numbered copy. However, as these were produced by letterpress, not lithographically, each print has the same quality and sharpness as all others.

Type and Typesetting Across the Ages

Your museum includes typographic and typesetting material that spans the hand set, mechanized, phototype, digital, and modern revival eras.

CALIFORNIA JOB CASE REPLICA

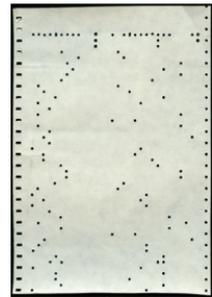
A laser-engraved replica of a California job case. A *type case* is a drawer of type, and *jobbing* a term for work of a sheet or two, often used for business purposes—like forms, letterheads, and posters. This case layout dominated hand composition by combining what were once the literal lowercase and uppercase alphabets (see figure) along with punctuation, spacing, and ligatures. This case style was ostensibly designed for compactness for printers taking their work to the American West. (*Six Centuries*, p. 12–13.)



4. A Pair of Printer's Cases

MONOTYPE PAPER TAPE

Paper tape was a key component in handing off composition between a Monotype keyboarding unit and a Monotype caster. Each line of punched dots corresponds to a single character. The caster used pneumatic pressure to force pins through punched holes. The sequence of released pins positioned the *matrix case* holding composition matrices so the correct mold was released for casting. This paper tape comes from the historic M&H Type foundry in San Francisco, which traces its origins to the 1910s. (*Six Centuries*, pp. 31–34.)



PHOTOTYPE FONT

Your museum features a segment of a CompuGraphic EditWriter phototype film strip used for light-based typesetting. Locked into a drum, the film strip spun continuously. The computer-controlled typesetting system flashed a high-intensity light through the strip as each character needing to be set passed at a precisely timed moment, exposing it onto photoreceptive paper or film. (*Six Centuries*, pp. 35–38.)



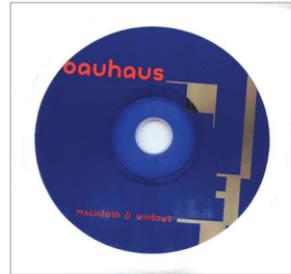
PRESS TYPE

For most of the history of printing, the only way to obtain typeset-style lettering was through typesetting. Phototype and offset printing changed that equation, but only for those who could afford it or owned the equipment. *Dry transfer type*, or *press type*, democratized the availability of type before desktop publishing. Sheets of type had characters that could be transferred to paper or layout boards by lining them up and carefully rubbing with a hard-edge tool. Press type was used for designers' mock-ups, for ads, and for posters, alternative publications, and protest signs and writing—often with text produced by typewriter and printing via photocopying. Your museum includes a full or partial sheet.



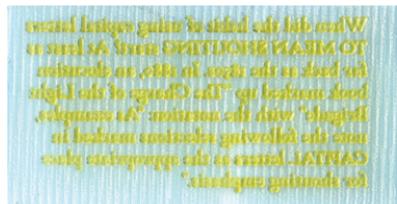
FONT CD-ROM

The Bauhaus typeface on CD-ROM (includes personal use license). Before the Internet, digital font foundries sold their typefaces by mail order, sending out CD-ROMs that contained all the necessary files. This late-1990s disc was supplied by Rich Kegler, P22 Type Foundry, Rochester, NY.



PHOTOPOLYMER PLATE

A section of *photopolymer* plate used for letterpress printing from digital files. Photopolymer is a photo-sensitive resin that hardens when exposed. It's used for *flexography*, printing on cardboard boxes, plastics, and other surfaces than regular paper, but it turned out to be perfect for letterpress when paired with a metal base that raises it to the right height for relief printing. The segment in your museum comes from my 2017 book and was produced by Boxcar Press, Syracuse, NY.



P22 TYPE BLOX

A piece of P22 Type Blox. P22's Kegler and Jennifer Farrell (Starshaped Press) found inspiration for these die-injection molded block sets from a 1940s ATF modular metal type and an alphabet drawn by Josef Albers.



Press Accessories

Printers required a variety of tools to turn set type into something that could go on press successfully. Your museum includes some historic and modern elements. (*Six Centuries*, pp. 14–15.)

FURNITURE

A collection of type and illustrations ready for printing is a *forme*, which is locked into a rectangular metal frame or *chase*, which in turn is placed into a press for printing. Wood and metal blocks, called *furniture*, filled large gaps.



LEADING

You may know the term *leading* as the vertical spacing between lines of type, measured from baseline to baseline of each line. As you see, it was originally literally made of lead. While some type would be cast on a larger body so it could be *set solid*—no lead required—in most cases, typesetters interleaved strips of lead to set a standard measure and keep type square.

QUOIN

Quoin is a Middle English variant of *coin* in the sense of a wedge. Quoins are used in printing to set tension to keep type and other material firmly in place on press. Quoins come in several styles. Your museum may contain a wedge piece, used in pairs

to ratchet pressure, or a small expandable unit with an internal ratchet. A *quoin key*, a sort of wrench, is used to adjust or reduce quoin tension.



TYPE GAUGE

Printers had the constant need to measure elements using string, cut bits of metal, and rulers, marked in printing units, like picas, points, ciceros, and other units. This tool designed and produced by P22 combines features of a *pica pole* and a *type gauge*—the varying gaps along one side are used to size metal type, difficult or impossible to do by eye and feel.



Digital Goods

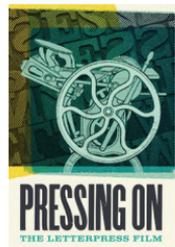
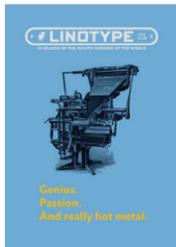
Your museum includes a USB thumb drive that contains digital goods described on this and the next page.



DOCUMENTARIES

Your museum purchase includes licensed digital copies of four movies:

- ★ *Graphic Means* (2017), directed by Briar Levit, reveals the history of print design and production between the metal and digital eras.
- ★ *Linotype: The Film* (2012), directed by Doug Thomas, dives deeply into the Linotype century of typesetting dominance.
- ★ *Making Faces* (2011), directed by Rich Kegler, follows the late and nearly last type cutter, Jim Rimmer, as he works on a typeface.
- ★ *Pressing On* (2017), directed by Erin Beckloff, looks at an older generation who has preserved typesetting and printing, and how they attempt to pass it down. (For this film, your museum includes a card with download instructions and a unique code instead of the digital movie.)



PUBLIC DOMAIN MOVIES & BOOKS

The drive also includes a variety of public domain resources (based on us copyright law) consulted in the research of the museum and the ebook version of *Six Centuries*. You can browse folders or open an annotated list in PDF form that contains additional links to online resources that are freely available but remain under copyright.

PRINTED SAMPLES

Your museum includes a small set of page samples across different printing methods, culled from my books:

- ★ Digital printing: *London Kerning* (2018)
- ★ Monotype to letterpress: *Six Centuries of Type & Printing* (2020)
- ★ Offset: *Real World Scanning & Halftones* (2004)
- ★ Photopolymer to letterpress: *Not To Put Too Fine a Point on It* (2017)

The Doves Type

The museum includes a licensed version of the Doves Type, designed by Robert Green. Doves is re-created from the historic Doves Press type drawn by Percy Tiffin and cut in punches by Edward Prince. The press was founded by Thomas James Cobden-Sanderson, who asked Emery Walker to join him in 1900. However, the two had a falling out within a few years. When the partnership dissolved in rancor, Cobden-Sanderson secured an agreement to retain the punches, matrices, and type for his exclusive use until his death, when they would revert to Walker.

Cobden-Sanderson concocted a long game of spite, however, first dropping the punches and matrices in the Thames River in 1913, and by 1917, all the type. He died in 1922, and his widow paid a settlement to Walker, who passed away in 1933.

Robert released a digital reconstruction of the font in 2013 derived from years of study of the gorgeous Doves Press titles. But he wasn't fully satisfied. The printed form of type can't be precisely reverse engineered because of how type hits paper. Robert decided he could calculate where the type was drowned. With a little work, he found a few pieces. In 2014, he hired the Port of London Authority's diving team, who recovered 151 metal characters, and he further revised the face.

Included in the museum is the set of characters cut by Prince as of January 1901. Robert provided these notes:

The bulk of the type—upper & lowercase, ligatures, ampersand and essential punctuation—., ; : — had been cut by December 1899. The figures & remaining punctuation—9 punches recorded only as ! ? ' ()—were cut in July 1900 & matrices struck that August. A single Qu ligature was later cut & struck in January 1901.

This digital font contains no diacritics. Accented glyphs were cut by Prince later on in June 1901, after the Press was up and running. It's difficult to say for certain exactly how many accented characters were produced & what they were. A ledger of type cut, cast & delivered reproduced in Tidcombe suggests nine in total, but this doesn't correspond with what exists in print, such as several glyphs with umlauts.

Also, there is no record of an uppercase QU ligature or a standalone long-tailed Q being cut. But a long-tailed Q preceding an uppercase U is seen regularly in print—I have included it in this font.

The Making of the Museum

Your museum case is made of white oak, the same wood used for the classic, multi-drawer cabinets found in printing offices around the country at least as early as the 1800s and still in wide use today. It was built with a mixture of old-style joinery and new construction methods for efficiency, looks, and strength.

Drawers are made with a modified lock rabbit joint that is oriented one way on the drawer front and a different way on the back, locking the parts in place. The *rabbit* is the tongue set into the groove, called a *dado* in this case. The floating drawer bottoms are held by a groove running around the inside the drawer, including a hidden groove in the drawer fronts. Having the drawer bottom completely encapsulated helps keep it from sagging over time—especially important given the weight of type artifacts of lead, brass, bronze, and other metals inside.

The box itself is held together with specialized compressed wood that expands into slots cut in both parts of a joint when glue is added. The pieces of compressed wood are called *biscuits* and take the place of a floating tenon, the likes of which are frequently used on larger pieces of furniture that will be under more strain. (Each museum contains 14 biscuits!)

The only mechanical fasteners in this piece are two bolts that hold the drawer pulls. We searched high and low for pulls of the right proportion and feel, and were delighted to find a contemporary cast-made pull.

The other modern construction technique is the addition of laser-cut parts for delicate elements like the book sled and artifact dividers. We were able to prototype quickly using in-house laser cutters before moving into production, a mix of cutting on our devices and via a service bureau.

The warm color of the case was achieved not with stain or an added chemical. Rather, it made use of a substance already present in the wood, and relied on a turn-of-the-20th-century fuming process. The finished case was suspended above a dish of ammonia in a sealed container, causing a reaction with natural tannins in the wood. The resulting color is a combination of wood density, tannin content, length of exposure, and strength of ammonia. Unlike stain, the color deepens instead of fading over time, and it penetrates farther into the wood, preventing the appearance of worn edges and corners. The fumed wood was then sealed with Danish oil and buffed with paste wax.

This mix of time-honored and contemporary materials and techniques is a nod to the timespan covered by the case's inhabitants. Cabinetry and printing grew up together: there was no printing without wooden presses for centuries, no typesetting without cabinets to store the type and other material.

—Details from the museum's designer and maker, Anna Peterson.

Acknowledgments

This museum wouldn't be possible without many hands holding us up.

GLENN FLEISHMAN'S THANKS

During a happy hour two years ago, I told Anna about my notion of collecting typographic artifacts into sets. She suggested building a case. I said, "I'm not qualified to do that—but you are!" It's been a delight from start to finish. She's a dedicated, competent, hard-working professional with great artistic and technical insight. I can't wait to see what she makes next.

Thanks to so many for their encouragement and expertise (and sometimes, materials): Phil Abel, Margot Atwell, Brian Bagdonas, John D. Berry, David Wesley Black, Brian Ferrett, Jacob Ford, Chris Godek, Robert Green, Rich Kegler, Rick Levine, M&H Type, Dean Putney, Rob Saunders, Dan Shapiro, and Erik Spiekermann, and to the filmmakers whose movies appear as part of the museum. Thanks to Jeff Carlson for editing this guide.

The museum wouldn't exist without the interest and faith of hundreds of people who backed the original Kickstarter campaign or pre-ordered later. The scope of time and effort was huge. And it's only their (your!) interest that made it possible to preserve history and share it so effectively.

Finally, thank you to my family. They let me fill the basement with historic material and fill the house with endless discourse about the past. They even pretended to be interested! All my love!

ANNA PETERSON'S THANKS

Sincere thanks to Glenn, my co-conspirator and collaborator! Yes, I learned much about the history of type and printing, but also about contract writing, production, and taxes. Working with you has been proof that, when you know brilliant and imaginative people, anything is possible.

Dearest Kayla Trail and Jes Jordan, I can't thank you enough for lending me your hands, skills, and dance breaks when I needed them. Even more than that, I'm grateful for your friendship through all the ups and downs of this creative endeavor. Offcuts forever! Tom Henscheid, you helped me sketch the initial museum design, talked me through the production process, explained ammonia fuming, and made me laugh, all while cutting spoon blanks on the bandsaw! I'm in awe of and grateful for you.

Thank you to my fellow sawdusters at Pratt Fine Arts for afternoon cookie runs, sharing the table saw, and so much emotional support. Thanks especially to shop manager Kim McIntyre for so graciously hosting me, and my stacks of museums in progress, for longer than we both expected.

Finally and always, thank you Eric Peterson, my love, for listening through every behind-the-scenes decision, packing my lunches, and being proud, not annoyed, when our dining room became part of the assembly line. You're wonderful.

Licensing & Safety Information

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The poster by Stephanie Carpenter, "The Practice of Printing," is ©2020 Stephanie Carpenter. All rights reserved.

CONTACT INFORMATION

Glenn Fleishman is reachable via glenn@glennf.com. This project's permanent URL is tinytypemuseum.com.

DIGITAL RIGHTS

The Doves Type font on the USB flash drive is licensed for personal use. The P22 typefaces retrievable from the CD-ROM are licensed for personal use.

Digital films are licensed for personal viewing. For public screenings, please contact the filmmakers for rates: *Graphic Means*, graphicmeans.com; *Linotype: The Film*, linotypefilm.com; *Making Faces*, p22.com; *Pressing On*, letterpressfilm.com.

KEEP AWAY FROM CHILDREN

I recommend keeping the museum away from children under 10 years old. Some elements in the museum's collection are small enough to be choking hazards and may have edges sharp enough to cause cuts if handled carelessly or with bare hands. Some items are quite heavy and could cause damage or be damaged if dropped or thrown. The museum's drawers have no stops and can be pulled fully out.

HANDLING DETAILS & REGULATIONS

Several elements in the museum's collection are made of or contain lead alloy (lead, antimony, and tin), brass (copper and zinc), bronze (copper and tin), and nickel or nickel-chromium. Do not cut or bend items.

Traces of grease and ink adhere to some metal museum artifacts, which may come off on your hands or where you put them down. Take care while handling and subsequently touching other objects. Wash hands afterwards.

Warning required for California residents, but useful to all museum owners: Some metal items contain chemicals known to the State of California to cause birth defects or other reproductive harm.