

The WAYZGOOSE GAZETTE

A NEWSLETTER OF THE INTERNATIONAL PRINTING MUSEUM, BUENA PARK, CALIFORNIA, FOUNDED IN 1988 BY DAVID JACOBSON AND FEATURING THE ERNEST A. LINDNER COLLECTION OF ANTIQUE PRINTING MACHINERY

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Advice on Eating Elephants, or, How to Move a Printing Museum

It is an old Indian proverb, I think. When an old wise man was asked by a young boy if he could eat an elephant, the boy was shocked when he answered yes. When asked how, the wise old man calmly replied, "One bite at a time, my son." This profound truth became very real in my life as I faced the daunting task of moving the world's largest display of antique printing machinery into temporary storage. In real terms, that meant moving about 40,000 square feet of cast iron within two months.

To update those who are unaware of recent events concerning the Printing Museum, the Museum's property was acquired in April by Caltrans for a freeway expansion (seems to be a common occurrence in Southern California!). After securing bids for the professional moving and storage of the Museum's collections for one year, which is Caltrans' responsibility, the Museum's board elected to perform a "self-move" where we move everything ourselves. In this scenario, Caltrans would then compensate us the amount of the lowest professional bid, which was about \$250,000.00. I considered that a fair, but challenging offer: eat an elephant, receive a quarter of a million. These funds would be critical seed money for our next building since our founder and major benefactor, David Jacobson of Gutenberg Expositions, was also ending his support after nine years of generosity.

Before beginning my task, even before accepting it, my wife and I had to sit down and talk about what this would mean for us during the months of May and June. My gracious wife, who was home with two toddlers and very pregnant with our third that was due the third week of June, understood the



Curator Mark Barbour and collector Ernest Lindner with the gems of the Printing Museum's collections, ready for transportation to the storage site.

need for me to do this. Though she didn't like the thought of not seeing me until the beginning of July, she agreed with me on the need to do it. For two months, I dropped out of my social scenes, business scenes, club meetings (I was set to become the next president of the Santa Monica Bay Club of Printing House Craftsmen). I even had scheduled to host a national conference of hobby printers on the third weekend of June (reference back to my third child) a year before I knew of the dates for the closing, an event that was already planned with visitors making airline reservations and more. May was going to be difficult, but June had all the indications of being a very stressful month!

I turned in my trusted Toyota Tercel which has served me faithfully in picking up and hauling printing artifacts all around Southern California, for a 25 foot diesel truck with a lift gate. Since Caltrans had acquired the property on the first of April, they felt obliged to charge us \$18,000/mo. rent until we vacated the premises. It was only fair, they said. This provided us ample motivation to get out of the

warehouse half of the building first by the end of May and save half of the rent money.

Our first task was to sort the contents of the warehouse into what we wanted to keep and what should be disposed of. As anyone with space knows (even just a garage), there is a tendency to acquire more than we need. But sorting through a printing museum warehouse does require some expertise, since what looks like junk to a volunteer could be a rare part to a typesetting machine or press. Some of the visitors to the Museum have had the opportunity to tour our warehouse, a definite experience but very overwhelming. Sorting through it all was not easy!

The storage location for the collection was 45 minutes away, out in the Riverside area. Paul Berardi of Flyer Graphics, a long time and continuing friend and supporter of the Printing Museum as well as a Board Member, offered to provide 14,000 sq. ft. of space for the 12 months needed. Without Paul's offer to help, we would not have been able to perform a self-move and recover the relocation funds. (Let Flyer Graphics know you appreciate their vital support of the Museum: 4685 Brookhol-low Circle, Riverside, CA 92509). Flyer Graphics, a full service web house for the trade, is open 24 hours 7 days a week, which allowed me to show up at anytime to unload my machines.

Our first few loads I considered experimental. We experimented with not tying down everything in an effort to save time. Upon arrival in Riverside I usually had a nasty surprise when I opened up the back of the truck. Type cabinets were never meant to be positioned at a 45 degree angle! By the third trip, I was an expert rope handler.

On my first visit to the warehouse I also had a reminder of the six inch gap between the back of my truck and the loading dock. It seems air is a poor support for weight as my leg slid down the gap to my upper thigh. Only weeks before I had performed the same trick in front of Edward McNally of the Rand McNally Company in Chicago.



With the bulldozers of Caltrans busy around the Museum's building, we loaded truck after truck each day, *very* gradually reducing the task at hand. After a quick breakfast each morning, I would arrive at the museum work on sorting a load, getting it into the truck and then head out to Riverside. Each load represented five to seven hours, meaning two loads a day would be pushing it. Since my home in Brea was on the way out to Riverside, I would stop for dinner, see my children and wife, then drive out to the warehouse and return around midnight, only to do it again the next day. At least I was able to take Sundays off for some rest.

Toward the end of May, I began to get very creative in moving things. I had an old machinery mover come through the Museum warehouse, asking to buy one of our surplus platen presses. After he inquired about a few items, it dawned on me I had a great opportunity before me. I decided to swap him a press and some smaller artifacts in exchange for the use of his long flatbed semi for a day. His one day of help saved me about six very difficult loads of pallet racks and some large machines.

Of course, the Printing Museum was experiencing its peak visitor season during the entire move. Between the schools and those who heard about our closing, we had on average over 200 people each day for tours, leaving most of the machinery moving on my shoulders as my staff attended to the visitors.

The major part of the collection was not moved until after the scheduled Amalgamated Printers Association conference the weekend of June 21st. Our last formal event was on that Sunday with an outdoor barbecue, tour and show with the Horseless Carriage Club of Los Angeles. The Monday after we began dismantling the remaining exhibits. Fisk Machinery Movers were given the task of moving the two dozen major machines in the collection, including the 12-ton Webendorfer 4-color web offset press (my personal limit is 10,000 lbs.!).

It was a sad and very historic day when we watched four flat-bed semi-trucks drive out of the Museum parking lot with the last and best parts of the collections. Anyone who was driving on the freeway that day had a rare view of 130 years of our industry's colorful history, from the first all-metal press of 1800 to the giant Webendorfer.

Everything moved with very little damage or loss. We managed to vacate the building by the 2nd of July, which gave a new meaning of Independence Day for me. We even managed to salvage the beautiful wall of zinc cuts inside the Museum's front gallery, a wall which represents the history of restau-

rants in the Western states for the past 40 years for which they were used. The fountain in our atrium, which was admired by many except my staff who had to clean the algae off, was donated to the Discovery Museum of Orange County, who will be using it in an outdoor 19th century plaza.

I can now say that I have left this unusual Indian

Printing Museum's Building and Endowment Campaign Gets Underway with an Emphasis on Franklin Fellows

With the loss of our building to Caltrans for a freeway expansion, the Museum's Board of Directors have begun an aggressive \$3 million Building and Endowment Campaign to raise the necessary funds to develop a new building and create a permanent home for the International Printing Museum.

The Museum Development Campaign will propel the Printing Museum forward beyond its current founding period to become a permanently established cultural attraction in Southern California. The campaign is designed to fit the ability of anyone who has interest in preserving the great history of printing and it's related arts.

The Museum's Board of Directors invites you to share in the excitement of creating one of the world's most unique technology museums by participating in this Development Campaign. Appropriate and significant recognition will be given to all participants. Will you join us?

Participation at all levels is important and meaningful. We will only be able to establish a nationally recognized Printing Museum if we have a broad base of support. If you believe preserving the history of printing and books and presenting it to future generations is an important goal, we challenge you to participate at the level you can.

The establishment of an endowment is critical to the permanence of the Museum, for it will provide the necessary annual operating support required. Your one-time donation will become a gift whose value far outweighs the initial contribution.

And as we begin to approach the end of the year, now is a good time to plan for your charitable contributions to offset your taxes. Will you consider the International Printing Museum this year in your major giving, and participate in this campaign?

INT'L PRINTING MUSEUM BUILDING AND ENDOWMENT CAMPAIGN

Three year goal: \$3 Million
Funds received to date: \$257,000
Funds pledged: \$200,000

restaurant and was successful in finishing my plate, I am amazed that the task is over. The eating of this elephant required close to 200 gallons of propane for my forklift, 3,000 miles on my truck and 65 days. When people ask how I could do it, both now and when the Museum was full of machinery, I calmly reply, "One bite at a time, my son!"

Sustaining Friends

With a contribution of \$100, a donor will be recognized as a Sustaining Friend of the Printing Museum. When their cumulative donations reach \$500, they will be recognized as a Lifetime Friend.

Joan Robb, Brea Imperial Graphics, Brea
Stephen Kanter, M.D., Pasadena
Donald Rothrock, Sonoma
Miki Young, San Clemente
George Grena, Redondo Beach
Mike Conroy, Alameda
Richard Small, Greenwood, IN
Charles Klensch, New York
Ernie Blitzer, New City, NY

Lifetime Friends

With a contribution of \$500, a donor will be recognized as a Lifetime Friend of the Printing Museum and their name will be placed on the David I. Jacobson Founders Wall.

David Peat, Indianapolis
Robert Mills, Hemet
Robert Gans, Gans Ink, Los Angeles
Bradley and Dan Koon, Grafico, Inc., Santa Fe Springs
Diana Thomas, Encino
Mike Beroiz, Long Beach
Harold Harcourt, Garden Grove
Mark and Lori Barbour, Brea
Merrill Brown, Garden Grove
Jeff Craemer, San Rafael
John Santos, Los Angeles
Ray Ballash, Cerritos
Harold Sterne, Cincinnati
Mel Kavin, KaterCraft Bookbinders, Pico Rivera
Larry Brock, Boulder, CO
Ernie Riesen, N. Hollywood
Case Bor, Torrance
Richard and Lynda Cook, Gardena
Stanley Hickerson, Battle Creek, MI
John Curren, Huntington Beach

Franklin Fellows

With a contribution of \$1,000 to \$10,000 a donor will be recognized as a Franklin Fellow of the Printing Museum; their name will be placed on the David I. Jacobson Founders Wall and they will receive a beautiful cast medallion of Ben Franklin, the "patron saint" of printing.

Dr. Leland Whitson, Manhattan Beach
So. California Chapter NAQP

A Note from the Director to our Friends

As you can well expect, we have entered a very challenging period for the Int'l Printing Museum with the loss of our building and of our major support from David Jacobson. Now that we have accomplished the difficult move of the museum's collections into temporary storage, the Museum's Board of Directors is wholly focused on both finding a new home for the Printing Museum as well as developing the necessary financial support in the form of an endowment to make it permanent.

Our 3-year goal of \$3 million is split between one-third for the building and two-thirds for the endowment. For some, they might view this as a lofty goal beyond our reach, but in the world of museums and cultural attractions, these numbers are very conservative for a world-class facility. A typical museum development campaign for an operation our size is around \$10 to \$25 million.

To reach this goal, we need the financial involvement from a broad base of supporters; people who believe in the value of the Printing Museum as a cultural attraction and in our mission to take the relics from communications' past and use them as tools to teach our future generations. For those who have traveled the country, even the world, visiting and enjoying the printing museums that exist, regularly comment on the unique quality of the International Printing Museum's displays and programs.

Though there are quality displays and collections in the other museums, there is a different dynamic to this museum that isn't found elsewhere. I believe it is because we have engaged in a policy to make sure things work and function as they did years ago when they were new. Daily in the museum, I would watch as the eyes of a young visitor would grow in wonder as we demonstrated a Linotype machine and told the story of how it impacted the world. Because it worked and parts moved and things happened, her attention was caught; that machine and that visit will always hold a different place in that child's memory.

Our philosophy about this is summed up in our statement that "the Printing Museum is a place where history comes to life!" Part of this philosophy is an active pursuit to make the museum's vast collection of artifacts related to printing history relevant and meaningful to the broad spectrum of our society. We do not want this museum to be viewed simply as a place for printers. To this end we have developed the many educational tours for young and old, from reading and literacy programs to science and civics presentations.

By achieving these goals, we believe we find purpose in the preservation and presentation of printing history and its relics.

Yes, this is a challenging time for us, as it would be for any institution, but I also view it with great optimism. With the generous support of Dave Jacobson for the past 9 years, we have been able to develop the exhibits, reputation and programs of the Printing Museum. It is this success that we have to sell, as well as our vision for our future. Whenever I doubt this, I pick up the binder in my office with the hundreds of enthusiastic letters from the children and teachers who have visited us over the years.

We have a tremendous opportunity to permanently establish a great cultural institution, whose value and impact can reach beyond the community of printers or just Southern California. As you hear of our plea for help and listen to our story and vision, will you respond to the level that you are able? For some, the gift of \$50 is a sacrifice but it is not insignificant to our efforts: to stretch yourself during the three year campaign with an annual gift of this size can make a difference. Others have the ability to contribute \$100, \$500 or maybe even \$1,000 over the course of the campaign.

If you believe in us and our goals, please give accordingly. Some companies have made a commitment to let us bill them \$500 annually for support; other individuals have asked to be set up on a monthly contribution plan for \$10 or \$20. It all adds up and helps us to meet our goal.

We have a bright future and I hope you see yourself as part of it. We will find a new home and we will continue to develop our support. As of this date, before we have even engaged in our aggressive fundraising we have reached 10% of our goal, or \$250,000 with another \$200,000 already pledged to come by next Spring.

As a valued Friend of the Printing Museum, please take the opportunity to call me. I would enjoy updating you on our progress as we reach our goals and share with you what is happening as we seek our new home. Thank you for your continued support.

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is issued for the Friends of the International Printing Museum.
Membership into the Friends is \$25 annually and goes to support the programs of the Museum.

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Mark Barbour, director and editor
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