

The WAYZGOOSE GAZETTE

A NEWSLETTER OF THE INT'L PRINTING MUSEUM, BUENA PARK, CA. THE MUSEUM WAS FOUNDED IN 1988 BY D. JACOBSON AND FEATURES THE LINDNER COLLECTION OF ANTIQUE PRINTING MACHINERY.

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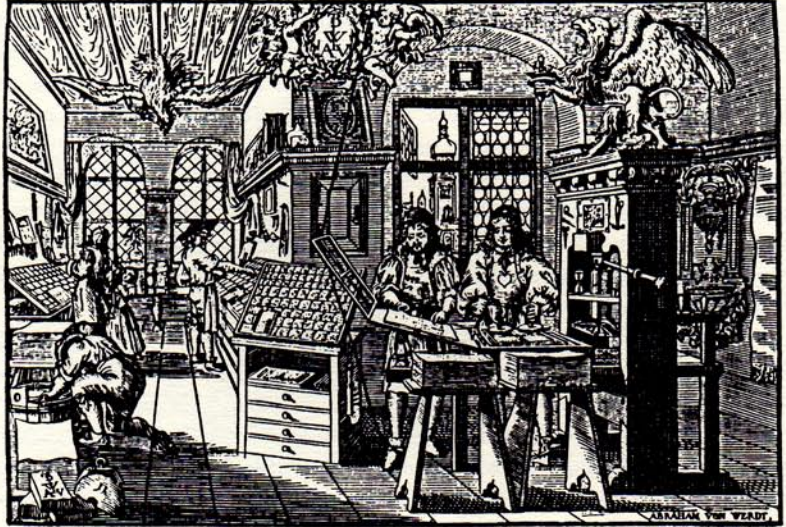
SEPTEMBER 1998

The Music of the Presses: A Glimpse into an 18th Century Printing Shop

Old man Potter in "It's A Wonderful Life" spoke contemptuously of the average workers in his community, referring to them as the "discontented, lazy rabble rather than a thrifty working class." I'm not sure how many of us would ascribe to such a view in our politically sensitive world. By "thrifty, working class" I'm sure he meant employees who toil long and hard, with minimal benefits and complaints, to the sole advantage of the employer. I read recently of a printing company who seemed to ascribe to Potter's philosophy; the result was a successful union drive in a predominately non-union part of the country!

The organization of employees within the printing business for their own benefit is a long tradition, dating back to before the existence of actual "trade unions." Joseph Moxon in his 1683 book, "Mechanic Exercises on the Whole Art of Printing", gives us our first glimpse into this. They were known as *Chapels*, and though the term was generally ascribed to any printing office, technically it was when workers in a certain department, such as composition or printing, agreed among themselves about a set of rules for the efficient and proper working of the printing shop.

There would be a Chapel for each department, for it was seldom that the different trades within the shop would unite. Usually the *Master Printer*, or employer, allowed for the existence of chapels since the rules tended to enforce the orderly work in the shop and the preservation of equipment and supplies caused by neglect. Some, however, were less than thrilled by abundance of drinking caused by



attending a Chapel meeting!

A printer *Going to Chapel* was anything but a holy affair! The *Father of the Chapel*, who was one of the workers voted into office at the pleasure of the others, was the only one who could *Call a Chapel*, or meeting which was held at the imposing stone. Any offence to the rules of the Chapel, such as leaving your candle burning at the press while you left the room, would be presented to the Father by the accuser. Upon a summary decision by the members of the Chapel, the offending member must pay a fine, sometimes a sixpence though more often a gallon of porter, or dark beer. With such a satisfying fine, you can understand the incentive to attend Chapel, especially on a hot summer day!

The offence of leaving a candle burning unattended was a serious one, since a fire could quickly destroy a wooden press or even the entire shop. The person who first sees the candle burning extinguishes it and gives it to the Father, who holds it until the fine is paid by the offending worker. However, the workers were not beyond enticing the more naive into leaving the shop under false pre-

Heritage Theatre. From swim fins to bifocals, from working on the Constitution to his role as Ambassador to France, Franklin will regale listeners about his life in Colonial America and his many inventions and discoveries in science and electricity.

Pages of Freedom: The Constitutional Convention, the Museum's second educational tour, is a lively, interactive approach to the study of our nation's foremost document. Divided into groups representing the delegations from the 13 states, visitors debate with Benjamin Franklin the issues that faced the founding fathers, using the original comments made 200 years ago: election of the president, representation, taxation and the vexing issue of slavery. Franklin prods and persuades them, guiding them to compromise, ending with signing the Constitution.



Curator Mark Barbour helping to unload the 15-ton 1936 Webendorfer 4-color web offset press in Carson.

Following the Convention, visitors are given a tour of the Printing Museum with an emphasis on printing and books in colonial America. Your guide will slip on an apron, step up to a wooden press from 1750

Grand Re-Opening Celebration for Carson Site Set for Saturday, January 16th from 10 am to 4 pm.

To commemorate the opening of the new International Printing Museum display in Carson, there will be a Grand Opening Celebration on Saturday, January 16th, which will also mark the beginning of International Printing Week.

The day-long open house will feature demonstrations, tours and a guest appearance by Benjamin Franklin whose birthday is celebrated annually during Printing Week. Ernie Lindner, whose collection is featured in the museum, will be on hand manning the BBQ; he plans to arrive in his 1901 Yale, a car which was lost by the manufacturer's son in a card game to Sheriff Pat Garrett who shot Billy the Kid! Door prizes will be given out throughout the day, including historical memorabilia, keepsakes for kids



inside of Franklin's printing shop. The world of books and newspapers will come alive as you see demonstrations of bookbinding and papermaking, and have the opportunity to fold your own book as a keepsake.

Each educational tour lasts 1-1/2 hours. Groups of up to 50 people can be accommodated in the facility. The fee for a scheduled educational tour is \$125, plus \$5 per person for groups over 25 people. Tours are scheduled on Fridays or Saturdays (by special appointment at other times). Walk-in visitors are also welcome during regular hours. Admission for adults is \$7, children and seniors \$5, complete with a guided, working tour of the collection.

The grand opening of the new Carson facility will be held on Saturday, January 16th from 10 am to 4 pm. Ben Franklin will be regaling visitors with his many stories. Ernie Lindner also plans to bring his 1901 Yale automobile; one of the many door prizes for the day includes a ride for three people in the Yale with Ernie. This is an event for your whole family to celebrate printing and the re-opening of the Printing Museum.

and a ride in Ernie's Yale.

Curator Mark Barbour will detail plans for the permanent museum building in downtown Los Angeles. Plan on bringing your whole family to this event to celebrate the re-opening of the Printing Museum after being in storage for 16 months.

Tickets are \$5 for adults; children 12 and under are FREE! Lunch will be available for a nominal fee. Address for the new, temporary museum building is 315 Torrance Blvd, Carson, 1/2 mile east of the 110 freeway.

Call the Museum at 714/529-1832 for more information or for reservations; or send a check by January 10th to The Int'l Printing Museum, Post Office Box 6449, Buena Park, CA 90622.

A Tribute to Wally Dawes, Friend of the Museum

On September 3rd, 1998, Wallace Dawes, a long time Friend and supporter of the Printing Museum, died at the age of 71. Wally was affectionately known as "Mr. Paper" because of his lifelong study and love for paper. Along with his wife Rose-Marie, Wally operated the Paper Source in Los Angeles as a distribution source for fine, hand-made papers. The Paper Source also featured a paper museum, displaying the history and tools of papermaking. The Paper Museum was a destination for many school tours.

Wally Dawes was considered one of the leading paper experts on the West Coast, assisting famous art luminaries and many major institutions such as The

Getty and The Huntington. Wally designed many new papers himself when there were none in the market to fit an artist's needs.

Wally was a Friend and advisor to The International Printing Museum since its beginning in 1988, helping to develop the Printing Museum's display on papermaking. He would frequently stop by the museum to talk about paper, or entertain us with a few stories about the paper industry from years back. Wally was never without a good joke, usually delivered in his great, unique New York accent.

He was a great encourager and supporter of the Int'l Printing Museum, and he will be missed.

Notes from the Curator

Curatorial Schizophrenia. It's a profound disorder, one that I have been suffering under for some years now. The symptoms are heightened during periods of movement, mostly of heavy objects. My last severe bout with Curatorial Schizophrenia happened about 15 months ago, resulting in my three week absence from the Printing Museum and the birth of my third child (somehow the later is connected but I can't pinpoint it exactly). At present, I can definitely blame the State of California, so the possibilities for a major lawsuit are certainly present, maybe even one of those "class action" things if I can find enough displaced curators with the same malady.

A state-sponsored relocation is the root of this problem with my identity as a curator. A year and half ago, because of the acquisition of the Museum's property for a freeway expansion, I embarked on my mission to move the Printing Museum's entire collection into 8,500 square feet of crammed storage space in Riverside. That enormous effort required sixty-five days of hard labor, the driving of a truck for 3,000 miles and the use of 200 gallons of propane on my forklift.

As a curator of a printing museum, my job involves the care and upkeep of the Museum's collections, research into printing history, the development of displays and tours, and even the occasional search for a new treasured artifact. Over the last 10 years, my work with the Museum has evolved to encompass just about everything, from marketing and sales to fundraising and promotions to cleaning the toilets. I seem to be constantly moving machinery and managing the Museum's warehouse, driving a forklift or truck. Sometimes I long for the day when I can retire and become a curator of a printing museum, and enjoy researching printing history in our ex-

panding library or restoring some of the beautiful old presses we have acquired! I know it's a dream, but it keeps me energized!

My current case of Curatorial Schizophrenia is the result of a positive change in the Printing Museum's progress. After a year and a half in storage, we have finally found a temporary home for the Museum in the city of Carson, just south of Los Angeles. We have been busy developing the 4,500 sq. ft. of space in time for our Grand Re-Opening Celebration on Saturday, January 16th, 1999. This has meant the return of my long days driving a truck and forklift, moving the collection from its home inside the Flyer Graphics building in Riverside (Paul Berardi of Flyer graciously provided the space for us) to the new building in Carson. And if all this wasn't enough stress, my wife has just presented me with my fourth child, born on Dec. 2nd (I think there is something about moving printing machinery that turns me on!).

The space in Carson is not large, compared to our former facilities in Buena Park, but rather it is the minimal amount of space to have a public display and continue our interaction with school groups and others. Since the Printing Museum no longer has a major benefactor (Dave Jacobson of Gutenberg Expositions underwrote the Museum in Buena Park for 10 years, totaling over \$3 million), we need to slowly build up again. The Printing Museum is now wholly dependent upon the support of the printing industry and other patrons (this means you!) to exist.

This Carson facility for the Printing Museum is considered by the Board to be temporary and transitional as we focus attention on our permanent project in downtown Los Angeles. We have been talking with the County of Los Angeles regarding a vacant, 100 year old brick building known as the Plaza

House next to the historic Olvera Street and Plaza. This building was built a century ago to house *Le Progress*, a French newspaper. With its location next to one of the major tourist and historical locations in Los Angeles, along with being central and close to major freeways and trains, the Plaza House is an ideal location for the Int'l Printing Museum.

At present, we estimate the costs for developing the Plaza House to be \$2 million, which we will have to raise before beginning the project. Besides finances, the difficulty with developing the Plaza House is the fact that it is tied up with the County of Los Angeles, who is planning a major development of the whole block of buildings adjacent to this one. Their plans are for cultural, non-profit projects such as ours, which is ideal. The problem is getting the whole project through the bureaucracy of county government. Though the project is moving forward, it is not showing signs of great speed.

The combination of these two factors, county politics and fundraising, made it clear to the Printing Museum's Board that we should be prepared for a 5 year timeline to make the Plaza House a reality. This prompted the decision to open the temporary facility in Carson where we can continue our interaction

with the public and focus attention on our proposed Plaza House project in downtown.

The Printing Museum is very much alive and active, but the size, scope and location of the Museum in the future is wholly dependent upon the response and support of the printing industry and our patrons. Will we make it to the Plaza House?

We have been doing our best to make this the most dynamic, captivating and relevant printing museum in the world, and I believe we are achieving it (just read some of the letters we get back from children who visit us!)—all we need now is the financial support from the industry we represent. And I know it is there. If only a fraction of the printers, companies and friends of the Museum found a way to become a Lifetime Friend with a contribution of \$500 we would be able to fund the Plaza House development. There are retired printers on minimal fixed incomes who have donated more than this to the Museum because they believe in our vision to preserve our history and impact future generations.

If you can't make it to our Grand Re-Opening Celebration, please come down sometime soon to see the new facility and hear in greater detail about our plans for downtown L.A. I'll see you on the 16th!

Become a Friend of the Museum and Show Your Support

The Printing Museum is only supported by generous donations from Friends and patrons. We need the participation of every printer and supporter of printing history to make the Int'l Printing Museum a permanent reality. Even your basic annual membership makes a significant difference. Will you help?

To become a member and receive the Printing Museum's newsletter with articles on printing history and the activities and programs of the museum, please fill out this information, detach and send it along with a check for at least \$25, payable to the Printing Museum, PO Box 6449, Buena Park CA 90622.

Name:

Business Name (if any):

Address:

Telephone:

Sustaining Friends are recognized for their contributions of \$100 or more; Lifetime Friends for \$500 or more; Franklin Fellows of the Printing Museum for \$1,000 or more.

The International Printing Museum Foundation is recognized as a tax exempt, 501(c)3 public charity by the IRS. Contributions are tax deductible to the extent allowed by law.

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is issued regularly for the Friends of the International Printing Museum, founded by David Jacobson and which features the Ernest A. Lindner Collection of Antique Printing Machinery. The Printing Museum is a recognized 501(c)3 public charity; contributions are deductible to the extent allowed by law.

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

The term "wayzgoose" refers to a traditional, annual printers' celebration, dating back to the 17th century.

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Mailing address: PO Box 6449 Buena Park, CA 90622

Public display: 315 Torrance Blvd, Carson, CA.

Business Office: (714) 529-1832

printmuseum@earthlink.net; www.gamall.com/museum

Mark Barbour, curator and editor
