

The WAYZGOOSE GAZETTE

A QUARTERLY NEWSLETTER OF THE INTERNATIONAL PRINTING MUSEUM • BUENA PARK, CALIFORNIA

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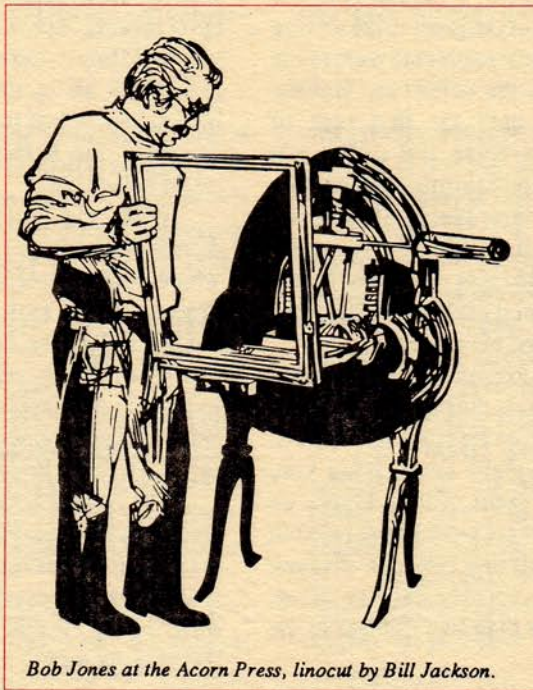
Museum Acquires Adams Acorn Press

One of the more unusual presses from the first quarter of the nineteenth century has to be the Stansbury Hand Press. Invented first 1821 by a New York bookseller, Abraham O. Stansbury, the press eventually adopted a cast iron frame in the shape of an acorn. This design was borrowed from another hand press already on the market at the time, the Smith Acorn Press.

What differed on each of the "acorn" presses, as they are commonly referred to, was the type of toggle mechanism used. The toggle is the joint or lever which when straightened produces the impression. The most familiar and popular toggle of nineteenth century hand presses is the "number 4" toggle used on the Washington style presses (so named because it is shaped like the number 4). Because of the popularity of the Washington Hand Press (manufactured until 1926) this toggle is the one most recognizable. But prior to the introduction of the Washington Hand Press in 1829 by Samuel Rust and its eventual commercial success, there were a number of other toggles experimented with on cast iron presses. An interesting sidenote is that some of the early Washington presses even used the acorn-style frame rather than the typical upright frame we are used to seeing.

The Smith Acorn Press used a knuckle joint with two even bars, angled vertically at about 100 degrees. When the lever was pulled toward the pressman, the knuckle straightened vertically and depressed the platen, creating the impression on the

press. The Stansbury toggle, however, used three straight bars, each tilted at approximately a 30 degree angle. When the pressman pulled on the lever, the three bars would rotate and straighten vertically to produce the necessary force to create the impression.



Bob Jones at the Acorn Press, linocut by Bill Jackson.

The Stansbury Hand Press was first manufactured by the Cincinatti Type Foundry in 1821 and later by R. Hoe & Co., the giant press manufacturer of the nineteenth century. The Hoe Stansbury Press was still available in their catalogues in 1885. Another manufacturer of the press was Isaac and Seth Adams who began to produce the press in 1845.

The International Printing Museum acquired one of these Adams Acorn Presses in August of 1990 during a trip to the East Coast. The purpose of the trip was to locate and hopefully obtain an acorn

style press for the collection, an effort which consumed four days, five states and almost 2000 miles! Before the last day of the trip, while enjoying a wonderful seafood dinner with a friend of the Museum in a restaurant overlooking the U.S.S. Constitution, the Museum's curator Mark Barbour, mentioned our desire to acquire an acorn style press. The friend just happened to know of a gentleman interested in disposing of one in Connecticut! Mark encouraged him to telephone the man since he was headed in that direction the next morning. After a short conversation on the phone, an appointment was set for 9 am.

The particular press was manufactured by Isaac

Isaac Adams sometime after 1845. It was the pride and joy of Robert Jones, an artist and printer residing in Stamford, CT. He had acquired the press back in the 1950's from another hobbyist collector. Behind Bob's house was a somewhat small shop known affectionately as "The Glad Hands Press." Here he kept his printing equipment: a Vandercook press, the Adams Hand Press and a platen press, along with a number of cabinets of wood and metal type and miscellaneous shop items. One of the joys of curating is to enter into one of these hobby shops, and this one especially showed years of loving production. One must wonder how many normal, unsuspecting houses across America contain complete printing operations such as this one!

After a discussion with Bob Jones over a wonderful cup of tea about the background of the Printing Museum and some of our goals in preserving the history of printing, the arrangements were made to place the hand press in the collection. But the acquiring of an item is only the first rush of exhilaration. After you get home and realize it's actually yours, then comes the painful understanding that you have to get the press home! Though we acquired the press in August of 1990, it wasn't until the winter snows had melted and the summer heat had subsided that we ventured back out to Stamford to retrieve the press this past November!

Bob and his wife Kate graciously offered to put Mark up in their guest room during his stay with them as he moved and crated up the press for shipping. But this was no ordinary guest room, mind you; Mark was sleeping in the midst of their library on printing history! The best hotel would have paled in comparison! Here was a printing historian sleeping in heaven; that is, of course, when he did get to sleep, which wasn't much earlier than two or three in the morning!

Prior to retiring on the first night he was there, Mark asked Bob whether there was a home improvement store in town where he could buy the lumber and materials necessary for the crate; in particular Mark was looking for a "Home Depot" which are all over California. Bob stared at Mark

rather blankly asking, "Home-what?" He mentioned that they have lumber stores and they have hardware stores but nothing like what Mark was describing (and how do you describe a Home Depot?). Finally, his wife interrupted the conversation, mentioning that a Home Depot just opened in a town about twenty minutes north. She looked at Bob and told him, " You'll never believe your eyes when you actually see it!"

Early the next morning Bob and Mark headed to this mysterious new store. Mark looked with pleasure at the opportunity to show him the type of store Californians are used to. He even tried to explain that we even shop for our food in mega-stores such as this one. No amount of explanation however, can prepare someone to enter a 500,000 square foot home improvement center for the first time. An hour later upon leaving, Bob was still left babbling about how you could buy toilets and lumber and kitchen cabinets and plants all in the same store! The store had become the talk of the town, as I found out from his neighbor who helped us move the press. No one could believe it!

With the help of Bob's neighbor, we disassembled the press, moved it out to the driveway where Mark proceeded to build the crate. This was a process which took almost nine hours, darkness having arrived as he was placing the last of the screws in. The movers arrived by noon the next day to pick up the press while Mark was already on his way through Connecticut down to New York tracking down some leads on other pieces of equipment.

The Adams Acorn Press is now on display at the International Printing Museum in Buena Park, producing beautiful keepsakes for visitors. For individuals interested in the development of the hand press during the nineteenth century and particularly the various toggle mechanisms incorporated, the Printing Museum provides a wealth of examples. Of the thirteen cast iron hand presses in the collection, you will be able to see a Stanhope (1810), Columbians (1824 and 1838), Albions (1829, 1838 and 1860), Washingtons (1850, 1875, 1880, 1888 and 1890), an Imperial (1845) and now a Stansbury (1845).

Heritage Theatre to Open at Printing Museum

Mark Barbour, curator of the International Printing Museum, announced the opening of the Heritage Theatre, a new addition to the Museum's literacy and communication program.

The 85-seat theatre will be used to stage presentations by well-known characters from printing and communication history, using live actors in

the roles. Mark Twain and Benjamin Franklin are the first two characters scheduled to perform their one-man shows on the new stage. Plans call for additional characters to be included at a later time, such as Johannes Gutenberg and others who had an influence in literacy and communication history.

"Adding this theatre is a part of our ongoing

effort to promote a 'hands-on' approach to literacy, communication and freedom of the press," Barbour said, "and it's a program we've stressed to visitors here since we opened our doors in 1988."

Heading up the theatre program are Kent Johnson and Sheldon Craig, both of whom have had more than 20 years experience in all aspects of theatrical production. Johnson is an award-winning director and television producer who most recently won a national award for a high school production he directed for television; he was formerly a director and producer for KOCE, channel 50, Orange County's PBS affiliate. Craig is a former winner of the American College Theatre Festival Award for Excellence in acting, which later became known as the Irene Ryan Award. He is also regularly working as a voice-over and on-camera actor for several production companies both in Orange County and

Los Angeles. Both teach various forms of acting at studios and schools in Orange and Los Angeles counties.

Formerly the Museum's auditorium, the room was redeveloped with the theme of a Victorian theatre. A wooden stage was built, velvet curtains were added along with wallpaper and oak paneling. Together with the theatre lighting and wall sconces, the Heritage Theatre takes visitors back to time when theatres provided the main form of entertainment.

The theatre presentations are currently scheduled for group visits to the Museum, though evening shows on the weekends are being planned. The theatre will also be used for lectures and other presentations and is also available for rental by outside groups for such events as seminars or equipment demonstrations. For more information on rentals, contact the Museum at (714) 523-2070.

"Celebrate Our History" at the Printing Museum

The International Printing Museum will host a Printing Week gala event on Saturday, January 11th, 1992, themed "Celebrate Our History." Guests will enjoy the evening's festivities in the atmosphere of 400 years of printing history on display at the Printing Museum.

Limited-edition keepsakes will be printed for guests on an 1830 Adam's Acorn Press, the Museum's most recent acquisition, while Mark Twain and Benjamin Franklin will humor audiences in the Museum's new "Heritage Theatre." History will come to life for guests as tour guides demonstrate and operate the machinery of printing history during tours through the Ernest A. Lindner Collection of Antique Printing Machinery.

The gala event will begin at 6:00 pm with hors d'oeuvres, wine and desserts available throughout the evening. Ernest Lindner, collector and historian,

will give the keynote address, speaking on his forty years of collecting the antique printing machinery now on display in the Museum's galleries.

Printing Week is a national celebration of the printing industry and its indispensable benefits to our society. "Celebrate Our History" will be an annual event at the Printing Museum during the month of January and will be a time for the printing community and the members of the Gutenberg Society to gather and celebrate their industry, its advances and history.

The evening promises to be a memorable celebration of our history as printers. Seating is limited, however; reserve your tickets by calling the business office at the Printing Museum, (714) 523-2070. Ticket price is \$25/person and \$40/couple. Gutenberg Society members are \$10/person and \$15/couple. All proceeds will support the efforts of the Printing Museum.

Volunteers in Action

One of our key volunteers for assisting with tours is Harold Harcourt, a German immigrant to our country who has "printer's ink in his veins." It's noteworthy for someone to be able to mention being a second or third generation printer, but for Harold the family blood was forever changed with his great-grandfather who ran a printshop in a small German town. His grandfather followed as the editor of the Sunday supplement and later his father as a bookshop owner and printer. If Harold had his way, he would have become a doctor rather than a printer but the lack of money for a university education prevented

this. Instead, his parent's used their connections with the graphic arts industry and located an apprenticeship for Harold to a printer.

At the age of 18 in 1931, the papers were signed and Harold was indentured for four and a half years (this was reduced from the normal seven because of his age and education); he was obligated to report every morning six days a week and to be compensated \$1/day for the first year and an additional dollar each successive year. Though his master was strict, Harold was given the opportunity to learn a wealth about the printing trade since the shop used all three printing

processes: gravure, letterpress and lithography. The shop was employed in printing the German issues of such magazines as Sports Illustrated and Vogue. At the end of his apprenticeship he was given a three-part exam by the local printing trade organization (not a bad idea for today's printers!): hand's on, where he had to perform make-ready on an 8-page illustrated book form, written and oral.

Harold remained in Germany until the end of 1938, as which time he mentions that "Hitler and I did not see eye-to-eye politically." England became his place of refuge and with the help of a Quaker bookbinder he located work at a sheetfed gravure printing shop. During the war Harold served as an artillery observer assistant, and although the minister of information wanted his help in printing leaflets to place in the artillery shells, the army wouldn't let him go. After the war, he returned to his position as a "machine-minder" (the English equivalent to pressman) and later married an English lady.

Harold's work in America began in 1949 when he and his newlywed bride immigrated to Los Angeles; he went to work for various letterpress and gravure shops, eventually moving down to Orange County. From 1958 to 1974 he worked for Dennis

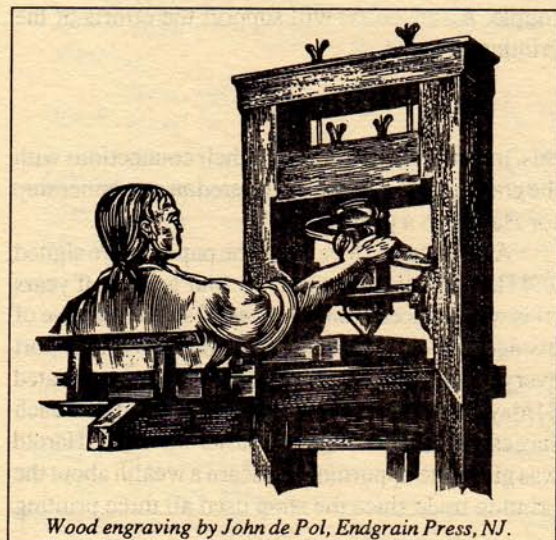
Printers, rising to the position of foreman. But the need for additional money in 1969 to support his family led to his purchase of some letterpress equipment to set up a shop in his garage. When his evenings weren't long enough to complete the growing amount of work, he set up his own commercial shop, "Harcourt Printers," and devoted his full time and energy to it from 1974 to 1984.

Other involvements of Harold's include being a member of the Printing House Craftsmen Clubs, rising to president of the Santa Monica Bay Club, past-president of the Lion's Club, and currently a weekly volunteer for Meals On Wheels. He has been involved with the Printing Museum for over a year now, assisting in giving tours and demonstrating on the old presses. Having a good German printer, with the accent and all the stories, has added a unique flavor to the Museum for our visitors. Thank you, Harold, for all of your time and dedication.

If you are interested in becoming a volunteer at the Printing Museum, please call the business office at (714) 523-2070. The Museum is always in need of dedicated volunteers to assist in various Museum tasks, from tours, restoration, printing, construction and almost anything else you can think of!

B. Franklin, Printer

On his will, it states simply "B. Franklin, printer." A man who was famous for so many things, from his many inventions to his diplomacy abroad and at home, took greatest pride in the fact that he was foremost a printer. Franklin began his career in printing in 1718 at the early age of 12 when he was apprenticed to his 21 year old brother James, whom



Wood engraving by John de Pol, Endgrain Press, NJ.

he didn't care for too much. At one time when James was thrown in jail by the local authorities for what he was printing, young Benjamin continued the printing and publishing of their controversial newspaper, "The New England Courant." The talent of the younger Franklin soon outgrew the position and responsibility he was given under the older one, which led to Benjamin's departure from Boston and from his apprenticeship in 1723; he ended up in Philadelphia where he began working for the printer Samuel Keimer.

In 1725, we find the young Franklin, now 19, as a journeyman in London working for Samuel Palmer and then later for James Wates. Being not given to drinking "a pint of beer before breakfast, a pint at breakfast, a pint between breakfast and dinner, a pint at dinner, and a pint when he had done his day's work," as was the custom of his companion on the press and the others in the shop, Franklin quickly excelled beyond his peers. By 1728, two years after his arrival back in the colonies, Franklin was a master printer with his own shop, which he continued until 1748 when he retired wealthy at the age of 45 (most of us will retire poor at 65!). He returned to the trade of his youth in his latter years, after his many

accomplishments in life and all the honors he had received. Above all else, Benjamin Franklin was a printer and it was for this he desired to be known first. His epitaph and his will both began, "B. Franklin, Printer." At the end of his life he trained his grandson Benjamin Franklin Bache and furnished him with his supplies and printing shop. Franklin's original shop can still be seen and enjoyed in Philadelphia.

The press Franklin used, both in the colonies and in London, was an all-wooden one, known as an English Box-Hose Common Press. From the days of Gutenberg in 1450 until the advent of the all-iron presses in the 19th century, presses were constructed of wood. The effort required for a pressman using a Common Press in Franklin's day was equivalent to what it would take to work in the field all day, with a

strong back being the main requirement for endurance. A good pressman could achieve approximately seventy impressions per hour, though at the end of the day or after one of the many drinking sessions that number would drop to around fifty per hour.

In the Ernest A. Lindner collection, which is on display at the International Printing Museum, is a working copy of an English Common Press; the press was made in 1977 by the Hewitt brothers in England, being constructed from original drawings using 15th and 16th century wood taken from houses in Liverpool. Come visit the Museum and experience the pride that Franklin and many others have had in the trade of printing, and pick up one of Franklin's witty statements printed for you by a tour guide on the Common Press.

Paris in the Spring

Gutenberg Tours & Travel, in conjunction with the Printing Museum and the Gutenberg Society, will be hosting a two week tour through France, May 18th to the 31st. The trip will include visits to the Paris TPG Show (printing tradeshow), various graphic arts museums, cultural and historic locations.

One of the museum highlights will be the historic Richard de Bas Paper Mill, built in 1463. The mill with all its antique wooden machinery is still in operation producing handmade paper for visitors. Another museum of interest will be the Museum of Printing in Nantes, where skilled craftsmen demonstrate each of the traditional printing process using the antique equipment on display. You will be able to watch lithographers work on stones, 19th

century typesetting machines and various letterpresses in operation.

Other stops on the tour will include the Eiffel Tower, Notre Dame, Clermont-Ferrand and 8 nights in Paris. Included in the \$2,500 tour package is roundtrip airfare, hotel, most meals and transportation, and admission to the museums.

Give some consideration to joining other printers, publishers and historians on a trip through Paris in the Spring! The Printing Museum and Gutenberg Travel & Tours successfully sponsored a similar trip to Germany two years ago. Space is limited. For more information, contact James at Gutenberg Travel & Tours (714) 521-2595; outside CA (800) 648-4912.

Museum Gift Shop

The Museum's Giftshop is now offering the unique opportunity to own a specimen of printing produced forty years after Gutenberg. Known as incunabula, meaning the birth of printing (prior to 1500), the specimen is an original leaf printed in 1492 by Johann Amerbach, a German printer in Basel. The leaf is from a volume of work by St. Ambrose (340?—397 AD); it was printed in black on hand-made paper and later rubricated by hand (drawing of red lines and initial letters).
Price: \$75.00



Have your name cast in type! The Printing Museum has just created a unique gift item. It is a desk plaque made of wood, holding a line of type cast with your name on it; behind the type a mirror reflects your name rightreading. This beautiful desk item, laser engraved with the Printing Museum logo, gives you the opportunity to have a personalized piece of typesetting history! *Price: \$15.00*

The Museum Giftshop offers a wide arrange of unique printing keepsakes and books. Address all orders to: The Printing Museum Giftshop, 8469 Kass Drive, Buena Park, CA 90621. Make checks payable to IMGC. Please add 10% for shipping/handling (minimum \$1.00) and appropriate sales tax for CA residents. Allow 3 weeks delivery.

Notes from the Curator

There have been a number of key acquisitions by the Printing Museum during the last two quarters. Top on the list is the 1845 Adams Acorn Press, acquired from the Connecticut artist Robert Jones and now on display in the Museum's front gallery. Manufactured in Boston by Isaac Adams, this unusually shaped hand press is serial number 356 and uses the Stansbury toggle mechanism.

Another press of interest was acquired through Chabot College in Hayward, California. The press, a Gally Universal, was sold by ATF in 1885 and represents one of the six major platen press types. Merritt Gally, the inventor, achieved a parallel impression with the bed and platen, giving the printer excellent printing results. The Museum now has on display platen presses from each of the six types: parallel impression, old style Gordon, new style Gordon, simple clamshell, platen pivoted on long front legs, and cylindrical bed.

In the area of typesetting, three machines have come into the Museum's collection: a Monotype, Monophoto and a Morisawa (Japanese phototypesetter). The Monotype typesetter was donated by Pat Reagh of Los Angeles. Thomas Hinkley from BYU in Provo, Utah, coordinated the donation of the Monophoto Mark II Phototypesetter which he had been using since 1980. Along with the machine in excellent condition came all of the manuals and miscellaneous equipment. The Morisawa is a unique phototypesetter and was in use by the Japanese printing shop, the Maytai Co., in Los Angeles. The addition of these three typesetting machines gives the Printing Museum an even stronger display of typesetting and typesetting history, from its beginnings to the present.

Alan Dietch of Foster City made a donation of over 40 showprint signboards from the 1930's. The boards come from a New York showprint company and detail titles and images from the movie industry. The boards will be placed on exhibit in the Engraving Exhibit sometime this next year.

An important new exhibit at the Museum has been placed in the Museum's Banquet Room. Entitled "Graphic Communication Through the Ages," the exhibit is a series of fifteen framed reproductions of paintings, 40" x 50," each detailing an important development in communication. The original paintings were commissioned by the Kimberly-Clark Corporation in 1971. The scenes depicted include the making of papyrus on the Nile, Chinese block printing in the 6th century, Gutenberg and his casting

of type, and Ira Rubel with his first offset press in 1905. The permanent exhibit was sponsored in part by 5-Day Business Forms in Anaheim.

In September, the Linotype-Hell Company contracted with The Printing Museum to place a working Linotype machine in their Print 91 tradeshow exhibit. The machine used was a Model 33, on loan from one of the Museum's volunteers, Ray Ballash. This particular machine was chosen because of its ability to cast large slugs of type. Linotype-Hell used the machine as an attention grabber, as well as to illustrate their company's long history in typesetting.

The Model 33 was crated and shipped from Buena Park to Chicago and placed inside an exhibit designed by Linotype-Hell. Along with an operator (Bill Berkuta) the Museum sent one of its theatrical characters, Mark Twain (Sheldon Craig). Together they operated the machine for two solid weeks, using close to 900 pounds of lead to cast the names of visitors at the booth!

For special visitors and key clients of Linotype-Hell, a special wooden keepsake was developed by the Museum to hold their cast name with a mirror to reflect it rightreading. This keepsake, with the Printing Museum logo laser-engraved on the front, is featured in this issue's Gift Shop column. The combined use of the Linotype with the keepsake led to the show management acknowledging Linotype-Hell's booth and exhibit as the best of the show! Funds generated from the rental of the machine to Linotype-Hell have been used to develop the Museum's new Heritage Theatre.

The Museum is looking forward to an exciting 1992 with increased tourist and school activity. If you haven't been to the Museum in awhile, this winter or spring would be the ideal time to see many of the new changes that have taken place. We will also be hosting an open house celebration on January 11th, 1992, in the evening called "Celebrate Our History." We hope that you will join us for this annual Printing Week gala event!

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