



THE HOLLYWOOD CONNECTION

The Printing Museum's recent work with Leonardo DiCaprio, Michael Caine, Mark Harmon and Robert Downey Jr. puts the collection's old presses on the big screen

BY MARK BARBOUR

WITH ONE OF THE WORLD'S LARGEST COLLECTION OF ANTIQUE PRINTING PRESSES, LOCATED ONLY MINUTES FROM THE MAJOR STUDIOS, IT IS CERTAINLY UNDERSTANDABLE THAT NEARLY 200 MOVIES AND TELEVISION SHOWS FEATURE THE ERNEST A. LINDNER COLLECTION.

From old westerns like *Liberty Valance*, *Have Gun – Will Travel* or *Bonanza* to more modern shows like *Dr. Quinn, Medicine Woman* and *Catch Me If You Can*, the presses in the Museum's collection have been regular stars on the big screen.

Though we are regularly involved in rentals to the studios, we can never predict when

they will come up or the size and nature of the rentals. But the past year or two have been incredibly active seasons for the Printing Museum's involvement with Hollywood studios. In the spring of 2008, we provided a truckload of working presses (a Heidelberg Windmill, C&P Platen Press and a Miehle Vertical) for the Will Smith film *Seven Pounds*. The movie

featured three great printing scenes that were fairly accurate in their depiction of a garage-based book arts shop. Though the film has a very heavy and thought-provoking storyline, it is well worth seeing. Especially for the extras on the DVD, which was released in March of 2009: there is a seven-minute feature showcasing the Printing Museum and the presses featured in the film, complete with a working demonstration of "the beast" that almost made it into the film.

In the heat of the summer, I received a call from one of the set decorators from *Catch Me If You Can*, needing help with a printing scene for Leonardo diCaprio's current film, *Inception*. (One of the secrets and challenges is to get into the "black book" of the set decorators so that you can be a resource for a future project.) They needed a lot of equipment to create a 50-year old abandoned French printing shop. A walk through the Museum's warehouse is like a stroll through a candy store for a set decorator, especially when you need lots of obsolete 20th century machines from letterpress to old offset presses. Everything qualifies for this scene!

And that was a good thing because when I visited the set in an old warehouse in downtown Los Angeles across from the Greyhound Bus Depot I was shown an empty 3,000 square foot floor. After describing how the printing shop would be laid out, from art and camera department to typesetting, press and bindery, I stared across the large empty room incredulously. "What else are you bringing in to fill the space?" "Nothing," she replied. "Just your stuff." That's when your head starts to spin a bit, knowing how many machines and cabinets it would take to fill the space and not knowing what to charge for such a large volume of space.

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Filming the titles for Sherlock Holmes in the Museum's front gallery. Curator Mark Barbour is setting the title in wood type as the director looks on.

Not knowing much about the film, I decided to research on Google that night, using the dummy movie title they gave me, *Oliver's Arrow*. What I learned was that the film was written and being directed by Christopher Nolan, the director of the highly successful *Dark Knight*; *Oliver's Arrow* is a reference to the director's son, the real title to be *Inception*. The movie will be starring Leonardo diCaprio and Michael Caine, and the budget is a cool \$150 million. All of that helps give clarity in the process of putting a dollar figure to the rental!

The rental ended up being two full semi trailers loaded with offset and letterpress printing presses, type cabinets, a Linotype and Ludlow machine, Baum folder, light tables, camera, desks, tables, skids of paper, printer's saws and miterers, boxes and boxes of small "stuff" that makes a shop look like it is being used. With the help of the Museum docents and my assistant Gary Remson (who was getting a crash course in moving lots of heavy machines) we loaded up the trailers over the course of a week in August. One of the advantages of this happening in August was allowing us to remove such a large quantity of "clutter" from the Museum warehouse and Book Arts studio, helping to make the Museum look so open and clean for the first Printers Fair on August 29th.

Anything we loaded into the trailers had to be unloaded at the old warehouse in downtown and moved up the rickety freight elevator (as old as many of the machines) to the third floor and placed in position. That was a full two-day task for Gary and me, only to be repeated three weeks later at the end of the rental. The final scene was incredible, though, and hopefully will be featured prominently in the film. And try as we might, we couldn't get onto the set during the filming due to the secrecy of the director. But our consolation is receiving the biggest check from a studio to-date, surpassing what we were able to earn from *Seven Pounds*. Look for the film in 2010.

While the trailers of presses were at Leonardo's film, a title company was at the Printing Museum shooting the opening titles for the upcoming Robert Downey Jr. film

Sherlock Holmes. My dirtied, non-union hands were deemed perfect casting for the shots that showed the words "Sherlock Holmes" being set on a Linotype, typed on an 1890 typewriter and being set in wood type. The film debuted on Christmas Day, but unfortunately my fingers were cut and left on the editing room floor.

In October, PBS stations across the country aired the documentary, *The Chandlers & Their Times*, a history of the Los Angeles Times. Nearly two years ago, the writer/director came to the Printing Museum to film the scenes re-creating the early days of the *Times*. Our own Phil Soinski took off his Franklin costume to become Otis Harrison, founder of the *Los Angeles Daily Times* in 1881, setting type and printing on a cylinder



Museum Manager Gary Remson recalling techniques to get the mimeograph to feed paper.

newspaper press. And the famous scene in 1901 when unionists planted a bomb in the composing room, we set up three working Linotypes in a row. Jim Thompson, one of our Trustees of the Museum, operated the first machine (his first time), and Museum docents Bill Berkuta and Luis Garcia worked the other two machines.

One of the entertaining parts of the shoot was watching Bill and Luis, both of whom are actual Linotype operators. They were really operating the Linotypes, casting almost in competition with each other. In fact, Luis would often stand up from his chair to fix something on his machine (what an operator does regularly), usually when the camera was rolling right to him. The director would yell, "CUT", frustrated by the intrusion to his camera view. I had to keep reminding him

that Luis was really working the machine, not faking it for the camera, oblivious to what was going on behind him. The director finally appreciated the realism he was able to achieve at the Printing Museum.

And finally, while driving up to the Museum one Friday morning in October, I received a desperate call from a set decorator for the television show, NCIS. They were on set shooting a scene that required the lead character Gibbs (Mark Harmon) to use a table top Ditto machine from the late 1960's, but they didn't have the machine. Could we help?

Fortunately, with all of the recent movement of machines in our warehouse, I had uncovered the Ditto machine in August after being buried for probably 8 years. So I knew we had it, just wasn't sure it was operational. In the episode, the character Gibbs had to look like he was really working the old beast, so it was imperative that paper feed through the machine. This can be a tall order with these old guys, especially temperamental tabletop ones. I rushed into the Museum warehouse and with the help of my assistant Gary Remson, yanked the Ditto machine out of a storage rack and we started fiddling with it. Gary semi-remembered how the machine worked, moved a couple of knobs, made another questionable adjustment and then wonder of all, paper fed through the press. A quick call to the studio to say we had a working Ditto machine, but we could also deliver the press to the set right now with a technical advisor who knows how to operate it. My incredulous statement that we had a Ditto expert caused Gary to suddenly look up and around to see whom I was referring to. "You know more than I do, Gary," I whispered. "That makes you the expert!"

Our newly found technical expert made it up to the set that afternoon with the Ditto machine and managed to pass his expertise onto Mark Harmon; it was a very nice scene, where the younger generation of detectives were hamstrung without their modern computer and electrical gadgets due to a power outage. Agent Gibbs, the "brontosaurus", saves the day by bringing out his old-school technology. ●

IN THE NEWS

JOIN, GIVE, RENEW

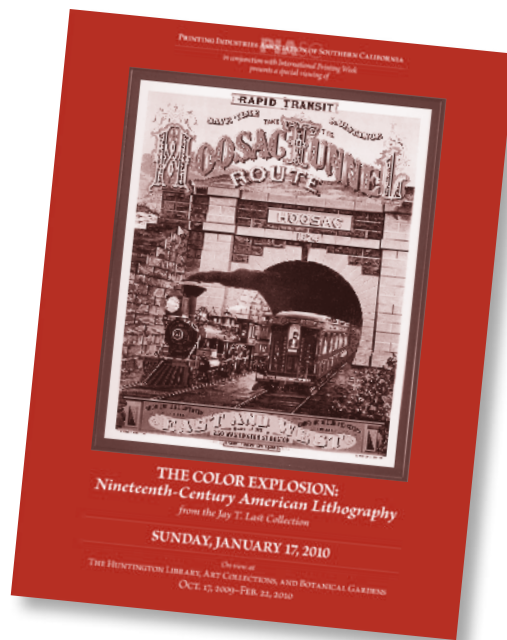
Help contribute to the continued success of the International Printing Museum

The International Printing Museum in Carson, California, houses one of the world's largest working collections of antique printing machinery, and uses its resources for education. Through its educational tours, the Museum on Wheels program, classes in the Museum's Book Arts Institute, special events and presentations, the Museum annually reaches more than 25,000 students and guests.

The continued success of the Printing Museum's work is dependent upon the generous annual support of its many Friends. To make a tax-deductible contribution, you can visit the Museum's website at www.printmuseum.org or mail to 315 Torrance Blvd., Carson, CA 90745.

Donations of \$50 or more will receive a beautiful lithographed poster commemorating the Huntington Library's current exhibit, "The Color Explosion: 19th Century Color Lithography" (visit our website printmuseum.org to see the color photo of the poster).

One of the Printing Museum's 19th century lithographic presses is included in this exhibit which will be open until February 22nd. ●



MUSEUM ON WHEELS GETS A MAKEOVER

After ten years of very hard use visiting hundreds of thousands of students, the Museum trailer has new graphics

Last year, many of the Museum friends contributed to the trailer rehab campaign, allowing us to fix the mechanical problems of the trailer, refresh the exhibit and now to replace the worn vinyl graphics that surround the trailer. The panels were designed by Simpson Pirtle Design and Dan Koon of Accentuate, Inc., in Santa Fe Springs helped to apply the graphics. ●

WWW.PRINTMUSEUM.ORG

Find out about special events and the Book Arts class schedules at the International Printing Museum's website! The Museum's improved and updated website was launched in December 2009. Also, the Museum now has a Facebook page. Log on and join our growing online community!

Photographer April Rocha contributed the beautiful images and the new IPM logo designed by Simpson Pirtle Design appears at the top.



✧ NOW EXHIBITING ✧

Museum Stone Litho Press Showcased at The Huntington Library Exhibit

Considered the most significant and extensive exhibit of nineteenth-century American lithography ever, The Huntington Library's "The Color Explosion" exhibit is a breathtaking, chromatic experience

BY MARK BARBOUR

THE FIRST SUCH EXHIBIT OF ITS KIND AT THE HUNTINGTON LIBRARY, THE MATERIAL IS DRAWN FROM THE RECENTLY DONATED JAY T. LAST COLLECTION OF OVER 130,000 LITHOGRAPHIC PRINTS. THIS IS THE FIRST PUBLIC SHOWING OF THIS AMAZING COLLECTION THAT INCLUDES CLOSE TO 200 EXAMPLES OF CIRCUS POSTERS, COMMERCIAL LABELS AND OTHER PRINT EPHEMERA OF THE ERA.

Early in the development process for the exhibit, Huntington Library curator David Mihaly contacted the Printing Museum's curator, Mark Barbour, exploring the concept of placing a working 19th century stone lithographic press into the exhibit. One of the presses in the Lindner Collection at the Printing Museum is a Grieg Lithographic Transfer Press, both the right size and vintage for the exhibit. The discussion between the curators quickly evolved into ideas of how to bring visitors past a visual experience of beautiful lithographic prints and toward an understanding of the technical and meticulous 19th century printing process known as stone lithography.

The first task for Mark was to retrieve the lithographic press from storage deep in the Printing Museum's somewhat cavernous warehouse. It happened to be located on the top level of the pallet racks in an area no longer easily accessible to the forklift. But moving machines and things seems to be one of the regular activities around the Museum for Mark and the docents. Given a few Saturdays of work, the press was again on the ground and preparation begun to put it on exhibit.

A critical idea for the "Color Explosion" was to have a working press and not just a static machine. The last time the Grieg Litho Press was used was in the early 1990's by a master lithographer at a Printing Museum open house. Remembering the lithographer's colorful description of the difficulties he encountered trying to get the old press to



Curator Mark Barbour, left, with Master Lithographer Tom Golio next to the Grieg Press at the Huntington Library. Tom demonstrated stone lithography at the exhibit opening in October, using one of the Museum's 19th century stones.

print correctly, Mark knew there would have to be some attention given to the relic before it was taken up to The Huntington.

One of the Printing Museum's many Friends is Tom Goglio in San Jose, who happens to be both a master stone lithographer and an excellent general craftsman. Tom and Mark share a heritage at the Shakespeare Press Museum at Cal Poly University, San Luis Obispo. Mark was the student curator there from 1984 to 1988, and Tom served as faculty advisor to the small printing museum while teaching in the Graphic Communication Department. Now retired from teaching, Tom

has returned to his passion and career as a stone lithographer, working out of his home studio in San Jose. Besides litho printing, Tom has been researching 19th century commercial lithographic printing techniques. He was more than enthusiastic to hear about "The Color Explosion" exhibit and help with the restoration of the press.

After analyzing the mechanics of the press and especially the uneven wooden bed that the lithographic stone sits on, Tom decided to bring the press up to his San Jose workshop for a complete overhaul. Besides being an excellent lithographer, Tom happens

“The Color Explosion” will be open to the public from October 17th through February 22nd, 2010.



Master Lithographer Tom Goglio demonstrated the tedious process of printing from lithographic stones for the Founders and major donors at the Huntington Library. Each guest was able to go home with a limited edition print.

to be exceptionally skilled in woodworking and press mechanics. These skills allowed Tom to return to the Museum a beautiful and fully functioning 19th century press, along with a proper 8' long wooden lithographer's cabinet as a work station next to the press. Specially designed to support the operation of the press, the stunning cabinet shows the attention of a skilled cabinet maker.

Tom delivered the press back to Carson and assisted Mark with moving it into the exhibit hall at The Huntington Library. One

of the pleasures of this project for both Mark and Tom has been going behind the scenes at The Huntington with curator Dave Mihaly to see and enjoy the lithographic collection. During each visit, Dave did not disappoint as he opened up one flat file after another to give a preview of both the scope of the Jay Last Collection and the selected items that will be a part of the exhibit.

On October 15th, Tom Goglio came back down and with Mark Barbour presented a demonstration of stone lithography at the premiere opening of “The Color Explosion” exhibit. The Huntington Library's lead donors were each able to receive a limited-edition lithograph, printed by Tom from one of the Museum's 19th century stones that evening on the Museum's press. The audience was

fascinated by the tedious and meticulous process of printing from lithographic stones; many commented on how the demonstration really helped them understand the complexity of beautiful commercial artwork surrounding them on the walls of the exhibit.

“This exhibit is a must-see for those interested in communication history, print and purely beautiful graphic arts,” said Tom Goglio. “This exhibit brings to light the heretofore forgotten excellence of the masters of this highly technical media. The curators hope that the public will take away a better understanding of this almost magical media and the dedication of those who mastered it.”

Even within the print and communication industry, few have a thorough knowledge of how these pieces were created,” said Goglio. “While ‘art’ lithography on stone is still practiced, the commercial use of this medium all but disappeared at the beginning of the 20th century. With this disappearance, most of the records and knowledge employed in the creation of these fine works have also disappeared. I am excited to be able to help interpret this very rich and important collection, and be asked to bring to life such an important part of American history.”

Tom Goglio has been working with Mark to build the lithographic collection at the Printing Museum. With Tom's help, The Huntington Library exhibit has inspired the development of a new small lithographic display at the International Printing Museum in Carson. “We want to connect the colorful heritage of lithographic printing from its beginnings in 1800 to the current technology used by the modern printing industry,” Mark Barbour commented. In keeping with the Museum's philosophy of being a working museum, the exhibit will be an opportunity for the guests to have working experience and understanding of this process that brought color to our everyday lives.

For more information on “The Color Explosion” exhibit at The Huntington Library, as well as additional photos and a view of the color poster printed for the exhibit by another Friend of the Printing Museum, Mike Patton of Creative Press, Anaheim, visit the Printing Museum's website at www.printmuseum.org. ●



In stone lithography, the image is created in reverse directly on the stone. After the image is printed, it is removed from the stone by a grinding process, resulting in a thinner stone.





 THE

 INTERNATIONAL

 PRINTING MUSEUM



BOOK  **ARTS**

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The International Printing Museum's Book Arts Institute employs well-known artists and skilled printers who foster the hands on study of traditional and modern printing techniques in courses that explore paper and book-making, typography and printing-related arts.

LETTERPRESS CLASSES

TRADITIONAL AND CONTEMPORARY METHODS OF LETTERPRESS PRINTING INCLUDING PRINTING ON PLATEN PRESSES, VANDERCOOK PROOFING PRESSES, THE HEIDELBERG WINDMILL, HAND PRESSES AND MORE. COME EXPERIENCE A CLASS USING THE MUSEUM'S EXTENSIVE COLLECTION OF LEAD AND WOOD TYPE, THOUSANDS OF CUTS, ORNAMENTS, BORDERS AND ADDITIONAL EQUIPMENT.

LETTERPRESS BASICS with MADELEINE ZYGAREWICZ

Immerse yourself in the traditional process of letterpress printing in this class. First you will take a brief tour of the Museum to become familiar with the various presses in our collection, then move on to learn to hand-set metal type and an image before printing two small projects on a Vandercook proofing press. We've designed this course for the beginner interested in learning the fundamentals of letterpress printing.

Saturday, January 9, 2010

9:30am-4pm

Fee: \$95

PRINT YOUR OWN VALENTINE CARDS with MADELEINE ZYGAREWICZ

Saturday, February 6, 2010

9:30am-2pm

Fee: \$50

INTERMEDIATE LETTERPRESS with MADELEINE ZYGAREWICZ

Expand your letterpress techniques by applying print knowledge in a more complex manner. Collaborative and individual projects will be printed on a Vandercook press. Processes covered include multiple layers/complex registration, hand-set type, photo-polymer plates and, if time permits, other techniques. This class will also address problem-solving techniques around fine tuning lock up, registration, impression and training your "printer's eye" in order to achieve beautiful, high-quality letterpress printing.

Saturday, February 20, 2010

9:30am-4pm

Fee: \$95

HEIDELBERG WINDMILL INTENSIVE with RICH TAUTENHAHN

Spend a unique day learning to operate the fastest and most productive (and the most complicated) of all platen presses...the Heidelberg Windmill. You will learn how to lock-up, set up the press, mix ink and print on the Museum's 1959 Windmill. Plus, Tautenhahn will show you a new method he came up with to use thin (16 gauge) copper plates as well as photopolymer to print with deep impression letterpress...even on thin paper.

Tautenhahn has over 40 years experience operating Heidelberg Platens and Cylinders.

Some letterpress experience required.

Windmill manual required, for sale at \$15 for enrolled students.

Saturday, January 23, 2010

9:30am-4pm

Fee: \$95

C&P: COME AND PRINT LETTERPRESS with GARY MARC REMSON

Learn letterpress from setting the type to printing your project. You'll set type using a stick and the California Job case and lock up a form to run on a 10 x 15" Chandler and Price press. You'll learn important ways of correcting for all the mishaps that can occur as you move through the process on the way to your final project run. If you are interested in learning the nitty gritty of letterpress operations and don't mind getting your hands dirty, this is the class for you.

Saturday, January 16, 2010

9:30am-4pm

Fee: \$95



Download a registration form for classes from www.printmuseum.org and mail to the Museum.



PRINTMAKING CLASSES

MONOTYPE/COLLAGRAPH with SANDY CVAR

Kick-off your new year with two printmaking techniques in one day! Explore the unlimited image and print possibilities with a variety of approaches to monotype and create low-relief plates to make unique collagraph prints.

Saturday, January 16, 2010

9:30am-4pm

Fee: \$95

MORE ABOUT OUR INSTRUCTORS



MADELEINE ZYGAREWICZ

Madeleine has been captivated by Letterpress printing for over 12 years. She received her BA in Book Arts at Mills College in 2000. Shortly after, she began a residency at the Gutenberg Museum in Mainz, Germany to print a collaborative artist book, *Body of Text*. Her work can be found in special collections around the country and has been exhibited internationally. She established her imprint Panorama Press, offering a wide survey of printed matter ranging from greeting cards, posters, invitations as well as limited edition prints and artist books. She is also an art instructor at Oakwood School. Learn more about Madeleine on her website www.thepanoramapress.com



RICHARD TAUTENHAHN

Richard has over forty years of experience operating Heidelberg Windmills and Cylinders. In 1973, he founded South Bay Printing & Lithograph Co. and ran his shop for 34 years, selling it in 2007. These days Rich works as a letterpress instructor and consultant. Rich was an instructor and consultant (along with Museum Docent and instructor Gary Marc Remson) on the movie "Seven Pounds" starring Will Smith and Rosario Dawson. The movie featured one of the Museum's Heidebergs and a C&P treadle press. Learn more about Richard on his website www.letterpressprinters.com



GARY MARC REMSON

Gary is the Printing Museum's Manager, a letterpress printer and papermaker. He studied with Richard J. Hoffman at California State University, Angeles. In his shop, the Buffalo South Press, he has a Vandercook proof press, 12 x 18" C&P, Miehle Vertical V50, Linotype model 31, Ludlow, and handset type and mats for both the Linotype and Ludlow. Recent projects at the Museum include guiding Dr. Leland Whitson in the printing of his "The Surgeon Factory" book on a 1922 vintage Miehle V-36 press and restoring the Hoffman Hollander beater.



SANDRA CVAR

Sandra has won numerous awards for her art and received her BFA in Printmaking, cum laude from CSULB. Her work has been work shown in China, Spain and the USA. Sandy worked with Kimiko Miyoshi recently to revive and print one of the Museum's 100 year old lithograph stones. She lives and works in Orange County, Southern California. Learn more about Sandra on her website www.sandycvar.com



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IN THIS ISSUE OF THE WAYZGOOSE GAZETTE

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MUSEUM HOURS Sat 10 a.m. - 5 p.m.

or by appointment during the week for groups and other visitors.

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