

NEW
IMPRESSIONS
2017

H

HAMILTON WOOD TYPE & PRINTING MUSEUM

1816 10th Street, Two Rivers, Wisconsin • www.woodtype.org



FOREWARD

The Hamilton Wood Type & Printing Museum is the only museum dedicated to wood type preservation, study, production and printing. With over 1.5 million pieces of wood type and blocks, and more than 1,000 styles and pattern sizes, the Hamilton collection is one of the world's premier wood type collections.

The museum is also home to an amazing array of 1930s-1970s advertising cuts, all the equipment necessary to make wood type and print with it, plus equipment used in the production of hot metal type, tools of the craft, and rare type specimen catalogs. Hamilton is a working museum that provides educational opportunities, field trips and workshops, and offers opportunities for artists, printers, historians and other scholars to experience this vast wood type collection.

More information about the Hamilton Wood Type & Printing Museum:
www.woodtype.org

Hamilton Wood Type & Printing Museum
1816 10th Street
Two Rivers, Wisconsin 54241
920-794-6272



INTRODUCTION



New Impressions is an international juried exhibition to showcase exploration and creativity with letterpress printing techniques. This call attracted 268 diverse entries from around the globe. The final 34 works on display are from artists in the United States, the United Kingdom, Northern Ireland, Spain, Canada, Germany, Switzerland, Australia, and Italy.

This is the third year of the *New Impressions* exhibition and it was juried by Eva de la Rocha, printer at Familia Plómez in Madrid, Spain; David Shields, Virginia Commonwealth University, Associate Professor and the Chair of the Department of Graphic Design at Virginia Commonwealth University in Richmond, Virginia; and Jenny Wilkson, School of Visual Concepts in Seattle, Washington and Editor in Chief of Letterpress Commons.

The exhibition poster was designed and letterpress printed by museum assistant director, Stephanie Carpenter. You can purchase the poster online: <http://woodtype.org/store/item/415>

The exhibition is on display at the museum from April 15-June 30, 2017. Plan to join us from 5-7 pm on June 17, 2017 for the exhibition reception. That same day is the Hamilton Open House from 12-5 pm, so come enjoy the museum for the whole day. Both events are free and open to the public.

Exhibition on Display at the Museum: April 15–June 30, 2017
Hamilton Open House: June 17, 12 noon–5 pm
Gallery Reception and Awards: June 17, 5–7pm

After the exhibition ends at the Hamilton Wood Type & Printing Museum it will travel to Seattle, Washington to be on display at the School of Visual Concepts. It will be on display during their 16th Annual Wayzgoose on September 16.

Exhibition at School of Visual Concepts: September 1–October 31, 2017

JURORS

Eva de la Rocha, Familia Plómez – Eva’s interest in typography began in 2001 when she was working as a guide at “Imprenta Municipal” in Madrid. There she fell in love with letterpress and began to work in the workshop printing several publications of poetry. In 2011, she and fellow printers created Familia Plómez, a non-profit printing co-op.

David Shields, Virginia Commonwealth University – David is an Associate Professor and the Chair of the Department of Graphic Design at Virginia Commonwealth University in Richmond. Previously an Associate Professor of Design at The University of Texas at Austin, he served as the Design Custodian for the Rob Roy Kelly American Wood Type Collection. David holds a BFA from Memphis State University and an MFA from Cranbrook Academy of Art. He currently serves on the Hamilton Wood Type & Printing Museum artistic board of advisors.

Jenny Wilkson, School of Visual Concepts – Jenny founded the letterpress program at the School of Visual Concepts (SVC) in 2001 and is Editor in Chief of Letterpress Commons. She keeps SVC’s creative karma alive and well by overseeing the operations, curriculum, and community outreach of the letterpress shop.



JURORS' STATEMENTS



There is nothing quite as exhilarating as seeing a sizable collection of printed work all gathered in one place. As previous *New Impressions* exhibitions have illuminated: there is such solid, good work going on around the country and around the world (9 countries are represented in this year's exhibition).

The range of work submitted and the final selections included in the show are a testament to the ultimate flexibility of a system of modular relief blocks raised to type-high, loaded with ink, to produce such diverse results. The work fits into a production system with such a long history. The work is not archaic or dated, but so alive and vigorous — reused, reset, re-inked and reprinted and then all repeated again and again with new and varied results each time.

It's so rewarding to be part of an exhibition that acknowledges and elevates the good work being produced. I was delighted and flattered to be asked to act as a judge for this year's *New Impressions* exhibition, and was great to work (virtually) side by side with my fellow jurists. A big heartfelt thank you to everyone at the Hamilton Wood Type & Printing Museum for the chance to see all of the great work, and participate in this now annual competition.

David Shields
Associate Professor and the Chair of the Department of Graphic Design
Virginia Commonwealth University
Richmond, Virginia



JURORS' STATEMENTS

When I first attended a Hamilton Wayzgoose, my formerly West Coast centric letterpress existence was blown wide open. Printers from opposite sides of the US and abroad met on common ground. That this year's *New Impressions* selections came from 9 countries demonstrates the wide reach of the Hamilton Wood Type & Printing Museum—a valuable and beloved sounding board for letterpress printers world-wide.

Though the judging was blind, I could tell that the print shops represented were geographically distinct. The larger (by US standards) posters and crisp design from overseas felt fresh and exotic. I also appreciated the domestic entries that sought to reclaim the press' power as a vehicle of social change. Other works were simply beautiful, revealing small clues to their letterpress terroir while showing striking innovation. Like the Hamilton Wood Type & Printing Museum itself, the *New Impressions* show is a global printers' forum, exposing how and why we choose to wield our press' power in 2017.

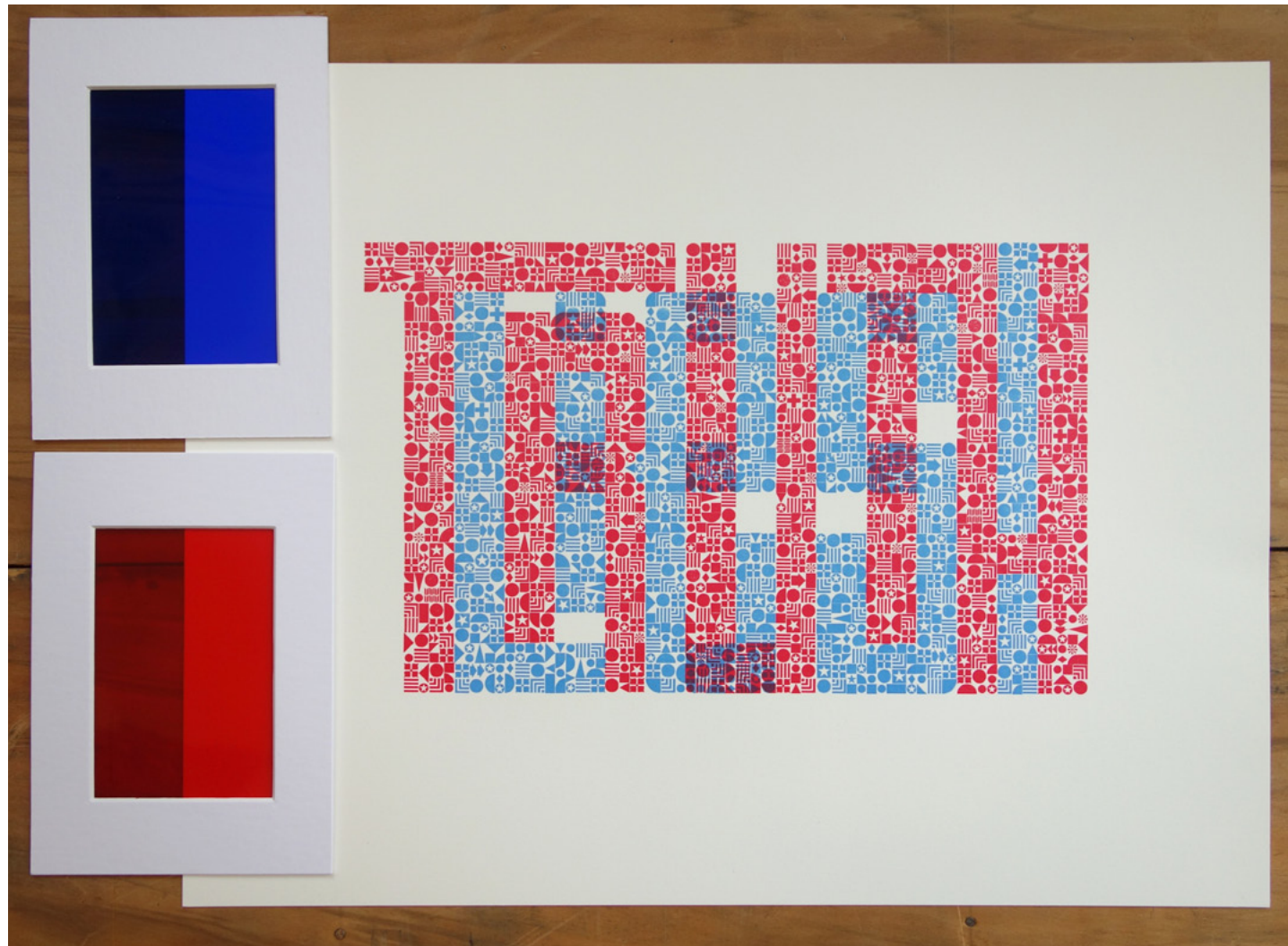
Jenny Wilkson
Letterpress Program Director
School of Visual Concepts
Seattle, Washington



CONTENTS

LAURA BENTLEY

Seattle, Washington



Truth and Lies

14 x 18 in
Letterpress

Artist Biography

Laura Bentley is proprietor of Pinwheel Press in Seattle where she produces social stationery and limited edition prints. She enjoys the attention to detail and focus on process that letterpress printing demands. Her passion is printing with handset type whether printing in her own studio or assisting with classes at the School of Visual Concepts. Only partially joking, Laura feels like a childhood filled with drawing, Legos, and the Milton Bradley game Operation have prepared her well for the world of handset metal type. Her current focus is using ornamental metal type to create pattern and illustrations.

Description of Process

“Truth and Lies” is in response to the recent presidential election and the ongoing treatment of facts by the current administration. After reading post-election analyses about information bias, echo chambers, and disinformation campaigns I wondered whether I could create a print that could be viewed differently when looking through visual filters. After several rounds of experimenting with ink colors and gel filters used for stage lighting I decided my concept could work. The print is entirely composed with handset metal type printed in two colors. Ornamental type originally designed to print decorative borders is typeset to create patterned letterforms. The print can be viewed on its own, or be viewed through two accompanying handheld visual filters which will isolate the colors. It’s a chaotic world of information, but if you look closely you can tell the truth from the lies!



PAULINE CLANCY

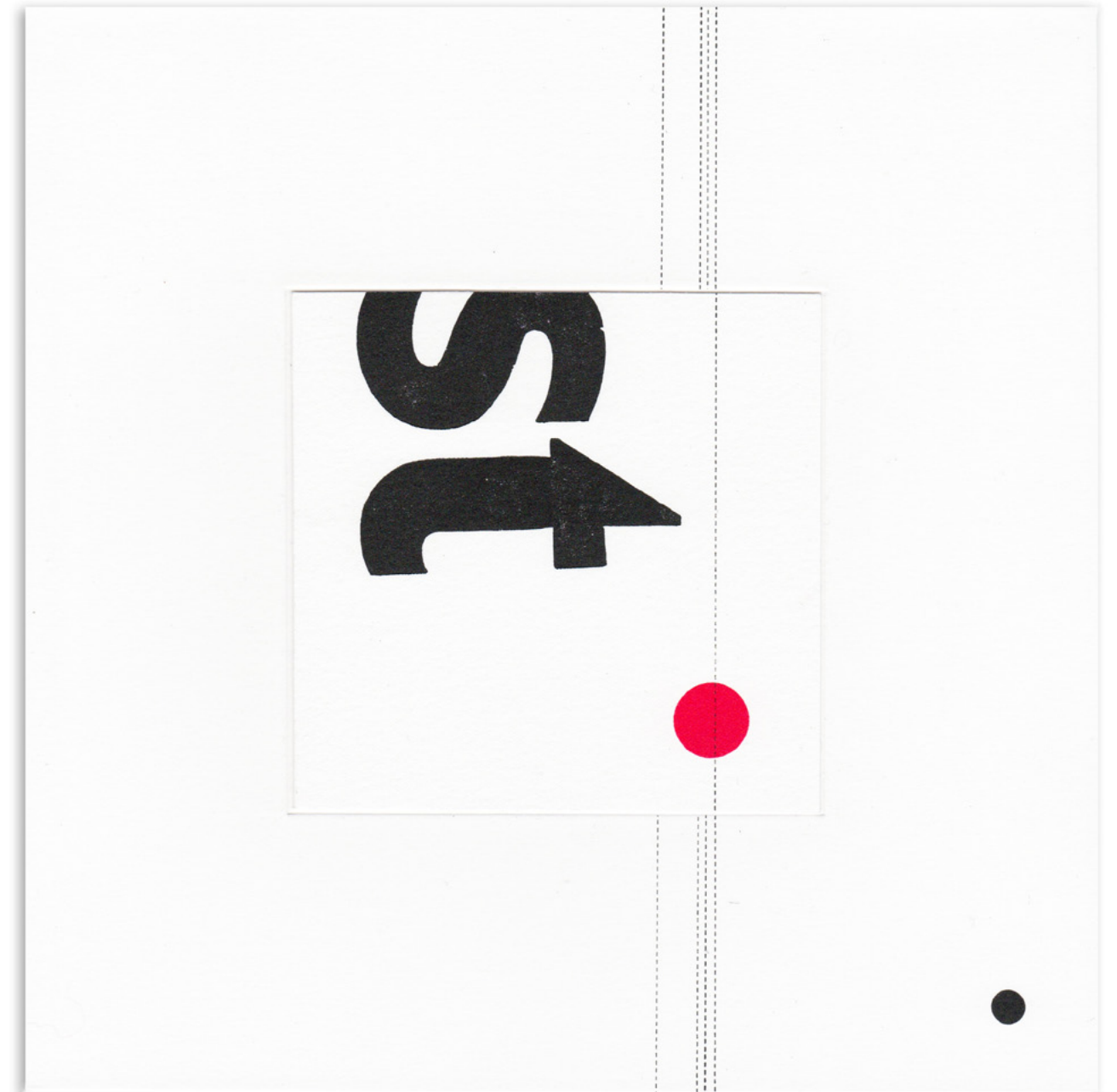
Belfast, Northern Ireland

Artist Biography

Pauline Clancy is a lecturer, designer and printmaker based in Belfast, Northern Ireland. Her work explores the relationship between language and typography and it is primarily realised through screenprinting, letterpress and collage. In 2013, she graduated with MFA in Multidisciplinary Design (Graphic Design) from Ulster University, Belfast. She is also a member of the International Society of Typographic Designers.

Description of Process

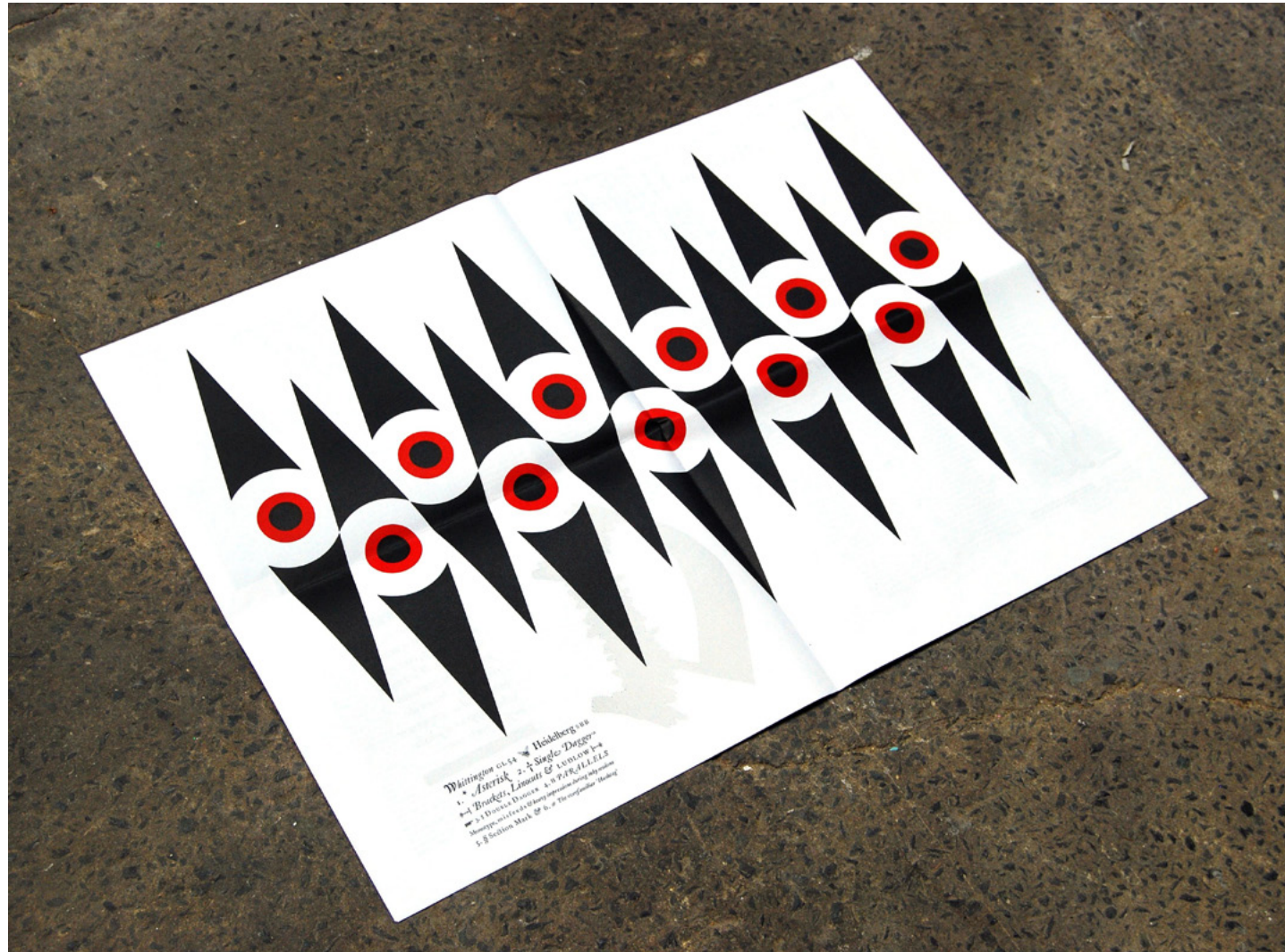
These series of letterpress prints examine language and typography. Working with the shape and form of letters, they explore colour, overprinting and cropping of letterforms to create experimental and playful compositions.



Untitled 3
8 x 8 in
Letterpress, Screenprint

DOUBLE DAGGERS

Cheltenham, United Kingdom



Double Dagger Poster

27.5 x 20 in

Letterpress (laser-cut & hot-metal)

Artist Biography

All designers have to work within constraints; for Double Daggers that constraint is letterpress printing and last year saw the release of their newspaper (by the same name) which, through a series of articles written by a generation of today's designers & typographers, explores the constraints of working with analogue processes and how to benefit from them. Double Dagger features contributions from Dafi Kuehne, who discusses using pantograph cut wood-type in his work. Nick Loaring of The Print Project presents some work from his Ludlow typograph and also featured are the dynamic linocuts of Hannah Cousins, a view on USA print shops by David Armes, the link between music and letterpress printing by Brian Bagdonas of Stumptown Printers and a loom at printing books by letterpress from Gee Vaucher & Angie Butler.

Description of Process

DD is a 12pp newspaper which has been printed entirely by letterpress on a 1970's Heidelberg Cylinder SBB entirely from hot-metal type, linocuts, wood type, resin cast type and laser-cut imagery. "We believe the page of letterpress printed text from hot metal type to be unrivalled for the crispness of its impression, the quality of its typefaces and for that illusive third dimension that is completely lacking in much of today's printing. The depth of colour, touch and even smell offer something completely different in today's world of print."

doubledagger.co

DANIEL ELLIOTT

Greenville, North Carolina

Artist Biography

Dan Elliott is a trouble maker. An instigator. An artist and designer that begs the question “what if”. While making his expressive—and often abstract—work, he expects to run into hurdles that would/should prevent him from completing the piece as he had imagined. Dan believes that responding to challenges in the process of creating art & design often leads to new and more interesting outcomes.

Description of Process

My process typically begins with sketching. Often though, my sketching process involves printing forms with carbon transfer onto tracing paper and working out compositions before making a final print. I do find myself exploring a more responsive approach to printing as well, printing a layer and then deciding what should come next.



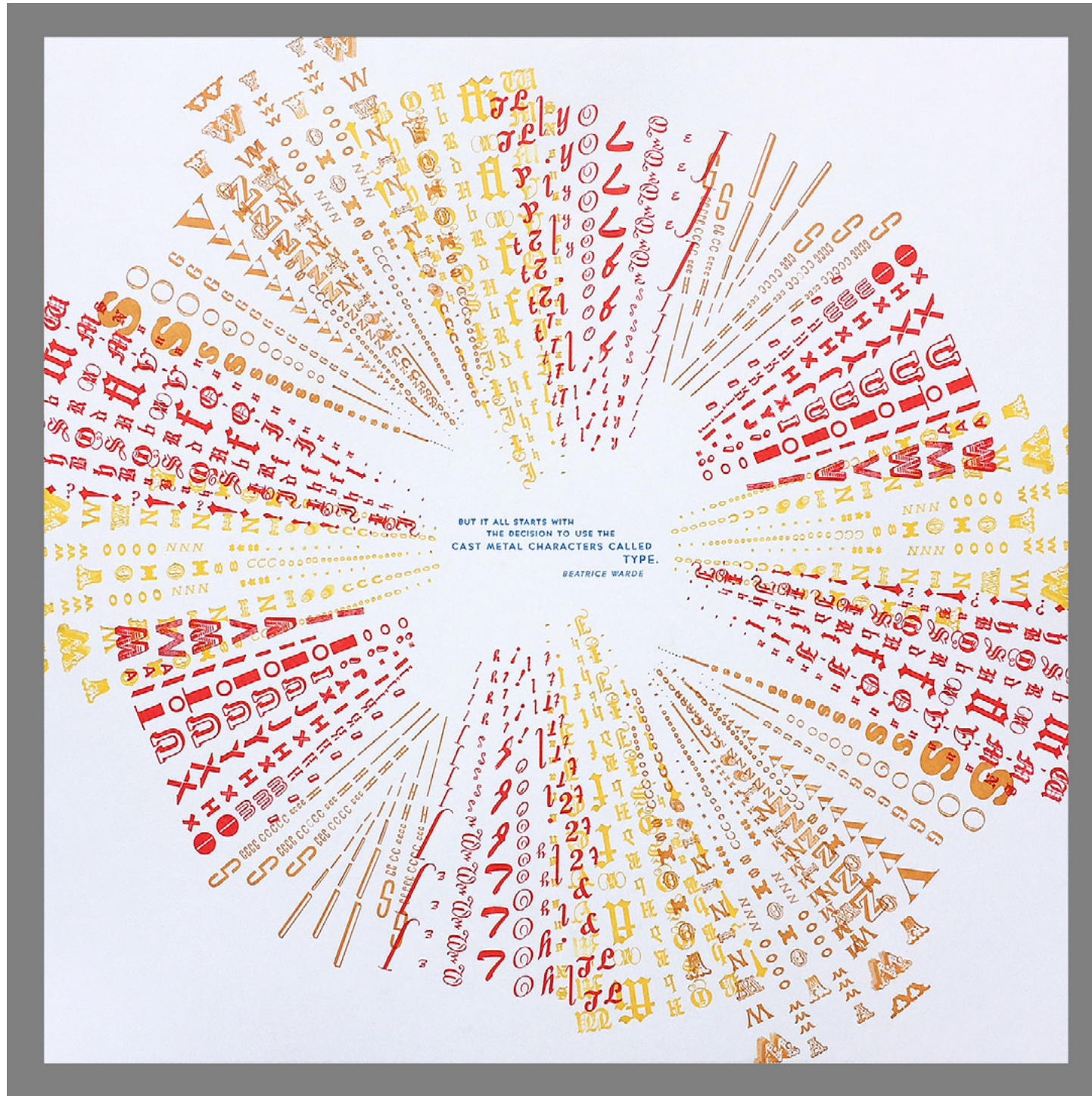
HWT 2016 Wayzgoose

17.5 x 23 in
Mohawk Superfine

JENNIFER FARRELL

IN COLLABORATION WITH LINDSAY SCHMITTLE

Chicago, Illinois



It All Begins...
12 x 12 in
Letterpress, Metal Type

Artist Biography

Since 1999, Jennifer Farrell has operated Starshaped press in Chicago, focusing on printing everything from business cards & social stationery to music packaging & posters, as well as custom commissions, wholesale cards & prints and limited edition pieces. All studio work is done with metal and wood type, making Starshaped one of the few presses in the country producing commercial work while preserving antique type and related print materials. Jennifer's work has been repeatedly recognized both in print and design blogs, and has appeared in poster shows throughout the USA and Europe.

Lindsay Schmittle, designer, printer and owner of Gingerly Press, discovered her love for old-school letterpress printing as a Visual Communications major at the University of Delaware. In a class full of digital designers, Schmittle often felt the outsider while experimenting with analog methods for her design process. She stumbled upon the Art Department's hidden gem, Raven Press, a letterpress studio filled with antique type that was nearly deserted by the masses of digitally driven students. Schmittle began dedicating her spare time to learning how to set type and print with the antique equipment. Through an internship at Starshaped Press in Chicago her senior year, Schmittle stumbled upon a lead to printing equipment for sale, and jumped on the opportunity to begin her own design & print studio, Gingerly Press, later in 2013. The studio, based in a one-car garage, keeps her busy designing & printing a stationery product line inspired by the outdoors and custom designs for local creatives, small businesses and engaged couples.

Description of Process

All work is done with metal and wood type in an effort to preserve the work of hands over that of the computer, and to present them as viable options for modern day design work. Other alternative options such as linoleum cuts factor in, as well as P22 Blox, a modular, plastic type system developed between P22 Type Foundry and Starshaped Press.

starshaped.com

[@starshapedpress](https://www.instagram.com/starshapedpress)



DIKKO FAUST

New York, New York

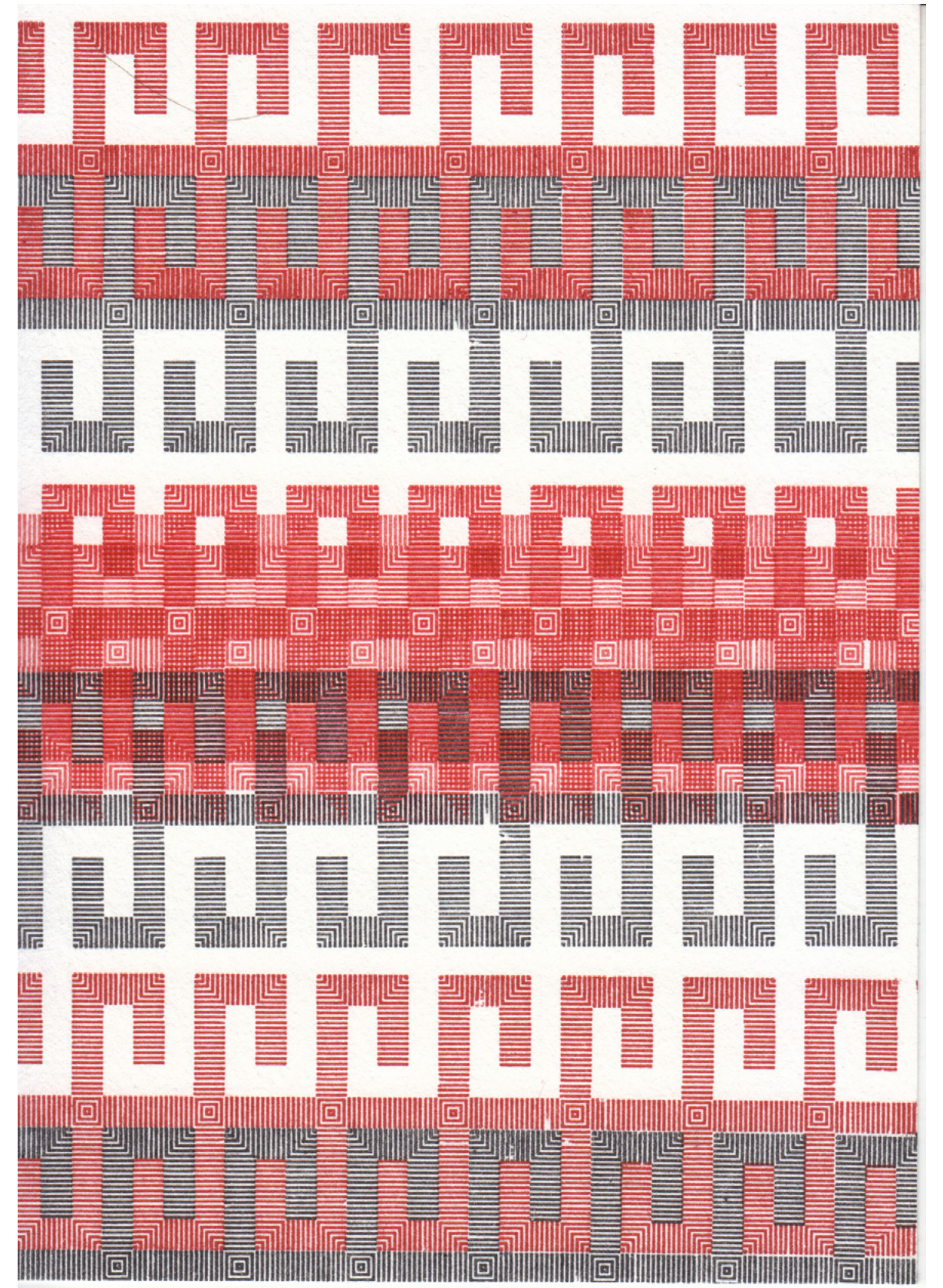
Artist Biography

Dikko Faust, letterpress printer and typographer, hand-sets metal and wood type and typographic elements. He founded Purgatory Pie Press while studying with Walter Hamady at University of Wisconsin. He makes limited editions and artist books collaborating with artistic director Esther K Smith and other artists and writers in New York City. Purgatory Pie Press, established in 1977, is one of the longest running artist/presses. Solo exhibitions include Metropolitan Museum and Victoria & Albert Museum libraries, Harvard University, RISD, Wright Museum, Minnesota Center for the Book, San Francisco Center for the Book, and Pyramid Atlantic. Collectors include MoMA, the Walker, the Whitney, Cooper Hewitt, Smithsonian, the Tate, and many other museums, universities, private libraries. Faust has taught Modular Letterpress at Penland, Center for Book Arts, and SVA. He teaches letterpress printmaking at SVA and has taught at Cooper Union, SFCBA., RISD, MCBA, Kansas University, and as a visiting artist has demonstrated and lectured at UW Milwaukee and SAIC, London College of Printing and Camberwell. Faust hand set the wood and metal display type for Esther K Smith's book arts books, including HOW TO MAKE BOOKS, Magic Books & Paper Toys, and Making Books With Kids while studying with Walter Hamady at University of Wisconsin.

Description of Process

Our three submissions are part of my series of twelve Tessellations based on my research for a non-western art history class I taught at City University of NY. I printed these images both as post cards in editions of 150, and as large prints in editions of 26. I set MEZIN GRIDLOCK in AlphaBlox. I was inspired by a continuous design scratched into mammoth ivory from in a 24,000 year-old Ukrainian archaeological site. For WARKA TRELLIS, I cut down dowels into hundreds of type-high modular pieces, spaced with shorter dowel pieces. I saw this pattern in Sumerian cone-mosaics, Peruvian weaving, and Chinese pottery. I formed TILT from the solid squares of AlphaBlox and em quads, and tilted them with cut down wood skewers and toothpick pieces. The pattern is 2nd Century AD Roman, as seen in the Metropolitan Museum and on a sweater at a lecture.

purgatorypiepress.com



Mezin Gridlock

7 x 5 in postcard; 14 x 14 in print
Letterpress from AlphaBlox

ROBERTO GAMONAL ARROYO

Madrid, Spain



Supercalifragi

17.32 x 13.38 in
Letterpress with SuperVeloz

Artist Biography

Designer, professor and academic researcher. He is Ph.D. in Applied Creativity and Master in Design from the Faculty of Fine Arts in Complutense University of Madrid. Bachelor of Science in Information UCM where he is currently associate professor in the Department of Journalism II where he teaches courses related to typography and communication design in journalism. His work focuses on the recovery of craft techniques of composition and printing with movable types to teaching in design today. He has participated in projects of recovery of old printing material to put them to the service of the education in schools in Spain and Colombia. It belongs to two groups interested in Typography: Unos Tipos Duros and Familia PIÑÓmez. The first one is in charge of the diffusion of the theory and practice of the typography in Spanish language and the second one recovers the letterpress from a contemporary point of view. He has organized numerous courses and workshops on typography and letterpress and has been invited to give lectures at various schools and universities in Spain, Mexico, Colombia and Portugal.

Description of Process

My approach to typographic printing has been an exploration with an initial educational objective, but afterwards it has led me to a poetic and artistic experimentation with the forms of letters and their composition. I work with both lead and wood types and different printing machines recovered by an association charged with preserving and disseminating artisanal composition and printing techniques in Madrid (Spain). Typography is a system that allows you to create more than just texts. Each letter is a constructive element and taken out of its main function reveals a huge formal expressiveness. This versatility is fulfilled with one of the typographies with which I like to work: Super Tipo Veloz, a lead type cast in 1942 in Spain. It is a modular typography of numerous pieces that allows almost infinite possibilities with results whose plasticity is approaching to calligraphy and lettering when you build letters or words. But with it you can also create wonderful illustrations using simply typographic elements.

familiaplomez.com

@robertogamonal



MICHAEL HEPHER

Fernie, Canada

Artist Biography

I have been working full-time as an artist for 20 years. First as a musician, then as a blacksmith, then as a graphic artist. After digital fatigue set in, I looked for a way to work with typography in an analog setting, and discovered letterpress in 2003. After several years of learning and hobby printing, I decided I needed to step away from the computer permanently. In 2011 I moved my family to Fernie, BC. Where I founded Clawhammer Letterpress & Gallery. There I sold my own paper products, prints, and did custom work in a variety of mediums. In the past year I've been saying no to most custom work in order to re-focus of his own art. One of my prints from the Solstice Series (2014) was featured prominently on the set of Mad Men (Season 6). Most recently my work was featured in Ditchling (UK) Museums' publication Interrobang (spring 2016) as well as Slings Ink, an invitational exhibition of letterpress artists at the Chartreuse Gallery in Phoenix, Arizona. Past group shows also include Birds of a Feather at The Mandate Press (Salt Lake City, UT) in 2015. I am comfortable printing in linoleum block, wood block, wood engraving, wood or metal type, as well as pressure printing each presenting a unique challenge and adding a vocabulary to the project at hand. Most of my current work focuses on large-scale print commissions or fine art prints which I sell online or at our part-time retail gallery.

Description of Process

Much of my work is characterized by a playful treatment of texture and overlaid colour, using linoleum and wood blocks, as well as metal and wood type, to create images that are original and striking. Recently I've been pushing the reduction printing process to it's limit by combining multiple passes of ink with compound split-fountains to expand the color vocabulary of the letterpress. I have been creating split fountains with as many as 5 different colors at one time, then layering them on with 5-6 layers of ink. The result, as gradient is overlaid with gradient, is the creation of pieces with a subtlety of color not often seen in a block print. I then use these background images as a foundation for layers of wood and metal type to toe that line between fine art and commercial art. Many of the prints I do in this manner are destined to be beer labels, promotional ads, or branding projects, but the prints stand on their own as beautiful pieces of art that also happen to include type.



Gros Morne Coffee

18 x 12 in

Reduction print poster with wood type

VIVIAN JEAN

Louisville, Colorado



4 Crows

11 x 14 in
Linoleum Block Print

Artist Biography

Vivian Jean studied Fine Arts at the University of Calgary (Canada), graduating with a BFA in ceramics & printmaking in 1975. She worked as a tile maker and potter through the 1990s. Around 2004 she returned to her printmaking roots, carving linoleum blocks. She recently retired as a co-owner and web site manager of Boulder Arts & Crafts, a cooperative gallery in Boulder, Colorado she had been a member of since 1985. As a member of the Book Arts League (bookartsleague.org), Vivian enjoys printing on letterpress presses and teaching linoleum block printing in Boulder County. She currently resides in Louisville, Colorado.

Description of Process

My limited edition prints are made from original designs that are hand carved on linoleum blocks and printed with rubber base letterpress ink on 100% rag fine art papers (such as BFK Rives and Johannot) using a Vandercook SP15 or a Vandercook 219.

RICHARD KEGLER

Aurora, New York

Artist Biography

Richard Kegler is the founder of P22 Type Foundry and is currently the Director the Wells College Book Arts Center in Aurora, NY. As founder of the Western New York Book Arts Center, Mr. Kegler combined an interest in traditional crafts along with an entrepreneurial background to help create a self-sustaining community organization. His latest project P22 Analog focuses on pre-digital printing and typography.

Description of Process

My work in letterpress printing owes great homage to the materiality of letterpress techniques and artifacts—through straight ahead traditional printing techniques—but also through adaptation of byproducts or traditional techniques that would have been considered “bad work” in commercial shops. Having learned traditional letterpress from the owner of a pre-press jobbing shop, I felt a true sense of traditional craft was handed down and formed a hybrid with more formal relief printmaking techniques learned in a studio setting. The letterform blocks used for much of my work served a previous function in an earlier life as “job printing” advertising signage and mundane mass communication tools.

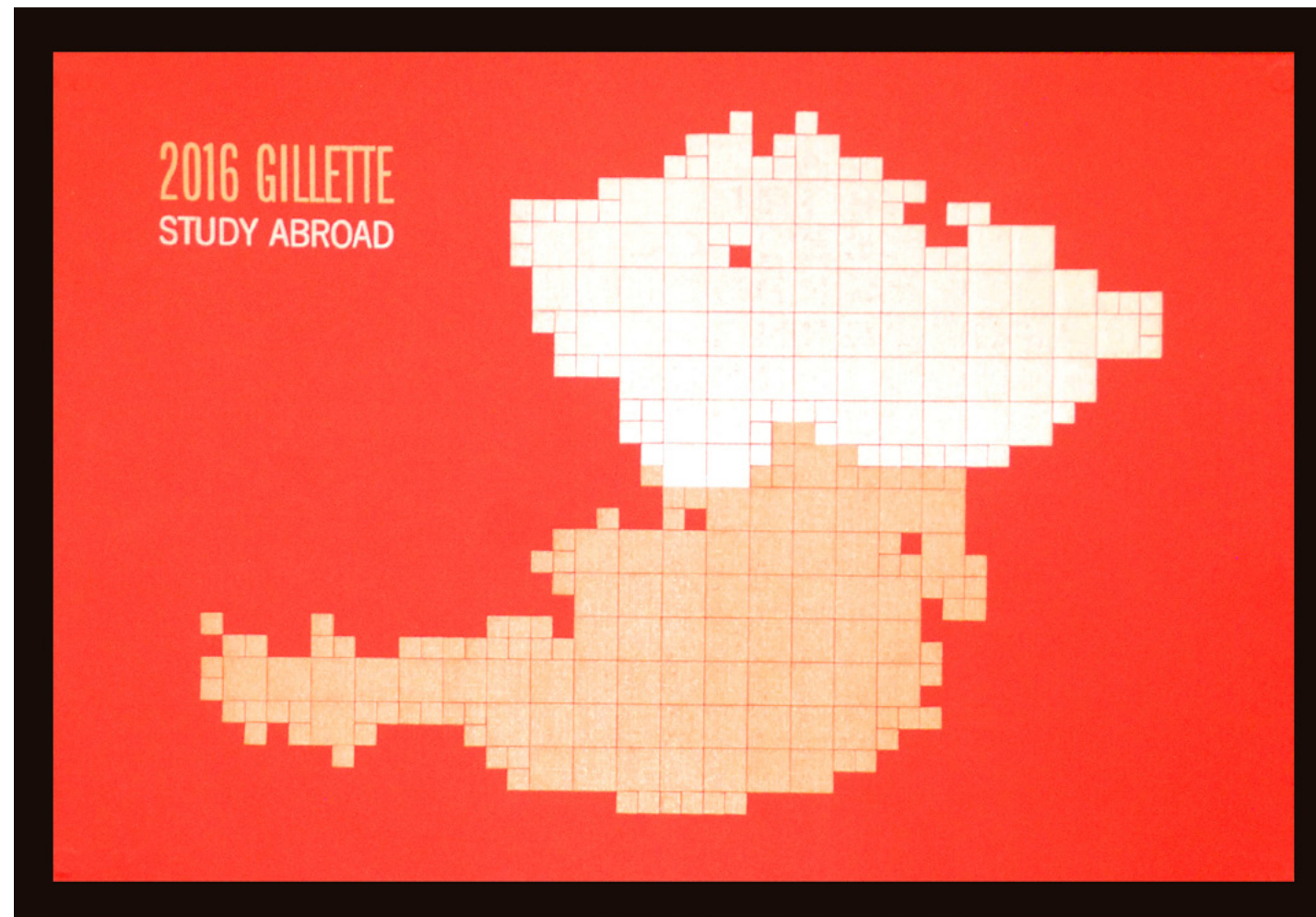


I Saw The Figure 5 in Pantone 874

20 x 14 in
Letterpress on Paper

BOB KELEMAN

Kirtland, Ohio



2016 Gillette

12 x 18 in

lego blocks, metal type, metallic inks on red stock

Artist Biography

Bob Kelemen is a Cleveland-based graphic designer and artist specializing in letterpress printing. His prints frequently combine vintage wood and metal typography with found objects, such as game pieces, dice, dominoes, Lego building blocks, vinyl record albums, saw blades and wood scraps. Music and a sense of humor play key roles in his work. His work has been recognized in national competitions and has been exhibited in gallery shows regionally. Kelemen has a special interest in letterpress printing, teaching workshops and classes as well as and running his own letterpress studio, Black Walnut Letterpress, in his backyard barn. His MFA thesis focused on using letterpress equipment to teach basic design principles to undergraduate graphic design students. His personal letterpress work ranges from traditional to experimental. Kelemen earned his BFA from Kent State University in graphic design and his MFA from Kent State in visual communication design, with a focus on environmental design.

Description of Process

This series of entries shows my experimentation with mounting plate lego blocks to type high and using the modular nature of the blocks to create typography and imagery. I typically combine the digital look of the lego imagery with traditional wood and metal type. I have taught workshops on this technique and introduce it to my letterpress students at Kent State University.

MOLLY KEMPSON

Gainesville, Florida

Artist Biography

Molly Kempson is a printmaker and art educator who makes work about the architecture, language, flora, and fauna of the south, motivated by her passion for conservation and historic preservation. Each image is made by carving and printing a linoleum or woodcut block to paper on an etching or letterpress in small numbered editions. Kempson is also an elementary art teacher, artist-in-residence at UF Health Arts in Medicine, and the recipient of the 2016 Coffey Residency in Book Arts at the UF Libraries. Her linocuts, woodcuts, and artist's books are printed under the Spotty Boy Press imprint.

Description of Process

This print was entirely printed on Vandercook proof presses with carved MDF of two often overlooked and prolific species common on live oaks, resurrection ferns and Spanish moss. I wanted to give the viewer the fresh eyes to see the reminders these plants give me daily. The MDF was printed with a blended roll on the first layer with dark brown as the key block. The small type and ornament is lead, the larger type is Hamilton wood type from the collection at the Penland School of Crafts. The exploration of this print is in process of finding meaning in our everyday sights.



Reach High, Hang Tight

17 x 14 in

Letterpress & Woodcut

DANIEL KLOTZ

Berlin, Germany



Vinyl Cover Eli Keszler
12.3 x 12.3 in

Artist Biography

Die Letzertypen are a traditional letterpress studio, where high quality jobbing matter is typeset and printed in Gutenberg-manner. Besides such classics as business cards and letterheads, books and posters in formats DIN A0 and smaller are also printed here. This is made possible through letterpress machines that are some 160 years old – each machine tells its own story. Die Letzertypen are not a museum, all machines are in action and demonstrate the beauty of this craft.

Not just paper is important in this process – at times this may be delivered from Italy or Japan – the final printed matter is always the sum of paper, ink, typography, skill and last, but not least precision, that bestows a haptic experience of many facets.

Description of Process

Print production: Daniel Klotz, Typesetter, Die Letzertypen UG Berlin/Germany, Cover Designer: Eli Keszler

Printed on: Heidelberger Zylinder Automat from 1950 Paper Cover: Takeo / Biotope GA-FS Midnight Blue 244g/m² Paper Insert: Hiromi Washi Paper 33g/m² exposed on processless Nyloprint Plates Color: copper metallic letterpress print and embossed

DAFI KÜHNE

Näfels, Switzerland

Artist Biography

Dafi Kühne studied Visual Communication at Zurich University of the Arts in Zurich, Switzerland. Since 2009 he has worked in his studio babyinktwice where he specialized in poster designs and letterpress print production. His mostly typographic posters have been presented in exhibitions in Zurich, Milano, London, New York and been published in international poster, graphic design and typography books and magazines. Kühne also gave talks and taught university workshops in Switzerland, Germany, Italy, United Kingdoms and the USA. In fall 2016, his first artist monograph «True Print» has been published by Lars Müller Publishers, Zürich.

Description of Process

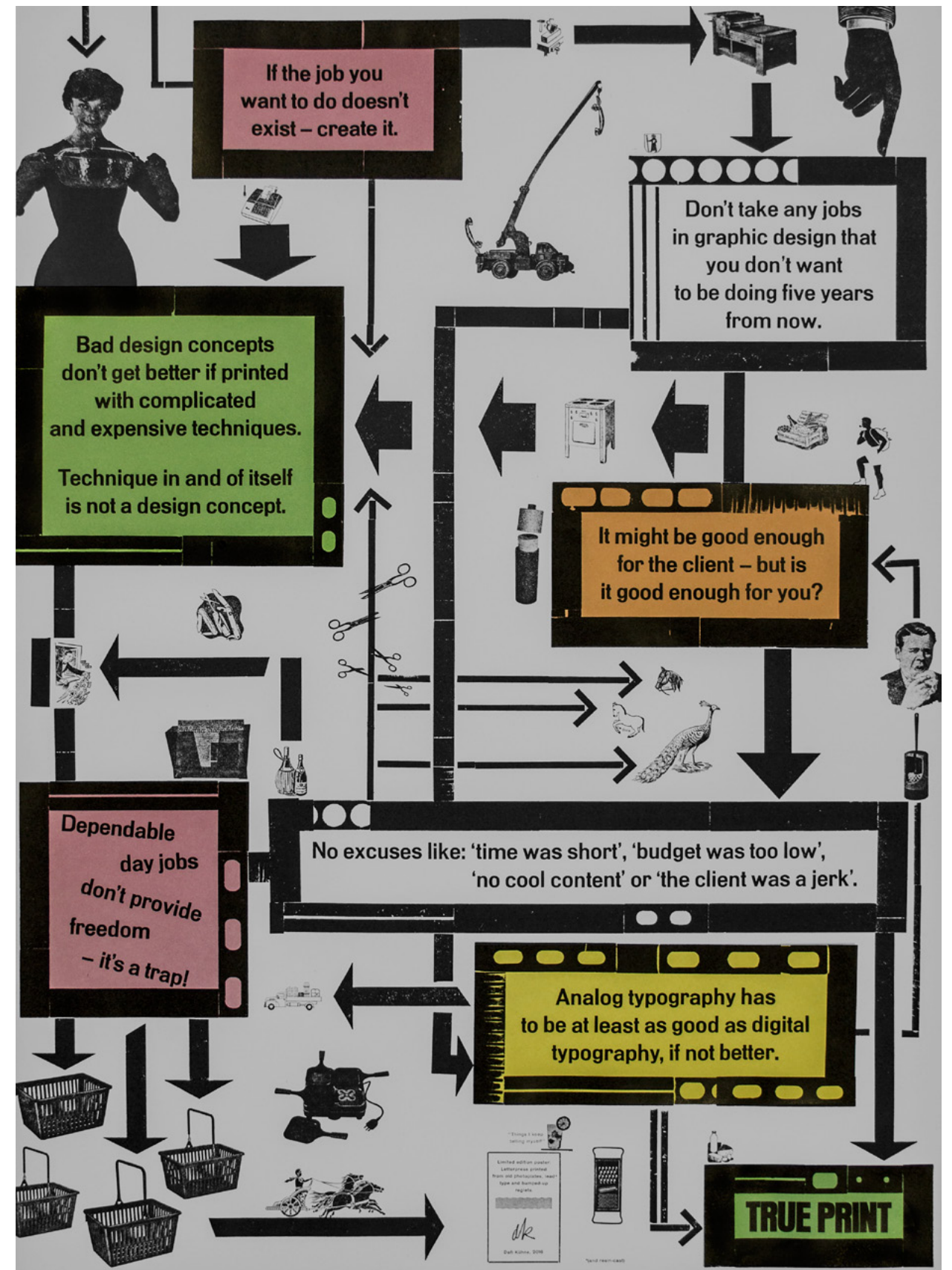
Personal manifesto for the limited edition my book «True Print». I tried to visualize my studio work policy as a piece of unreadable but yet understandable piece information graphic.

For the 36pt texts, I couldn't find a font that was big enough to typeset the whole manifesto. So I developed a technique to cast silicone moulds from a clean existing set of metal type. I cast copies of all the letters (total of close to 600 letters) to then print the poster.

Printed in 8 print runs from solid plastic blocks (colored rectangles), bumped up metal reglets (diagram), old magnesium plates (imagery), freshly cast resin type (36pt manifesto), traditional metal type (small type). Edition of 300 posters.

(<https://vimeo.com/181923021>)

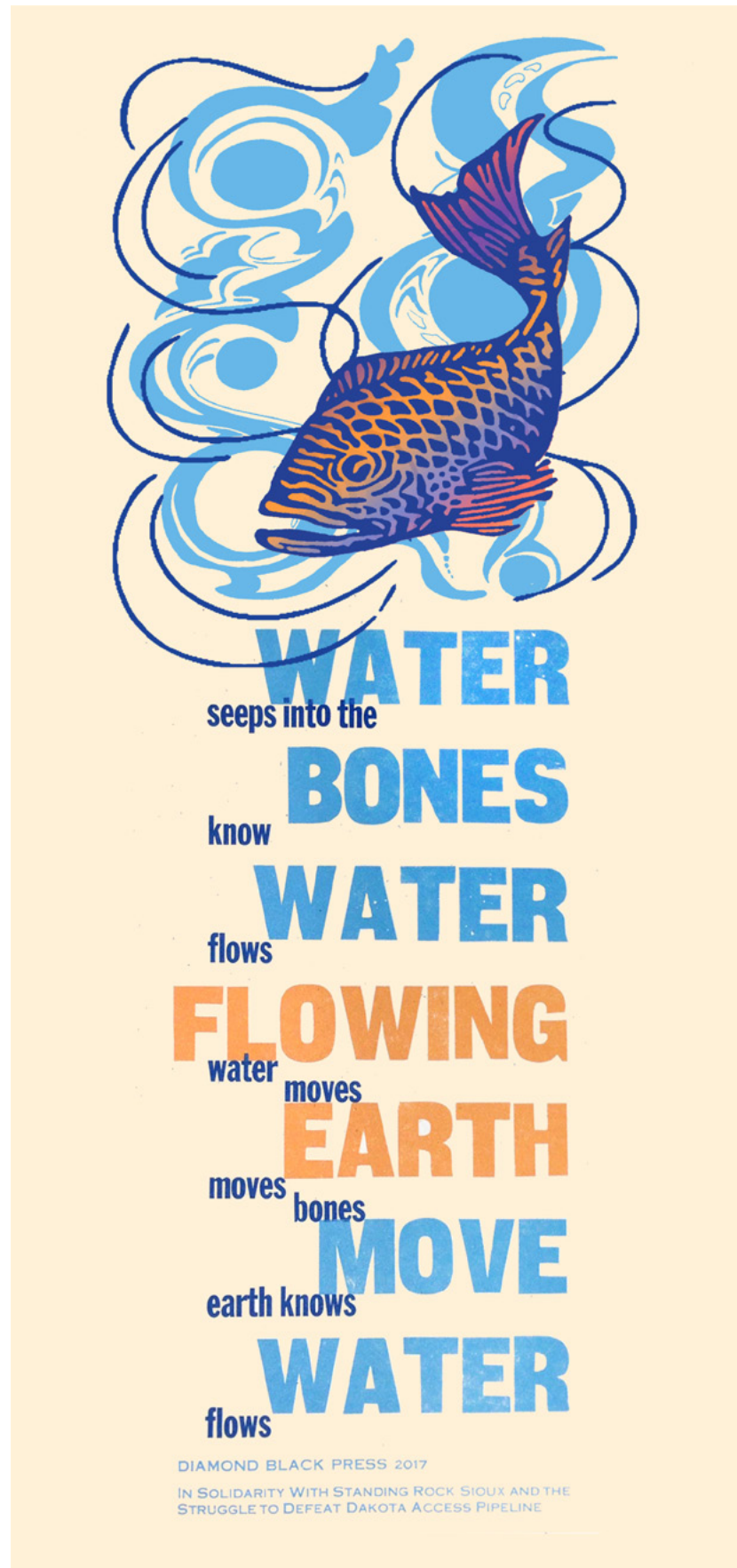
babyinktwice.ch



Things I keep telling myself

33.11 x 23.38 in

Letterpress, bumped up reglets, old photoplates, hand cast plastic resin type and some traditional lead type



Earth Water

13 x 19 in
Letterpress

LAURA LADENDORF

Asheville, North Carolina

Artist Biography

Laura Ladendorf is a graphic artist, printmaker, and book artist also working as studio manager at Asheville BookWorks in Asheville, NC. Her broadsides as well as artist books often focus on humanity, environmental concerns and the contrast and confluence of natural and unnatural things. To convey multiple issues in one piece Laura's work often utilizes layered imagery and a combination of relief and mono print processes.

Description of Process

Many ways to letterpress... I used polymer plate for the hand drawn image of flowing water; linocut for the fish and hand set text for the poem - all printed on a Vandercook at Asheville BookWorks. This print is about flow: circular flow and how we are all water, how we all need water, the constant of water - in life - on earth.

ROBIN McCARTHY

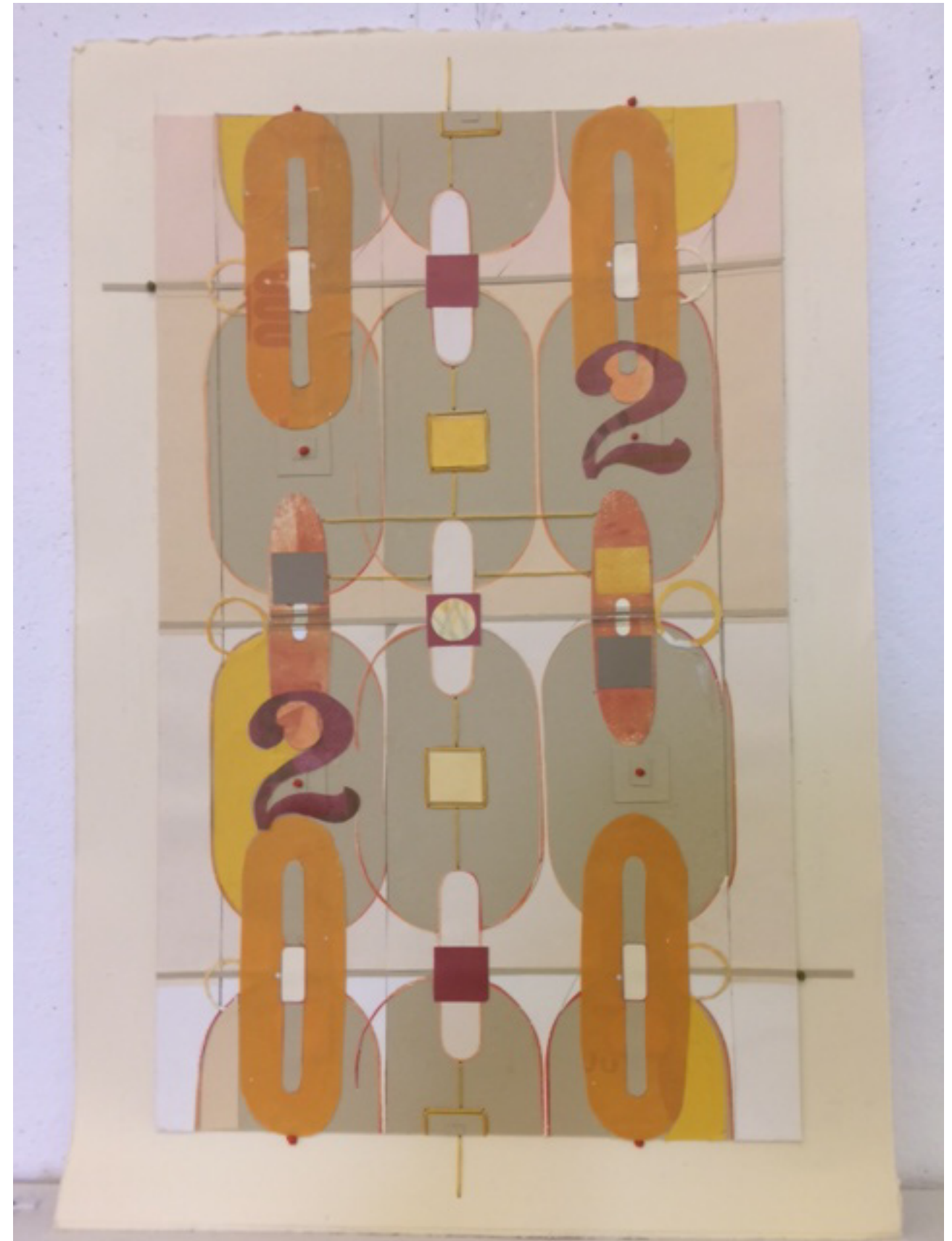
Cape Elizabeth, Maine

Artist Biography

I received my BFA in painting from MECA (Maine College of Art in Portland, ME.) in 1987. Then years ago I encountered the letter press and I was smitten. I love the letterpress, the wood type, the process of letterpress printmaking and everything about it. I have a studio in Portland, ME., a manual letterpress and wood type that is both beautiful and interesting.

Description of Process

I use wood type to manifest pattern rather than words. I often cut up letterpress prints that I have made and collage pieces into other letterpress prints to enhance or change the pattern. I like to add and/or to subtract until the piece feels done. I am passionate about my work and excited by my process and the resulting pieces.



Red 2s

22 x 15 in

Letterpress print with sewing + collage

GERI McCORMICK

Rochester, New York



Resist
12.5 x 17.5 in
Letterpress Printing

Artist Biography

Geri McCormick is a wood type cutter and letterpress printer. She worked as a graphic designer for 35 years and now spends her time running Virgin Wood Type. She started Virgin Wood Type with her late husband Bill Jones in 2010 and has been running Virgin Wood Type since his death in 2012. Her letterpress prints are represented in several galleries.

Description of Process

Her work is made by printing wood type or wood scraps. Often making daredevil forms to achieve imagery.

virginwoodtype.com

BRENDA MCMANUS & NED DREW

New York, New York

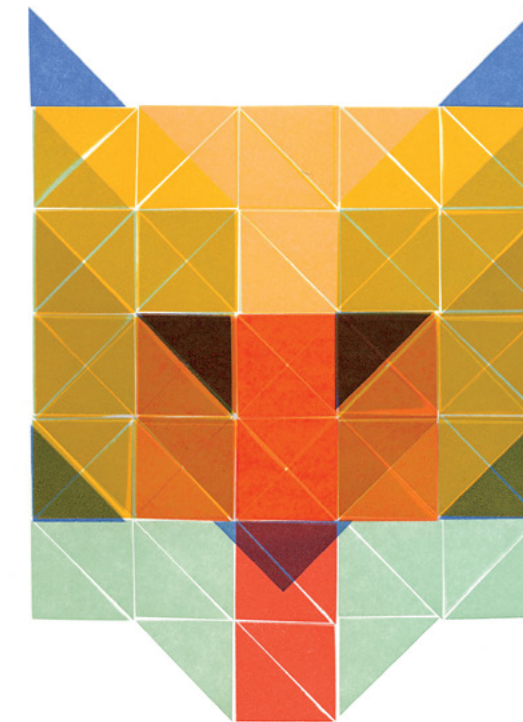
Artist Biography

Creative Collaboration of BRED Brenda McManus + Ned Drew. Our shared dedication to design and its craft is the driving force behind our latest body of creative work. For over 20 years, we have been collecting unique letterpress printing artifacts at various flea markets, antiques shops and quirky, out-of-the-way places while traveling. We have also been developing our own printing systems and type, forever challenging ourselves to find new and exciting ways of merging designs rich history with its exciting new horizons. We have collaborated on many projects, however, no collaboration has been more challenging and monumental than this latest venture. A series of whimsical abstract geometric animal illustrations for a children's book, dedicated to our young son, the illustrations are heavily steeped in process and design fundamentals. This project is a marriage of the old with the new, a technological adventure in utilizing multiple tools and processes to produce a product worthy of our greatest client.

Description of Process

The overall concept and design of this project revolves around our audience, children. Basic design principles, such as color, shape, abstraction and layering are at the core of this initiative. We developed a printing system based on a single unit, a one-inch right triangle. Like building blocks, we set out to create a series of simplified illustrations that were comprised of this single unit (the triangle). Once we worked through the design we produced one hundred, type high, 1" x 1" right triangles. To implement this system we produced 3D printed 1" x 1" triangular counter forms or "slugs". These slugs enabled us to easily "lock up" different configurations on the press bed. We also custom cut a set of plywood "furniture" in various sizes that acted to fill and organize the unused areas of the press bed. This marriage of old and new technologies allowed for exciting possibilities, a departure from the conventional pica based printing process. The use of digital tools in the design phase was instrumental in the success of our illustrations and in implementing and managing the printing process. Each animal was printed 6 to 8 colors letterpress on a Vandercook, Universal III.

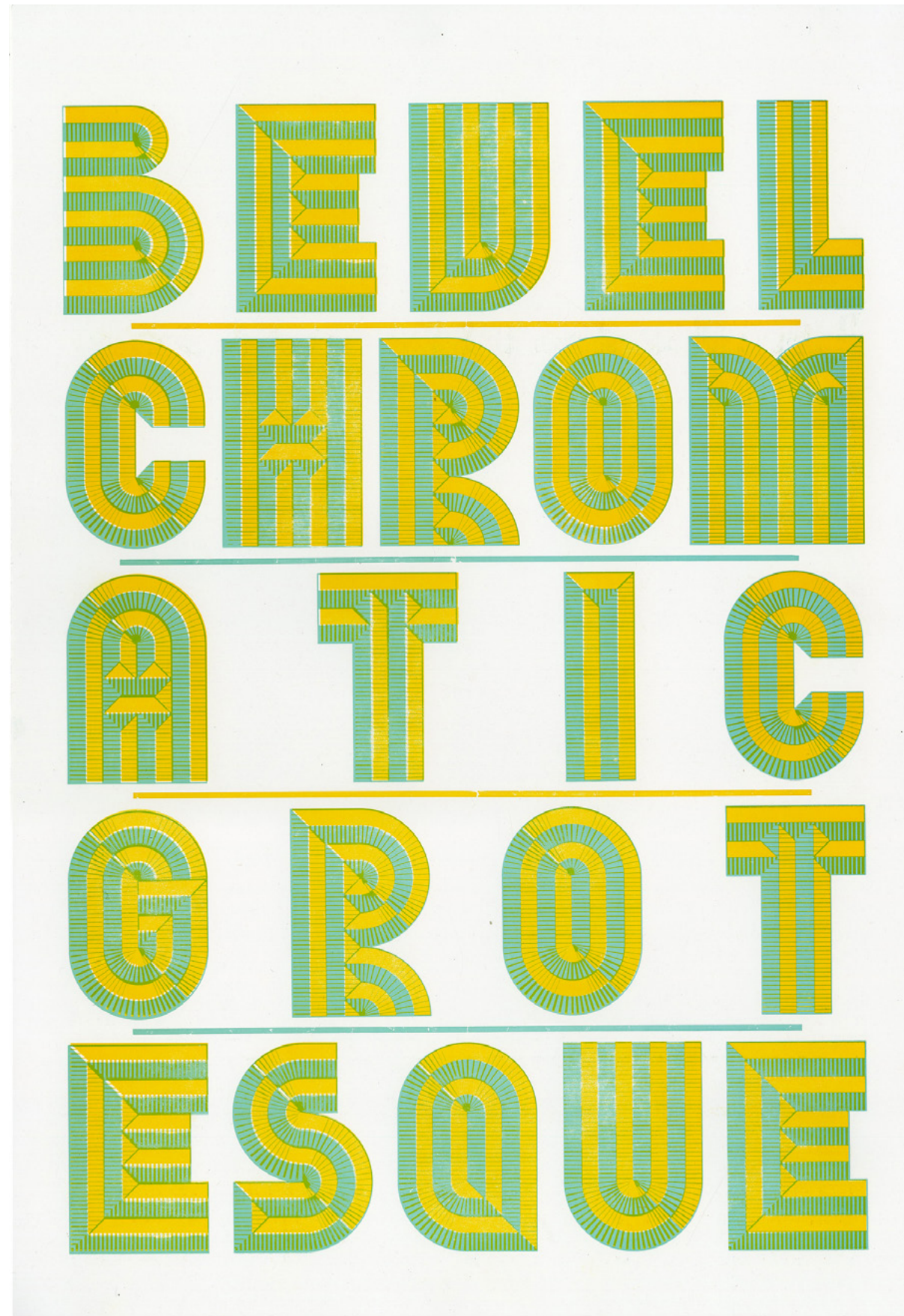
brednation.com



FOX

Trianimals_Fox

14 x 17 in
Letterpress



Bevel Chromatic Grotesque specimen sheet

19 x 13 in

Ink on paper, custom wood type

RYAN MOLLOY

Ann Arbor, Michigan

Artist Biography

Ryan Molloy is an inter-disciplinary designer and educator. Ryan Molloy is currently a professor of graphic design at Eastern Michigan University. Prior to EMU he was a visiting lecturer at the University of Texas at Austin's Design Division where he also received his M.F.A. in Design. Molloy has a B.Arch. degree as well, and he has worked as both an architect and a graphic designer. His design work has received several awards including the Art Directors Club Young Guns award. Molloy was a co-coordinator for the Open Book Workshop, an experimental book workshop based on the 2010 exhibition Open Book: An International Survey of Experimental Books. Ryan Molloy and Leslie Atzmon received a 2012 National Endowment for the Arts (NEA) Art Works grant for the workshop and the book The Open Book Project. He is currently developing chromatic fonts for letterpress printing.

Description of Process

The Bevel Chromatic Grotesque specimen sheet is a first impression of an ongoing research project exploring the limitations of laser etched wood type. It is an attempt to push the possibilities of chromatic typography for letterpress. Bevel Chromatic Grotesque takes inspiration from a grotesque/gothic typeface found in the Rob Roy Kelly type collection at UT Austin replacing the octagonal and angular forms with multi-banded curvilinear forms.

workroommolloy.com

@workroommolloy



AUSTIN NASH

St. Paul, Minnesota

Artist Biography

Designer and Printmaker based out of Hamilton Ink Spot in Downtown St. Paul MN. I am interested in the architecture of type and building flexible systems to produce dynamic work.

Description of Process

In my Impossible Letterpress series I used subtle changes in pressure to control the tonality of the print. This created depth and gave a physicality to the print. In Self Portrait I took a more conceptual approach by piecing the print together from layers of broken wood type. Finally in Create I began to experimenting with a laser cutter to create my own set of wood type.

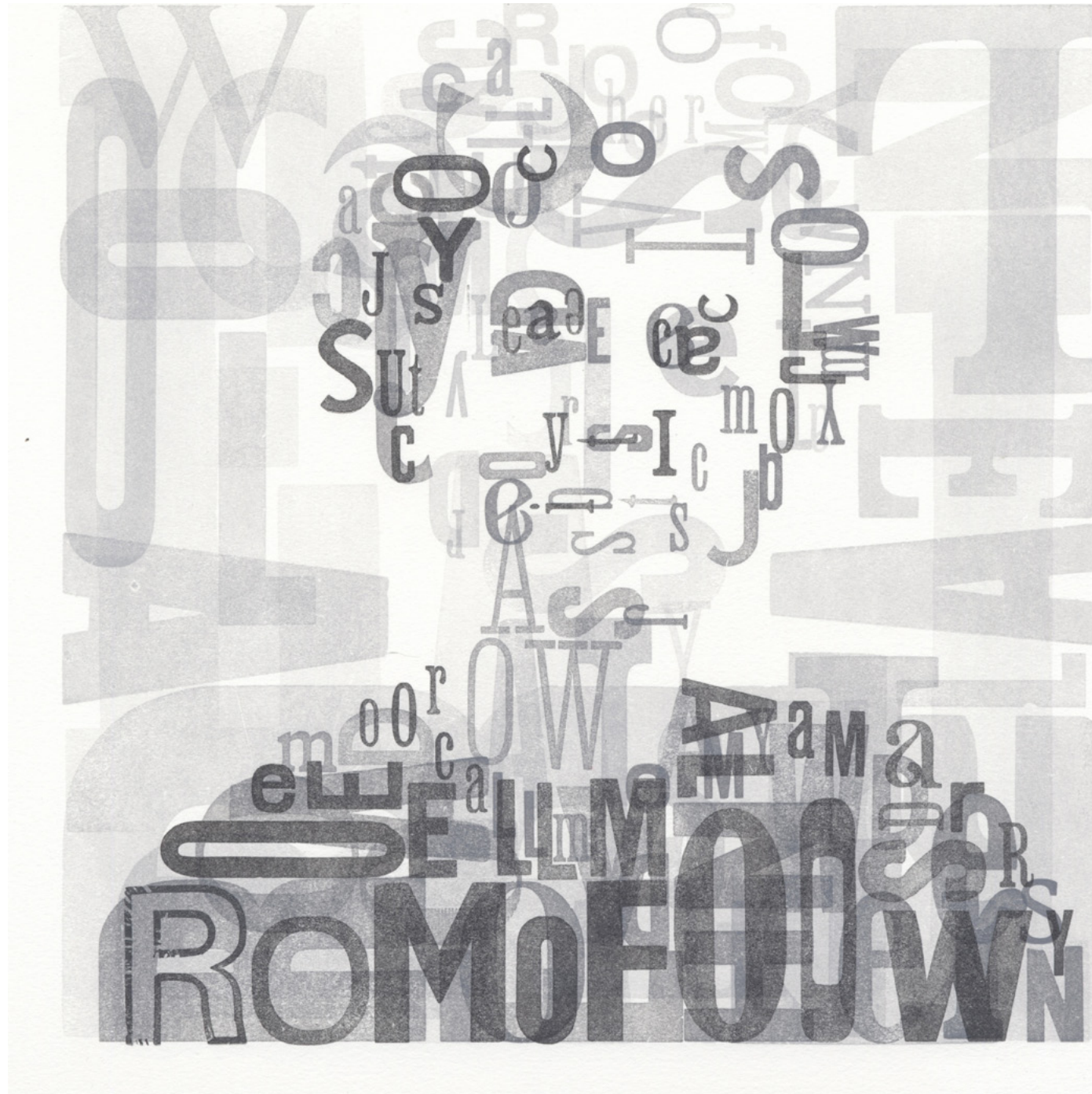


Impossible Letterpress A

11 x 11 in
Paper

LESLIE NICHOLS

Bowling Green, Kentucky



Any Name You Please

14.5 x 14.5 in
Letterpress from Wood Type

Artist Biography

Leslie Nichols is an award-winning artist who uses a variety of found and original text to create imagery. She is well known for her works created on manual typewriters, which are featured in *Typewriter Art: A Modern Anthology* by Barrie Tullett and *The Art of Typewriting*, by Ruth Sackner and Marvin Sackner. Her work with text and image led her to a 2015 NEA Studio Residency Grant from Women's Studio Workshop where she created her first letterpress prints. Additional granting organizations include the Elizabeth Greenshields Foundation, the American Association of University Women, and the Kentucky Foundation for Women. Artist residencies include Zion National Park, Vermont Studio Center, Hopscotch House, Women's Studio Workshop, and Can Serrat. Leslie earned a BFA in painting from Fontbonne University and an MA from Western Kentucky University focusing in gender and women's studies. She maintains her studio in Bowling Green, Kentucky.

Description of Process

My work in letterpress involves layering words to create portraits. I begin by pairing someone who made an impression on me with historic social text. An image of the person is a starting point for me to visually arrange the text into multiple forms of movable type. Composing letterpress prints in this manner involves many proofs and rearrangements of the forms. As I position the type to create an image, my focus shifts away from the literary meaning of the words to the visual character of the individual letterforms. Through the process of interacting with these materials, remnants and hints of the original portrait and text combine to create a new object.



KATHLEEN O'CONNELL

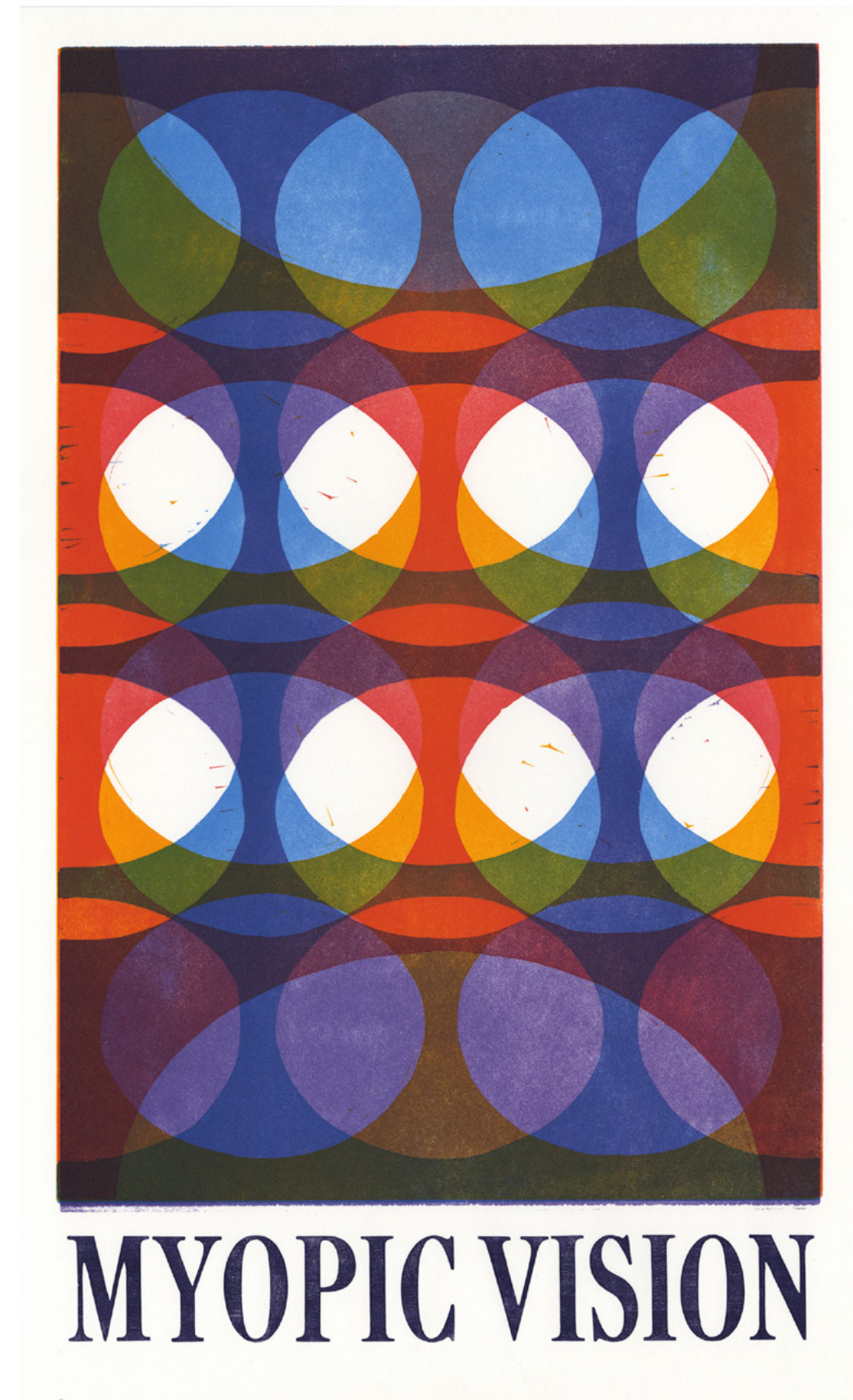
Murfreesboro, Tennessee

Artist Biography

Kathleen O'Connell was born and raised in Plattsburgh, New York. Her education includes studies in printmaking, book arts, sculpture and drawing. She holds a BFA degree from SUNY Plattsburgh and MFA degree from the University of Wisconsin–Madison. After completing her studies, she traveled (Italy, Chile) and held a series of art-related jobs and adjunct teaching positions in book arts and printmaking (New York, Vermont, Wisconsin, Oregon). In 2009, Kathleen moved to Lima, Peru. She completed a printmaking residency at the Taller 72 printshop, and later established the Libros Artísticos book arts studio and workshop space. In 2012, Kathleen accepted an academic position and relocated to Murfreesboro, Tennessee, where she is currently an Assistant Professor of Book Arts and Letterpress at Middle Tennessee State University, Education Abroad Program Leader, Vice President of Programs and Member of the Board of Directors of the College Book Art Association. She continues to make artwork, teach and travel.

Description of Process

Letterpress components in my work have been printed on one of the Vandercook No. 4 cylinder printing presses at Middle Tennessee State University. Both presses sit in the letterpress classroom. My letterpress work involves layers of pattern and color that are printed off of linoleum blocks or other relief surfaces (photo polymer plates, laser cut matrices, wood, etc). I incorporate pressure printing with imagery that needs to be like a dream or memory or delusion. Printed color and pattern fields are then combined with wood or metal type. I usually have a rough plan of how the work will proceed. For better or worse I often deviate from my plan, begin playing in the middle of the printing process and end up with something else entirely. Recently I have begun to print parts and collage them together to make prints that are bigger than the printing limitations of the press. "Myopic Vision" is an homage to a myopic friend, in hopes that when her vision fails her, she can continue to see beautiful colors.



Myopic Vision

22 x 13 in

Relief, letterpress

MATT RIECK

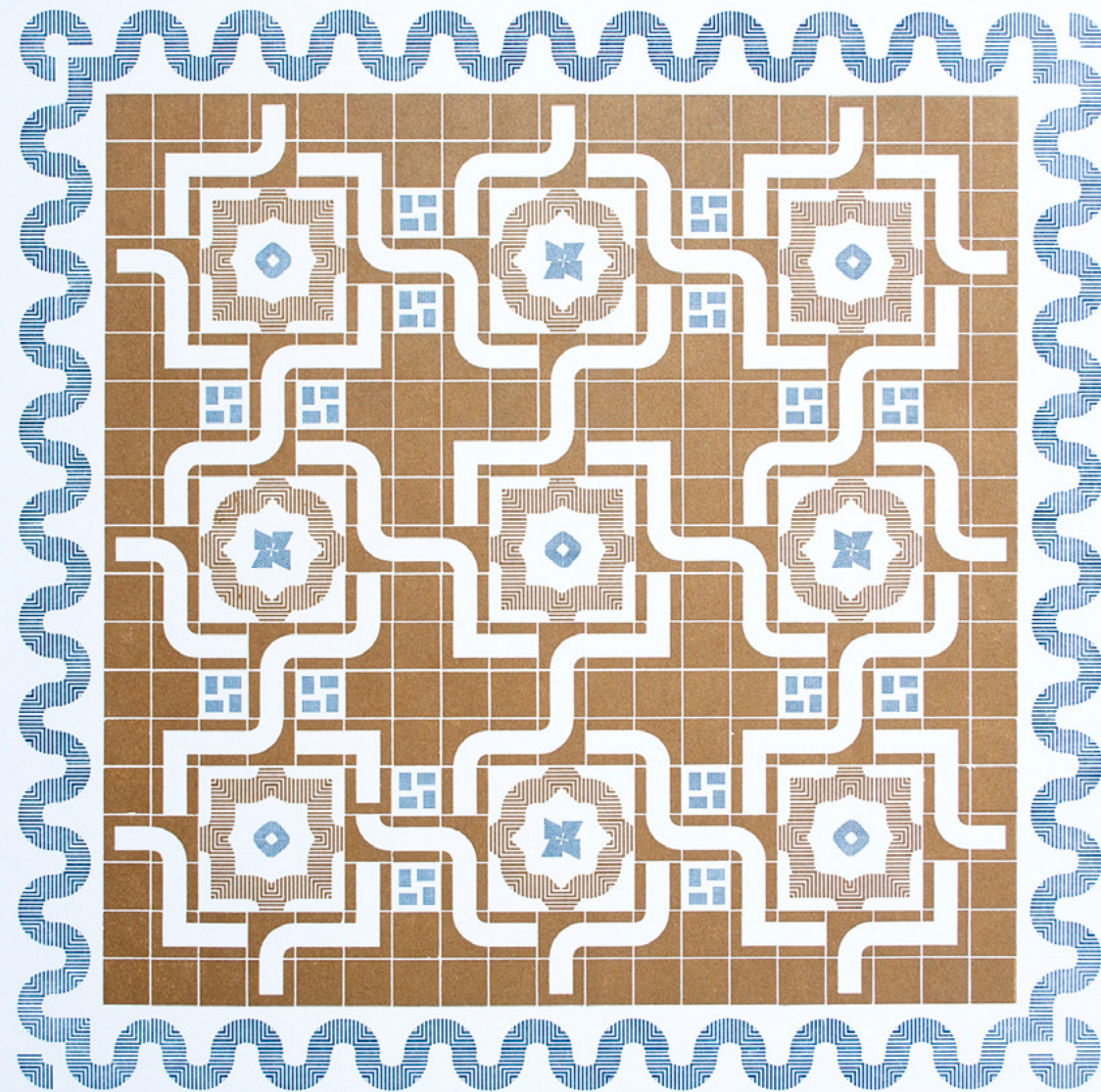
Rochester, New York

Artist Biography

Matt Rieck came to book arts later in life and has found his passion in letterpress. Although he is a wood type cutter at Virgin Wood Type in Rochester, New York, he prefers to print with metal over wood type. Part of the reason for that preference stems from his lifelong interest in architecture, and he feels metal type translates better into pattern-making and other architectural elements in his prints.

Description of Process

This print was inspired by a 2015 visit to the Alhambra in Granada, Spain. Upon returning, I set out to create a print using Alpha-blox modular metal type, which in a way mimics the tiles used by the Moors. Over a few days in July 2015 I composed this print and then let it sit on a galley until September 2016. When I returned to it, I only altered the blue center designs. I chose gold ink because of the palatial nature of Alhambra, and the blue ink evokes the power of water that courses through the Alhambra's many fountains.



Alhambra
8.5 x 8.5 in
Letterpress Print

KEVIN RUDYNSKI

Markleville, Indiana

Artist Biography

Kevin Rudynski studied printmaking, drawing and painting at Indiana University at South Bend where he earned a BA in Fine Arts. He continued his studies in fine arts at the University of Illinois completing a Master of Fine Arts in printmaking specializing in lithography and intaglio. Upon completing the terminal degree at the U of I, he returned to South Bend and completed an Associates Degree in Graphic Design at Ivy Tech Community College in 1984. Rudynski worked for several advertising agencies as an art director and creative director before moving to Anderson, Indiana in 1990 to head the graphic design and printmaking programs at Anderson University. He served as chair of the Department of Art + Design from 2002 through 2014. He is presently Associate Professor of Fine Arts/Graphic Design at Marian University-Indianapolis where he teaches graphic design and printmaking courses. Beginning in 2002, Rudynski focused his attention toward letterpress printing in order to combine his love for typography, design and printmaking. He was fortunate to be mentored by his grandfather who worked for 45 years as a typographer and printer. His work is in numerous private and permanent collections including several national museum print collections.

Description of Process

Working from a rich base of knowledge and experiences with diverse print processes, I begin my prints as drawings and persist until I have a well developed vision for the print image. Maintaining the vitality of the drawn image in the final printed image is crucial, and I employ a combination of print processes to best preserve the insight and energy of the original drawing. My commitment to workmanship of risk oftentimes is at tension with preserving the vitality of the image. Most of my prints employ a combination of letterpress with lithography, screenprint, and woodcut. Although demanding, I enjoy the challenge of problem solving registration issues between different print processes, and experimenting with the viscosity of inks and their order of printing. Experimenting with color, texture, and weight of paper is of paramount importance toward the outcome of the print image. The practice of gluing collaged papers to the base printing sheet as the image is printed, or chine-collé, introduces both subtlety and contrast to the final printed image. The concepts for my prints often vary, but I am consistently motivated to connect the challenges we experience everyday in our world through my own story.

kevinrudynski.com



Justice

18 x 14 in

Lithography, Screenprinting, Letterpress with gloss varnish

JULIE RUSSELL-STEUART

Reinbeck, Iowa



Pluto Flyby

19 x 12.5 in

Handset ornaments, collagraph, linoleum cut on paper

Artist Biography

Visual artist Julie Russell-Stewart grew up in Maryland and earned a BFA in General Fine Art from Maryland Institute, College of Art. Her work encompasses multiple mediums with a particular interest the synthesis of word and image. She has shown installation, artist's books, painting, and experimental video. Her letterpress work had its genesis is an internship after college at Pyramid Atlantic, Center for Book Arts and Papermaking, where she belatedly realized printmaking was her calling. Many years later a fated opportunity arose to purchase a Vandercook press. Now she makes letterpress books of poetry, artist's books, prints, and stationery on a Vandercook UNI IIIAB printing press. A Chandler & Price platen press, guillotine paper cutter and eight type cabinets full of metal typefaces and various antique cuts round out her print shop. Her artwork combines printmaking techniques like linoleum carving, pressure printing, collagraph, and wood engraving. She uses various book-binding techniques to make blank journals. Her artist's books are collected privately and by several University libraries, including The University of Iowa, Texas State University and the Lucille Little Fine Arts Library at the University of Kentucky. She resides in Reinbeck, Iowa, with her husband David, and daughter Cassandra.

Description of Process

"Pluto Flyby" was created in response to the extraordinary views that the spacecraft New Horizons transmitted back to Earth in Summer 2015 as it reached its nine-year journey to Pluto. When I saw that heart, I was smitten at once. A message of love from poor, disenfranchised Pluto! I know I am not the only one enthralled.

Combining several printing techniques on the Vandercook has been my interest lately. I started with a collagraph background made of craft foam, punched with holes and "painted" with glue to build up layers that would translate to a painterly look. This was printed twice, purple and blue. The circle shape was another craft foam later. Then, ornaments were arranged in an embroidery hoop around a heart shape curved from a 1-point lead. The arrangement mimics the darks and lights of Pluto's appearance. An ornamental arrow was added to the heart in red. The message "Love, Pluto" is a linoleum carving.

caveworkspress.com

@caveworks 

LINDSAY SCHMITTLE

Landenberg, Pennsylvania

Artist Biography

Lindsay Schmittle, designer, printer and owner of Gingerly Press, discovered her love for old-school letterpress printing as a Visual Communications major at the University of Delaware. In a class full of digital designers, Schmittle often felt the outsider while experimenting with analog methods for her design process. She stumbled upon the Art Department's hidden gem, Raven Press, a letterpress studio filled with antique type that was nearly deserted by the masses of digitally driven students. Schmittle began dedicating her spare time to learning how to set type and print with the antique equipment. Through an internship at Starshaped Press in Chicago her senior year, Schmittle stumbled upon a lead to printing equipment for sale, and jumped on the opportunity to begin her own design & print studio, Gingerly Press, later in 2013. The studio, based in a one-car garage, keeps her busy designing & printing a stationery product line inspired by the outdoors and custom designs for local creatives, small businesses and engaged couples. Currently, Schmittle is embarking on a creativity-fueled Appalachian Trail trek to fulfill her funded Kickstarter project, The Printed Walk, a letterpress-printed chronicle of her thru-hiking journey.

Description of Process

True to her metal roots at Starshaped Press, Schmittle works primarily with metal type, ornaments & borders, recently focusing on geometrics. She enjoys building forms that challenge the grid involved with letterpress printing by creating curved and angled sculptural forms. However, she also finds joy in using the grid to her advantage, building forms based on the mathematics of the pica & point system that the metal type and ornaments are structured upon. At the heart of both joys lie the fascination with hands-on puzzles and the desire for a mental & physical challenge.



Big Love

18 x 14 in

Antique metal ornament & border rule



ELANA SCHWARTZMAN

Minneapolis, Minnesota



Artist Biography

Elana Schwartzman brings a love of place, history, ephemera, and public engagement to her work as a letterpress printer. Elana started printing at the Minnesota Center for Book Arts, but has continued it as a mostly self-taught artist. She is constantly inspired by contemporary printers as well as the more work-a-day, uncredited works of job printers past. Elana prints with metal and wood type, but also enjoys experiments with pressure prints and alternative textures to create organic designs. Before discovering that she was meant to print, Elana worked as a grassroots organizer, a typeface marketer, and among the collections of the Minnesota Historical Society. She lives and prints in beautiful Minneapolis, MN under the name Fontlove Studio, which she founded in 2010.

Description of Process

What draws me to letterpress printing, besides the magical feel of pressing letters on paper, is that the creative process is inextricably linked to the materials. I print with what I have available in my collection of metal and wood type, borders, and ornaments, rather than digitally-created relief surfaces. This is not just because of fealty to tradition, but because I find that I am most inspired by the constraints. In addition to my type collection, I enjoy exploring with creating texture for backgrounds or emphasis using pressure printing, printing the feet of wood type, or printing broken type. I most often draw inspiration from the original graphic designers — job printers creating prosaic ads, pamphlets, tickets, billheads, etc — rather than named and celebrated graphic designers. Each design is typeset by hand and goes through countless proofs and revisions as the best marriage of materials and content becomes clear.

G'Morning Sunshine

13 x 8.5 in

Paper - French Speckletone

fontlovestudio.com

@fontlove



MATT TILBURY

Sydney Australia

Artist Biography

I am a compositor/printer at The Tilbury Press in Bondi Beach, Australia. My first real job was as a hot metal compositor in a small jobbing shop. The commercial demise of letterpress led me into photo-composition and then a career in ad agency production in Sydney and London. Wanting a more organic work environment (and fewer hours at the office) I have gone back to my letterpress roots. Working primarily in wood and lead, my aim is to express an idea or statement through clean typographic presentation using the resources to hand. I am loving the freedom of 'doing it' my way, at a pace that suits me.

Description of Process

'Punc's not dead.' was inspired by my musical tastes of the 'in your face' ethos of punk rock and today's poor grammar, which it seems, is forever in our faces.



Punc's not dead.
16.14 x 9.84 in
Poster

CABARET TYPOGRAPHIE

LAURA DAL MASO, MAURO DE TOFFOL, TOMMASO PUCCI

Milano, Italy

ELASTIC
IT VAPOR
FOR EVERY
SPACE

Elastic Type

19.68 x 27.55 in

Letterpress and linoleum

Artist Biography

Cabaret Typographie is a letterpress workshop based in Milan. A handicraft studio with an experimental attitude, a true passion for graphic design and a fascination for fonts. The 3 members of the team are enthusiast graphic designers.

Description of Process

Letterpress print with linoleum parts and collage.

cabarettypographie.tumblr.com

BRAD VETTER & ERIN BECKLOFF

Louisville, Kentucky & Oxford, Ohio

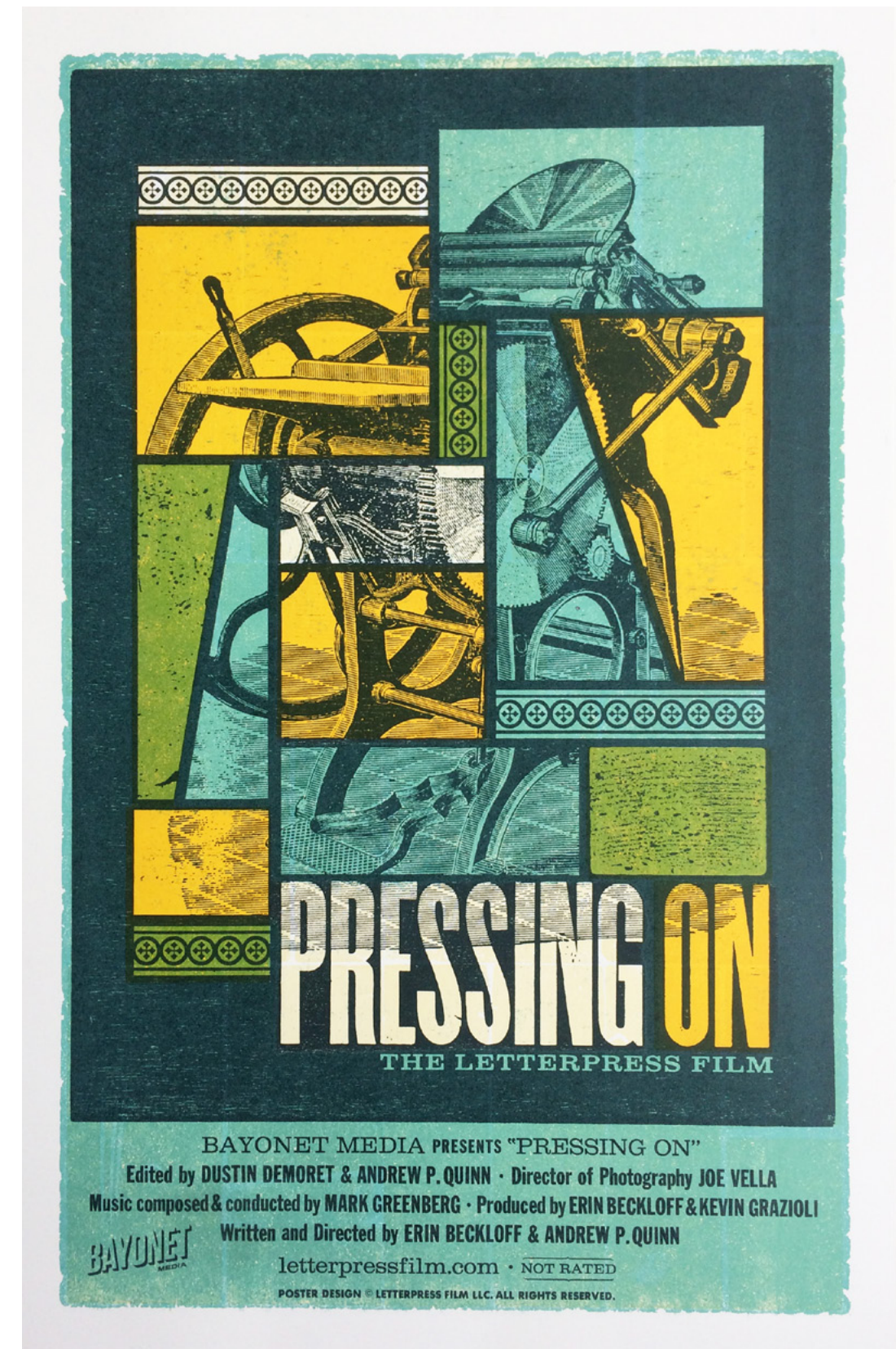
Artist Biography

Brad Vetter is a designer, artist, educator and printer in the field of letterpress printmaking. After spending eight years honing his craft at the legendary Hatch Show Print in Nashville, TN, Brad became an independent printer in 2012 printing gig posters & designing wine labels. He currently resides in Louisville, KY.

Erin Beckloff is a letterpress printer, filmmaker, and graphic design educator. She is an assistant professor of graphic design at Miami University in Oxford, Ohio, where she revitalized the Curmudgeon Press type shop and developed letterpress courses. She believes the letterpress printing process will survive through educating others in the craft and that the intangible effects — emotional and physical — are consequential. She has a B.F.A. from Miami University and M.F.A. in Graphic Design from the Vermont College of Fine Arts. She studied letterpress through practical application and the shared knowledge of master printers, including the talented folks at Hatch Show Print.

Description of Process

This poster was designed with and printed with a combination of several techniques. The type is hand set wood & metal type along with a copper engraving from the 1800's that is then scanned into the computer, manipulated digitally and ultimately laser cut into birch plywood. The background was printed with a mix of laser cut blocks and pressure printing. A subtle final layer of upside down wood type adds additional tone and texture. The poster, much like "Pressing On: The Letterpress Film," pays homage to the history of the process, while also introducing a more modern aesthetic.



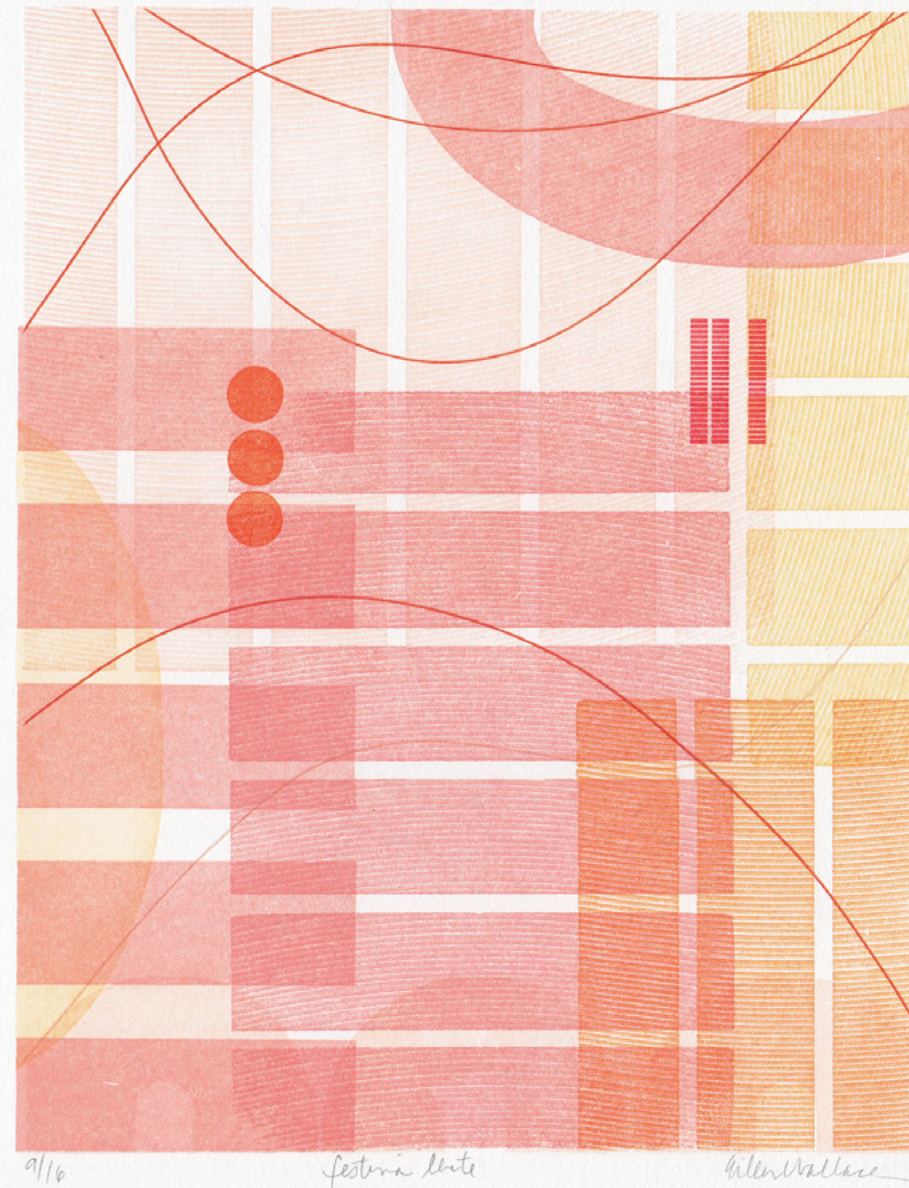
Pressing On: The Letterpress Film poster

13 x 20 in
4-color letterpress print



EILEEN WALLACE

Athens, Georgia



Festina Lente

11 x 14 in
Letterpress

Artist Biography

Eileen is a Lecturer in Printmaking and Book Arts at the University of Georgia. Previously, Eileen served as caretaker for the archives of Mountain House Press, the private press of Dard Hunter, noted papermaking scholar and fine press printer. She has taught numerous workshops across the country, most recently at Haystack Mountain School of Crafts in Deer Isle, ME and at Penland School of Crafts in Penland, NC where she was also a Resident Artist. Eileen is the curator of *Masters: Book Arts*, published by Lark Books. She served as a co-director of the Paper & Book Intensive and on the board of *Hand Papermaking Magazine*.

Description of Process

This print combines wood type (proper printing and from the reverse side), lead rule, and lead ornaments in tandem with masking of the paper to get a full bleed print in the middle of the page.



DAVID WOLSKE

Bloomington, Indiana

Artist Biography

David Wolske received a BA in Studio Art from Marian University, Indianapolis, Indiana, and an MFA in Graphic Design from Indiana University, Bloomington, Indiana. His work is exhibited and collected around the world. He regularly teaches typography, graphic design, letterpress printing, and book arts classes and workshops across the United States. David's work reveals an affinity for handset wood and metal type, but also enthusiastically incorporates digital tools, computer software, and design thinking into a manual workflow that draws heavily on the traditions of letterpress and fine art printmaking.

Description of Process

In 2012 I began a series of subtractive experiments. I wanted to deconstruct letterforms and obscure recognition without compromising the integrity of moveable wood type as reusable modular objects. By combining my experience with cylinder proofing and iron hand presses with my knowledge of pressure printing, and embossing, I developed a masking technique I call "isotype" printing. With this new method I subvert literal interpretation by isolating and layering the vertical, horizontal, diagonal, and curved components of typographical forms.



Bad at Maths No. 6

16 x 12 in

Letterpress from wood type and metal type and rules



ERIC WOODS

St. Louis, Missouri



The Letterpress Trail Map

36 x 20 in
Letterpress

Artist Biography

Eric Woods is the owner and founder of The Firecracker Press, a letterpress printshop and design studio in St. Louis, Missouri. After leaving a comfortable advertising job in 2001, he started carving wood, collecting type, and spreading rumors that he was building a letterpress studio. With help from an ex-con trucker, his brother-in-law, and a grouchy old printer he found a 2000 lb. platen press and studio to house his enthusiasm. Discoveries were made and the work began. Luckily, after fifteen years, the work hasn't stopped (nor has the enthusiasm). The Firecracker Press now operates from two locations, one with a store-front, the other with a production facility, a venue for events, and the non-profit classroom he founded called Central Print. Eric couldn't have gotten his start without the help, and subtle confidence, of his wife. They have two spirited children that sometimes visit the studio. Look for them navigating the roads and rambling the woods of rural Missouri.

Description of Process

The Letterpress Trail maps use a combination of hand carved woodblocks, laser cut woodblocks, and photopolymer printing plates to archive a look that's both organic and precise. Each map section is printed separately, across several days, requiring multiple mixings of the same ink color. And each map serves multiple purposes; a guide on the front (to get one where they're going), and a passport on the back to collect information about the shops one visits. They fold to fit in a standard mailing envelope, and make for easy travel.



KAREN ZIMMERMANN

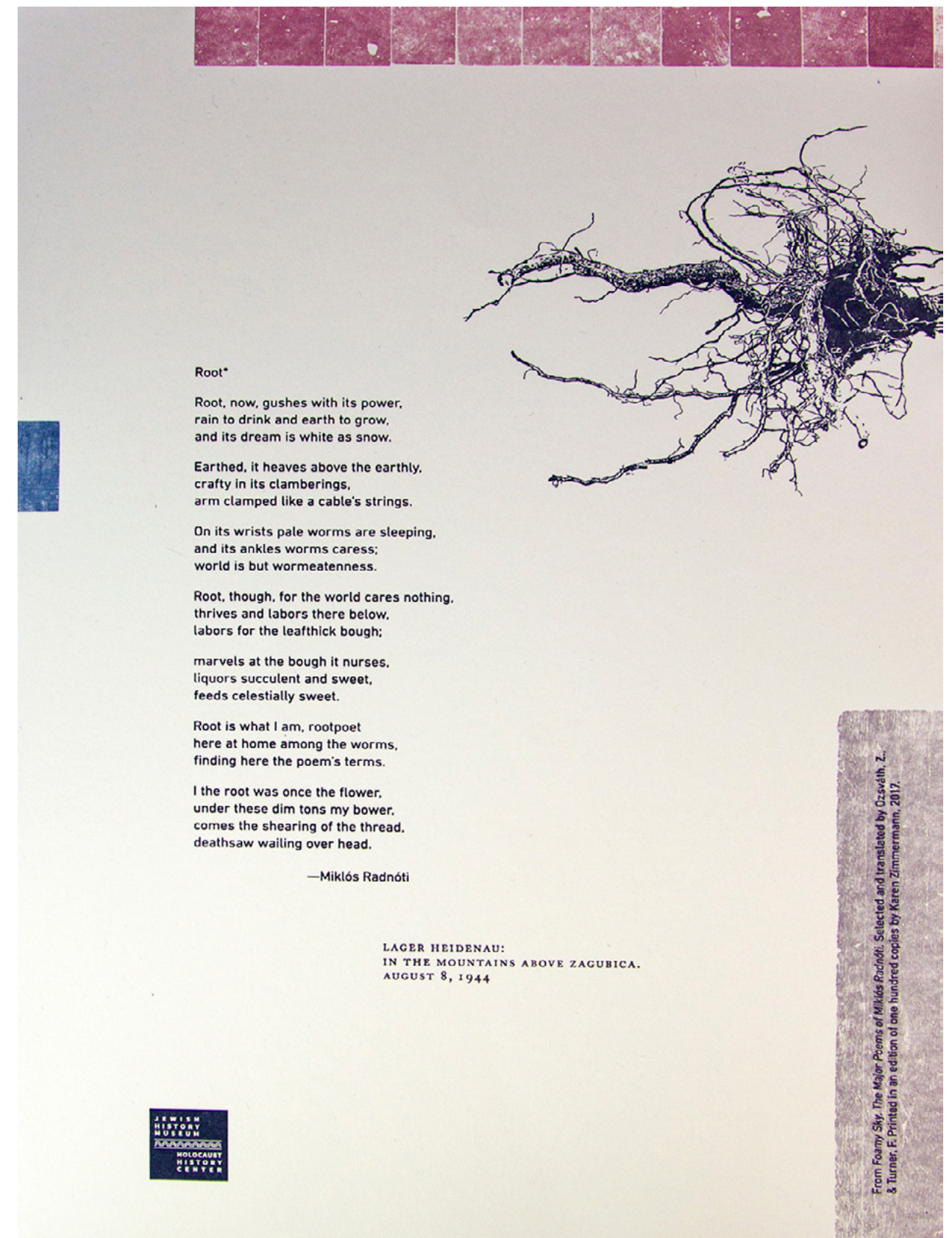
Tucson, Arizona

Artist Biography

Karen Zimmermann is an artist, designer, and educator. She is a Professor in the University of Arizona, School of Art, and chair of the Illustration & Graphic Design Division. Previously, Karen taught at the University of Hawaii at Manoa. Karen has received numerous grants and awards including an Arizona Project Grant by the Arizona Commission of the Arts, UA Deans fund for Excellence, and UA Faculty Fellowship. She is an elected member on the American Institute of Graphic Art Design Education Committee and the College Book Art Association. She has shown her artwork internationally and her book work and prints are in many collections. Karen's practice includes activities in letterpress printing, writing, graphic design, and art. Her writing has been published in "The Education of a Graphic Designer," "The Education of an E Designer," "The Education of a Motion Designer", JAB (Journal of Artists' Books), "Design Education in Progress: Methodology and Process", American Institute of Graphic Arts, Zed and Inform. Her artwork examines the relationship between art, design, culture, and technology within the context of the environment. More recently her research has produced visual works that examine, compare, and contrast visual and typographic signs in public and private spaces from both sides of the Arizona/Mexico border. Karen received her MFA from Virginia Commonwealth University and her undergraduate degree from Rutgers University.

Description of Process

Digital imaging through Photoshop and photopolymer plates. Wood imagery from type forms.



Root
12 x 19 in
Letterpress