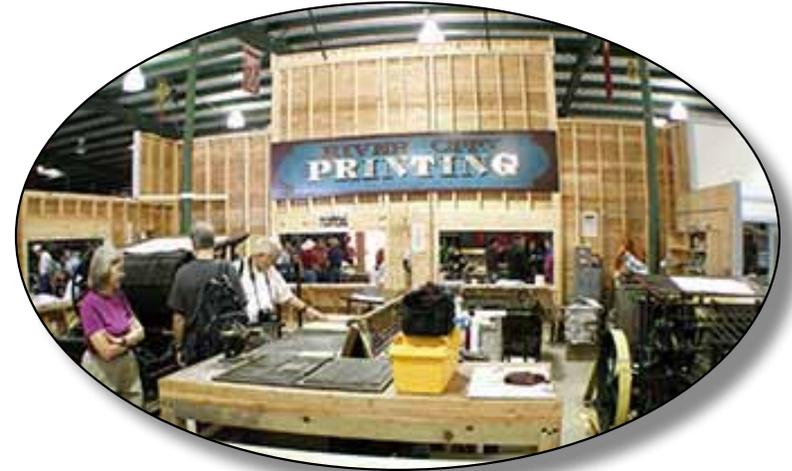


Biggest letterpress event of 2009!

APA Wayzgoose & Midwest & Great Northern Printer's Fair

SEPTEMBER 17-19, 2009
Printer's Hall, Old Threshers Grounds
Mount Pleasant, Iowa



The organizers have termed this the PLAYGOOSE. The reason is, here are the "toys" you can play with at the Goose:

Several Linotypes and an Intertype, three Heidelberg Windmill presses, a Babcock cylinder press, a Miehle Pony flatbed press, three proof presses, two Washington hand presses, several clamshell platen presses, a Ludlow, an Elrod, two paper cutters, a rotary perfer, a Mentges folder and "tons" of handset type!

SKY SHIPLEY will have one of his Thompson casters onhand and will be casting type!

There will be many workshops (details to be announced next month) but Rick von Holt will have one on doing registering colors on a non-gripper proof press. Many other workshops.

The organizers are looking for someone to do paper marbeling and bookbinding. You can contact [Jim Daggs](#).

LINKS

Schedule

Motels

Getting there

Register

Old Threshers

HAMILTON

celebrates

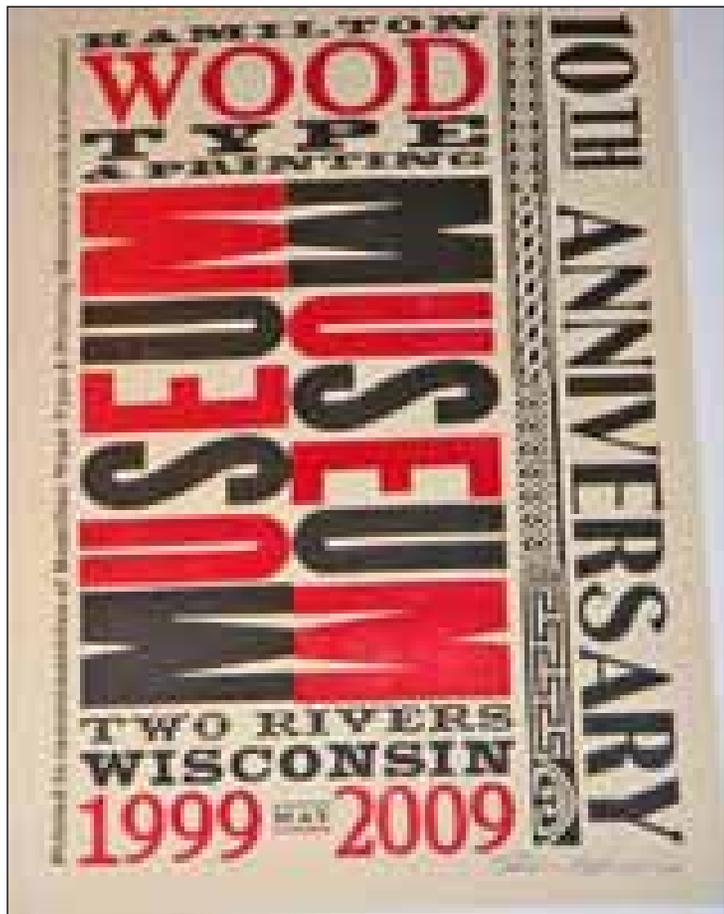
Commemorative keepsake poster by Rick vonHoldt. Photo by Paul Aken.

bered edition of a two-color poster for them. The celebration was scheduled to take place in Two Rivers, Wisc. on May 29 and 30. I decided that I wanted to be there for that. I hadn't physically been to the museum for at least seven or eight years.

I arrived in Two Rivers on Friday morning, so that I could pretty much have most of the day to explore the treasures therein. The weather was spectacular. The museum was pretty much as I remembered it, but there were some changes that enhanced the presentation. Greg Corrigan and Jim Moran were busy hanging the 20 or so post-

ers that they had received from around the country in a gallery format for their 10th Anniversary Poster Exhibit. Individual limited edition posters were available for sale the following day for \$25 each. Paul Aken and Alan Stump also arrived on Friday, relatively early. I helped out and printed a few last minute signs to get ready for the open house on Saturday. APA member Bob Piontkowsky also arrived on Friday.

As it was relatively calm and quite on Friday morning, Paul, Alan and I were treated to a private tour of the storage area that is generally off-limits to visitors. I had been in this area years ago, and it is awesome and daunting in the amount of materials that are there that eventually need to be uncartoned, sorted and cataloged. The main dif-



by RICK VON HOLDT

SEVERAL MONTHS AGO, I had been invited to produce a commemorative keepsake poster to celebrate the tenth anniversary of the Hamilton Wood Type Museum. I produced a signed and num-



Hamilton Manufacturing.

ference on this visit however, was the fact that we got to peek at some of the more recently acquired material that came to the museum from Globe Printing in Chicago. There was a whole truckload or so of wood type and huge blocks and panels of carved poster graphics and signs (a la Hatch Show Print!). Absolutely mind-boggling! A real thrill to see.



A right-reading typeface.

That evening, we attended an appreciation dinner for volunteers who work in the four various museums in Two Rivers. It was an absolute thrill to sit at a table that evening with our own Dave Greer and Paul Aken, as well as Greg Ruffa (author of the recent book “The Joy of Wood Type”), Stan Harris, Irv Silverman (who donated millions of pieces of wood type to the museum!) and his daughter, and a young man named Nick Sherman from the Boston, Mass. area. Nick amazed me with his knowledge of type and typefaces for such a relatively young person. There is hope that our knowledge and traditions will be passed on! Nick’s preferred mode of transportation around Two Rivers was his skateboard!

The dinner was followed by a special screening of the film “Typeface”, still being tweaked and edited by Kartemquin Films in Chicago. It is basically about wood type, the Hamilton museum and Two Rivers, Wisc. It still needs work to pull it together as a consistent unit, but it is a fabulous look into the making of wood type. The filmmakers were all there to talk about their progress and answer questions.

Saturday morning was the official opening of the 10th Anniversary celebration and the museum had a steady crowd that day. It was just great to meet so many letterpress people and have so many different and diverse conversations going on. One of the motivations for Dave Greer to come was the chance to see and examine a very early hand-cut extremely ornamented font of wood type cut by Darius Wells. To Dave’s delight, “Darius Wells” was stamped on the bottom of practically every individual piece. The museum seemed to do a brisk business in the sale of commemorate posters and they also had some new T-shirts that had been silkscreened in Kansas and had just arrived for the anniversary. There was some



Guests gather and observe the many artifacts, photos and other materials at the museum.



Dave Greer and Bob Piontkowski of APA, and also Nick Sherman of MyFonts stand before the wood type form that Hamilton displayed at the 1893 Columbian Exhibition in Chicago. The huge wood type form was in the Hamilton Mfg. archives until the museum was recently allowed to make a limited quantity of prints.

printing being down in the press area of the museum, but the real highlight was to watch Hamilton retiree Norb Brylski at work demonstrating the pantograph router and cutting wood type. He would also move to other pieces of equipment to demonstrate some of the mechanical finishing processes as well as the hand-finishing needed to produce the sharp inside angles. It was truly a thrill to witness all of this and learn more about the pantograph process and capabilities. Real craftsmanship! Norb would also thrill the kids by deliberately screwing-up some pieces just to show them how a slip of the wrist or not paying attention for an instant could easily ruin a piece.

Greg Corrigan is leaving the museum and passing his job to Jim Moran, who is a third-generation printer, so the place should remain in good hands. Everyone should make a point to visit the Hamilton Wood Type Museum if you are ever anywhere near Two Rivers, Wisc. It is a national treasure!

(Editor's note: Unless otherwise indicated, the photos for this article were taken by Bob Piontkowski. Thanks Bob, for a great job!)

MORE PHOTOS NEXT PAGE



: Dave Greer, Nick Sherman, Stan Harris and Rick von Holdt look over some large wood type specimen prints by Yee Haw Letterpress.

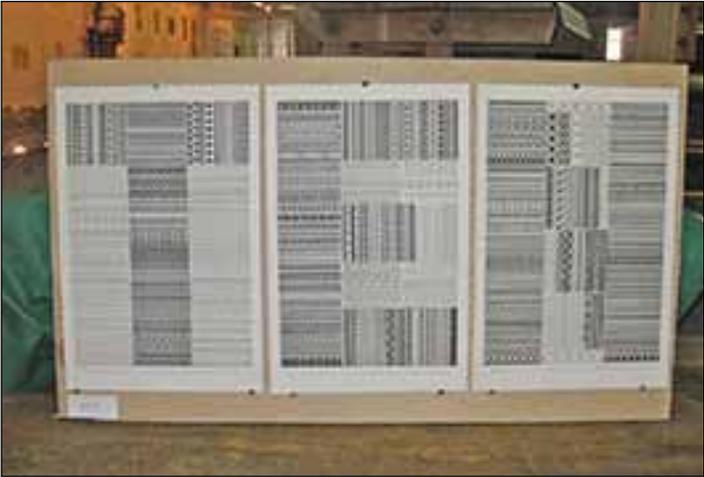




Hamilton pantograph operator Norb Brylski talks shop with Irving Silverman.



Museum display.



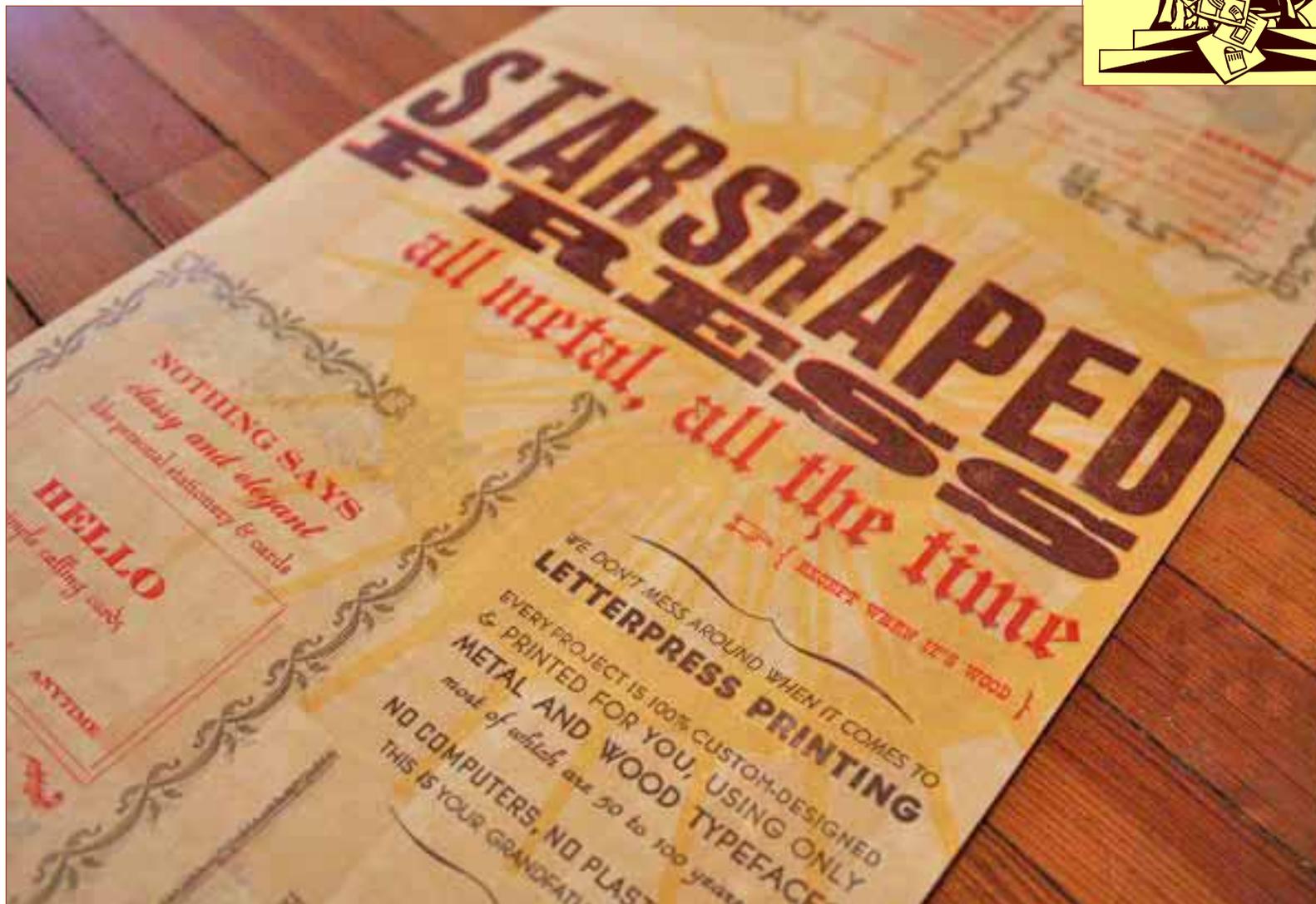
Three prints done by Paul Brown of Indiana University. All composed of Hamilton wood type borders to spell out "TEN."



A detailed photo of the 1893 Columbian Exhibition wood type form.



Jen Farrell and her...



“Farrell, APA 749” is a common line you will find on the back of a well-designed, well-printed letterpress piece in our bundles. Quality and Farrell seem to go hand in hand. While Jen is a new-breed designer, letterpress printer, there’s at least one thing that makes her stand out from many of her contemporaries: she prefers printing from hand set type rather than getting involved with the digital/platemaking aspect of letterpress—so common today among new, young designers/letterpress printers.

The enjoyment of working with handset type started when she was studying design at Columbia College in the mid-90s. She worked for the now defunct Fireproof Press of Chicago. While there she worked primarily with handset type and that gave her the “exposure to the essence of typography” as she said.

When the Fireproof Press folded in 1999 she decided to start her own studio. Her other source of income at that time was that when she graduated from Columbia she also worked for the college for two years at night assisting students in the computer lab—leaving her days free to continue developing her new studio. Early days at the studio meant operating a 6x9 Sigwalt and a 8x12 C&P in a 500 or so square foot studio.

During that time she also worked with APA Paul Aken at his museum which she



said truly rounded out her knowledge of the “nitty gritty” details of letterpress printing. However, in 2003 she inherited a Vandercook SP-15 from the defunct Fireproof Press and also purchased a 10x15 C&P. These new purchases meant a move of her Starshaped Press to larger quarters and to her present studio of about 800 sq. ft.

Her current work includes anything that can be designed and printed at her studio and this generally includes business/calling cards, invitations, announcements, posters and broadsides and music packag-

ing. Most of her runs are small, the largest being a run of 1000. Don’t expect to hear much from Jen April through June as she says she is swamped with wedding-related printing during that time.

One interesting aspect about her studio is that many of her clients are not in the Chicago area so she had to find a way to communicate with them as to what their

OUR MEMBERS
about

job would look like prior to her actually doing the printing.

Jen said that she has compiled a file of digital approximations of the type she has in the studio, as well as scans of proofs of the more rare or unique types for which there are no digital version. Using these, she can build her design file so that they are very close to what the final piece will look like and she can do a number of mockups quickly before going to the case to set type.

“I feel very strongly about continuing to work with handset type, as I much prefer it to working digitally and then having a die made, so this seems to be a successful, albeit time consuming way to work,” said Jen.

She further states that, “I like combining my training as a designer and the ability to completely produce the piece I design by myself.” Then Jen adds, “I am always happier with the printed version that I am with



the design file; the final piece has so much more life to it and I love the feeling of accomplishment when I’ve designed something particularly tricky and I’m able to actually make it happen.”

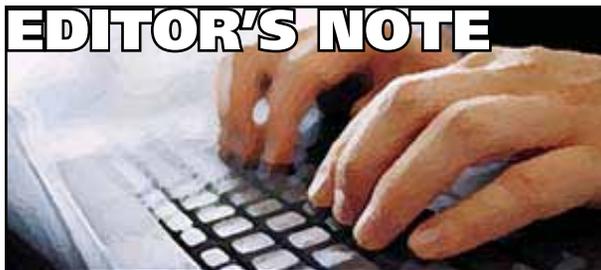
The studio contains the previous four presses mentioned including about 300 metal faces and 40 wood typefaces and numerous borders and ornaments. She said she has grown very picky about what typefaces are in the studio as space is at a premium. Most of the type is housed in three

double banks, two singles and a few galley racks. She also has an 18” guillotine and 24” single cutter and a round cornerer and perforator. Jen also boasts of lovely tables made by her husband, Brad including a main worktable fashioned out of a chunk of old bowling alley.

What other humans can be found at the Starshaped Press? We already mentioned Brad, whom she married in 2004 and she says has always been unquestionably supportive in what she does.

Jen does have an assistant, Sarah, who will be spending a great deal of time at the studio both in helping her and working on her own projects. Jen says she has become a fine typesetter and that she is envious of her skill at linoleum cuts—a skill that she intends to take advantage of in upcoming projects.

Of the “staff,” we’ve saved the best for last: two and a half year old daughter Josephine. So far Jen jokes that she has been a bit slow at letterpress—only knowing about four letters although she is quite good at cleaning wood type—when she is done stacking it that is! Jen does intend to set up a small space in the studio for her to work in after preschool beings this September.



It give me Goose-bumps!

While not privy to all the behind-the-scenes planning of this year’s Wayzgoose it looks like “letterpress heaven” at Mount Pleasant for all those attending.

I can’t remember a Goose where there will be so many toys to play with. Not only that but in conversations with one of the organizers, Jim Daggs there will be a multiple number of workshops going on that will prove to be interesting to the newbie in letterpress as well as the veteran printer. More details on workshops will be made next month. Certainly this is a first class event being planned.

In all the publicity of such events, one aspect isn’t mentioned much but I think might be the most important one and that is just meeting other folks who love letterpress. In some cases it is meeting old friends you haven’t seen in a while or have just corresponded with. In other cases it is meeting and making new friends. It’s great.

Check your June bundle for all Goose information. If you are a non-member of APA, check over our front page again and don’t miss this event!



If you aren’t a member of the APA, you might want to check out our web site and perhaps join the fun we have every month with our mailings and all the special events we have!

APA