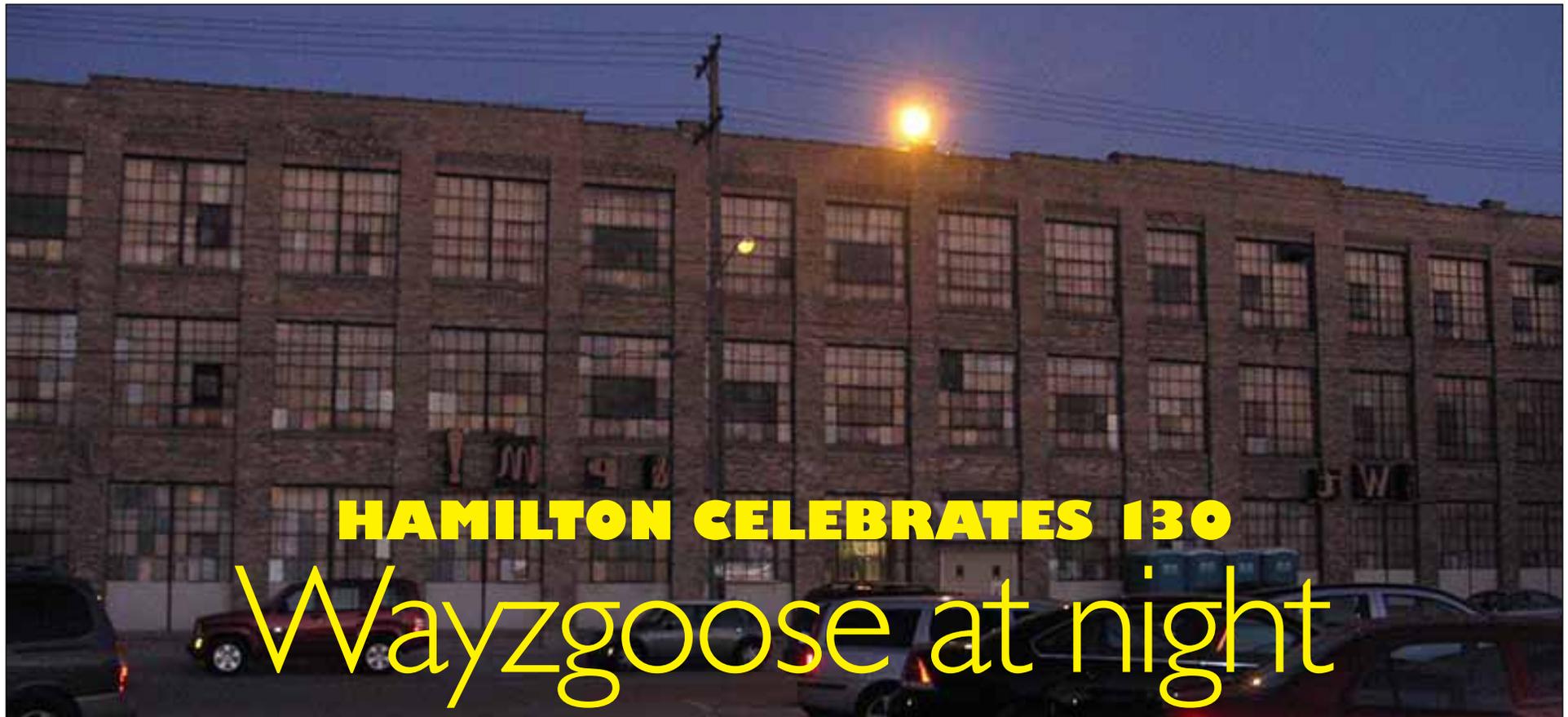


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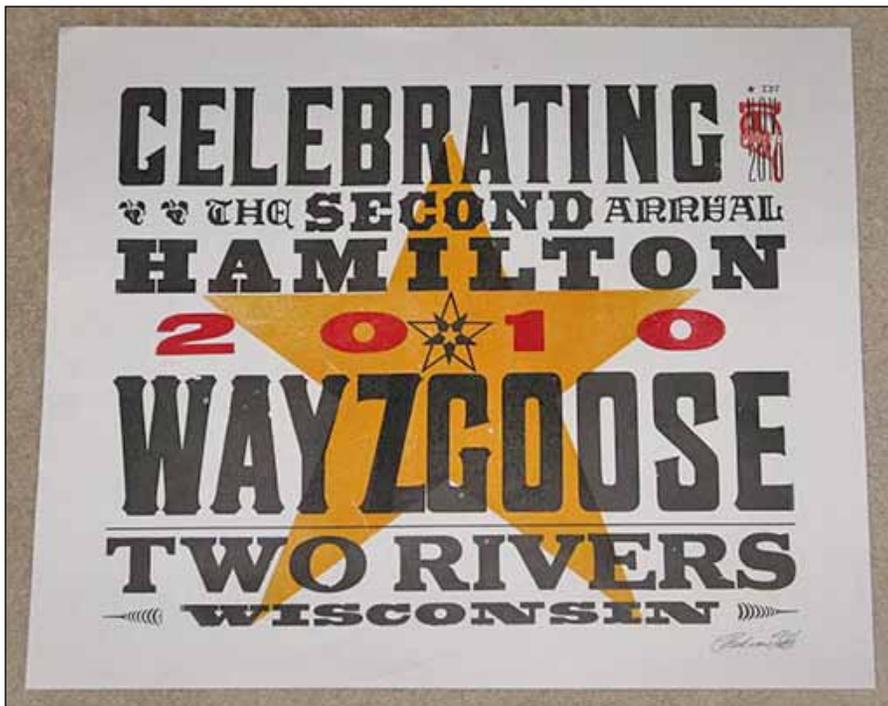


TWO RIVERS, WISCONSIN WAS THE place to be in early November for the Wayzgoose held at the [Hamilton Wood Type & Printing Museum](#). Nearly 100 attendees took part in the second annual

event held on November 5-7th. The main event was held from Friday night to Sunday afternoon. This year, additional educator's workshops were held preceding the main Wayzgoose activities.

Friday's night at the museum featured

food and drinks while watching informal demonstrations of wood type cutting, pressure printing and sign painting. Of course, participants were encouraged to explore the millions of pieces of wood type, templates, type manufacturing machinery, and letter-



Rick von Holdt's keepsake poster given to everyone.

press equipment.

A showing of APA member Rick von Holdt's work was on display in the gallery area. Rick was on hand to explain the process of how he achieved the typographical mastery in his pieces. In addition to Rick, other APA members in attendance includ-



ed: Jenny Addison, Paul Aken, Celene Aubry, Dave Peat, Bob Pionkowski, Greg Walters, and Sara and Ky Wrzesinski.

The speakers on Friday evening were David Shields of the University of Texas Austin. David is the curator of the Rob Roy Kelly wood type collection held at the university. His presentation focused on the history of American wood type manufacturing and included tales of deceit,

espionage and federal lawsuits. His work regarding the Kelly collection delves into researching ways of identifying unmarked type by examining the cuts the saw blades made on the type itself. He is finding that each wood type manufacturer had their own unique cut. With this information, type can be more easily identified and dated.

The second speaker was Nick Sherman who gave a talk on "Wood Type in the Digital Age". Aside from working for the Font Bureau, Nick occasionally posts wood type and design topics on his website Woodtyp-er.com. He became interested in wood type

while in a college design class and had some comical tales of when it became a research obsession. He gave many examples of how the world — from graphic design to retail — uses wood type elements.

Saturday consisted of four hour-long seminars that groups of attendees rotated through. Paul Gehl of Chicago's Newberry Library gave an informative discussion on the history and study of chromatic wood types and William Page Specimen catalogs. The Newberry has an extensive collection of specimen catalogs and he invited everyone to visit the library and explore and research. His presentation was complemented by a stunning keepsake printed by Paul



Rick von Holdt explains his printing techniques. The Museum had a large gallery showing of Rick's amazing prints.



Aken: a specimen of Twenty Line Ionian. 3
A magnificent, three-color chromatic “W” from Wm. H. Page offered in 1867.

Another presentation was given by Sandro Berra of Tipoteca Italian on the “The Preservation of Printing History”. Tipoteca is a working museum in the Treviso Province of Veneta Region of Italy that focuses on the history, education and preservation letterpress printing. Their archive of over 2,500 cases of wood type and large array of printing equipment was collected from print shops throughout Italy. Sandro was excited to be among the fellow letterpress attendees and was humbled that Hamilton’s vast collection of wood type history was being preserved and used to further the craft — just as Tipoteca is doing in Italy.

The next presenter was James Clough, whose talk focused on European Type Specimens of the late 19th and early 20th century. James’ lecture and amazing photos showcased the wide scope of Italian wood type production. Many styles of type (including chromatics) were produced — some even made from pear wood. It was interesting to see the differences and similarities when compared to American wood type designs and the dates they were produced. Sandro

Fantastic poster swap offerings by APA'er Celine Aubry—with pictures of the crazy lock up.



Paul Aken printed an outstanding Page Chromatic keepsake which was given to everyone.



Samples from the newly created Virgin Wood Type Co. The owner Bill Jones was in attendance. He bought the remaining equipment and patterns of the American Wood Type Co.



Poster swap items.



and James both brought a global perspective to the conference and further strengthened the fact that letterpress printing is enjoying a renaissance — and in this case, in the places where the actual Renaissance took place!

Not to let you believe all this wood type went without being inked up, the museum's pressroom was alive with ac-

tivity as the fourth station in the rotation. Rick Griffith from Denver, Colorado and owner of Matter, had several of the Vandercooks hissing with ink to help each participant print a commemorative broadside for the event.

Saturday evening's dinner presentations were held at the nearby Lighthouse Inn. These talks included an update from Juliet

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& PRINTING MUSEUM
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Before
the computer
virus
there was the
termite.

Shen of Seattle on the active use of the Lushootseed font for the Tulalip Tribe of their 500 year old language. The wood type was cut last year and is now being used to educate the tribe and preserve their centuries-old, native language.

Jim Sherraden of Nashville's Hatch Show Print gave a lively talk and slideshow on the history of the storied poster shop and how his shop's philosophy of "preservation through production" keeps Hatch a viable and relevant entity in music, art, and letterpress circles.

While the night wasn't billed as 'dinner and a movie', Rich Kegler of P-22 Type Foundry provided it by previewing his inspiring documentary on cutting metal type featuring the late Jim Rimmer. The film "Making Faces" gave us a unique perspective — from



Jim Sherraden of Hatch Show Print's gives a presentation.

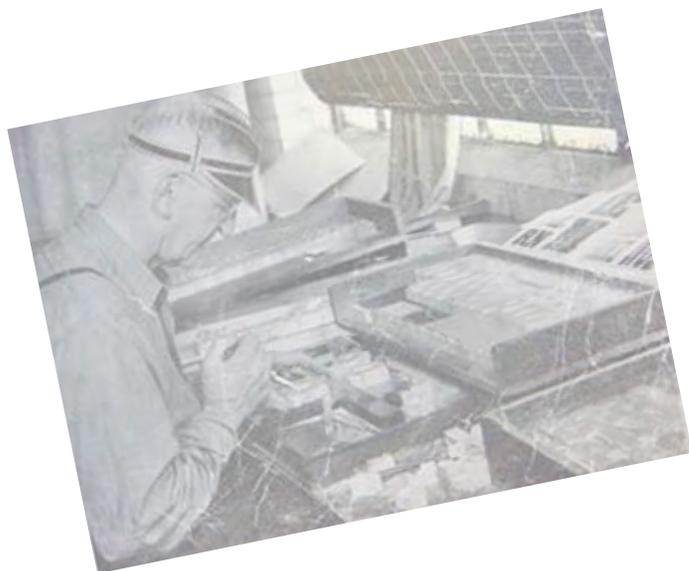
typeface design to casting — by a man who has been quietly preserving this intricate and involved art. The recent loss of Jim makes this film even more important to the legacy of letterpress.

On Sunday morning, James Clough presented an incredible slideshow of 100 Italian wood type cinema posters from the 1930s set to the music of several Italian arias. The recently discovered posters are a small part of over 3,000 that were are now being studied, archived, and preserved.

The traditional poster swap concluded the Wayzgoose weekend with many interesting and unique posters and ephemera being traded, sold and admired.



Hamilton Museum and its future



The Hamilton Museum is quickly becoming the place for wood type enthusiasts, letterpress printers, design professionals and educators to learn, research, and print. The strong increase in attendance at this year's event is an encouraging trend. Printer/Archivist Jim Moran has energized the museum and it is now truly a working, printing environment with groups coming from universities across the nation and around the world to experience this unique venue. The Hamilton Museum is enjoying a well-deserved awareness thanks in part to the recent documentary *"Typeface"* by Kartemquin Films. Screenings of the film were held at universities and film festivals throughout the U.S. and several foreign countries. Most of these events were in conjunction with printing workshops held at the schools presented by Jim Moran and his brother Bill (who serves as the museum's artistic director).

The museum itself is in part of the

expansive original Hamilton factory in Two Rivers. The large brick building commands several blocks and still has the towering brick smokestack with the name Hamilton on it. The museum is very hands-on and holds workshops with visiting artists throughout the year.

Hamilton does face many of the same challenges and obstacles other historical museums are facing, but through the continued support of members and sponsors, the museum can thrive. The use of social media blogs and sites such as Flickr and Facebook, are exposing many more people to what Hamilton offers. The museum sells prints and spec sheets on their website and through their Etsy store. Jim Moran encourages all to call and plan a visit or attend a printing workshop. It truly is an educational experience and it is inspiring to be among all this wood type history and letterpress lore.



ATF type sample case

My friend here in Arizona, Rocky Baranowski (a collector of many things but a good collection of printer-related books and other letterpress items—he's restored a few presses) came across this sample case in an antiquarian shop in Scottsdale. The owner knew nothing about the case but labeled it 1962. It seems to be a case that an ATF salesperson would carry to show the various styles of type manufacturing ATF could do. If you have more information, please **e-mail me**. Thanks.



FROM THE PRESIDENT
HOWIE GELBERT



Thank You!

I just want to thank you all for giving me the opportunity to serve as President of the APA. As my term comes to a close, I just have a few remarks.

It has been a great two years. We had a full membership roster and a sound treasury overseen by Mike O'Connor. The one

and only Don Tucker collated our many wonderful bundles. Bravo Don! We also witnessed a poster tube mailing stuffed with the best work yet. Thank you to Melanie Mauro!

The 2009 Mt. Pleasant Goose and the 2010 West Virginia Goose were educational, informative and great fun! Thank you Rick von Holt and his gang, and Austin Jones and his. My partner in crime and VP, Jim Daggs, thanks you for the support (and the jokes). David Kent our 'behind the scenes' Archivist—you are the best.

No—I am not taking credit for these events. I just want to show everyone how this organization is run—by all of us. My officers, board members and myself, just hold the framework together, you make

it happen. The one thing we don't want is more rules, but we can refine the existing ones. Bickering on the Yahoo list only hurts the hard working members, and leaves a bad taste with the new members. Constructive ideas can only strengthen the APA. The Yahoo list should be used to talk about letterpress. We have to make our adjustments in the form of ideas to the board.

I now become a board member and will help Jim Daggs and his new officers. I guess my time now will be used to write my memoirs and construct my Library.

Looking forward to the MichiGander 2011 Goose! Hope to see you all there.

Howie Gelbert #667
President



Another Hoe product

Once again my friend Rocky Baranowski has shown me another piece in his collection—a printer's knife. He said he believes this is the first example of a pocket knife made for printers. It was made by the R. Hoe Company and listed in their 1871 catalog. The patent date on the knife is 1867. The knife unfolds to a bodkin, blade and a tweezer—which Hoe refers to as a "spring bodkin." The handle is wood with metal (silver?) inlay engraved "R. Hoe & Co. Pat. Nov 12, 1867."

We're all familiar with the Hoe Company as the maker of printing presses but since its very earliest days it made saws and various other blades.