

Inside:

She's a DareDevil printer / 2

New mailer January 1 / 8

President's message / 9

Recap on Tube Mailing / 10

HAPPY
thanksgiving

She's a **DAREDEVIL** Printer!

When you think of daredevils, names like Evel Knievel and the Flying Wallendas come to mind. Those who meet Jessica Spring (#738) for the first time might be hard pressed to think of her as a daredevil. But put type and press within reach, and the name applies in spades!

How else would you describe someone who pressure prints underwear or prints on metal and vinyl? However, the daredevil moniker doesn't just apply to the unique surfaces she prints on. Most of her other printing projects go to new heights (no pun intended to the Flying Wallendas) in both creativity and execution.

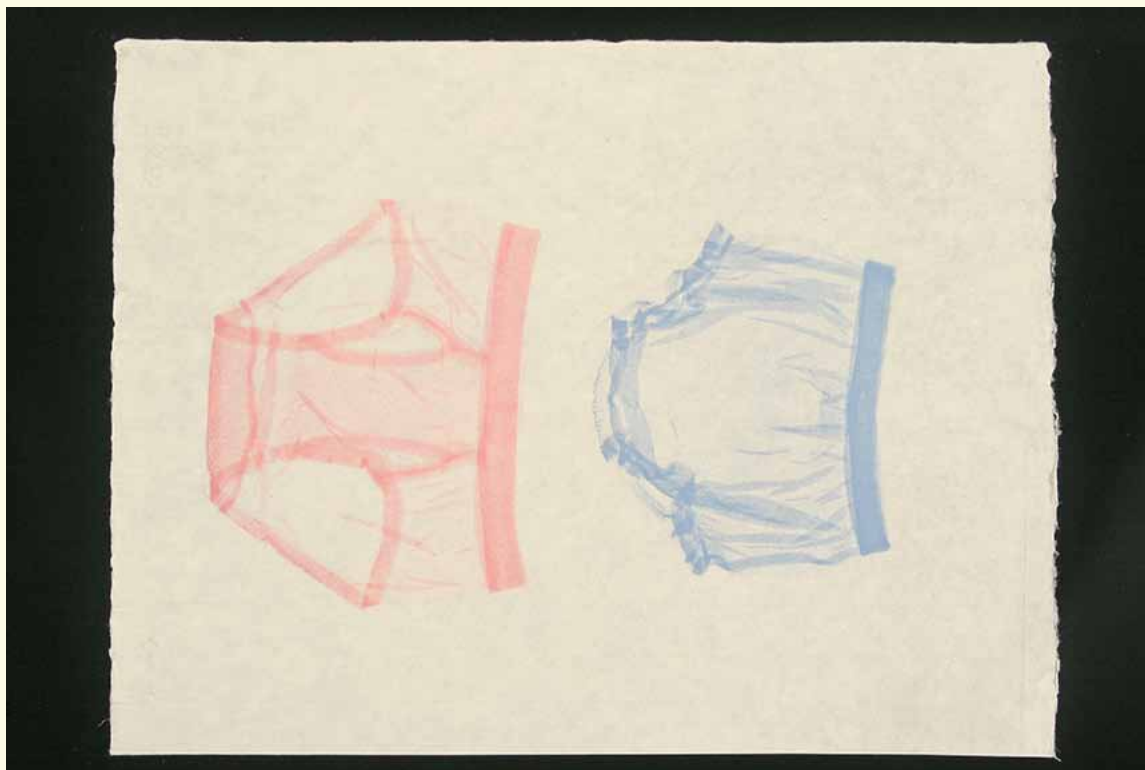


What's the genesis of much of this experimental work? Jessica confesses that she is not an illustrator, so her experiments are a way to work around that particular limitation. She believes that type can be illustration and texture can be illustration. "I enjoy the puzzle, solving the problem, so much of the fun is figuring out how to make these ideas work on the press," she says. She did confess that for a while she was obsessed with glow-in-the-dark ink but that after using it in two books she believes that it is out of her system (and off her cuticles).

While polymer plates and computers have been the god-send to new members of the letterpress community, Jessica will choose handset type if it is at all possible and she gives APA credit for this and says the organization has influenced her in this regard what with having appreciative printers that encourage the best work.

"It's been incredible to go from typesetting in college to seeing the explosion of letterpress today" she said and with a wink, "and I can also only imagine for some in APA who have some 20 years on me in this field."

That explosion includes the work at Jessica Spring's Springtide Press in Tacoma, WA. As one might expect, her work is not limited to the APA bundles or Tacoma. For years now she has had her artist books in collections around the country and even



Pressure printed underwear. From a collaboration with Catherine Michaelis for a project called "Engendered" that explored gender.



Printer's Blocks is an abecedarium composed of vintage wood type and printer's blocks letterpress printed on Magnani Revere and formed into cubes. Letters are arranged in a box as they would be in a case of type (with J and U following Z) since those letters were not used by early English printers. Two sides of each block include a variety of handset patterns created from American Type Founder's Dainty Border No. 1—that like the border—can be arranged to delight. Two bonus blocks are included with catchwords "and" "the" plus ampersand and exclamation marks.

11.5 x 2 x 9" aluminum box contains 28 cubes that measure 1.5"

the British Library. Recently she showed 20 years of work at the University of Puget Sound. Jessica said that it was cool to see the continuum of work, especially things people hadn't ever seen. One of the most common responses she gets from her work is "how/why did you think of that?"

Her presses include a Universal 1 Vandercook from the widow of Cliff Helbert in Milwaukee, WI. She attributes getting her "eclectic" collection of type from various APA members, including Ward Shori, Paul Aken and Dave Churchman and various other folks. She admits to having a very soft spot for Parsons because of her interest in Will Ransom, a man from Washington State who made his way to Chicago.

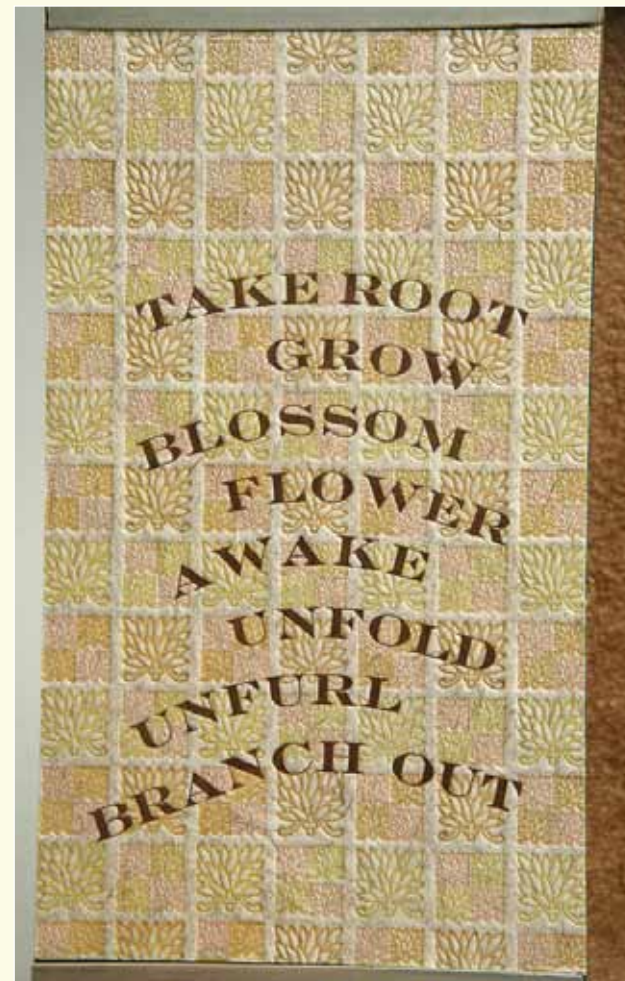
How did this English major from Macalester College in St. Paul, Minnesota become a daredevil letterpress printer?

Her journey actually started at college where she did typesetting on Compugraphic equipment for different student publications.

Her first job out of college was working as an editor and in doing so she was also able to do some keylining and graphic design work. Later she left for Chicago to take a job at a weekly newspaper in the design and production department and also worked as a typesetter on Printer's Row in a building where BB&S once stood. However, she



This is an image from a commission for a local foundation printed on handmade Western Red Cedar paper. Eight 2 x 7" panels



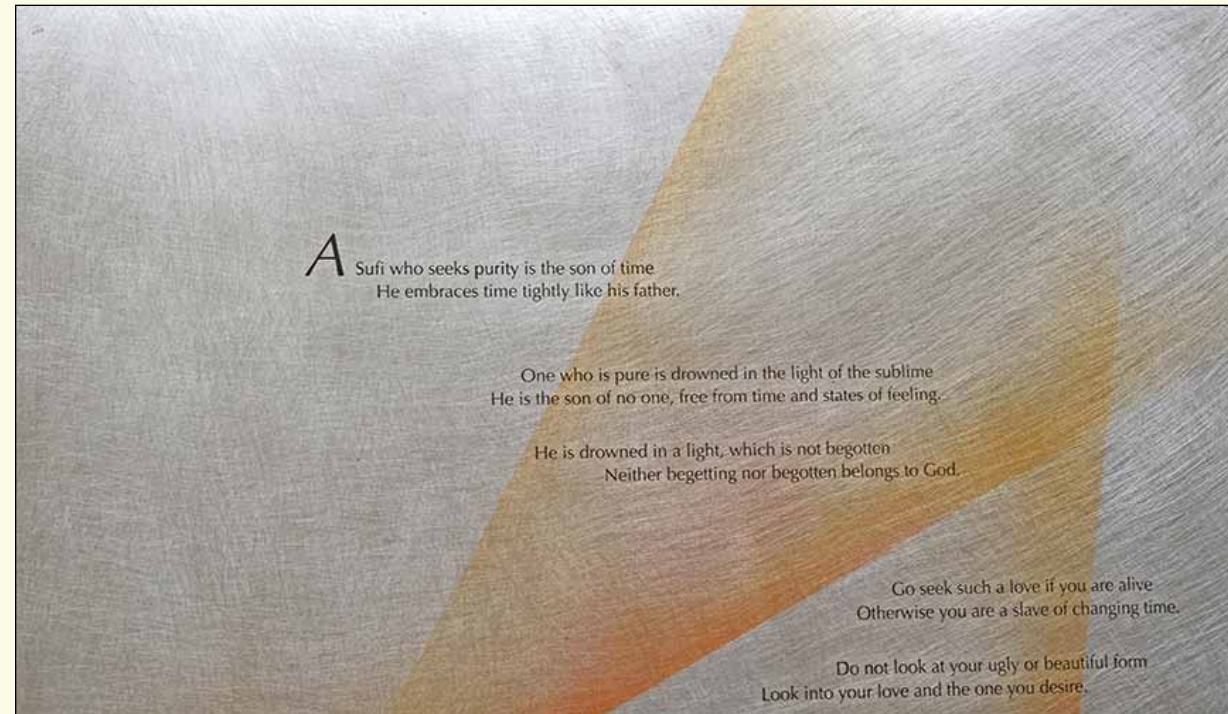
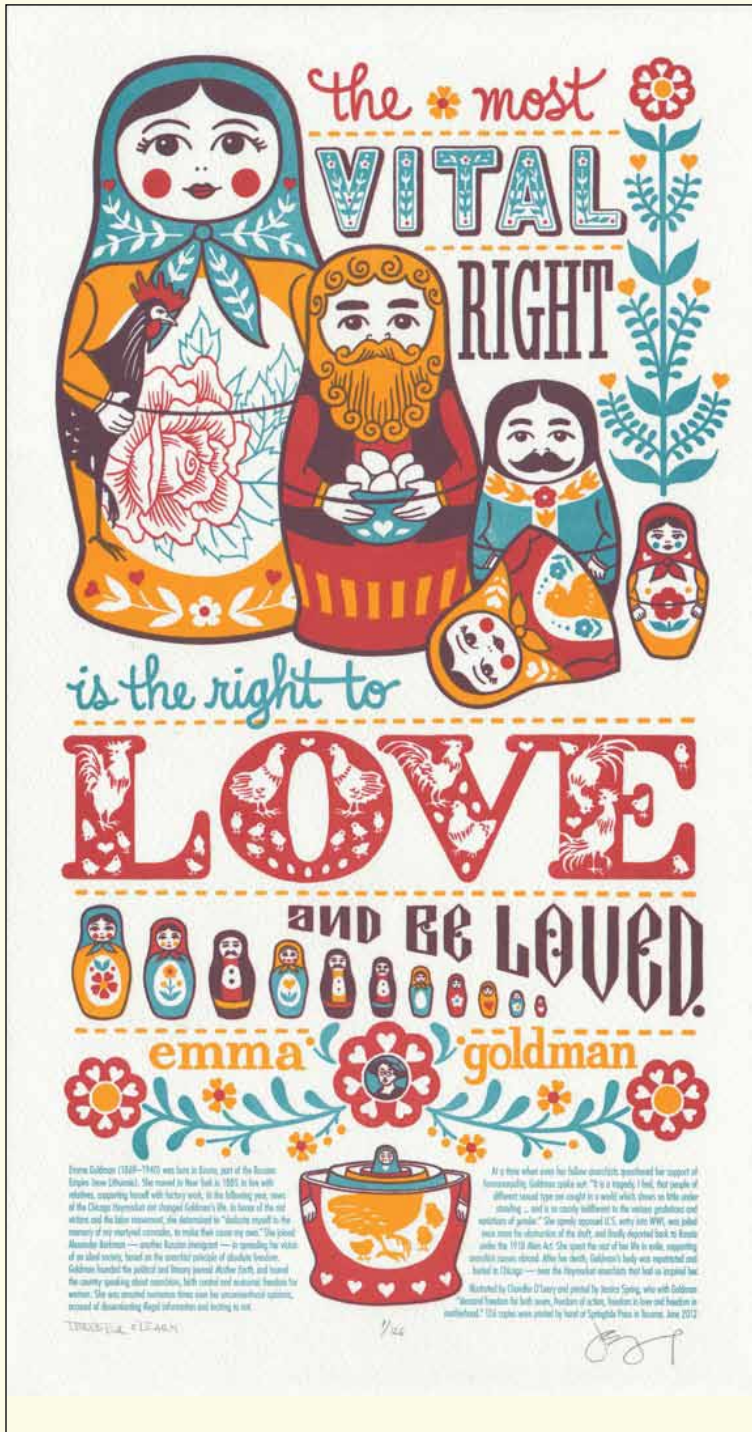
compare community to the forest and are mounted on a vintage sales kit for cedar shingles.

eventually left both of those jobs to start a graphic design business. At this point she had a chance to purchase a Vandercook 3 and she learned how to print—25 years ago!

She relates how the graphic design business was more and more about spending

time in front of computers and she found herself far more interested in handsetting type and printing. She learned about Columbia College Chicago and a first-year scholarship they offered. She applied and got in. After 10 years of serving clients, she said there was a lot of appeal in pursuing

◀ Dead Feminists Emma Goldman. This is part of a series done in collaboration with Jessica's friend, illustrator Chandler O'Leary. Details of this poster can be found on O'Leary's [Blog](#). This is the 15th print in a series that has continued since 2008. We just finished a print with a quote by Shirley Chisholm encouraging people to vote.



Metal panel. This is a closeup of a page with a Rumi poem printed on sanded metal sheeting for another book artist, Don Glaister. He bound these pages into a one-of-a-kind book that was bought by the Library of Congress. The Optima is photopolymer.



The Springtide Press, located in a remodeled garage behind the house.

her own interests and learning more about printing and book arts. “The program at Columbia really expanded my world from commercial letterpress to ‘artistic printing,’” she said.

The family moved from Chicago to Tacoma about 10 years ago. Ed Regan loaded up her shop in Chicago and her husband’s company had agreed to move her studio (probably assuming she had a few watercolors and not large presses). Once moved, she took over the garage behind the house, which they remodeled.

Aside from duties at home and in her own shop, she readily shares her knowledge with others. There is a “regular crew” that comes into her studio once a week. They

work on various projects needed in the shop. She also has classes there and visits from community

groups. A few weekends ago she said she was on the city’s studio tour for the sixth year and hundreds of people come through, print a keepsake and subtly ask, “Do you make any money doing this?”

Sharing her knowledge extends to the Pacific Lutheran University where she teaches a semester-long course in both Art of the Book (for publishing students learning the hands on history of their craft) as well as Typography for graphic design students. Jessica also had the opportunity to



Aphorisms on beauty (from Ancient Greece via novelist Margaret Wolfe Hungerford, Stephen Sondheim, Greek/Roman mythology, and Confucius) arrayed on pages of a Braille edition of Seventeen-magazine. Text is handset in Cheltenham (a typeface rarely associated with beauty) and letterpress printed in an edition of 10. Laid in plexiglass boards with a white cloth spine, tied with a ribbon and housed in a handstitched white slipcover.

teach at Penland School of Crafts in North Carolina this summer.

She said that teaching a semester-long course for undergrads is pretty different than a week-long intensive workshop for grownups. Both require a lot of energy and patience, but Jessica said that it’s rewarding to see people getting “hooked” and eager to continue printing when the class is over.

We can’t forget the annual Wayzgoose in Tacoma which she helped start in cooperation with a local bookstore and has



been going now for eight years. At the start there were only a few exhibitors; the focus was on providing hands-on book arts demonstrations free to the public. She related that by the third year they had applied for funding from the city Arts Commission so



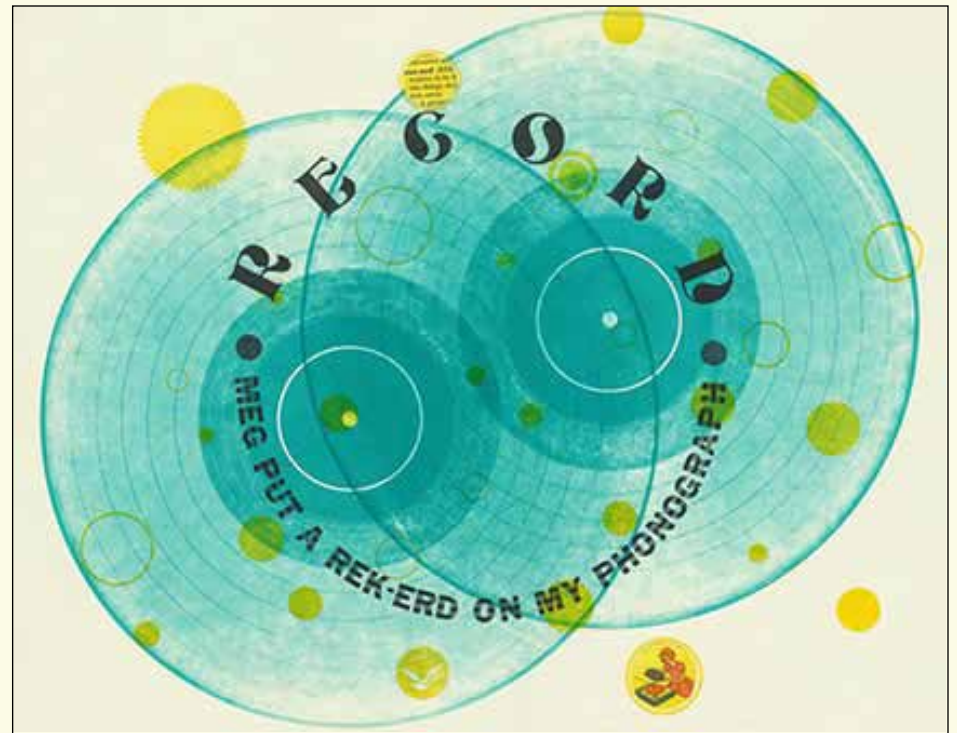
Jessica supervising "makeready" at the 2011 Tacoma Wayzgoose event.

that they could rent a steamroller and make prints in front of the bookstore. She said that there are easily over 1,000 people each year and demonstrations have expanded to include silkscreen, papermaking and equipment sales.

When asked if she could find the rest of the family back in the shop very often, her response: "Son Jack, who is 15, knows a lot about printing though he is rarely motivated to work in the shop, preferring more modern forms

of entertainment." Her husband Tim, who manages pensions for the city's employees, can set type and do a few things in the shop, and he offers support by taking up the slack when I have big deadlines. She said that Tim has the attention-to-detail skills, but could use a bit more fearlessness—apparently not taking after his "daredevil" wife!

Asked what she saw as the future of let-



From a series of prints called "Po-St" born out of wandering through Volume 5 of The Golden Book Illustrated Dictionary. Each print in the series focuses on one word and elements from the dictionary are also collaged on each print, combined with handset type printed on a variety of substrates. For "Record" I mounted a vinyl record on a base in the Vandercook and printed, then the text is overprinted with handset curved type.

terpress? "It's an odd mix, isn't it? I don't know, maybe its just trying to hold on and get people to stop saying "letterpressing."

Jessica will be conducting a workshop at the 2013 [APA Wayzgoose](#) in Phoenix, titled, of all things, "Daredevil Printing."

Starting January 1, 2013

Neil Giroux to be APA's new mailer

Sara and Ky Wrzesinski needed to take a break for a year as mailers to accomplish some at-home projects—one being to move to their new printing quarters. Luckily Neil Giroux #676 stepped forward to volunteer for the job and it didn't take long for President Daggs to appoint Neil as APA Mailer starting January 1, 2013.

In doing so, President Jim thanked the Wrzesinski's for their excellent work as our mailers and he looks forward to having them back next year.

Surprisingly, Neil said that he had thought about the job of mailer for a number of years but he was always too busy. Now he and his wife Barb are retired in Florida.

Every mailer seems to have his or her

**Deadline: 10th of the month
starting **January 1, 2013!****

Mail to:

Neil Giroux

**1919 Buccaneer Drive, No. 48
Sarasota, FL 34231**



Neil Giroux standing in front of his Golding Official.

own system in handling the job. What's Neil modus operandi? He said "we" (wife Barb is going to be a critical part of this) plan to review the daily mail, open the packages and store it in plain sight so as to gauge the quantity. He said they plan to use 8' tables available in the clubhouse to pack, seal, postage and deliver to the post office.

Neil joined APA in the late 70s and now he has a Golding Official, Model 2 and his "trusty" Poco Model 0 with tympan and frisket. He prints with a hand ink roller, one-up. He grumbled that he foolishly sold most of his type when they moved from Massachusetts to Sarasota but he has been busy restocking his type!

Many thanks to Neil and Barb for taking on the job.

DEADLINE for items to reach Neil is the 10th of each month. Neil can be reached at neil.giroux@gmail.com

The address: 1919 Buccaneer Drive, No. 48, Sarasota, FL 34231

The printshop is busy with Christmas cards and new students



Fall is my favorite time of the year, and for this native Iowan, an Iowa fall is the most enjoyable. I look forward to weekend mornings when I can head uptown to the hot metal and letterpress shop where I turned on a typesetter pot or two the night before, and step in to a warm shop with that smell of warm old iron. It's one of those moments I savor for a while after closing the door. Currently I'm working on my Christmas bundle piece, which we also use as a greeting to send out with our December invoices and statements. Have you started your December bundle contribution?

A month ago, the local hospital foundation asked us to print the programs, donor list cards, and dinner menu cards for their annual fall banquet — all via letterpress. They allowed me enough time to set it all up, provide proofs, and get it all printed and bound. They also allowed me to put a little blurb on the back of the items stating they were genuine

letterpress printed, and where and by whom. It was fun, and the foundation director reported just a few days ago that she received a lot of compliments on the “unique” programs and cards, and she ordered letterpress printed Thanksgiving cards, as well. I've received a few calls since, inquiring about letterpress printed items. This strong resurgence in letterpress continues to amaze me these days. How long will it last? Is it just a phase? I have no answers, but it is sure fun to be a part of it while it lasts - hopefully a long, long time.

Enthusiasm for letterpress is definitely alive and growing among two of the Iowa colleges. In November, we have been welcoming 4-5 Iowa State University Art/Graph students into our letterpress shop for two-day sessions (Friday PM and Saturday AM) where they are tutored in setting their own metal type form Friday, and then printing it in at least one or two colors on Saturday. We will finish this program with the 20 participating students on December 1. I must say that I have been very impressed with the work these students have been turning out. Not only is their typeface selection and layout reflecting their remarkable talent, but their presswork has also shown great innovation with various ink/paper combinations, and use of overprint varnish in lieu of ink.

It has been a lot of work to hustle be-

tween 4-5 students who are usually experiencing their first contact with metal type and old iron presses, but it is rewarding to see and experience their reactions when they peel their paper off their freshly printed forms. A number of them are asking if they can come back and work on more projects - outside of the class work. I am glad to welcome them back as I am usually putting around the shop most weekends.

In the midst of the ISU schedule, I also spent a weekend working with an associate professor of printmaking at University of Iowa who wanted to print a large wood block print. Another interesting project by a talented college instructor.

So, to tie all of this in with my earlier question about how long this resurgence in letterpress might last - I guess it could depend on how well we do our part to perpetuate our letterpress craft, and share our knowledge with the next generation. For a few years, I belonged to the Waterloo Club of Printing House Craftsmen. Once a month you gathered with fellow printers and competitors for a time of good will and fellowship, and living up to the Craftsmen motto: “Share The Knowledge.” Keep that in mind whenever you get the chance to meet with a new letterpress enthusiast. Make sure you encourage their enthusiasm and “share the knowledge.”

Tube mailing was another success plus tips for the next one

By Jim Daggs

By now you've received and savored the goodies in your 2012 APA Tube Bundle Mailing that was sent out during mid-September.

This was the third tube mailing since it was started by John Horn and the second mailing done by Melanie Mauro. I was thankful that I had our spacious second floor bindery area in our letterpress and warehouse building for the project — and I was thankful for volunteer help from Chuck Wendel and his friend Judy; and my part-time help Maggie and Titus.

Eight large folding banquet tables were set up to lay out the stacks of printed posters and broadsides, and another large table was reserved for rolling and stuffing the tubes. Maggie and I finished rolling and stuffing the next morning, and the next morning my wife Pat and I hauled the whole works to the Ackley Post Office where they were able to get three-fourths of them in that day's mail, and the rest the following day.

So, I should offer a few hints to the next mailer: 1. A spacious area is nice, but not a deal breaker. 2. We went with 4" diameter

tubes instead of 3" — and I was thankful we did. 3. We bought the tubes from Uline and the 4" x 36" size tubes were the most economical (must be one of their best sellers). 4. Keep the Uline cartons the tubes come in so you can transport to the Post Office. 5. Contact your post office ahead of time and tell them what you are going to be bringing them. Our local postmaster was

appreciative of the heads up and brought in extra help to handle the biggest share of the mailing in one day. And . . . 6. There is a reason why HEAVY card stock is discouraged — and it has something to do with the Law of Physics and putting growing numbers of tube bundle contributions into round tubes!

Everyone is riding to the Phoenix Goose, June 6, 7, 8, 9, 2013

[> Web site <](#)

