



NEW
APRIL 17

IMPRESSIONS

18-20

HAMILTON WOOD TYPE & PRINTING MUSEUM
TWO RIVERS, WISCONSIN, USA

IMPRESSIONS

NEW
JUNE 30



Foreword



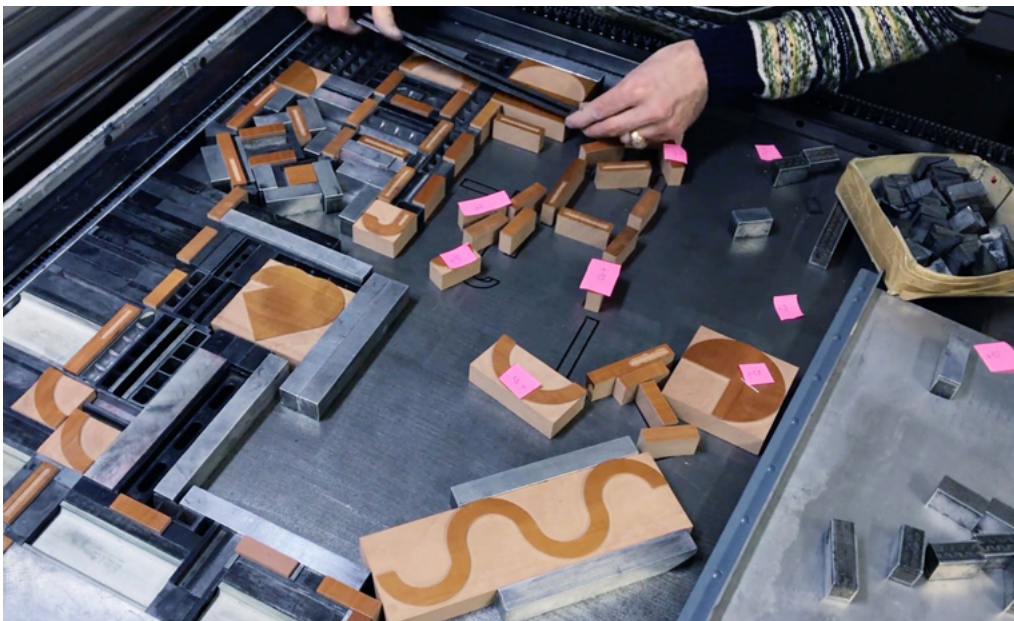
The Hamilton Wood Type & Printing Museum is the only museum dedicated to wood type preservation, study, production and printing. With over 1.5 million pieces of wood type and blocks, and more than 1,000 styles and pattern sizes, the Hamilton collection is one of the world's premier wood type collections.

Our mission is to advance the understanding of our printing and design heritage by documenting, archiving and reproducing the history and images of American letterpress printing. Our premier collection of printing type, engravings, prints and equipment support scholarship and education at all levels by preserving through use, research and demonstration. 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.

For more information visit our website at www.woodtype.org.

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

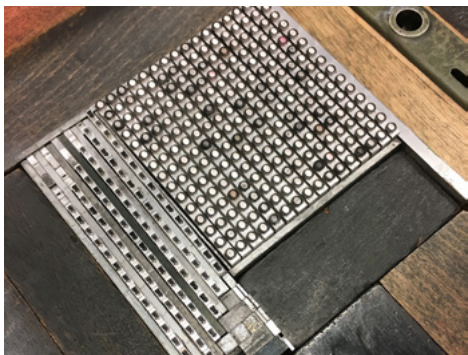




Dafi Kühne, *Welcome!*, page 48



Virgil Scott, *Truth*, page 78



Ingrid Ankerson, *Bembo O&I #1*, page 16

Introduction

New Impressions is an international juried exhibition to showcase exploration and creativity with letterpress printing techniques. This call attracted 228 diverse entries from around the globe. The final 44 works on display are from artists in the United States, the United Kingdom, Canada, Brazil, Argentina, Norway, Switzerland, Austria, and Italy.

This is the fourth year of the *New Impressions* exhibition and it was juried by Macy Chadwick, letterpress printer and book artist publishing as In Cahoots Press, in Oakland, California; David Wolske, Assistant Professor of Communication Design in the Department of Design, College of Visual Arts and Design, University of North Texas; and Richard Zauft, Dean of the Lesley University College of Art and Design in Cambridge, Massachusetts.

The exhibition poster was designed and letterpress printed by Nick Larson. You can purchase the poster online at <https://woodtype.org/products/2018-new-impressions>.

The exhibition is on display at the museum from April 17-June 30, 2018. Plan to join us from 5-7 pm on June 16, 2018 for the exhibition reception. That same day is the Hamilton Open House from 1-5 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 17-June 30, 2018

Hamilton Open House: June 16, 1-5 pm

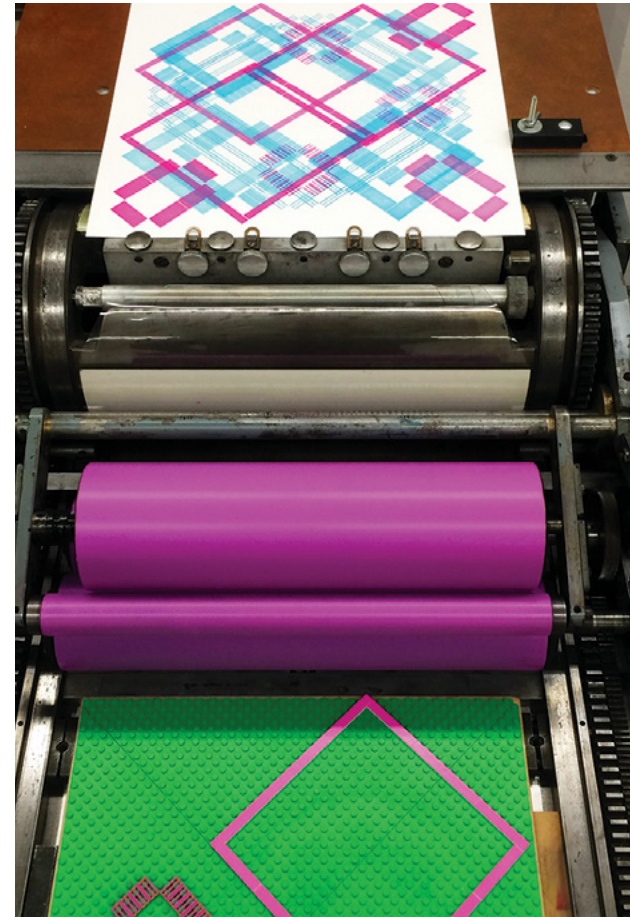
Gallery Reception and Awards: June 16, 5-7pm

Jurors

Macy Chadwick – Macy Chadwick is a letterpress printer and book artist publishing as In Cahoots Press. Macy received an MFA from The University of the Arts in Philadelphia, and she teaches at Academy of Art University and San Francisco State University. She is currently establishing In Cahoots Press and Residency, a space for collaboration, artist's books and printmaking, in Petaluma, California.

David Wolske, University of North Texas – David is an Assistant Professor of Communication Design in the Department of Design, College of Visual Arts and Design, University of North Texas. David 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 and he teaches typography, graphic design, letterpress printing, and book arts classes and workshops across the United States. David's methodologies combine the traditions of letterpress and fine art printmaking with digital tools and design thinking into a unique cross-disciplinary workflow.

Richard Zauft, Lesley University – Richard is the Dean of the Lesley University College of Art and Design in Cambridge, Massachusetts. He served as the President of the College Book Arts Association and President of the Society of Printers. In 1983 he organized the first national traveling exhibition of artists' books, and in 1990 organized the first national exhibition of printed broadsides. In 1998 he established the printing facility at the Hamilton Wood Type and Printing Museum and launched their visiting artist residency program. His letterpress work is included in many institutional special collections, among them Brown University, Harvard University, Dartmouth College, Smith College, Wellesley College, University of the Atlantic, New York Public Library, University of California-Berkeley, the National Gallery of Canada, and the Centre Romand d'Art Graphique in Lausanne, Switzerland. Richard holds an MFA degree from the University of Wisconsin-Madison. He currently serves on the Artistic Board of the Hamilton Wood Type & Printing Museum.



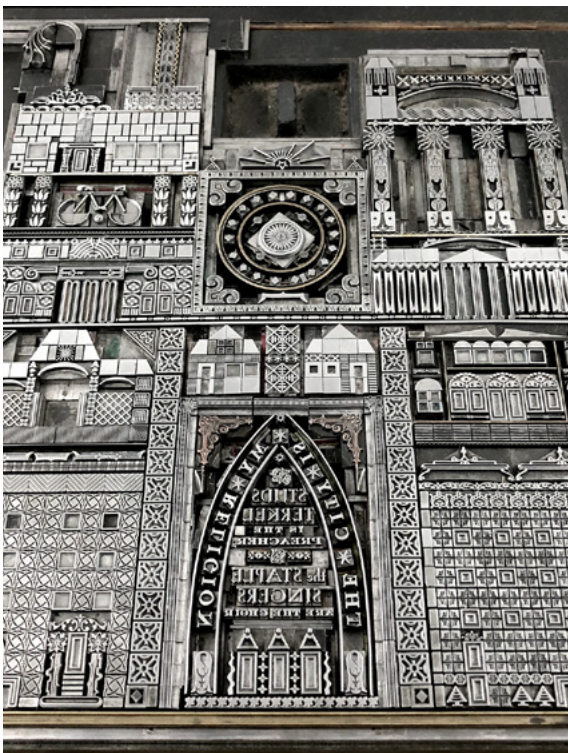
Mike Sonnichsen, *Test Pattern 2.5*, page 80



Pete Morelewicz, *Smolder*, page 62



Monique Ortman, *Bonafide Ram*, page 66



Jennifer Farrell, *The City Is My Religion*, page 40



Kevin Rudynski, *We The People*, page 72



Mary Louise Sullivan, *Are you a boy or a girl?*, page 82

Jurors' Statements

It was an honor to be one of the invited jurors for this year's New Impressions exhibition. It is a testament to the venerable Hamilton Wood Type that this call for entries drew submissions from across the US and 8 other countries. From playful typographic posters to experimental fine-art prints to high-brow design, the submissions were varied and the visuals delightful.

For me, viewing the submissions was a behind the scenes look at both the current developments and lasting traditions in letterpress printing. I was especially intrigued to see a few trends emerge in the group of works submitted. I spotted several inventive pictorial arrangements of ornaments and type, such as Jennifer Farrell's *The City is My Religion*. This print exemplifies truly old-school obsessive typesetting at its best. Also a favorite among the entries, compositions of colorful overlapping letterforms that toy with legibility and delight us with text as texture. A prime example is Carl Middleton's *Fear*. And lastly, it was heartening to see that letterpress remains a powerful voice for social change in prints such as Mary Louise Sullivan's *Am I a Boy or a Girl?* and David Shields and Ivanete Blanco's *No Wall No Ban*. There remains no better mode of expression than ink on paper.

Macy Chadwick

Artist, In Cahoots Press, Petaluma, CA

Director, In Cahoots Press and Residency, Petaluma, CA

Instructor, Academy of Art University, and San Francisco State University, San Francisco, CA

Jurors' Statements

I have a confession to make. When I was asked to be a juror for this year's New Impressions I was a little bit sad. Because in just a few short years this annual exhibition has established itself as the preeminent international showcase of contemporary letterpress printing. And since it began in 2015 I have eagerly awaited the call for entries so that I could submit my own work for consideration.

My initial (very minor) disappointment was soon replaced by overwhelming gratitude. It was a tremendous privilege to have the opportunity to review and admire over 220 exciting entries from a dozen different countries. What a rare gift to see so much art from such a diverse group of practitioners. The range of techniques and subject matter I saw in the submissions reinforced my belief that letterpress—especially from moveable wood and metal type—is on the verge of becoming a bona fide fine art medium.

I am proud to have participated in selecting the invigorating and inspiring work for this important show. Thanks to the insights of my fellow jurists, the industrious of the exhibition organizers, and the contributing letterpress artists most of all, I look forward to future New Impressions now more than ever.

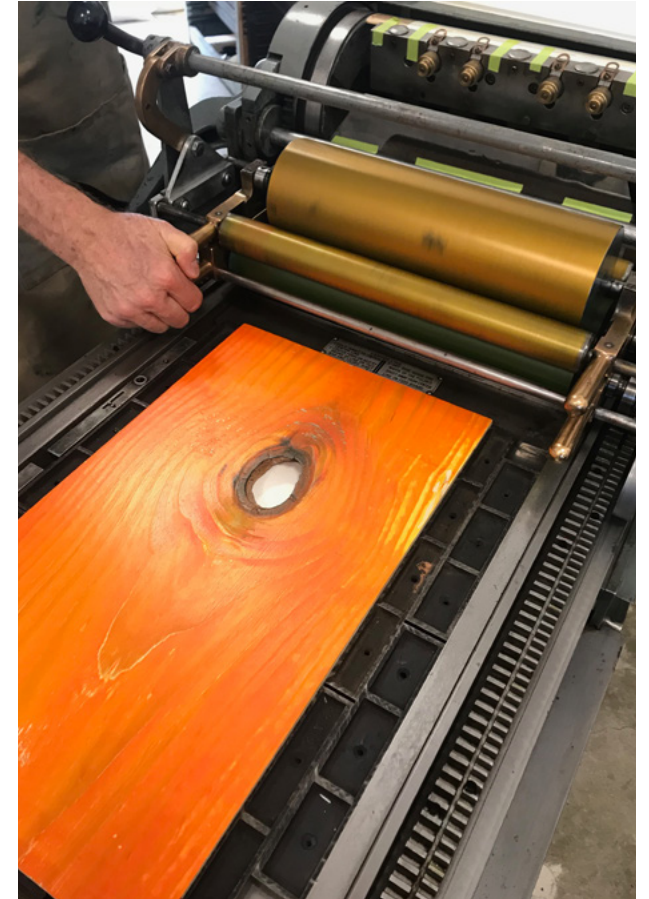
David Wolske
Assistant Professor of Communication Design in the Department of Design
College of Visual Arts and Design, University of North Texas



Marcos Mello, *Conexões, Connessione, Conect*, page 58



Bobby Rosenstock, *Nelsonville Music Festival*, page 70



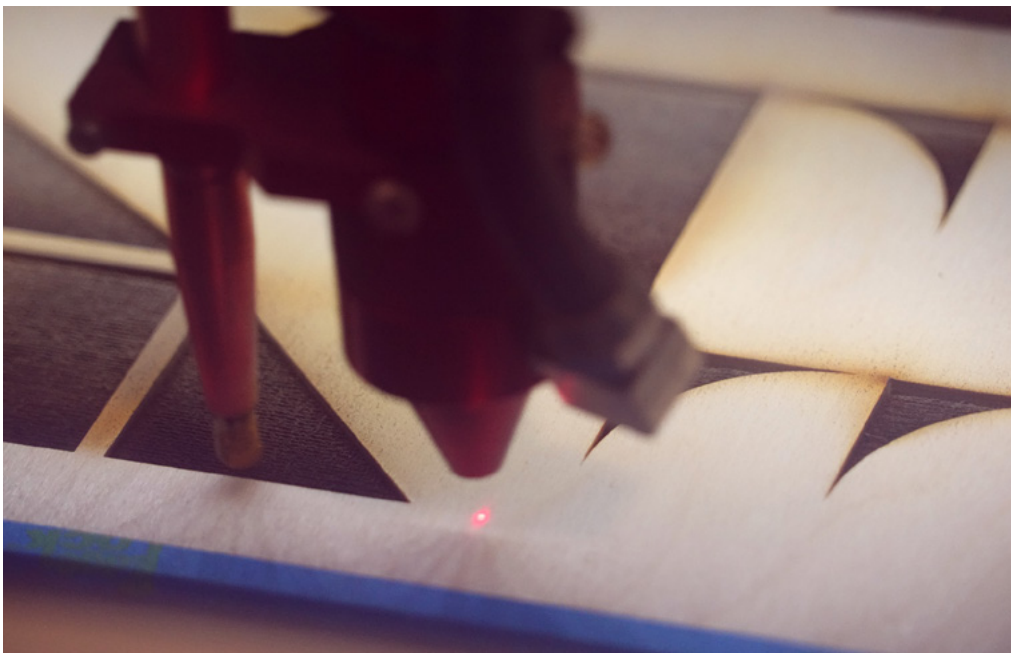
Tom Virgin, *Port/Portal*, page 92



Vida Sacic, *Like Some Female Hamlet*, page 76



David Armes, *rights of way*, page 18



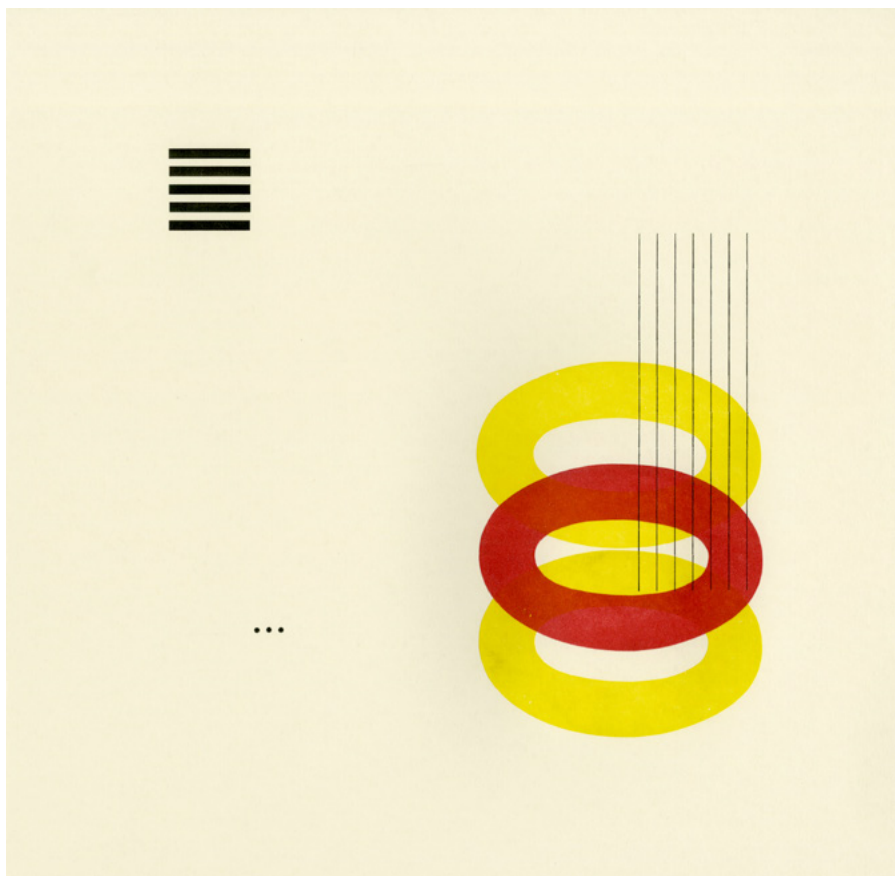
Jesse Warne, *Blackbird*, page 96

Jurors' Statements

It was a delight to see such a wide variety of ideas and techniques among the entries. This work affirms there is indeed a widespread and growing renaissance of printing wood type – not only in traditional and familiar motifs – but also in experimental ways not normally associated with wood type and its surrogate processes. The innovations in technique are more readily recognized and celebrated, but I implore printers to press forward in this printing medium with equal daring in exploring ideas and content that also push the boundaries of convention.

Richard Zauft

Dean of the Lesley University College of Art and Design in Cambridge, Massachusetts



9

12.5 x 12.5 in
Letterpress
NFS

Christopher Alday

Minneapolis, Minnesota

Artist Biography

Christopher Alday is a Southern Californian who moved to the Midwest to study printmaking. He received a BFA in Print Paper Book from the Minneapolis College of Art of Design in 2013 and was Awarded the 2014-2015 Jerome Emerging Printmakers Residency hosted at Highpoint Center for Printmaking and 2017 Summer Artist in Resident at the Minnesota Center for Book Arts. He has created work for Posters and Pints, Artcrank, Northern Spark and the Art Shanties Projects and continues to exhibit nationally.

Description of Process

Created as part of a 20 print portfolio during my 2017 summer residency at Minnesota Center for Book Arts. While there I continued my exploration of type as compositional elements. 09 focuses on the use of type and punctuation as pattern rather than language.

christopheralday.com

Ingrid Ankerson

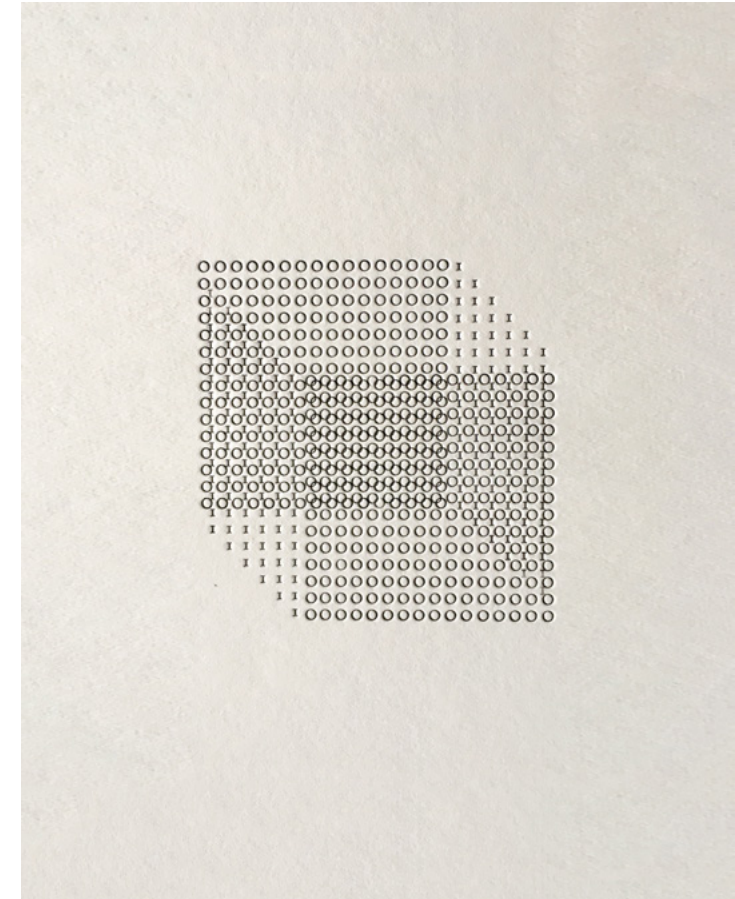
Ann Arbor, Michigan

Artist Biography

Ingrid Ankerson is a writer, graphic designer, and educator living in Ann Arbor, Michigan. She has a master's degree in Creative Writing and Publication Design from the University of Baltimore where, in 2000, she met her first Vandercook. It was at least another ten years before she'd see another one. She hopes maybe someday one (and by one, she means #4) will find her.

Description of Process

In the summer of 2017 I took a two week letterpress workshop at Penland School of Crafts with Lynda Sherman (Bremelo Press) titled "Text and Image." As a graphic designer with no training and very little skill in drawing, I rely heavily on using text as image. Amongst all the talented artists at Penland, I joked that I was only ever good at drawing cubes. Going into this workshop, I wanted to experiment with using type to create shape, shadow, and texture in ways I've seen typewriter artists do with the constraint of one color and monospaced letterforms. It made sense I start with the one thing I know how to draw. After a few failed attempts at setting the type with a composing stick, I realized I could get proper spacing and alignment by setting it directly in a galley tray from top to bottom (then left to right) and using leading vertically instead of horizontally. I made this print with a flip turn and every single print-making god smiling down on me. Somehow I got this dang thing right the very first time.



Bembo 0&1 #1

11 x 14 in
Letterpress
\$400

ankerson.com

@ingrid_ankerson



David Armes

West Yorkshire, United Kingdom

Artist Biography

I am an artist working with letterpress printing, language and geography. My work is frequently site-specific and considers how sense and experience of place can be represented, with source material including automatic writing, anonymous conversations and oral history. I am interested in how we describe liminal spaces and often work in a specific location investigating the notion, “What do I know *only* in this place?”. My academic background in Human Geography and community work in advocacy settings have come to the fore in recent projects looking at movement, spatiality and descriptions of behaviour. Technically, I work primarily with letterpress and, through using what was once a mass production process, am interested in where the multiple meets the unique. My work usually takes the physical form of paper objects ranging from small chapbooks to large scroll. Recently, in the past two years, I have begun to consider the three dimensional potential of paper and am moving towards installation-based work, often created in-situ and with a degree of social engagement.

Description of Process

All my letterpress work uses hand-set metal and wood type. I am interested in process and how the physicality of letterpress allows a piece to develop during composition and printing. I rarely have a complete design mapped out in advance. Rather, I have a mental image and a sketch and then allow the process to intervene throughout. ‘rights of way’ is the second iteration in a new series exploring response to landscape. It was created on a residency in the remote Scottish borders and is an attempt to represent a landscape figuratively using texts which describe the experience. Some were written in the field, some in the studio after returning from walks and some were literally ‘written’ while setting type. It was run through the press eight times. My hope is that this series can be ‘read’ from a distance in a brief moment, as well as up close in detail.

redplatepress.com

@redplatepress



rights of way

11.42 x 16.14 in

Letterpress

\$30

Clare Bacon

Gahanna, Ohio

Artist Biography

Clare Bacon studied Ceramics and Pre-Medical Sciences at Miami University, creating work at the Curmudgeon Press. Interested in science, medicine, and the arts, she integrates these passions into her work. She enjoys the way letterpress allows for possibilities through limitations, adding elements of problem solving to the creative process. She is pursuing her medical degree and intends to purchase her own press in the future.

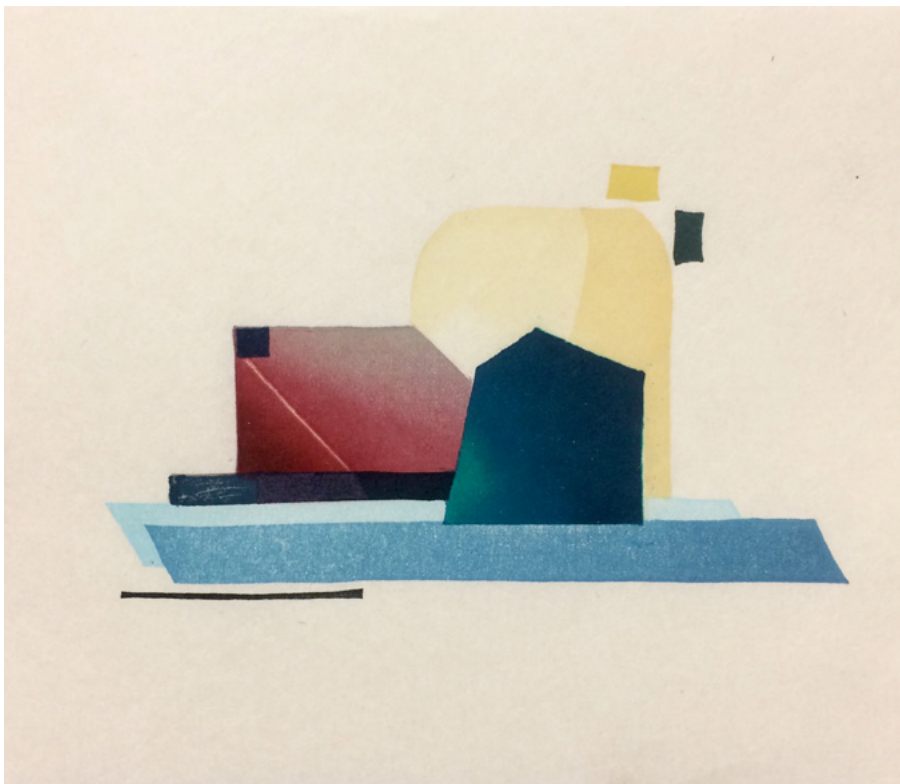
Description of Process

For this work I began with an interest in the organic forms in human anatomy, alongside the intricate machine-made forms of ornaments. I like the dichotomy of the fine lines in the ornaments with the larger organic forms. Oil based clay allowed me to position ornaments on curves while keeping the form locked tight. Breaking through the traditional grid allowed me to mimic the bony structures of the body.



Structure

6.5 x 19 in
Letterpress
NFS



Remnants of Jim Seiders Workshop

12 x 8 in
Woodblock Print
NFS

Andrew Barger

Athens, Ohio

Artist Biography

Andrew Barger grew up in Atlanta Georgia attending the University of Georgia before attending Ohio University to receive his MFA in Printmaking. His interest in regionalism and the creation of a new art market through alternative economies has led him to traveling throughout the United States to various flea markets. There, he trades his prints for items the "buyer" deems is of equal value. He then collects the items into a still life to then be transformed into a woodblock print. The resulting print serves not only as a document of this art market but as an abstracted mapping of the visual literacy of the cities demographic.

Description of Process

Use of the Vandercook is crucial to the production of these woodblock prints. Registration is key to the formation of the prints composition. Also, the ability to quickly print editions to then be traded at flea market events.

@andrewrust_art



Ro Barragán

La Plata, Buenos Aires, Argentina

Artist Biography

Master in Aesthetics and Art Theory by the National University of La Plata. She has developed artistic activities since 1994. She has participated in collective and individual exhibitions in Painting, printing art, Objects, Digital Art, Installations and Interactive Art, in Buenos Aires and other cities of Argentina, Bogotá, Rome, and Miami. Between 2010 and 2013, she worked with the Galería Carla Rey Arte Contemporáneo. She also develops art activities in the context of the street, through stickers and posters. She is a Teacher of the Engraving and Complementary Printed Art Workshop at the Faculty of Fine Arts of the National University of La Plata and a teacher of the typography workshop at the Museo de Calcos y Escultura comparada Ernesto de la Cárcova, city of Buenos Aires.

Description of Process

Into words is a production of typographic posters that seeks to highlight the multiplicity of meanings in everyday messages. Words meet, bifurcate, overlap, amalgamate and juxtapose in speeches and the context of communications. And it is this multiplicity that wants to manifest itself in printed text, which also functions as an image. The material used is the same as the one historically used in urban advertising posters: the work is developed by using typographic printing methods, with mobile types of wood, in typographic families dating back to the last century. The works of art are printed on upcycle sulphite paper of 110 x 74 cm. The machines of the early 20th century and manual presses of various sizes are used for printing, which still work in historical workshops in Argentina. Pucará printing shop in La Tablada - and in the Ilusión Gráfica workshop, owned by Ro Barragán, where it is sought to continue the tradition and the typographic trade, linking its production with artistic practices.

@ilusiongrafica

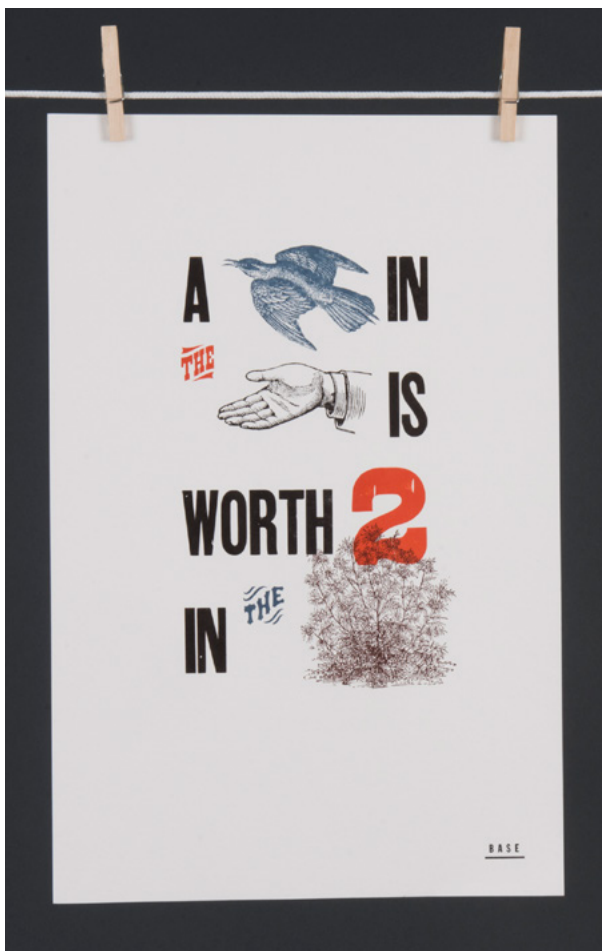


Into Words #1

29.13 x 43.31 in

Letterpress

\$200



Bird In Hand

13 x 20 in
Letterpress
\$50

Frank Baseman

Jenkintown, Pennsylvania

Artist Biography

Frank Baseman is the Proprietor of Base Press. Baseman is also the Creative Director and Principal of Baseman Design Associates, an award-winning interdisciplinary Graphic Design firm, and Director of—and Professor in—the Graphic Design Communication program at Jefferson (Philadelphia University + Thomas Jefferson University), where he has taught since 1998. In 2013, Baseman was named as one of the “Most Influential Graphic Designers Working Today” by Graphic Design USA Magazine. And in 2008, he was awarded the AIGA Fellow Award from AIGA Philadelphia. The work of Base Press and Baseman Design Associates has received recognition from numerous national and international communication organizations, design exhibitions and publications. For more information, please visit www.basepress.co and www.basemandesign.com.

Description of Process

I have been interested in rebuses—those words and images coming together to make a sort of visual puzzle, familiar to many of us from early childhood when we were learning how to read—as a means of communication for a long time. The “Rebus Quotes” project is a reinterpretation of well-known quotes and phrases using rebuses in a playful manner. I have also been producing a series of “Typographic Explorations”—almost letterpress exercises, concentrating on the visual forms of wood type as abstract form.

basepress.co

Laura Bentley

Seattle, Washington

Artist Biography

Laura Bentley is proprietor of Pinwheel Press in Seattle where she produces social stationery and limited edition prints. She enjoys the focus on process and attention to detail 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

"City Traffic" is entirely composed with handset metal type. Type originally designed to print decorative borders is arranged to create an illustration of a city skyline and vehicles with whimsical details. Small Roman columns form tree trunks and a pile of logs on a logging truck. Flowers are used as wheels for the cars from the era of Flower Power. Square metal type sorts become packages on the roof of a car. For each section of type there were many iterations of typesetting to experiment with pattern and to refine a visual vocabulary. The piece was printed in a single color to highlight texture and shape.

pinwheelpress.net

@pinwheel_press

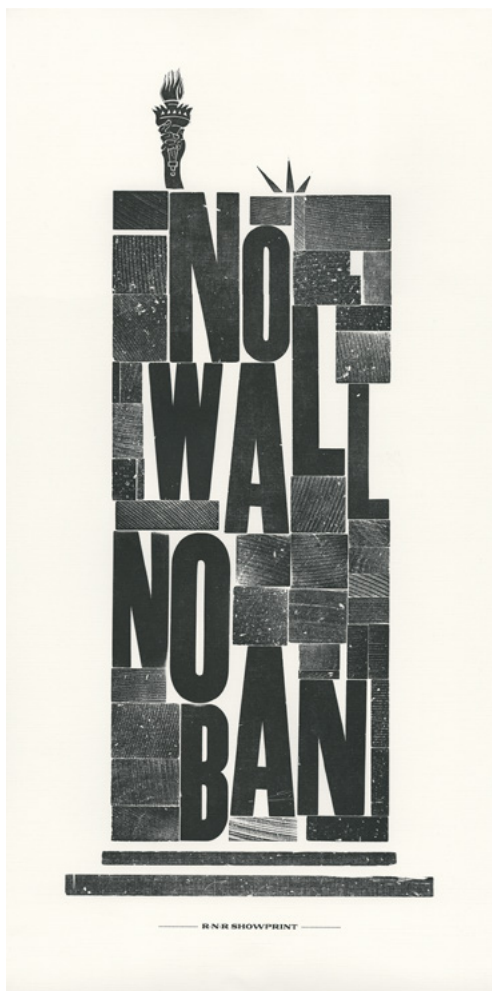


City Traffic

11 x 14 in

Letterpress from Handset Metal Type

\$40



No Wall No Ban

12 x 24 in
Letterpress
\$100

Ivanete Blanco/David Shields

Norfolk, Virginia

Artist Biography

R-N-R Showprint is a collaborative letterpress and graphic design studio based in Norfolk, Virginia whose principal designers and printers are Ivanete Blanco and David Shields. They have a combined forty-five years of experience as graphic designers, and their interest in letterpress, fueled in good part by the work of Hatch Show Print, turned to practice upon arriving in the Art Department at Old Dominion University. From the sticky smacking sound of the ink hitting the paper to the feel of the smooth shopworn faces of the wood blocks, they find the physical experience of letterpress to be a powerful counterbalance to long hours spent in front of a computer monitor. They are fascinated by the limitations of the letterpress composing process and the unpredictability of the printing surfaces.

Description of Process

As opposed to the infinite possibilities of digital imaging, letterpress work demands a very flexible problem solving process in which designs and ideas must be worked out with the available materials, one block at a time. This is not to say we don't have an open approach to the creative flow between analog and digital image creation. In developing our letterpress work, we tend to use a good old fashioned pencil to begin work, a computer to explore typographic ideas, and a press on which all the particulars are worked out. While our point of departure is the traditional show print utilizing Old Dominion University's historic letterpress collection, we regularly incorporate custom plates created from traditional linocuts and non-traditional materials like rope, fabric, scrap lumber, OSB, auto gasket and laser-cut acrylic.

rnrshowprint.com

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



Peter Bushell

Mahomet, Illinois

Artist Biography

Peter Bushell is an Associate Professor in the School of Art at Illinois State University and has been teaching graphic design for over 27 years. Presently, he is exploring projects that go beyond the traditionally client-based work of graphic design. He is utilizing his background in typography and publication design to develop research initiatives with letterforms and the book arts. These projects challenge the norms of type and book structures to prompt the viewer to see beyond the ubiquitous nature of these forms. His book works have been recognized through regional and national juried exhibitions, awards, and collection acquisitions. His current efforts with letterpress prints have also been exhibited widely.

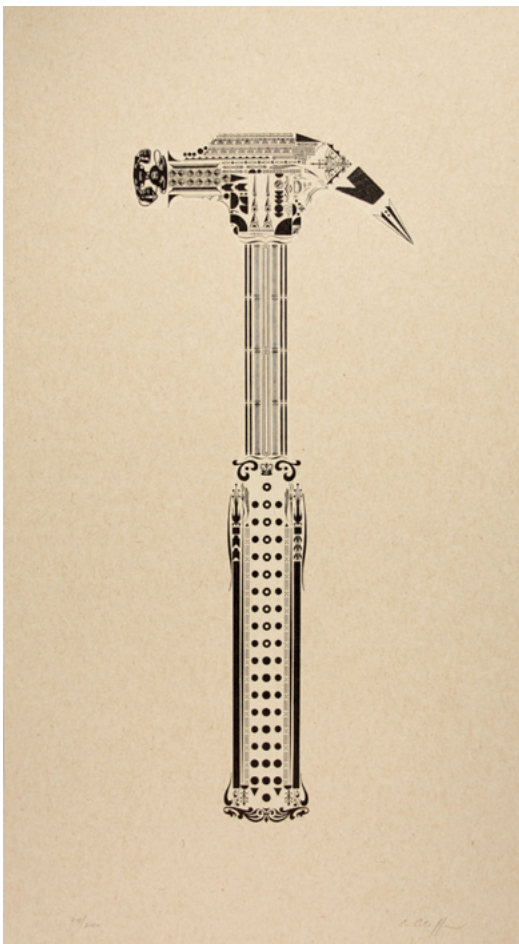
Description of Process

This print is one in a series that abstractly explores positive and negative space, while challenging the norms of letterpress printing. The compositions utilize cropping in the letterpress process in order to acquire the abstracted forms from original wooden letters. Background spaces were layered and activated from a variety of wooden letterforms, then the same large black figure was cropped and composed differently to finish each composition.



Counter Intuitive 3.2.5

12 x 15 in
Relief & Letterpress
\$300



Hammer
10 x 18 in
Letterpress & Collagraph
\$80

Carol Clifford

Seattle, Washington

Artist Biography

Carol Clifford is an artist with a primary focus in letterpress and relief printing. She graduated with a BFA in printmaking at Wayne State University in Detroit and continued her interest in letterpress printing at the School of Visual Concepts in Seattle. She is the sole proprietor of Orange House Press, creating limited edition prints and stationery on an 1898 C&P Platen Press and a 1962 Vandercook #4. The artist gets into the details, gets excited about a typeface, a curve of a line, debates the perfect shade of orange, and is totally jazzed when the whole design is realized and printed. She takes pride in creating work that is slightly whimsical, unexpected, and leaves a lasting impression on the viewer. Carol loves that she is connected to and practicing a craft that has remained virtually unchanged for more than five centuries.

Description of Process

This piece began as a gift for my husband who has a fondness for hammers, particularly claw hammers. The inspiration was the many elaborate prints by Jennifer Farrell of Starshaped Press in Chicago. I have admired her use of hand-set type, dingbats, and ornamental rule for many years. I loved the challenge of creating this iconic and recognizable image with disparate shapes using what was on hand in the studio. It took several attempts assembling and changing orientation of different pieces before the shapes all worked together cohesively and read as a silhouette of a hammer. To further emphasize the silhouette, I printed a subtle white collagraph hammer-shape in the background.

Dan Elliot

Greenville, North Carolina

Artist Biography

Dan Elliott explores letterpress printing and mixed-media to create work he describes in contradictory terms: clean & messy, clear & abstract, simple & complex. Trained as a graphic designer, Dan uses analog means to investigate ideas lurking in his mind, to lose himself in the process of making and explore new ways of crafting.

Description of Process

These pieces came from a desire to showcase Hamilton Wood Type & Printing Museum's unique collection of wood type. Being afforded the opportunity to print for several days at the museum, I explored the stacks of wood and worked on several pieces that could only be made with their collection. I discovered both split & broken type —the difference pointed out by Stephanie Carpenter—and in a wide range of sizes. I came across a series of six broken "A"s of the same size and all broken in different ways. The "A" print shows each of these printed in alternating colors on top of each other to expose the uniqueness of each character as well as the breadth of Hamilton's collection. The next piece is from the split type found in the collection. Wading through a collection of type that was purposefully cut in two I found the letters to spell "HAMILTON" (printed in Cyan & Yellow). The other elements printed in Magenta were from the same split type collection that allowed me to further visually split the type into smaller elements of varying color. These two pieces both represent the beauty of Hamilton's amazing and amazingly unique collection.

piecesofcraft.com

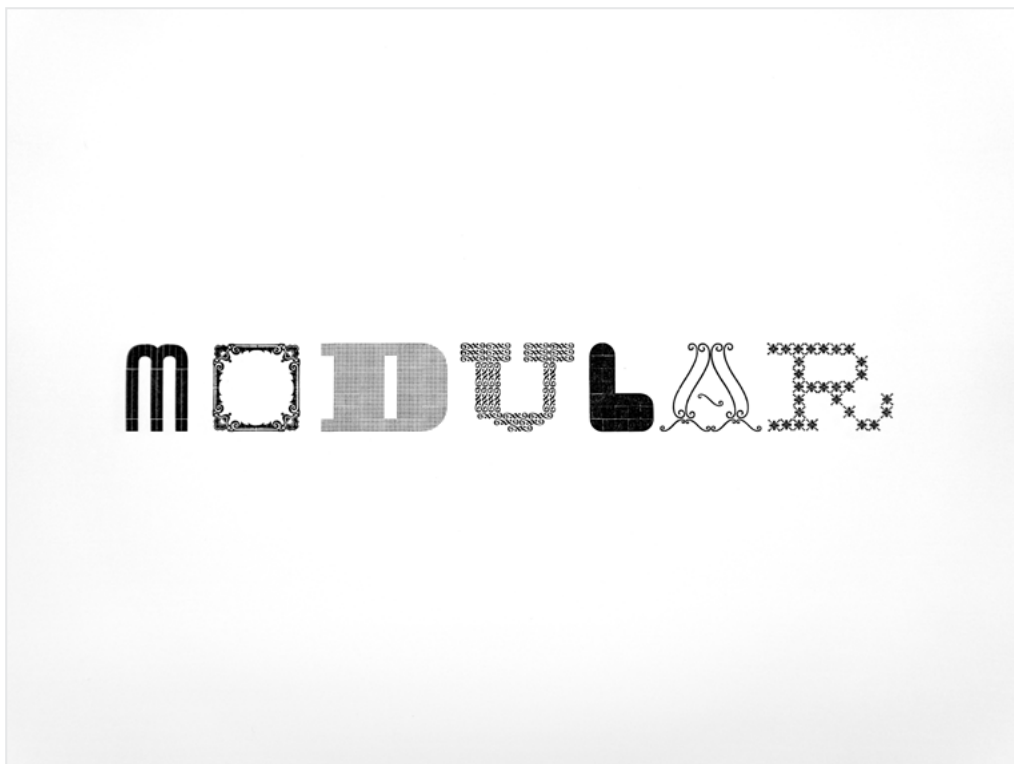
@rockerdan



Hamilton Split

19 x 25 in

Oil-based ink on French Pop-tone Sweet Tooth 140# Cover
NFS



MODULAR

27.56 x 19.69 in
Paper
NFS

Stefan Ellmer/Johannes Lange

Oslo, Norway
Vienna, Austria

Artist Biography

Johannes Lang (1980) works on the intersection(s) of research (University of St. Andrews), design (forming.space) and teaching (University of applied arts, Vienna) in the fields of visual design. He released a few rather experimental typefaces through his label (langustefonts.com) and lately works on script based implementations of modular type-systems. Ellmer Stefan (1982) works as an independent type designer in Oslo, Norway. Besides lecturing and custom type design, his recent explorations were leading into the realms of Victorian display types (www.thepytfoundry.net) and modular typography (www.non-alphabets.no) as well as questioning the relation of historical material, digital type design and analogue production methods.

Description of Process

As part of their ongoing research into non-alphabetic typographic material, Johannes Lang and Ellmer Stefan had the opportunity for a one-week “printers in residency” stay at the Druckwerk Lustenau (Austria) in July 2017. The nonchalant combinations of the available letterpress material (borders, vignettes, and the like) resulted in a visual narrative transcending the stylistic purity of the individual sorts. The shown print – self-referentially entitled “MODULAR” – brings together type intended for the composition of letters (as the M set in Fregio Mecano and the D set in Dekora, two modular systems from the 1930s) with various ornamental sorts, elevating them beyond their purely decorative function. Where usually typographic letters remain intact after printing, this “lettering piece done by typographic means” contradicts this notion – in this case the compositor becomes the designer of letterforms; temporary in their existence and to be decomposed after the finished print run.

ellmerstefan.net/forming.space/non-alphabets.no @ellmerstefan



@langustefonts



Jennifer Farrell

Chicago, Illinois

Artist Biography

Since 1999, Jennifer Farrell has operated Starshaped Press in Chicago, focusing on printing everything from business cards to posters, as well as custom commissions, wholesale ephemera and limited edition prints & books. All work in the studio 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.

Description of Process

'The City Is My Religion' is the keystone print for a type specimen project that will both showcase the Starshaped Press type collection and serve as a pictorial memoir of my life in Chicago. The 'church' is built from metal type ornaments and each section is a representation of a place or building that has been a monumental part of my urban experience.



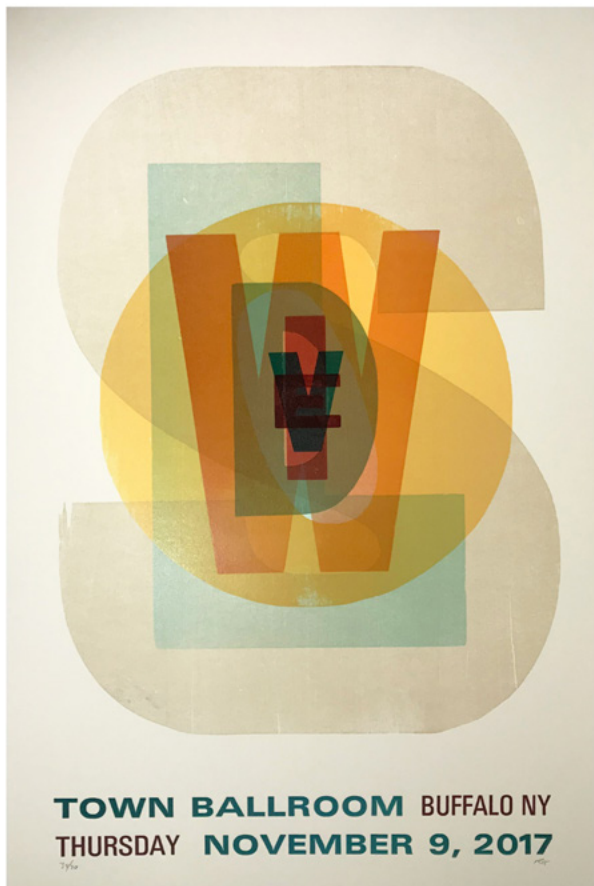
The City Is My Religion

17 x 11 in
Letterpress
NFS

starshaped.com

@starshapedpress





Slowdive - Buffalo 2017

14.5 x 22 in
Letterpress
\$35

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 P22 Analog project places an emphasis on pre-digital printing and typography.

Description of Process

Put Ink on Blocks, run paper through press. That's about it.

p22.com

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



[P22 Type Foundry](https://www.p22.com)



Bob Kelemen

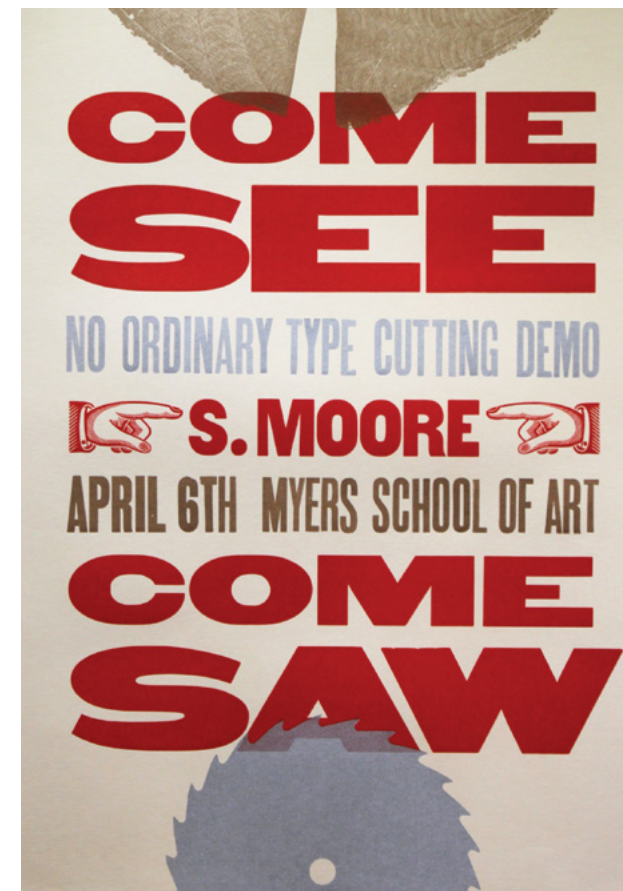
Kirtland, Ohio

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. Kelemen has served for over 25 years as faculty at universities and colleges, both public and private. He has taught a broad range of courses, including technical, formal and conceptual curriculum to both undergraduate and graduate students. He runs Type High Press at Kent State University, one of the largest academic letterpress facilities in the Midwest. His professional graphic design practice includes a wide range of clients – from healthcare institutions, not-for-profits, start-up enterprises and arts organizations to large publicly-held companies. Kelemen's work has been recognized in national competitions and has been exhibited in numerous gallery shows across the country. He has a special interest in letterpress printing, teaching workshops and classes as well as running his own letterpress studio, Black Walnut Letterpress, in his backyard barn. 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

Each year, master type cutter Scott Moore visits Kent State University and the University of Akron to lecture and conduct wood type cutting workshops and I make a commemorative announcement poster to raise awareness of the event. I try to use elements that Scott has cut previously (in this case, the manicules and the quarter slabs of wood at the top of the poster) as well as vintage wood type. The saw blade at the bottom of the poster is an actual blade, mounted type high and printed in silver metallic ink. Akron student Winnie Daulbaugh assisted with the layout, design and printing of this year's poster.



Come See, Come Saw

15 x 21 in
Letterpress
\$50



Resistance is Fertile

16.5 x 23.4 in
Letterpress
NFS

Justin Knopp

Colchester, Essex, United Kingdom

Artist Biography

As the son of a 'Commercial Artist' I was surrounded by the craft tools of pre-Apple Macintosh graphic design from a very young age. My first 'hands on' experience of letterpress typesetting and printing came a decade later whilst studying Graphic Design at Central Saint Martins and I was immediately fascinated and excited by the process and I spent the following 20 years amassing as much type and as many presses as I could physically move and afford to save from destruction. The large cast steel bed of the press is my canvas, onto which I arrange letters and ornaments. My methodology changes depending on the project in hand. Occasionally I will need to meticulously plan the piece by taking black proofs onto cheap newsprint, making tracings and pencil layouts. More often the process will be spontaneous with revisions and additions being made to the design during the printing process so the project evolves in interesting and sometimes unexpected ways. While letterpress is a very technical process, with many limitations, there is also tremendous scope for experimentation and I feel that the constraints of the letterpress craft offer an exciting creative challenge.

Description of Process

This poster is printed in three colours on a 1950s Soldan proofing press, directly from hand-typeset vintage wooden typefaces, perspex-faced border units and P22-Blox modular ornaments.

justinknopp.work

[@justinknopp.work](https://www.instagram.com/justinknoppwork)



[@justinknoppwork](https://twitter.com/justinknoppwork)



Dafi Kühne

Näfels, Switzerland

Artist Biography

Dafi Kühne is a poster designer and letterpress printer from Zürich, Switzerland.

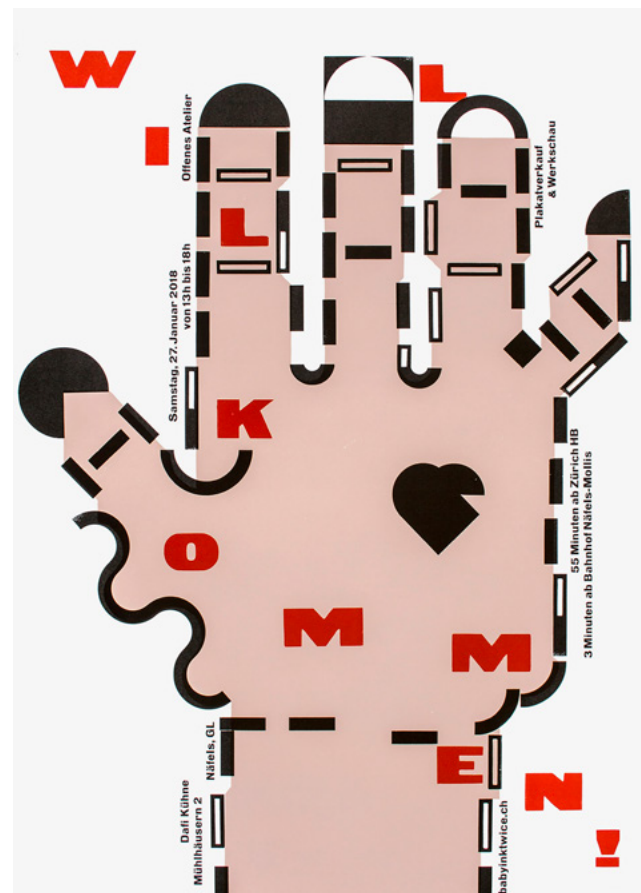
Description of Process

Willkommen! (Welcome!)

Invitation poster for open studio at babyinktwice.ch. The waving hand is printed from hand cut linoleum. The contour elements are pantograph cut elements from pear wood. Traced from laser cut stencils. The large type is a set of Italian wood type that has been pantograph scaled down by 10% to fit the poster and cut in plastic. The small type is handset metal type.

See more of the process: <https://vimeo.com/251214031>

www.babyinktwice.ch



Welcome!

25.2 x 34.6 in

Linocut, pantograph cut wood elements,
pantograph cut plastic type, metal type
and some fresh resin cast type
NFS



Clallam Co.

15 x 11.25 in
Letterpress
NFS

Sarah Kulfan

Seattle, Washington

Artist Biography

Sarah Kulfan is a visual designer, illustrator and letterpress printer. She is the proprietrix of Beans n' Rice and Gallo Pinto Press where she respectively runs her design business and prints limited edition prints. Sarah thrives working as an independent artist and designer where the flexibility in her schedule allows her plenty of time for opting outside. When she's not pounding the trail or off bagging peaks, she can be found in her letterpress studio, working on her latest reduction cut, a printing method which has occupied much of her time lately. At an early stage of her freelance career, when there wasn't much work to keep her occupied, she apprenticed with Stern & Faye, Letterpress Printers, where she learned the fine details of letterpress printing. Letterpress for her right now is all about bridging her creative and active pursuits. It allows her to story-tell her observations outside. The interplay of shadow and light, the relative smallness of the human scale, the highly-drama of sweeping landscapes, and the variety and richness of colors are just a few real life experiences she encounters time again when she's outside, and these are all concepts that she is trying to bring to the page.

Description of Process

Working with reduction cuts is an interesting challenge as a print run truly is finite. There is no possibility of creating a second edition as the plate is carved away with each pass. Each new cut that made after successive print runs becomes a bit of a leap of faith. It's a nerve-wracking and immensely satisfying approach to putting down layers of ink. My process usually starts with on-site sketches and photography. I'll refer to these photos and initial sketches while redrawing the illustration many times over to tease out details. I dial things in further by using Photoshop to help map out layers of color. Recent projects have typically ranged from six to thirteen passes. In addition to reduction cuts, split fountains, metal type and pressure printing techniques are also often looped in to the process.

beansnrice.com

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



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



[beansnrice](https://www.instagram.com/beansnrice)



Alexander Landerman

Bloomington, Indiana

Artist Biography

Alexander Landerman is a visual artist examining the relationships between humans and animals. Utilizing charcoal, ink, and letterpress, his work explores the diminishing connection between society and nature. Landerman completed his Bachelor of Fine Arts in 2-Dimensional Art at the University of Wisconsin - Stevens Point, where he also minored in art history. His work has been exhibited throughout the United States and internationally in New Zealand, Saudi Arabia, and the United Kingdom. He is currently furthering his material education working towards his Master of Fine Art in Printmaking at Indiana University in Bloomington, Indiana.

Description of Process

A loose sketch is created on heavy printmaking paper of the subject. The type is then set and proofed on tracing paper until properly laid out. The sketch is then run through the Vandercook 325 G and the wood type is printed. The illustration is then finished.

alexanderlanderman.com

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



Bye Baby Bunting

22 x 30 in

Ink, graphite and wood type on paper
NFS

Ellie Mathews

Port Townsend, Washington

Artist Biography

Ellie Mathews trained as a cartographer and has advanced study in a graphic design. She worked professionally in developing software user interfaces. She is the author of four books and has won cooking and writing awards. Mathews has been a letterpress printer for over thirty-five years. Along with her husband, Carl Youngmann, she operates The North Press in Port Townsend, Washington, where they collaborate with poets and others to make limited edition broadsides.

Description of Process

Ellie Mathews believes the first step to making art is a willingness to embrace the process. And letterpress printing involves a whole, huge heap of process. Mathews likes what the exacting aspects of letterpress impose on her, because she's neither patient nor meticulous by nature. Alternating turbulence and flow. And then there's her obsession with type and letterform. Bingo.

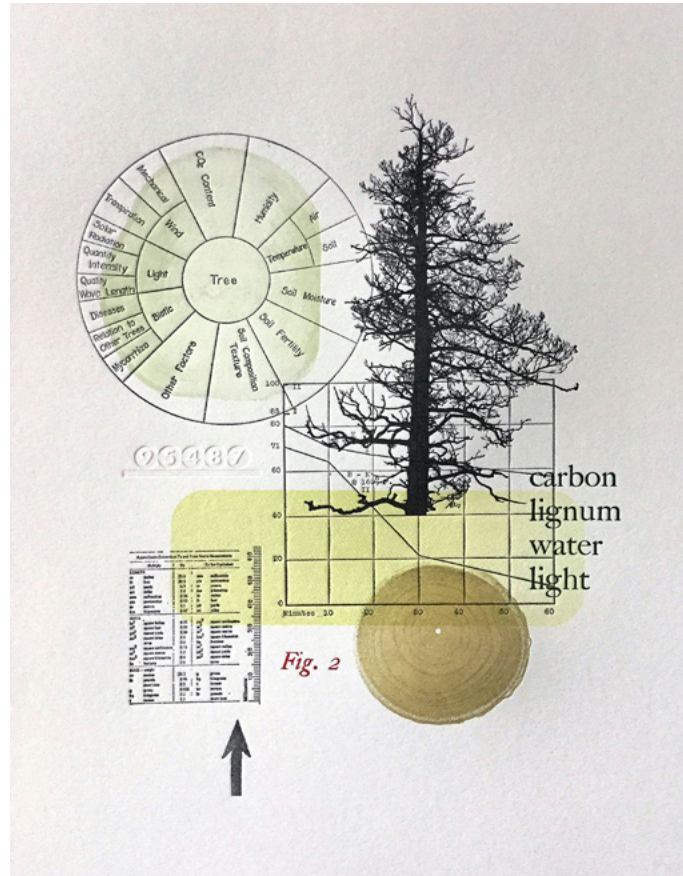


Fig. 2
10 x 13 in
Six-color relief print, plus deboss with handset
metal type, wood cut, photopolymer cut
and antique cuts on Crane's Lettra
NFS

thenorthpress.net

@thenorthpress



GeriLyn McCormick

Rochester, New York

Artist Biography

Geri McCormick is a wood type cutter and letterpress printer. 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. James Grieshaber is a type designer, typographer, and graphic designer based in Rochester, NY. James now works at P22 type foundry as Director of Operations as well as creating typefaces. He also works for Virgin Wood Type where he is responsible for digitally drawing customer special orders, replacement letters, and new & revival fonts. James has created digital fonts for P22 Type Foundry, Hamilton, Google, Microsoft, and Apple.

Description of Process

While creating the Chromatic Ornate font at Virgin Wood Type, James had a vision of printing a specimen in six colors creating 20 color combinations. The computer aided in planing out the color combinations and placements. Special furniture was specially made to hold the place of a glyph if it wasn't printing in the color on press, to help facilitate registration. The colophon was printed with metal type in a 7th subtle color.

virginwoodtype.com

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



Chromatic Ornate Specimen

13 x 19 in
Letterpress, Wood type cutting
\$50



Conexões, Connessione, Conect

27.56 x 19.69 in
Letterpress
\$100

Marcos Mello

São Paulo, Brazil

Artist Biography

Graphic artist, typographer and letterpress printer. He concluded his studies at Rudolf Steiner, a German school in São Paulo (Waldorfschule) with a course in graphic arts and has a Bachelor's Degree in Visual Arts from Fundação Armando Alvares Penteado (FAAP) and a post-graduation course in Graphic Design from Faculdade Belas Artes de São Paulo. He has a Master's Degree in Education, Art and Culture History from Faculdade Presbiteriana Mackenzie and a Ph.D. in Social History from University of São Paulo (USP). He is currently a Design lecturer at Escola Superior de Propaganda e Marketing (ESPM) and at the Graphic Design post-graduation course at FAAP. He is a founding partner at Oficina Tipográfica São Paulo, a NGO dedicated to researching Brazilian graphic memory, courses and projects in typographic language. His work reflects his interest in the urban landscape and its various textures and writing forms. He uses collagraphy to represent and question space. Reusing materials, the artist dimensions and works with rereadings, new meanings and the objects' functions. His work in graphic design and visual arts focuses on experimental typography. In his atelier, he develops letterpress and graphic design projects.

Description of Process

The poster "Conexões, Connessione, Conect" (70 x 50 cm) means to discuss the connectivity of the letterpress language, reflecting the connection between the Italian and the Brazilian cultures. The project began in Treviso, Italy, in 2017, with the composition and printing using the collection of wood types at Tipoteca Italiana, and was finished in Brazil in 2018, with types owned by Oficina Tipográfica São Paulo (OTSP). Technically, the printing was planned with 18 passes in the press for the artwork and the color division. Wood types, metal types and clichés (to replicate the outline of the drawings of the wood types) were used for the composition, and typographic furnitures were used for the lines. The colors were studied in order to use overprinting allied with the concept applied to the composition by the fitting and the register of the letters, which emphasizes the meaning of connectivity. The posters were first printed on a Universal III Vandercook and the final art was made on a "Minerva" platen press adapted for larger prints.

oficinatipografica.com.br

@oficinatipograficasp



@oficinatipograficasaopaulo



Carl Middleton

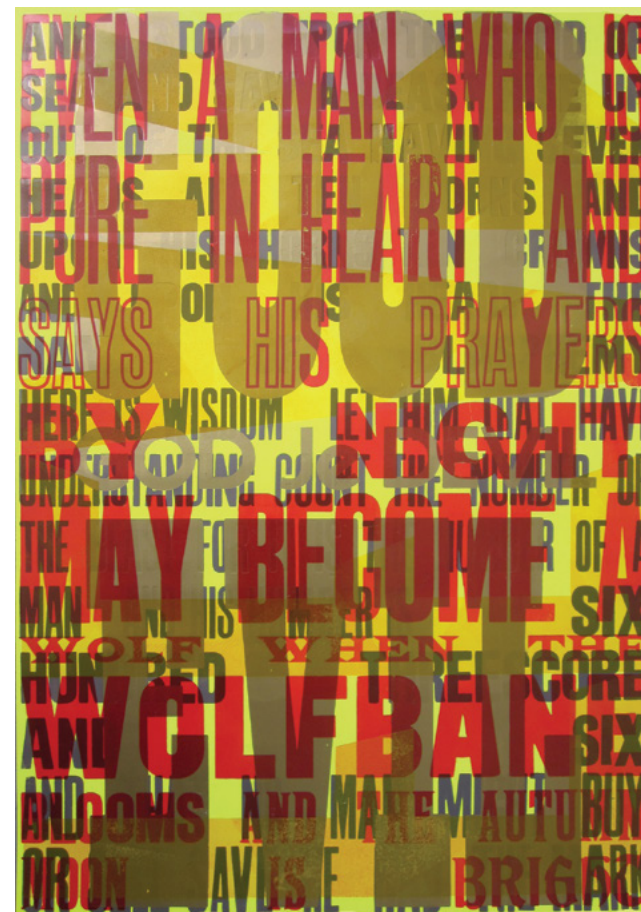
Milverton, Somerset, United Kingdom

Artist Biography

BA combined (Hons) - Graphic Arts / History of Art - Cambridge School of Art MA - Typo/ graphic studies - London College of Printing I work within the many disciplines of graphic design - design for print / screen based graphics / information design / wayfinding and signage etc - with a background and an unhealthy interest in typography and specifically type design my work has focused in recent years on branding and corporate identity. I have two studios - Studio A: Contains my reference materials / colour and paper swatches / computers / scanner / printer / camera / telephone the other Studio B: Contains a proof press / other small presses / cabinets of type / racks of leading / ink / paper etc etc. The spaces smell radically differently.

Description of Process

I usually make a few notes (nothing too detailed) just some sketches on a loose page. Where there is text (and there always is) I check spelling via the computer (Microsoft Word), printing it out for proofing. Like a lot of designers I am very dyslexic and this can often lead to me composing all of the right words but not necessarily being in the right order. Once at the press my limited collection of type imposes new constraints with incomplete alphabets and damaged letters - where this is the case I often find letters of the same size and print the rear of the block - this affords the reader a little more work to do. I love the manuscript aesthetic - fully justified text - often splitting words indiscriminately, once again providing a more challenging read for the viewer.



Fear

16.25 x 23.25 in
Ink on mount card
NFS

neatdesign.org

@carlmiddleton_studiob



Carl Middleton





Smolder

11 x 14 in

Ink on paper (letterpress printed)

NFS

Pete Morelewicz

Fredericksburg, Virginia

Artist Biography

Pete Morelewicz is an artist and graphic designer living in Virginia. His print work often explores using letters and numbers in non-representational ways. Though letterpress is traditionally a verbal communication medium, he prefers to use letters and numbers as imagery components, building non-literal compositions through patterns and layering. Oftentimes these are combined with imagery carved from linoleum or printed from existing woodcuts.

Description of Process

I use a stripped-down Hohner proof press to build non-literal compositions by layering and re-layering type. I like to express the physical power and uncertainty of using that press by letting the paper absorb and reflect the rigors of the process. Ghost impressions, paper tears, and remnants of the process are not hidden, but rather remain in the final piece. I apply ink directly to the paper when it calls for it, and the I let the imperfections of that technique remain as well. In the end, I'd like viewers to experience both the composition AND witness the vestiges of the creative process.

printjazz.com

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



Kathleen O'Connell

Murfreesboro, Tennessee

Artist Biography

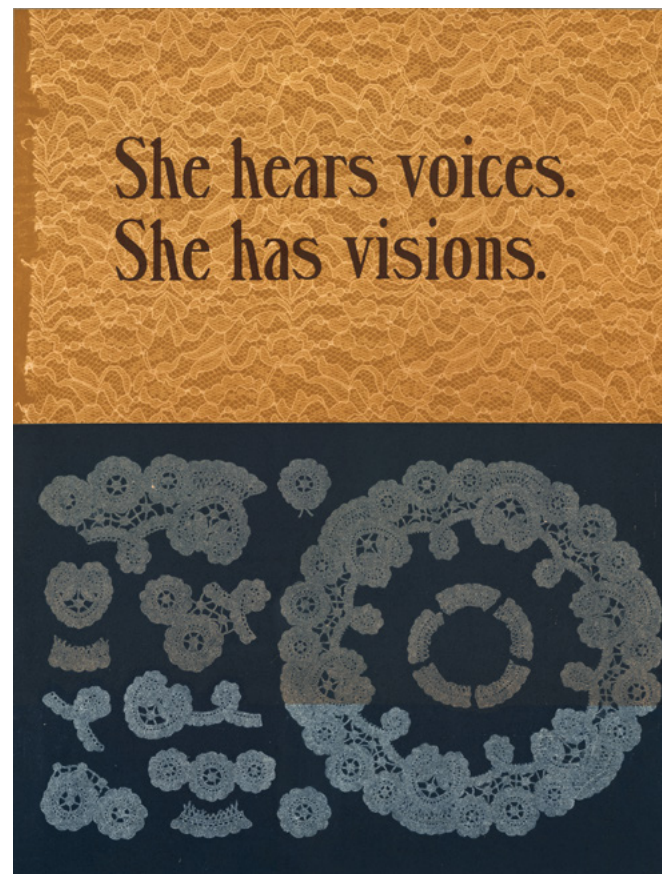
Kathleen O'Connell was born and raised in Plattsburgh, New York. She holds a BFA degree from SUNY Plattsburgh and MFA degree from the University of Wisconsin-Madison; her education includes studies in printmaking, book arts, sculpture and drawing. After studying, she traveled and held a series of art-related jobs and adjunct teaching positions in book arts and printmaking (Italy, Chile; New York, Vermont, Wisconsin, Oregon), which included one year as "Artist" at the Silver Buckle Press. In 2009, Kathleen moved to Lima, Peru, began a printmaking residency at the "Taller 72" printshop, and then established her own "Libros Artísticos" book arts studio and workshop space. In 2012, Kathleen accepted an academic position at Middle Tennessee State University, relocating from Lima to Murfreesboro, Tennessee. She is currently an Assistant Professor of Book Arts and Letterpress, and an Officer and Member of the Board of Directors of the College Book Art Association. Kathleen continues to make her own artwork, collaborate, travel and teach workshops in the United States and abroad.

Description of Process

I often combine text and image. My artistic imagery develops by exploring color, pattern, and repetition. While I usually decide on text beforehand, I allow it to change as the work develops. The cylinder press has a precise registration and printing system that allows processes like reduction printing or pressure printing to reproduce efficiently and with exactitude. The layers of imagery in this work are built up by exploiting characteristics inherent to the press: layers of ink are thinly and evenly applied and pressure is finely adjusted according to the needs of the imagery. Wood type is set and printed. Printing was completed on a Vandercook No. 4 printing press.

kathleenocconnell.net

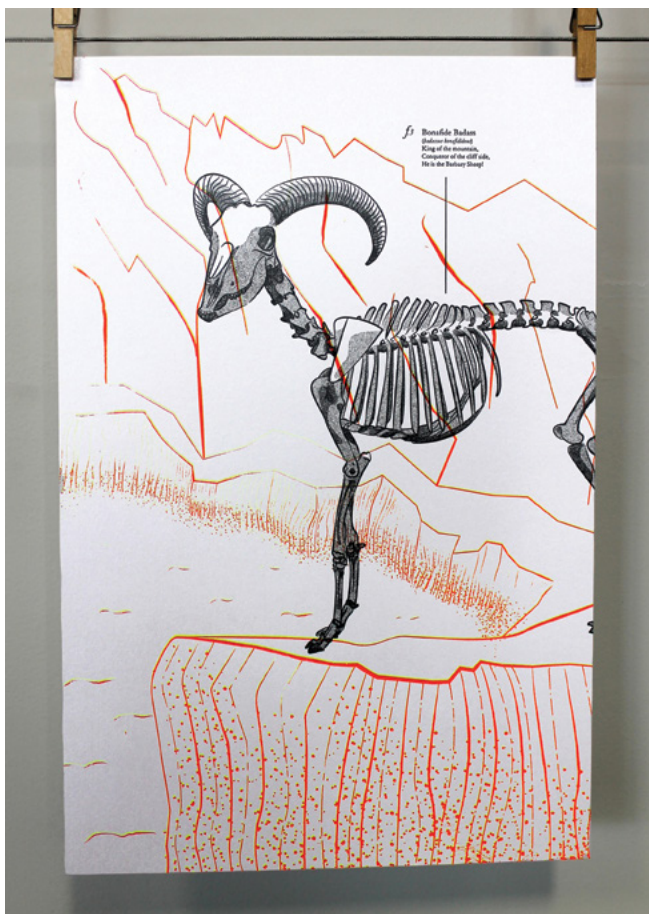
@kathleen.a.oconnell



Aunt Sally's Visions

17 x 23 in

Letterpress: pressure printing and wood type;
mixed media collage on reverse
NFS



Bonafide Ram

11 x 17 in

Screenprint & Letterpress

\$40

Monique Ortman

Harrah, Oklahoma

Artist Biography

Monique Ortman is a recent graduate with a BFA in Graphic Design from the University of Central Oklahoma. She is an award-winning Native American designer who currently resides in Harrah, Oklahoma. Monique loves to experiment with different mediums and styles in her designs. She was raised in a military family and has lived in many different locations including England and Guam. She uses her travels around the world as inspiration in her life and designs. Monique shares two dogs and a child with her husband Steven. She is a mother to a spunky seven-year-old girl named Zoe. She enjoys painting and building Lego models with Zoe anytime she can. Monique's passions include gardening, photography, tattoo collecting, and being a beach bum.

Description of Process

Bonafide represents the beauty of death in nature. I chose to contrast death and nature by combining the timeless look and feel of letterpress and screen printing to cause vibration and contrast. For the letterpress portion of this design, I stippled each animal in Adobe Illustrator (I found this equally as hard as stippling on paper), then ordered photopolymer plates and anxiously awaited the results. The company I ordered the plates from advised against the stippled effect because it could have turned into a giant letterpress blob. It was well worth the risk and the combination of stippling and letterpress was successful. I screen printed these posters by slightly shifting the poster with each pull and experimented with different color combinations to create vibrating backgrounds.

monique.design

@unique.monique.87



@monique.ortman



Troy Patterson

York, Pennsylvania

Artist Biography

Troy Patterson is a graphic designer, design educator, and a letterpress practitioner and collector of things. He received a BFA in Communication Design from Kutztown University and an MFA in Graphic Design from Vermont College of Fine Arts. Patterson is an assistant professor of graphic design at York College of Pennsylvania. While working with young designers is his main focus these days, he continues to be deeply involved in his own personal practice at Catch and Release Press. At C&RP he works on a range of projects, both commercial and personal where he makes 21st century digitally based graphic design and experiments in letterpress processes. He lives and practices in York, PA.

Description of Process

This work is part of a larger body of work called Out of Chaos. It is the combination of two parts. One is the investigation of his collection of wood type, metal type, and cuts along with industrial parts. The second is the exploration of letterpress printing that goes beyond the limitations of the traditional .918" tolerances of letterpress. To do this, Patterson built a printing press using a scissors jack, typically used to lift cars. This non-standard letterpress device permitted him to explore new areas of printing with materials that will not fit into conventional letterpress systems. In his collection of oddities is car lettering and found industrial parts. He developed a method of printing with car lettering he calls Autotype. Autotype is a significant character set, salvaged lettering from abandoned automobiles. When combined with traditional letterpress elements the compositions are noisy and naturally distressed. The prints consist of irregularities and disruptions amplified by the adhesives and imperfections on the industrial found parts. This new visual language is transposed into prints and creating the ethos of contemporary design style.

catchandreleasepress.com

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



Econo Line

10 x 10 in

Letterpress with Autotype

\$125



Nelsonville Music Festival

18 x 24 in

Woodcut & Letterpress
NFS

Bobby Rosenstock

Marietta, Ohio

Artist Biography

Bobby Rosenstock is the owner of justAjar Design Press, a letterpress & design studio in Marietta, Ohio that specializes in woodcut posters. Bobby has a BAFA from Alfred University in New York & a MFA from The University of the Arts in Philadelphia.

Description of Process

This print was the official poster for the 2016 Nelsonville Music Festival in Ohio. It is a five color woodcut and letterpress print, carved in birch, utilizing a combination of multiple block and reductive methods alongside handset wood and metal type. It was printed in a limited edition of 175 on French recycled white paper using a Vandercook SP20 press.

@justajar 

@justajardesignpress 

@justajarpress 

Kevin Rudynski

Markleville, Indiana

Artist Biography

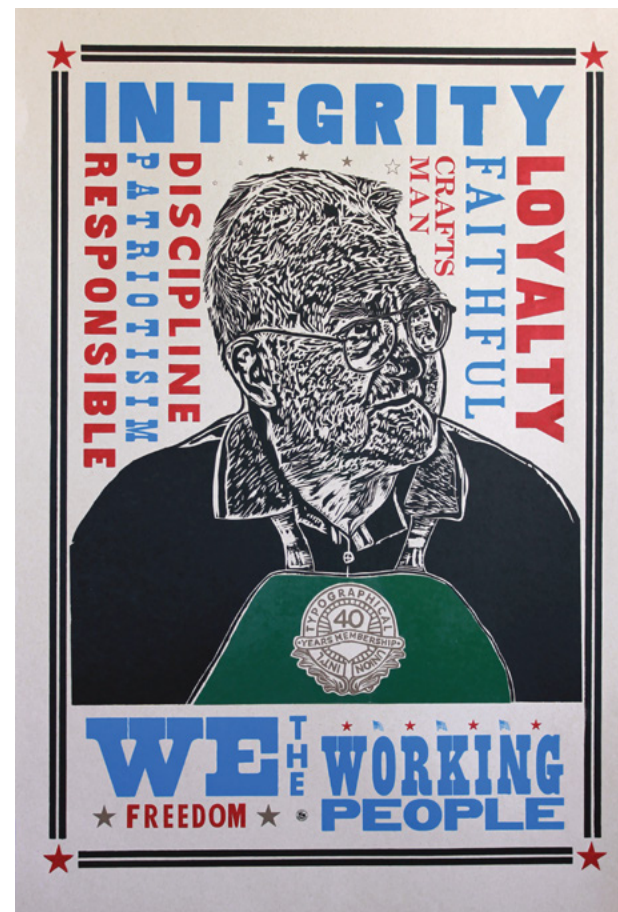
Kevin Rudynski studied printmaking, drawing and painting at Indiana University at South Bend where he earned a BA in Fine Arts. He continued his studies in fine arts at the University of Illinois completing a Master of Fine Arts in printmaking specializing in lithography and intaglio. Upon completing 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 Chair and 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

"We the Working People..." is a personal reflection on my own immigrant roots and response to the national debate focusing on immigration during the 2016 Presidential Election. The print honors my grandfather, an immigrant from Poland, who worked as a printer and typographer for over fifty years. I learned letterpress from my grandfather and respected his mastery and admire the joy he found in making quality printed products. I began the print by making a portrait woodcut of my grandfather in 3/4" birch plywood. I custom fabricated a wood chase to fit the press bed and began setting wood and metal type around the portrait. Once I had the typographic composition determined, I cut double rule borders and stars out of maple and finished them with shellac. Since the typography was being set close to the portrait, I made custom wood furniture to lock-up the form. I used an intaglio press to accommodate the larger-size, but it introduced a few printing challenges. The matrix is constructed like a puzzle, and I inked some adjacent elements separately and inserted them back into the form.

catchandreleasepress.com

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



We The People

24 x 36 in

Wood and Metal Letterpress, Woodcut

NFS



Ephemera No. 1

11 x 15 in

Letterpress with wood type and metal ornaments

\$60

Julie Russell-Steuart

Reinbeck, Iowa

Artist Biography

Visual artist Julie Russell-Steuart 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. Her printwork combines techniques like linoleum carving, pressure printing, collograph, wood engraving, pronto plate lithography, and handset type in metal or wood. She publishes books of poetry and artist's books, and makes prints and greeting cards, and journals. This usually takes place on the Vandercook UNI IIIAB proof press, but new presses recently added are a Chandler & Price 10x15, Kluge 10x15, and Heidelberg 10x15 Windmill. As Caveworks Press & Studios she travels to art fairs spreading letterpress love. Currently she is developing the capability of custom printing for business and individuals. 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 (partner in letterpress operations), and daughter (budding artistic genius.)

Description of Process

Coming from a drawing, painting and photography background and throwing myself into printmaking has been a life-long but joyful task. I discovered that I love process and the democratic nature of making multiples. The challenge of image-making through different methods interests me. This print is the first of a new series exploring possibilities of wood type and the ephemeral nature and emotions of the current zeitgeist. Building up layers of meaning with words in wood type, masking them to create shapes, playing with color overlays, and adding ornaments from my metal collection on the fly is an intuitive, organic distillation of a moment. I like to imagine how many fleeting moments (ephemeral) posters or news headlines were printed using this same type over the last two hundred years. And how might the medium again express the emotion of the ephemeral.

caveworkspress.com

@caveworks



@caveworkspressandstudios



Vida Sacic

Chicago, Illinois

Artist Biography

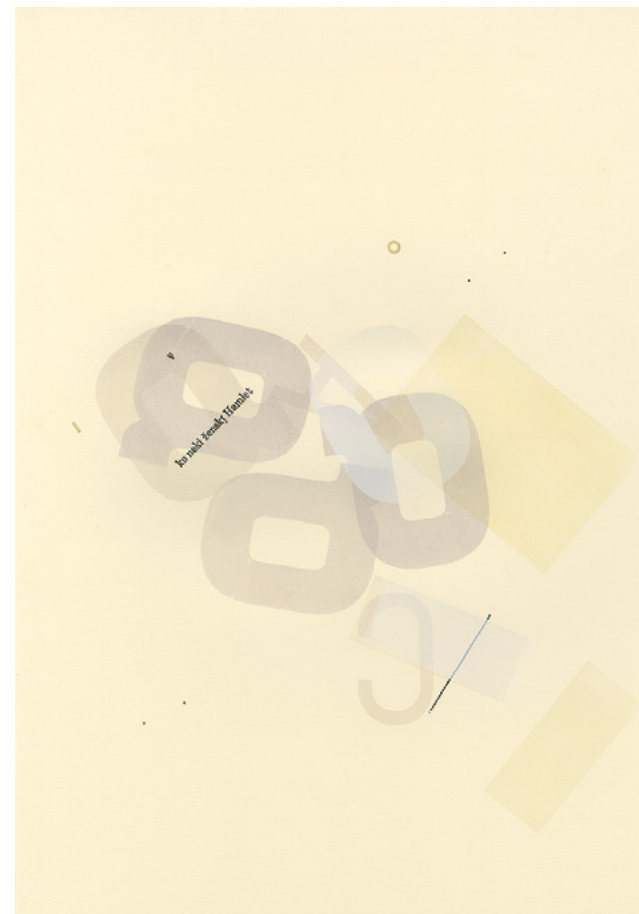
Vida Sacic is an artist, designer and educator whose work blurs the distinctions between these areas. She is an Associate Professor of Art at Northeastern Illinois University in Chicago, where she serves as the primary coordinator and the author of the Bachelor of Fine Arts program in Graphic Design. Her teaching practice and her creative practice inform each other. Both are inspired by conscious making, the relationship of body to the tools of construction, and the abstraction of language and form. She uses letterpress printing practices to teach principles of design and typography, as well as collaboration and communication while emphasizing research, process and expression. Her research is focused on investigating limits of control vs. chance in process-based work.

Description of Process

This print was created for a letterpress animation project for an exhibit curated by Barb Tetenbaum and Marylin Zornado. The title, “Like Some Female Hamlet,” refers to the spoken language featured in an animated film and is printed here in Croatian, my native language. The print brings together rare Croatian metal type with diacritic marks with wood type, rulers and cuts arranged spontaneously on the press. The composition arose organically, as each element was arranged on the press in response to the previously printed mark. Print includes fine details, such as four carefully arranged periods. The understated color shifts are a result of carefully mixed ink, chosen to accentuate the subtle beauty of letterpress ink on paper. The final composition creates an illusion of dimension, movement and quiet strength.

vidasacic.com

@vidasacic



Like Some Female Hamlet

12 x 19 in
Letterpress
NFS



Truth
30 x 40 in
MDF board carving
NFS

Virgil Scott

Arlington, Texas

Artist Biography

Virgil Scott has been a consistent recipient of both local and national design awards being recognized by the Dallas Society of Visual Communications, Print Magazine and Communication Arts Magazine. Scott's letterpress poster work was included in The Little Book of Letterpress, published by Chronicle Books, the 2011 Communication Arts Typography Annual and Adventures in Letterpress by Brandon Mise, a internationally distributed letterpress book published by Lawrence King Publishing in 2014. Scott's "Pure Texas Talk" poster series was featured in Print Magazine's Regional Design Annual highlighting the 348 best American Designers of 2015, published in January of 2016. Scott's latest work the Peace Poster has been exhibited at the The Design College Australia, Brisbane, Australia (Aug, 2016), The New England Regional Art Museum in Armadale Regional, Australia (February of 2017) and Amplify & Multiply, Colorado College Colburn Gallery (March of 2017). Scott's letterpress poster work resides in the permanent collection of the Hamilton Wood Type & Printing Museum, The Danish Museum of Media, Northeastern Illinois University, Columbia College Center for Book and Paper Arts, the private collection of Cecile Richards (daughter of the late Texas Governor, Ann Richards) New York, New York and The Press at Colorado College.

Description of Process

This loosely hand carved Clarendon Bold type and the flipped "t" within the word illustrates that truth in today's climate does not carry with it the meaning that was once associated with it. In effect, it only has the appearance of truth. On closer inspection something is amiss.

24"x36" hand-carved MDF board, letterpress printed on a 1960 Charles Brand etching press.

Mike Sonnichsen

Moscow, Idaho

Artist Biography

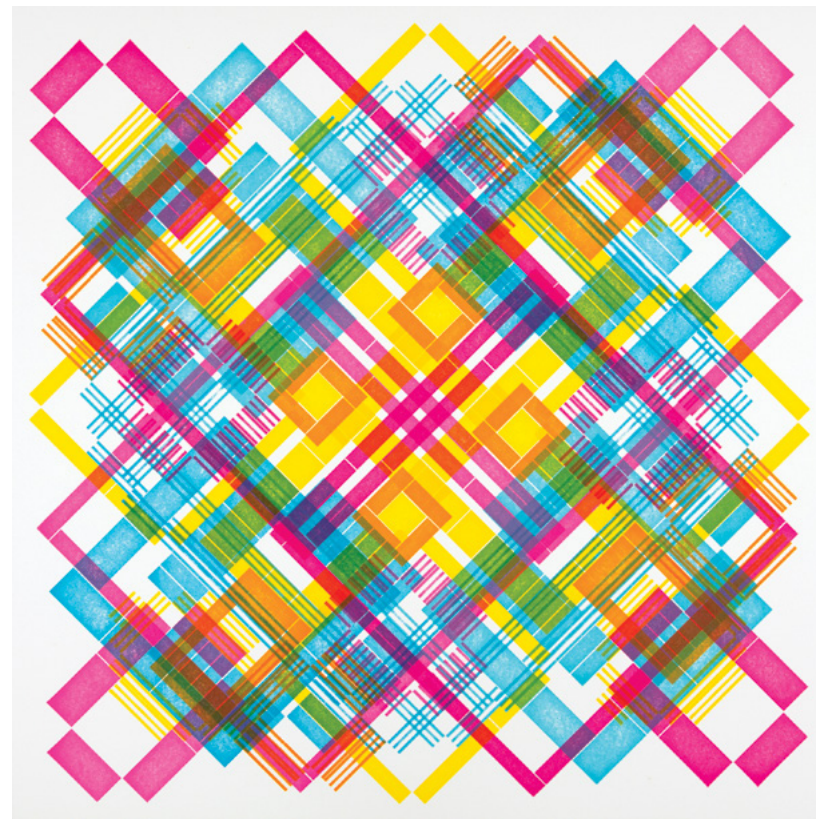
Mike Sonnichsen is an artist and printmaker whose work explores systems and patterns, which often begin with familiar found objects. Color, light, and the mechanics of print and photographic processes are employed to reveal previously unseen or poetic qualities in objects usually given little artistic consideration. It is through the nature and biases of particular mediums that more complex, challenging, and allusive readings arise from everyday materials and designed objects. Mike Sonnichsen grew up in Puerto Rico and studied architecture at Virginia Tech. After Tamarind lithography training, he received an MFA from the University of New Mexico and now resides in Moscow, Idaho. He teaches printmaking in the Art & Design Program at the University of Idaho and is converting a Vandercook Universal II to hand operation.

Description of Process

This piece is the result of ongoing “Lego Letterpress” experiments. The Lego baseplate and a variety of “flat tile” pieces provide the letterpress print artist with a particular range of form possibilities. While largely free of type or text reference, they acknowledge the visual richness often seen in specimen pages of decorative letterpress borders. As print artist, I seek to make work where I cannot predict the outcome, where the process and results continually surprise and challenge me. I usually give my “form-work” some rule or formal constraints, then print each color pass 4 times, rotating the square sheet 90 degrees for each pass. This efficient (or even somewhat lazy) approach allows chance, or at least the unexpected, to play a role on the creation of the work. The resulting 4-way rotational symmetry creates various levels of orderliness and color blending, while developing optical dazzle and alluding to both familiar and universal structures.

mikesonnichsen.com

@mikesonnichsen



Test Pattern 2.5

14.5 x 14.5 in
Lego Letterpress relief print
\$300



"Are you a boy or a girl?"

Are you a boy or a girl?

5.5 x 8.5 in

Letterpress printed linocut and
hand set metal type

\$35

Mary Louise Sullivan

Nashville, Tennessee

Artist Biography

Mary Louise Sullivan is a bookbinder and printmaker who owns and operates Crowing Hens Bindery in Nashville, Tennessee. After studying printmaking and photography at Maryville College, she joined the ranks at Hatch Show Print. Over the course of five years as a designer and letterpress printer she discovered a love for production, traditional processes, and was introduced to bookbinding. Her growing interest and curiosity into the making of books and small business entrepreneurship led her to the University of Iowa Center for the Book in Iowa City where she studied papermaking, fine press printing, bookbinding, and calligraphy. After obtaining her MFA in Book Arts, Mary moved back to her hometown of Nashville and founded Crowing Hens Bindery where she focuses in traditional stationery bookbinding, letterpress printed stationery, book jewelry, decorative papers, and fine art prints.

Description of Process

My linocut prints are a response to my interests in observing and cataloguing nature as well as the studies of biological and scientific illustration, wood engraving, and medieval woodcuts and manuscript illumination. I translate the world around me into line and texture, drawing into linoleum with a blade. Then using inks, and pigments I attempt to accurately document my subject in line and pattern using traditional wood engraving techniques as an inspiration, continually pushing the boundaries of detail one can achieve with linoleum and a razor sharp blade. Through the making of my prints I challenge myself to reexamine my natural curiosity and to engage in patient, focused observation, bringing detail and texture to every element. In this way I satisfy my curiosity about the natural world by creating art that is beautiful and simultaneously educational.

crowinghensbindery.com

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



[@crowinghensbind](https://www.twitter.com/crowinghensbind)



Ane Thon Knutsen/Maziar Raein/Stefan Ellmer

Oslo, Norway

Artist Biography

Ellmer Stefan (1982) works as an independent type designer in Oslo, Norway. Besides lecturing and custom type design, his recent explorations led into the realms of Victorian display types (www.thepytefoundry.net) and modular typography (www.non-alphabets.no) as well as questioning the relation of historical material, digital type design and analogue production methods. Ane Thon Knutsen (1984) is a graphic designer and Artistic Research Fellow (PhD) at The Oslo National Academy of The Arts. Her project, Tactility in Printed Matter, has moved from research on the Norwegian traditions of letterpress to the distaff side. Looking at how being a self taught typesetter and publisher have played a big part in the development of Virginia Woolf as a writer, she is currently spending a year on artistic adaptations of The Mark on The Wall. Maziar Raein (1960) is Associate Professor at The Oslo National Academy of The Arts where he established the MA in Design and formally was the Head of Context in Graphic Design at Central Saint Martins College, London. He founded Codex Design, has been responsible for many leading on line brands including Lastminute.com and has been a contributor to Graphics magazine, as well as having works published in Typographics, Eye magazine etc. He has been involved in letterpress research since the late 1990s.

Description of Process

An artistic research project on the threshold of digital type design and letterpress printing. Taking the KHiO Letter Archive at the Oslo National Academy of the Arts as a point of departure, this project investigates the spaces in between letters as a fundamental element in the design and perception of (typographic) letterforms. The results were shown in the form of a digital typeface, three sets of printing type, an exhibition and a publication. In phase 1, the interdependency of black and white shapes has been explored with a variety of analogue techniques: tracing, cutting and routing letters from paper, linoleum and wood. In phase 2, the designing of a digital typeface led to the production of three sets of CNC-routed printing types. In the final phase, these printing types were used in three print shops in Oslo, London and Glasgow. "Orange Anti-Matter" was made from the CNC-routed form prior to cutting it into separate printing blocks. This glimpse of an intermediate production stage acts as an epitome of the research process: the analytically abstracted letter-shapes form a unity in order to be fragmented once again for the purpose of typographic recombination.

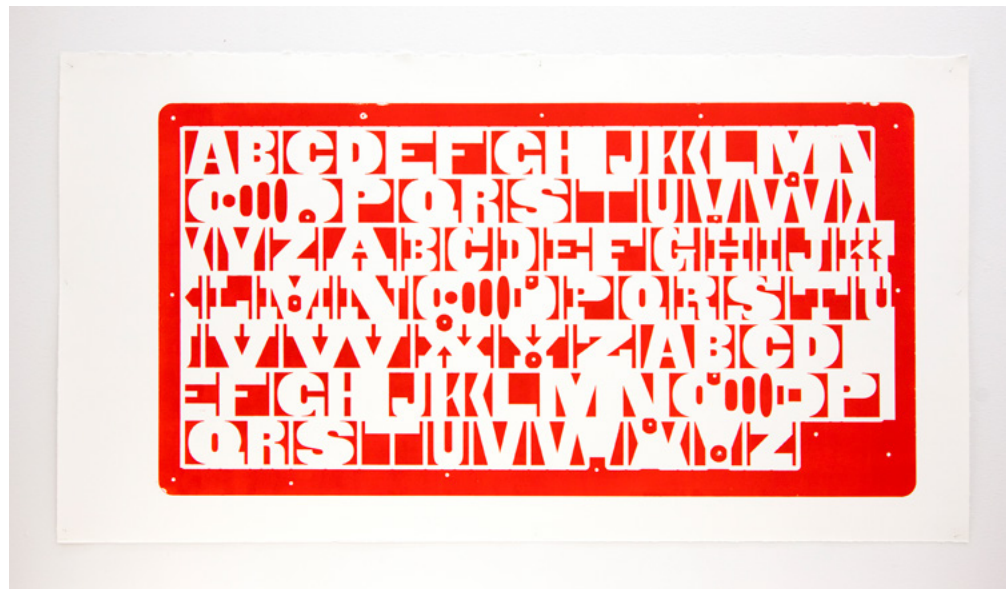
@anetutdelafut



@wherethreeroadsmeet



@ellmerstefan



Orange Anti-Matter

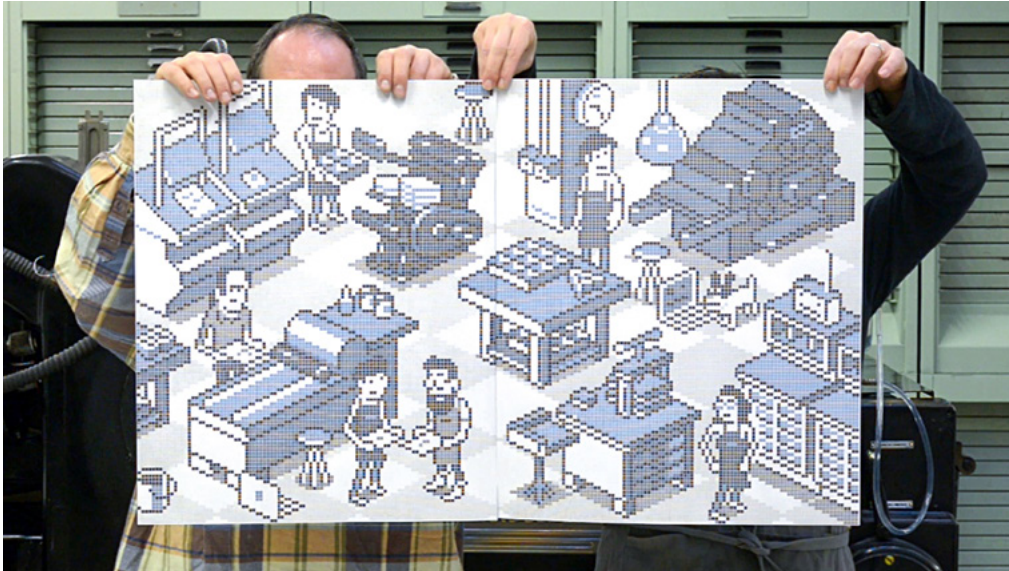
59.05 x 31.49 in

Paper

NFS

Archivio Tipografico

Torino, Italy



Pixel Press - The Printshop

22.05 x 36.22 in (diptych - 2 combining posters)

Letterpress, 5 colors, monotype casted squares,
200 numbered copies, pixel artwork made by eBoy
for Archivio Tipografico
\$50

Artist Biography

Archivio Tipografico is a collaborative space for the preservation, the study and the practice of typographic arts, based in Torino, northern Italy, active since 2003. The aims are to preserve, to keep alive and to reinvent in a contemporary way the craftsmanship knowledge for movable types composition and high-quality letterpress printing. Our name is an homage to the company magazine of the great Nebiolo Foundry.

Description of Process

Letterpress is not a style for us, but a high-quality medium of expression and a very specific design attitude, that gives back to the designer the control of the whole process including the production. We contaminate analog and digital aspects of this work, because we think that the overlapping area of the two is the more interesting expressing way of it. Spanning from traditional movable types composition, to polymer or laser cut plates out from digital files, we also produce custom digital font based on historic movable types references and research.

archiviotipografico.it

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



Cabaret Typographie

Milan, Italy

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 and linocut

cabarettypographie.tumblr.com

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



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



Bauhaus

19.69 x 27.56 in

Letterpress and linocut
NFS



Daruma

9 x 13 in

Chandler Price Letterpress

NFS

Veronica Vaughan

Flower Mound, Texas

Artist Biography

Veronica Vaughan holds a BFA in Visual Communications from Texas A&M University Commerce and an MFA in Visual Communications from Texas A&M University Commerce. She brings 20+ years of graphic design and art direction experience to the classroom. Veronica has a diverse background in print, art direction, web, letterpress and product design.

Description of Process

This art work series was inspired by my travels to Japan. Each piece signifies a memory from that trip. I use maple wood that has been planed type-high and would become one plate for each color. The files were then etched on the wood using a laser etching machine, cleaned, sanded smooth and then sealed. From this point I would use my Chandler Price to imprint each color.

Tom Virgin

Coconut Grove, Florida

Artist Biography

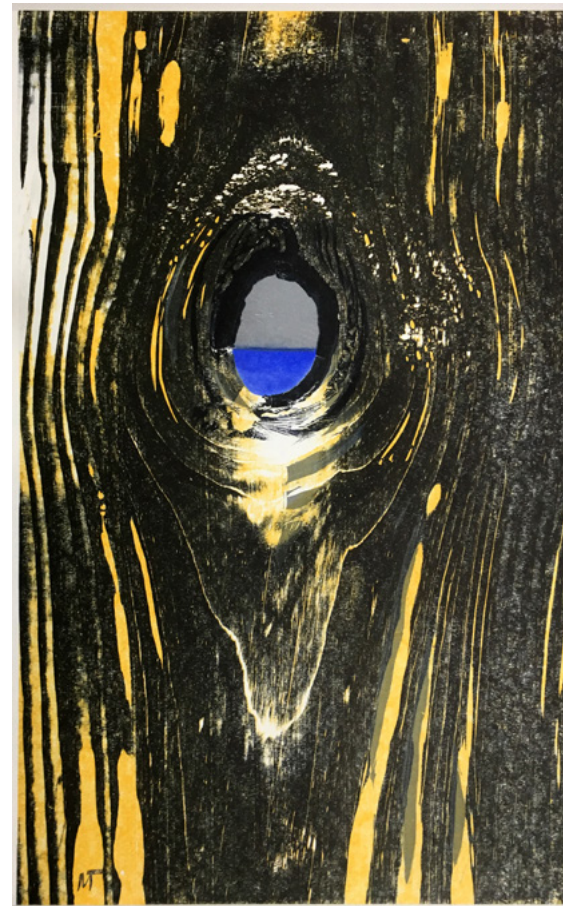
Tom Virgin is a Miami based artist making prints, book arts, installations, and public art. Founder of Extra Virgin Press, Virgin's first fine press edition, *Conversation Too*, was published in 2014, with the support of Helen M. Salzberg Artist in Residence Fellowship. Born in Detroit, Michigan, in 1954, Virgin completed a BFA in Painting and Printmaking at Florida Atlantic University, and earned a MFA in Printmaking at the University of Miami. As the world embraced digital imaging, Virgin merged those skills with relief printing and letterpress printing. Since 1995, Virgin has taught in Miami-Dade Public Schools. His work examines artist's residencies, public schools, National Parks, his home states (Michigan, Florida), and relationships formed in collaborating on interdisciplinary projects. Recently, Virgin's work includes group collaborations with writers and artists such as, *The Home/s Portfolio*, the *SWEAT Broadsheet Collaboration*, *The Ground Beneath Our Feet* (all in Miami, FL) and the *Heartland Portfolio* (Red Wing, MN). Extra Virgin Press' work has been supported by grants from MDC Cultural Affairs, a Knight Foundation Grant, a Cannonball Wavemaker Grant, the Surdna Foundation, and Creative Capital Professional Development programs, in addition to several artist's residency fellowships around the United States.

Description of Process

The *Port/Portal* photograph is provided courtesy of Emerson Dorsch Gallery, with all others courtesy Mette Tommerup and Extra Virgin Press. This print began with a run printed from a pine board, milled type high, and burned to raise the grain of the wood. The first color was a warm gold, rubber based ink. Additional marks were added into the image with linoleum cut, type high blocks, using a silver rubber based ink. Hand coloring was provided by the artist with an acrylic based paint. Final darks were added to the print with a reworking of the original wood block. The artist is Mette Tommerup, a Miami based painter and installation artist. The publisher is Emerson Dorsch Gallery in Miami, Florida. Tom Virgin, proprietor of Extra Virgin Press printed this work with Mette Tommerup in January 2018 at Extra Virgin Press in Little Haiti, Miami, Florida.

extravirginpress.com

@extravirginpress



Port/Portal

12.5 x 18 in

Letterpress, with hand color
NFS



Bee Hamlet

7.25 x 15 in

Wood engraving, wood and metal type

\$55

George Walker

Toronto, Ontario, Canada

Artist Biography

George Walker is a wood engraver, book artist, author and professor who has taught courses at OCAD university since 1985. For over twenty years he has exhibited his wood engravings and limited edition books internationally. Among many book projects, George has illustrated two hand-printed editions written by Neil Gaiman. George is the author of: *Written in Wood* an Anthology of his wordless narratives (Firefly Books 2014) *The Woodcut Artist's Handbook* (Firefly Books 2005), *Graphic Witness* (Firefly Books 2007), *Trudeau: La Vie En Rose*, (Porcupine's Quill, 2015), *The Wordless Leonard Cohen Songbook: A Biography in 80 Wood Engravings*, First edition (Porcupine's Quill, 2014), *The Life and Times of Conrad Black: A Wordless Biography* (Porcupine's Quill, 2013), *The Mysterious Death of Tom Thomson*, (Porcupine's Quill, 2012), *Images from the Neocerebellum* (Porcupine's Quill 2007), *The Inverted Line* (2000 Porcupine's Quill), *George A. Walker* was elected to the Royal Canadian Academy of Art in 2002 and belongs to The Loving Society of Letterpress Printers and The Binders of Infinite Love, The Arts & Letters Club, Alcuin Society and the Canadian Bookbinders and Book Artists Guild (CBBAG).

Description of Process

I print on a Vandercook SP15 press using wood, metal and polymer plates. I often engrave my images on the endgrain of maple wood and combine my engravings with wood and metal type. I create individual prints, broadsides and limited edition books which I create in my Toronto studio located in a garage that I have converted into a letterpress printshop.

george-walker.com

George A. Walker - Books and Art



George Walker



Jesse Warne

Oklahoma City, Oklahoma

Artist Biography

Jesse is a designer and educator working as an Interaction Designer at the University of Central Oklahoma (UCO) where he also teaches design and letterpress printing. He received a BA in Graphic Design from UCO and is expecting to complete his MFA in Graphic Design from UCO in the spring of 2018. His work primarily focuses on letterform design but he also has a passion for art direction, interaction design, and illustration.

Description of Process

This piece comes out of a body of work created for my MFA thesis exhibition. The work explores utilizing newer technologies in combination with more traditional processes. Specifically, a system of 1/4-inch-thick geometric modular wood pieces that have been cut out with a laser cutter. When set on a custom base that brings them to type high, they can be used to design letterforms in the letterpress. The overall goal is to create a system that brings letterform design back into the physical space for designers. This particular piece however is the result of an experiment to explore potential for variety in application and composition where I found the pieces are able to form this fun little rooster illustration.

jessewarne.com

@circlogic



Blackbird

12.5 x 19 in

Letterpress - metallic black on
French Kraft-Tone Black Craft paper
\$100



Dobro
18 x 24 in
Letterpress
\$150

Cory Wasnewsky

Nashville, Tennessee

Artist Biography

Cory Wasnewsky is a printer, designer, and bookbinder currently based in Nashville, TN. He was born and raised in Pittsfield, MA. In the spring of 2014, he graduated from Montserrat College of Art in Beverly, MA with a BFA in book arts. In October of 2014 he moved to Tennessee to join the Hatch Show Print family as a printer/designer. After hours he works under the business name of Three Cheers Press, where he puts his printing, designing, carving, and bookbinding skills to use creating personal work, as well as jobs for clients.

Description of Process

This past year, I began on a new body of work titled Instrumental, which is a collection of letterpress prints of musical instruments. Rather than carving the instruments, they are built using wood and metal type from my personal collection. The type may be printed upside down to achieve a more solid square, or in combinations of letters, to create details that are crucial to the instrument's definable appearance. Each instrument uses multiple layers that are inked by hand to achieve as much accuracy to color and shape as possible. The natural abstraction that occurs when printing off of ready made type, as opposed to the freedom of carving, asks the viewer to see highly recognizable shapes in a manner they weren't initially intended to be used in.

threecheerspress.com

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





woodtype.org