

**NEW
IMPRESSIONS
★ IN ★
AMERICAN
LETTERPRESS**



MAY 16 - JUNE 30

**HAMILTON WOOD TYPE & PRINTING MUSEUM
1816 10TH STREET, TWO RIVERS, WISCONSIN WWW.WOODTYPE.ORG**





The Hamilton Wood Type & Printing Museum is the only museum dedicated to the preservation, study, production and printing of wood type. With 1.5 million pieces of wood type and more than 1,000 styles and sizes of patterns, Hamilton's collection is one of the premier wood type collections in the world. In addition to wood type, the museum is home to an amazing array of advertising cuts from the 1930s through the 1970s, and all of the equipment necessary to make wood type and print with it, as well as equipment used in the production of hot metal type, tools of the craft, and rare type specimen catalogs. Hamilton is a working museum and provide educational demonstrations, field trips, workshops and offer opportunities for artists, printers, historians and other scholars to experience this vast wood type collection.

New Impressions in American Letterpress is Hamilton's very first juried exhibition. This event showcases the exploration and creativity of artists using letterpress and printing techniques. The exhibition was juried by the museum's Resident Artist, Tracy Honn of Silver Buckle Press in Madison, Wisconsin. The gallery reception on May 16th was well attended by visitors and artists from all around the country. The awards were announced that evening. The 'Directors Cut Award' went to Richard Kegler with his piece *The 50 States of Europe* and the 'Best of Show Award' went to Rebecca Chamlee for her piece *Coast Live Oak*.

Exhibition On Display: May 16 - June 30
Opening Reception and Awards: May 16, 5-7pm

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

Hamilton Wood Type & Printing Museum
1816 10th Street
Two Rivers, Wisconsin 54241
920.794.6272



New Impressions in American Letterpress, 2015
Juror's Statement

I am jazzed by this exhibit. The thirty-seven selected works in *New Impressions in American Letterpress* persuasively represent the exuberant vibrancy of contemporary printmaking.

Prints in the show range in style, method, purpose and content. It was my hope to show breadth, and it was no stretch to do so: submissions were astonishingly varied, not in quality--which ran high--but in kind.

New Impressions includes gig posters and poetry broadsides; one-of-a-kind as well as editioned prints. Media runs the gamut of print methods from handset type, woodcuts, intaglio and color lithography to pressure printing, relief-printed laser-cut letterforms, multi-color polymer plate work, and mixed media. This is not an exhaustive list. There is expressive grungy work handled with bravura, and high-concept art produced via pristine presswork.

On first view the show's differences may be more apparent than affinities. A second look reveals positive shared qualities. One commonality is the demonstration of elegant tool use. Artists know how to handle their media, and have made deft choices about appropriate degrees of finish and necessary craft.

Overall the show feels refreshingly honest. You'll see some high wire work, but even the showing-off has a generous, working class attitude common among printmakers. *Now you see it, now you don't.* Look closely, and you will see tricks revealed. These artists are inviting you in.

I am grateful to Hamilton Wood Type & Printing Museum for asking me to jury submissions to *New Impressions in American Letterpress*. I looked at approximately 240 images to make the final selection of thirty-seven prints. Choosing the final works was not aided by weakness in the submissions. I don't want to belabor the challenge of jurying (it was my privilege), but I would like to heartily thank each artist who applied.

My pride in the final group of prints that make up this exhibit is huge. I am certain anyone who visits *New Impressions in American Letterpress* will share my pleasure in the show's general and particular excellence.

Thanks to Hamilton intern Heather Bonde for her installation work.

Tracy Honn





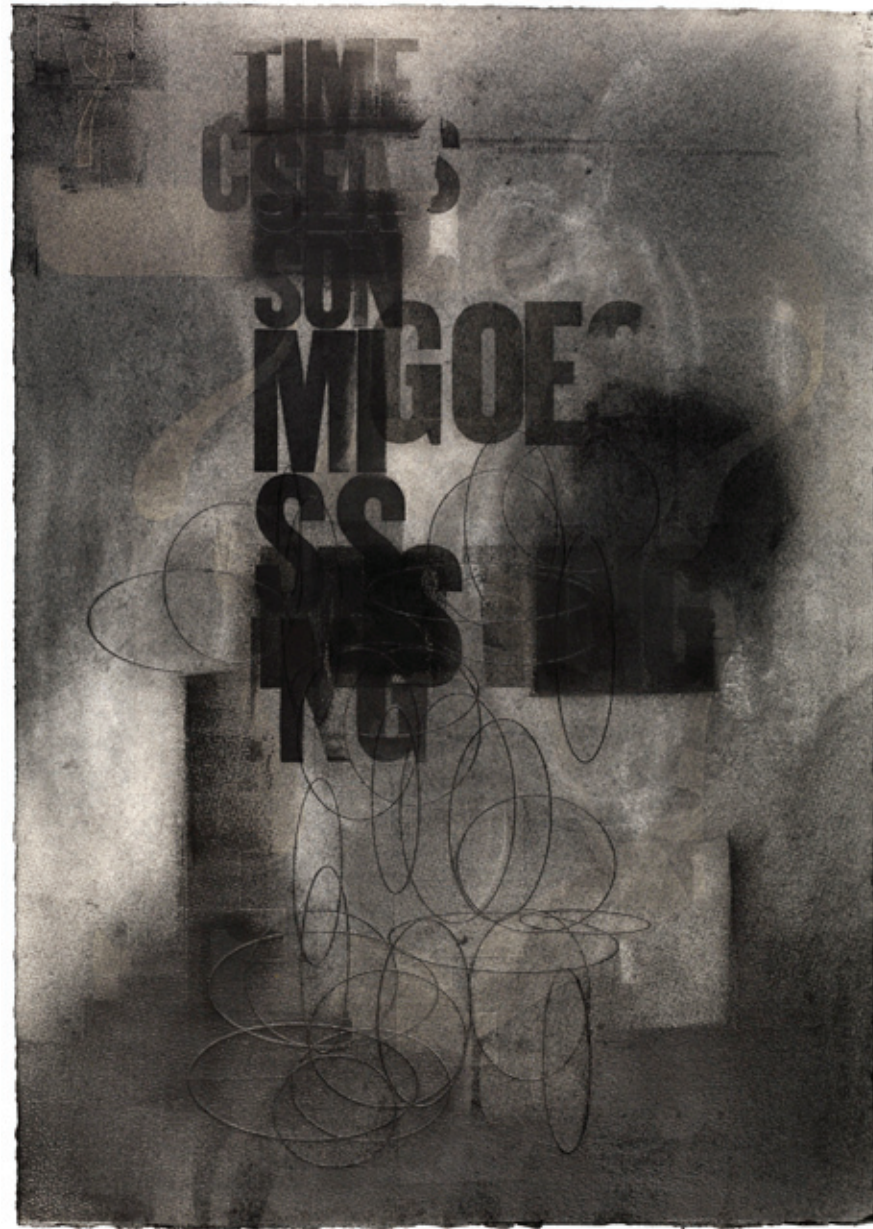
Shana Agid • *Call a Wrecking Ball to Make a Window* • 36" x 28" • Letterpress

Shana Agid is an artist, teacher, writer, and activist whose work focuses on relationships of power and difference, particularly regarding sexuality, race, and gender in visual and political cultures. Shana is an Assistant Professor of Arts, Media, and Communication at Parsons the New School for Design where he teaches book arts, collaborative design, and service design. She has an MFA in Printmaking and Book Arts and an MA in Visual and Critical Studies from California College of the Arts. Agid uses printmaking and letterpress to create books and prints that meld image, text, and form, using both her writing and found texts. His work has been shown at The New York Center for Book Arts, the San Francisco Center for the Book, the Lower East Side Printshop, the Minnesota Center for Book Arts, and other venues. Her artist books are in the collections of Walker Art Center, New York Public Library, Library of Congress, and New York City Center for Book Arts, among others. His book *It Doesn't Get Any Better Than This* was re-published in Brooklyn's 2010 *Another Brooklyn* Chapbook (ABC) series, and he was artist in residence at the Minnesota Center for Book Arts in 2012.



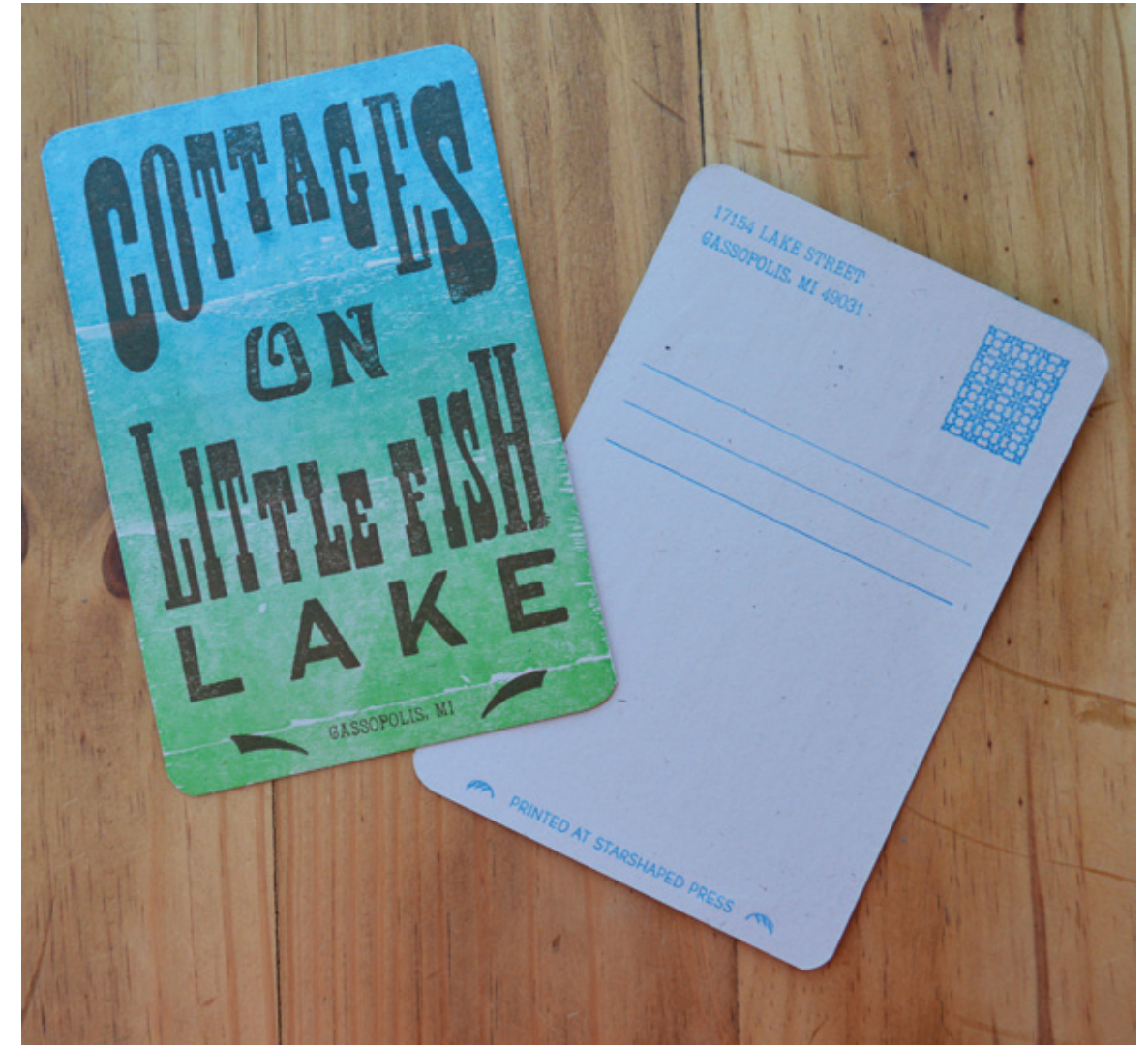
Archetype Press • *Freshcuts* • 30" x 24" • Letterpressed Linoleum Cuts

Archetype Press offers Art Center students the opportunity to learn and practice what has become a rarity: setting type and printing by hand. The Press was originally established with more than 2,500 drawers of rare American and European foundry type, wood type, and ornaments from the collection of typographer and printer Vernon Simpson. As described by Director Professor Gloria Kondrup, "Archetype Press continues the tradition of an older—but not outdated—technology. As an experimental typographic workshop, students are exposed to a sensual graphic experience as type and image are inked and pressed into a piece of paper. They are getting ink underneath their fingernails, not merely replacing ink cartridges in color printers. They are also being challenged to expand beyond the margins of the computer screen."



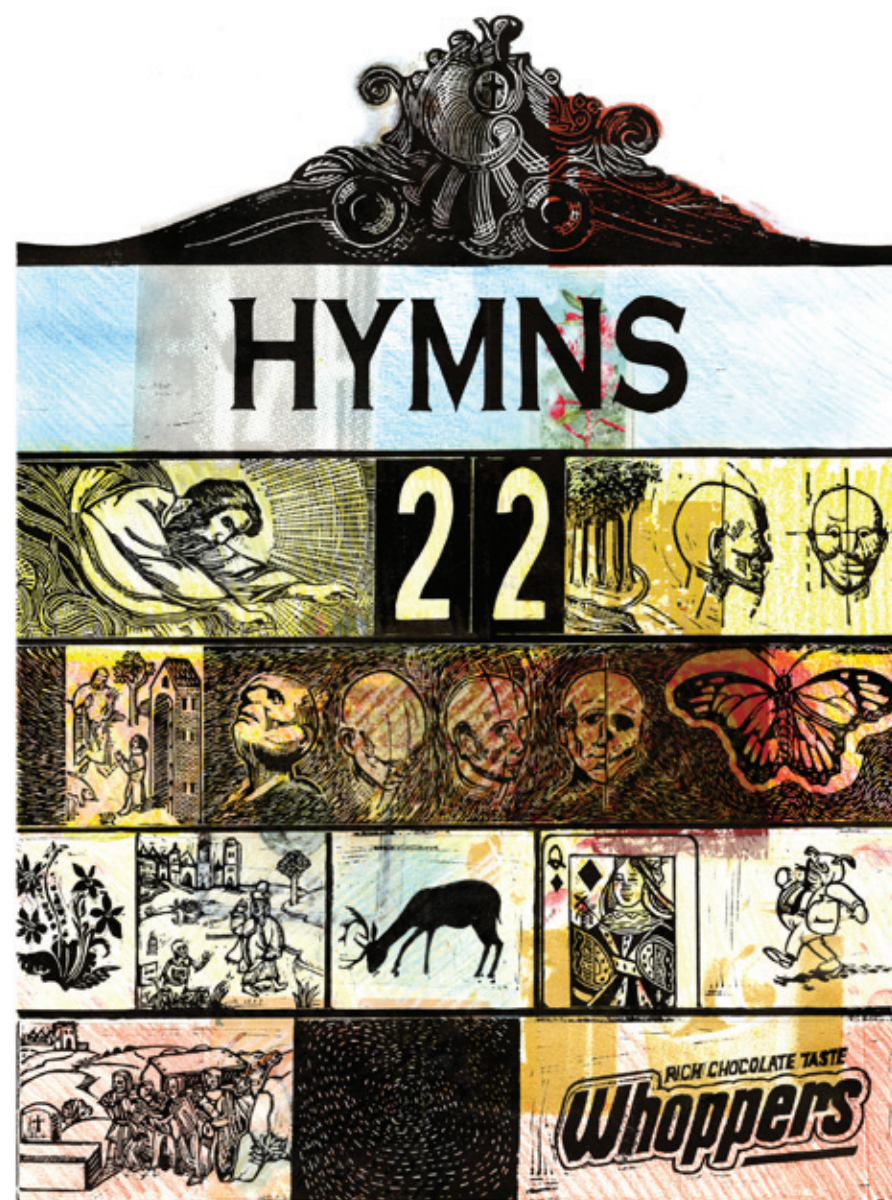
Lynne Avadenka • *Gone I* • 22" x 16" • Letterpress Printed Wood Type & Photopolymer

Lynne Avadenka established Land Marks Press in 1981 upon receiving a MFA from Wayne State University in Detroit. She purchased her Vandercook SP-15 shortly after that and has used it to produce limited edition books and prints as well as experimental works on paper. Avadenka has received grants from the National Endowment for the Arts, The Michigan Council for The Arts and a fellowship from Kresge Arts in Detroit. Avadenka's work is exhibited and collected internationally. She is the Artistic Director of Signal-Return, a community letterpress print shop in Detroit's historic Eastern Market neighborhood.



Catherine Batliner • *Little Fish Lake Postcard* • 10" x 12" • Letterpress

Cathy Batliner is currently a student at the School of the Art Institute of Chicago studying Visual Communication Design. Originally born in New Hampshire, Cathy presently lives and works in Chicago. Continually engrossed by typography, she was initially introduced to letterpress two years ago, which spurred an intense love affair with the medium. Thus, she began to design and print her own work consisting of prints and artists' books. She is interested in telling stories through her work using both traditional and modern techniques



John Bergmeier • Hymn 22 - O Savior, Rend the Heavens Wide • 25" x 20" •
Linocut with digital transfers, screen print and hand coloring

John Bergmeier is a unique print and graphic artist whose primary focus in recent years has been on printmaking, though his artistic versatility is displayed in his many mixed media and three-dimensional pieces as well. John enjoys incorporating multiple colors, textures, layers and images to create highly original and distinctive visual narratives. He works with various graphics, photographs, implements and other materials, assimilating these into his art as symbols and reference points. John uses these elements effectively in his pieces to provoke thought, evoke emotion and perhaps revive forgotten memories in the viewer by illustrating meaningful moments and events, or by memorializing life stories. He has recently been making artwork from his new studio in Waxhaw, North Carolina. His work has been included in numerous group exhibitions internationally and he has been the recipient of numerous awards.



Art Brown • Eavesdropper • 44" x 28.75" • Relief & Letterpress

Art Brown, of Kingsport, Tennessee, is an award-winning graphic designer with almost 20 years of experience. He is a dedicated and inspiring educator at Milligan College, where he also serves as creative services coordinator. Brown earned an MFA in studio art in 2014 from East Tennessee State University. In addition to graphic design, Brown is also an accomplished artist and printmaker. His works have been exhibited in numerous juried exhibits nationally and internationally, including Linus Galleries in Los Angeles, the FL3TCH3R Exhibit at The Reece Museum in Johnson City, TN, The Emporium Center in Knoxville, TN, and the International Pavilion Gallery at Ulsan University in South Korea, to name a few. Brown's artwork is inspired by a mix of political satire, odd news stories, and major current events. His work is a combination of relief prints from linoleum and many overlapping layers of type printed from antique letterpress wood type. Though Brown has many years of experience working in the digital world of graphic design, he enjoys the hands-on process of printmaking and the unique textures created from using letterpress type.



Heather Buechler • *Blackest Night: Sleeplessness* • 40" x 26" • Collograph

Heather R. Buechler is an interdisciplinary artist and researcher living in Chicago, Ill. She is the 2014 artist-in-residence for the TRANSIT outbound program with the Hamilton Wood Type & Printing Museum, a recipient of the 2013 Caxton Club Grant, and former Print Production Fellow for the Journal of Artists Books (JAB). Her work can be found in numerous collections in the US and internationally, including the Yale University Library, Centre Pompidou of Paris, France, and the University of Regina Library in Regina, SK, Canada. Her research, which looks at the history of manufacturing and printing textile and paper sacks used in agricultural shipping, has been published in the Ephemera Journal of the Ephemera Society of America. She holds a B.F.A. from the School of the Art Institute of Chicago, and is currently pursuing her M.F.A. in Interdisciplinary Book and Paper Arts at Columbia College Chicago. A native Midwesterner, her practice examines the history of industry and agriculture in rural America.



Mary Clare Butler • *Shot* • 14" x 20" • Letterpress, Pheasant feathers

Mary Clare Butler is an artist and designer from Chicago. Through material research and close examination of the printing process, her work formally questions the physical nature of production and its economic, environmental, and cultural implications. Inspired by the ingenuity of wood type manufacturers, she creates moveable type from waste materials gleaned from the Great Lakes region. Materials like grain from beer brewing and feathers from game birds are the detritus of activity around the lakes. Combining the laser cutter, hand carving, and a Vandercook proofing press yields textures and surfaces only possible through production. Butler incorporates the type with photography and offset printing to create artist's books and prints examining issues of representation and reproduction.

BEST OF
SHOW
AWARD

Rebecca Chamlee • Coast Live Oak • 16" x 12" • Letterpress Printed

Rebecca Chamlee is a book artist, graphic designer, printer, writer and bookbinder and has published innovatively designed, letterpress printed, hand-bound limited-edition fine press and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. Chamlee is affiliated with the Fine Press Book Association, The Book Club of California, The Guild of Bookworkers, Hand Bookbinders of California, Pacific Center for the Book Arts, Ladies of Letterpress and the American Printing History Association.



Chris Charles • Blackpoll Warbler • 17.5" x 14.5" • Relief Print

Chris Charles In early January of 2009, while avoiding work at her day job, Chris discovered letterpress. With a background in both painting and graphic design, letterpress turned out to be the perfect combination of the two. Setting type, mixing inks, hand carving linoleum, often tedious, precise and tremendously time consuming, but also a complete blast. After taking a couple of classes, Chris became a monthly renter at the community print shop in town, and didn't look back. Chris quickly made a name for herself producing posters for local music venues. This lead to her working directly with national acts like Eilen Jewell. She also caught the eye of WRUR/WITH (a PBS station based in Rochester), for whom she created a popular "thank you" gift that was available during one of their pledge drives. Most recently, she had two prints published in the book "Adventures in Letterpress" by Brandon Mise. For Chris, letterpress most often involves the traditional method of setting moveable type. However she also loves experimenting with various techniques, and will print anything she can get to type high. Currently, all of Chris's printing is done on a Vandercook No. 4 proof press, at the Genesee Center for Arts & Education in Rochester, NY.



Janice Cho • *Honesty Trumps Fame* • 15.25" x 40.5" • Letterpress Printed

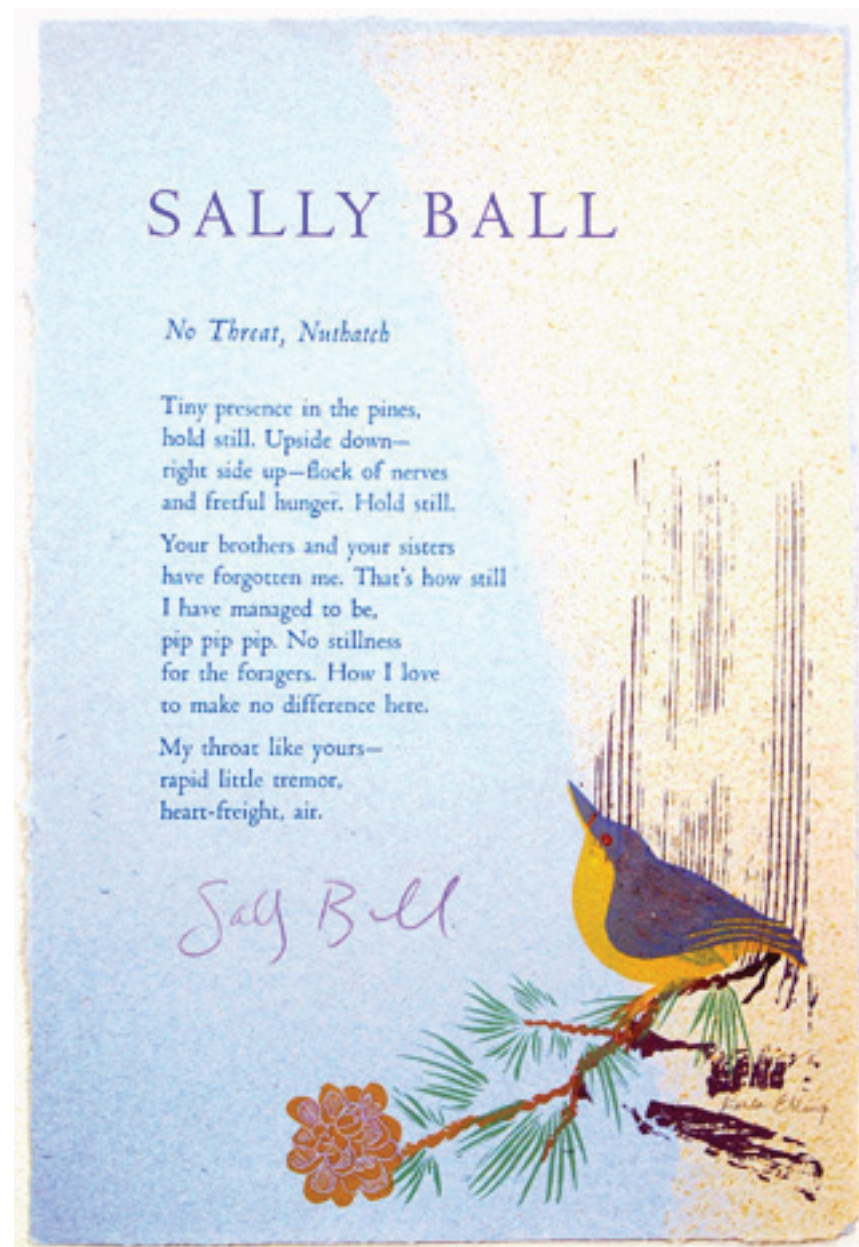
Janice M. Cho graduated from the School of the Art Institute of Chicago where she received a Masters in Arts Administration and Policy. During her graduate education, she received letterpress training from Martha Chiplis and incorporated her studies of political structures into her final graduate work. Janice currently works as a designer for Underwriters Laboratories and teaches letterpress at Spudnik Press - a non-profit community print shop located in Chicago, IL.



Ned Drew • *US Currency Redesign, 20 Dollar* • 17" x 14" •

Six specialty and PMS spot colors printed on a Vandercook, Universal III press

Professor Ned Drew heads the Graphic Design area at Rutgers University-Newark teaching various design and design history courses, also teaching part-time in the MFA program at Pratt Institute. Drew is a member of the AIGA National Design Educators Community Steering Committee and the Director of The Design Consortium. Drew is the co-editor of *Design Education in Progress: Process and Methodology*, Volumes 1, 2 and 3, and co-author of *BY ITS COVER: Modern American Book Cover Design* (2005) and *Purity of Aim: The Book Jacket Designs of Alvin Lustig* (2010). Drew is also a founding partner of the multi-disciplinary design firm, BRED based in New York City. His work has been included in *Typographic Design: Form and Communication*, *Graphic Design Referenced*, *US Design 1975-2000*, *Working with Computer Type*, the AIGA's *Rethinking Design 3: Speaking Volumes*, *Graphic Design Solutions*, *Color Management for Logos and 2D: Visual Basics for Designers* and has been recognized by the AIGA, The Type Directors Club, the International Design Awards, the Art Directors Club, Creativity, the FPO Awards, the UCDA and the AAM as well as *Graphis*, *Communication Arts*, *Print* and *How* magazines.



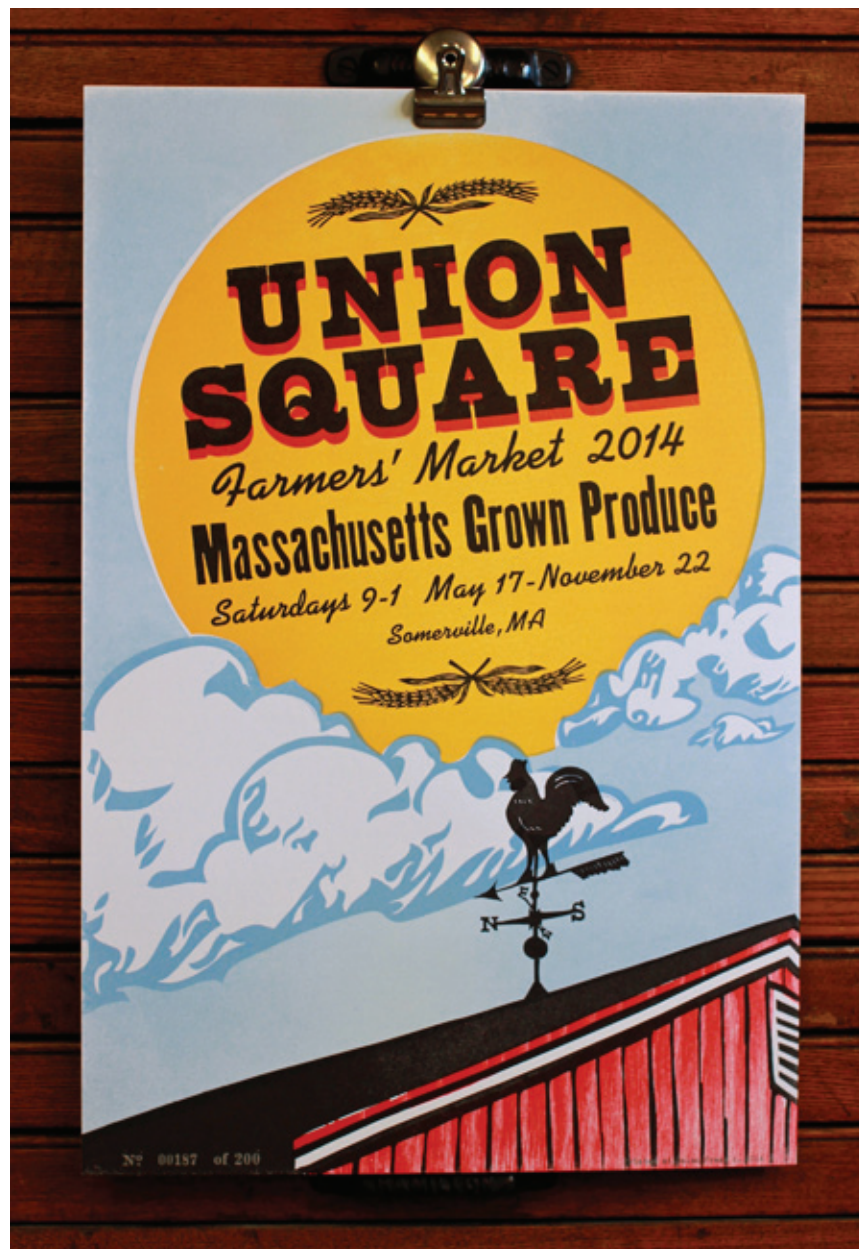
Karla Elling • "No Threat, Nuthatch" by Sally Ball • 20" x 26" •
Handmade Linen Paper, Wash, Handset Type, Colograph and Linocuts

Karla Elling is a letterpress printer, hand papermaker and proprietor of the Mummy Mountain Press & Paper Mill in Paradise Valley, Arizona. After completing a PhD in English at Arizona State University, she spent twenty-five years managing the graduate Creative Writing Program at ASU where they celebrated visiting writers by printing broadsides and ephemera to support the growing MFA program. She has printed for many poets and writers including Ron Carlson, Rita Dove, Norman Dubie, Carlos Fuentes, William Kittredge, Stanley Kunitz, W.S. Merwin, Jane Miller, Gary Paul Nabhan, Robert Pinsky, Alberto Rios, Peggy Shumaker, Terry Tempest Williams, and Ofelia Zepeda. With Alberto Ríos and Harry Reese, she designed, produced, and installed a "five-mile-long-book in granite" around the Tempe Town Lake, a public art project. Recently she has spun handmade paper to make shifu for use in art works; and pulp painting is a current obsession. In Montana she acquired sixteen case drawers of Hamilton wood type in a stunning oak cabinet. She is beginning to use this pristine collection, printing on a Vandercook SP-15 proof press and on a 1912 Vandercook 320 cylinder press.



Dan Elliott • Hellbox Pie (Feet) • 15" x 15" • Letterpress and Handset Metal Type

Dan Elliott explores letterpress printing and mixed media to create designs that he describes in contradictory terms: clean and messy, clear and abstract, simple and complex. Based in North Carolina, Elliott's work is largely influenced by the history of art and graphic design from the Arts and Crafts movement of the late 19th-century and avant-garde styles of the early 20th-century to Gutenberg's first moveable type press.



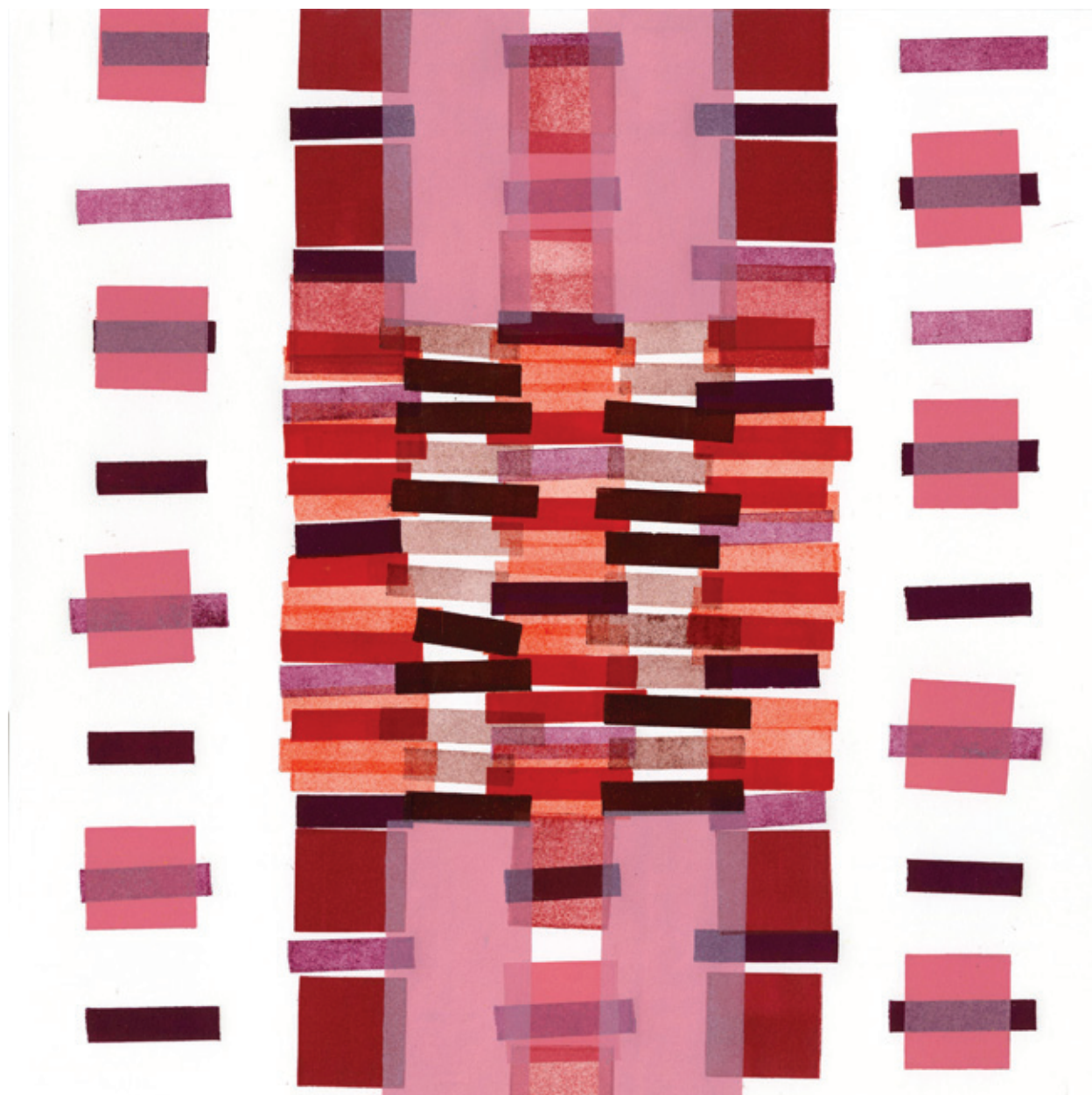
Eli Epstein • Union Square Farmers' Market 2014 • 18.5" x 12.5" • Letterpress and Linoleum Cut

Eli Epstein owns and operates Union Press a letterpress printshop located in Somerville, Massachusetts' Union Square. The shop specializes in hand-set type and hand-cut imagery, focusing on poster printing. Epstein's first experience with letterpress printing was as an intern at Hatch Show Print in 2009. He continued his letterpress education at Massachusetts College of Art and opened Union Press in 2010. Since then his shop has worked with clients locally and nationally while striving to uphold the traditional methods of letterpress printing. Epstein is always excited to share the art of letterpress printing, often visiting farmers' markets, classrooms, and open house events to share the process. Most recently he has begun teaching letterpress printing at RAW Art Works, a youth art center with an emphasis on art therapy.



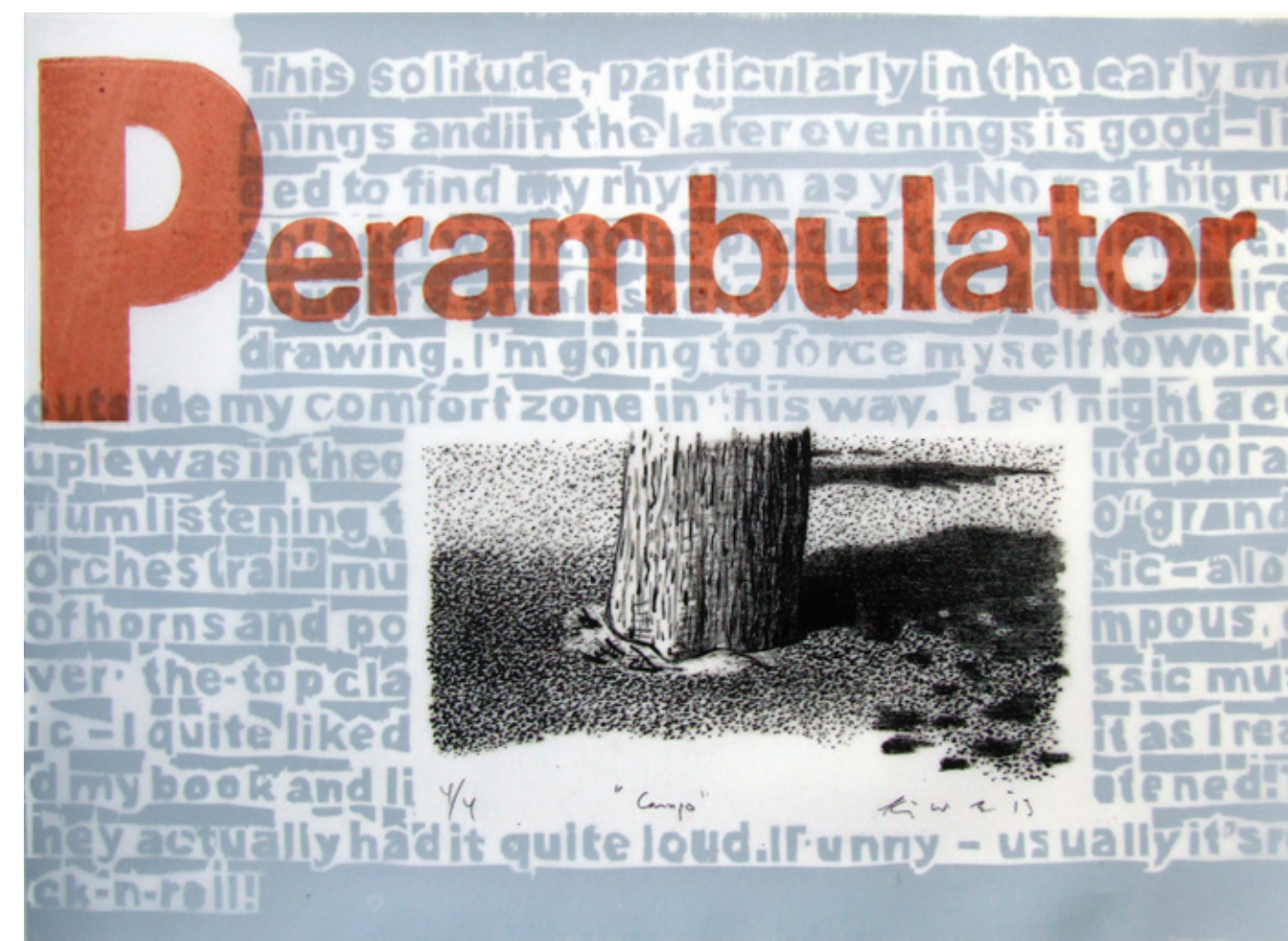
Jennifer Farrell • Alphabet Machine • 16" x 20" • Letterpress

Since 1999, Jennifer Farrell has operated Starshaped Press in Chicago, focusing on printing everything from business cards and social stationery to music packaging and posters, as well as custom commissions and wholesale cards and prints. 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.



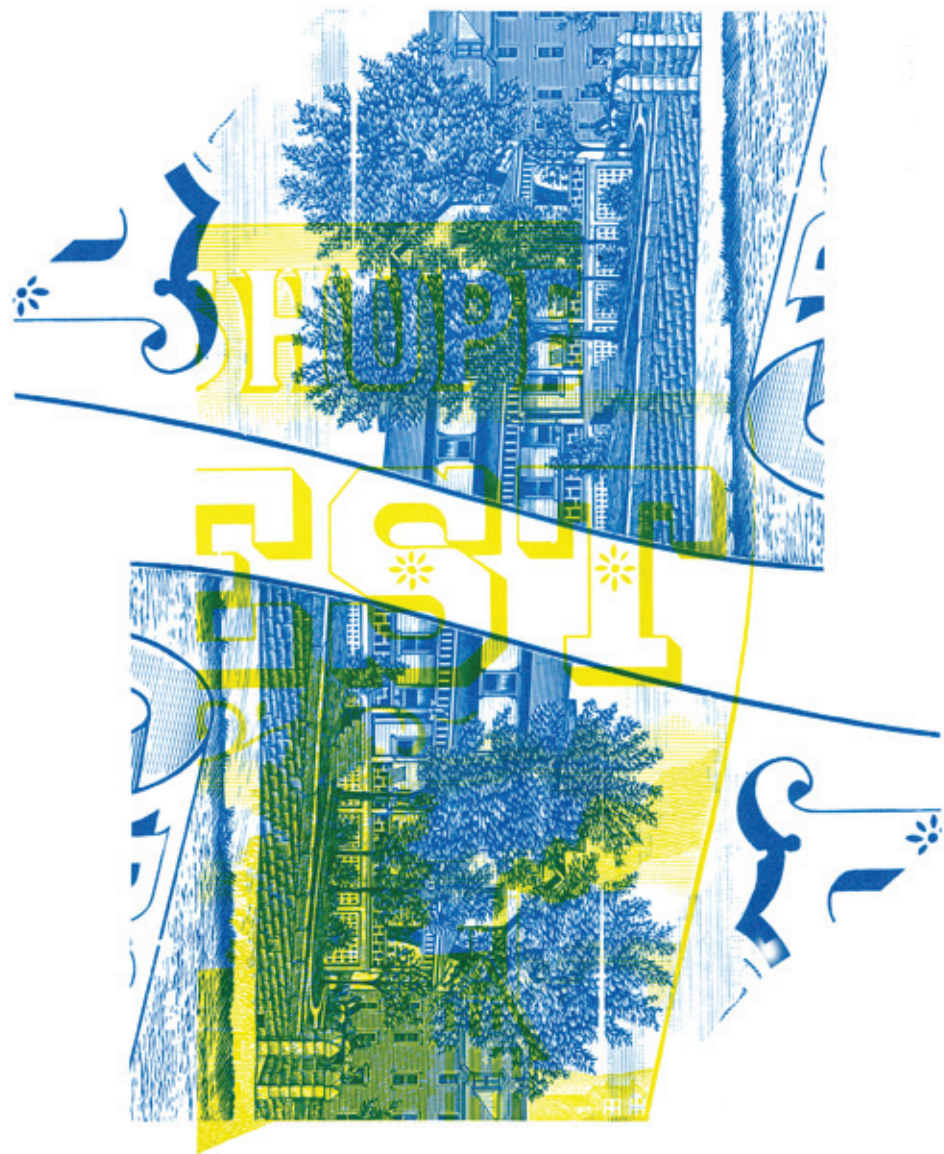
Diane Fine • Red Number Five • 20" x 20" • Relief Monoprint

Diane Fine is Distinguished Teaching Professor of Art at Plattsburgh State University of New York where she teaches printmaking and book arts. She received her BFA from Syracuse University and her MFA from the University of Wisconsin-Madison. Diane exhibits regularly and her work is represented in a number of public and private collections including: The New York Public Library and the Yale University Art Gallery.



Kim Fink • Perambulator • 26" x 32" • Letterpress, Lithograph, Woodcut on Mylar

Kim William Fink received his BFA degree in painting from the Pacific Northwest College of Art, Portland, Oregon, studying painting from Mike Russo and printmaking from Clifford Smith, the first Education Director of Tarrington Institute. In 1979, he graduated from Tyler School of Art at Temple University, Philadelphia, PA and Rome, Italy with an MFA in Printmaking, studying under Romas Viesulas. He has had over 200 solo and group exhibitions nationally and internationally has lectured in numerous colleges and universities, teaching at the Chautauqua School of Art, Chautauqua, NY the American University in Corciano, Italy, directed print workshops at RISD Rome program and the San Jose Institute of Contemporary Art, held Artist in Residencies at KALA Art Institute, the Center for Contemporary Printmaking, Vermont Studio Center, the Scuola Internazionale de Grafica, Venice, Italy and attended the Crown Point Press, San Francisco, CA Summer Etching Workshop. Currently he is Professor of Art/Printmaking at the University of North Dakota, Grand Forks. In 2000, Fink started "Sundog Multiples" as a means of augmenting teaching UND printmaking students with working with professional visiting artists.



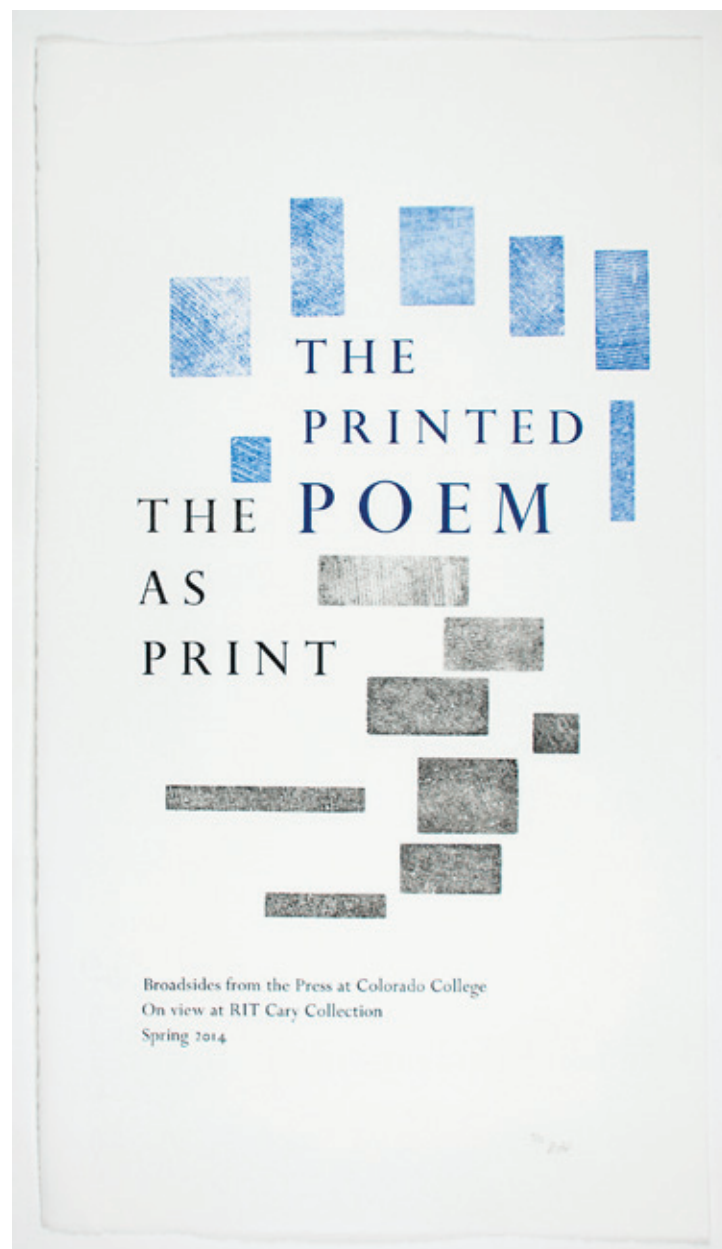
Joe Galbreath • GramLee Study 001 • 18.5" x 21.5" • Letterpress

Joe Galbreath received his MFA from Maryland Institute College of Art in 2009 and his BFA from The University of Akron in 2003. A native of Northeast Ohio, Galbreath began his design career as an Art Director at a public relations firm creating annual reports, branding campaigns, strategic graphics and identity work. He currently teaches graphic design at West Virginia University where he also serves as the director of the GramLee Collection. His interests in graphic design include exploring and documenting vernacular design traditions, manual design making processes and independent publishing. A passionate student of the visual, his interest in letterpress technology and new ways of using old things play an important role in his current research and form making. From info graphics to book arts, Galbreath finds the richness of the graphic design discipline endlessly engaging.



Steve Garst • Slow Ride • 11" x 17" • Letterpress and Woodcut

Steve Garst currently teaches printmaking at the University of Wisconsin- Oshkosh after receiving his MFA from Miami University and BFA and MA from Ball State University. He bought his first press in 2007 and has been printing since. He works with themes revolving around the process of interacting with nature and is particularly interested in the way in which simple words and images can be packed with so much history and meaning.

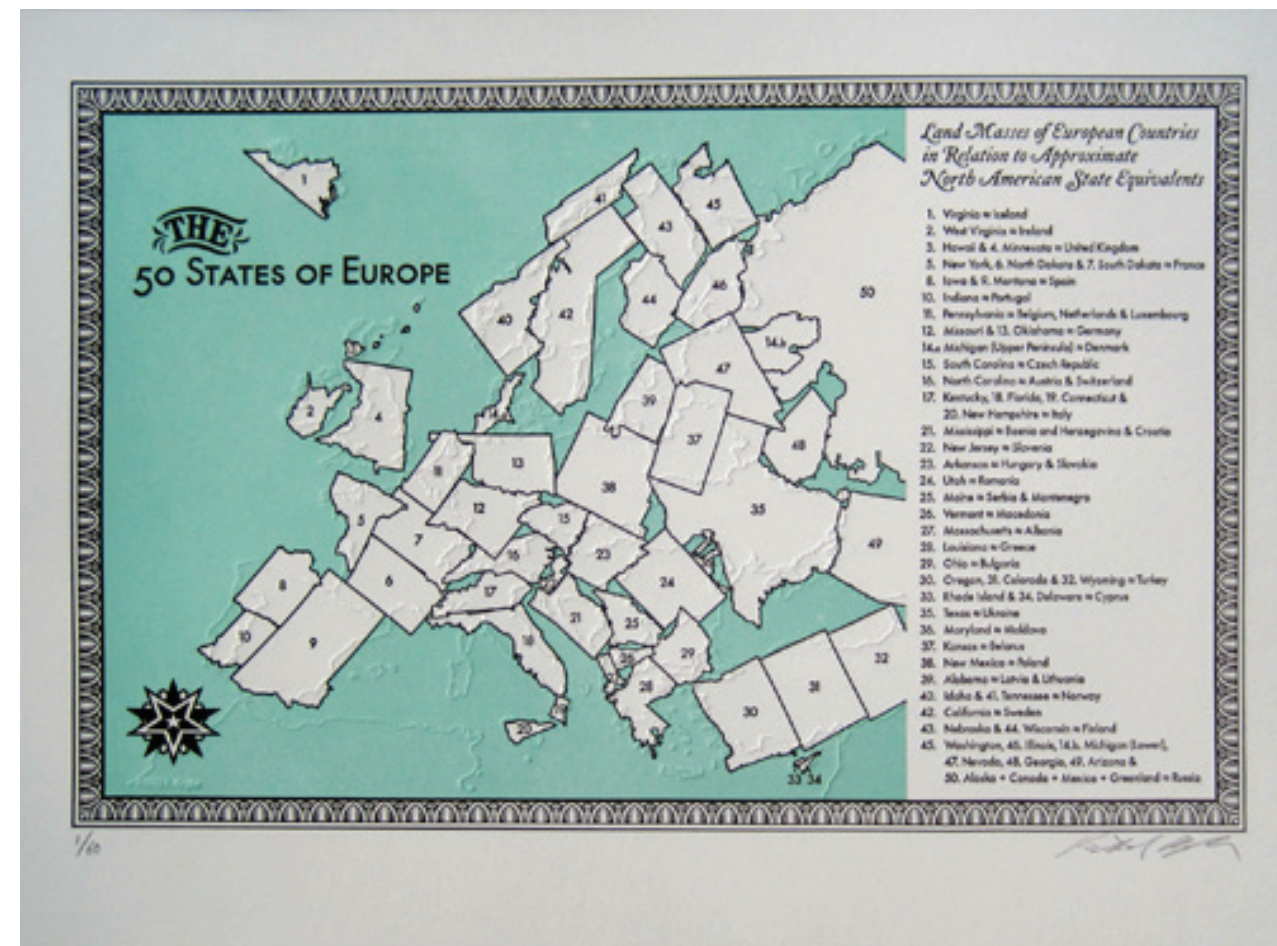


Amelia Hugill-Fontanel • *The Printed Poem* • 24" x 15" •

Letterpress: Perpetua Titling Metal Type; Wood Type Characters Inverted

Amelia Hugill-Fontanel is assistant curator at the Cary Graphic Arts Collection at Rochester Institute of Technology, a world-renowned library on typographic history. She is an art historian and editor who has contributed to numerous publications about Cary Collection holdings, including those about graphic design, calligraphy, wood type, and typefounding. Amelia is also a letterpress printer and a trustee of the American Printing History Association. Note: the first work I submitted was a collaboration with Anita Byers, a senior in the RIT School of Design.

DIRECTORS
CUT
AWARD



Richard Kegler • *The 50 States of Europe* • 16" x 20" •

Letterpress: Two color and Blind Photopolymer

Richard Kegler is the founder of P22 Type Foundry in Buffalo and is currently the Director of the Wells Book Arts Center in Aurora, NY. As Founder & Artistic Director Emeritus of the WNY Book Arts Center, he combined an interest in traditional crafts along with an entrepreneurial background to help create a self-sustaining community organization. His acclaimed film, *Making Faces: Metal Type in the 21st Century* (2011), documents the working processes of the late Canadian printer Jim Rimmer.



Myrna Keliher • Salt • 5" x 7" • Letterpress

Myrna Keliher is the proprietor of Expedition Press. She is an artist, printer, bookbinder, and publisher currently living and working in Kingston, WA. She holds a B.A. in Literary Arts from the Evergreen State College, and completed a seven-year apprenticeship with Stern & Faye, Printers. Primarily working with handset type, antique presses, and poetry fragments, Myrna dedicates her days to the production of beautiful and useful things.



Anne Luben • Bar Fight Type Specimen • 24" x 19" • Linocut & Wood Paneling

Hailing from Wyoming, Anne Luben won't win any high noon, six-shooter, quick draw duels, but she is deadly accurate with six-ply embroidery floss. Anne has recently relocated East of the Mississippi as a MFA candidate at Indiana University.



Jamie Mahoney • United Nations Poster • 29" x 21" •

Food Grade Silver Ink & Scientific Filter Paper Infused with Silver Nano Particles

Jamie Mahoney is an Assistant Professor and Director of the Bowe House Press, a letterpress studio at Virginia Commonwealth University School of the Arts. As Creative Director of *thINK*, a letterpress student publication, she teams students with published poets to produce Artist Books that are distributed throughout the nation in Special Collections, including Yale University Haas Arts Library, UCLA Arts Library, and The Library of Virginia. Jamie experiments with both traditional and 21st century printing technologies. Metal and wood materials of letterpress are combined with new technologies like 3D printing with the understanding of how old processes re-imagine the new. Taking over author and historian, Philip Meggs course in 2003, Jamie teaches the History of Graphic Design at VCU and live streams to Virginia Tech. As a historian herself, she produces and publishes interviews with significant designers including Massimo Vignelli and Ivan Chermayeff.



Emily Martin • Desdemona In Her Own Words-Who • 27" x 20" •

Letterpress and Relief Printing

Emily Martin earned a MFA degree in painting, from the University of Iowa in 1979. She started the Naughty Dog Press in 1996 to produce her own limited editions of artist books. Martin joined the faculty of the University of Iowa Center for the Book in 1998. She has produced over 35 artists books. Martin's books are included in public and private collections throughout the United States and internationally, including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York, NY; The Victoria and Albert Museum, London; The Museum of Contemporary Art of Chicago; the Tate Britain, London, England, the Library of Congress and others. She has received grants and residencies from the College Book Arts Association, the Center for Book Arts in New York City, the Minnesota Center for Book Arts and the Penland School of Crafts in North Carolina among others.



Daniel Mellis • *Ars Combinatoria* • 33" x 30" •
Positive and Negative Auto Pressure Printing

Daniel Mellis makes artist books and other text based artworks on such topics as the poetry of philosophy, the phenomenology of space, the built environment, and the law. Experimental letterpress and offset printing underpins much of his work. His work has been shown internationally, including at the Gagosian Gallery in New York, and is in many collections nationwide. He received his MFA from Columbia College Chicago and has degrees in mathematics from the University of Chicago and the Massachusetts Institute of Technology.



Heather Moulder • *Gal With Shotgun* • 20" x 16" • Letterpress

Heather Moulder is a designer, printer, and tune twanger from Woodbury, Tennessee. She received her BFA at Middle Tennessee State University, where she studied graphic design and printmaking. She learned to love local culture and heritage while working with The Arts Center of Cannon County, which eventually led her to join forces with Hatch Show Print. She now feels lucky to sling type by day and sing tunes by night, all with some of her favorite folks in Music City.



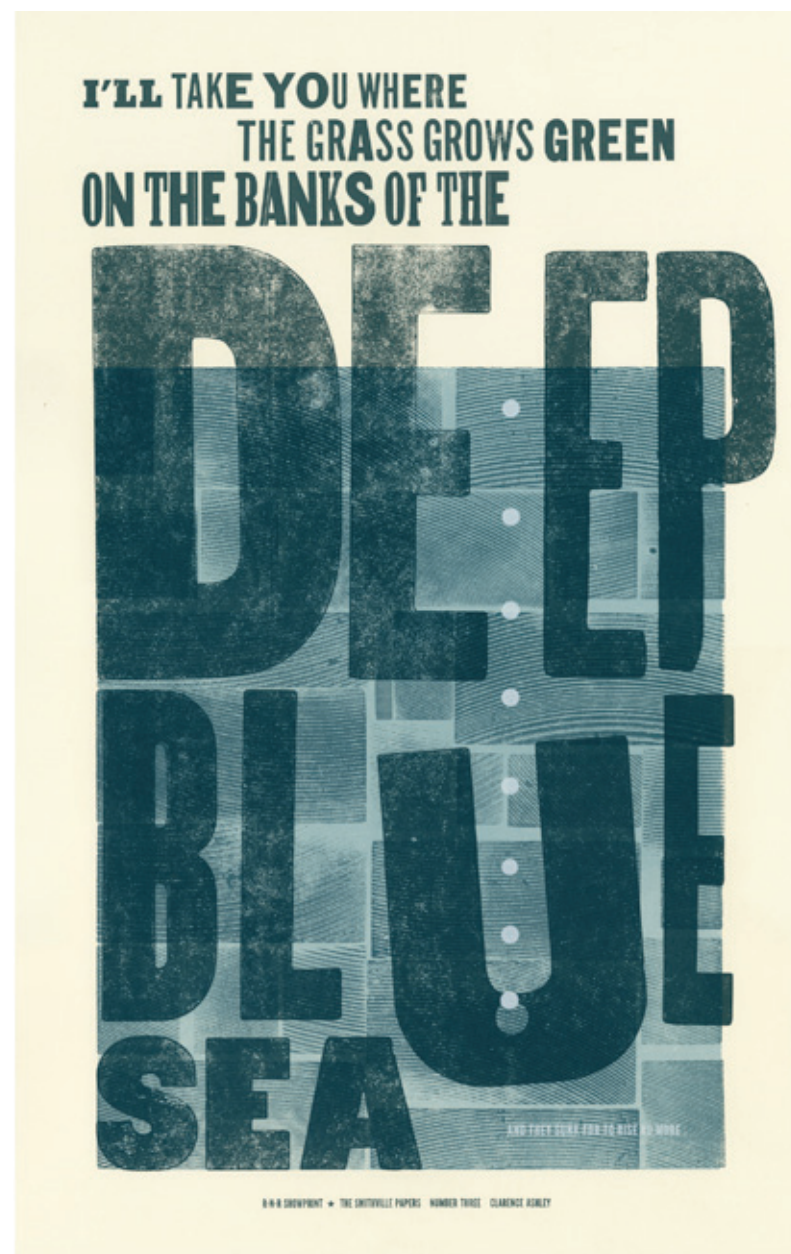
Kathleen O'Connell • *Mind Chatter, U.S.A.* • 14" x 17" • Letterpress

Kathleen O'Connell was born and raised in Plattsburgh, New York. She earned a BFA from SUNY Plattsburgh and an MFA from the University of Wisconsin Madison. After completing graduate studies, she traveled, instructed workshops and held a series of book arts, letterpress and printmaking jobs in Chile, New York, Vermont, Wisconsin, Oregon and Peru. In 2012, she relocated to Murfreesboro, Tennessee to become an Assistant Professor of Book Arts and Letterpress at Middle Tennessee State University. Website: kathleenconnell.net



Dennis Peterson • *Rate the Frequency With Which You Engage In Fruitless or Unproductive Behavior* • 14" x 17" • Polymer Plates, Hand-set Type

Dennis Peterson is Letterpress Instructor and Printmaking Studio Manager at the Academy of Art University in San Francisco, California. In the recent past he has also worked as a commercial letterpress printer and apprentice for print shops in Oakland, CA and Ojai, CA. He received his Bachelor of Fine Arts from the Rhode Island School of Design and his Master of Fine Arts from the University of Wisconsin-Madison. In addition, he has studied traditional Japanese woodblock printing at Kyoto Seika University in Kyoto, Japan. Peterson's own studio practice stems from extensive training in traditional print mediums such as lithography, intaglio and letterpress. Although viewed as obsolete tools, these printmaking practices have led him towards an interest in visual communication as conveyed through letterforms and symbols. His works are an experiment with these methods and their extraordinary power to both create and confound meaning.



R-N-R Showprint • Smithville No. 3 • 18.5" x 27" • Letterpress

R-N-R Showprint is a collaborative letterpress and graphic design studio founded by Ivanete Blanco and David Shields. We have a combined forty-five years of experience as graphic designers, and a long-standing passion for letterpress. Based in Norfolk, VA, our studio provides design work for a variety of area artists, arts groups, and non-profits. The work produced in our studio has been recognized by publications such as Communication Art's 2013 Typography Annual and the 2013 43rd Annual Creativity Awards.



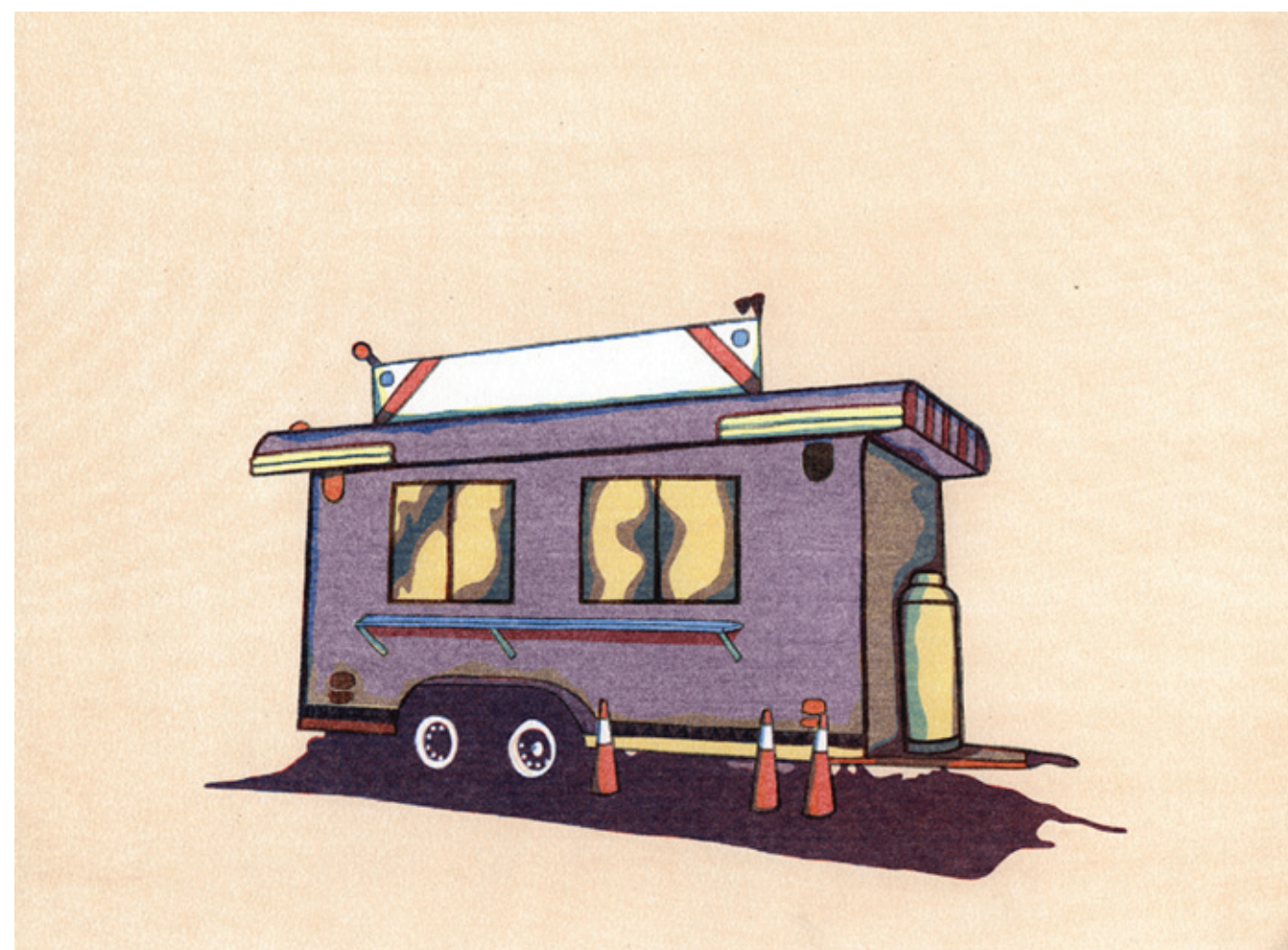
*Leslie Ross-Robertson • Desert Architecture • 16" x 20" •
13 Pass Letterpress piece printed on Crane's Lettra*

Leslie Ross-Robertson is the owner and designer of Modern Optic (www.modern-optic.com) a contemporary design studio established in Los Angeles in 2001. Inspired by modernism and contemporary art, she is creating work integrating contemporary technology and the traditional art form of letterpress printmaking. She has produced two lines of stationery, one printed on her Vandercook SP-20 as well as a series of prints. She has collaborated with artists, architects, and designers to provide custom work. In 2012 Leslie started Wavelength Press (www.wavelengthpress.com), focusing on collaboration with contemporary artists producing special edition prints. She is currently teaching Advanced Digital Letterpress for Continuing Education at Otis College of Art and Design.



Vida Sacic • #42 (*Electric Biology series*) • 19" x 25" • Letterpress, Edition of 3

Vida Sacic is an interdisciplinary artist and educator living in Chicago, IL. She earned an MFA in Graphic Design from Indiana University Bloomington in 2010. Sacic works in print media, currently focusing on letterpress printing. She was awarded a summer residency at the Center for Book and Paper Arts, Columbia College Chicago to explore translating print into on-screen experiences in 2011. This work was further supported with a research stipend from Northeastern Illinois University in 2014. The resulting project, *Cityscapes*, has been exhibited nation-wide and is currently included in the *Personal Histories* exhibit in Cleveland, Australia. Sacic's work has been featured in *Fingerprint No. 2: The Evolution of Handmade Elements in Graphic Design*, published by HOW Books and *For the Love of Letterpress: A Printing Handbook for Instructors and Students*, published by Bloomsbury. She works as an Assistant Professor of Art at Northeastern Illinois University where she maintains a fully equipped letterpress type shop.



Humberto Saenz • *Esperanza* • 17" x 21" • Lithograph

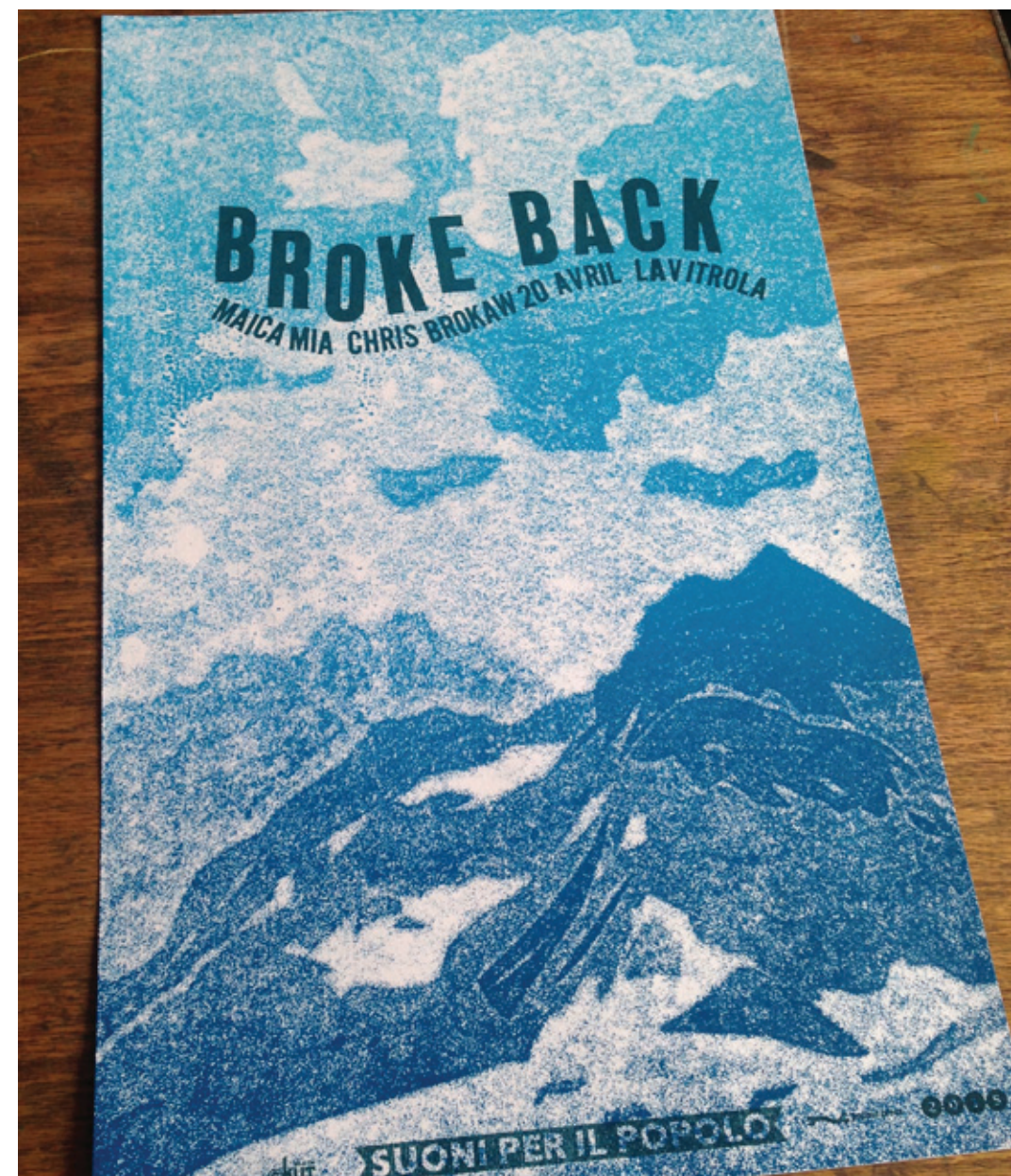
Humberto Saenz is a Mexican artist currently residing in Wichita, Kansas. He holds the position of Assistant Professor, Graduate Faculty, and Area Head of Print Media at Wichita State University. He teaches introductory, intermediate, and advanced level printmaking courses. He has been interviewed for Think MTV, the Houston Chronicle, and the Dallas Morning News. He exhibits his artwork throughout the United States and abroad in solo, juried, and invitational exhibitions. Recent exhibitions include the Flatbed Contemporary Art Fair 2015, Austin, TX; Dishman Art Museum, Beaumont, TX.; El Paso Museum of Art, El Paso, TX.; Leopoldo Carpinteyro Gallery of IMNRC Instituto Mexicano Norteamericano de Relaciones Culturales, Monterrey, Nuevo Laredo, México; Latino Cultural Center, Dallas, TX.; and the Center for the Arts Bosque Gallery in Cypress, TX.



Scott Steere • *If Justice Is Blind Then Why Does She Still See Color?* • 37" x 28" •

Rubber & Water Base Ink on Recycled Chipboard, Screen Printed and on Vandercook SP20

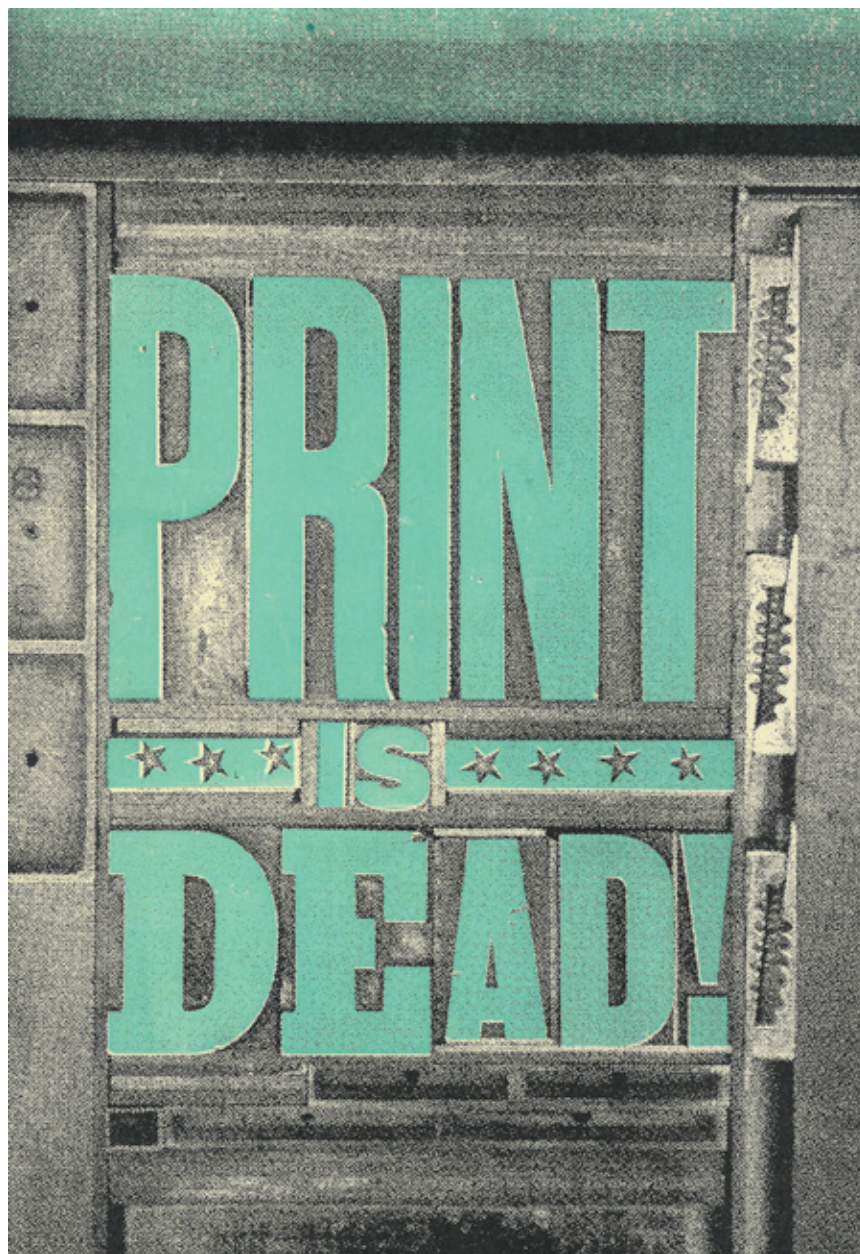
Scott Steere is a graphic designer and printmaker living in Asheville, North Carolina. He works primarily with letterpress and screen printing. The focus of his recent work has been to represent the New American Heritage: the current defining attributes of our nation, such as perpetual militarism, economic and racial inequalities, and the emergence of the American Oligarchy. Scott studied Printmaking and Art History at the University of North Carolina at Asheville, and learned letterpress while in the Hatch Show Print Internship Program. He continues to explore traditional and experimental printing methods at Asheville Bookworks, where he is a volunteer. Scott prints under the name Ex Machina Press.



Kiva Stimac • *Brokeback Poster* • 13" x 19" •

Letterpress Pressure Print & Handset Wood and Metal Type

Popolo Press is the in-house print shop of the Casa del Popolo, Sala Rossa and La Vitrola three live-music venues in Montreal, Canada. It is run by Kiva Tanya Stimac, an American printmaker from northern Minnesota. It houses letterpress, relief printing, screen-printing, risography, die cutting, bookbinding and foil-stamping facilities. For the most part things are hand-fed, hand-inked, hand-cut, hand-pulled, hand-mixed and cared for with love and attention. There are three flatbed proof-presses accommodating prints up to 24x34 inches including the all woman-powered Vandercook 320G and two tabletop platen presses for letterpress and relief printing. We house a collection of over 800 fonts of wood and metal type and some really sharp carving knives, as well as a photopolymer platemaker, a Risograph V800 and full screen-printing facilities for both paper and cloth, as well as a small etching press and a couple of foil stampers.



Brad Vetter • *Print Is Dead* • 13.5" x 18" •
3 - Color Letterpress

After eight years of designing and printing letterpress work at the legendary Hatch Show Print in Nashville, Tennessee, Brad Vetter has moved on to new adventures in the great Midwest. Working with an antique printing press and some high tech tools, Brad is taking the process of letterpress into the 21st century with a storm of ink and lasers. Making rock and roll posters for the likes of everyone from Gregg Allman to Yo La Tengo as a way to keep an antique medium relevant in a digital world.



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VESSEL No. 6

DAVID WOLSKÉ

David Wolske • *Vessel No. 6* • 28.25" x 20.5" •
Wood Type Letterpress

David Wolske is Creative Director of Red Butte Press and the Book Arts Program, and Assistant Librarian (Lecturer) at the J. Willard Marriott Library, The University of Utah. He received a BA in Studio Art from Marian University, Indianapolis, IN, and an MFA in Graphic Design from Indiana University, Bloomington, IN. Prior to joining the Library faculty, he taught typography, graphic design, and letterpress printing at Indiana University, Herron School of Art and Design, the Center for Book and Paper Arts at Columbia College Chicago, and Hamilton Wood Type and Printing Museum. David's work reveals an affinity for handset wood and metal type, but also enthusiastically incorporates digital tools, computer software, and design thinking into a manual workflow that draws heavily on the traditions of letterpress and fine art printmaking.