

THE VANDERCOOK CENTENARY PRINT BUNDLE

A CATALOGUE COMPILED BY

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AND

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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG
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More exhibition information at www.letterpress.co.za/news/vandercook

What is a Printers' Exchange?

A group of enthusiastic printers agree to send a number of printed items and money for postage to a co-ordinator, who then collates the submissions into bundles and mails one back to each of the contributors. Paul Moxon of Mobile, Alabama with the facilitation of the [Vandercookpress Info](#) website he manages was the driving force behind the Vandercook Centenary Print Bundle. Paul Moxon (MFA, MLIS) is a studio letterpress printer and an authority on the history and maintenance of Vandercook presses. He teaches workshops at book arts centres and universities throughout the United States, and publishes limited edition books and broadsides under the imprint Fameorshame Press.

Vandercook Proof Presses

These are high-precision cylinder presses designed to iron out problems in the printing of text or illustrations prior to printing these on high-speed presses. They were therefore not meant as mass-production machines. After many decades it occurred to printing enthusiasts that these would be ideal for printing as a hobby. Once letterpress printing gave way to offset-lithography these machines became available cheaply to amateurs. While lacking the heraldic glamour of the Albion and Columbian platen presses previously used by amateurs, the Vandercook proof or test presses are far more precise and yield excellent results. These points are eloquently made in Items 23 and 80. Indeed, so clever is the design and so smooth the operation of Vandercook presses that owners become besotted with the machines.

The Participants

In 2007 Paul Moxon did a census of owners of Vandercook proof presses. Then in 2008 he invited them to submit 110 prints, 8½ by 11 inches, together with \$40 for postage. The theme was to be 100 years of Vandercook proof presses, 1909 to 2009. The exchange would be limited to 100, and each contributor would get back 100 different prints. In the event ten printers failed to meet the deadline. Paul Moxon himself submitted two delightful prints, one under his own name and the other with fictitious details. The bundle accordingly comprises 91 prints.

3 contributions came from outside the English-speaking world (2 from Israel and one from Holland)

3 each came from England, Canada and South Africa

1 each from New Zealand and Scotland

77 from the USA (13 of these from California)

Paper

With one exception the contributors did not skimp on the quality of stock. Sixty printers named the paper used, the products of 33 paper mills in all.

Mohawk (9 submissions)

French (7)

Arches, Crane, Rives, Magnani, Hahnemuhle (3 each)

Wausau, Somerset, Canson, Strathmore (2 each)

The other 21 brands were used once.

The Models Used

The most popular is the SP15 (320 kg, 705 lb), probably because of its relative smallness and lightness. Ordinary human beings are able to transport it, and it can fit into a shed or outbuilding. In contrast last year machine movers and riggers charged R4500 to transport a Universal III (1066 kg, 2350 lbs) across Johannesburg.

Press Model	Number of submissions
Vandercook Number 1	4
Vandercook Number 2	1
Vandercook Number 3	4
Vandercook Number 4	14
Vandercook 15-21	3
Vandercook 219	5
Vandercook 223	1
Vandercook 4T	2
Vandercook Truss	1
Vandercook Universal I	13
Vandercook Universal II	2
Vandercook Universal III	5
Vandercook Universal IV	1
Vandercook Simple Precision 15	27
Vandercook Simple Precision 20	9
Vandercook Simple Precision 33	1

The Seductiveness of Relief Printing

Text and image printed from a raised surface display a deep, bright colour. Further, the printed sheets have a tactile, three-dimensional quality. This is because a relatively thick layer of ink has been pressed into the paper.

Offset-lithography appears grey by comparison, and the printed sheets are two-dimensional. The explanation is that with this method a relatively thin layer of ink is lightly deposited on the paper by a rubber blanket.

For this reason South African master printer Mark Attwood acquired an SP33 to print the text in his limited edition fine press books. He prints the illustrations by means of direct lithography. Text printed offset-litho appears too weak beside the vibrant lithographs.

Furthermore, once the equipment has been acquired, printing can be done cheaply.

Acknowledgements

The organisers are grateful to the University of the Witwatersrand for making the space and facilities of the William Cullen Library available for this display. The assistance of Cathy Dryden in identifying the numerous elusive colours deployed by the printers is also gratefully acknowledged.

C A T A L O G U E O F P R I N T S

NOTE. The items are all the same size, 8½ by 11 inches (216 by 280 mm), and were all printed in 2009. All but a few are broadsides on a single sheet. The required minimum edition was 110, but some are greater. Where submissions have titles these have been used in the description. Where there is no title a descriptive title has been supplied. Contributors were all asked by the co-ordinator, Paul Moxon, to provide the following details: press model, serial number, name of proprietor, name of the press, location (city, state or province, country), a description of materials, e.g. paper-stock, type (metal or wood), plate material, etc. Not all printers complied, and where details are missing from the catalogue it may be because they were not provided. The arrangement is principally alphabetical by surname of printer. As many contributors took great pains to mix colours, and as colour printing takes so much time the compilers have honoured them by trying to capture the varieties of colour. The two type cases on display belong to the University. The other items all belong to the organisers, Mark Sandham and Kalle Pihlajasaari.

1. MCMIX – MMIX

The dates are given in Arabic and Hebrew numerals as well, and the gear teeth and cylinder are ingeniously depicted by means of strings of a tooth-like Hebrew character. Printed on an unusual press, a ‘Hunter Penrose Ltd – Little John, a British-built Vandercook No 4.’

Ido Agassi. Even Hoshen Private Press, Herut, Israel.

2. VANDERCOOK YEAR 100

Typographic design printed in black, orange and two shades of pale grey-blue on a Vandercook No 4, a Universal I and a Universal III.

Jacob Atmodjojo. Paperb Studio, Arcadia, CA.

3. THE ARTISTS’ PRESS, SOUTH AFRICA

Image of an SP33, a tin of ink, a scraper, a roller and images reflecting the printer's interest in organic horticulture. Hand-cut polymer plate.

Mark Attwood. The Artists' Press, White River, South Africa.

4. UNTIL ONE HUNDRED AND TWENTY

A fine typographic design in restful colours utilizing Hebrew characters as well as roman letters. Printed in red, brown and navy blue on an SP15. Edition: 110 numbered and signed copies.

Lynne Avadenka. Land Marks Press, Huntington Woods, Michigan.

5. OF A FETE & OF FATE

Folded sheet. Title in silver, text in black. Inside: inkjet birth certificates, both 1963, of SP15 and printer tipped in. Edition: 150 unnumbered copies.

Michael Babcock. interrobang letterpress, Jamaica Plain, MA

6. JOHNNY, WOULD YOU PLEASE SHOW US . . .

Found half-tone block of a scene in a classroom. Also a windmill shape blind-embossed. Printed in orange, grey-blue and black on an SP15. Edition: 120 numbered copies.

Stacey Bakaj. Boston, MA.

7. VANDERCOOK

Multi-coloured typographic design. The ten-letter word VANDERCOOK is repeated ten times, and individual letters are printed in different pastel colours, creating an effect that is quite lyrical. Vandercook No. 4. Edition: 125 numbered and signed copies.

Shelley Barandes. Albertine Press, Somerville, MA.

8. REST IN PEACE

Linocut of a Universal I dangling on end while being moved. Green-turquoise, khaki and green. Edition: 140 numbered and signed copies.

Josef Beery. Sepple Simon Studio, Charlottesville, Virginia.

9. IT'S A TRIP TO PRINT ON A VANDERCOOK

Lively typographic design printed in black and grey with a small red heart. SP15. Edition: 123 numbered copies.

Tara Bliven. Ephemera Custom Letterpress, Edmonds, Washington State.

10. ATOMIC VANDERCOOK BARKCLOTH

Title on verso. Abstract shapes printed in ochre (pale, brownish yellow), silver, grey-blue, dark blue and green. Vandercook 219. A beautiful and compelling graphic.

Mare Blocker. The MKimberly Press, McCall, Idaho.

11. VANDERCOOK

Linocut of a roll of paper being fed. Printed in ochre (pale, brownish yellow), light turquoise and apple green (blended roll technique). Vandercook 223.

Jack Brubaker. Anvil Head Press, Bloomington, Indiana.

12. VANDERCOOK, 1909-2009

A handsome typographic design printed in dove grey, olive green, pale grey-blue and a splash of dusty pink on an SP15.

Tara Tidwell Bryan. walking bird press, Flatrock, Newfoundland, Canada.

13. A PRINTER & HER PRESS

Partial map of the USA and a chronology printed in lead grey and plum on a Vandercook No. 4.

Allison Chapman. Igloo Press, Columbus, Ohio.

14. **IT CAME ABOUT LIKE THIS**

Line drawing of the Patten Building in Chicago, the first home of the Vandercook enterprise. The image is printed in grey-blue, and is overprinted in burgundy with R. O. Vandercook's account of his early childhood introduction to printing. An elegant design. Universal I. Edition: 110 numbered and signed copies.

Martha Chiplis. Chicago, Illinois.

15. **CENTENARY**

A playful typographic design which hints at the shape of a press and an operator. Printed in black, grey and red on an SP15. The presswork is superb. Edition: 110 numbered and signed copies.

John Christopher. Flowers & Fleurons, Brighton, England.

16. **GARRET THE FERRET**

Line drawing of a ferret operating his Universal II printed in light tan, overprinted with a poem by Zelda Prune in burnt sienna (reddish brown). Title and colophon in military brown.

Lysbeth Chuck. Carp' Diem Press, Carpinteria, CA.

17. **MCMIX, MMIX**

A typographic design printed in grey, avocado green, black and ochre (pale, brownish yellow) on an SP20.

Won K. Chung. Book Arts Workshop at Dartmouth College, Hanover, New Hampshire.

18. **100 YEARS OF VANDERCOOKING**

Blind-embossed cook's apron strings on tan paper. Vandercook No. 4.

Kerri Cushman. performing goats press, Farmville, Virginia

19. **VANDERCOOK, 1909-2009**

Stylish typographic design superbly printed in black and gold. Universal III and SP15.

Jill Cypher & Ray Nichols. Lead Graffiti, Newark, Delaware.

20. **FLAT-BED CYLINDER PROOF PRESS**

Typographic design printed in red and pale grey-blue on a Universal I.

Leila DeGrave. Elevation Press, Evergreen, Colorado.

21. **FROM THE AMERICAN PRINTER**

Quaint advice from Thomas McKellar to apprentices, printed in olive green and black. Decorative tailpiece: line drawing of a fly-fisherman's hooks and flies. SP15-21. A most satisfying broadside.

Jason Dewinetz. Greenboathouse Press, Vernon, British Columbia, Canada.

22. **A TALE OF FIVE CENTURIES**

Original scholarly notes on the type designs of Arrighi, Warde and Rogers, printed beautifully on both sides of the sheet in black, with dusty pink side-pieces. SP15. A distinguished submission.

Robert Dickover. Stalwart Sloth Press, Citrus Heights, CA.

23. **THE WONDERFUL VANDERCOOK**

A song of praise for the SP15 harmoniously printed in brown, black, cerulean (deep, purplish blue) and red on early dawn paper. The double, two-colour ornamental border is ingeniously enlivened with the blended roll technique. A very fine page.

John B. Easson. The Quarto Press, Coupar Angus, Scotland.

24. **FACES OF THE VANDERCOOK MOON**

Drawing featuring the moon, thorns, a female athlete, a dog or werewolf, and flowers printed in black, with text in gold, on paper made from hemp. SP15.

Karla Elling. Mummy Mountain Press, Paradise Valley, Arizona.

25. **2009, A GREAT YEAR FOR THE GUYS**

Linocut portraits of R. O. Vandercook and a Trip Action Proof Press. Images and text printed in black, burgundy and green. Vandercook 4T.

Leslie Evans. Sea Dog Press, Watertown, MA.

26. **HAPPY 100 VANDZ**

A humorous listing of problems that beset a printer, and seven illustrations of different parts of a press, with equally humorous captions, e.g. 'Ink knife you won't see till it's too late'. Printed in red, black, dark grey, and silver-grey on charcoal grey French paper – hard to read! – but consonant with the inevitable grey colour of Vandercook presses. Universal IV.

Eileen & Vanessa. **Evanston Print and Paper Shop**, Evanston, Illinois.

27. **VAN DER 100**

Typographical design printed in red and grey-blue on a Vandercook 219. Edition: 110 copies numbered 'with a good old numbering machine'.

Peter Fraterdeus. Slow Print Studio, Dubuque, Iowa.

28. **VANDERCOOK 100 YEARS**

A striking typographical design printed in silver and bronze on black paper. Universal III. Edition: 110 numbered and signed copies.

Colin Frazer. The Press at Colorado College, Colorado Springs, Colorado.

29. **100 YEARS AND COUNTING**

This contribution comprises two sheets. A transparent cover sheet has the title and colophon printed in orange, and an image sheet has vertical lines printed in many colours. Universal I. Edition: 200 numbered and signed copies.

Chris Grigg & Mable Lee, Lala Press, Los Angeles, CA.

30. **VANDERCOOK 101 CROSSWORD PUZZLE**

Verbal and picture clues printed in black, blue and red on an SP20. Signed by the printer on the verso. A delightful submission.

Roni Gross. Roni Gross Design, New York, New York State.

31. **HANK, IT'S 50 YEARS LATER**

Portrait in shades of brown and tan of a smiling Hank Keller, who inspected newly manufactured presses. The portrait 'was derived from from a photograph . . . It was printed from four photopolymer plates.' Also a poem on inking up a press and taking impressions, printed in black. Heading printed in burgundy, colophon in grey-blue. Vandercook No. 4. Signed by the printer. A contribution suffused with *pietas*.

Barbara Hauser. Palos Verdes Estates, CA.

32. **SOME LITTLE-KNOWN FACTS ABOUT VANDERCOOKS**

Humorous and irreverent notes printed in black, heading in dusty pink. SP20.

Timothy Hawley. Contre Coup Press, Louisville, Kentucky.

33. **HOW TO MAKE HEADACHES**

Orange linocut of a distressed printer overprinted in black with advice on how to get things wrong. Universal I.

Barbara Henry. Harsimus Press, Jersey City, New Jersey

34. **CELEBRATING 100 YEARS**

Charming line drawing of a lady operating a Vandercook No. 4. Picture and text printed in tan, black and blue. Signed by the printer.

Rachael Hetzel. Pistachio Press, Rochester, New York, New York State.

35. I BESEECH YOU IN THE BOWELS OF CHRIST . . .

Line drawing of Oliver Cromwell and spoof quotation printed in black. Decorative initial hand-watercoloured in green and red. SP15.

Benjamin Hulsey. Cat-State Press, St. Louis, Missouri.

36. VANDERCOOK . . . IS ON THE MOVE 2 WASHINGTON DC

Text printed in fire engine red on page torn from an atlas. Vandercook No. 3.

Christopher Jackson. Secndshft Press, Lexington, Kentucky.

37. SIMPLE PRECISION, SIMPLE PLEASURE

Woodcut negative image of an SP15 printed in cerulean (deep, purplish blue), text overprinted in red; colophon in black.

John & Nancy Johnson. The Birdhouse Press, Springfield, Virginia.

38. THE BOSTON TERRIER

Line drawing of a dog with a calligraphic speech bubble. Text and image printed dark grey with one word – VANDERCOOK – in orange. Vandercook No. 3. Edition: 110 numbered and signed copies.

Kirk & Eva Jorgensen. Sycamore Street Press, Heber City, Utah.

39. THIS BUNDLE IS TAKING FOREVER

Reproduction of a printshop scene from the first centuries of printing. Image printed in burnt sienna (reddish brown), text in black. Vandercook No. 4. A handsome, symmetrical design.

Mike Kaylor. Literary House Press - Washington College, Chestertown, Maryland.

40. VANDERCOOK, PROVIDING PROOFS FOR 100 YEARS

Image of Mount Rushmore, and nostalgic commercial graphics from the Fifties and Sixties. Printed in black and red on a Vandercook No. 4.

Harry Keiner. Botany Woods Press, Mount Rushmore; Asheville, North Carolina.

41. DEAREST V, OXOX [HUGS AND KISSES]

A love letter to her SP20, printed in black and red.

Susan King. Paradise Press, Mt Vernon, Kentucky.

42. VANDERCOOK & SONS, 100 YEARS

Text and extraordinarily large directional hand printed in black on shiny turquoise paper. SP15. A striking design.

Victoria Jutras Kniering. Pleiades Press, Cheshire, Connecticut.

43. 100 YEARS OF PROOF PRESSES

Side view of cylinders or rollers printed from hand-cut polymer plates in cerulean (deep, purplish blue); bird likewise from polymer plates but printed in light blue; the word VANDERCOOK hand-cut in lino and printed in khaki; text in burnt sienna (reddish brown), black, and cerulean (deep, purplish blue). Universal II. Edition: 110 numbered copies. A gorgeous design, printed with extreme impression.

Ellen Knudson. Crooked Letter Press, Starkville, Mississippi.

44. 100 YEARS OF FINE PRESSES

Reproduction of Vandercook Truss Proof Press label printed in black on tan. Text in black, overprinted with lively blue and red strands. Edition: 110 numbered and signed copies.

Arie Koelewyn. The Paper Airplane Press, East Lansing, Michigan.

45. **OF THE 30 000+ VANDERCOOK PRESSES**

‘ . . . manufactured, fewer than 2 000 remain in operating condition.’ A minimalist geometrical image in powder grey and black; text in black. Universal I. A satisfying design.

Harold Kyle. Boxcar Press, Syracuse, New York State.

46. **SO MUCH DEPENDS . . . ON A WELL-OILED VANDERCOOK**

A fetching typographical design with a charming treasure hunt element, printed in sage green, turquoise, gold, burgundy and black. SP20. Edition: 150 numbered and signed copies.

Elisabeth Long. Sign of the Owl, Chicago, Illinois.

47. **100 YEARS COULD NEVER CONTAIN THEIR LOVE**

‘A love letter to a Vandercook Universal I’, with an image of the two lovers. Image and text printed in an elusive pink sepia and dark olive. Edition: 110 numbered copies.

Val Lucas. Bowerbox Press, Baltimore, Maryland.

48. **MY 33 [YEARS] INSIDE THE 100 YEARS**

A whimsical account of the printer’s relationships with various Vandercooks. Typographic design printed in lime green on light tan, overprinted with text in black. SP15. Edition: 110 numbered and signed copies. A beautiful, compact design.

Emily Martin. Naughty Dog Press, Iowa City, Iowa.

49. **LOCKUP**

‘A printer’s bedtime story’ relating the fortunes of a Vandercook No. 3. Clear-line relief print of a press. Text and printed in dark grey and cyan (between blue and green, but not turquoise).

Mary Mashburn. Typecast Press, Baltimore, Maryland.

50. **1909 → 2009**

Half-tone image of a Vandercook No. 4 printed in grey. Text in red and black.

Casey McGarr. Inky Lips Letterpress, McKinney, Texas.

51. **1909, 2009**

Background (a series of dates, 1909, 1929, . . .) in pale grey, overprinted with numerous found line-blocks. These are printed over each other in cerulean (deep, purplish blue), maroon and apple green. Further text is overprinted last of all in black. SP20. Edition: 110 numbered and signed copies.

Clay McGlamory. Half Ass Press, Norfolk, Virginia.

52. **CAN I TELL YOU A STORY?**

How Kelly McMahon became interested in printing and finally obtained her SP15, printed in black and green. Edition: 110 numbered and signed copies.

Kelly McMahon. May Day Studio, Montpelier, Vermont.

53. **GUARD YOUR TONGUE FROM EVIL**

Typographical design in Hebrew and English, printed in black and blue. SP15.

Yehuda Miklaf. Shalom Yehuda Press, Jerlem, Israel.

54. **THE FIRST TIME I TOOK A PROOF . . .**

Linocut image of lightning at night in shades of purple, using the blended roll technique. Vandercook No. 4. Edition: 110 unnumbered copies.

Steve Miller. Red Hydra Press, Tuscaloosa, Alabama.

55. **VANDERCOOK CENTENARY**

Woodcut of gripper fingers and other parts of an SP15-21 printed in grey. Found engravings printed in red, text in grey and black.

Ursula Minervini. & Jonathon Poliszuk Pellinore Press, Baltimore, Maryland.

56. JUST IMAGINE IF FALSTAFF HAD A VANDERCOOK

Quotation from *The merry wives of Windsor*: Mesdames Page and Ford speculate that Sir John Falstaff has printed a thousand copies of a love letter, with 'blank space for different names'. Relief block of Shakespeare and text printed in black with extreme impression. Vandercook No. 1. Edition: 110 numbered copies.

Chris Morrow. Johnny Factotum Press, Macomb, Illinois.

57. PRINTING IS THE ART PRESERVATIVE OF ALL ARTS

Latin and English text printed in red and blue on an SP15.

Graham Moss & Kathy Whalen. Incline Press, Oldham, England.

58. THIS IS NOT A LOLLIPOP

Illustration of the roller-height-setting-gauge. Image printed from polymer pates in silver, red and gold; text in black. Colophon pasted on to the sheet. On the verso: thumbnail portrait of Robert Oatman Vandercook, printed in grey. Vandercook 4T. A cheeky design.

Paul Moxon. Fameorshame Press, Mobile, Alabama.

59. VANDERCOOK POWER

Typographic design in black and ochre (pale, brownish yellow) on silver kromekote foil paper. Vandercook 219.

Kim Neiman. Studio 204, Dallas, Texas.

60. VANDERCOOK, A DORK COVEN

Anagram with helpful arrows integrated with a line drawing of a printer's hand disengaging rider and oscillating rollers, printed in red and grey on Crane's Lettra. A superb design.

Bob Oatman. Quinch, Alabama.

61. LOS ANGELES HAS THE PERFECT CLIMATE FOR PRINTING

Typographical design with hot sun, printed in dun, and burnt sienna (reddish brown) blending into green, achieving the effect of a desert climate. Vandercook 219 and Universal I.

Linda Dare. Otis College of Art and Design, Los Angeles, CA.

62. VANDERCOOK

'[God created] Vandercook, and He knew that it was good.' Creation scene printed in three shades of blue, and charcoal for the Vandercook logo. Universal I. Edition: 155 numbered and signed copies.

Chris Paul. Empire Letterpress, Durham, North Carolina.

63. A BRIEF TIMELINE OF PRINTING

'... in South Africa and elsewhere.' Forty-six significant dates and events, printed from Intertype slugs on cotton and sisal paper, specially made for this exchange, with watermark 'V'. Edition: 200 numbered copies.

Kalle Pihlajasaari. Idyllic Press, Johannesburg, South Africa.

64. THIS WAY

Typographic design with circuit. Vandercook No. 2.

Paul James Poppe. Greeley, Colorado.

65. VANDERCOOK, 100 YEARS!

Typographic design printed in gold on black paper. Vandercook No. 1.

Dave Robison. The Roundabout Press, San Jose, CA.

66. TIPS FOR VANDERCOOK PRESS WOMEN

Line drawing of a lass operating an SP15, printed in burnt orange. Title printed in avocado green. Edition: 116 numbered and signed copies. A charming print.

Chorman Romano. Bethesda, Maryland.

67. AUTOBIOGRAPHY OF A VANDERCOOK

An intriguing, extensively researched account of the SP15 at Yale University's Pierson Davenport Book Arts Center. The picture of the SP15 'was digitally drawn by Thomas Young in Adobe Illustrator, using his special woodcut technique'. Printed, yes, on a Universal I.

David S. Rose. Five Roses Press, New York, New York State.

68. VANDERCOOK TURNS 100

Line drawing of ink, ink knife, paper and coffee in paper cups. Text and image printed in sky blue, grey, tan and burnt orange. Edition: 110 unnumbered copies.

Nathan Rose. Parallel Press CA Fairfax

69. HAPPY 100

Birthday candles and press depicted using typographical devices. Printed in red, yellow and black. Vandercook No. 4. A delightful composition.

Gordon K. Rouze. Museum of Printing History Printers Guild, Houston, Texas.

70. R. O. VANDERCOOK, 100

A typographic design with half-tone image of a tobacco pipe. Text printed in two shades of turquoise and pale orange-red; image in black. SP 15. Edition: 120 numbered copies.

Robert Rowe. Gold Quoins Press, Peoria, Illinois.

71. PRESSMAN'S RITE

The printer's grandfather, Edward Rudynski, honoured with a portrait and a moving poem. Printed in silver-grey and black on an SP20.

Kevin Rudynski. Markleville, Indiana.

72. PORTRAIT OF A VANDERCOOK UNIVERSAL ONE

The sheet has a gate-fold, and the portrait is printed on the inside of the near-double-spread in battleship grey, lemon yellow and black. The press is viewed from above and the image has been mysteriously and ingeniously constructed from wooden type. Title and credits in black. A most satisfying design superbly printed.

Katherine McCanless Ruffin. Shinola Press, Wellesley, MA.

73. CELEBRATING THE VANDERCOOK 100

The provenance of the printer's Universal III is given and her introduction to printing described. Three pictures grace this broadside, all 'metal cuts from digital images': the sisters Inez and Neva Radell, who had donated the press to the art department of the University of Northern Iowa in 1984; the plaque commemorating the donation; and a bare twig, splitting the page diagonally. Text and images printed in charcoal, green, brown and burnt sienna (reddish brown). The paper, Canson Ingres, has been decoratively mottled with water droplets. Edition: 110 numbered copies.

Julie Russell-Steuart. Caveworks Press, Gladbrook, Iowa.

74. VANDERCOOK 100

Eight tawny squares form the restful background, partly overprinted with the title in a darker shade of tawny. Colophon in black. SP20. Edition: 120 numbered and signed copies.

Mary Ann Sampson. OEOCO Press, Ragland, Alabama.

75. CONVICT SORTING TYPE

Folded sheet with scraperboard image on the front and text inside. Universal III. Edition: 120 numbered copies.

Mark Sandham. Piglet Press, Johannesburg, South Africa.

76. **BLESS THIS PRESS**

Background: a square woodblock delicately printed in light tan, showing the grain of the wood. This is overprinted in light green with a smaller solid square constructed of type ornaments, in turn overprinted with a further design of type ornaments in a darker shade of green – four serial numbers smuggled into the design! – and finally overprinted in brown with a decorative frame and the title. Colophon in pale green. A virtuoso performance in terms of design, taste and presswork. Additional copies were printed for ‘our 8th annual wayzgoose’.

School of Visual Concepts. Letterpress Studio, Seattle, Washington State.

77. **VANDERCOOK 1909, 2009**

Half-tone images of gripper fingers and side lay printed in black on silver paper. Title, colophon and Vandercook logo printed in matt black and sienna (yellowish brown) on a smaller sheet of ivory paper, tipped on to the silver image sheet. Vandercook No. 4.

Julia Seko. PS Press, Longmont, Colorado.

78. **VANDERCOOK 100 YRS**

Typographic design in black and red. Universal I.

Robert C. Smith. Eclectic Press, St. Louis, Missouri.

79. **BEWARE! THIS BEAST CAN BITE AND PUNCH**

Cheerful typographic design with large directional hand, printed in black and red. Universal I.

Jessica Spring. Springtide Press, Tacoma, Washington State.

80. **THE NEW GOD**

A scholarly account by Gerald Lange of how flatbed cylinder proof presses gradually supplanted Columbians and Albions for limited edition printing. Title in mauve, text in black, finely printed. Edition: 200 numbered and signed copies.

Farida Sunada. Ophelia Press, Alhambra, CA.

81. **100 VANDERCOOK YEARS**

The printer’s reminiscences of the difficulties the riggers experienced in moving her beloved 15-21 up the driveway, down the stairs and into her studio. Typographic design printed in lemon yellow and purple. Edition: 130 numbered and signed copies.

Andrea Taylor. Cotton Socks Press, Vancouver, British Columbia, Canada.

82. **VANDERCOOK, 1909-2009**

Woodcut by the printer of a street musician printed in vermilion (brilliant, pinkish red); title in black. SP15.

John Tittley. Spearmarsh Press, Almeley, Herefordshire, England.

83. **BENJAMIN FRANKLIN**

Quote from the great man on the impartiality of printers. A simple but beautiful typographic design, perfectly printed. Vandercook 219. Edition: 125 numbered and signed copies.

Yvonne Tsang. Epistolary Press, San Francisco, CA.

84. **LINOCUT PORTRAIT OF R. O. VANDERCOOK**

Image printed in yellow, pink, tan and grey. The smoke from his inevitable pipe swirls up in clouds of small random letters. Text printed in purple. Printed on two Vandercook No. 4 presses. A compelling work.

Seth Drenner, KunChe Lu, Lee Noble, Ian Smith, Oak Son, Erica Sung. **UNO**, Los Angeles, CA.

85. **KA MAHI, KA ORA**

Image of a volcanic island printed in navy blue, Maori text in dun on fibrous Harakeke paper, handmade by Marilyn from New Zealand lily plants. *Ka mahi* means, 'there is work', and *ka ora* means, 'there is life', and 'is a reference to all those around the world who are breathing life into their Vandercooks by working them'. SP15. The most exotic contribution of all.

Marty & Marilyn Vreede. Pakohe Press, Whanganui, Aotearoa [New Zealand].

86. VANDERCOOKS ROCK

Typographic design printed in iridescent mauve and chilli red on black coated paper. SP15. A striking design, skilfully printed.

Gregory Jackson Walters. Piqua, Ohio.

87. 100 YEARS OF VANDERCOOK PROOF PRESSES

Cylinder with handle printed in puce, dark mauve and black; text in deep purple, dove grey and black. SP15. Edition: 115 unnumbered copies, signed by the printer. A rich, velvety effect.

Robert Walp. Chester Creek Press, Chestertown, New York State.

88. 100 YEARS

Line drawing of a perfect 1950s housewife daintily operating, not a vacuum cleaner, but a Vandercook SP15 proof press. Printed with perfect register in red, avocado green and turquoise. Edition: 145 numbered copies.

Tianyi Wang. Tiselle, Los Angeles, CA.

89. ACADEMIC PRESS

Typographic design. Background of random wood types in yellow overprinted with the figure 100 in battleship grey and dominant pressmark in red. SP20.

Adriaan van der Weel. Academic Press, Leiden, Netherlands.

90. 1949, 1909-2009

Typographic design in cerulean (deep, purplish blue), bronze and oxblood on a Vandercook No. 1.

Marjorie Wilser. Three Toad Press, Goleta, CA.

91. VANDERCOOK CENTENARY

Typographic design with directional hand printed in grey and two shades of sage green. Signed by the printer.

Meredith R. Winer. Greenware Press, Chicago, Illinois.

S U P P O R T I N G E X H I B I T S

92. EXHIBITION KEEPSAKE

Set by Kalle Pihlajasaari and printed by Mark Sandham on a Universal III.

93. PRINT YOUR OWN PRESS!

Papercraft Vandercook SP20 by Kyle Van Horn, for Baltimore Print Studios.

94. PAPER-CRAFT SP20 TRIUMPHANTLY CONSTRUCTED

with small model of wooden handpress in 1500-1700 style

95. COVER SHEET OF PRINT BUNDLE, WITH BOX

96. BOOK ON PRINTING

Printing for pleasure by John Ryder (London: Phoenix House, 1955). A revised edition was published in 1976 by Bodley Head.

97. BOOK ON PRINTING

Printing: a craft for schools by H. E. V. Gillham (London: Pitman, 1933)

98. BOOK ON PRINTING

Printing as a hobby by J. Ben Lieberman (London: Oak Tree Press, 1963)

99. BOOK ON PRINTING

General printing by Glen U. Cleeton and Charles W. Pitkin (Bloomington, Illinois: McKnight & McKnight, 1953)

100. FORME LOCKED UP IN CHASE (STEEL FRAME) FOR ITEM 63

On the forme lies a wooden block with leather on top – this is a planer. The printer paces it on the type and hammers it lightly to push letters that are standing proud down to the height of the other letters.

101. POLYMER PLATE FOR ITEM 75

Light is shone through a photographic negative on to the polymer, soft at this stage. Where struck by the light the polymer hardens. The plate is then brushed and washed, leaving the image in relief.

102. FORME LOCKED UP IN CHASE FOR EXHIBITION KEEPSAKE, ITEM 92

103. COMPOSING STICKS WITH TYPE

104. STEEL GALLEY WITH BLOCKS

Oval die-cutting block with paired ornamental border; linocut; half-tone block.

105. BRASS-BOUND GALLEY WITH TYPESETTING PARAPHERNALIA

Clockwise: Quoins (steel wedges) with key, and expansion quoin ; leads (say, 'leds', i.e. thin line spaces); metal furniture (i.e. wide line spaces); wood furniture, numbering machine; tweezers; bodkin; type-height gauge with type caught in jaws.

106. VANDERCOOK ROLLER-SETTING GAUGE

107. BRAYER (INK ROLLER)

108. INK AND INK KNIVES

109. PICA RULE

110. TYPE CASE (PRINTERS' TRAY) FILLED WITH A MONOTYPE FONT

111. TYPE CASE WITH A FONT OF FOUNDRY TYPE, A HARDER ALLOY THAN MONOTYPE

FINIS