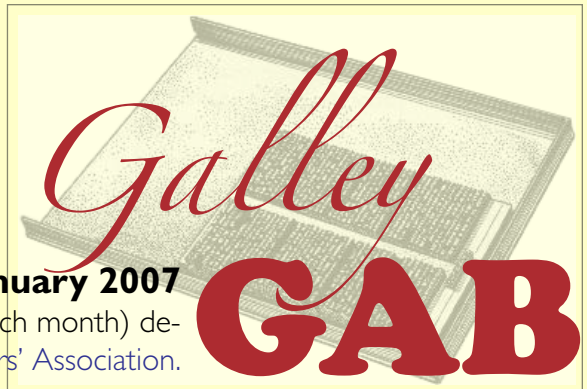


What is Galley Gab?
See page 3



January 2007

A monthly online publication (published the first day of each month) devoted to letterpress printing and the [Amalgamated Printers' Association](#).



Does a "dwell" during the letterpress printing operation improve the "impression" of the printed piece? This came up on a couple of Internet discussion lists last month (see sidebar on discussion lists).

Richard-Gabriel Rummonds, in his book "Printing on the Iron Handpress" wrote: "One of the prevalent myths about handpress printing is that the slower the bar is pulled, the darker the image will be. It is the dwell at the end of the

pull, not the pull of the bar per se that affects the darkness of the image. With extra large type, you may want to dwell a moment longer or even pull the bar twice. This will give the ink a chance to impress itself fully into the soft, dampened paper so it can bond fully with the fibers or the paper. Of all the apparatuses used for printing, only the handpress is capable of a dwell."

Others would certainly disagree with Rummonds' last statement about the handpress being the only press capable of dwell.

David Goodrich writing on the Letpress List stated: "I personally can't see that it makes a difference on my Washington press."

Fritz Klinke on the Letpress List wrote that "Heidelberg recognized dwell in designing its cylinder presses where the impression speed is slower than the return of the bed of the press after the impression cycle back to the start position."

Klinke also stated that dwell was not a new concept and quoted Ellis in *Printing Inks*: "The fluidity of inks should increase with the speed of the press, since the time in which the paper picks up the ink is less at increased speed of printing." This was written in 1940. Klinke further asserted that the "dwell" issue has

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2007 Wayzgoose

Oklahoma City ready for APA!

According to Don Tucker, he and Bob Orbach (co-chairs of this year's APA Wayzgoose) have all the i's dotted and the t's crossed for APA's 2007 Wayzgoose.

For those who may have missed the numerous pieces in previous APA bundles, the 2007 Goose will be held in Oklahoma City, OK on May 31 through June 2. Headquarters will be the Holiday Inn Airport with attractive room rates of \$79.

There will be full information on the Goose in the February bundle. Later in January a web site will be published for the event.

Tucker reports that the meeting room is at ground level with no curbs. This will be a great assist for those unloading all their letterpress treasures on Saturday for the swap meet and auction. The swap meet room is about 2,000 square feet and the auction area is about 1,000.

Many more details are coming but mark this on your calendar and make it a "must" for your 2007 plans. Non-members are welcomed.

DWELL

been around for a long time and is fairly well understood by ink makers and press manufacturers and then ended by saying, "...apparently much less so by printers."

Klinke's remarks hardly flashed on the computer monitor when this rejoinder from Bill Elligett: "The constant speed aspect of the bed on the printing stroke was considered necessary for the finest quality work, although modern stop-cylinder machines, with their irregular bed motion, of the same era were equal in quality from my experience; I operated both."

Elligett also extolled the virtues of the Miehle 5500 presses as producing excellent work "at any speed." His final comment: "I'm sure the designers of this little press didn't "dwell" on this problem for long!"

A few weeks after the initial discussion Fritz Klinke offered more on the topic and quoted from a 1965 Heidelberg brochure on the topic of dwell: "...It is well known that the longer the printing stroke, the better the quality. That is why we slowed down the printing stroke and accelerated the idle stroke on

Heidelberg Cylinders..." I just took a small excerpt from Klinke's quote. However Klinke did say that this discussion was dealing with publication printing when letterpress still ruled. He ended this contribution to the subject by saying, "I would submit that none of us are doing 16-page trade publication work on flatbeds... and that the wisdom of those who were doing this work 40 and 50 years ago and knew what they were doing be listened to. There is too much reinvention of the craft of letterpress taking place today by those who are totally inexperienced and unqualified except for that one tiny part of the remains of letterpress that they may be able to master and comment on."

Jumping from the high speed presses to Vandercooks, Gerald Lange on the PPLetterpress List (yes, the subject matter did indeed jump from one list to another) wrote: "Ink does not travel (and thank God) from pressure as much as from the capability of the substrate to absorb it (which is why dampening paper is such a huge factor in letterpress printing of higher end work)." To Vandercook owners, he further commented, that he knew of folks who moved the cylin-

der slowly across the form to simulate dwell but he didn't see how this would help "...since a cylinder provides only a singular line of force as it travels across the form."

Lance Williams commented on the PPLetterpress List writing that he has run his Miehle V-50's at 2750 iph up to 4500 iph and he didn't see any difference in quality. However he covered his comment by saying "as long as the makeready is done properly and the paper is in good condition (proper humidity, etc.)."

John Henry on PPL made this pointed comment: "When dealing with a liquid or semi-paste ink as in letterpress, the only concern is splitting the ink film between the substrate and the image carrier. This does mean that you need complete contact with the surface (fibers or coating), but I couldn't say that you need a certain length of time to accomplish that contact. The inks must be properly matched to the substrate so this splitting occurs properly."

And Graham Moss said that he was sure he got better inking by running the Vandercook slower.

Any additional comments on this topic are welcomed.

Discuss letterpress!

Many sites are available for letterpress; here's a few

Here are the two main letterpress discussion groups on the Internet. If you've not experienced lists or groups on the Internet, you might want to give them a try. The first two lists have about 1,000 members each—located all over the world.

The Letpress List is not moder-

ated and you have to be prepared to put up with a rather high degree of useless chatter to receive interesting nuggets of letterpress information.

To register on Letpress Discussion List:

[REGISTER HERE](#)

To send to the Letpress List:

Letpress@Listserv.unb.ca

The PPLetterpress is a moderated group and it stays on topic. It is a forum and clearinghouse on studio-

letterpress and letterpress related typography.

To join the PPLetterpress Group:

[JOIN HERE](#)

Certainly not to be forgotten is APA's own discussion group, limited to APA members.

[JOIN HERE](#)

APA's list only has 72 members, whereas we have about 130 members with Internet access. I would encourage more to join the list.

From the editor

MIKE O'CONNOR



It used to be (in the old days!) that when you wanted to start a publication it meant a lot of work: heavy promotion, setting type, printing it, folding, addressing, mailing (postage), etc.; I think of Fred Williams and his *Type & Press*. Nowadays, sit down and tap some keys at the computer, send out an e-mail and you're done! (Well, I by-passed a few steps, but you get the idea.)

So what is this *Galley Gab*? To be sure, it isn't much but I decided to do it because some of that old newspaper blood in me felt a need to "publish" about one of my favorite topics: letterpress. I've also always had a suppressed desire to reactivate *Type & Press*.

This issue is being distributed to members of APA, but certainly open to anyone interested in letterpress. It will deal with let-

terpress printing and those who partake in it and also APA-related matters. It is not intended in any way to compete with such publications as *The Printer*, *The Green Sheet* or any other such letterpress journal—nor is it meant to be a pseudo-*Type & Press*.

I don't anticipate any "For Sale" or "Wanted" notices here. There are other avenues for this and quite frankly it's too much of a pain and I don't need pain!

I do hope to corral other printers to contribute. I'd like to take a peek into some members' print shops and also tackle the current letterpress issues of the day.

It's stated that *Galley Gab* is monthly. That's how it's starting out and who knows what will happen in the future? Sometimes it might be just a page and other times maybe three or four pages. Then of course there could just be that month I don't care to publish, so it won't appear. However, usually you can expect it out the first day of each month. Non-APA members can contact me to have it e-mailed to them.

I realized that using e-mail could reach the majority of APA members. Since taking over as secretary of APA, I saw that there were only about 21 members who didn't show an e-mail address. This issue was sent to them via hard copy with an opportunity to receive other issues for a self addressed, stamped No. 10 envelope.

It's important to state that this is not an "official" APA publication in any way, manner, shape or form.

ON THE WEB

Members with web sites. If you have a letterpress-related web site, contact me (gg.editor@galleygab.net) to list it here.

Mark Barbour #662

John Barrett #687

Graham Moss #710

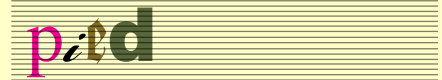
Tom Parson #642

Sky Shipley #578

Jessica Spring #738

Lance Williams #785

APA's Web Site



■ If any of you are engaged in teaching letterpress classes, would you contact me? Address below.

■ eBay has been a relatively new source for selling and buying letterpress related item. I'd like to hear from folks who have done so—opinions on eBay, good, bad experiences, tricks you've learned and just your general experience and reaction to this venture.

gg.editor@galleygab.net



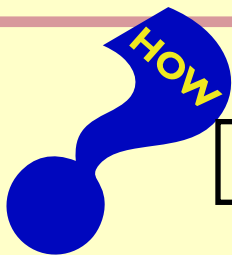
GG is published the first day of the month. It's free and can be e-mailed to you by requesting it from:

gg.editor@galleygab.net

The editor is Mike O'Connor. Snail mail address: P. O. Box 18117, Fountain Hills, Arizona 85269. Via e-mail, he can be contacted at the above e-mail address. All unsigned articles are those of the editor. While there is some concentration on APA in GG, all letterpress printers are invited to comment and participate in each issue.

Not a member of APA? Don't let that stop you from commenting and participating in *Galley Gab*. You are more than welcome! Interested in APA? Check out their web site:

[AMALGAMATED PRINTERS' ASSOC.](http://www.amalgamatedprinters.org)



Inquiring minds want to know and *Galley Gab's* HOW? gets you the answers. When a particularly interesting piece (or pieces) appears in the bundle...we'll find out how it was done and tell you!

NOVEMBER BUNDLE



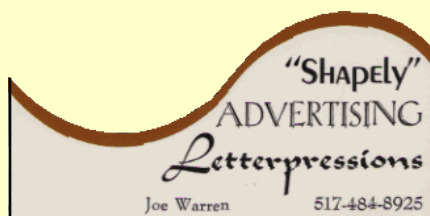
Burning letters!

Jessica Springs' Banned Books poster in the November bundle caused a stir (a good stir!). Here's how she said the "burning letters" were done:

"Pressure printing takes advantage of intentionally uneven packing to create shadowy effects. The banned book flames were cut out of card stock and laid under the poster. Where there is solid card stock, the letters print normally. Where there is material removed—the flame—that void prints with less ink. Anything thin works the same way, from layers of paper, window screening, stickers, sandpaper to leaves placed underneath the sheet you're printing on. A solid base is required—either wood type or build a solid plexiglass surface mounted on MDF. Different effects happen depending on the stock you use, and generally the thinner the stock (Japanese tissue, for example) the more delicate the results. I haven't had much success with the technique on a platen press, possibly because the pressure and rolling action on a cylinder really make it work."

■ It's difficult to know for sure, but it seems that the majority of APA members do little, if any, die-cutting. That's why it was interesting to note three die-cut pieces in

the December bundle. The subject deserves more space than what it will receive here and perhaps in a future issue a more extensive article will appear.



Joe Warren has had die-cut pieces in past bundles and this one caught my eye. He said he uses his Heidelberg to do most of his die-cutting but has used his 8x12 C&P at times. Joe mentioned that it's important to protect the platen of the press and all he uses is a cut up piece of sheet metal. He also makes sure his rollers are removed or in the case of the Heidelberg, locking



out the rollers. He said that most die-makers add sponge rubber (see photo) around a die. This is done to aid ejection

of the paper from the die.



Dick Niehaus' beautiful snowflake also appeared in the December bundle. Dick said he does a lot of die-cutting—

mostly for high end invitations and stationery. Here's some makeready thoughts from Dick: "When making ready on a C&P style, remove all packing under the tympan and replace with the sheet of stainless. Make sure that you are taking out at least .020 packing. If not, adjustments to the platen will be needed. Gradually build up your packing until you start cutting the tympan sheet. When you have proper impression, set your guides as usual and cut away the tympan that has been cut by the die. Next, tape down the remaining tympan with scotch tape so that you can feed without snagging loose ends."



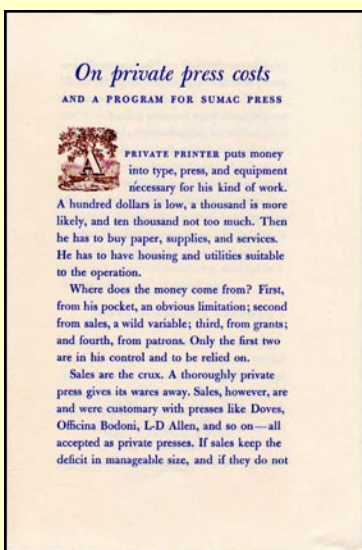
Julianna Humphreys' greeting in the bundle was also die-cut—so to speak. In the photo shown above, the black areas are "die-cut." When asked about her die-cutting procedure, Julianna said she had no idea how to make, buy or print with a die and then hoped she wouldn't be booted from APA for not doing it on a press. No chance Julianna! She used a hand punch and that's an excellent method if you don't want to get into all the other business and the "run" isn't too long!

EMERSON WULLING'S *Typography*

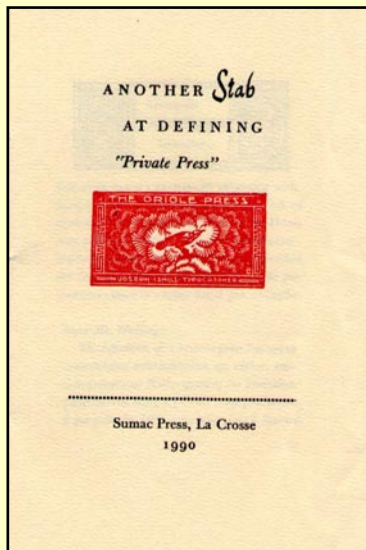


Drawing by Randell Rogers from a photograph by Jane Perman

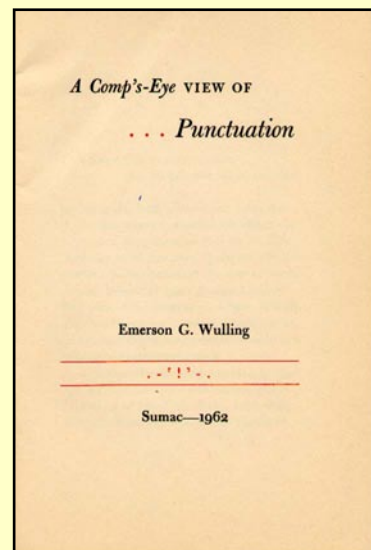
I met Emerson Wulling only once, unfortunately, when I was a kid. He has had a tremendous influence on my view of typography. His was simple. I don't mean that as a put down. He showed me you don't need hundreds of fonts of type to print a well designed page. His use of white space is something I've studied many times. ¶ He was APA member #115 and he passed away this past May at 102 years old. Noted engraver and printer Gaylord Schanilec did a beautiful book on Emerson titled: "Emerson G. Wulling, Printer for Pleasure." ¶ Emerson started printing in 1915 and put the Sumac Press title to his press 15 years later. He was active in APA almost up to his passing. Below are just a very few examples of his work.



You don't always have to use the "standard" two point leading—lead it out sometimes! It works. Ragged right...it also works at times.

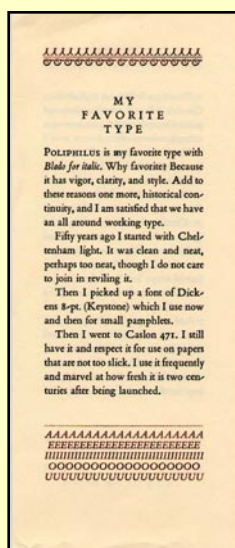
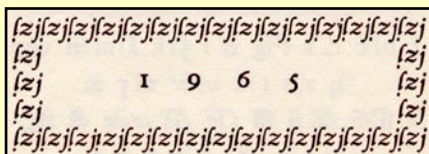
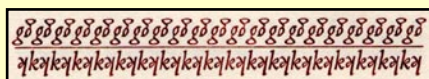
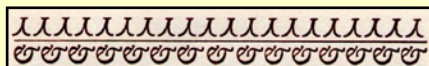


The title page of an eight page booklet. Kept type in a family with one exception. Note leading and white space used!



Another title page to a small booklet. Again note one family of type (italics, small caps, etc.) and use of punctuation marks for decoration.

Again, simple but effective typography. I wanted to point out the borders used. Below is a combination of cap "y's" and ampersands. Next "g's" and "k's" set up. The third a box with "j's" and "z's." Certainly not knock-you-over typography—but good, solid, pleasing-on-the-eye typography. You'll note a lot of his headlines are set in the same type family just vary in size, caps, italics, etc. Simple but effective. His use of white space assists in highlighting his heads.



(Excerpts from the pamphlet shown at left: MY FAVORITE TYPE)

"Poliphilus is my favorite type with Blado for italic. Why favorite? Because it has vigor, clarity, and style....Fifty years ago I started with Cheltenham Light. It was clean and neat, perhaps too neat, though I do not care to join in reviling it....Then I picked up a font of Dickens 8-pt. (Keystone)....Then I went to Caslon 471....Then Bulmer took my fancy, and I have worked it more than any of the others. I almost named it my favorite....Selecting a favorite does not mean repudiating the rest. I respect them all and am eyeing another: Bembo."

—Emerson Wulling, 1965