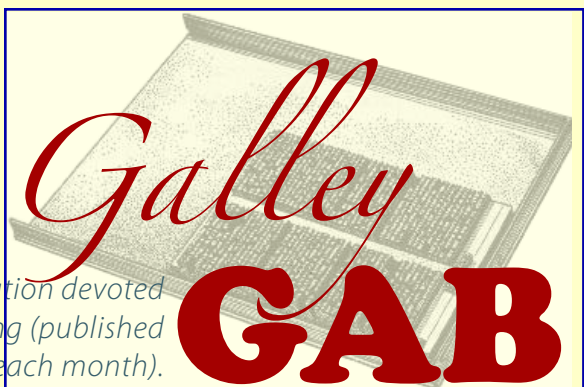


*A monthly online publication devoted  
to letterpress printing (published  
the first day of each month).*



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No. 6 / **JUNE 2007**

# MAKING YOUR OWN PHOTOPOLYMER PLATES

By MIKE ANDERSON

Letterpress printers have many options open to them when printing images: copper plates, zinc plates, engraved or carved wood and linoleum block and photopolymer plates. Photopolymer is a medium that has been around the printing industry for a long time and is being used more and more by hobby and fine press letterpress printers.

Photopolymer is a polymer that is a light-sensitive “plastic” (for a lack of a better word). The material is Ultra Violet (UV) photosensitive and when exposed to a UV light through a negative or positive film the polymers harden in the exposed area. The unexposed portion of the plate is washed off with plain, warm water; the plate is then dried and exposed to the UV again. The plate is ready for the press in about thirty minutes.

Photos by Mike Anderson unless otherwise indicated.

No special darkroom lighting is required and the plates can be handled in normal lighting. However, the plates should be kept out of direct sunlight, which contains UV light rays.

And the best part – it can be done right in your shop area or kitchen at a very reasonable cost.

The basic equipment needed to produce photopolymer plates (PP) at home, with the exception of the contact box, is easily obtained and the box can be built for a few bucks (see “Building the UV Box” below). In addition to the box, you will need UV lights, a plastic tray, a shoeshine brush, a timer (photo 1) or watch with a second hand, a toothbrush and a source for warm



**1** A timer of some kind is necessary to ensure correct exposure time.

water. You will also need a computer to create your images, an Ink Jet printer and transparent film. Transparent film can be purchased at any computer supply outlet.

Photopolymer plates come in two basic forms – plastic or steel backing, and different overall thickness and relief thickness. The plastic backed plates are easier to use, cut and mount than the steel back. Plates can be purchased from several outlets such as [NA Graphics](#) and [Boxcar Press](#). There are other sources for material and a Google will find them for you.

The image to be reproduced can be scanned into a graphics program such as Adobe Photoshop Elements 2, Paint Shop Pro or any graphics program that will allow you to scan, create negative images and control print area/size. Once the image is in the computer graphics program, additional work can be done with the paint tools to improve the image. Once the image is correct,



**2** Most computer graphic programs have the capability of producing a negative image like the one shown.

select it with the Selection tool, copy it and paste it as a new image. When doing this, it is a good idea to add extra space around the image – this will provide a border that can be trimmed later when you mount the plate. To produce a raised image area on the PP the image must be printed as a negative film (photo 2).

To print the image at the desired size with Adobe Photoshop Elements 2, select Image, then select Resize, then select Image Size and enter the enter Document Size in inches. This will print your image in the correct size. Then select Print Preview and set the image where you want to print it on the transparency film. In the Print window, select Properties and then select Transparency for the media to print to.

In Print Shop Pro, select Page Setup, and then enter where you want the image to be placed on the film, and then enter the image size. Usually image size can be set on either graphics program

by entering only the height portion and the width will be automatically set.

Once the image has been printed on the rough side of the transparency film, the next step is exposing it to the photopolymer plate (PP). The rough side is referred to as the “emulsion side.” This emulsion side goes down on the PP and will produce a wrong reading image on the PP that will transfer to paper as a right reading impression.



Exposure time varies with the type of UV lights you are using and

**3** Above is the contact box with two UV lights connected by a wooden I-beam on top.

the distance from the lights to the PP. If you are using a system based on Stuart Bradley’s contact box (photo 3), the exposure time will be between 30 and 45 seconds. (Instructions on how to make this box are on page XX.) Other systems may take up to several minutes for correct exposure.



**4** A Stouffer Scale 21 Step Sensitivity Guide is placed on top of a strip of photopolymer to determine correct exposure time with the photopolymer and the UV lights.

Correct exposure time can be determined by using a Stouffer Scale 21 Step Sensitivity Guide. The following is a quick method to get the correct exposure time for type of exposure box and the type of UV lights used. For complete



**5** The contact box top is closed and locked over the guide and photopolymer, sandwiching them between the two pieces of glass.

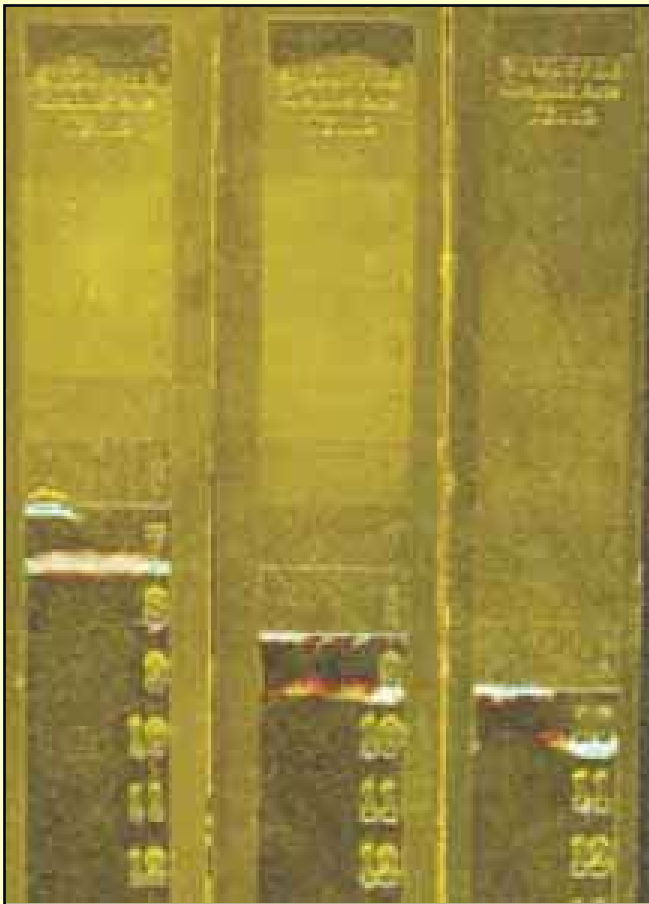
details on using a Stouffer guide visit their site.

Make several trial exposures on separate pieces of film, with each exposure for a different length of time (photos 4 and 5). For example, make the first exposure

at 30 seconds, the next at 40 second, etc. Wash

out the PP test strips and select the best plate in which step 7 is developed to a solid state (photo 6). This step need not be repeated unless the types of photopolymer plates or UV lights are changed.

Once the correct exposure time has been determined, expose the plate, and wash it out. Wash out is accomplished using warm water, approximately 76 to 90 degrees, a shoeshine brush (Kiwi Shoe Shine Kits have these brushes) and a tooth brush (photo 7). Fill the plastic tray with the warm water, immerse the PP and gently start brushing in a circular motion, insuring that



**6** Shown above are three samples of exposure time done with the Stouffer Scale. The left strip shows a 30 second exposure which resulted in underexposure. The middle strip is at 40 seconds shows that the 7 is nearly solid (step 6 is solid) and an acceptable exposure time. The right strip shows overexposure with step 9 being solid.



**7** Above are the items required to complete the development of the photopolymer plates: hairdryer, washout tray, Kiwi shoeshine brushes and toothbrush are shown.



**8** The exposed photopolymer plate is emerged in warm water and lightly scrubbed until all the unexposed polymer is removed. (Photo by Bradley)





**9** The raised image can be felt and seen as the unexposed polymer is removed. The plate is ready when only the image and the clear plastic backing can be seen. (Photo by Bradley)

you cover the complete plate (photo 8). Reverse the direction of the brushing and also brush straight left and right and up and down at times. The unexposed emulsion will start dissolving right away. Continue brushing, keeping the plate immersed in the water. As the unexposed polymer is removed the raised image can be felt. Be sure to remove the entire unexposed polymer, using the toothbrush to gently reach in corners and other areas that the shoe brush may have missed (photo 9). Brushing too hard can remove details from the raised image.

Once the plate is clear of polymer down to the plastic base, remove the plate from the water, pat dry on a paper towel, then use a hair dryer to dry the plate and to remove all absorbed moisture – usually two to five minutes, or until there is no tackiness to the touch.

Lay the finished plate on the glass of the contact box and expose to UV lights for at least 20 minutes to harden the image area. This post exposure will “set” the image area insuring that it will not collapse when put under pressure.

The next step is mounting the plate on to a printing block that will bring it to type high (photo 10). The height of the printing block will be determined by the thickness of your PP, as mentioned above. If you are printing with a



**10** Above is a finished plate fixed to a wooden mount. The plate has been used and was lightly cleaned so that the image would be visible. The plate is fixed to the mount with double-sided carpet tape. The plate and mount are type high.

flat bed press, i.e., Vandercook or similar press, oversized, wood, magnetic, or aluminum blocks can be used. If printing with a platen press, i.e., C&P or similar, you need to cut your blocks to the exact size of the image, otherwise your gauge pines can be smashed if the blocks are too large. However, it is recommended that wooden bases be used because of the need to have the exact size block as the image when printing with text.

The height of the base depends on the total thickness of the PP. The total height of base and plate should be type high (.0918 inch). Plywood,  $\frac{3}{4}$  inch high, can be used, with cardboard used under the base to bring it to proper height.

If plastic backed PP is used, then double-sided carpet tape can be used to mount the image on the block. This tape holds the plate firmly and does not slip under most usage.

The plates can be removed from the print blocks, stored in an envelope and used again and again. They clean up well with normal solvents including Kerosene. If your plate curls in storage, you can use a hair dryer to heat the plate until it becomes pliable once more.

## *Building your ultraviolet contact box*



By STUART BRADLEY

The following directions are for building your own ultraviolet contact box. The materials should cost less than \$100. This contact box will accommodate photopolymer plates up to 6 inches by 10 inches.

### **Materials:**

From a hardware store purchase the following (see Note 1):

5-1 x 2 x 24 inch poplar boards (see Note 2)

2-1 x 6 x 15 inch boards

3-1 x 3 x 24 inch boards (see Note 3)

Carpet padding; one piece approximately 12

inches wide and 16 inches long (see Note 4)

2-pieces of glass cut to 8 x 12 inches

2-blacklights (UV)

40-1 1/4" brass wood screws

two hinges and one hasp

wood glue

Note 1: Finished lumber is smaller on the width and height i.e. 1 x 2 lumber is really 3/4" x 1 1/2", a 1 x 3 is 3/4" x 2 1/2" and a 1 x 6 is 3/4" x 5 1/2". The lumber can be bought in 15 and 24 inch length sections.

Note 2: Cut each of four boards into an 11" and an 8" piece to be used for the two Frame As. Cut the fifth board into two 11" pieces (to be used for feet).

Note 3: Cut each of two pieces of the 1 x 3 into an 11" and a 6" piece to be used for the bottom frame (Frame B).



**2:** Contact box with lid open, showing the bottom frame with carpet padding inserted and fixed to parameter of top frame.



**3:** Contact box open showing construction of bottom frame without carpet.

# GALLEY GAB

PAGE SIX

The last piece will be cut into one 9" piece and two 5½" pieces. The two 5½" pieces will be attached at the top and bottom of the 11" piece to form the I-beam to hold the UV lights (photo 4). The I-beam is glued and screwed to the UV light frames.

Note 4: Buy enough carpet padding to line the inside of the finished box and the edge of the top frame (photo 2).

## CONSTRUCTION:

### Top:

Make frame (Frame A) with 1 x 2s that is 15 x 11 inches and attach it to a frame (Frame B) of 1 x 3s that is also 15 x 11 inches. Use wood glue to glue the frames together, then use brass wood screws to join the two frames (A&B). Glue carpet padding to underside of 1 x 3 frames.

### Bottom:

Make a frame (second Frame A) from 1 x 2s that is 15 x 11 inches and attach to the two 1 x 6s that are cut to 15 inches long. Use wood glue to hold the frame together, then glue to the 1 x 6s

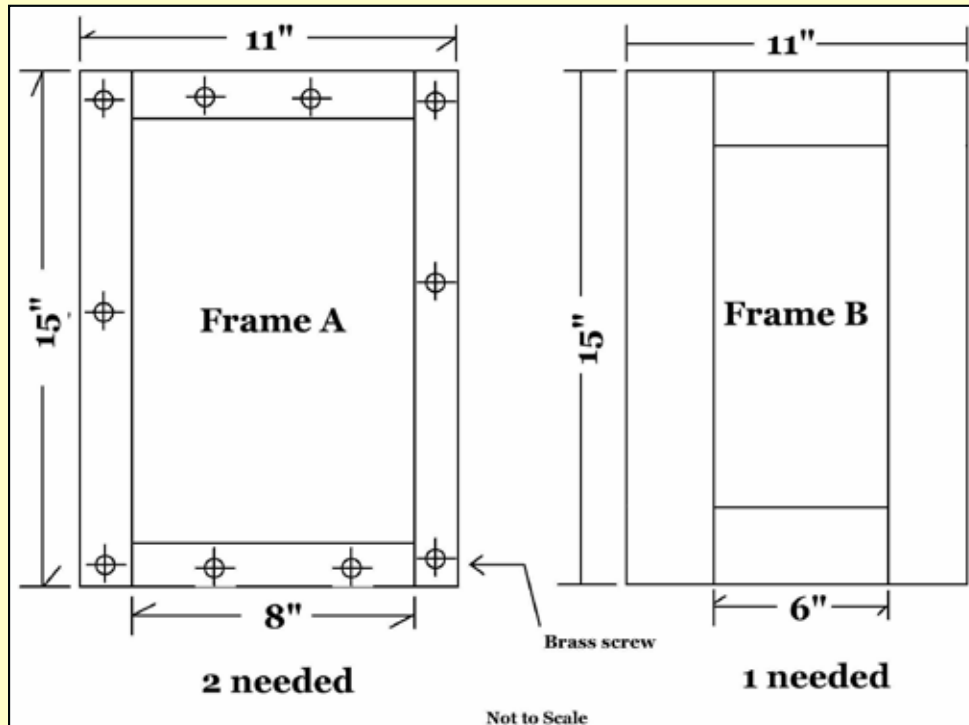
and use wood screws to join them. Put 1 x 2 feet on the bottom of the 1 x 6 that are 1½ inch in from the sides, using wood glue and brass screw to join.

### Hardware:

Put two layers of the carpet padding cut to fit inside the bottom. The two pieces of glass go over that carpet padding. One piece of glass fits in the frame and the other piece sits on top of the film and photopolymer. Attach the two hinges on one long (15 inch) side (photo 3) and the hasp on the other side so that it closes tight (photo 1). Not so tight as to break the glass but tight enough to create a seal when the photopolymer and transparency are placed between the pieces of glass. The glass will stick together; do not use Plexiglas as you will not get a seal.

### Blacklight (UV):

Get two small blacklights (UV) and attach them with the two pieces of the I-beam so that you get an even exposure of the UV light.



**4:** Completed contact box with UV showing details of UV lights joined with I-beam.

# Technology is 'saving' letterpress this time around

IN PUTTING THIS ISSUE TOGETHER, I was struck by a bit of irony with the making of a photopolymer plate article. Mike Anderson, wrote the article, but



only a few issues ago he was telling us how he designed, engraved and cast actual metal type. In the letterpress world one might think to categorize him in the old school or the traditionalist in that he is certainly a proponent of using metal type for letterpress. But he's telling us how to make photopolymer plates to be used in the letterpress printing process! In fairness to Mike, he uses polymer plates in his typemaking process – he prints with type! We're talking about the more traditionalist using the new technology.

I have friends who are certainly in the traditionalist mode and the use of metal type is the "only" way to go. I confess to flirting around with this view myself in that I only use metal type. But that's me and I'm more than open to anything else that keeps letterpress alive and thriving.

There are others I know who own Monotype casting equipment. These are certainly metal type diehard folks. Yet, a number of them drive their casters using a computer.

Surprise! Now the new technology is keeping letterpress alive. Note the above comments; but it goes further.

There are a number of online letterpress discussion lists. I've seen numerous instances whereby using these lists for announcements of equipment available, hundreds of thousands of pounds of letterpress equipment has been saved. Using these lists many helpful hints have also been passed along to newcomers in letterpress.

Sites like [Briar Press](#) have put a lot of information into the hands of those interested in letterpress, not to forget their "for sale" and "wanted" sections. Also, for those starting out, David Rose's site "[Introduction to Letterpress](#)" offers a huge amount of information on letterpress. These type of sites are readily available to a more or less mass audience (Google!).

And of course there's old *Galley Gab*...a journal devoted to letterpress, yet it is available only online (you have to own a computer and be able to get on the Internet to receive it!). Not a sliver of metal type is used to publish it (not a fact I'm proud of but it's just that the letterpress equipment needed to publish this journal is not available to the editor). Publishing a journal online is a new concept for me (having been a print man all my life) but it has allowed me to do my thing and also bring a lot of interesting people together to share their knowledge and experiences.

Some in the letterpress world have scorned some of this new technology. But certainly with the many new letterpress adherents coming into the fold, the new technology has been a godsend and will no doubt be a huge assist in keeping letterpress alive for many, many years to come.



...is published on the first day of the month. It is free and can be downloaded from [this site](#).

**Mike O'Connor, Editor-Publisher**

**CONTRIBUTING EDITORS:**

Mike Anderson :: Gerald Lange :: Stan Nelson  
Steve Saxe :: Jessica Spring

*Galley Gab* is published for the letterpress community. All letterpress printers are invited to comment and participate in each issue. All unsigned articles are those of the editor. Signed articles do not necessarily represent the views of *Galley Gab*. [E-mail the editor](#) for information on submitting material for publication or expressing an opinion.



# Guerilla wheatpaste artists

## INVADE TACOMA

By JESSICA SPRING

I moved from Chicago to Tacoma, Washington in the summer of 2003. Exploring my new town, I kept seeing posters pasted in random places: telephone poles, sides of abandoned buildings and bus stops. Like Tacoma, they were compelling in a little rough-around-the-edges way. They were also unmistakably letterpress. Not a fancy broadside set in Centaur and printed on Arches – more akin to a wrestling poster set in Craw and printed with a rainbow roll, a true descendent of early broadsides.

I learned the posters are the work of Beautiful Angle, who call themselves guerilla wheatpaste artists and describe their work as “gritty, urban and experimental.” Working as a team, Lance Kagey handles the graphic design and printing while Tom Llewellyn is the poet. “I’m the printer’s devil and happy in that role,” he says.

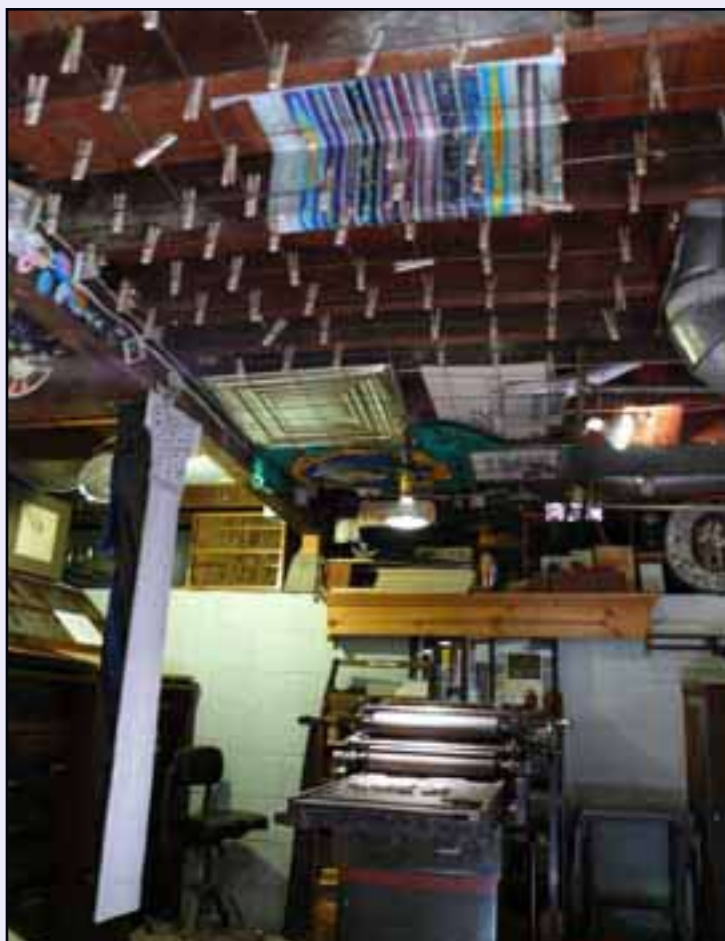
Beautiful Angle really began with Kagey’s introduction to letterpress through Canadian Jim Rimmer, proprietor of Pie Tree Press. Describing Rimmer as “the Zen Master of letterpress,” his influence led Kagey to take an introductory letterpress







Lance Kagey and Tom Llewellyn in the Beautiful Angle shop.



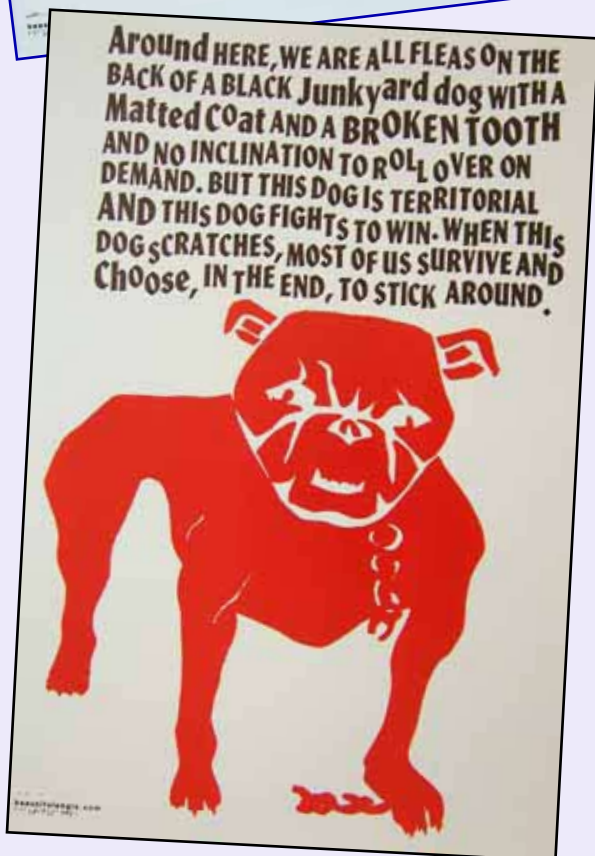
class at the School of Visual Concepts in Seattle. After completing his first broadside chock full of handset type and chine colle, Kagey was firmly hooked. He enlisted Llewellyn to pursue some sort of printing project to replace their artistic pursuits as part of a band that was winding down.

They hit upon the idea of a monthly poster, "something sustainable," that like their music could be shared with a large audience. The notion of making the work on a regular basis turned out to be a terrific idea, taking off the pressure of creating a one-time masterpiece. "It freed us up. If an idea wasn't really successful, then next month we'd try again," says Kagey.

It's also a great contrast to the pair's day jobs: Llewellyn is a writer and creative director at a financial institution and Kagey is a graphic designer and creative director at a design firm. At work "you come up with three concepts and the client takes the one you like the least," says Kagey. In contrast, Beautiful Angle posters are refreshingly non-client driven. "If you don't care about making money, you can do whatever you want," says Llewellyn.

In order to get started, the team needed to find a press. eBay provided a 1950s era Champion Proof Press for \$50, straight from a stint at a bakery. Obvious clues included baked goods pricing printed on the tympan and sprinkles of flour all over the press. It has no motor, so inking and most everything on the press is basic and hands-on. It took some time to get the press in shape, so the very first poster, "Swirl" was photocopied.

The posters that followed pushed Kagey and Llewellyn to fine-tune their process. They realized the poems had to be shorter with a strong mix of imagery and words. Kagey describes it "like a cereal box you



can't help but read – it's there." They pushed the curb appeal to provide "layers of payoff," says Kagey, where each poster works at a quick glance from a distance but also rewards the careful reader.

From their start in November 2002, the posters have focused on Tacoma's rich history and ongoing identity as a tough luck town. "Tacoma Dome Flower" shows a proposed design by Andy Warhol for the city's prominent concrete-domed arena. Kagey carved and printed a discarded offset printing blanket and overprinted with sculpted wire to depict the bright red flower the committee turned down, choosing instead overlapping (and very dull) triangles.

"Junkyard Dog" features another offset blanket illustration and text set without any leading. It reads: "Around here, we are all fleas on the back of a black junkyard dog with a matted coat and a broken tooth and no inclination to roll over on demand.





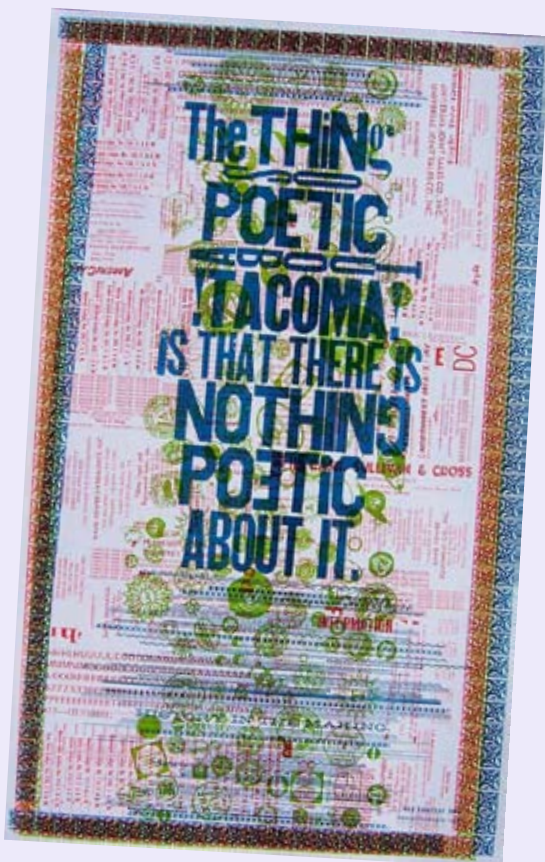
When this dog scratches, most of us survive and choose, in the end, to stick around."

Kagey and Llewellyn are consistently experimental in their approach, utilizing photopolymer plates, vintage cuts and everything from upside down wood type, plywood, and foam insulation for relief printing. Offset blankets are utilized for illustrations: they're free from local printers and front and back sides offer different textures. They print about 120 copies of each poster and rely on guest artists and poets to keep the work fresh, though they have to be locals to participate. On occasion they switch roles, as Kagey writes and Llewellyn illustrates, often incorporating linoleum cuts.

Beautiful Angle's shop inhabits Kagey's basement, every square inch packed with typesets and printing paraphernalia. For such a cramped space, it's cozy: oriental rugs line the floor and shelves hold references books and magazines. Every wall is covered with inspirational work from other printers – including a parody of a Beautiful Angle poster that showed up around town last year. Even the low ceiling is covered with a web of clotheslines and pins used for drying posters.

In the years since they snuck around town wheatpasting, the city has embraced these outlaw printers. An official city website touts Beautiful Angle, along with former locals Bing Crosby and glass artist Dale Chihuly. The Washington State Historical Society hired Beautiful Angle to produce a series of posters, giving the team free reign on the look and content. "Olmstead Anthony" combines a woodcut illustration with fan-ned, angled text and ponders Tacoma's rejection of Frederick Law Olmsted's plan to lay out the city in graceful curves.





A collaboration with renowned graphic designer and hometown bad boy Art Chantry sums up the city perfectly: "The poetic thing about Tacoma is that there is nothing poetic about it." Multiple layers of translucent primary colors in large, mismatched gothic type overprints advertisements for hydraulics, meats and power equipment. The resulting cacophony is lovely.

When Kagey and Llewellyn started hanging posters they'd often stay up until a replacement was posted in another month. Now they barely last a few days. Their website offers posters for sale (they keep about 40 of each edition) which increase in price with rarity – some now top \$300. The icing on the cake may be the latest Beautiful Angle coup: a show in Seattle at the School for Visual Concepts is showcasing their work. Considering Seattle's sometimes less-than-generous opinion of Tacoma, the thought of Seattlelites embracing such Tacoma-centric art could be surprising. Regardless, [Beautiful Angle](#) will keep writing and printing because, Llewellyn says, "it's astonishingly fun."



[Jessica Spring](#), the proprietor of Springtide Press in Tacoma, Washington, designs and prints unique artist books featuring handmade paper and letterpress printing. These finely-crafted editions consider historical topics and popular culture with a twist, prompting viewers to say "this is a book?" Spring has an MFA from Columbia College Chicago Center for Book and Paper and teaches book arts at Pacific Lutheran University's Elliott Press in Tacoma. Her work can be seen at her [Springtide Press web site](#).

Two events took place last month regarding the *Amalgamated Printers' Assoc.* that may interest letterpress aficionados. The events show the pure joy of printing letterpress and the excitement various people bring to the task. The first story tells of Jim Daggs and Pat Leary producing the APA Roster. The other shows a unique letterpress publication.



## ...friends meet and print!

by JIM DAGGS

The 2007 edition of the APA Membership Directory will be out soon and it marks the sixth consecutive edition, or year, that it has been printed by hot metal linecasting and letterpress by the duo of Patrick Leary and Jim Daggs.

Patrick came up with the idea back in 2000 when he was here (in Ackley, Iowa) for the Iowayzgoose that I hosted. After touring the shop, assessing the five Intertypes, the Ludlow installation, the composing room, pressroom and all, he later asked if I would consider a joint project of producing the directory.

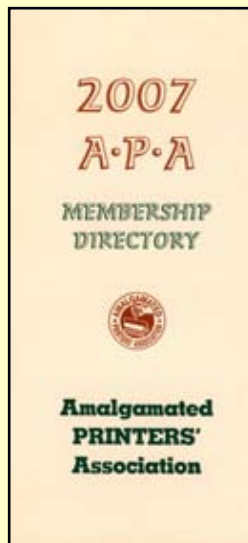
We immediately came to the conclusion that a letterpress organization should at least have a letterpress-produced directory, and Patrick felt confident that we could pull it off and checked with whoever was in charge of that in the APA.

I think we got a resounding “GO FOR IT!” from the APA officers, and we started planning the schedule and project in order to get it in the 2002 May or June APA bundle – as per their request.

I had given Patrick a list of all the potential series of Intertype and Linotype mats I had on board and somehow we arrived at using the Intertype Cairo series sometimes referred to as one of the “Egyptians” for the first directory. The cover was done in Ludlow’s Ultra Modern series. Looking back from a typographical standpoint, our initial choice probably didn’t make a big “splash” amongst the typophiles in the APA. But, hey... it was an all-letterpress directory.

I don’t know if one had ever been done by letterpress prior, but we did get some responses to our first publication.

Patrick wanted to make sure that we included a colophon to tell about our “all letterpress roster”



project and the typefaces that were used in it.

Our routine has been the same since that first issue. Patrick and I begin looking over the list of fonts early in the year and decide which series to go with, and I check them out and clean the magazines to make sure all is ready for the big weekend.

He arrives late in the day Friday from Brookings (about 300 miles from Ackley) and we make it a tradition to head to Stinky's Bar and Grill for our opening celebration meal and a toast to a "therapeutic" weekend. Yes, we consider this project a linecasting and letterpress therapy session because it gets us away from the hurried and sometime frenzied pace of the offset printing realm. We both operate full time printing businesses as our source of income (what's income?!?), but love the old letterpress stuff and refer to it as our therapy.

Up and at 'em Saturday morning, the C-4 Intertype is set up and Patrick starts his way through the sheaf of APA directory copy provided to us by the Secretary.

As the galleys fill, I pull the proofs and do the proofreading (yes, I'm the one to blame for those

typos!). Patrick sets corrections as I give him the proofs and I correct the galleys right away and lay them out on the stones in the proper order.

As he continues on the Intertype, I start setting type on a display Intertype machine in the shop or on the Ludlow for the front cover, and the various heading lines throughout the directory.

Patrick is an accomplished Linotypist and keeps the C-4 cruising along all day. We break for supper when my wife Pat calls and tells us to come home.

After supper we head back to the shop and a few more hours to complete the last portions of the typesetting.

After early mass on Sunday morning, and a brunch, we again get back to work at the shop making up the pages and finishing up corrections and details and pull final proofs. The galleys full of made-up forms are loaded in Patrick's truck and he heads off on his five-hour trip back to Brookings.

Back at his shop, the pages are imposed in four-page runs for the eight-page signatures that are printed on his KSBA Heidelberg cylinder press. At the same time, I am printing the covers back here in Ackley, creasing them, and sending them off to him for the bindery work, which is also done in his shop.

The pressrun is about 300-350, and when the bindery work is completed (also at his



Patrick Leary spent a full day on Saturday and part of Sunday key-boarding the membership roster on the C-4 Intertype at Ackley.



Jim Daggs runs the Ludlow.



Brookings shop), they are sent off to the Mailer to go in the next available bundle.

After our initial directory, we decided it would be interesting to choose a typestyle with a purpose for that particular year. The next year we marked the 100th Anniversary of the good old Cheltenham face, and included a history of its designer and the face on the inside of the front and back covers.

The following year Patrick had an idea that we should follow the election year theme and send out a ballot listing a variety of typeface choices and allowing members to vote with a post card ballot. The seven faces listed along with ballot boxes to check off were: Baskerville, Century, Clarendon, Future, Granjon, Kentonnan, Melior, Metrolite, Optima, Souvenir, Times Roman, and Vogue.

The ballots came in with Clarendon winning by a landslide, so we used Clarendon and included the

story on that face for 2004. For 2005 we featured the newspaper legibility text faces, and for 2006 - Palatino, and Trump for this 2007 issue.

Patrick really enjoys researching the type designers and writing the historical/informational copy to go in the directory, and we try to feature a typeface or designer with some significance for that particular year - be it an anniversary or something like that.

I have Linotype and Intertype font series in magazines that will enable us to continue doing this at least another 15-20 years - or

until the APA pulls the plug on the project, and, because it is our therapeutic session - we will certainly continue looking forward to doing it.

Later this year, Patrick and I are planning another weekend therapy session to produce an updated APA All-Time Membership Roster. The last one was in 1998 as an "offset" job.



Jim Daggs reads proof.



Cover locked up and ready for the press.



Leary checking over the type form for the cover.



Daggs sets up the Heidelberg Windmill for the cover runs.



Leary's truck is loaded with forms for printing in Brookings on his KSBA Heidelberg cylinder press.

# Letterpressed gems found in annual effort

The 2007 issue of *Treasure Gems* is published! You won't see it unless you are a member of the [Amalgamated Printers' Association](#) and even then, if you weren't one of the 52 members who contributed a page, you still may not see it! Pretty exclusive, heh?

What's *Treasure Gems*?

It is a cooperative booklet put together by APA member Ernie Blitzer. During the year, APA members are invited to contribute a page to the effort. The page size is 4½x6. These pages are then gathered, bound and mailed to participants by Blitzer in May. Only those who contribute a page are sent a copy of the completed booklet, however, there are 110 books printed and bound.



Extra copies can be purchased from Blitzer.

The binding process involves some work: "If you've ever used a GBC binder, you will understand...five or six pages at a time," says Blitzer.

The membership of APA contains a large variety of letterpress printers whose skill levels vary greatly and that includes the variety of equipment, type, etc. that each has. *Treasure Gems* also displays this variety and makes for an interesting issue each time it is published.

The first *Treasure Gems* was published in 1971, although that year it was called the APA Yearbook. Blitzer has been coordinating the effort since 2000 and so far there has been a tradition that the coordinator has a 10-year term.

Two other such cooperative efforts are still being published today. The grand daddy of them



PAGE SEVENTEEN

all is *It's a Small World*, which started in 1954 under Bill Haywood. Mike Elliston, from the United Kingdom, is the present coordinator. *Ink Cahoots* is published for AAPA members and started in

1972 by Dave Tribby, it's present coordinator. *Treasure Gems* is the only one of the three with a requirement that the page must be printed letterpress.

Sherry Barber, APA 000

Everyone says that  
**Forgiveness**  
 is a lovely idea . . .

. . . until they have  
 something to forgive.

C.S. Lewis

Printed by Sherry Barber

River Rhapsody

River carry me gently,  
show me not your stormy might.  
Still your frightening anger  
while I am in your arms.

Let me look upon the carvings  
you have wrought in ages past.  
Let me gaze in solemn wonder at  
this land shaped by the power  
that lies within your breast.

Let me join with other creatures that  
you nurture on the banks along  
your shore and in your depths.

Paying tribute to the life  
brought by your waters into  
all the lands you touch, as you  
flow your timeless course.

River carry me gently,  
let me dream of you tonight.

*From Out of His Hand by Charles Sanders - AFA, 70*

Printed by Charlie Bauder

**Egyptian Borders & Ornaments**

THE ornaments on this side of the page are from M&J's Card Ornaments, Series 3, while those on the reverse are from the third section, Combination Border Series 52, known as Egyptian.


Fascination with early Egyptian culture, in this country, has Biblical roots, but really gained popularity after Napoleon's incursion in the nineteenth-century.

Champollion's\* work, deciphering the Rosetta Stone, and museums showing artifacts, perhaps inspired Thienberg to draw these. (2)

\* Jean-Francois Champollion, building on the work of Thomas Young, was the first Egyptologist to realize that some of the hieroglyphs on the Rosetta Stone, were alphabetic, some were syllabic, and some were ideograms. This was published in 1821 - 22.

Printed by Dave Greer

"Did you know that  
dogs think  
the moon hangs  
on trees?"



At least, that's what my  
dad told me.

—Janet Welshick, APA 838

Printed by Jason Wedekind

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**FRAGRANT WEEDS.**

*Artists! Merchants! Here's Yours!*

**PIPER OF PEACE**  
FOR SMOKING AND  
**CONGRESS SNUFF**  
FOR THE PATROL.

*Fellowsmen! Please carefully so hand.*

Printed with a reproduction of an old cut from a late nineteenth century type specimen book.

Printed by Dave Schwartz

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