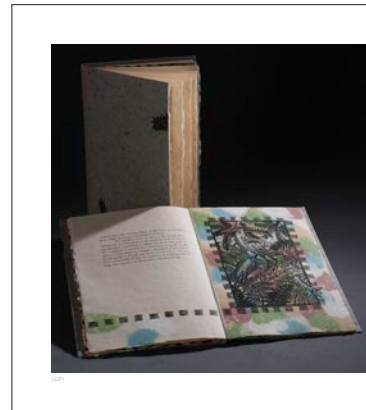


LUMINARE PRESS: THE ART OF BEING UNSEEN

COVER DESIGN AND TEXT LAYOUT



lone goose press 1989



lone goose press was launched in the fall of 1989 when Sandy Tilcock and David Bryant were visiting their home, Zuni, New Mexico. The recently acquired Vandercook 219 was finally operational and I had acquired a small amount of used Caslon types. The idea of a desktop press, a bookcase, "casual letterpress" in 3 days.

The name of the press, lone goose press, is derived from the first book printed: I did so in a studio in that desert. Leighton observes: "watching the daily routine of a spring goose, one notices the precision of angles—their grace that do much flying above and much talking. One is apt to imagine themselves as the bird's wing...—grace. Rocks are familiar, and lone geese in spring... are increased numbers of the same in a nesting, searching in vain for their kin." Leaving my fellow classmates at



An Excerpt from A Sand County Almanac: March: The Geese Return (1987)
Gene Affleck by Sandy Tilcock
9 x 8 inches, 20 pages
20 unnumbered pages
Title calligraphy by Eda Roberts
Handset: Garamond
Illustration and title lettering printed using Higginsman paper
Set in America
Printed on a Vandercook SP-20 Proof Press
Sandy Tilcock with a Vandercook SP-20 Proof Press
made from Rogers Fabrics light paper
Rogers Fabrics Light Paper
Cover: Eda Roberts
Printed in America
Lone Land Press

Flutterby's (1986)
Helen Lyford and Heidi David images by Sandy Tilcock
4 1/2 x 8 inches, 8 pages
20 unnumbered pages
Handset: Garamond
Cover: Eda Roberts
Printed on a Vandercook SP-15 proof press
French fold pamphlet binding
Cover paper decorated using a woodblock
Set in America
Printed on a Vandercook SP-20 Proof Press
made from Rogers Fabrics light paper
Rogers Fabrics Light Paper
Cover: Eda Roberts
Printed in America
Lone Land Press

Do Not Burn Yourselves Out (1986)
Edward Abbey Calligraphy by Sandy Tilcock
8 1/2 x 11 1/2 inches, single sheet broadside
20 unnumbered pages
Handset: Palatino
Printed on a Vandercook SP-20 Proof Press
Presented in a paper wrapper bound in boards with red ink
Lone Land Press

Three Friends (1986)
Kurt Brown, Gene McGowan, and John Winworth
9 x 6 1/2 inches, 16 pages
20 unnumbered pages
Handset: Bodoni
Printed on a Vandercook SP-20 Proof Press
Presented in a paper wrapper
Printed on a Vandercook SP-15 proof press
Lone Land Press

The Etiquette of Books (1986)
Ruth Johnston
8 1/2 x 8 1/2 inches, 8 pages
20 unnumbered pages
Handset: Bodoni
Printed on a Vandercook SP-15 proof press
Presented in a paper wrapper
Lone Land Press

I began working with Sandy Tilcock as a writer in the fall of 1991, collaborating with her and the artist Margaret Perre on a fine press book called *Children in the Woods*. At the time I knew very little about letterpress, but Sandy Tilcock had a wealth of hands-on experience with letterpress and was able to work with skilled artisans and woodworkers in other fine press studios around the country and have learned a lot from them, including how to set up the way. My interest in judging the quality of a handmade book, though, was established in the initial experience with Sandy. One valuable thing I learned from her was the need to distinguish between what was exemplary work and what was merely good work when assessing fine press limited edition books.

Sandy never wanted anything to have her studio's best work being done. One needs more nuanced adjectives than "handmade" or "letterpress" to convey what she was up to. She was not a fanatic, but if a person she was working on developed a fine, she would simply ask to work and fight again with her equipment. If she asked on the order of her Vandercook 219 was unwell—and no matter how the problem was not apparent to anyone but her—she would clean the rollers and even use the identified with this kind of activity to look her work beyond the ordinary.

Less and less do people pursue this kind of craftsmanship today, especially in work where the world turns fast in the primary tool, and where

the tools themselves are as simple as a bare fiddle or an X-acto knife. The sort of work requires technical concentration and precision. I've watched Sandy listening to her press during a run to check on the tension of the ink and then her seeing in handsets like she was doing an surgery. When one enters a fine press studio like this—the physical landscape of the limited edition book, of delicate edged chisels and long-handled tools—the quality of the air seems to change. The deep history of this object, the book, becomes more mysterious. And the role of the press worker in keeping alive the small, repeated line of Western cultural expression becomes more urgent.

Along with other writers in this line who have said this, I want to acknowledge how good Sandy's work has made me look and made the time of the press honor me all but at having been included within the circle of her studio.

For a writer to work alongside someone like Sandy is to understand a new dimension of storytelling, one that offers a common thread line to the past. From the great-grandfather of the Margaret Perre Library in New York today to the press of the modern library or classroom, a line that includes, too, settings like a clear path of stone in the forest, where that familiar path to reach and learn while a storyteller down on the mud-battered surface with a storyteller's look. These settings are grounded in love, not commerce. In each setting, the concern for the line of others is clear and with each handmade book, each color clearly earned, a feeling of awe rises up at the substance of actual materials becomes known to the eye of the finger—the touch of a small-made paper, the texture of granite, and in the air and the time becomes more aware—the cradle of a parchment page, the aroma of gas and ink.

BARRY LOPEZ
2013



THE Art OF BEING Unseen

These photos provide an intimate glimpse of the tools, materials and processes that it is my great joy to engage with every day in the studio.

FRONT COVER PHOTO: GEORGE FILGATE
BACK COVER PHOTOS: PETAR ILIJEV

Letterpress Works from Sandy Tilcock, 1986 – 2013
COMPILATION BY DENNIS HYATT AND SANDY TILCOCK