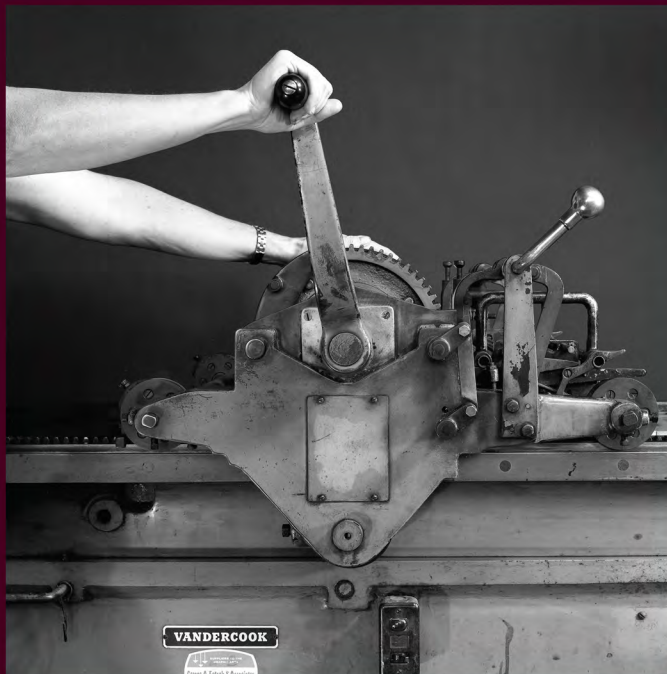


THE ART OF BEING UNSEEN



Letterpress Works by Sandy Tilcock
1986 – 2013

Compilation by Dennis Hyatt and Sandy Tilcock

THE ART
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Luminare Press ❖ Eugene, Oregon

The Art of Being Unseen

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Last stanza in “Famous” from *Words Under the Words: Selected Poems*, The Eighth Mountain Press, A Far Corner Book, Portland, Oregon, © 1995 by Naomi Shihab Nye. Used with permission of the author.

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I want to be famous in the way a pulley is famous,
or a buttonhole, not because it did anything spectacular,
but because it never forgot what it could do.

— NAOMI SHIHAB NYE

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INTRODUCTORY NOTE

The ninety-eight works listed in this book were designed and printed by Sandy Tilcock. The list includes commission work by Sandy. Omitted are binding commissions and any job printing.

As a teacher, mentor, collaborator, and supporter of the printing arts, Sandy has provided printing and design skills, instruction, technical and artistic advice, and studio resources for the benefit of many other artists and their works, which are acknowledged in their colophons. She has furthermore created unique bindings and boxes, first as a student in the MFA program at the University of Alabama and later as commissions, for the printing and art projects designed by others.

Thus, many works associated with Sandy Tilcock and her lone goose press are outside the intended scope of the entries selected for listing and description in this book. A diligent search of exhibition catalogs, the holdings of library special collections, the lone goose press archives, the Knight Library Press archives, and news articles will reveal the broad extent of her influence and work in fine press publications created by others.

— DENNIS HYATT

“It is not about me, but about letting the work
of writers and artists shine through the craft.”

Go back to the late 50s, early 60s in the small farming community of Nampa, Idaho, twenty-five miles or so from Boise. I loved to read but I only had access to books through the library. Once or twice a year my parents and I would travel to Boise to shop. It was a big deal then, an all-day trip. My father liked to spend time in a camera shop, which was next door to a used bookstore. My parents discovered they could leave me in the bookstore for several hours while they ran errands. I would wander the aisles and contemplate the books with complete fascination—admonished by my parents to never touch. When they retrieved me, the store proprietors would compliment my exemplary behavior and I would be calm and content.

Fast forward to age fifteen. My mother asks me what I would like as a gift. A book, I tell her, hardcover—Hemingway’s *The Old Man and the Sea*. We go down to the stationery store, order the book and wait more than six weeks for delivery. I am ecstatic—my first hardcover book! I am as fascinated by its weight and feel as by its content. My mother thought three and a half dollars was pricey, but she indulged me. I still have the book. Aside from a tattered dust jacket, it is in pristine condition.

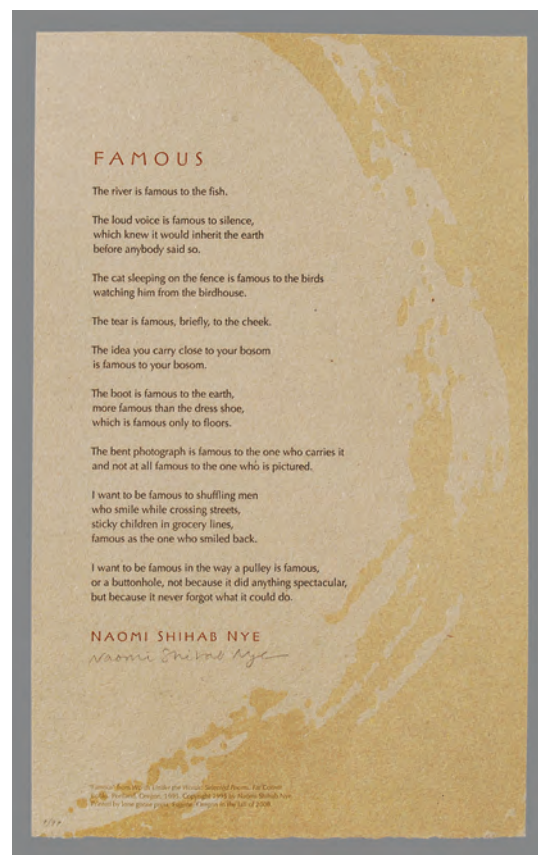
Now I am twenty-three, a graduate student in mathematics at Oregon State University, newly married and interested in photography. With the support of my husband I acquire a camera and set up a darkroom, and we are soon bestowing handmade cards on our friends using my photos. One friend suggests I take up calligraphy as a way to combine words with images. I find some excellent calligraphy teachers and soon gain a new enchantment with letterforms. In the course of my calligraphy studies, a one-day workshop to learn how to bind a personal journal starts me on my path to the world of making books. I continue my studies in lettering arts while pursuing the craft of bookbinding, reading and teaching myself. At a two-week lettering workshop on the coast in the late 70s, the instructor notices my journal. She asks who made it. I tell her, and she tells me to give up lettering and pursue the craft of bookbinding—I will excel at it, while I will be mediocre as a lettering artist. It was a hard message to hear, but I listened and turned my attention increasingly to bookbinding.

It is 1985. I am thirty-seven, a graduate student in the Book Arts Institute at the University of Alabama. One of my first letterpress projects is an excerpt, “March: The Geese Return” from

a book I have long treasured, Aldo Leopold's *A Sand County Almanac*. In 1987 I enter into my first collaborative book project, *Acknowledging the Presence of the Other*, with my dear friend Rosi Gross-Smith. My passion for setting ink on paper and for the design and binding of books is kindled with these projects. Upon my return to Eugene, Oregon, I launch my own press, beginning what would be in many ways a solitary journey.

My work continues. It is not about me, but about letting the work of writers and artists shine through the craft I bring to the publications. My goal is to be like the buttonhole in Naomi Shihab Nye's poem that "... never forgot what it could do."

— SANDY TILCOCK



LGP22

Student Works 1986–1987

These projects were done while I was pursuing my degree at the University of Alabama. The director of the program, Gabriel Rummonds, required us to treat each assignment as if we were an established press. As part of this requirement, we each had to select a name for our press. As I was describing some of the culture-shock experiences of moving from Eugene to Tuscaloosa, a friend remarked, “You’re lost in Loosa Land!” Hence Loosa Land Press.

STUI Flutterbys (1986)

Haiku by Kyoshi and Wafu

Stencil images by Sandy Tilcock

4.3 x 5.5 inches, 4 pages

20 unnumbered copies

Handset Van Dijk type with titling in handset Cochin Open

Mulberry paper

Printed on a Vandercook SP-15 proof press

French fold pamphlet binding

Cover paper decorated using a stencil brush to form a stipple pattern that resembles the stippling of the interior stencils

Loosa Land Press

STU2 Three Friends (1986)

Kurt Brown, Gerard McGorian, and John Wentworth

9 x 6.1 inches, 16 pages

25 unnumbered copies

Handset Baskerville types

Mohawk Letterpress paper

Printed on a Vandercook SP-20 proof press

Pamphlet stitch in a paper wrapper

Wrapper paper with a printed collagraph by Sandy Tilcock

Loosa Land Press

This chapbook is the result of a friendship that developed with my neighbor, John Wentworth, in my first year at Alabama. John and the other two authors were poetry students in the Creative Writing Program.

STU3 Do Not Burn Yourself Out (1986)

Edward Abbey

Collagraph by Sandy Tilcock

8.4 x 12.5 inches, single sheet broadside

20 unnumbered copies

Handset Perpetua types

Nideggen paper

Printed on a Vandercook SP-20 proof press

Presented in a paper wrapper bound in boards with red
Iris bookcloth

The text for the broadside was taken from a speech Edward
Abbey made to environmentalists in Missoula, Montana in 1978

Loosa Land Press

STU4 The Etiquette of Books (1986)

Rabbi Judah ben Samuel Sir Leon Chassid

8.1 x 4.8 inches, 6 pages

20 unnumbered copies

Handset Bulmer types

Mohawk Superfine paper with Fabriano Ingres wrappers

Printed on a Vandercook SP-15 proof press

Accordion fold with first fold sewn into the paper wrapper

Text adapted from a translation of a portion of *Sefer Hasidim*
(*The Book of the Pious*), written circa 1190

Loosa Land Press

STU5 *An Excerpt from A Sand County Almanac (1987)*

Aldo Leopold

Geese silhouettes by Sandy Tilcock

Image on page 6

9 x 8.6 inches, 20 pages

25 numbered copies

Title calligraphy by Edie Roberts

Handset Spectrum types

Illustration and title lettering printed using magnesium plates

Tan Amora paper

Printed on a Vandercook SP-20 proof press

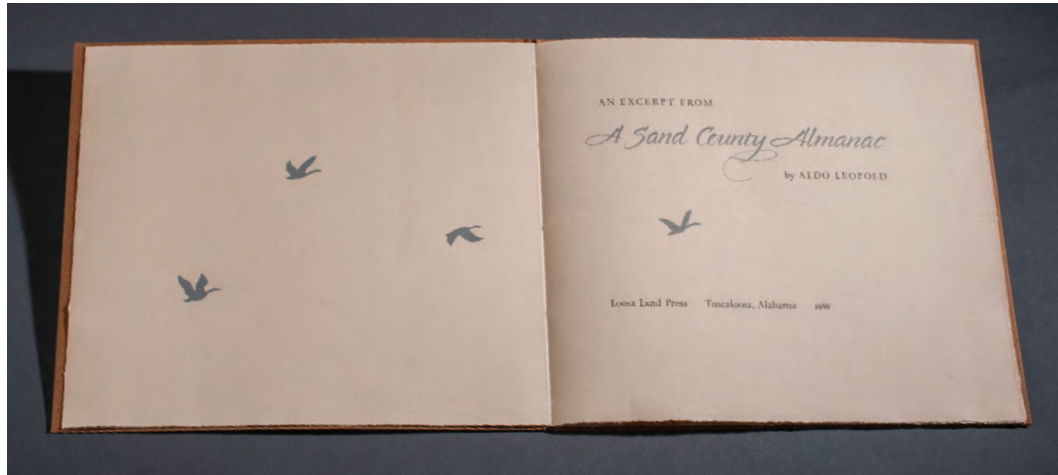
Sewn binding with a supported paper wrapper made from
ruggine Fabriano Ingres paper

Excerpt from A Sand County Almanac and Sketches Here and There,
Aldo Leopold (Oxford University Press, 1949)

Loosa Land Press

This was my first book. The assignment was to design, print, and bind a previously published text. We were to write and request permission from the publishers and send a copy to the publisher when done. I also sent a copy of the book to Leopold's son, Luna Leopold. Luna responded with a touching letter.

A Sand County Almanac had long been a favorite book. I was (and continue to be) very concerned about environmental issues. I was also enchanted by Canada Geese, who mark the passing seasons by their honking as they pass over on their winter/spring migrations. I chose to print the chapter "March: The Geese Return" and it is from this chapter that I would eventually determine the name for my press.



STU5

STU6 **Elevation Toccata (1987)**

Patrick Tilcock

8.3 x 5.9 inches, 4 pages

25 unnumbered copies

Handset Baskerville types with titling in handset Cochin Open

Lana Laid paper

Printed on a Vandercook SP-20 proof press

French fold pamphlet binding

Paste paper cover by Sandy Tilcock and Rosalinda Gross-Smith

Loosa Land Press

My husband Patrick continued to live in Oregon while I was at Alabama. During that time he began writing poetry and sent me this poem prior to his visit in the spring of 1987 and the celebration of his 41st birthday. This keepsake was his birthday gift.

STU7 Acknowledging the Presence of the Other (1987)

Carolyn Servid

Illustration by Danielle Rougeau

6.7 x 12 inches, 20 pages

50 numbered copies signed by the author and the illustrator

Title calligraphy by Edie Roberts

Handset Van Dijk types

Illustration and title calligraphy printed using magnesium plates

Taupe Amora paper

Printed on a Vandercook 219 proof press

Bound in boards in quarter leather with paste paper over boards.

A thin hand-torn tea chest silver paper band separates the join between the leather and paste paper

Paste paper by Sandy Tilcock and Rosalinda Gross-Smith

Labrador Press

This book was a collaborative endeavor with my closest friend in school, Rosalinda (Rosi) Gross-Smith. As binding majors, we asked the director of the program, Gabriel Rummonds, if there was an edition of books we could bind in order to gain experience in edition binding. His reply was "No. You need to design and print a book in order to do that." This is what we did, forming Labrador Press to honor the fact that we both owned Labrador dogs, Jennifer and Hyder-Sue. We solicited an original manuscript from a writer friend of Rosi's and set off on our adventure of publishing.

“The physical presence of books has its own divine mystery ... ”

Sandy and I are a mismatched couple if ever there was one. She is organized and dynamic; I am reflective, dreamy, and to put it kindly, somewhat casual in my habits. She was brought up on *Field and Stream*; I perused *The Diapason*, a journal for organists. I could go on, but being a lifelong contemplator, I want to contemplate the mystery of what brought us together and what has kept us engaged over these decades that today seem amazingly short, and to put this mystery in the context of Sandy's book arts work.

There are no definitive explanations, but there are markers that hint at the question. The first of these: dogs. It was Sandy who insisted that our life together include dogs. I did not require much persuading, and as a result we have been blessed, sometimes challenged and always enriched by a running total of eight canines over the forty-odd years we have been together. Our first two puppies witnessed Sandy's early exploration of photography. Her first enlarger was a homemade box we attached to an old bellows camera, and if I remember correctly, powered by a forty-watt appliance bulb. The darkroom consisted of waiting for a moonless night and drawing all the drapes. The puppies, Granger and Irving, snored peacefully as the first images emerged in the developer tray.

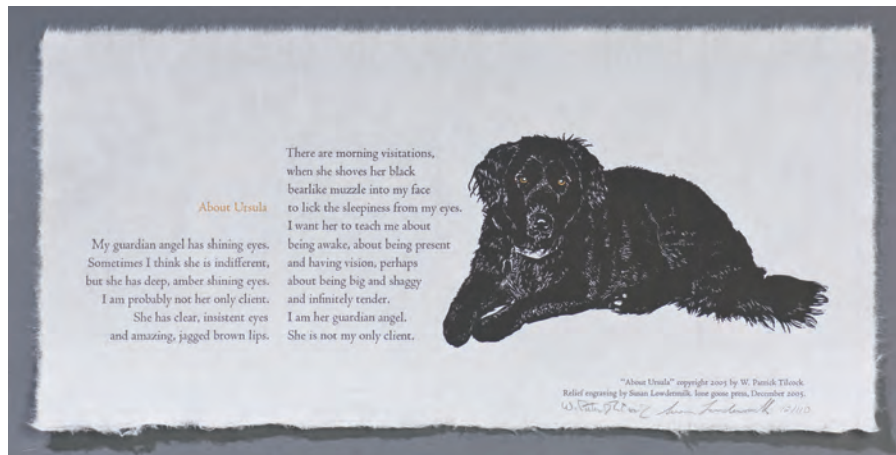
A few years later, as mature dogs, they looked on with curiosity as our home began to acquire the tools and trappings of the bookbinder's craft. Over the succeeding years, as Sandy developed a full-fledged working studio, our dogs Jennifer, Lucy, Ursula, and Amy adapted themselves with devotion, each in their unique way, to the routines of the workday. To this day, Ursula's photo adorns the outfeed end of the trusty Vandercook 219, where she would always station herself. Today, Sadie and Rose continue that tradition, and while production is occasionally slowed by an errant dog hair on an inked form, their loyal presence, their affection and bonding with Sandy's collaborators and assistants, and their reminders to take time for play and treats are an immeasurable asset to the press, and to our life together.

The second marker is a shared affinity. I have long been intrigued by the word *numinous*. While you can look it up in the dictionary, it remains in a sense indefinable, or perhaps it yields more meanings the more you consider it. I think it suggests the figurative campfire where Sandy and I first came together and where we continue to warm ourselves. I remember shortly after we met, Sandy described the struggles of a mathematical proof and the pleasure of reaching “the elegant solution,”

the crystalline insight that integrates the elements in the simplest, most economical way and gives a glimpse of the underlying order of things. Later, inspired by the work of Ansel Adams and Edward Weston, she used her camera and that homebuilt enlarger to search for revelation in the tones and textures of the world. The physical presence of books has its own divine mystery, and Sandy spent many years of hard work honoring that mystery. As she has ventured into the world of letterpress printing, in her bringing together of words and images, ink and paper, I continue to see her

pursue the elegant solution that allows a glimpse of a larger reality, one that can be touched though not completely grasped by the senses. And I, who still look for the numinous in fugues, motets, and elevation toccatas, marvel at the fact that even though—in my personal opinion—she works too hard, she manages to have a great deal of fun in the process. Maybe that's one lesson we have from the dogs: if you're looking for revelation, you might as well revel!

— PATRICK TILCOCK



LGP15

lone goose press 1989–2013

lone goose press was launched in the fall of 1989 when friends Allyn Kersnar and David Bryant were visiting from New Zealand. The recently acquired Vandercook 219 was finally operational and I had acquired a small amount of used Caslon types. The three of us decided to print a keepsake, “Littoral Interpretation,” in three days.

The name lone goose press is derived from the first book project, “March: The Geese Return”, an excerpt from *A Sand County Almanac* by Aldo Leopold, that I did as a student. In that excerpt Leopold observes: “watching the daily routine of a spring goose convention, one notices the prevalence of singles—lone geese that do much flying about and much talking. One is apt to impute a disconsolate tone to their honkings . . . goose flocks are families, and lone geese in spring . . . are . . . bereaved survivors of the winter’s shooting, searching in vain for their kin.” Leaving my fellow classmates at Alabama, folks with whom I shared the love and passion for making books, left me a bit “bereaved.” It would be several years before the community of Eugene, Oregon, would embrace what I was trying to do.

lone goose press is all lowercase because, as a former calligrapher, I wanted to leave open the option to play with the lowercase g, allowing its descender to “fly.”

It has been the mission of lone goose press to promote book arts, to celebrate outstanding writing and to foster conversation about community, social justice, and environmental ethics.

Unless otherwise indicated, all publications of lone goose press have been printed using an old-style Vandercook 219 proof press, manufactured in 1940.





LGPI

LONE GOOSE PRESS BOOKS

LGPI **Children in the Woods (1992)**

Barry Lopez

Linocuts by Margaret Prentice

Image on page 12

12.2 x 8 inches, 20 pages

75 copies numbered and signed by the author and the artist

Handset Perpetua types

Title lettering and opening initial hand-drawn by Marilyn Reaves and reproduced using magnesium plates

Text and cover papers made by Margaret Prentice from the plant fiber abaca with patterns created in the paper's body using colored pulp

Sewn binding with a supported paper wrapper, housed in a clamshell box using a forest green book cloth

There were also five lettered copies signed by the author and artist but not mentioned in the colophon. A printed note indicates that lone goose press bought back those unbound copies from the author for a nominal fee, binding them for sale as a special issue to benefit the press—a considerate gesture on the part of the author.

This was the first major publication from lone goose press and marked the beginning of a long friendship as well as a working relationship with Barry. I had never met Barry but a mutual friend arranged for a lunch meeting. At this meeting I shared with Barry my work from graduate school and my vision for a publishing press. At that time he let me know that he would go home, look for an appropriate manuscript, and have his agent draw up a contract. At the time of the meeting I had neither a press nor type but I did not let on to him that that was the case. Only later (much later) did he realize I was sharing a dream with him. Once completed, the book was an immediate success and lone goose press was launched. I am forever indebted to Barry for his patience with the project and his guidance throughout. He taught me much about publishing and about striving for excellence.

“These settings are grounded in love,
not commerce.”

I began working with Sandy Tilcock as a writer in the fall of 1991, collaborating with her and the artist Margaret Prentice on a fine-press book called *Children in the Woods*. At the time I knew very little about limited editions, let alone Twinrocker handmade papers or such things as sewing frames and composing sticks. I’ve had the privilege since then of being able to work with skilled artisans and visual artists at other fine presses around the country and have learned a lot from them, including how to stay out of the way. My criteria for judging the quality of a handmade book, though, were established in that 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 examining fine press limited edition books.

Sandy never wanted anything to leave her studio that couldn’t stand shoulder-to-shoulder with the best work being done. One needs more nuanced adjectives than “painstaking” or “meticulous” to convey what she was up to. She was not a fanatic, but if a slipcase she was working on developed a flaw, she would simply set it aside and begin again with new materials. If the inking on the rollers of her Vandercook 219 was uneven—and no matter that this problem was not apparent to

anyone but her—she would clean the rollers and start over. She identified with this kind of striving. It took her work beyond the ordinary.

Less and less do people pursue this kind of exceptionalism today, especially in work where the unaided human hand is the primary tool, and where the tools themselves are as simple as a bone folder or an X-acto knife. This sort of work requires ferocious concentration and precision. I’ve watched Sandy listening to her press during a run to check on the tackiness of the ink and seen her sewing in headbands like she was doing eye surgery. When one enters a fine press studio like hers—the physical landscape of the limited edition book, of deckle-edged chapbooks and letterpress broadsides—the quality of the air seems to change. The deep history of this object, the book, becomes more mysterious. And the role of the printed word in keeping alive the small, imperiled fires of Western cultural aspiration becomes more apparent.

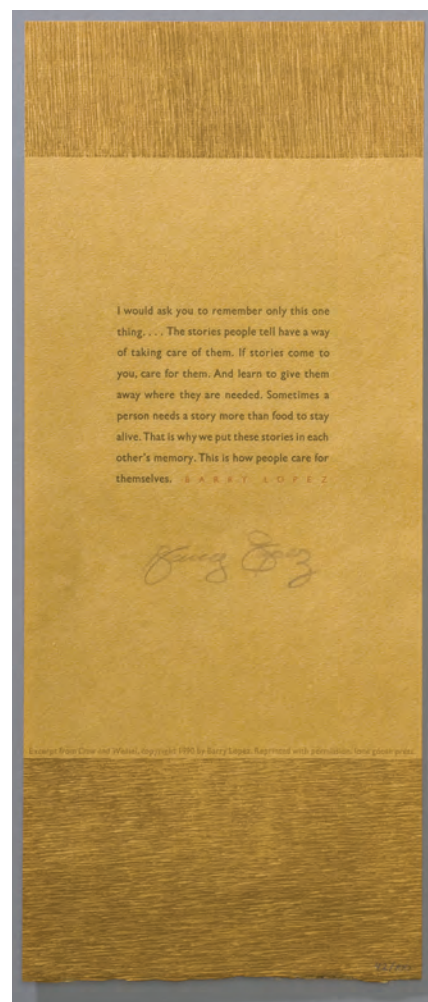
For a writer, to work alongside someone like Sandy is to understand a new dimension of storytelling, one that offers a continuous through line to the past, from the glass-fronted shelves of the Pierpont Morgan Library in New York today to the ghost of the incinerated library at Alexandria, a line that includes, too, settings like a clear patch of

snow in the Arctic, where Inuit families gather to watch and listen while a storyteller draws on the wind-burnished surface with a storyteller's knife. These settings are grounded in love, not commerce. In each setting, the concern for the fate of others is clear. And with each handmade book, each codex closely examined, a feeling of awe rises up as the attributes of natural materials become known to the tips of the finger—the tooth of a mould-made paper, the texture of goatskin; and as the ear and the nose become more aware—the crackle of a parchment page, the aromatics of glue and ink.

The making of beautiful, enduring work and the celebration of storytelling have been Sandy's calling for nearly thirty years. You hold here the record of what she has accomplished. How can anyone ask more of a person than what she has given us? And how can you not marvel at the uncomplicated and straightforward perfection of an artisan who sees a world larger than herself?

Along with other writers in this list who have said this, I want to acknowledge how good Sandy's work has made me look, and speak, like them, of the great honor we all feel at having been included within the ambit of her excellence.

— BARRY LOPEZ



LGPI3

LGP2 Apple Bough Soliloquy (1995)

Kim Stafford

Woodcuts by Susan Lowdermilk

6.7 x 6.4 inches, 28 pages

100 numbered copies, 26 lettered copies, signed by the author and the artist

Title lettering and opening initial were hand-drawn by Marilyn Reaves and reproduced using magnesium plates

Handset Perpetua types

Arches Text Wove paper

Case binding in quarter cloth with paste papers by Sandy Tilcock over boards; title label on spine

The lettered copies are presented in a box and accompanied by a print of the book's double-page image on handmade paper and signed by the artist



LGP2

**LGP3 Looking in a Deeper Lair: A Tribute to
Wallace Stegner (1996)**

Barry Lopez

Intaligo print by Suellen Larkin in deluxe copies

6.5 x 9.6 inches, 22 pages

150 numbered softcover copies, 29 deluxe hardcover copies. Twenty-six of the deluxe copies are lettered, and three are designated as artist's copies. Both the numbered and deluxe copies are signed by the author; the artist signed the deluxe copies

Handset Perpetua types

Zerkall German Ingres paper

Softcover bindings are a supported paper wrapper using grigio Fabriano Ingres (cover).

The deluxe copies are bound in quarter cloth (red mohair) with Twinrocker handmade paper over boards and presented in a clamshell box covered in red mohair book cloth

The essay, which originally appeared in *Northern Lights*, is based on remarks Barry made at the Herbst Theatre in San Francisco on April 27, 1995, when he joined Ivan Doig, Gretel Ehrlich, William Kittredge, Page Stegner, and Terry Tempest Williams in an evening of testimony to honor Wallace Stegner. The essay won a 1996 Pushcart Prize for essays.

LONE GOOSE PRESS BROADSIDES

LGP4 Thinking Like a Mountain (1990)

Aldo Leopold

Woodcut by Diane Tarter

16.5 x 22 inches

60 numbered copies signed by the artist

Handset Caslon types

Taupe Amora paper

“Thinking Like a Mountain” is an excerpt from *A Sand County Almanac and Sketches Here and There*, Aldo Leopold (Oxford University Press, 1949)

Printed on back: The collaborators wish to acknowledge that the quotation contains a typographic error. The eighth line should read, ‘that no wolves would mean hunters’ paradise.’ We hope the reader will accept our apologies for this ‘humility stitch.’

LGP5 After Arguing against the Contention That Art Must Come from Discontent (1991)

William Stafford

Linocut by Susan Lowdermilk

18.5 x 13.5 inches

100 numbered and 26 lettered copies signed by the author and the artist

Handset Centaur types

Rives BFK paper, hand-dyed dark blue by Susan Kristoferson

The first in a series of broadsides printed in conjunction with the Lane Arts Council’s annual Voices of Place reading series. A portion of the proceeds from the sales of this broadside was donated to the Lane Arts Council. The 26 lettered copies were housed in folders and presented to the artists and donors who made the project possible.

LGP6 **I Pray to the Birds (1992)**

Terry Tempest Williams

Brush lettering by Marilyn Reaves reproduced using magnesium plates

9.7 x 16.6 inches

100 numbered and 26 lettered copies signed by the author and artist

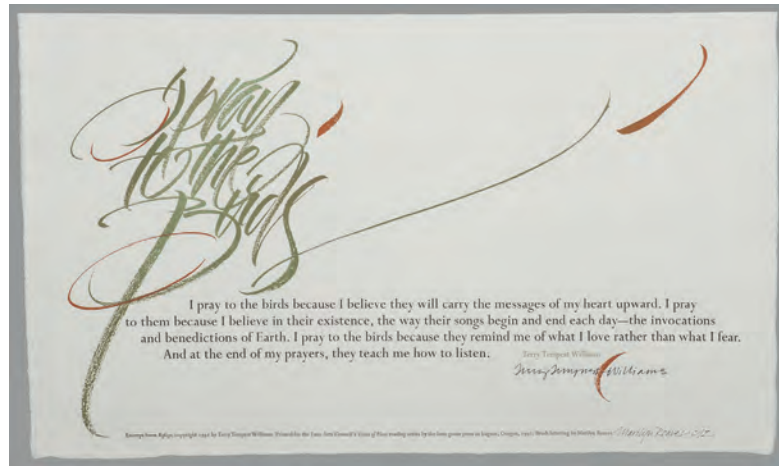
Handset Perpetua types

Printed on handmade paper from the Velké Losiny paper mill in the Czech Republic

Brush lettering enhanced by gold and iridescent green pigments applied by hand while the ink was wet

Excerpt from *Refuge: An Unnatural History of Family and Place*, Terry Tempest Williams (Pantheon Books, 1991)

The second in a series of broadsides printed in conjunction with the Lane Arts Council's annual Voices of Place reading series. A portion of the proceeds from the sales of this broadside was donated to the Lane Arts Council. The 26 lettered copies were housed in folders and presented to the artists and donors who made the project possible.



LGP6

LGP7 The First Thing About Rocks Is, They're Old (1993)

Ursula K. Le Guin

Calligraphy by Edie Roberts reproduced using magnesium plates

12.3 inches diameter, circular format

85 numbered copies signed by the author

Handset Perpetua types

Dampened handmade paper from India that is 100 percent cotton and colored with ash

The circle was hand-torn after the final print run

Excerpt from *Buffalo Gals and Other Animal Presences*,
Ursula K. Le Guin (Capra Press, 1987)

The third in a series of broadsides printed in conjunction with the Lane Arts Council's annual Voices of Place reading series. A portion of the proceeds from the sales of this broadside was donated to the Lane Arts Council. Ten of the copies were housed in folders and presented to the artists and donors who made the project possible.

LGP8 Bristlecones (1994)

Stephen Trimble

Wood engraving by Susan Lowdermilk

Image on page 21

9 x 7 inches folded (tri-fold), 9 x 20.9 inches unfolded

50 numbered copies signed by the author and the artist

Handset Perpetua types

Hand-drawn initial by Allyn Kersnar reproduced using magnesium plate

Handmade cogon grass paper from the Philippines

Tri-fold is hand-torn at top and bottom, with bottom folded back to form a landscape, presented in a paper envelope made from Canson Mi-Teintes

Excerpt from *The Sagebrush Ocean: A Natural History of the Great Basin*, Stephen Trimble (University of Nevada Press, 1989)



LGP8

LGP9 **Thanksgiving at Snake Butte (1994)**

James Welch

Linocut by Sandy and Patrick Tilcock

17 x 10½ inches

85 numbered copies signed by the author

Handset Centaur types

Dampened handmade flax paper from J.B. Green of England

The linocut was derived from an incised boulder in the Wees Bar petroglyph field on the Snake River in southwestern Idaho

James Welch is primarily a fiction writer. His first published book—and his only book of poetry—is *Riding the Earthboy 40* (World Publishing, 1971), where this poem appears.

This is the fourth broadside printed in conjunction with the Lane Arts Council's annual Voices of Place series. A portion of the proceeds from the sales of this broadside was donated to the Lane Arts Council.

LGPI0 The Eye of Time (1996)

Ivan Doig

Woodcut by Susan Lowdermilk

10 x 14.3 inches

100 numbered copies signed by the author and the artist

Handset Perpetua types

Gray Rives BFK paper

Excerpt from the preface to *Inside this House of Sky: Photographs of a Western Landscape* by Duncan Kelso and Ivan Doig (Atheneum, 1983)

The fifth broadside printed in conjunction with the Lane Arts Council's annual Voices of Place series. A portion of the proceeds from the sales of this broadside was donated to the Lane Arts Council.

LGPI1 Opus from Space (1998)

Pattiann Rogers

Drawing by Judith Sparks reproduced using a magnesium plate

20 x 12 inches

75 numbered copies signed by the author and the artist

Handset Centaur types

Twinrocker handmade paper

LGPI2 Wild Mercy (2003)

Terry Tempest Williams

Brush lettering by Marilyn Reaves reproduced using a polymer plate

13 x 9.8 inches

120 numbered copies signed by the author

White Somerset Velvet paper

Brush lettering printed "in blind"

Excerpt from *Red Passion and Patience in the Desert*,
Terry Tempest Williams (Pantheon Books, 2001)

**LGP13 I Would Ask You to Remember This
One Thing (2004)**

Barry Lopez

Woodgrain graphics by Sandy Tilcock

Image on page 15

15 x 6.5 inches

100 numbered copies signed by the author

Handset Gill Sans type

Yatsuo paper from Japan consisting of kozo fiber

Excerpt from *Crow and Weasel*, Barry Lopez
(North Point Press, 1990)

**LGP14 We Regard Ourselves as Servants
of Memory (2005)**

Barry Lopez

*Graphic by Sandy Tilcock, created from compressed text
of the Declaration of Independence*

11.5 x 10 inches

100 numbered copies signed by the author

Handset Gill Sans type

Hahnemühle Bugra paper

Excerpt from "Apocalypse," which appears in *Resistance*,
Barry Lopez (Knopf, 2004)

LGPI 15 About Ursula (2005)

W. Patrick Tilcock

Relief engraving by Susan Lowdermilk

Image on page 9

6 x 12.8 inches

110 numbered copies signed by the author and the artist

Handset Centaur types

Mulberry paper from Japan

Hand-coloring in engraving by Sandy Tilcock

Ursula (1995–2005) positioned herself at the foot of the press upon her first visit to lone goose press as a six-week-old puppy. Her sheer delight in welcoming visitors soon earned her the title “Director of Public Relations.” Memories of Ursula: her disarming habit of licking the bare knees of the UPS delivery person and others guests, her conversations with writer Barry Lopez, her deftly hiding rawhide chews under the studio equipment in order to taunt her canine sisters. Primarily, we will remember the joy and laughter she brought to our lives.

LGPI 16 Crossing the Willamette (2006)

W. Patrick Tilcock

Brush drawing by Marilyn Reaves reproduced using a polymer plate

12.3 x 7 inches

87 numbered copies signed by the author and the artist

Handset Perpetua types

Nideggen paper

Brush lettering hand-colored by Marilyn Reaves

Printed to honor the friends and supporters of lone goose press and to celebrate the completion of the press's new home on Augusta Street. It was also the beginning of lone goose press using prime numbers for its edition sizes.

LGP17 Call and Answer (2006)

Robert Bly

Woodcut by Susan Lowdermilk

12 x 12 inches

97 numbered copies signed by the author and the artist

Handset Gill Sans type

Somerset Book paper

Printed in conjunction with Robert Bly's visit to Eugene, Oregon, in October 2006.

lone goose press dedicated the broadside to the memory of William Stafford and his advocacy for peace.

LGP18 To the Book (2007)

W. S. Merwin

Collagraph of a historical typographic ornament by Sandy Tilcock

Image on page 35

13 x 6.3 inches

113 numbered copies signed by the author

Handset Centaur types

Somerset Book paper

The broadside was published to commemorate the July 21, 2007, opening of an exhibit at the Collins Gallery, Multnomah County Library, Portland, Oregon, in celebration of the 35th anniversary of Copper Canyon Press, which has published poetry exclusively and has established an international reputation for its commitment to authors, editorial acumen, and dedication to the poetry audience.

“The text will always be the organizing principle ...”

I have watched Sandy’s work for decades and count myself fortunate to have worked collaboratively with her on several book and broadside projects. When I was employed at the Oregon College of Art and Craft, Sandy came as a guest instructor in Book Arts to teach a course in box construction.

Immediately, I was impressed with the thoroughness of her preparation, her standards, her expectations, and her inventive approach to both book and box structures. When she showed examples of her past work it was evident that Sandy, as designer, typographer, and bookbinder, had a graceful, light aesthetic that supported the message of the selected text.

For me, this is what makes Sandy’s work singular in the field of handmade books and broadsides. In all of her projects she seeks the elegant, thoughtful presentation of an author’s words. The text will always be the organizing principle in all phases of a project Sandy undertakes—not the images, fonts, papers, decorations, or binding. Her humility in treating and interpreting an author’s words is to be admired.

From the beginning of each project the conversation between us was respectful and inclusive of one another’s ideas. We devoted plenty of time

to the “what if” stage of envisioning the shape of the project. Thumbnails, drawings, test pages, etc. evolved from our back and forth deliberations.

Together we used our unique talents to support and present an author’s work. Collaboration has become a shop-worn term in the world of art. The trend has been to anoint a project that involves more than one artist with the warm and fuzzy word “collaboration,” to imply that each artist involved did an equal amount of the thinking and the work to produce something outstanding. Often the desired result is lost in a struggle of participant egos.

Sandy is clear about her leadership and goals with a project. She is a text-driven artist and craftswoman. Like a symphony conductor with an orchestra, she brings all of her experience, vision, and skill to bear on producing a transcendent piece of art. When we worked together we always wanted to do something new and challenging. We have definitely had a few adventures which lengthened the process, but we were never sorry that we pursued new ideas.

— MARGOT VOORHIES THOMPSON

LGP19 Dependence Day (2007)

John Daniel

*Brush artwork by Margot Voorhies Thompson
reproduced using a polymer plate*

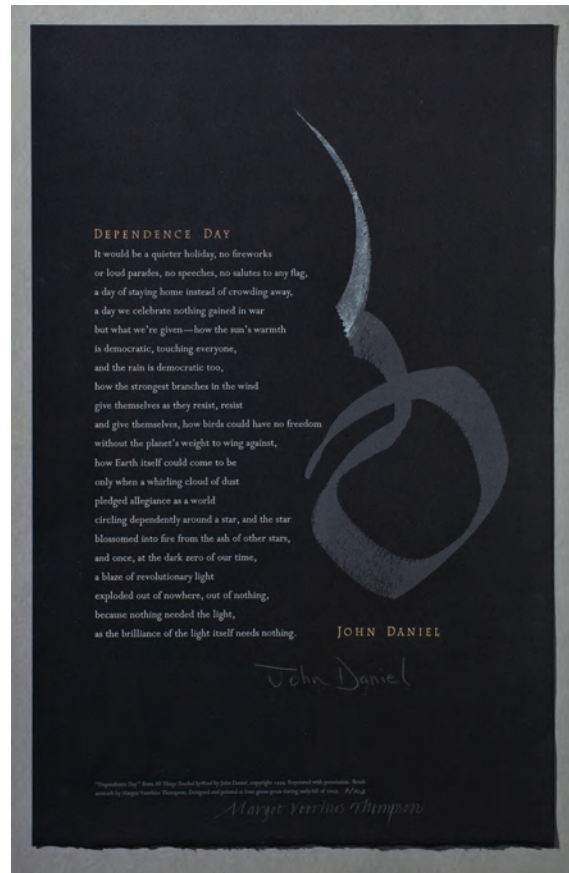
18 x 11.5 inches

103 numbered copies signed by the
author and the artist

Handset Perpetua types

Black Somerset Velvet paper

The upper part of the artwork was
dusted with silver pearl dry pigment
while the ink was wet.



LGP19

LGP20 Perhaps the World Ends Here (2008)

Joy Harjo

Drawing by Bob DeVine and reproduced as a giclée print with the red added by hand

13 x 19.4 inches

101 numbered copies signed by the author and the artist

Handset Gill Sans types in the poem; the display type is computer-set Charlemagne reproduced using a polymer plate

Off-white Rives BFK paper

The original pencil drawing by Bob DeVine was scanned, reduced, and printed on an Epson 4880 inkjet printer.

lone goose press wishes to thank the Celebration Foundation of Portland, Oregon, for the grant that made the acquisition of the Epson 4880 possible.



LGP20

LGP21 Evidence Suggests That Dirt Is Beneficial To Your Health—For Sandy (2008)

W. Patrick Tilcock

Background photograph by W. Patrick Tilcock

16 x 7.5 inches

83 numbered copies signed by the author

Computer-set Optima types printed using polymer plates

Handmade Kitakata paper from Japan

Background image was derived from a digital photograph and printed with an Epson 4880 inkjet printer.

LGP22 Famous (2008)

Naomi Shihab Nye

Enso image from the press archives reproduced using a polymer plate

Image on page vi

17 x 10.4 inches

97 numbered copies signed by the author

Computer-set Optima types printed using polymer plates

Canal paper (Sisal Coffee) from the Saint-Armand paper mill in Montreal, Canada, made using a variety of recycled fibers

The poem is from *The Words Under the Words: Selected Poems*, Naomi Shihab Nye (Eighth Mountain Press, A Far Corner Book, 1995)

The broadside is dedicated to the memory of Michael DeRobertis, who graced the lives of many in his community

LGP23 Mercy, Tear It Down (2009)

Michael McGriff

Drawings by Keith Achepohl reproduced using polymer plates

Image on page 32

19.8 x 13.3 inches

107 numbered copies signed by the author and the artist

Computer set Gill Sans for the poem and Charlemagne
Bold for the display

Gray cotton Canal paper from the Saint-Armand mill in
Montreal, Canada, made using a variety of recycled fibers

LGP24 Cross of Iron (2009)

Dwight D. Eisenhower

14.3 x 7 inches

131 numbered copies

Handset Optima type

Somerset Book paper

“Cross of Iron” is an excerpt from “The Chance for Peace,”
a speech Eisenhower delivered before the American
Society of Newspaper Editors on April 16, 1953. This
broadside is dedicated to the memory of William Stafford,
whose advocacy for peace was never-ending.

In spring 2002, the lone goose press printed an
unnumbered edition of this excerpt that was distributed as
a gift to visitors and friends of the press. The unnumbered
edition is similar to the numbered edition in that it has
similar dimensions and layout, and uses the same size
handset Optima typeface on Somerset Book paper. The
phrase “those who hunger and are not fed” is omitted
from the 2002 printing.

LGP25 **Our Flag (2011)**

Carl Adamshick

Artwork by Keith Achepohl

25 x 8.3 inches

53 numbered copies signed by the author and the artist

Computer-set Kabel type printed using polymer plates

The Seikosen paper was made by Shigeru Ozaki in Kochi prefecture, using Japanese Mitsumata that is cultivated in the local mountains surrounding the Ozaki home.

The original artwork consisted of line drawings and etchings. The etchings were scanned and digitally manipulated to create relief plates to render the flag textures.

LGP26 **Prayer (2012)**

Tom Crawford

Artwork by Bob DeVine

Image on page 33

20.5 x 17 inches

79 numbered copies signed by the author and the artist

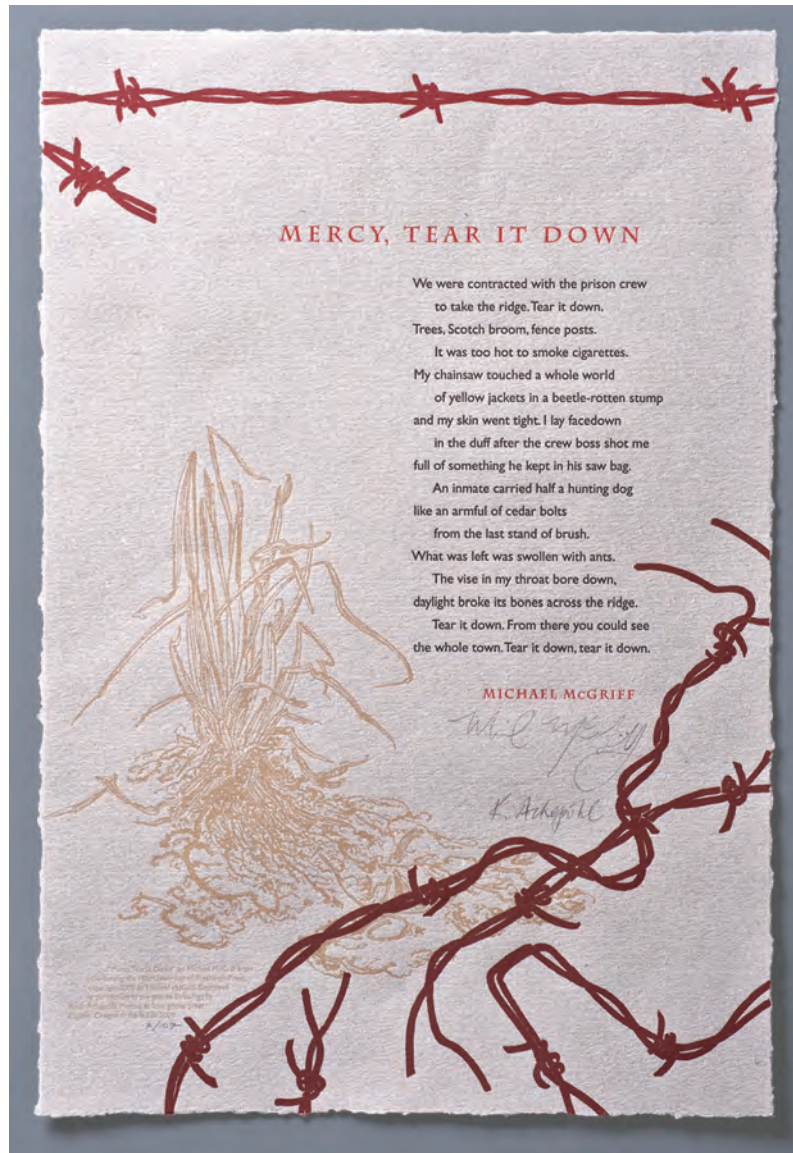
Computer-set Optima types; Donatello for display type; printed using polymer plates

Kitakata paper, handmade in Japan using Gampi fiber

The original pencil drawing by Bob DeVine was scanned, then a photopolymer intaglio plate was made and printed on an etching press



LGP25



LGP23

PRAYER

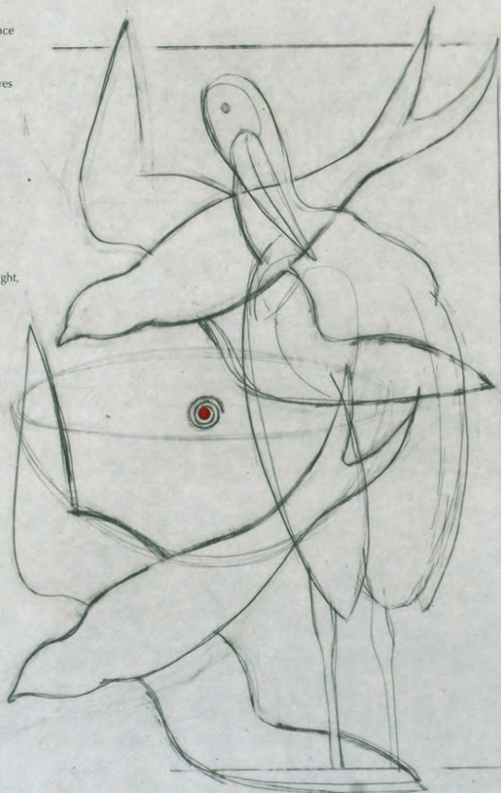
I'm cutting my swallows from black silk,
China's best, Father, so that when flying
they meet with the least amount of resistance
and thank you again for the abundance
of insects over the green rice fields
this evening, the water bumpy with frog eyes
reflecting a pink west-flowing sky.

Now, I'm sewing into the material
my red heart because the dead lately
have been a little noisy in my sleep
and about this prayer, Father,
I don't want any confusion—

I'm mud deep here
in love and would like to stay on
a while longer at least until I get the sun right,
its light over the rim of the bowl,
we all eat from, and to watching,
while I'm at it, the little spot fires
appearing over the back of my hands—
my age, a quiet invitation
to bird watching
where light around the grey heron,
alone in the water,
dies down, in time, to black
and what the imagination can rescue.

TOM CRAWFORD

Tom Crawford



"Prayer" from The Temple on Monday by Tom Crawford, published by Eastern Washington University Press, copyright 2001 by Tom Crawford. Reprinted with permission of the author. Artwork by Rob DeVine. Printed in the winter of 2012 at lone goose press.

R. DeVine

LGP26

“...a stubborn refusal to be imperfect.”

When I consider Sandy Tilcock and the work that she’s done at her lone goose press, as I handle the hundreds of pieces of paper, notebooks, polymer plates, binding models, correspondence, and objects diverse and lovely as the warmly inscribed broadsides by writers who are at the pinnacle of their craft to objects that are as obtuse and dangerous as barbed wire—all part of her archives at the John Wilson Special Collections—I want to say that Sandy’s a rock star.

But she may not be loud enough to be a rock star.

Connecting her to the father of the private press movement, William Morris, is perhaps more fitting. Morris, who died in 1896, brought his brilliant vision to the book world with his Kelmscott Press, producing beautiful books of the highest quality. He chose the handmade papers, the particular typefaces, the authors and texts he wished to publish, the illustrators he thought best to accompany these words, and the bindings necessary to make his books the sought-after items they remain today.

And he did it with great care, grace, diligence, and a stubborn refusal to be imperfect.

And that describes Sandy Tilcock’s work, too. Except, unlike William Morris, who simply but thankfully had the vision of these books and had

the finest craftsmen of his day actually make them, Sandy Tilcock sets her own type, operates her own hand-press, and binds all of her books.

A rock star.

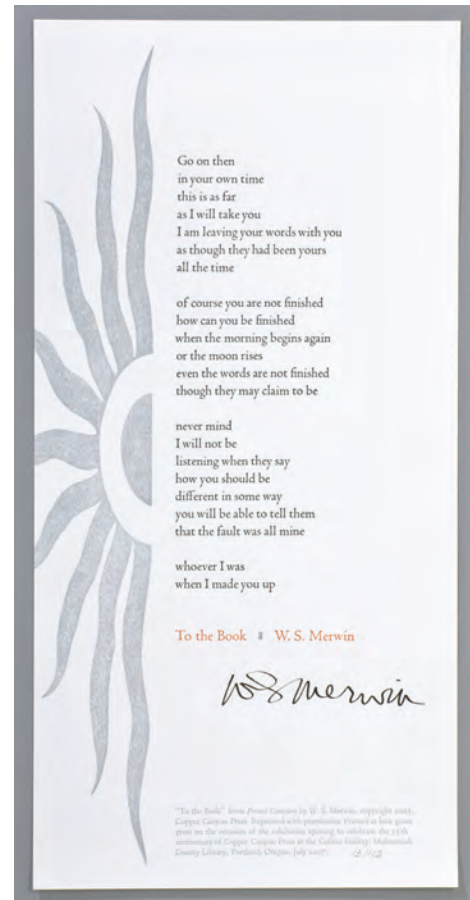
In the dozen years I’ve known Sandy Tilcock, I’ve watched her create wonderful publications, from the moment of their conception to their completion. I’ve hired her to produce intricate boxes to house treasures from the special collections I direct, including, fittingly, William Morris’s grand Chaucer. I’ve served on the board of the Knight Library Press, where Sandy shifted her efforts from her private press to serve the University of Oregon for several years, and then returned to lone goose to continue her adventures in the way that she has chosen. And I was overjoyed when she told me she wanted my special collections to be the repository of her papers.

The John Wilson Special Collections serves many populations, but among its largest is the rich book arts community of Portland. For these visitors, especially the students from Oregon College of Art and Craft, Pacific Northwest College of Art, and Portland State University, having access to Sandy Tilcock’s rich career as a fine press publisher is extraordinarily valuable. Not only can they handle the actual projects, dummies, printing samples,

and ink swatches, they can read correspondence between Sandy and her authors; they can see publication costs on detailed price sheets created for each project; they can read her student notebooks that clearly reveal great techniques learned from extraordinary practitioners in the field, including Richard-Gabriel Rummonds. And they will be able to do this forever.

For all this, and because of Sandy Tilcock's generosity to share her work with all of us so freely, we are eternally grateful.

—JIM CARMIN



LGPI 8

CAMBIUM BROADSIDE SERIES: 2008 –

The “Cambium Broadside Series” was created to honor the work of young writers. This series acknowledges the fresh insights of growing minds, and is dedicated to encouraging the art of writing in a new generation.

Cambium is a layer of formative cells between the bark and the hardwood. Each year the cambium produces additional wood and bark cells. This layer holds the potential for the future growth of the tree.

LGP27 Snow (2008)

Lucie Jane Carmin

*Brush lettering of title by Marilyn Reaves reproduced using a polymer plate
Image on page 37*

8.5 x 8.5 inches

71 numbered copies signed by the author

Handset Centaur types

Somerset Book paper

The poet is age 7

LGP28 The Tallest Brother (2009)

Zoe Duncan-Doroff

Graphic derived by Sandy Tilcock from photograph of shattered glass

14 x 6.3 inches

97 numbered copies signed by the author

Handset Gill Sans types

Zerkall Nideggen paper

The poet is age 10

“The Tallest Brother” was inspired by Liesel Mueller’s poem
“Night Song”

LGP29 Eclipsed (2010)

Dylan Troyer

Airbrushed graphic by Dale Jestice

10 x 10 inches

73 numbered copies signed by the author

Computer-set Stone Sans types printed using polymer plates

Somerset Velvet Blank paper

The poet is age 10



LGP27

PRAYER FLAG SERIES: 2010 –

This project brings together brief pieces of writing by various authors in a format inspired by the Tibetan tradition of prayer flags. The writings may be new or excerpted from previous works. The authors were asked to consider the themes of hope, peace, reconciliation, and respect for nature. This effort springs from a desire to cultivate visions for the future that counterbalance the despair and cynicism that often seem to prevail in our society. There is no end date for this series, and the number of writings is not specified. The edition size of each flag will not exceed 97 copies. All the flags will have the same format: an 8 x 8 inch square of Japanese paper on which the text is printed. This is then sewn to a 10 x 10 inch square of cloth custom-batiked with an enso image. The cloth is hemmed to form a loop at the top edge to accommodate a string to be used for hanging.

A hinged-lid box is available for storing the series. The box is covered in black mohair cloth and has black closing clasps handmade in India of buffalo bone. A window in the front of the box allows for a printed label mounted on a shallow pedestal. The box has a tray within a tray so that the strings are accommodated without their lying on the flag.

LGP30 All Rights Reserved (2010)

W. Patrick Tilcock

8 x 8 inches

83 numbered copies signed by the author

Computer-set Optima types; Beata for the display type; printed using polymer plates

Yatsuo paper from Japan consisting of Kozo fiber

This poem was printed in 2009 as a small keepsake which is entered as LGP37 on page 44



LGP30

LGP3I We Belong to a Mystery (2010)

John Daniel

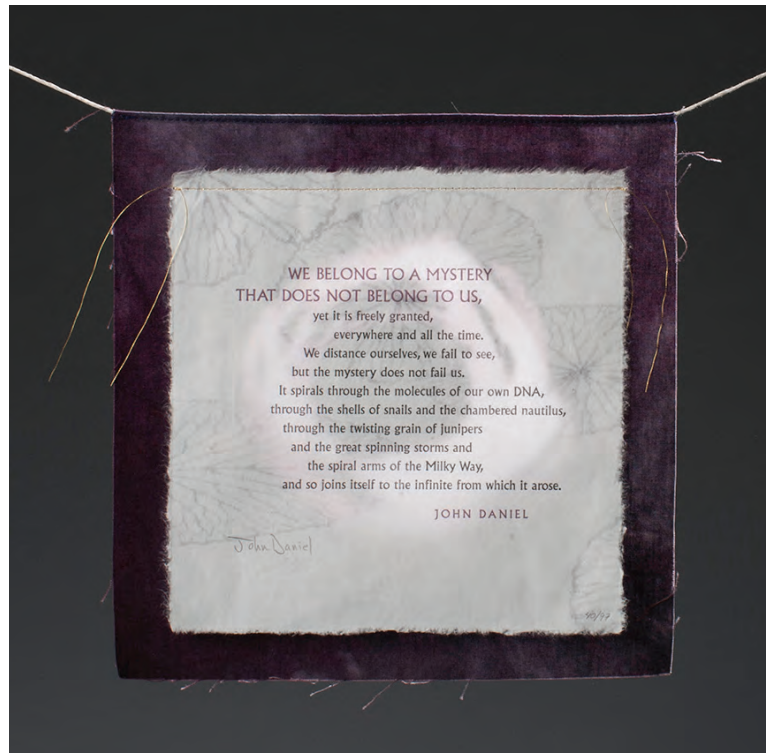
8 x 8 inches

97 numbered copies signed by the author

Computer-set Albertus MT Pro type printed using
polymer plates

Handmade Japanese paper with large watermarks

Excerpt from *Winter Creek: One Writer's Natural History*,
John Daniel (Milkweed Editions, 2002)



LGP3I

LONE GOOSE PRESS EPHEMERA

LGP32 Littoral Interpretation (1989)

Patrick Tilcock

Linocut by David Bryant

7.5 x 5.3 inches, 4 pages

75 copies signed by the author

Handset Caslon type

Sekishu paper

Pamphlet sewing with Canson cover paper

Bubble printing on the cover paper by Sandy Tilcock and
Allyn Kersnar

Presented in an envelope with bubble printing on the front

This keepsake is the first publication of lone goose press.

LGP33 Winter Meditation Journal Entry: 12 February, 1990 (1991)

Patrick Tilcock

Drawings of snowflakes by Patrick Tilcock

Title and initial letter calligraphy by Edie Roberts

6.9 x 4.3 inches, 4 pages

140 numbered copies, unsigned

Handset Perpetua type

Gray Amora paper

French fold pamphlet binding, sewn into Nero Fabriano
Ingres covers

A snowflake image is in the background of the text and
another snowflake image is on the cover.

Printed in memory of Patrick Tilcock's grandfather, Popeye.
Popeye instilled the love of poetry and writing in his grandson.

LGP34 September—A Walk in Hendricks Park (1994)

Patrick Tilcock

Brush lettering by Marilyn Reaves

15 x 11 inches as a single sheet, folded to 7.5 x 5 inches

125 numbered copies signed by the author

Handset Perpetua types

Camel Hahnemühle Ingres paper

A small torn piece of Japanese bark paper is attached to the front of the folded sheet

Presented in an envelope with a printed image of an aged leaf in which only the veins remain

LGP35 Listening is a Very Deep Practice (2003)

Thich Nhat Hanh

5.5 x 13 inches, single sheet

Undetermined edition size, no more than 50 copies

Handset Bembo types

Kitakata paper from Japan

Printed as a demonstration for a class I was teaching on broadside printing.



19 March 2003

Let me be light from the morning star,
the glimmer between worlds.
I am what you cannot see—at midnight
or noon. I am the child in war
putting my candle in a paper boat
at the call to prayer. My mother says
when I die I will be a secret.
Little boat, you are my sister
I put light in. Go find me
a place to be. Allah is great,
you are small. Go tell them
your brother is here. My mother,
my father, we—we are a secret,
we are a boat, we are a light.
We are the star that sees you.
What we lost will be you,
my mother says.

LGP36

LGP36 A Prayer by the Tigris; 19 March 2003 (2003)

Kim Stafford

Image on page 43

7.5 x 5 inches, 4 pages

220 numbered copies signed by the author

Handset Bembo types

Mulberry paper

Single folio pamphlet sewn to a paper tri-fold cover made of Canson Mi-Teintes

The right fold of the cover sits on top and is torn. The edge of the tear was colored using a silver Prismacolor pencil

LGP37 All Rights Reserved (2009)

W. Patrick Tilcock

12 x 8.8 inches, single sheet

No more than 100 copies printed; a select few were signed

Handset Perpetua types

Nideggen paper

Printed at lone goose press with the assistance of guests at the press's annual Wayzgoose, November 1, 2009

Weathergrams (2003 –)

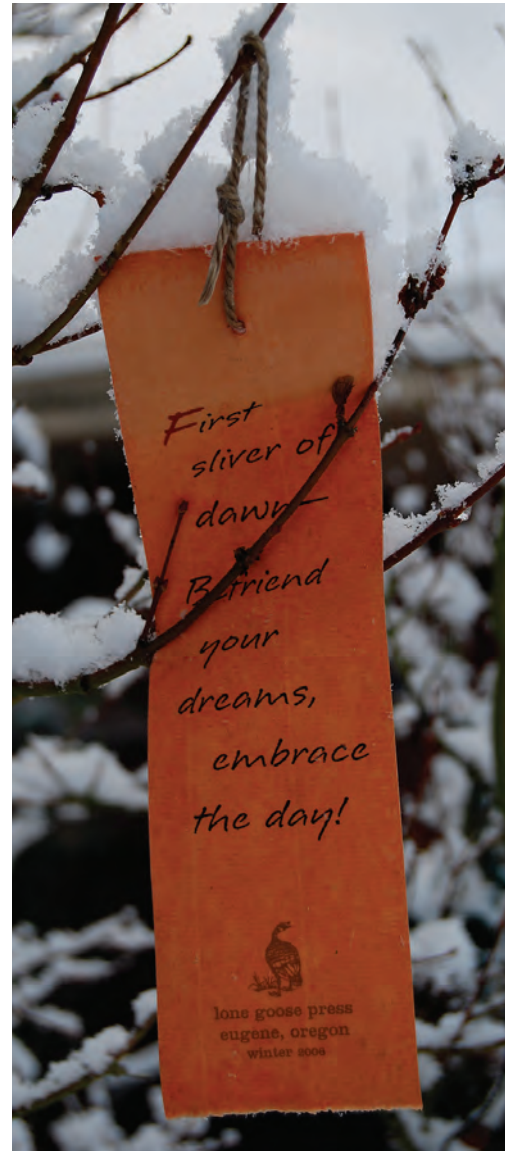
Sandy and Patrick Tilcock

11 x 2.5 inches, top 2 inches folded over

Approximately 300 of each were printed and are unnumbered and unsigned

The practice of “weathergrams” was developed by calligrapher and teacher Lloyd Reynolds in the early 1970s. It relates to a Japanese tradition of short informal poems exchanged among friends. A weathergram is a poem of ten words or less written on a strip of paper, then hung outdoors on a branch or bough to weather over a season, from solstice to equinox, or equinox to solstice. The poems are simple, spontaneous, and often refer to aspects of nature or the season.

A weathergram for each year is printed on different colored papers and with different typefaces or hand-lettering. Some include graphic designs or ornaments. They are given out at press functions and to friends in recognition of the friendship of the recipient.



LGP41

- LGP38 The wind carries many messages (Winter 2003)**
- LGP39 Winter trees; bare branches reaching out & up in prayer (Winter 2004)**
- LGP40 Damp ruin of fallen leaves—Everywhere, bare stems hold next year's promise (Winter 2005)**
- LGP41 First sliver of dawn—Befriend your dreams, embrace the day! (Winter 2006)**
- LGP42 Clear water ripples over stone—Solitary heron guards the river's dreams (Fall 2007)**
- LGP43 Darting & hovering amid bursts of red—sipping summer wine (Fall 2008)**
- LGP44 Two hawks too high to hunt—Slow sky-dance (Fall 2009)**
- LGP45 The world forgotten, spinning with dragonflies. (Fall 2010)**
- LGP46 Great shaggy sunflower—summer's extravagant gift! (Fall 2011)**
- LGP47 Clear, crisp morning—river geese gossip among themselves! (Spring 2012)**
- LGP48 Mist clearing, tide withdrawing—are we on the beach or in the sky? (Spring 2012)**
- LGP49 Undulating chevron of geese chanting winter's approach (Fall 2013)**

“Readers respond directly to the emotional impact and aesthetic beauty of Sandy’s work.”

In the fall of 1985, Sandy Tilcock, an already accomplished bookbinder and box maker from Eugene, Oregon, enrolled in the newly established M.F.A. in the Book Arts program at the University of Alabama. She was looking forward to honing her skills and learning new binding techniques. Unfortunately the new binding instructor had very little to offer Sandy. As Sandy’s frustration with the binding program mounted, she became more and more involved in the printing projects assigned in the typographic laboratory. They offered her a means of being creative with text and type, incorporating the precise techniques that I taught my students.

The Book Arts program had two tracts: printing and binding. Students were required to major in one and minor in the other. In the spring of 1986, sitting in on one of my printing classes, Sandy printed “March: The Geese Return,” which is an excerpt from *A Sand County Almanac* by Aldo Leopold. Being a perfectionist in all that she undertakes, she found that printing could be very rewarding and that she could apply her sharp sense of craftsmanship and attention to detail that she had until then demonstrated only in her binding and box making. Another feature of this, and the next book, is the beautiful calligraphy by Edie Roberts. Sandy was to continue using calligraphy and brush lettering to great advantage in her future work.

The previous semester, Sandy had taken my course in basic typography, where she had to set all her projects using a single font of 16-point Van Dijk type. One of the goals of this course was to refine the typography by letter- and word-spacing the text. These two skills have distinguished all of Sandy’s later projects, including her imaginative broadsides.

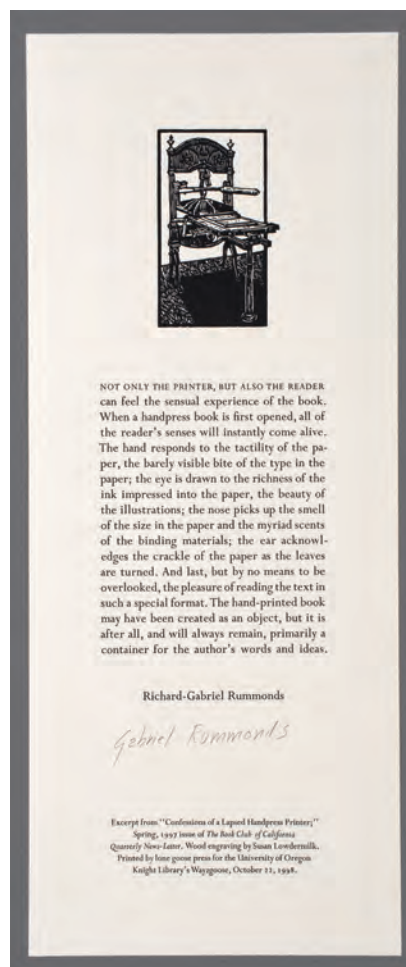
So it came as no surprise to me when, in the spring of 1987, Sandy, together with another binding major, Rosalinda Gross-Smith, decided to design and print a book that they could bind as an edition binding. They undertook this as a directed study project through the Institute for the Book Arts, and I was their faculty advisor. The project was *Acknowledging the Presence of the Other* by Carolyn Servid, an exceedingly handsome book in an album format. It was printed on a Vandercook 219 press. All of Sandy’s subsequent work was printed on this type of press. They also made their own stunning paste papers to cover the boards of the edition.

After returning to Eugene, she established the lone goose press, a literary fine press, in 1989. Sandy was, from the very beginning, up to the challenge of producing finely crafted books. Even though her Vandercook press has a mechanized inking system, the actual presswork requires constant attention to pressure and inking. She has never been afraid to try new technologies. Many of her books are set

by hand, but she is also amenable to using digitally set type, which she prints from polymer plates. For a forthcoming project, *All of Him* by Michael and Matthew Dickman, illustrated by Keith Achepohl, the original trace monotypes were scanned and then adjusted in Photoshop, after which photopolymer photogravure plates were made. They were then printed on a Takach etching press.

At a symposium on Sandy's work at the Jacobs Gallery in Eugene on May 30, 2012, Sandy said, "It's not about me," but I beg to differ with her. It is about her. She also said that the focus should always be on the text itself, the books themselves, not the printer. This is true, but without Sandy and her decisions these books would not have been printed. Her selection of texts is always personal and reflects a keen sense of community and a deep-rooted commitment to environmental issues. Her choices in text, typefaces, papers, and inks, as well as the binding, reflect her personality and interests. If someone else had printed these same texts, they would look very different. Readers respond directly to the emotional impact and aesthetic beauty of Sandy's work. When one sees an assortment of fine press books, it is usually easy to pick out the lone goose press books from the others.

— GABRIEL RUMMONDS



LGP61

LONE GOOSE PRESS COMMISSION WORK

LGP50 For Calyx (1991)

Ursula K. Le Guin

Linocut by Darryla Green-McGrath

21.6 x 10.1 inches, single sheet

75 numbered copies signed by the artist; copies 1–25 are also signed by the author

Handset Joanna types

Arches Text Wove paper

The poem was a gift from the author to Calyx at its 1989 Glitterati Soiree

The press produced this broadside as a donation to Calyx, an independent press focused on nurturing women's creativity by publishing fine literature and art by women.

LGP51 Tangerine Gift: Travels in Tohuko, Japan, 1990 & 1991 (1992)

David Grant Best and Brooks Jensen

11.4 x 13.8 inches, 12 pages

100 numbered copies signed by the artists

Handset Perpetua types

Arches Text Wove paper

Western calligraphy by Marilyn Reaves, Japanese calligraphy by Noboru Tarui, reproduced using magnesium plates

Sewn as a single signature and bound in boards covered with a plum book cloth. The front bears an impression of two tangerines and a label printed with a mahogany woodgrain. The title “Tangerine Gifts” appears in both Japanese and English characters.

Each folio contains two photographs, one by each author, on the interior of each board. The edition has four different matched pairs of photographs

Commissioned by the authors

This ambitious project proved to be more complex and expensive than the clients were prepared for. I designed and printed the pages and designed the binding before the project was cancelled. Only a few copies were completed as originally conceived.

LGP52 Stepping Westward (1992)

Sallie Tisdale

Woodcut by Susan Lowdermilk

Calligraphic initial by Edie Roberts reproduced using a magnesium plate

8.5 x 13.7 inches, single sheet

265 unnumbered copies; some were signed

Handset Perpetua type

A commercial paper made from recycled fibers

A select few were presented in a folder covered with green mohair book cloth; some were presented in a paper folder

Excerpt from *Stepping Westward: The Long Search for Home in the Pacific Northwest*, Sallie Tisdale (Henry Holt, 1991)

Printed for the University of Portland, Portland, Oregon, to honor the occasion of the author's visit to the Arthur and Dorothy Schoenfeldt Distinguished Writers Series

LGP53 A Mountain Range Without Wolves (1993)

Stephen Trimble

13.4 x 6.4 inches

Handset Perpetua types

Nideggen paper

The printed sheet was 13.4 x 19.2 inches; the top of the sheet was torn, hand-colored, and then folded to evoke a mountain landscape

160 unnumbered copies

A select few were presented in a folder covered in a natural linen book cloth

Excerpt from *The Sagebrush Ocean: A Natural History of the Great Basin*, Stephen Trimble (University of Nevada Press, 1989)

Printed for the University of Portland, Portland, Oregon, to honor the occasion of the author's visit to the Arthur and Dorothy Schoenfeldt Distinguished Writers Series

LGP54 Opus from Space (1994)

Pattiann Rogers

13 x 7 inches, single sheet

Handset Perpetua types

Nideggen paper

Edition size unknown

This poem was later included in the author's *Eating Bread and Honey* (Milkweed Editions, 1997).

Printed for the University of Portland, Portland, Oregon, to honor the occasion of the author's visit to the Arthur and Dorothy Schoenfeldt Distinguished Writers Series

LGP55 To Develop the Youth (1996)

Maude Kerns

Woodcut by Susan Lowdermilk

Calligraphic initial by Edie Roberts reproduced using a magnesium plate

14 x 9.8 inches, single sheet

50 numbered copies

Handset Perpetua type

Gray Rives BFK paper

Commissioned by Maude Kerns Art Center, Eugene, Oregon, to commemorate the first annual Maude Kerns Duchess Award

LGP56 To Be Afraid of What Is Different (1997)

Maude Kerns

Woodcut by Susan Lowdermilk

Calligraphic initial by Edie Roberts reproduced using a magnesium plate

14 x 9.8 inches, single sheet

50 numbered copies

Handset Perpetua type

White Rives BFK paper

Commissioned by Maude Kerns Art Center, Eugene, Oregon, to commemorate the second annual Maude Kerns Duchess Award

LGP57 Apologia (1997)

Barry Lopez

Woodcuts by Robin Eschner

Image on page 54

11.8 x 11 inches, 24 pages

50 numbered copies and 16 lettered copies for the participants and those who supported the publication, signed by the author and the artist

Computer-set Poppi Laudatio Regular and Trajan, printed using polymer plates

Stonehenge paper

Individual folios hinged together to form a more than 20-foot-long continuous image; bound in boards using Lama Li handmade paper and original USGS topographic maps of the State of Wyoming

Enclosed in a folder on the back cover, on an original USGS topographic map of Wyoming, is a tire-tread print made by Barry Lopez with the assistance of Sandy Tilcock, using the inked tire of Barry's Toyota 4-Runner, the vehicle driven on the journey from Oregon to Indiana that is chronicled in the essay

Housed in a clamshell box covered with black Canapetta book cloth, with a paper label on the spine

The twenty-three woodblocks were carved on poplar by Robin Eschner, of Forestville, California, over a period of six years. Charles Hobson, of San Francisco, designed and organized the edition, which was printed by Susan Acker at Feathered Serpent Press, Novato, California. The woodblocks were made into an edition by Nora Pauwels at the Kala Art Institute in Berkeley, California. John DeMerritt, of Emeryville, California, hinged the text pages and bound the book. Sandy Tilcock of lone goose press, Eugene, Oregon, produced the boxes.

This was an unusual project, in that I did not have responsibility for all the production work but oversaw those who did the work and published it under my imprint. It came about because the original publisher was unable to follow through due to illness. Robin was anxious to see the book completed and be included in a large exhibition based on Barry Lopez's

writings scheduled at a gallery in San Francisco. Barry approached me and asked if I would become the publisher and shepherd the project to completion. We had only three months to produce the book, so no one person would be able to do all the work. It became a team approach. As the publisher, my role was to assure that everyone was on task so we could meet the deadline. Since we were hiring out much of the work, it was important to find funding. Barry and I worked together and solicited pre-publication subscribers. It was a crazy undertaking but we met the deadline and as a result I developed several good friends. I had daily conversations with both Charles Hobson and Robin Eschner. When the book was done I found myself missing those conversations as they embraced more than the book. Robin and I soon discovered a shared passion for the canine family, and my friendship with her continues today. I have also had the privilege to work with her since then. My relationship with Barry continues. Some project memories: my dog Ursula riding in the truck with Barry when he drove over the maps; Robin collapsing in laughter as I described over the phone “a little trouble with registration” while printing the tire treads.



LGP57

LGP58 Sagebrush (1997)

Natalie Sudman

Images and collage by Terri Warpinski

10.8 x 8.9 inches, 16 pages

50 numbered copies and 10 lettered copies for participants, signed by the author and the artist

Computer-set Perpetua type for the text and Charlemagne type for the display, printed using polymer plates

The line engravings were reproduced using magnesium plates

Gray Rives BFK paper

This work, subtitled "A Visual and Literary Homage to the Great Basin Desert," consists of a single signature sewn into a four-panel folded case, with brown Iris book cloth over the boards. Inside the back cover is an original collage of photos and printed images, with a covered mat surrounding the collage to protect it

Commissioned by Natalie Sudman and Terri Warpinski, this piece was the result of a collaborative design between the artists and Sandy Tilcock

LGP59 Dogwood (1997) Dogwood Editions

Portfolio of eight drypoint images by Barbara Bartholomew (1), Frank Boyden (1), C. T. Feathers (1), T. W. Kearcher (3), Sandra Lopez (1) and R. C. Pickering (1)

14.1 x 11.4 inches, 11 unbound sheets

10 copies numbered and signed by the artists

Computer-set Baskerville types for supporting material printed using polymer plates

Drypoints printed by Martha Pfanschmidt and Tom Prochaska of Atelier Mars Press, Portland, Oregon

Housed in a clamshell box covered with a natural linen book cloth

The portfolio is in memory of Toni, T. W. Kearcher's dog, whom all involved in this project dearly loved

Commissioned by T. W. Kearcher

LGP60 Hendricks Park (1997)

Neill Archer Roan

Cobweb drawing by Anne Korn

Brush lettering by Marilyn Reaves reproduced using a magnesium plate

8.5 x 6.8 inches, single sheet

55 numbered copies and signed by the author

Handset Perpetua types

Gray Rives BFK paper

The cobweb was reproduced using magnesium plates, printed with white ink, then dusted with a pearlescent silver dry pigment

Commissioned by the author

LGP61 Not Only the Printer (1998)

Richard-Gabriel Rummonds

Wood engraving by Susan Lowdermilk

Image on page 48

13 x 5.3 inches, single sheet

250 unnumbered copies signed by the author

Handset Perpetua types

Cream Zerkall book paper

Presented in a sealed paper sleeve

Excerpt from "Confessions of a Lapsed Handpress Printer,"
Richard-Gabriel Rummonds (The Book Club of California
Quarterly, spring, 1997)

Printed for the University of Oregon Knight Library's Wayzgoose,
October 22, 1998

Commissioned by the University of Oregon Knight Library

LGP62 Prayer (1999)

Tom Crawford

Drawing by Adrian Arleo reproduced using a magnesium plate

16 x 8 inches, single sheet

100 numbered copies signed by the author

Handset Centaur types

Nideggen paper

Commissioned by the poet

LGP63 Wild Mercy (2003)

Terry Tempest Williams.

Brush lettering by Marilyn Reaves reproduced using a magnesium plate

7.2 x 14.8 inches, single sheet

250 unnumbered copies, some signed by the author

Handset Centaur type

Nideggen paper

Excerpt from *Red Passion and Patience in the Desert*,
Terry Tempest Williams (Pantheon Books, 2001)

Printed as a gift for the Castle Rock Collaboration and
Utah Open Lands

Commissioned by the author

LGP64 We Regard Ourselves as Servants of Memory (2005)

Barry Lopez

Image on page 58

6.3 x 7.7 inches, 4 pages

150 numbered copies signed by the author

Handset Gill Sans types

Earth Zerkall Ingres paper

French fold sewn into a Grigio Fabriano Ingres paper cover

The logo for BRING Recycling, Lane County, Oregon, is printed on front cover

Excerpt from “Apocalypse,” which appears in *Resistance*, Barry Lopez (Knopf, 2004)

This was a gift for those who attended “Rejuvenate,” a benefit held on March 31, 2005, for BRING Recycling of Lane County, Oregon, with featured speaker Barry Lopez

Commissioned by BRING Recycling



LGP64

LGP65 Grandfather Was a Good Witch: Growing Up Cherokee (2006)

Rennard Strickland and Jack Gregory

Illustrations by Margot Voorhies Thompson reproduced using polymer plates

Image on page 60

10 x 8.4 inches, 36 pages

101 numbered copies and 10 lettered copies for participants, signed by the authors and the artist

Michael Bixler's monotype-cast Gill Sans type, then passed through the composing stick for justification; computer-set Neuland for the display type and printed using polymer plates

Nideggen paper

Sewn binding with a supported paper wrapper made from a handmade pigmented and dyed flax paper (Walnut Red) by Cave Papers

The artist cut the original images large in Rubylith film

Commissioned by Rennard Strickland

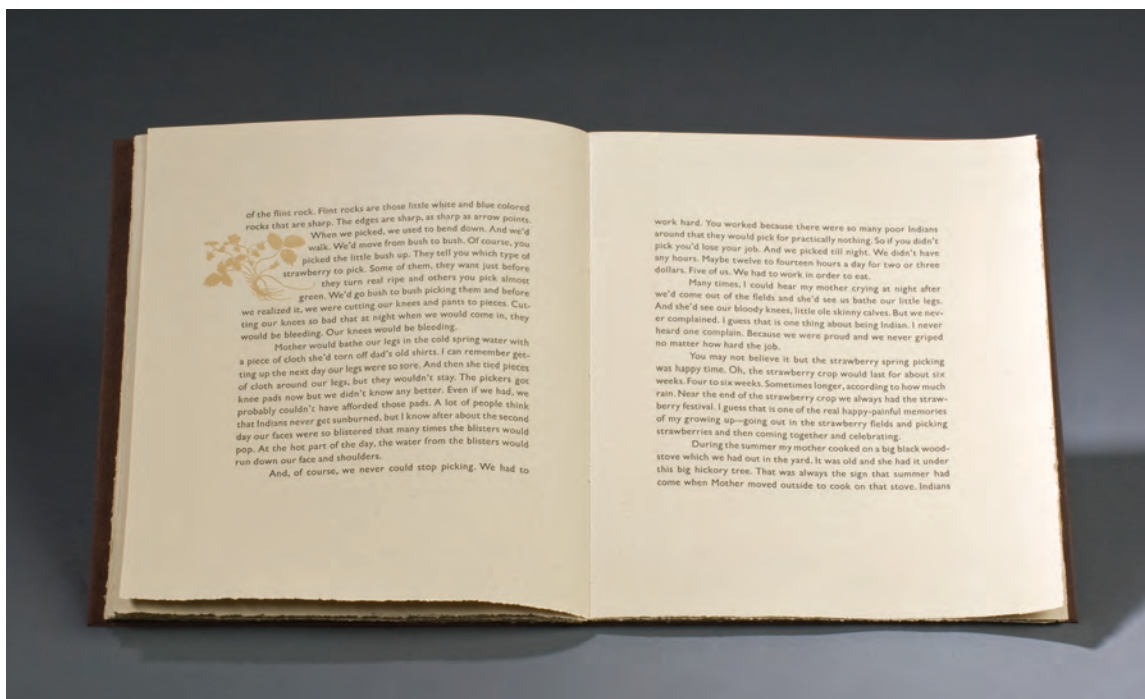
One of my favorite commissions. Rennard Strickland was retiring from teaching and being Dean at the School of Law, University of Oregon. He was marking the end of forty years of teaching and wished to publish his fortieth book in conjunction with his retirement. He commissioned me to do this and I gladly accepted the challenge.

The story grew from what Rennard writes "may be our greatest literary failure." After the publication of Strickland's and Gregory's first book, *Sam Houston with the Cherokees, 1829–1833*, (University of Texas Press, 1967), they received a phone call from an editor at Random House asking if they would do a "children's book on what it's like to be an Indian."

They agreed to undertake the task and took a tape recorder out into the field to gather impressions and experiences. They interviewed more than two dozen Cherokee men who had come of age during the Great Depression. Reels and reels of tape and dozens of letters later, the New York editor decided Strickland's and Gregory's Indians did not meet her stereotype of what it was like to be Indian. By mutual agreement, the project was called off.

Strickland and Gregory gathered those stories into one narrative which was published in 1972 as *Adventures of an Indian Boy* by the Indian Heritage Association. *Grandfather Was a Good Witch* is a slightly different version of the 1972 publication.

Rennard enjoys the whole process of making a book, from writing to fine-tuning the text, selecting papers (he loved “fondling” paper), typeface, images, etc. He is an absolute joy to work with.



LGP65

LGP66 The Way It Is (2009)

William Stafford

Handmade paper and thread drawing by Helen Hiebert

18 x 12 inches, single sheet

50 numbered copies

Computer-set Stone Sans types printed using polymer plates

Thread drawing uses an actual length of thread drawn between two layers of handmade translucent abaca paper

Commissioned by Helen Hiebert

LGP67 Blank Paper (2009)

R.D. Sage

Brush graphic by Marilyn Reaves

Image on page 63

19 x 12.5 inches, single sheet

40 numbered copies and 12 lettered copies

Computer-set Dante type printed using polymer plates

Off-white Rives BFK paper

The numbered copies are part of a suite of broadsides that were sold in Portland, Oregon, to support the non-profit organization Write Around Portland. The goals of Write Around Portland are to provide high-quality writing workshops in safe, accessible, and respectful environments, to hold community readings to promote the exchange of stories, and to publish anthologies connecting writers and readers. The poem is by one of the workshop participants.

The lettered copies were printed for subscribers of lone goose press broadsides

I was one of ten letterpress printers asked to donate our services in this fund-raising project. We were given several selections of writings from workshop participants and asked to select one, then design and print a broadside using that text. The size of the broadside was specified; otherwise, any possibility was open.

LGP68 The Two-Headed Calf (2013)

Laura Gilpin

Graphic by Sandy Tilcock

15 x 11 inches, single sheet

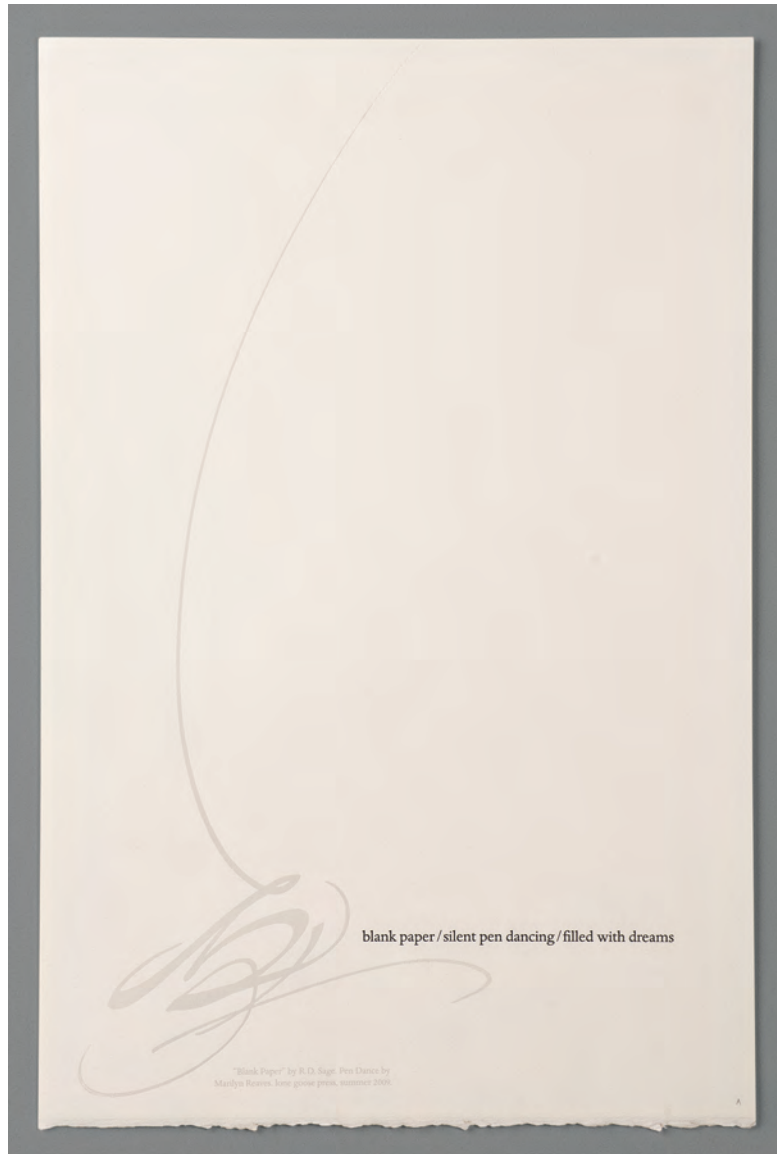
Computer set Optima and Beata types printed using polymer plates

Canal paper (Black Denim) from Saint-Armand paper mill in Montreal, Canada, made using a variety of recycled fibers

The starry night graphic was based on a NASA photo found on the Internet and reproduced using a polymer plate. The plate was printed twice; for the second printing, the plate was shifted horizontally and vertically about an inch, printed in white ink, and then hand-colored using a silver Prismacolor pencil

Commissioned by Jeremy Nissel to honor his partner Linda Ellis as she embarked upon her 61st revolution around the sun

The poem appears in *The Hocus-Pocus of the Universe*, Laura Gilpin (Doubleday, 1977)



LGP67

Knight Library Press 1999–2006

In the summer of 1997, Bernie McTigue, then Director of Special Collections and Archives at the University of Oregon, approached me with an offer to start and head up a fine press within the University of Oregon Library. At first I was hesitant but then realized it was a great opportunity to share what I had started at lone goose press, and to teach classes and work with various departments on campus. It took over a year for George Shipman, then the University Librarian, to raise the monies necessary to take on such an endeavor. It was an interesting relationship, more of a public/private partnership. lone goose press would remain in its studio and the Library would lease the equipment; I would be a member of the Library Faculty and would continue to operate lone goose press as time permitted.

My duties included conceiving of and producing limited-edition, letterpress books and broadsides. The writers would be contemporary and we would commission original artwork. I also did custom binding and boxes for the Special Collections, taught workshops and classes in the Department of Art, and provided opportunities for the Library to showcase its collection and endeavors.

It was an incredible opportunity and I had the privilege of doing some amazing work while forging relationships with writers and artists and promoting the book arts.

Although Knight Library Press eventually had to close due to budget constraints, I will always be grateful for the opportunity to develop Knight Library Press and am proud of the work I did for the University.





KLPI

KNIGHT LIBRARY PRESS BOOKS

KLPI Far Off Shores: The Oregon Law School Tradition: Reflections on the Occasion of the Dedication of William W. Knight Law Center (1999)

Rennard Strickland

Wood engravings by Susan Lowdermilk

Image on page 66

8.2 x 5.7 inches, 24 pages

150 numbered copies and 10 lettered participant copies signed by the author and the artist

Michael Bixler's monotype-cast Bembo type, then passed through the composing stick for justification; handset Goudy Hand tooled for the titling and opening initial

Hahnemüle Bugra paper

Paste papers for the covers were designed by Sandy Tilcock and Judith Sparks; the edition was produced by Judith Sparks, the slate flooring of the first floor of the Law Center was the stimulus for the paste paper design

The books are presented in four binding styles: 1–10 in full leather; 11–35 in cloth with paste paper over boards with paper label (short title) on spine; 36–60 in the style of Gary Frost's sewn board binding; and 61–150 in soft cover pamphlet with short title and author label on cover

This was the first major project for Knight Library Press. Rennard Strickland, then Dean of the Law School, was an enthusiastic advocate of the establishment of Knight Library Press. To show his support and belief in the need of Knight Library Press he asked it to produce this commemorative book to honor the dedication of the new law center. One of the full leather bindings was given to then Supreme Court Justice Sandra Day O'Connor who was the featured speaker at the building's dedication.

In the back of the book is written: "This publication was underwritten by an anonymous donor to honor Jane Gordon and Jane Gary whose dedication and determination ensured the completion of William W. Knight Law Center." Only after the project was done did I learn that Rennard Strickland was the anonymous donor.

“For the last fifteen years ...
Sandy Tilcock has been my muse ...”

I suspect that of my fellow Cub Scouts in Den 8, Pack 12 at the Longfellow Grade School in Muskogee, Oklahoma, that I may be the only one who recalls that cold January day in 1948 when we called on the famous historian Grant Foreman. And I certainly do not expect that the Foreman Library, in which we were seated for the great man’s lecture, to have been such a transformative experience for the others. It was at that very moment when his wife, also a famous historian, Carolyn Thomas Foreman, escorted a bunch of third and fourth graders into his book-lined study and library that I came upon my vocation in the form of “The Book”. And I must say that I never regretted my subsequent devotion to the book arts.

Many years later, while I was in law school at the University of Virginia in Charlottesville when I became so bored with my legal studies, I began writing my first book, entitled *Sam Houston with the Cherokees*. When I came home to Muskogee after my first year in Charlottesville, Jack Gregory and I went once again to see by now the widow of Grant Foreman, who was that summer turning ninety-eight. Despite the fact that it was an Oklahoma heat wave outside, I couldn’t help but remember that cold January day back in 1948 when I had first made that trek.

Since that time, I have authored, co-authored, edited, co-edited any number of books. Many of these are limited editions, ranging from *Cherokee Spirit Tales* to *Grandfather Was a Good Witch*. And in addition to these volumes I have issued broadsides and other statements.

For the last fifteen years or so, Sandy Tilcock has been my muse—always ready with her book arts and letter press. Could you ask anything more of a good witch? Thank you, Sandy!

And what do I mean by the suggestion that Sandy Tilcock became my muse? I mean that she directed my thoughts about the work about which we were cooperating. For example, on *Grandfather Was a Good Witch*, she encouraged me to revise a little book which Jack Gregory and I had earlier published as *Adventures of an Indian Boy* and add the illustrations. The book took on a new life and became an interesting and much more complex book under the new title and with the new illustrations. We issued it as an independent lone goose press title in an edition of 101 copies.

— RENNARD STRICKLAND

KLP2 The Letters of Heaven (2000)

Barry Lopez

Five hand-colored etchings by Robin Eschner

Image on page 70

13.1 x 8.6 inches, 32 pages

125 numbered copies and 10 lettered participant copies signed by the author and artist

Calligraphic title, headings, and ornaments by Marilyn Reaves reproduced using polymer plates

Michael Bixler's monotype-cast Bembo type, then passed through the composing stick for justification

Hahnemühle Heine paper

Bound into a tri-fold cover made by laminating two handmade papers: Moulin de Larroque's Brown and Twinrocker's Mica Rose; title on cover of binding; a leather tie surrounds the cover

Selected by the Rounce & Coffin Club judges for inclusion in the 2001 Western Books Exhibition

The text is a short story included in *Light Action in the Caribbean*, Barry Lopez (Knopf, 2000)

This was the first major publication of Knight Library Press and was dedicated to Ann and Fay Thompson who, through their generosity, helped make Knight Library Press a reality.

A special thanks was made to University Librarian George W. Shipman, who dared to imagine that Knight Library could embrace a fine press publishing program.



KLP2

KLP3 Oregon Pilgrimage in Green: A Forest Journal for My Brother (2000)

Kim Stafford

Drawings by Margot Voorhies Thompson reproduced using magnesium plates

6.4 x 12.1 inches, 18 pages

100 numbered copies and 10 lettered copies for participants, signed by the author and artist

Michael Bixler's monotype-cast Centaur and Arrighi types, then passed through the composing stick
Somerset Heavyweight book paper

Bound in boards in an accordion format (Leporello) using Earth Zerkall Ingres as the backing paper

An etching of a maidenhair fern printed on Kitikata green wraps around the cover boards The book cascades, revealing a continuous image and text over 10 feet in length

Awarded first place in fine press at the October 2002 Northwest Book Fest Book Arts Exhibition, a juried show of artists' and fine press books



KLP3

A book that was a true collaboration from start to finish. I contacted Kim Stafford and Margot Voorhies Thompson to ask if they would be interested in collaborating on a book, doing something previously unpublished. We met and, after considerable discussion, selected a theme we wanted to pursue—looking at “place” as a source of healing—and a plan.

Kim would begin by writing. After a short period he sent us a draft. Margot and I were anticipating a poem, but it turned out to be more of a prose poem. We responded with our thoughts and Kim continued to edit and tighten his writing, continuing to ask for our feedback. After the fourth draft or so Margot and I began to see a direction we wanted this book to take. The text was about Kim's brother, Brett, and his death by suicide. Kim and Brett shared the landscape of Oregon while growing up, so Margot focused on drawing images of the Oregon landscape. I saw the book in an accordion format, running vertically to suggest going down deeper into the understory to make sense of the loss and to heal. From there it was a matter of evolution as the book, imagery, and text took shape, responding to each other.

All three of us were/are strong personalities so, predictably, there were times of conflict as to how to proceed. But we were all able to check our personal passions for the whole of the book, listening and responding to each other. I often referred to “taking our egos off and leaving them at the door” as one does with their shoes (which we did frequently when we met at Margot's shoe-free house).

At the public presentations and readings of the book we found that the discussion often turned to the topic of suicide and ways to make sense and heal from the trauma. We found it was a topic that has touched almost everyone and that we often do not have a way of talking about feelings related to this issue due to the taboo nature of the subject. This book gave people permission to do so. It is not often one gets to participate in such a project and I am very grateful for the opportunity.

**KLP4 Animals and People: The Human Heart in Conflict
with Itself (2002)**

Pattiann Rogers

Etchings and illustrations by Margot Voorhies Thompson

Image on page 74

10.4 x 9.1 inches, 36 pages

100 numbered copies and 10 lettered copies for participants,
signed by the author and the artist

Handset Bembo types for the text, computer-set Charlemagne
for the title, printed using polymer plates

Hahnemühle Heine paper with the etchings printed on
mulberry paper

The etchings were attached to the text block by hinging the
paper at both the spine and the foredge

The animal figures that serve as page numbers were originally cut
from Rubylith film and reproduced to size using polymer plates

Bound in the style of Gary Frost's sewn-board binding with
green goatskin leather on the spine and paste papers designed
and editioned by Sandy Tilcock over boards

Housed in a clamshell box covered in red mohair book cloth,
the bottom tray has a mat-like opening which holds a CD of
Pattiann Rogers reading the poem, the CD is protected by a
wrapper made from the same edition of paste papers as used
for the cover

Until this book I had never printed an intaglio print. Accordingly, I
hired an intaglio printer who specialized in edition printing to tutor
me in the process. After all, I knew about ink and its properties
and what the image should look like. What I learned was how to
reproduce what the artist wanted. I was not interpreting the image.
Margot commented: "Only you would take that on!" I like expanding
my skill set!

KNIGHT LIBRARY PRESS BROADSIDES

**KLP5 Under the Oaks at Holmes Hall, Overtaken
by Rain (1999)**

Garrett Hongo

Brush stroke by Marilyn Reaves reproduced using a polymer plate

17.5 x 11.5 inches

100 numbered copies signed by the author and the artist

Handset Perpetua types

Twinrocker handmade Tatyana paper

KLP6 Earth Verse (2000)

Gary Snyder

Brush design by Marilyn Reaves

Image on page 76

12 x 12 inches

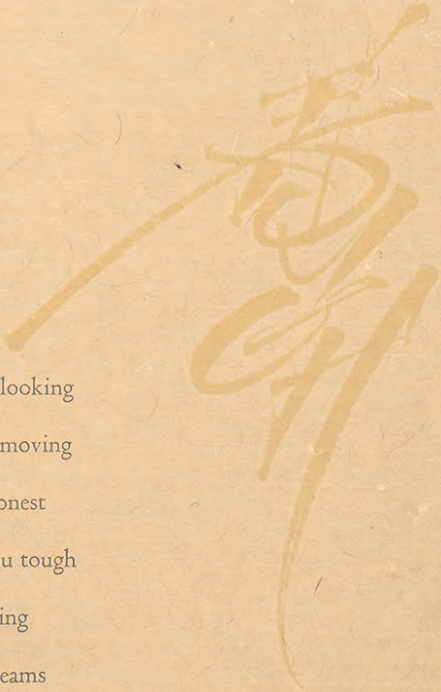
100 numbered copies signed by the author

Handset Centaur types

Handmade jute-fiber paper from India, printed damp

A small rectangle of metallic copper acrylic paint to
separate the title and author was added by hand

This poem is from *Mountains and Rivers Without End*,
Gary Snyder, (Counterpoint Press, 1996)



Wide enough to keep you looking
Open enough to keep you moving
Dry enough to keep you honest
Prickly enough to make you tough
Green enough to go on living
Old enough to give you dreams

EARTH VERSE ■ GARY SNYDER

Gary Snyder

"Earth Verse" copyright 1996 by Gary Snyder. Printed at Knight Library Press, University of Oregon, using handset Centaur type on handmade jute-fiber paper. Brush design by Marilyn Reaves. This is the second of the Knight Library Press broadside series. March 2000 2/100

KLP6

KLP7 Breath (2000)

Wendell Berry

Woodcut by Margot Voorhies Thompson

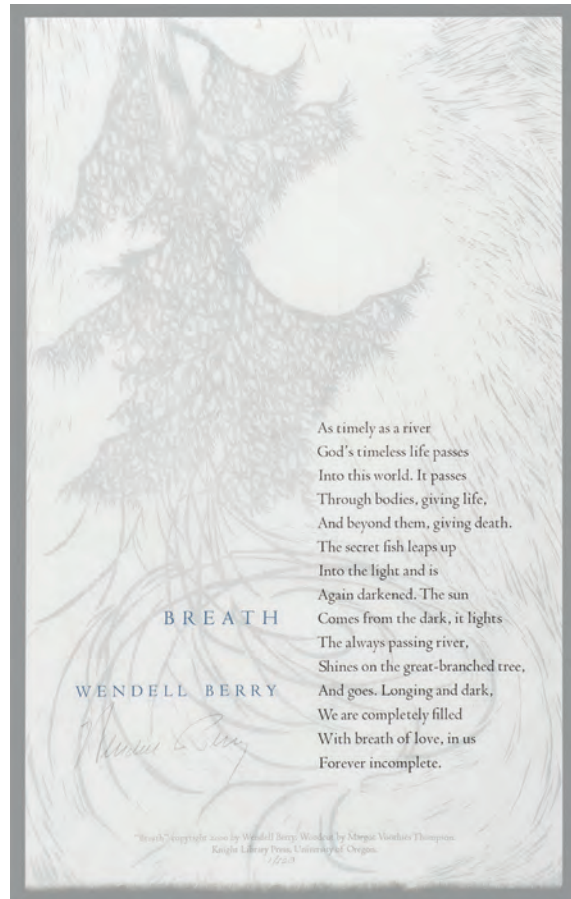
16.5 x 10 inches

120 numbered copies signed by the author
and the artist

Handset Centaur types

Sekishu paper from Japan

The woodcut is printed on the back
of the translucent paper



KLP7

KLP8 Spirituality Is Solitary (2000)

Terry Tempest Williams

Display lettering by Marilyn Reaves reproduced via polymer plates

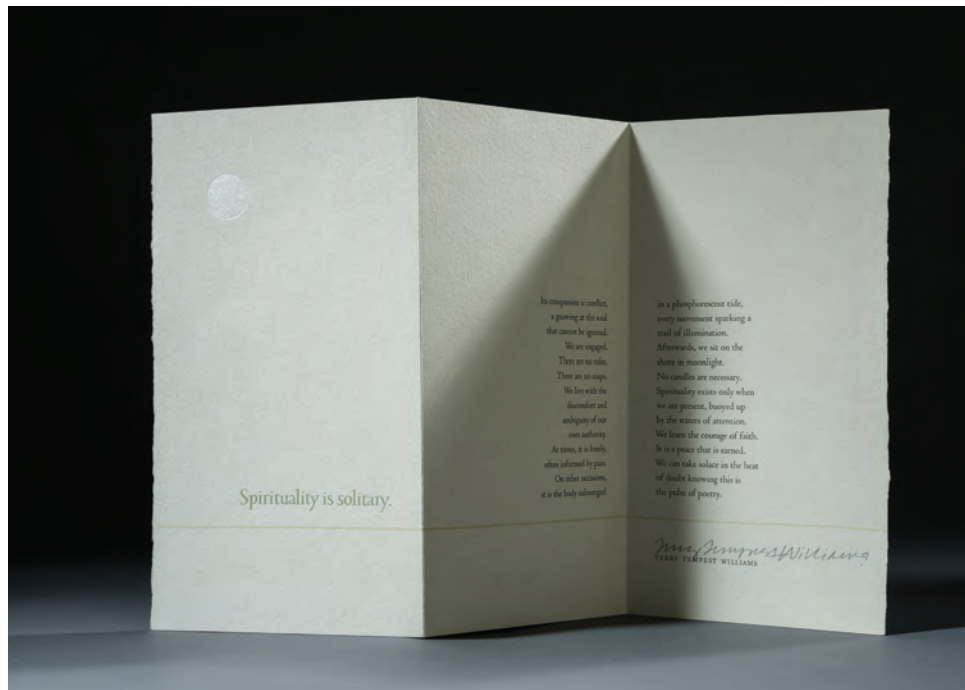
11.5 x 19 inches

125 numbered copies signed by the author

Handset Centaur types

Twinrocker Simon's Green handmade paper

Presented in a tri-fold format of 11.5 x 6 in



KLP8

KLP9 There Is a Fire in the Water (2001)

David James Duncan

Drawing by Frank Boyden reproduced using polymer plates

Image on page 80

18.5 x 11 inches

110 numbered copies signed by the author and the artist

Handset Perpetua types

Kitikata Green paper

Excerpt from *My Story as told by Water*, David James Duncan
(Sierra Club Books, 2001)

I was setting the type for this broadside on September 11, 2001,
while listening to the radio reports about the World Trade Center.
The last lines of the text resonated with me at the time:

“There is a fire in water. There is an impossible flame, hidden in
water, that creates not heat but life. Trusting the dying industrial
river as we trust tomorrow’s sunrise, possessing no other way, wild
salmon climb entire mountain ranges in absolute earnest, solely to
make contact with this flame.”

My thought: Could we trust tomorrow’s sunrise?

KLP10 Read Then, If You Will (2001)

John Daniel

Two-color woodcut by Susan Lowdermilk

19 x 10.5 inches

100 numbered copies signed by the author and the artist

Handset Perpetua types

Somerset Book paper

Fern Ridge Library, Veneta, Oregon commissioned this poem
and it is included in an interior frieze



A wild chinook salmon, seven hundred miles
from the Pacific, turns her ocean-built body into a shovel
and digs, in the unforgiving bone of this continent,
a home for offspring she will not live long enough to see.

She lays eggs so tender the touch of a child's fingertip would crush them,
eggs the color of setting suns. More like a weatherfront than lover, the
dark, fierce-kyped male passes over, raining milt down through the very land
and water: through broken bits of mountain; melting banks of snow.

The salmon die, their clutch of eggs orphaned
in a frigid gravel womb. Winter snaps down hard. Rivertops freeze.
Yet in a sanctuary sealed with broken mountain by its maker's
last few strokes of life, tiny eyes begin appearing in sun-colored spheres.
There is a fire in water. There is an impossible flame, hidden in water,
that creates not heat but life. Trusting the dying industrial river
as we trust tomorrow's sunrise, possessing no other way,
wild salmon climb entire mountain ranges in absolute earnest,
solely to make contact with this flame.

DAVID JAMES DUNCAN

© 1972

Text copyright 1971 by David James Duncan. Original drawing by Frank Boylen. Printed by Sandy Tillich. Knight Library Press, University of Oregon. Summer 1971.

KLP9

**KLP11 The Circle of Life is Represented
by the Osage Year (2001)**

Rennard Strickland

Relief engraving by Susan Lowdermilk

17 x 13.5 inches

80 numbered copies signed by the author and the artist

Handset Bembo types; computer-set Lithos type for titling,
printed using polymer plates

Twinrocker handmade Cripple Creek paper, printed damp

Excerpt from *The Indians in Oklahoma*, Rennard Strickland
(University of Oklahoma Press, 1980)

Commissioned by Rennard Strickland

KLP12 Kindness (2003)

Naomi Shihab Nye

Image on page 82

25.3 x 7 inches

110 copies signed by the author

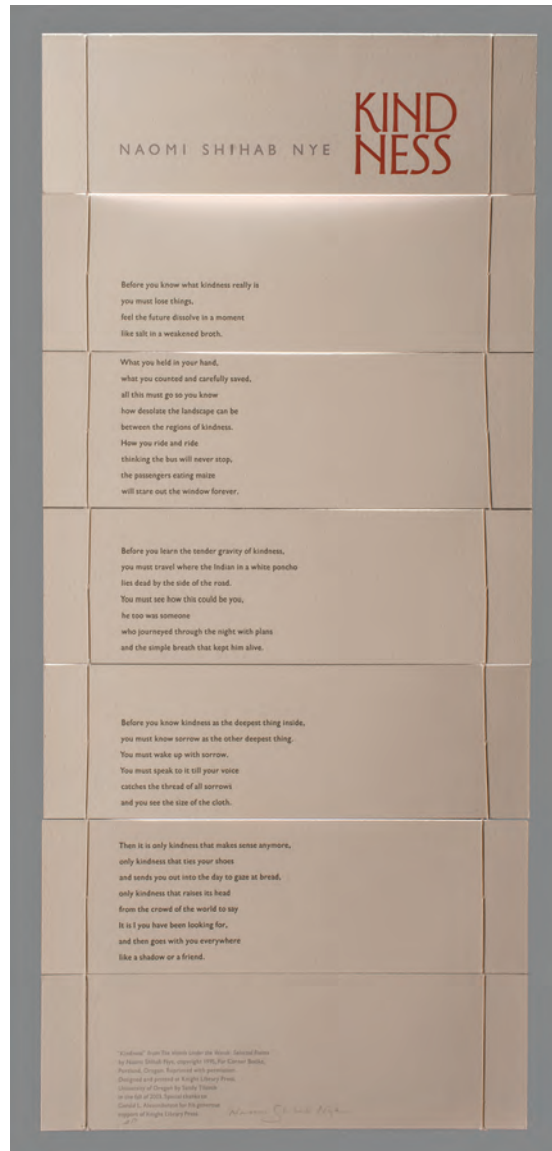
Handset Gill Sans type, computer-set Beata type for titling,
printed using a polymer plate

Newsprint Somerset Velvet paper

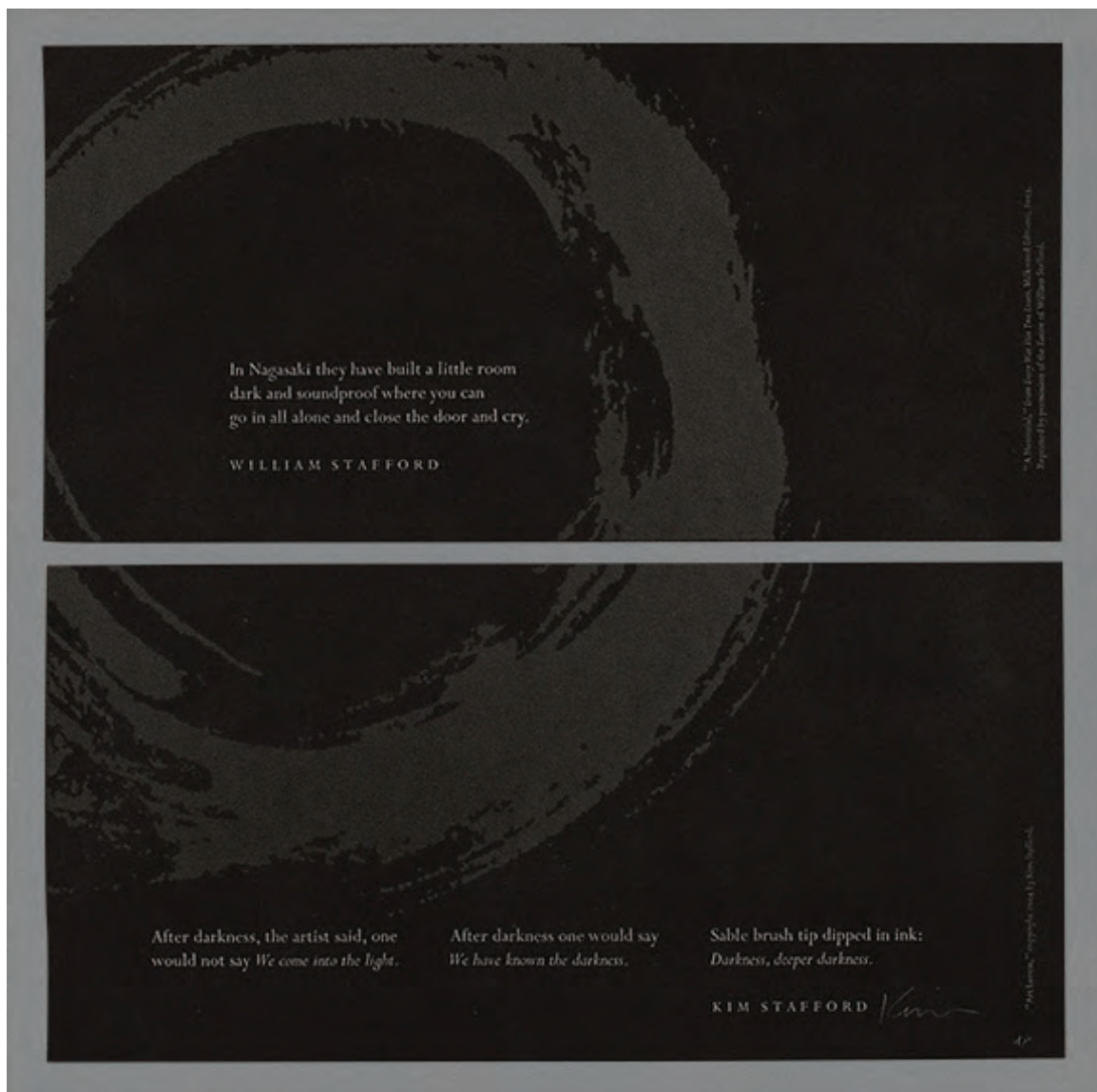
Printed as a single sheet, backed with brick Hahnemüle Bugra,
cut into seven panels and sewn as a Balinese binding that folds
down to 3.6 x 7 inches

Presented in a black paper wrapper

The poem is from *The Words Under the Words: Selected Poems*,
Naomi Shihab Nye (Eighth Mountain Press, A Far Corner
Book, 1995)



KLP12



In Nagasaki they have built a little room
dark and soundproof where you can
go in all alone and close the door and cry.

WILLIAM STAFFORD

"In Nagasaki" from *For the Love of the Book*, with an afterword by the author. Copyright © 1994 by Kim Stafford.

After darkness, the artist said, one
would not say *We come into the light.*

After darkness one would say
We have known the darkness.

Sable brush tip dipped in ink:
Darkness, deeper darkness.

KIM STAFFORD

Kim

"After darkness" copyright © 1994 by Kim Stafford.

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KLPI4

KLP13 My Architect (2004)

Sherman Alexie

Hand lettering for title by Marilyn Reaves and reproduced using a polymer plate

20.3 x 10.7 inches

115 numbered copies signed by the author

Handset Centaur

Yatsuo paper from Japan consisting of Kozo fiber

KLP14 A Memorial / Art Lesson (2004)

William Stafford / Kim Stafford

Brush drawing of the enso by Marilyn Reaves reproduced using a polymer plate

Image on page 83

13 x 13 inches

Printed as a single sheet, then cut in half to form a diptych that allows the two poems to stand separately or together (with a .5 inch separation in the center)

85 numbered copies signed by Kim Stafford

Handset Perpetua types

Black Stonehenge paper printed damp

Kim Stafford and I collaborated on this broadside. Wishing to honor his father William's advocacy for peace, I selected three poems from *Every War has Two Losers* by William Stafford (Milkweed Editions, 2003). Kim then wrote companion poems for each of the three. I selected this pair to use for the broadside.

KLPI5 To Write ... Is To Be Insane (2005)

Molly Gloss

Original hand lettering by Marilyn Reaves reproduced using a polymer plate

16.5 x 7.3 inches

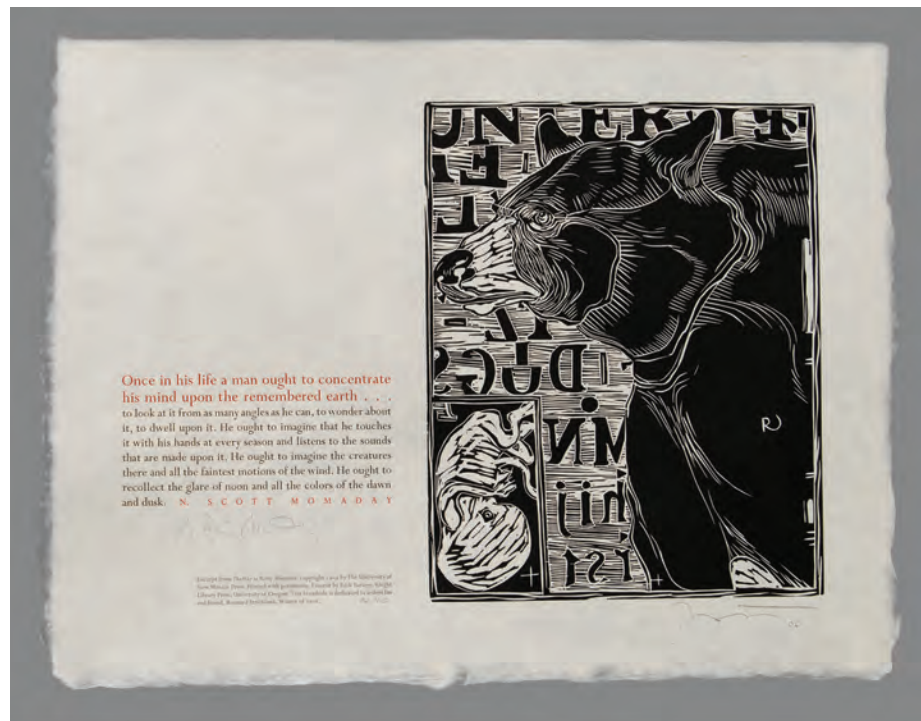
Handset Bembo types

Mocha Hahnemühle Bugra paper

110 numbered copies signed by the author and the artist

Handlettering was dusted with autumn gold metallic dry pigment

Excerpt from *Wild Life: A Novel*, Molly Gloss (Simon & Schuster, 2000)



KLPI6

KLP16 Once in His Life (2006)

N. Scott Momaday

Linocut by Rick Bartow

Image on page 85

12.8 x 17 inches

110 numbered copies signed by the author and the artist

Handset Perpetua types

Kitikata paper handmade in Japan

Excerpt from *The Way to Rainy Mountain*, N. Scott Momaday
(University of New Mexico Press, 1969)

This broadside is dedicated to Rennard Strickland

KLP17 Design (2006)

Billy Collins

Graphic by Sandy Tilcock reproduced using polymer plates

18 x 9 inches

102 numbered copies signed by the author

Handset Perpetua types, computer-set Copperplate 33bc for the
display types and printed using polymer plates

Gray Mingei dyed paper from Japan

Printed in honor of the poet's visit to the University of Oregon,
September 24, 2006

The graphic, a circle, was done by sprinkling salt on the glass of the
scanner, drawing a circle with my finger and then scanning the result.
Enlarging the image provided the textured image which is printed
white on the gray paper. Collins' poem begins:

I pour a coating of salt on the table
and make a circle in it with my finger.

“...the art of being unseen in the work.”

The value of listing and describing the works of an artist often lies in the discovery of design elements and aesthetic choices that are common to some or all of the artist's works—and by implication point to the secrets of the artist's success. What then are we to make of this list and description of the first twenty-seven years of Sandy Tilcock's work as a fine press printer? A look at the descriptions of these pieces reveals no discernible pattern that would help us understand why we are so drawn to Sandy's work, or why we appreciate it beyond her choices of author and text, and of artist and image.

If we appreciate her work only for the language and ideas of the author and only for the accompanying images that invite us to read the text, Sandy will tell you that this is all she is striving for as a printer. Indeed, if the printing distracts the viewer from the text and image, it is defeating her aesthetic philosophy. The fine press printer is charged with creating a transparent window through which the viewer attends only to the scene beyond. Any smudge on the window is a distraction that threatens the artistic integrity of the piece. To Sandy, the proper role of the fine press printer—the essence of her aesthetic philosophy—is the art of being unseen in the work.

Sandy's aesthetic principle—her secret of artistic success—exists throughout every work she has created, and yet cannot be seen in any single work or

its description. How is it possible to remain unseen in each piece and yet become visible when pieces are viewed in the aggregate? It is a matter of scale.

For the printer to remain unseen in an individual piece is an art in itself. Any technical imperfection is a give-away that the printer is still present, and removing imperfections is the first order of purifying a piece of the printer's presence. This accounts for Sandy's great attention to detail and to the demand that every copy of every piece be technically perfect. The archives of her project notebooks in the Special Collections of the Multnomah County Library in Portland are testimony to her concentration on the smallest of details, all designed to satisfy her exacting eye and thereby to avoid catching the eye of the reader. The ink, the paper, the choice of typeface and the arrangement and spacing of lines of type, the image, the collaboration with author and artist—all are the means Sandy has used to focus attention on the work itself. She continually experiments with new printing and imaging techniques in her work. But her technical standards and aesthetic philosophy remain the same. With intent she remains unseen in her individual work despite constant innovation and creativity. As one of her shows was aptly titled, “It's not about me.”

The artistry of Sandy's work is a marvel when viewed in its entirety. Her technical excellence has

been present from the start of her life as a fine press artist, whether the work is a binding, a broadside, or a book. Her aesthetic sensibilities emerged almost full-blown early in her vocation. Her art is literally a calling that she wants to be—has to be—an unseen agent for the spread and appreciation of the written word. As a result of this early call and fast-blossoming talent for design and printing excellence, it is difficult if not impossible to compare one of Sandy's pieces to another and tell which was done before the other, or at what point during the past twenty-seven years either was created. Since her graduation from the University of Alabama Book Arts program under the mentorship of Richard-Gabriel Rummonds, Sandy's work seems ahistorical, her early work as desirable for the collector to own as her most recent. She has no "Blue Period," no "Helvetica Period," no "University of Oregon Period." No periods, period.

Though Sandy's personal life is not seen in her work, neither is it absent. It is no accident that her immaculately maintained and arranged studio is filled with windows that not only provide abundant light but also create an ambience of openness to the larger world beyond printing. Her dogs, her garden, her home with Patrick all reflect a serene, natural continuity that informs her of who she is and why her art can speak for itself.

If the items selected for description in this book are taken in isolation, we lose in translation the grander nature of Sandy Tilcock's fine press printing. At the piece-level of analysis, we are looking at grains of sand and finding each unique, but never discovering on a larger scale that the grains constitute a beautiful beach. The beach is an abstraction of the same philosophy at the granular level—it frames, without necessarily delineating, an ocean of ideas expressed in wondrous words and images.

This book is intended, in part, to show how Sandy has channeled her artistic philosophy into unique, flawlessly crafted works of fine press printing that keep her larger goals as an artist unseen at the granular level. It is also intended to suggest, if not prove, that the whole of her work is much greater than the sum of the pieces. Each one of Sandy's works reveals an important aspect of her artistic philosophy, making it not only worthy of being acquired and preserved by collectors, but also worthy of being studied by future generations of printers.

— DENNIS HYATT

KNIGHT LIBRARY PRESS EPHEMERA

KLP18 My Name Is Jane Grant (1999)

Jane Grant

9.5 x 7 inches, single sheet

Handset Perpetua types

Cream Somerset Book paper

Letter of January 17, 1948, by Jane Grant

This keepsake was printed in celebration of the University of Oregon Library's exhibit "The Talk of the Town: Jane Grant, 'The New Yorker,' and the Oregon Legacy of a Twentieth Century Feminist"

KLP19 After the Bach Festival (1999)

W. Patrick Tilcock

11.5 x 6 inches, single sheet

Open edition

Handset Perpetua types

Cream Zerkall Book paper

KLP20 Make Progress Every Day (2000)

George Shipman

Image on page 90

4.2 x 2.6 inches

Handset Perpetua types

Somerset Book paper

Case covered in purple mohair book cloth with a printed folio attached at the foreedges using a hinge. Red circle with Knight Library Press mark on front

This keepsake was presented to the staff of the University of Oregon Library upon the retirement of George W. Shipman, University Librarian, July 1980–June 2000



KLP20

KLP21 Two on Two (2002)

Brian Doyle

Original enso drawing by Marilyn Reaves reproduced using a polymer plate

Image on page 93

8.8 x 5.3 inches, 6 pages

150 numbered copies signed by the author

Handset Perpetua types, computer-set Castellar type for titling and initial. Printed using a photopolymer plate

Somerset Book paper

Accordion fold and sewn between the first and second panels to a paper cover of Canson Mi-Teintes

This piece by Brian Doyle was first published in *Creative Nonfiction* (Issue 9, 1998)

KLP22 The Ultimate Mountain (2003)

Ralph Salisbury

Drawing by Judith Sparks reproduced using a polymer plate

Image on page 92

8.5 x 5.375 inches, 4-page accordion fold

50 unsigned copies

Handset Centaur types

Somerset Velvet paper

Bound in boards with Thai Unryu paper and an image of Empress tree pods on the front and back

KLP23 Friend: Download This Free Proclamation for Local Use (2004)

Kim Stafford

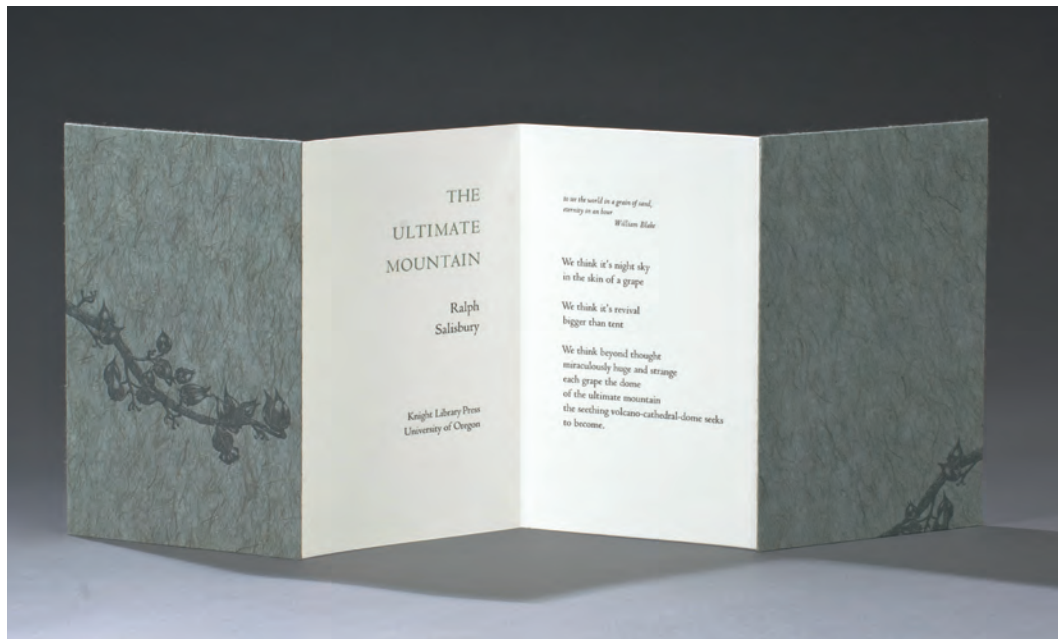
7.5 x 5 inches, single sheet broadside

500 copies

Handset Perpetua types

Mulberry paper

Designed to simulate a prayer flag, this single sheet is folded and pasted at the top edge to hold a string hanger



KLP22



KLP21

CONTRIBUTORS

Sandy Tilcock has been actively involved in book arts since her first calligraphy class in the fall of 1975. That passion grew and led her to establish lone goose press in the fall of 1989. Sandy likes to make things and loves the power of the printed word.

Patrick Tilcock has supported Sandy's creative explorations from the start of their journey together. A mental health worker and musician, he sometimes ventures into the precarious realm of writing poems.

Gabriel Rummonds operated the Plain Wrapper Press in Verona, Italy from 1971 until he moved it to Alabama in 1982 where he had been appointed to the faculty of the School of Library Sciences at the University of Alabama. Subsequently he was appointed director of the Book Arts Program. Mr. Rummonds is considered one of the leading hand press printers of the 20th century. While he no longer prints, he actively follows the careers of his students and continues to write about printing techniques. Gabriel's and Sandy's friendship has continued over the years since her graduation in 1987 and he always reviews her work with the critical eye of the mentor.

Barry Lopez is an author, essayist and short-story writer, and has traveled extensively in remote and sparsely populated parts of the world. He has received numerous honors and awards including the National Book Award for *Arctic Dreams*. In his nonfiction, Mr. Lopez writes often about the relationship between the physical landscape and human culture. In his fiction, he frequently addresses issues of intimacy, ethics, and identity. Barry has collaborated on limited editions with several presses including lone goose press and Knight Library Press.

Margot Voorhies Thompson is a painter, printmaker, designer and calligrapher who creates studio work as well as public art projects. Margot and Sandy have a long history dating back to Sandy's early work as a calligrapher. As a collaborator, Margot brings a wide repertoire of techniques and a willing, adventurous spirit.

Jim Carmin is the John Wilson Special Collections Librarian at Multnomah County Library in Portland, Oregon. Jim served on the Advisory Board of Knight Library Press during its tenure and it was at this time that a friendship developed between Sandy and Jim. It is because of his desire to use the lone goose press archives as a teaching tool that Sandy chose to house them in the John Wilson Special Collections.

Rennard Strickland is a legal historian of Indian law and is considered a pioneer in introducing Indian law into university curriculum. He was the dean of the University of Oregon School of Law when Sandy joined the University of Oregon as founding director of Knight Library Press. Rennard jumped at the chance to support the Press by commissioning its first major publication, *Far Off Shores*, which commemorated the opening of William W. Knight Law Center. Rennard commissioned several publications from both Knight Library Press and lone goose press. He loved the feel of paper, the smell of ink and the process in printing and binding a book by hand. Although he had a long publishing career, the fine press book / broadside allowed him to think of his writing in a new way and see new possibilities. He never sold his commissioned works, but delighted in giving them to friends and colleagues. Rennard encouraged Sandy to escape the confines of common expectations and dream of what could be.

Dennis Hyatt, a University of Oregon professor emeritus, was director of the University Law School Library from 1976–2004. Dennis began collecting Sandy's work in 1995 and subsequently became a subscriber. He took Sandy's Introduction to Fine Press Printing at the University of Oregon in 2000. It was here that he learned the challenges of the technical skills involved, Sandy's ideas on art and aspects of her creative process. Dennis continues to support Sandy's creative process to this day.

WORK COLLECTED BY THE FOLLOWING INSTITUTIONS

Arizona State University Libraries, Tempe, Arizona

The Heard Museum Library, Phoenix, Arizona

University of Arizona Library, Tucson, Arizona

Bancroft Library, University of California, Special Collections Library, Berkeley, California

Claremont Colleges Library, Claremont, California

Mills College, Special Collections Library, Oakland, California

Occidental College, Mary Norton Clapp Library, Los Angeles, California

Pepperdine University, Payson Library, Malibu, California

Scripps College, Denison Library, Claremont, California

Sonoma State University, Schulz Library, Rohnert Park, California

Stanford University, Special Collections Library, Palo Alto, California

University of California, Berkeley, Library, Berkeley, California

University of California, Davis, Shields Library, Davis, California

University of California, Irvine, Langson Library, Irvine, California

University of California, San Diego, UCSD Libraries, La Jolla, California

University of California, Santa Barbara, Davidson Library, Santa Barbara, California

University of Southern California, Doheny Library, Los Angeles, California

University of San Francisco, Gleeson Library, San Francisco, California

Colorado College, Tutt Library, Colorado Springs, Colorado

Denver Public Library, Special Collections, Denver, Colorado

University of Colorado at Boulder Library, Boulder, Colorado

University of Denver Libraries, Denver, Colorado
Yale University, Sterling Memorial Library, New Haven, Connecticut
University of Delaware, Hugh M. Morris Library, Newark, Delaware
Library of Congress, Washington, D.C.
Florida Atlantic University, Boca Raton Campus, S. E. Wimberly Library, Boca Raton, Florida
University of Georgia, Special Collections Library, Athens, Georgia
Boise State University, Albertsons Library, Boise, Idaho
Indiana University Library, Bloomington, Indiana
University of Iowa Libraries, Iowa City, Iowa
Topeka & Shawnee County Public Library, Topeka, Kansas
University of Kansas, Kenneth Spencer Research Library, Lawrence, Kansas
Louisiana State University, LSU Libraries, Baton Rouge, Louisiana
University of Louisiana at Lafayette, Edith Garland Dupre Library, Lafayette, Louisiana
Library of the Boston Athenaeum, Boston, Massachusetts
Smith College, Neilson Library, Northampton, Massachusetts
Wellesley College Library, Wellesley, Massachusetts
University of Minnesota Library, Minneapolis, Minnesota
University of Nevada, Reno, Mathewson-IGT Knowledge Center, Reno, Nevada
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Princeton University Library, Princeton, New Jersey
New York Public Library, Special Collections Library, New York, New York
Rochester Institute of Technology, Wallace Library, Rochester, New York
State University of New York at Buffalo Library, Buffalo, New York

Union College, Schaffer Library, Schenectady, New York
Wells College, Wells Book Arts Center, Aurora, New York
Whitney Museum Library, Special Collections Library, New York, New York
Duke University Library, Durham, North Carolina
Mint Museum of Arts & Crafts, Charlotte, North Carolina
University of North Carolina at Greensboro Libraries, Greensboro, North Carolina
University of Oklahoma, Law Center Library, Norman, Oklahoma
Lewis & Clark College, Aubrey R. Watzek Library, Portland, Oregon
Multnomah County Library, John Wilson Special Collections, Portland, Oregon
Portland Art Museum Archive, Portland, Oregon
Reed College Library, Portland, Oregon
University of Oregon, Special Collections Library, Eugene, Oregon
University of Portland, Wilson W. Clark Memorial Library, Portland Oregon
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Brigham Young University, Harold B. Lee Library, Provo, Utah
University of Utah, J. Willard Marriott Library, Salt Lake City, Utah
Utah State University, Merrill-Cazier Library, Logan, Utah
Middlebury College Library, Middlebury, Vermont
University of Vermont, Bailey/Howe Library, Burlington, Vermont

George Mason University, Fenwick Library, Fairfax, Virginia
Seattle University, Lemieux Library and McGoldrick Learning Commons, Seattle, Washington
University of Puget Sound, Collins Memorial Library, Tacoma, Washington
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Front cover — George Filgate

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Weathergram on page 45 — Sandy Tilcock

Last page (Sandy at the press) — A. J. Adams

All other photos — Jon Christopher Meyers

Designers:

Dune Erickson

Sandy Tilcock





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.

— ST

FRONT COVER PHOTO: GEORGE FILGATE

BACK COVER PHOTOS: PETAR ILIEV