

LUMINARE PRESS: THE ART OF BEING UNSEEN

COVER DESIGN AND TEXT LAYOUT



lone goose press 1989



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

The name of the press, lone goose press, is derived from the first book project I did in a studio. In that project, Leopold observes: "watching the daily routine of a spring goose comers, one notices the persistence of angles—long grass that do much flying above and much talking. One is apt to imagine a thousand lines to the horizon... grasses rocks are familiar, and lone geese in spring... are increased numbers of the same in a brooding, searching in vain for their kin." Leaving my fellow classmates at



STATUS
An Excerpt from
A Sand County Almanac:
March: The Geese Return (1987)
All caslon
Gallec offprints by Sandy Tilcock
9 x 6 inches, 20 pages
20 unnumbered pages
Title calligraphy by Eda Roberts
Handset: Gallec offprints
Illustration and title lettering printed using Higginsman paper
Set in a Vandercook SP-20 Proof Press
Bound in a paper wrapper made from Figgins Fabriano light paper
Bound by Sandy Tilcock at Lone Goose Press, 1989
Lone Goose Press

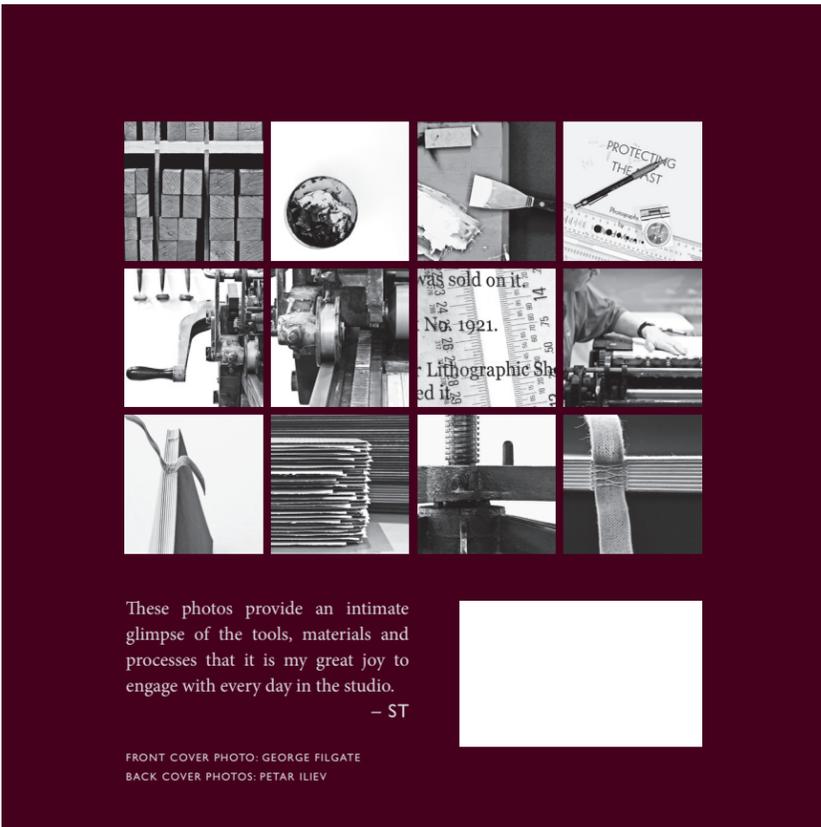
This was my first book. The agreement was to design and print and send to the publisher. I was not to be involved in the work with the publisher until the book was ready and shipped. I was not to be involved in the work with the publisher until the book was ready and shipped. I was not to be involved in the work with the publisher until the book was ready and shipped.

I began working with Sandy Tilcock as a writer in the fall of 1991, collaborating with her and the other members of the staff on a series of books called Children in the Woods. At the time I knew very little about letterpress, but Sandy Tilcock had a hands-on approach to teaching me. She would show me how to set type, how to use the press, and how to work with the press. She would show me how to set type, how to use the press, and how to work with the press.

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

Along with other writers in this line who have said this, I want to acknowledge how good Sandy's work has made me look and made the time of the press house we all feel as having been included within the orbit of her wisdom.

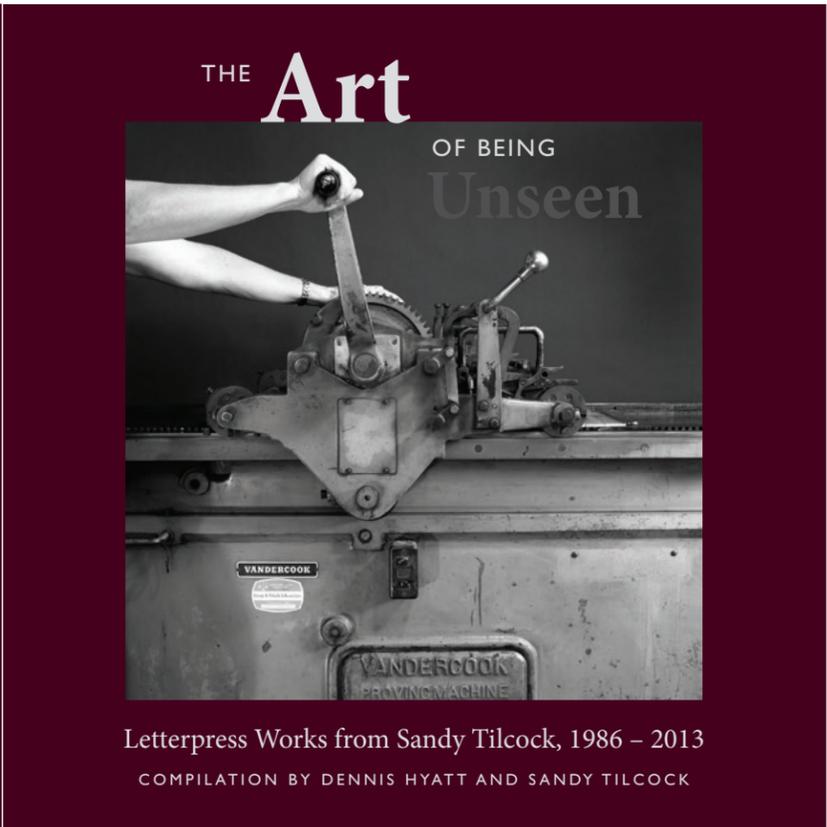
Barry Lopez
2013



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 ILIJEV



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