



# The National Amateur

Vol. 141, No. 4



June 2019

Columbus, Ohio

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# The National Amateur

The official organ of the  
National Amateur Press Association  
Published quarterly.

Volume 141, Number 4

June 2019

Established July 4, 1876, the Association supports and promotes the hobby of amateur journalism. Members write, print, and publish amateur journals, exchanging them via the Mailing Bureau, which mails an envelope each month containing a copy of each journal supplied by members that month. THE NATIONAL AMATEUR is included in the bundle envelope in those months when it is published.

Membership is open to all.

Annual dues are \$30 in the United States, \$37.50 elsewhere.

Membership includes the monthly mailings and a subscription to this official quarterly magazine, plus the right to use the services of the Mailing Bureau and the Manuscript Bureau, participate in the annual convention, and to vote.

Family members sharing the same mailing address may join for \$2 and are entitled to all benefits of membership except for receiving the monthly mailings and this quarterly.

## Trial Memberships Available

A one-time free three-month Trial Membership is offered to anyone curious about the hobby and the amateur publications produced and shared by members.

Application for any type of membership may be made to the Secretary-Treasurer (address and email listed in the column to the right).

**Visit Our Website**  
**www.AmateurPress.org**

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## President's Message

Michelle Klosterman



*Michelle Klosterman.*

**S**UMMER IS IN FULL force in Southwest Ohio already with more rain than usual. The farmers are just now getting their crops in the fields making them four to six weeks behind usual. My perennial flowers are growing well and blooming. This is the first year for some of them.

### The Convention

With summer comes convention time. It will be here in just a little over a month. It will be held July 11<sup>th</sup> through the 13<sup>th</sup> this year. We will be doing the full three days again this year. Last year due to cost of the hotel/convention site we opted to have three business sessions vs. three consecutive days of convention. Arie Koelewyn will be our host. I know he is in East Lansing, but our convention site is technically in Lansing, Michigan.

The convention site is the University Quality Inn, 3121 E. Grand River Ave., Lansing MI 48912. Phone (517) 351-1440.

Reservations must be made by June 19<sup>th</sup> to get the NAPA reduced rate. The NAPA rate is also good for the day before and the day after the convention, if you wish to arrive the evening before the convention starts, or stay an extra day afterward.



### Laureate Competition

The Laureate nominations are going out to the judges this week. For the most part I am using the same judges as in past years. I believe I listed them in the March President's Message, so I won't list them again.

### Elections, Especially Official Editor, Recorder, and Executive Judge

Please keep in mind that we'll be needing an Official Editor for the Sep. 2019 to June 2020 issues. I don't believe we've had anyone say they are interested in the position so far. I contacted many last year and was unable to fill the position. Bill Boys has been great to step in to do the last three issues. But the position really needs to be filled. I'm sure Bill would be happy to help with any questions or issues that the new Official Editor would have.

We will also need a Recorder and an Executive Judge. If you're interested in any of these positions, please contact me or Bill Boys. If you are sending in your absentee ballot and are interested you can do a write in vote for the position you're interested in and let one of us know, so that we can nominate you from the floor at the convention.

### Absentee Ballots

In closing, I hope to see you at the Convention.

Register in a timely manner. If you cannot make it to convention this year, please fill out your absentee ballot and send it in.

Remember to sign your ballot.

# Review and Comment on Journals Published in March through May

Lisa Brandstetter Holt, Chair, Bureau of Critics

## March 2019 Bundle

**Journeys**, Volume 4, No. 2, March 2019. Nancy A. Heber.

This heart-warming snippet is about Nancy Heber's own life, when her father entered WWII and family life had to go on without him. The many pictures put you right in the moment, most in color. As a bibliophile, I especially enjoyed the inclusion of her first grade reader.

**Laureate Nominations for Jan.-Dec. 2018 (submitted March 2019).** L. Brandstetter Holt.

Not a review of course, but merely a reminder to look for your own name! This is your notification of being nominated for a Laureate by me.

**Manuscript Monthly**, March 2019. Marc Brosey.

This issue is full of poetry by Kent Clair Chamberlain and Merle Beckwith. Kent's poetry is often a mystery to me, as he really takes a loose and almost mystical approach to his subject. My favorites of the selections were "Blueskyal" and "Daywake!" They provide an impressionist's imagery and a flourish of a greeting.

While I do spy some wisdom in "Merle's Pearls," I also see easy rhyme and rhythm. "As I grow older I am not bolder" is a good example of one that stands out as a truism, but whose poetry needs to be stronger. Vivid description and more complex rhyme could better serve the poem.

**My Old Home Places**, Number 7, March 2019. Bill Boys.

This featured historical home of Bill Boys' is attractive, both in architecture and happy memories. I loved that as children, Bill and his siblings searched for a "lost" tunnel from the underground railroad. The detail about his mother feeding hobos who probably rode the rails was interesting, especially as my own grandmother did this too during that era. It has encouraged me to read about the hobo signs that I heard so much about as a child.

**Postcards to John Winslow Snyder**, No. 15, March 2019. Bill Boys.

I did not know that the pictured printing press became known as the Franklin Press just because he had used it. He was such an avid inventor, I gave him too much credit. I enjoy the bits of history, and especially how it is delivered in the *Postcards*. It's unfortunate more presses aren't on display!

## April 2019 Bundle

**Call Me Mr. Bemis**, Issue Number One, April 2019. James N. Dawson.

This sort of publication is just what I relish about NAPA. (Mr. Bemis was one of my childhood's tragic heroes.) The book reviews were well balanced and honest, so I added a few more titles to my reading list. I am fond of Peter Straub in particular, and felt the reviewer gave the

two novels favorable but fair treatment. I think it is an experience common to readers that finishing a great novel does give a let down, and Straub's "Ghost Story" did chill me deeply, so Mr. Bemis, you are not alone.

That H.P. Lovecraft may not have written some of his most beloved (to me) works was a great revelation, and I thought again about Lovecraft's days in NAPA. (Whoever penned the tales, I'm still not taking my Miskatonic U bumper sticker off my car.) Great publication, worth re-reading. There were a few minor typos, but I was not distracted by them.

**Impressions by Hal**, April 2019, Number 181. Harold Shive.

Several items hit my funny bone, as it turned out, one per page. On the first page, "Just for Laughs" cracked me up with a horse story. On page two, "Really" gave me a fond memory of my father telling me this same joke in 1975. Page three's feature "Did you Know?" surprised me that I actually did know it, though I only have direct experience with the second kind of shock. On the back cover, "You Learn Something Everyday" made me giggle aloud with silliness. Thank you, Hal, for your lighthearted cheer, and you present a well constructed publication!

**Journeys**, Volume 4, No. 3, April 2019. Nancy Heber.

Nancy's "Part 2" of childhood memories were absorbing, and again the photographs really helped one feel a sense of reality and detail. Though her sister became the baker in the family, making family recipes at 85, they both loved the family Tea Party dishes. I was not surprised to read that Nancy became a gardener because she has shared with us

pictures and stories about her own lovely gardens. I liked the smooth flow of her conversational tone of writing. I look forward to hearing more about her childhood as changes come with her father coming back from WWII.

**Manuscript Monthly**, April 2019. Marc Brosey.

Featuring poetry by Kent Clair Chamberlain and Merle Beckwith, the issue is topped off by Marc Brosey's review of a card game, Iota.

A few poems of Chamberlain's were of note, "April Pours" and "Marchal" as the loosely constructed poetry paints vague but imaginative pictures.

Of Beckwith, "I like Mozart, I like Bach. Sometimes I turn back the clock. I like visions, I like dreams, That's when I am at best it seems," the words offer me more wisdom than they do poetry. Maybe a change of rhythm and not going for the easy rhyme would best serve the poem's wisdom. Marc's "Iota Game Review" shares his favorable experience with the family card game. I am also fond of the "Journal List," as I find it handy in organizing both my reviews and laureate picks.

**My Old Home Places**, No. 8, April 2019. Bill Boys.

It's interesting to hear about Bill Boys' childhood at the age of ten, getting a peek at how he grew up to be who he is. There are so many vivid memories of finding his hobbies, shooting his pellet gun at (but not at) warring neighbor kids, along with his school and congregation in Cincinnati's Over-the-Rhine. The easy tone of Bill's words gives the reader plenty of detail to "see" the events from the past, and the handwritten journal is nicely penned and easy to read.

**Pennant Bravo**, No. 73, April 2019, "The Birth of the Blues." Bill Boys.

Bill Boys seems to have a never-ending supply of interesting material for *Pennant Bravo*. This installment, "The Birth of the Blues," takes on the very big idea that "Blues" is unrequited love of a Godly nature. With humor and history, and by way of homily, it was a thought-provoking and enjoyable piece. The printing and selection of art was excellent.

**Sale Bill**, No. 4, Winter 2018. James Hedges.

This issue of *Sale Bill* has six items, including one poem. I will comment on the two strongest pieces, in my opinion. The poem, "Jemez Springs, New Mexico" was written by Sandra Starr and published in 1993 as a poster. The posters are gone and out of print, but a reprinting of the poem in *Sale Bill* gives us all a chance to read it (again). Simply written, I found this poem moving and very accessible. "Alcohol and Litter" was an interesting piece about litter and alcoholic beverage containers. While I believe the statistics generated in 1972, I wonder how they have changed over the years. Each of these items are clearly written and to the point. It is a refreshingly blunt writing style. The printing was fine except for the website address being lighter than the rest of the text and hard to read. Jim, you may wish to try this: Since I find I cannot reformat these addresses, I cheat. I put websites and email addresses (only) in bold. It helps even out the appearance of the printing on my laser printer.

**The Vis-i-tor**, Visit No. 34, April 2019. Jack Visser.

The article in Visit No. 34 is a convincing piece to celebrate everyone's part in "the poet's office" It supports the ideal

that though we all have our own voice, expressed in many different ways, we are all creating, making. I also enjoyed the choice of poster on the back with the words of U.S. Poet Laureate, Tracy K. Smith.

### May 2019 Bundle

**Central Ohio Pen Club, 2018 Sampler Booklet: National Amateur Press Association Edition.** Bill Boys.

Each page of this sampler was a unique treasure. I was especially impressed with the eight-year-old's careful contribution, and another featuring a quote from John Locke. Whether you are "into" pens or not, this diverse sampler is a treat to be savored. It was a great idea, executed well.

**Impressions by Hal.** May 2019, Number 182. Harold Shive.

Harold Shive started off this issue of *Impressions* with a boyhood bicycle trip to Bushkill Park. The details were vivid and apparently held fond memories. I look forward to reading more about this time in the author's life. Two more items and a final snippet were of interest and fun to read. I found one typo on page one, but it was minor.

**Journeys**, Volume 4, No. 4, May 2109. Nancy A. Heber.

Nancy Heber's descriptive narration of her childhood continued into "Part 3," "Childhood Memories." I especially liked the story of the girls, who had been influenced by their strict grandfather, and poured their father's beer down the drain. I hope Nancy will write about her teenage years, as she said she might. The printing and layout were fine.

**Manuscript Monthly**, May 2019. Marc Brosey.

Kent Clair Chamberlain's poems for the issue were stylistically familiar, but I think my favorite was "Leonard's Flame," about the composer and singer Leonard Cohen (whom I love). He also cited Wilfred Owen, who became a famed war poet only after his passing. Both of these men, as Kent Clair Chamberlain points out, were "buoyed by devotion," a great poetic line if ever there was one.

Merle Beckwith pleasantly surprised me with "Buds," a non-rhyming poem about experiencing spring through the natural ritual of buds on trees. It was a fine piece.

Marc Brosey's item, about wanting a ZX-81 vintage computer, was fun and insightful, as Marc tries to talk himself out of buying one. But I ask you, Marc, how is this slight obsession of yours any different than a bunch of a people using letterpress? In every field, there is an appreciation for what has come before. The only qualifier is would it bring you joy, or clutter up your workspace?

The "May Journal List" has again proven useful to me, as one item was stubbornly stuck in the envelope.

**Ohio Views**, May 2019, Massillon Ohio, No. 53. Gary Bossler.

Gary Bossler writes about his teen years, his initial work history, and then about playing baseball. I would like more detail about what his life was like. He finishes the publication with a short note about Jack Visser (1930-2019), whom we will all miss.

**Page Two Flag**, April 2019, "My First Experience with Pornography." Richard L. Hopkins.

Richard Hopkins' piece, "My First Experience with Pornography," published as a *Page Two Flag* production, did as he said in the introduction. It started out to be about discovery (mostly of self), and listed into sort of sermon. Although I very much enjoy Hopkins' writing style, I did not think this was his strongest piece. Still, the letterpress printing is enviable, despite several typos.

**Postcards to John Winslow Snyder**, No. 16, May 2019. Bill Boys.

This month's *Postcard* featured a close-up of the Pulitzer medal awarded to American newspapers. The sculpting is so clear, you can practically feel the sweat on the man printing. Bill Boys also mentions there were again no entries in fiction for our laureates. (This urged me to do something about it, so I will try to remedy this with some flash fiction at some point this year.) Again, great concept for a publication, creative and fresh. The printing was fine as well.

**Sale Bill**, Number 5, Spring 2019. James Hedges.

Six pieces were in this issue of *Sale Bill*, including a recipe. My favorite was "Religion versus Technology." As James Hedges points out, the markers of our civilization are not necessarily tied to the rise of Christianity. The recipe for Apple Bread is, as the author claims, "neither quick nor easy," and chances are I won't be making it any time soon. It was still interesting to read though, and I thought of it as a part of our lost history, when one would have all of those ingredients on hand. I also liked "Historical Musical Recordings" about collecting vinyl music. Thank you Jim, for noting Harlan Ellison, a great writer who passed a few years ago.

**Toy Drum**, No. 6. Frederick Moe.

I really like *Toy Drum*, and issue #6 is no different. I like its smooth voice and I love the contents. Frederick Moe never ceases to interest me in the publications or podcasts he reviews, and though I've never been a radio person, the podcasts and specialized radio shows are a big definite thing, at least according to my college friends, some of whom host their

own programs. I had heard of the "Lilliput" before, though not in such detail. There is one thing about the zine though, its rough look. The issues could have a better design, giving the eye something more pleasing to look at. Being a person who says he loves radio as much as amateur journalism, this leads me to believe that he is attempting balance in his hobbies. So however it is presented, that's okay.

## Library of Amateur Journalism (LAJ)

Bill Boys

**A**MATEUR JOURNALISM has been an organized hobby for almost a century and a half. Who collects, catalogs and curates the enormous collection of amateur journals and official organs that have been published over all this time?

The University of Wisconsin, that's who.

The collection is housed in Madison, in Memorial Library, on the main campus.

The American Amateur Press Association got the ball rolling to start a fund to support the LAJ at the time Leland M. Hawes, Jr., passed away. Lee was a distinguished member of the AAPA and also of NAPA and The Fossils. The fund is named in his honor. By 2016 their efforts were successful when NAPA and several NAPA individuals contributed enough more to reach the baseline amount of \$10,000 to establish the fund as an official part of the University of Wisconsin Foundation.

Dave Tribby sent us a copy of the latest report on the status of the fund for the year 2018 and offered the following comments:

"The Fund continues to attract donations during the year – a total of \$2,120.35 in cash and stock.

"2018 was a down year for investments (particularly in the 4th quarter), so the

Beginning Endowment Market Value (1/1/18)	\$17,263.30
Additions to Endowment	
Gift Additions	
Reinvested Income	\$1,150.00
Other Additions (includes stock gifts)	\$0.00
Allocated Investment Return	\$970.35
Deductions from Endowment	-\$656.17
Spend Plan Allocation	
Institutional Advancement Fee	-\$753.40
Other Deductions	-\$176.73
	\$0.00
Ending Endowment Market Value (12/31/18)	\$17,797.35
End-of-Year Endowment Book Value (12/31/18)	\$17,984.72
Lifetime Spend Plan Allocation (12/31/18)	\$1,552.72

Investment Return actually took money out of the fund this year (-\$656.17). Last year the return was a positive \$2,285.05, so overall the Hawes Fund has benefited from the Endowment's returns.

"The Fund allocated \$753.40 toward cataloging and maintaining the Library of Amateur Journalism, for a total of \$1,552.72 over the lifetime of the Fund (since 2016). An additional \$176.73 went to the UW Foundation for administration fees."

Dave plans on having a full report in the July issue of *The Fossil*.

# Arie's Aries Liberty Press

by Arie Koelewyn

(Note – The idea was conceived and the original prototype was built in April, 2017.)

**F**OR THE PAST 12 YEARS, I've been teaching college students how to print with letterpress equipment as part of a Book Arts course within the Residential College in the Arts and Humanities (RCAH) at Michigan State University. I helped set up a studio printshop by finding and/or donating a Vandercook 325A, a Chandler & Price 10x15, six cabinets of type, a whole lot of ink, and other miscellaneous supplies. At least three different printshops were combined to form this very nice little studio. Two more C&Ps were added over the years.

About 120 students have passed through the course and a few others found their way into the studio by various means. A small but not insignificant number of students were taken by the letterpress process enough to want a press of their own as, inevitably, they left the campus community and began life as a recent college graduate. Finding suitable presses, at a reasonable cost, became increasingly difficult as printers learned they could turn tabletop presses into hundreds of dollars on eBay.

Most of these students really did need a small, tabletop press. Dormitories, or the small apartments they could afford after graduation, meant there was no way to install a floor model press, even if the larger presses were cheaper than tabletops.

So, I'd been looking around for a solution. A small, portable, inexpensive printing press that could be used by an enthusiastic amateur with fairly good results. About the same time, I became

involved with the Ladies of Letterpress group and had begun to teach classes at their annual gathering. So I proposed a workshop where students built and used their own printing press. That was accepted. And I was on the hook for designing and building the first prototype.

I began with a bit of research and discovered that there have been a number of solutions to this problem:

- simple homemade cylinder presses (such as the Miles Nervine or similar proof press: a large, unattached cylinder rolling over a flat bed). The website <http://www.briarpress.org/12848> describes the Winking Cat Press version.

- sign press clones (similar to the Showcard press) These were made to print simple signs in stores. Most have small, attached hard rubber rollers pulled over type. For an example see: <http://www.briarpress.org/41421>.

- bottle jack presses, using hydraulic jacks for pressure; mounted in a reinforced frame not unlike a hand press. Charles Morgan has a nice set of instructions at: <http://www.monoprints.com/techniques/bottlejackpress.pdf>.

- wooden versions of the Cowper's Parlour Press. (Plans for this press are given in the 1971 Private Libraries Assoc. reprint of Holtzapffel's book: *Printing Apparatus for the Use of Amateurs*.)

- rolling pin presses (aka the Liberty press. Basically a kitchen rolling pin and a wooden frame. See J. Ben Leiber's book: *Printing As a Hobby*, 1963.)

Each of these has advantages and disadvantages: The cylinder presses will print a larger page. The larger, heavy cylinder of the Miles Nervine type is more

difficult to construct and is very heavy; often made of iron or steel and concrete filled. The sign press is actually quite complicated to build as the rubber roller is attached by smaller rollers to the bed and rails to create the printing pressure. The bottle jack press needs to have a strong frame and tends to be rather large. It is also fairly slow to run. The Parlour Press is quite simple in principle: two substantial blocks of wood hinged at one end and a compound lever to apply pressure at the other. I have one made by a deceased friend. However, it required some non-trivial metal working and very strong metal hinges.

Though the Parlour press was a strong possibility, I finally decided to go with the last option: a rolling pin press similar to the one described in J. Ben Lieberman's book, *Printing as a Hobby*. His version (which he called the Liberty Press) is simplicity itself: a wooden frame  $15/16$ " tall (just over type-high at 0.9375" vs. 0.918"), a block of wood that fit snugly side-to-side to lock packing and paper into place, and a wooden kitchen rolling pin. At the time the book was published, 1963, you could buy a press already cut and assembled or the author invited you to make your own. The instructions were as minimalist as the press; not a problem because it really was that simple.

I thought, though, that I might be able to make a few improvements at the cost of some slight complexity.

The rails of the Liberty press were wooden and, I thought, liable to damage over time. Replacing them with square aluminum tubing should solve that. The easiest size to acquire was 1" x 1" with  $1/8$ " thick walls. When checked with a micrometer, they were a very consistent 0.993".

I wanted a metal bed for the press. I chose to use a 9" x 13" printing galley as the bed. Used these can be had for about \$1 to \$2 depending on the amount of dirt and/or rust. Galleys are consistently 0.050" thick. So type (0.918")+ galley (0.050") were only 0.025" under the aluminum tubing (0.993").

I also wanted a better registration mechanism than a block of wood that slides around, clamping the paper in by friction. A few years before this I was talking to another printer, Rick von Holdt, from Iowa, about registration on a hand press when a tympan and frisket weren't available and he mentioned he'd thought of using a 3-hole punch meant to be clipped into a 3-ring binder. These don't pop open when you punch the holes and thus should work nicely for the press I was making.

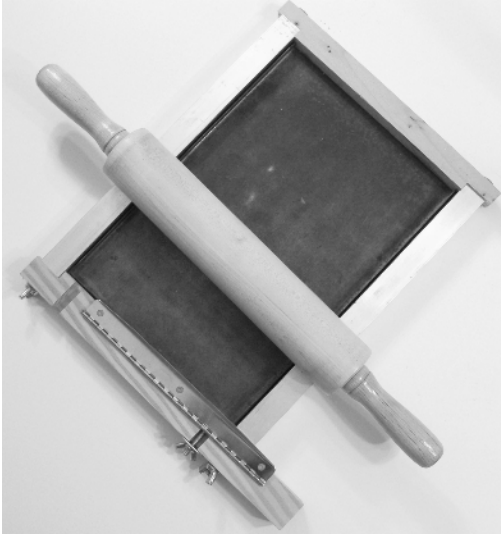
I also wanted the press to be easy to break down and reassemble as needed. I chose to use carriage bolts and wing nuts to hold everything together.

The front and back frame pieces could still be made of wood, as they wouldn't see any wear from the rolling pin. I chose the cheapest available, 2" x 2" pine from one of the big box lumber stores. It's not really 2" x 2"; more like  $1\frac{1}{2}$ " x  $1\frac{1}{2}$ ".

Picture 1 shows the final design.

### Parts list

- 1 1" x 1" x  $11\frac{1}{2}$ " wood
- 1 1" x  $1\frac{1}{4}$ " x 14" wood
- 2 1" x 1" x  $13\frac{3}{4}$ " aluminum square tubing with  $1/8$ " (0.125") thick walls
- 2 16" x  $3/8$ " carriage bolts
- 2  $3/8$ " wing nuts
- 2  $2\frac{1}{2}$ " x  $1/4$ " carriage bolts
- 2  $1/4$ " wing nuts



Picture 1. The final design.

- 1 9" x 13" printers' galley (steel is preferred)
- 1 3-hole punch for 3-ring binder
- 1 rolling pin at least 10" long (longer is better)
- 2 #3 x 1/2" long flat-head Phillips drive wood screw (I chose brass for looks)

### Tools needed

Drill press and 7/16" drill bit  
 Hand drill and 1/16" drill bit and 1/8" bit  
 Hammer  
 Small Phillips screw driver  
 Table saw  
 Medium coarse flat hand file  
 Dremel tool with cone shaped grinding bit  
 Pliers  
 Large adjustable wrench (optional)

### Acquiring the pieces/parts

I planned on making 10 presses in the first attempt.

One of the goals of this project was to make this press as inexpensively as possible, so I was going to do all of the

work myself and acquire the rolling pin and 3-hole punch in thrift or dollar stores. I was successful with the latter goal, but my Hammond Glider printers saw (made for cutting type metal and such, including aluminum tubing) died just as this project got under way. The motor needed to be rewired. The metal supply/welding company was willing to cut the aluminum to length for a fee. The aluminum rails would become the most expensive part of the press @ \$5.00 each, or \$10.00 per press.

I purchased the wood in 8' lengths at Lowes, three pieces at about \$10.00 each or \$3.00 per press, approximately. The University's Art Department wood shop allowed me to come in and do the cutting there.

Rolling pins were relatively plentiful at the thrift stores, although suitable length and even surface were two factors that eliminated some. They typically cost \$2-3.00 for an average of \$2.50 per press.

The 3-hole punches also proved to be easy to find at thrift stores, usually at less than \$1.00. Or you can buy them new on eBay or Amazon for about \$4.00.

The long 16" x 3/8" carriage bolts proved challenging to find, but the internet eventually identified a place on Long Island that sold them for boat dock construction and repair. They were galvanized, but that was fine and they were willing to sell small quantities. I needed 20, the cost including shipping was about \$45. So \$2.25 each and \$4.50 per press. <http://www.karolbolts.com/gbnw.html> They were quite happy to sell me only 20, but I'm not sure about smaller quantities.

The two shorter bolts, wing nuts, and small wood screws were available at the local Ace hardware store. About \$7.50 per press.

Total: about \$28.50 per press. A working printing press for less than \$30.

### Preparation

All parts, except the aluminum tubes, the wood front and back frame, and the three-hole punch are used as purchased/found. Though if the 9" x 13" galley is really rusty, it should be cleaned off. Rust can be removed with a 10 to 1 ratio of white vinegar and citrus juice and a plastic scrubby pad. Dry thoroughly and give it a light coat of car wax to prevent further rusting.

The aluminum tubing was purchased from a local welding company already cut to the proper length of 13<sup>3</sup>/<sub>4</sub> inches. The only work needed was to file off the burrs from cutting on both ends and both inside and outside edges with the file. If you have to cut it yourself, a hacksaw or metal cutting bandsaw will be needed. A printer's saw, such as a Hamilton Glider, with a carbide blade will work nicely if you go slowly. The ends do need to be perfectly squared off.

The 3-hole punch comes mounted on a plastic base and attached with a couple of brass hollow rivets. You'll need to separate the base from the metal punch by using the Dremel tool with the conical grinding bit to remove them. If they're

stubborn, you can use a pair of pliers to pull them out or carefully drill them out. Care should be taken to not bend the metal 3-hole punch ... it will work much better as a gripper if straight and flat. The pictures (#2a and #2b) show the 3-hole punch before and after removing the plastic.

Getting the wood ready is the most complicated work for this press. I started with those so-called 2x2s in 8 foot lengths you can find in any big box lumber store. For a single press, you'll only need one and have quite a bit left over. Try to find a fairly straight one, though a bent one can be straightened by sawing, if needed.

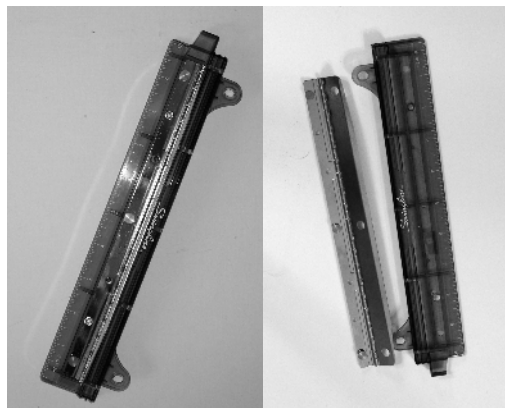
Cut off two pieces for each press you are building – one of them 11<sup>1</sup>/<sub>2</sub>" long, the other 14" long. The shorter piece will be the back frame and the longer will be the front frame and have the 3-hole punch attached to it.

Both pieces will need to be trimmed lengthwise. These are fairly small pieces of wood, be safe and use a pusher stick to pass the wood through the saw. The back frame (shorter piece) should be trimmed to exactly 1" x 1".

Using a table saw with a ripping blade (or combination blade) and a rip fence, trim the back frame in four passes, taking off <sup>1</sup>/<sub>4</sub>" at a time. If the wood is visibly bent, place the bowed out part nearer the blade for the first cut. This will give you a straight side to use as a reference for the other side. Rotate the front frame 90 degrees on its axis and trim again.

The back frame should now be 1<sup>1</sup>/<sub>4</sub>" x 1<sup>1</sup>/<sub>4</sub>" x 11<sup>1</sup>/<sub>2</sub>" and quite straight. Move the fence toward the blade so the next two cuts will be exactly 1" and make the two cuts.

The final step for the back frame is to cut a rabbet on each end of the back frame. Both rabbets are on the same side

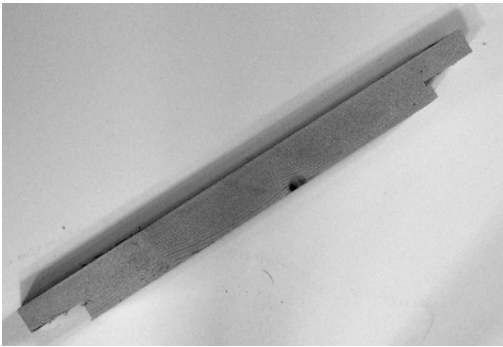


Picture 2a

Picture 2b

of the frame and are  $\frac{3}{8}$ " deep and  $1\frac{1}{4}$ " wide. Picture #3 shows the back frame after all cuts are complete.

\*These measurements assume that your galley is exactly 9" x 13" on the outside. The ones in my first batch of these presses were. Not so much for the second batch which were  $9\frac{1}{16}$ " x  $13\frac{3}{16}$ ". The side to side ( $9\frac{1}{16}$ " dimension, is no problem as the rabbets have a little extra room and  $\frac{1}{16}$ " is only  $\frac{1}{32}$ " on a side. The extra  $\frac{3}{16}$ " in length required  $\frac{3}{32}$ " less depth for the rabbets for both front and back frames. But I didn't discover the problem until the back frames were done, so the front frame rabbet and dado for the aluminum side rails ended up a very shallow  $\frac{3}{16}$ ". It still worked fine, but it would have looked nicer if the rabbets and dado were all the same depth.

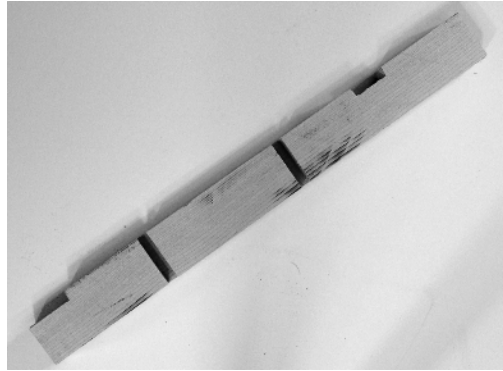


Picture 3

The front frame is considerably more complicated as it needs 1 rabbet like the back frame and 3 dados. One dado will end up opposite a rabbet on the back frame, but because the front frame is  $2\frac{1}{2}$ " longer, can not be at the end of the front frame. The rabbet and this dado are on the same side. The other two dados are on the face 90 degrees from the rabbet and first dado. The extra  $2\frac{1}{2}$ " will stick out either to the right or left, depending on which of the two possible faces you choose. Refer back to Picture #1 to see

this in the finished press. I'm right-handed, so I prefer the extra stick out to the right, but it is not critical. The front frame will end up looking like Picture #4

Here is the front frame step by step. Begin by trimming the  $1\frac{1}{2}$ " x  $1\frac{1}{2}$ " x 14"



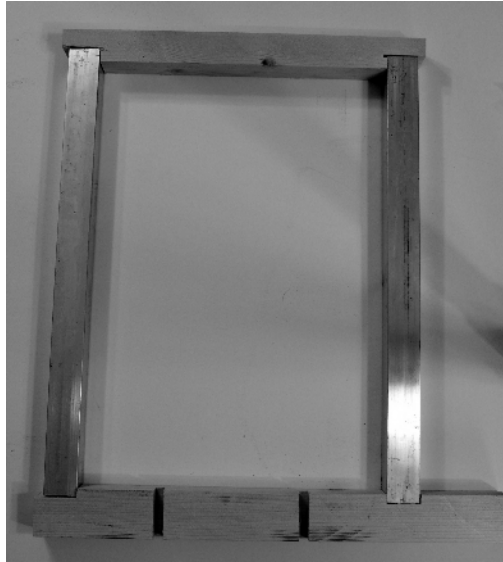
Picture 4

front frame wood down to 1" x  $1\frac{1}{4}$ " x 14" similar to the process used for the back frame. Note that the final cross section is not square and you'll need to move the saw fence more often. I found it easier to cut two opposite sides down to 1" in  $\frac{1}{4}$ " increments before tackling the other two sides to get  $1\frac{1}{4}$ ".

Cut a  $\frac{3}{8}$ " by  $1\frac{1}{4}$ " rabbet in the end that is not going to stick out, just like on the back frame. Cut a  $1\frac{1}{16}$ " wide dado,  $\frac{3}{8}$ " deep, on the same face as the rabbet, beginning at 9" from the rabbet. The galley used for the press bed should be exactly 9" wide on the outside and needs to fit between the rabbet and the dado snugly, but not so it binds in the aluminum tubing that will sit in the rabbets of the back frame and the rabbet and dado of the front frame.

See Picture #5, on the next page, to see how the frames, aluminum tubes and galley fit together.

Refer back to the note above about how to adjust rabbet and dado depth if your galley is longer than 13".

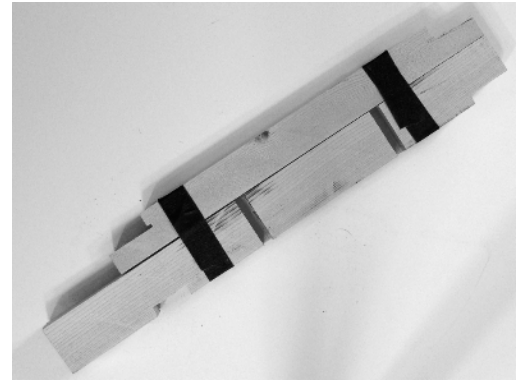


*Picture 5*

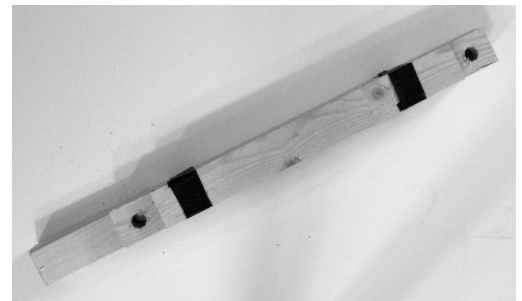
Next, two more dados need to be cut in the front frame into the side that will face upward when the press is assembled. Place the front frame on a flat surface with the rabbet and dado facing away from you and the extra length either to the right or left as you prefer. Mark out a set of two parallel lines. The first line should be  $3\frac{1}{2}$ " from the short end. The second should be  $\frac{5}{16}$ " from the first. A second set should be  $4\frac{1}{4}$ " from the first line of the first set and also  $\frac{5}{16}$ " apart. Cut dados between each set of two marks  $\frac{9}{16}$ " deep.

Tape the back and front frames together back to back (so the rabbets face outward) and mark a point on the back frame  $\frac{3}{4}$ " from each end and centered ( $\frac{1}{2}$ " from the sides). At this mark, drill a  $\frac{7}{16}$ " hole through both frame pieces at each end of the bottom frame.

This last step can be done with a hand-held drill, if you have one that will take a  $\frac{7}{16}$ " bit, but great care needs to be taken the the hole is not drilled at any angle other than  $90^\circ$  to the wood. Problems in assembling the press could occur. See Picture #6a and #6b



*Picture 6a*



*Picture 6b*

### **Assembling the press**

Lay the galley on the table with the open end away from you.

Lay the aluminum side rails to the right and left of the galley.

Place the back frame at the open end of the galley and set the side rails inside the rabbets touching the galley sides.

Place the front frame in front of the galley so the rabbet and dado nestle the ends of the side rails and the two other dados open upwards. The galley should touch or almost touch all 4 pieces without binding. See Picture #7.

Take the 16" carriage bolt and from the back insert it through the left side hole in the back frame, through the aluminum side rail and through the corresponding hole in the front frame. There should be just enough room to put on the wing nut.



Picture 7

Repeat on the right side; through the hole in the back frame, through the side rail and out through the hole in the dado in the front rail. Attach the wingnut.

If the bolts resist going in straight between back and front frames, it's likely the  $\frac{7}{16}$ " holes aren't squarely drilled. Re-drilling the holes at  $\frac{1}{2}$ " may be the only recourse, but will weaken the wooden frames. If the holes crack, you'll need to redo the wooden parts.

Because carriage bolts are being used, the square section beneath the bolt's head will need to be pulled into the holes of the back frame. This can be accomplished by tightening the wingnut until the head is pulled flush with the wood. Pliers or an adjustable wrench can provide the leverage needed. If your wood is denser than pine and the bolts refuse to seat, you may need to use a mallet to seat them or countersink the holes to allow the bolt heads to sit flush.

Place the  $2\frac{1}{2}$ " carriage bolts in the two dadoes of the front frame so that the heads of the bolts hold the galley against the front frame and put the wing nuts on the bolts.

The last step is to attach the 3-hole punch to the front frame. It will be attached off-centered so that two of the hole punches are evenly spaced in front of the galley and the third will extend onto the extra bit of wood of the front frame to either the right or left, depending on which side you chose to have the extra earlier.

The 3-hole punch should be aligned carefully to match the back edge of the front frame. That is, the edge right next to the galley. Every 3-hole punch I've used has a number of holes through the metal, including the ones the brass rivets went through. Using a pair that is conveniently located above solid wood and not near a dado or rabbet, use a pencil to mark the hole positions and with the hand-held drill or drill press and  $\frac{1}{16}$ " drill bit make two pilot holes for the wood screws, about  $\frac{1}{2}$ " deep.

Carefully align the 3-hole punch and attach it to the front frame with the two wood screws. The two posts of the 3-hole punch between the rails should align closely with the dadoes.



Picture 8

Your press should look like Picture #8 now.

That's it. Your press is complete. I chose not to finish the wood on the presses I built, but you could stain, varnish or paint the wood parts if you wanted to. I assumed the solvents I use to clean my presses would probably damage most finishes, so the wood will be left to acquire its unique patina of inks, etc.

The press is light, pretty compact and easy to cart around in an old laptop computer bag. But it also easily comes apart and most of the press can be fit into the galley with some overhang and held together with a couple of huge rubber bands.

### Using the press

Although the press is now assembled, you'll need a few more things before you're ready to print. Most obvious is some type or plate to print, furniture, quoins and key, plus ink, paper, brayer, and ink stone. The brayer should be at least 4" long and, if possible, 2" in diameter. Your potential inking surface is 9" x 13" so a small brayer can be frustrating. The inking stone can be any smooth, unbreakable and solvent-resistant surface. A second galley, a piece of Corian counter top (such as the bit cut out to make room for the sink), floor tile, or chunk of 1/2" or thicker acrylic all work nicely.

Lock up as usual with furniture and quoins, but not as tightly as in a platen press. If your galley is steel, magnets can be used, but may shift during printing. Make sure the galley and both rails are squarely on the table surface.

The difference between type-height (0.918") and the height of the press minus galley thickness is 0.025". You'll need to

account for this with the paper you're printing and the tympan/packing. I like 0.013" vinyl sheets for tympan/packing. Two of these plus paper (about 0.005" thick) puts things at slightly over top of the rails. The vinyl has some give as the rolling pin is pressed down during printing.

The type or plate should be placed near the 3-hole punch to minimize paper wastage.

Trim the paper to size plus an allowance for the hole punches. The excess will be trimmed off later, when printing is completed and the ink has dried. Calculate where the side of the paper needs to be and mark it with a bit of painter's tape.

### Ink up the type

Place the paper squarely in the 3-hole punch along the side guide and close the paper punch, punching holes in the paper. Leave the punch closed and let the paper fall gently to the type.

Place the two sheets of vinyl (or whatever you're using for tympan/packing on to of the paper making sure the rails are clear.

Place the rolling pin on the rails nearest the 3-hole punch. With stiff arms, lean over the rolling pin and put as much weight on the pin as you can and roll it forward slowly, maintaining as equal a pressure as you can.

After impression is completed, lay aside the rolling pin and remove the tympan/packing. Lift up the paper with the far edge and peel back to look at the printed image. If necessary, lay the paper back down carefully and repeat the impression. You can remove the paper from the 3-hole punch when you've gotten as good an impression as possible.

With this first print check the placement of the image on the paper and if necessary adjust the placement of the type and/or side guide.

If uneven type requires makeready, the tympan/packing needs to be made into a package that can go into the 3-hole punch with the paper. There isn't a lot of room in there for two sheets of vinyl. Sandwich in a narrow strip of sturdy paper in between the near end of the vinyl with double sided tape and punch the holes into the paper, place any makeready in between the vinyl sheets and hold it in place with bits of painters tape in non-printed areas.

A very full galley of type may make it difficult to achieve a consistent, satisfactory impression. Print in two passes to make it easier, if possible.

Repeat until a consistent impression is achieved.

### **Final comments**

Arie's Aries Liberty Press is not a great press, but with care, reasonably good printing can be achieved. And it is really cheap, light weight and very portable. It will accommodate a wide range of type heights from way over to way under type height. To adjust the height of the press, loosen all the bolts and either place sheet(s) of paper and/or chipboard under the galley (for under-height type) to raise the bed or place strips of paper and/or chipboard under the rails to raise the rails relative to the bed. There is about 1/4" of adjustment in either direction. Re-tighten the bolts when the correct height has been achieved. More (or less) packing may give you some more adjustment.

The press can accommodate papers much larger than 9" x 13", though only print that much at a time. Paper longer

than 13" will simply hang over the back of the press, as long as the area behind the press is clear and won't cause the paper to go askew.

Wider paper requires a bit more care, but can also be done. If you're printing at one edge such that the paper overlaps the rail to the one side, the rail on the other side may need to be lifted by the same amount to equalize the impression pressure.

If the rolling pin leaves marks on the paper, add a cushioning layer of paper to each rail and adjust the packing to accommodate for it.

The punches of the 3-hole punch are precisely 4 1/4" apart. You can punch three holes and then by shifting the paper over one punch over, add a fourth hole. And then a fifth, sixth, etc. Careful planning should make it possible to everything you want in intervals of 4 1/4" or 8 1/2" and shifting furniture if necessary.

Really tight registration of multiple colors/passes is possible, but very difficult. The registration provided by the 3-hole punch has some slop built in. The punches are somewhat tapered below the cutting edge. Plan your work accordingly.

If you try to build one of these and encounter problems in either building or printing drop an email to me at [koelewyn@msu.edu](mailto:koelewyn@msu.edu). I'll help as I can.

Note: The sharp eyed observer will see a difference or two between the press in Picture #1 and the one in Picture #8. The press shown in Picture #1 was from the first batch (of 10 presses) made in 2017. The one in Picture #8 is from the second batch (of 20 presses) made in 2018. The dadoes on the top surface of the 2017 presses were too far apart and too wide. This was corrected in 2018.



## New Trial Member from New York

We're happy to welcome Jason Rodgers as our newest Trial Member. He was introduced to NAPA by Frederick Moe, who knew of his interest in researching amateur press associations.

His contact info is: Jason Rodgers,  
PO Box 10894, Albany NY 12201-5894.

*JOIN THE FUN!*  
*Publish an*  
*amateur journal*  
*of your own*



### THE BACKGROUND ART ON THE COVERS

“Land’s End” is the name of this Arts & Crafts-style wallpaper design, one of four which Bradbury & Bradbury Art Wallpapers have kindly given us permission to use as background images for the covers of THE NATIONAL AMATEUR this year. You can view the entire image and all their other designs at:

[www.Bradbury.com](http://www.Bradbury.com).

## Journals Published March through May, 2019

Gary Bossler, Historian

### March 2019 Bundle 6 items

*Journeys*, Vol. 4, #2, Mar. 2019, 5½x8½, 8pp, Nancy Heber (printed by Bill Boys).  
*Laureate Nominations for Jan-Dec 2018*, Mar. 2019, 8½x11, 1p, Lisa Brandstetter Holt.  
*Manuscript Monthly*, Mar. 2019, 5x7½, 12pp+covers, Marc Brosey.  
*My Old Home Places*, #7, Mar. 2019, 5½x8½, 4pp, Bill Boys.  
*Postcards to John Winslow Snyder*, #15, Mar 2019, 4¼x5½, 2pp, Bill Boys.  
*National Amateur, The*, Vol. 141, No. 3, Mar. 2019, 7x10, 16pp, Bill Boys, Editor *pro tem*.

### April 2019 Bundle 8 items

*Pennant Bravo*, Apr. 2019, No. 72, 4¼x7, 16pp+covers, Bill Boys.  
*Call Me Mr. Bemis*, Apr. 2019, 5½x8½, 4pp, James N. Dawson.  
*Impressions by Hal . . .*, #181, Apr. 2019, 5x7, 4pp, Harold Shive.  
*Journeys*, Vol. 4, #2, Mar. 2019, 5½x8½, 8pp, Nancy Heber (printed by Bill Boys).  
*Manuscript Monthly*, Apr. 2019, 5x7½, 12pp+covers, Marc Brosey.  
*My Old Home Places*, #8, Apr. 2019, 5½x8½, 4pp, Bill Boys.  
*Sale Bill*, #4, Winter 2019, 5½x8½, 4pp, James Hedges.  
*Vis-i-tor, The*, #34, June 2019, 5½x8½, 4pp, Jack Visser.

### May 2019 Bundle 9 items (plus 2019 ballot and envelope)

*Central Ohio Pen Club, 2018 Sampler Booklet: National Amateur Press Association Edition*, 5½x8½, 20pp+covers, Bill Boys.  
*Impressions by Hal . . .*, #182, May 2019, 5x7, 4pp, Harold Shive.  
*Journeys*, Vol. 4, #4, Mar 2019, 5½x8½, 8pp, Nancy Heber (printed by Bill Boys).  
*Manuscript Monthly*, May 2019, 5x7½, 12pp+covers, Marc Brosey.  
*Page Two Flag*, Apr. 2019, 4¼x8½, 8pp, Richard L. Hopkins.  
*Ohio Views*, #53, May 2019, 4¼x7, 4pp, Gary Bossler.  
*Postcards to John Winslow Snyder*, #16, May 2019, 4¼x5½, 2pp, Bill Boys.  
*Sale Bill*, #5, Spring 2019, 5½x8½, 4pp, James Hedges.  
*Toy Drum*, #6, 5½x8½, 4pp, Frederick Moe.  
2019 Ballot and return envelope, (Bill Boys, Secy.-Treas.)



Jack Visser, 2009 photo by Gary Bossler.

### Gary Bossler

**I WAS REALLY SADDENED** to hear of the death of my friend, Jack Visser, on April 7, 2019. I first met Jack in 1984. In the 26<sup>th</sup> issue of his *The Vis-i-tor* Jack recalls that he was looking for a magician named Curt McClelland who also had a cluttered letterpress shop in a barn behind his house in Canton, Ohio. Jack was looking for some neat new tricks for his teenage son. This was in the early 70s but he continued to communicate with Curt about printing. Later Curt suggested me as another printing hobbyist he may be interested in meeting. Then endorsed by me he submitted his application and in June of 1984 he received a letter of welcome to NAPA from Bill Gordon who was NAPA vice president at the time.

Over the years we became closer and often talked with each other on things concerning NAPA and letterpress printing. I've been involved in NAPA since

## Death of Ex-President Jack Visser

President 2008-09

1972 and became editor of *The National Amateur* in 1992. I have a copy of his first journal, *The Vis-i-tor*, dated August 1994, ten years after he first joined. He speaks of meeting old friends at the Greenbelt Convention which was held July 2, 3, and 4 in 1994. He says he attended the 1985 Canton Convention, though I don't think he stayed at the hotel. He attended the Canton Convention in 1992 and he and I hitched a ride with Bill Haywood to the Greenbelt convention in 1994. We attended a number of conventions together with Guy Miller and Harold Shive. I was disappointed that he had to back out of the Geneva-on-the-Lake gathering evidently for health reasons. He had already made a reservation but canceled at the last minute. I had not seen him in a number of years.

I recall Jack asking for some help in getting equipment out of his print shop in Flushing, Ohio, which was in a home that belonged to one of the small churches he was serving. That had to be over twenty years ago. I asked a printer friend to help remove the equipment. My friend had access to a trailer and we hauled a bunch of printing equipment up to Jack's home in Wooster. In return, Jack gave my printer friend an old power paper cutter which, if I remember correctly, was about a 23" cutter but it was very old. The rest of the equipment we unloaded at Jack's barn behind his house in Wooster. Then on an early October morning in 2006 his barn was badly burned, set off by an arsonist who was trying to burn

down the garage right next to Jack's barn. He describes this in his *The Vis-i-tor*, No. 16, dated Spring 2007.

In 2016, Jack produced the biggest project since I had known him: a spiral bound book, 6 x 9 page size, of more than 200 pages. The title was *Wheel of Faith: Religion Rolls Westward On the Ohio Frontier*. It was about different traditions and expressions of Christian faith during the period 1750 – 1850 in the state of Ohio, particularly Eastern Ohio and the Upper Ohio Valley. I don't know the quantity of the run but I think it was relatively small and only sent to his friends and to the churches he served and certain libraries and museums. There was no price on it nor anything about where one might obtain another copy.

I know he had been serving as pastor to three small churches in South-central Ohio in recent years and he amazed me with his energy and stamina. I was thinking that he was around my age or maybe a year older. Every time I ask how old he was, he would smile and say "I'm older than you." I was shocked to learn he was seven years older than me. He was a pretty good table tennis player and I considered myself pretty good at the game. When we finally played I found I was no match for him.

He always sent me a Christmas card that he had printed letterpress and they were always unique, I recall one was printed on red shipping tag. My guess is that he picked up the tags from our friend Curt McClelland.

It was a little unnerving to open the April bundle and find Jack's final issue of *The Vis-i-tor* a week or so after his death. Jack will certainly be missed by his friends and family and amateur journalism.

---

### **George Hamilton**

Sad news of Jack Visser's passing. I hadn't realized that he was a year older than I and indeed had been an NAPA member for such a relatively short time. Had he been in AAPA before he joined the National? His *Vis-i-tor* was regularly received and read with pleasure and had something to say (as presumably would be the case of a pastor!)

---

### **Ken Faig**

I met Jack at several Ohio ajay conventions. He always went out of his way to be friendly to me..

---

### **Bill Venrick**

Thanks for the note about Jack Visser – he and his lady friend visited us a while back and he left us a copy of his fine book he wrote about churches.

---

### **Alan Brignull**

Thanks, Bill. I'm sorry to hear that Jack has died. He had contributed to seven issues of *It's a Small World* but I hadn't heard from him for years."

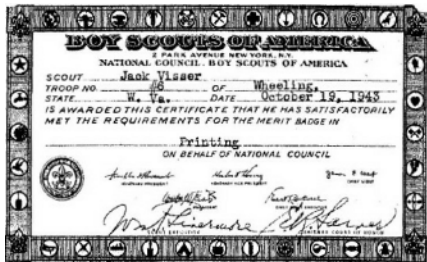
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### **Bill Boys**

Jon McGrew, and Ruth and I, represented NAPA at Jack's memorial service in London, Ohio. In her remarks at the service Jack's daughter, Marianne Riegel, generously eulogized Jack's lifelong interest in words, his participation in amateur journalism and his service as president.

The very title of his journal, *The Vis-i-tor*, reminds us that we are all visitors in life. And now through amateur journalism we have a remembrance of Jack's visit among us.

Several years ago I published an article about the Boy Scout merit badge in printing, and it turned out that Jack had in fact earned that badge at age 13 in 1943. He even provided a copy of his merit badge certificate.



Amateur journalism had a solid place in Jack's heart. He joined NAPA in May, 1984, sponsored by Gary Bossler and Bob Hill. Last month would have been his 35<sup>th</sup> anniversary of membership.

### Arie Koelewyn

I don't recall exactly when or where I first encountered Jack Visser.

Undoubtedly it was at one NAPA Convention or another. But I do know that after that first encounter, he was high on the list of people I was looking forward to seeing.

Jack stood out. He wasn't loud or outspoken. Actually he seemed fairly quiet and reserved. At least until you noticed his smile and impish, maybe even Puckish, sense of humor. They were always near the surface. I can't recall any interaction with Jack that wasn't a joyful one. He could be serious and thoughtful; slow spoken, if he was trying to make a point, but inevitably the smile, and a laugh, would escape his serious mien.

I don't recall the last time I spoke with him in any more detail than that first. But I know that I'll always miss Jack at any future NAPA Convention and recall his joyfulness.

## Treasurer's Report, 3<sup>rd</sup> Quarter (Jan., Feb., and Mar., 2019)

Checking Acct. Balance Jan. 1, 2019 ..... \$ 3,164.63

### INCOME

Gifts Received ..... 6.00  
Membership Dues  
Family, Renewals ..... 2.00  
Regular, Renewals ..... 427.50  
Total Membership Dues ..... 429.50  
Weixelbaum Trust Fund ..... 475.00  
TOTAL INCOME ..... \$ 910.50

### EXPENSES

*The National Amateur* (Mar. issue) ..... 273.93  
PayPal Transaction Fees ..... 1.95  
Publicity & Recruiting ..... 104.92  
TOTAL EXPENSES ..... \$ 380.80

Increase (Decrease) in Checking Acct. .... \$ 529.70  
Checking Acct. Balance, Mar. 31, 2019 ..... \$ 3,694.33

### EQUITY

Certificates of Deposit / Savings Account  
Telhio Fed. Credit Union \*\*\*\*7191  
Value on Jan. 1, 2019 ..... 4,260.10  
Accrued Interest ..... 5.91  
Value on Mar. 31, 2019 ..... 4,266.01  
Telhio Fed. Credit Union \*\*\*\*6945  
Value on Jan. 1, 2019 .... 11,248.63  
Accrued Interest ..... 15.74  
Value on Mar. 31, 2019 ..... 11,264.37  
Telhio Fed. Cr. Union Sav. Acct.  
Value on Mar. 31, 2019 ..... 5.00  
WesBanco CD \*\*\*0820 (Life Members Fund)  
Value on Jan. 1, 2019 ..... 8,424.64  
Accrued Interest ..... 2.12  
Value on Mar. 31, 2019 ..... 8,426.76  
Total CDs and Sav. Acct., Mar. 31, 2019 .... \$ 23,962.14

Checking Acct. Bal., Mar. 31, 2019 ..... 3,694.33  
TOTAL EQUITY, Mar. 31, 2019 ..... \$ 27,656.47

William E. Boys, Secretary-Treasurer

## COLOPHON

The typefaces used in this issue are digital Garamond Pro and Garamond Condensed, except for the cover title, Excalibur SF.

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# Membership List, by State/Nation (as of May 22, 2019)

KEY: No code=Regular Member; [LXP]=Life Member, Ex-president;  
[LOE]=Life Member, Ex-Official Editor; [L]=Life Member, other; [F]=Family  
Member; [T]=Trial Member

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