

# GILBRALTAR EDITIONS

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MEDIA KIT



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*letterpress poetry*

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# HIGH TECH EXECUTIVE LAUNCHES FINE PRESS PRINTING TO HONOR HIS FATHER

*Gibraltar Editions introduces book of contemporary poetry as inaugural book.*

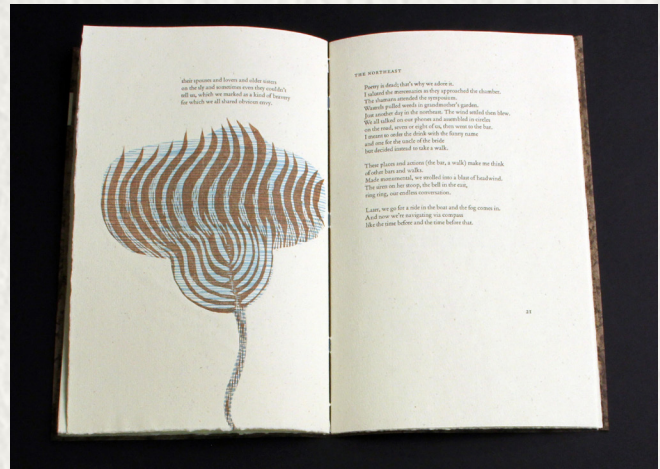
OMAHA, (Neb) *What It Looks Like, How It Flies*, a book of 16 poems written by Omaha poet Steve Langan, is the inaugural publication of Gibraltar Editions, a literary fine press publishing company based in Omaha.

Established by IT executive Guy Duncan and his partner Denise Brady, the press is a tribute to Duncan's late father and hand printing legend, Harry Duncan, a man to whom both Gibraltar Editions founders owe their fine printing expertise. The senior Duncan began printing at The Cummington Press in Massachusetts in 1939 and founded the fine press, Abattoir Editions, in 1971 at the University of Nebraska Omaha.

While Guy Duncan grew up around printing and handmade books, Brady first learned of the printing books by hand when she studied with the senior Duncan at UNO in the mid 1980s. Brady started her own press, Bradypress, soon after and continued to work with Harry Duncan at UNO until his death in 1997.

Gibraltar Editions uses letterpress printing, a process dating back to the 15th century. The technique requires a typesetter/printer who composes and locks individual pieces of movable type into the bed of a press by hand, applies ink, and presses paper against it one page at a time to transfer the ink from the type to the paper. It is distinguished from digital and offset printing by the impression left on the paper when it is pressed against the type.

Gibraltar Editions utilizes a Vandercook cylinder press, a model made in the United States during the first half of the 20th Century.



“I want to pay homage to the incredible work of my father and be part of preserving letterpress poetry,” Duncan said. “I’m also passionate about technology and finding ways to use it for the betterment of society. One goal with Gibraltar Editions is to explore ways to merge new and old technologies through the book arts with future editions.”

“The satisfaction I get from making these books is what keeps me at it,” said Brady. “It is a physical process that seems to get me inside the poetry and results, I hope, in a book that is a pleasure to hold and read.”

Duncan and Brady work together as editors and publishers. While Brady sets the type and prints the books, Duncan's work in the tech industry has taken him around the world. He was living in Gibraltar when the press was being formed, which prompted the name.

Gibraltar Editions' first publication, a book of poetry called *What It Looks Like, How It Flies* featuring Omaha poet Steve Langan, is set to launch in March of this year.

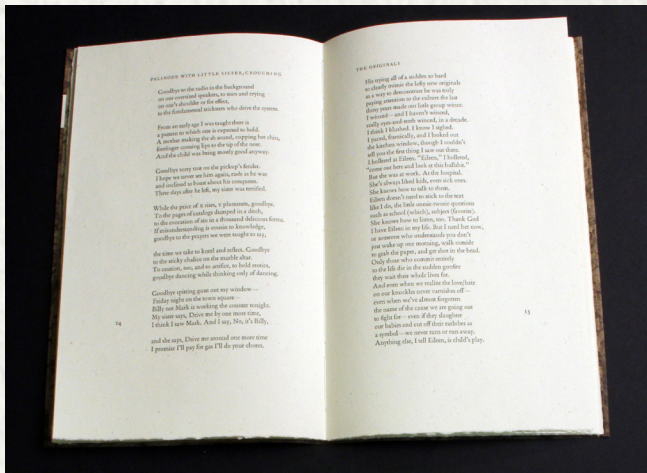


# FINE PRINTING PRESS GIBRALTAR EDITIONS RELEASES INAUGURAL PUBLICATION

*Omaha poet Steve Langan is featured with a collection of 16 poems.*

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Langan was educated at the University of Nebraska Omaha and the University of Iowa Writers' Workshop, where he received the Paul Engle Postgraduate Fellowship from the James Michener Foundation. He is the author of the previous collections *Freezing, Notes on Exile and Other Poems* and *Meet Me at the Happy Bar*. His poems appear in a variety of leading journals, including *The Kenyon Review, Gettysburg Review, Chicago Review, Prairie Schooner, Fence* and *Verse*. Langan serves on the teaching and residency faculty of the University of Nebraska Omaha Master's in Fine Arts Writing program. He is the founder and director of the Seven Doctors Project, a Nebraska writers collective program currently based at the University of Nebraska Medical Center.

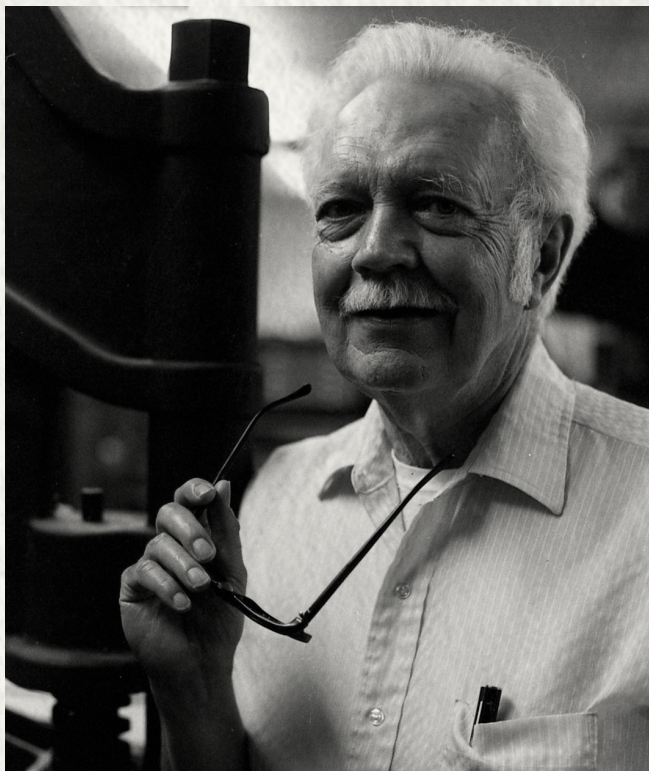
The book was hand set and printed from Poliphilus, Blado, and American Uncial types. Eighty-five copies printed on Gutenberg paper feature three woodcuts printed from wood blocks. Jace Graf of Cloverleaf Studio binds 30 deluxe copies in vellum and the printer covers the remaining 55 fine copies in Cave Paper.

Deluxe copies of the book will be available for \$350 per copy; fine copies will be available for \$125 a copy; and 250 trade copies, printed without woodcuts on Mohawk Superfine and pasted into Speckletone coverstock, will be available for \$20 per copy.

*What It Looks Like, How It Flies* will be available for purchase in March of 2015. The book was printed and bound by hand in a limited edition of 335 copies. Each copy is numbered.



# HARRY DUNCAN



A poet; a printer; a legend. From humble Midwestern beginnings to nationwide fame, Harry A. Duncan has left his mark on the world of master craftsmanship and fine press printing.

Known as the “father of the modern private-press movement,” Duncan was born in 1916 in Keokuk, Iowa, to a maker of fine furniture and a champion bridge player. He graduated from high school in Keokuk and, in 1938, received a degree in English from Grinnell College in Iowa. He went on to Duke University to study a Master’s of Arts in English, and in pursuit of a career as a poet,

then to Cummington School of the Arts in Cummington, Massachusetts. It was during this time that he learned about printing and was chosen by the school’s president to start a literary press.

In 1944, with artist and friend Paul Wightman Williams, Duncan printed *The Land of Unlikeness*, the first book of poetry by Robert Lowell. Books by William Carlos Williams, Wallace Stephens, Robert Penn Warren, Allen Tate and others followed. After World War II, Duncan and Williams moved the press to Rowe, Massachusetts, where they operated The Cummington Press independently from the art school as a nonprofit business. Dedicated to literary publishing and fine printing, Duncan drove a school bus and taught while Williams mowed the cemetery to meet basic financial needs. Following the death of Williams in a car accident in 1956, Duncan accepted the position of director of the typographic laboratory at the University of Iowa School of Journalism. For the next 15 years, he taught typography, book design, and production, rising to the rank of professor. During this time, he continued to print books under the Cummington imprint in Iowa.

In 1972, Duncan was offered a position at the University of Nebraska Omaha (UNO) that would reduce his teaching schedule and increase his publishing time. Because of his love of publishing, he accepted with enthusiasm. Duncan established Abattoir Editions at UNO and issued two to four titles a year while teaching printing and printing history until his retirement in 1985.

During his career, it is estimated that Duncan published approximately 135 books of poetry or fiction. According to his wife Nancy (as quoted in Duncan’s *New York Times* obituary), his roots as a poet and writer were constantly



## HARRY DUNCAN CONTINUED

engrained in his work and the philosophy behind it. “He believed that the book shouldn’t get in the way of the poetry; and it should act as a window to the word,” Mrs. Duncan said.

Duncan died of pneumonia at his home in 1997. He was 81. Duncan was a nationally recognized craftsman and writer, and news of his death was featured in both the *New York Times* and the *L.A. Times*. Other memorial pieces appeared in specialty publications all over the country.

Duncan’s son Guy and his student Denise Brady believe that Harry Duncan’s legacy should be preserved, which is why Gibraltar Editions was born. Gibraltar Editions is dedicated to publishing contemporary poetry and to the tradition of fine printing.



# GUY DUNCAN

Some of Guy Duncan's earliest and fondest childhood memories are the vivid smell of ink wafting throughout his home in West Branch, Iowa. While at Central High School, he discovered the American poet Wallace Stevens, whom he loves to this day. Casually at dinner, he mentioned this to his father, who gave him a copy of *Notes Towards a Supreme Fiction* by Wallace Stevens, which Harry printed in 1942.

While he showed an early interest in technology (one that guided the vast majority of his career), his early exposure to fine printing instilled a motive to publish original voices in poetry in typographically significant books. This, along with his father's dedication to the craft and reputation as both an editor and a printer of poetry, inspired Duncan to make Gibraltar Editions a reality.

Duncan has always been passionate about finding new ways to use technology for the betterment of society, and methods of merging technology with traditional craft. He was educated at the University of Nebraska Omaha, where he received a bachelor's degree in philosophy with an emphasis on analytics and mathematics. As he says, he studied the basics of logic as "building blocks to modern computer languages." During this time, he also published an independent magazine on philosophy and post-modern thought called *Jack and Rip*, which allowed him to contribute to the cyber punk movement.

Throughout his career, Duncan has been involved in cutting-edge technology initiatives working at GiftCertificates.com, Election Systems and Software,

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"MY DESIRE IS TO CREATE OBJECTS OF SINGULAR BEAUTY IN ART, SOMETHING THAT IS PERMANENT RATHER THAN DIGITAL, NOT FICKLE LIKE SO MANY THINGS IN THE DIGITAL AGE. I WANT TO PRODUCE CONTEMPLATIVE OBJECTS OF ART THAT COMBINE POETRY AND BEAUTIFUL HAND PRODUCED BOOKS IN THE TRADITION OF THE CRAFT THAT HAVE PERMANENCE."



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Valtech and Bwin.Party based in Gibraltar, which is the inspiration for the name of the press. He is currently working for PayU, based in Amsterdam, The Netherlands.

## GIBRALTAR EDITIONS

Given Denise Brady's craftsmanship and her background as one of Harry Duncan's typography students, Duncan decided four years ago to explore a partnership with Brady. Duncan considers himself a steward of his father's original work, while Brady serves as a link to the craft. Duncan takes pride in his father's legacy and in Gibraltar Editions' collaborative effort to honor his father's art.



# DENISE BRADY

When Denise Brady read an article about Harry Duncan, a printer making books of poetry in a basement on the UNO campus, she was more than intrigued. Duncan had published the works of 20th-century American masters Wallace Stevens, William Carlos Williams and others, and he continued to print books of poetry “by hand.” A poet herself, who loved working with her hands, enrolled in Duncan’s evening Hand Produced Book class in 1984, where she printed a pamphlet of her own poems and made her first linocuts.

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“WE PUBLISH CONTEMPORARY  
POETRY IN HANDMADE  
LIMITED EDITIONS TO  
SERVE THE POET, PLEASE  
THE READER, AND  
CELEBRATE FINE PRINTING.”



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## BRADYPRESS

Brady purchased her Vandercook cylinder press in 1989 and has since crafted handmade limited editions of contemporary poetry under the imprint BradyPress. She has published more than 20 books in small, handmade editions by former U.S. Poet Laureate Ted Kooser, poet and literary critic Hayden Carruth, National Book Award recipient Marilyn Hacker, The Backwaters Press founder Greg Kosmicki, novelist Jonis Agee, UNO emeritus professor Michael Skau, and others.

Her books have been exhibited in juried shows regionally and nationally and are held in private and special collections including the New York Public Library and

libraries at University College London, Brown University, the Universities of Nebraska Omaha and Lincoln, and others. Recently, her book *No Center Line Exists* by Zachary Schomburg was featured at Museum Meermanno, the Dutch Museum of the Book in The Hague.

Brady has taught workshops in the region for children and adults and college classes in typography, papermaking and book arts. She has worked as coordinator of the Nebraska Book Arts Center at UNO and director of the Kimmel Harding Nelson Center for the Arts in Nebraska City. She currently manages the Art Gallery at UNO.

## GIBRALTAR EDITIONS

Brady’s investment in the legacy that drives Gibraltar Editions began decades ago when Harry Duncan acted as her teacher and mentor. Brady recalls that Duncan was focused on his work, and the skills that she learned from him came from studying his books and working next to him. His attention to the details of editing, typesetting, page design, paper selection, and illustration impressed her. Every decision along the way, from the placement of a comma to the size of the page, was informed by the text itself. He had a broad understanding of the history of the book and typography, and what interested him was bringing contemporary poetry to print. He preferred a simplicity in design and found his purpose in bringing new works to readers. These influences played a large role in Brady’s development into the craftsman she is today.

A discussion between the co-founders officially cemented the establishment of the press two years ago. Equally interested in publishing finely printed poetry, Guy Duncan is devoting time and resources to marketing the books. Brady’s focus is on making books by hand that are typographically and physically appealing, interesting to read, and affordable.



# STEVE LANGAN

During his senior year at Omaha North High School, Steve Langan found himself engrossed in a poem that he heard in his creative writing class. The final line of the poem read: “north Omaha/nowhere.” Written by a classmate, the words finalized the most beautiful, resonant and timely poem that he had ever encountered. As he put it, he found himself immediately moved to try his best to respond.

## SEVEN DOCTORS PROJECT

Langan was educated at the University of Nebraska Omaha and the University of Iowa Writers’ Workshop, where he received the Paul Engle Postgraduate Fellowship from the James Michener Foundation. He serves on the teaching and residency faculty of the University of Nebraska Omaha Master’s in Fine Arts Writing program, and he is the founder and director of the Seven Doctors Project; a Nebraska Writers Collective program currently based at the University of Nebraska Medical Center.

Langan formed Seven Doctors Project in the spring of 2008 after an old friend encouraged him to come back to school to work on his Ph.D. He passed the word along that he was looking for “mid-career physicians who are claiming job dissatisfaction and burnout, and who are willing to join an 8-week writing workshop.” In no time, he had seven willing participants, which prompted the name. Langan matched each member with a local working writer to act as his or her mentor. The result was seven physicians who had re-engaged their imagination and tapped into their creative energy to emerge refreshed. Now a community writing workshop, with an emphasis on including healthcare workers, Seven Doctors Project will begin its eleventh session in April 2015.

## GIBRALTAR EDITIONS

A longtime friend of the Duncan family, Langan’s involvement with Gibraltar Editions’ inaugural publication

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“THE BEAUTIFUL LETTERPRESS BOOKS MADE BY THE CONSUMMATE EXPERT, DENISE BRADY, ALONG WITH THE CURRENT FORMS OF TECHNOLOGY, WHICH GUY LEADS SO WELL—WILL GIVE THE POETRY COMMUNITY SOMETHING NEW TO TALK ABOUT.”



was an obvious fit. His memories include Harry Duncan constructing books in a basement on the UNO campus in the mid-1980s, back when childhood friends Langan and Guy Duncan were just kids. As he started to learn about the history of modern American poetry, Langan has said, he was able to understand the relevance of Harry Duncan. He published many of the best and most interesting poets of the 20th century on his terms and in his chosen medium, and this is something that Langan greatly admires.

The book *What It Looks Like, How It Flies* was written one poem at a time – a method which defines the process behind all of Langan’s books. As a poet, his interest lies in the lyrical intensity and complications that encompass poetry. When discussing the themes within this collection, Langan said, “I could talk about them, but it’s probably wiser to allow others to do that.”

Langan is the author of the previous collections *Freezing*, *Notes on Exile and Other Poems* and *Meet Me at the Happy Bar*. His poems appear in a variety of leading journals, including *The Kenyon Review*, *Gettysburg Review*, *Chicago Review*, *Prairie Schooner*, *Fence* and *Verse*.



# KAREN KUNC

Karen Kunc has exhibited and sold her artworks around the world for more than 30 years. The renowned artist, teacher and mentor has established her reputation internationally in woodcut printmaking and book arts, both as a producer and teacher. In 2013 she established Constellation Studios in Lincoln, Nebraska, a professional print studio with a mission to advance print, paper and bookmaking.

Kunc continues to serve as the Willa Cather Professor and Professor of Art at the University of Nebraska - Lincoln, where she has taught since 1983. She is the founder of the school's Under Pressure Print Club, a community-based support group for UNL printmakers.

See her extensive portfolio and learn more about her career and contributions at [Karen-Kunc.com](http://Karen-Kunc.com).

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"I BELIEVE THAT MY WORK IN WOODCUT HAS BECOME 'SECOND NATURE' TO ME, AS THE PROCESS SUITS MY SPONTANEOUS CHARACTER, WHICH IS TO ALLOW FOR THE EVOLUTION OF THE WORK, TO TAKE CHANCES, SEE CHANGES AND OPTIONS ALONG THE WAY THROUGH PROOFING AND HOW INK ACTUALLY SITS ON PAPER WITH THE IMPRESSION."





# CONTACT

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