


Letters about yourself

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Pop culture is about the young, the young, and, especially these days, the numbingly synthetic. (Britney, anyone?) So the craftsmanship of Hatch Show Print feels like a breath of fresh air. This 123-year-old operation in Nashville, Tennessee once produced album covers and posters for Patsy Cline and Hank Williams - and now works for the Beastie Boys, Pearl Jam, and Bruce Springsteen. Director Jim Sherraden employs letterpress technology from the 15th century, equipment from the 1940s, and new employees who hand-crank and print colors one at a time. The result radiates authenticity. It's a very tinged poster, says Sherraden. You can't get that look on a computer. Hatch is a historic landmark (it attracts about 25,000 visitors a year) and a vibrant business. Because of its vast archives, designers borrow from the past when creating a new poster. When Sherraden made a poster for a Springsteen performance on the acoustic Ghost of Tom Joad tour, he used a picture of a car from a 1939 ad for Peco Gasoline. Springsteen was so pleased with the merger of the past and present that when he and the E Street Band released the hard-rocking Live on New York CD, he looked to Hatch to design the cover. This time, Sherraden got stars from old Elvis Presley posters and fonts from a venerable African-American printing company in Nashville that had come out of the business. Not all hatch's clients are artists. Posters have advertised wrestling matches, dance competitions, and the whole pig sausage (in which, apparently, hams and shoulders make a difference). Hatch has also worked with Jack Daniels and Nike. Still, Sherraden holds a special reverence for musicians, who, regardless of stature, pay the same price. I see Hatch as a stone wall in the southern countryside, says Sherraden. We'll always be here for entertainers, whether they're on their way up or down in their careers. Everyone gets treated equally. Visit Hatch Online (www.hatchshowprint.com/hatch).

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