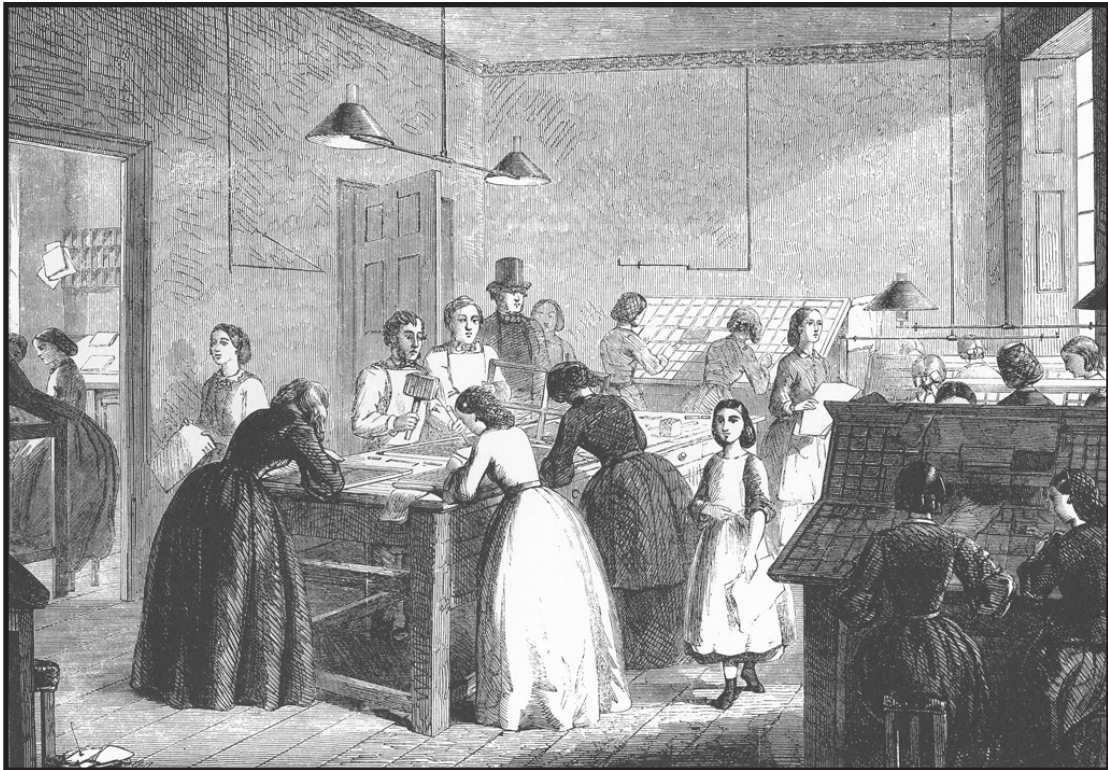


*Women
Over
25*



Women of Letters at their exhibit in the William Andrews Clark Library in 2007. Back row: Jean Gillingwaters, Carolee Campbell, Marion Baker, Donna Westerman, Nancy Bloch, Bonnie Thompson Norman. Front row: Nancy Turner, Jill Littlewood, Kitty Maryatt. Missing: Susan King, Robin Price, Farida Sunada, Katherine Ng, Johanna Drucker.



The *Victoria Press* was started by Emily Faithfull in London, in 1860, as a member of *The Society for Promoting the Employment of Women*. She went on to train and hire other women as compositors for her shop.

WOMEN OVER 25:
Printing Letterpress for Over a Quarter of a Century

Exhibition at the Clark Humanities Museum and at Denison Library
in Celebration of the 70th Anniversary of the Founding of the Scripps College Press

Scripps College, Claremont, California

August 24 to September 21, 2011

Reception September 17, 2011 at 3:30 p.m.

*Curated by Professor Kitty Maryatt, Director of the Scripps College Press
with the help of Sally Preston Swan Librarian Judy Harvey Sahak*



The Frederic W. Goudy Lecture is given by Kathleen Walkup
STILL COVERED WITH INK: *Nuns, widows, mavericks & other passionate printers*
on September 17, 2011 at 1:30 p.m.

followed at 2:30 p.m.

by the Panel Discussion CRAZY ABOUT LETTERPRESS

with panelists:

Marion Baker: Printmaker Press, Jean Gillingwaters: Blackbird Press, Michele Burgess: Brighton Press, Robin Heyeck: Heyeck Press, Sandra Reese: Turkey Press, Peggy Gotthold: Foolscap Press, Felicia Rice: Moving Parts Press, Katherine Ng: Pressious Jade Press, Mare Blocker: MKimberly Press, Marie Dern: Jungle Garden Press, Betsy Davids: Rebis Press

Including a special historical section at Denison Library called

WOMEN 'WAY OVER 25

SCRIPPS COLLEGE PRESS

2011

Women Over 25: ALPHABETICAL

		<i>Page</i>
1. Marion A. Baker	Printmaker Press	23
2. Carol J. Blinn	Warwick Press	8
3. Mare Blocker	MKimberly Press	31
4. Michelle Burgess	Brighton Press (with Bill Kelly)	30
5. Francis Butler	Poltroon Press (with Alastair Johnston)	5
6. Carolee Campbell	Ninja Press	34
7. Julie Chen	Flying Fish Press	41
8. Maureen Cummins	Maureen Cummins	36
9. Betsy Davids	Rebis Press	4
10. Marie Dern	Jungle Garden Press	10
11. Johanna Drucker	Druckwerk	7
12. Elsi Vassdal Ellis	Eve Press	12
13. Diane Fine	(the) Moonkosh Press	39
14. Jean Gillingwaters	Blackbird Press	29
15. Alisa Golden	never mind the press	16
16. Peggy Gotthold	Foolscap Press (with Lawrence G. Van Velzer)	28
17. Caren Heft	Arcadian Press	32
18. Robin Heyeck	Heyeck Press	15
19. Tracy Honn	Silver Buckle Press: University of Wisconsin	26
20. Susan Johanknecht	Gefn Press	14
21. Susan E. King	Paradise Press	24
22. Katherine Kuehn	Salient Seedling Press	22
23. Karen Kunc	Blue Heron Press	18
24. Mary Laird	Quelquefois Press	3
25. Emily Martin	Naughty Dog Press	19
26. Ruth Laxson	Press 63 Plus	27
27. Kitty Maryatt	Scripps College Press	21
28. Ruth McGurk	Peripatetic Press	17
29. Leigh McLellan	Meadow Press	11
30. Katherine Ng	Pressious Jade	37
31. Bonnie Thompson Norman	The Windowpane Press	25
32. Bonnie O'Connell	Abattoir Editions: University of Nebraska	2
33. Robin Price	Robin Price Printer & Publisher	35
34. Sandra Reese	Turkey Press (with Harry Reese)	13
35. Felicia Rice	Moving Parts Press	9
36. Janet Rodney	The Weaselsleeves Press	33
37. Barb Tetenbaum	Triangular Press	26
38. Donna Thomas	Peter and Donna Thomas	20
39. Sandy Tilcock	lone goose press	40
40. Claire Van Vliet	Janus Press	1
41. Katheen Walkup	new broom	6

Women Over 25: CHRONOLOGICAL

Date when printers first started to learn letterpress printing:
not necessarily the date when press was established

		<i>Page</i>
1953	Claire Van Vliet	1
1967	Bonnie O'Connell	2
1969	Mary Laird	3
1970	Betsy Davids, Frances Butler	4,5
1972	Katheen Walkup, Johanna Drucker	6, 7
1973	Carol J. Blinn	8
1974	Felicia Rice, Marie Dern, Leigh McLellan, Elsi Vassdal Ellis	9, 10, 11, 12
1975	Sandra Reese, Susan Johanknecht, Robin Heyeck, Alisa Golden, Ruth McGurk	13, 14, 15 16, 17
1976	Karen Kunc, Emily Martin	18, 19
1977	Donna Thomas, Kitty Maryatt, Katherine Kuehn	20,21,22
1978	Marion A. Baker, Susan E. King, Bonnie Thompson Norman	23, 24, 25
1979	Barbara Tetenbaum	26
1980	Ruth Laxson	27
1981	Peggy Gotthold	28
1983	Jean Gillingwators, Michelle Burgess, Mare Blocker, Caren Heft, Janet Rodney	29, 30, 31 32, 33
1984	Carolee Campbell, Robin Price, Maureen Cummins	34, 35, 36
1985	Katherine Ng, Tracy Honn, Diane Fine, Sandy Tilcock	37, 38, 39, 40
1987	Julie Chen (Jan. 17, 1987, our baby: 17 days late)	41

Women ' Way Over 25

Dominican Nuns	San Jacopo di Ripoli (1476-1484)	42
Elisabeth Redman	Widow of Robert Redman (1541 imprint)	42
Elizabeth Corbett Yeats	Cuala Press	43
Bertha Goudy	Village Press (with Frederic W. Goudy)	43
Jane Grabhorn	Jumbo Press and Colt Press	44
Dorothy Allen	The Allen Press (with Lewis Allen)	45
Lillian Marks	Plantin Press (with Saul Marks)	45
Ruth Saunders	Saunders Studio Press	46

INTRODUCTION

Last year, while deciding how to celebrate the 70th anniversary of the founding of the Scripps College Press, several anniversary announcements made me take notice: many of my printing colleagues were having 25th anniversaries of the founding of their Presses. I had been teaching letterpress printing at Scripps College Press for 25 years, and that seemed to be another landmark. I decided to celebrate our anniversary by mounting an exhibit of books from Denison Library, called *Women Over 25*, by women who had been printing by letterpress for at least 25 years. I was familiar with so many of the books which I had been using for my classes and in exhibitions for years. I decided to include only women who were still active in the field, in letterpress printing and/or teaching. Some women might not be included here because they do not have a book in our collection, or possibly I might have overlooked someone in this extensive archeological dig, for which I am responsible.

I started with a list of about 20 to 25 women off the top of my head, which quickly grew to forty-one as I excavated the collection with the help of Librarian Judy Harvey Sahak. Since I found many more printers *d'un certain âge* than I had expected, and I wanted to show as many books from each printer as possible, I had to spill over into the beautiful display cases in Denison Library to accommodate all the remarkable work from these printers. For each printer, I tried to select an early book from our collection, and one of the latest if possible; I tried to make room for one or more in between. I selected books from each press proportional to the number of books we had of theirs in the collection, especially with the standing orders. But there is a finite limit to the number of display cases in the Clark Museum (18) and at Denison Library (8), so reality presented some challenges to the selection process.

Since I had asked Kathleen Walkup to give the Frederic W. Goudy Lecture, and to speak about historical women printers, a supplemental exhibit called *Women 'Way Over 25* was mounted at Denison Library, in order to put on display several significant books we have from earlier periods. Judy Harvey Sahak helped enormously with the research on these historical books for the catalog and wrote much of the biographical information for this section.

All the women shown in the exhibit were invited to a panel discussion called *Crazy about Letterpress* to follow the Goudy Lecture. It was gratifying to get acceptances from so many of these women from all over California, Idaho and Washington, but distressing that several of our locals already had plans and those very far away could not attend. The panelists will take targeted questions from the moderators, Kathleen Walkup and me. The audience will have a chance to chat with everyone during the reception at the Clark Humanities Museum which follows the panel discussion.

INTRODUCTION

This blockbuster exhibit includes 139 books by 41 women, plus 11 books in the historical section, for a total of 150 books, and five broadsides. As I sleuthed through the collection, I stumbled upon a cache of gorgeous broadsides from Claire Van Vliet, our grande dame in this exhibit. Some of these just had to be included to perk up the walls. I also thought it important to include the border drawn by Bertha Goudy that we had used for the Scripps College Press book, *Dorothy Drake and the Scripps College Press*, written by our own Judy Harvey Sahak, which appears on the cover of this catalog.

Kathleen Walkup had sent an evocative image of women printing at the Victoria Press in the 19th century. I searched for a photograph to represent contemporary *Women over 25* and decided to use a photograph of our group, *Women of Letters*. This is a small group of letterpress printers who have been meeting regularly in Los Angeles since 1980, founded by Susan King, Kitty Maryatt, Marion Baker and Bonnie Thompson Norman. Frances Butler had just spent an exciting week at the Women's Building teaching us to use the Brown copy camera, run the Vandercook 219, and take photographs of the surrounding area for crafting into a narrative, and we were thirsty to know more. Susan started the ball rolling and got us together at Marion's house. We've been meeting to talk about letterpress every month or so since 1980, adding members as some move away. The photograph on the frontispiece shows some of us in the William Andrews Clark Library during our exhibit in 2007.

This 56-page catalog does not include photographs of the works exhibited; perhaps with renewed energy I can solicit photographs from the printers for an expanded catalog for those who could not attend all the festivities or view the exhibit. We are trying a new strategy of making the catalog into a pdf file for our website that is downloadable so that this remarkable list of books at Denison Library and fascinating biographies of the printers can be easily distributed and studied.

You'll notice in reading these fascinating biographies how many women have collaborated with each other over the years, a testament to the empowering role of women in contemporary bookmaking.

Kitty Maryatt, Director of the Scripps College Press

I do remember visiting Dr. Foster in the letterpress printing room when I was at the Claremont Graduate School in 1952-4. Our studios were at Scripps College and the graduate classes were taught by the Scripps faculty. There was an extra unused hand press in a large closet downstairs off the Lang Art Gallery: I used that to print my MFA show of woodcuts and wood engravings, so if that counts as letterpress printing, then I actually started in 1953. As there was no printmaking teacher, I was self-taught, though I had taken a class in wood engraving from Lowell Hauser at San Diego State in 1951 where there was a simple Challenge proof press that required inking by hand.

I started letterpress printing with type in 1954 in order to print "An Oxford Odyssey" by John Theobald. I was basically self-taught, using the linotype machine at the Grove Press, a job shop in Lemon Grove, California. Then I printed the book on a Kluge in the Industrial Arts Department at San Diego State College, again self-taught, as it was between semesters in early 1955.

In 1957 I worked as an apprentice in the hand-composition department of the Taunus Anzeiger newspaper in Oberursel/Taunus Germany. By 1958 I was working full-time for John Anderson at the Lanston Monotype Company in Philadelphia, Pennsylvania, doing hand composition and reproduction proofs. In 1959 I worked half-time for John Anderson at the Pickering Press in Maple Shade, New Jersey doing hand composition, reproduction proofs and short-run printing on the Vandercook SP-15 proof press. John Anderson had an extensive typographic library and guided me in a reading program about the history of type and to teach myself the chancery hand.

The Janus Press was established in 1954 in Monterey, California, with the first publication in February 1955 in San Diego, California. Janus mainly prints contemporary literature with a focus on poetry with original prints or images in paper. I concentrate on texts that can be facilitated by the material and visual opportunities that hand-printed books can provide.

A. *Conversation with the Suppliant*, Franz Kafka, lithographs by Claire Van Vliet, 1971, 100 copies
Loose folios printed with text from *The Penal Colony* by Franz Kafka. The lithographs have been printed directly from the stones drawn by Claire Van Vliet on Zerkall Bautten paper. The text is hand-set in Monotype Times New Roman.

B. *Aunt Sally's Lament*, Margaret Kaufman, 1988, 150 copies
Aunt Sallie's Lament is a poem that is the autobiography of a spinster quilter, stitched with mutterings that accumulate as the cut pages are turned, becoming a diamond quilt square. Printed on handmade papers from Fabriano, Barcham Green, Twinrocker and MacGregor.

C. *Dido and Aeneas*, libretto by Nahum Tate, 1989, 150 copies
Stunning pulp paper illustrations of the opera *Dido and Aeneas*, with layers and cut-outs by Linda Wray, and with CD laid in. Co-published with the Theodore Press of Michael Alpert.

D. *Circulus Sapientiae*, Hildegard of Bingen, 2001, 120 copies
This publication was planned to celebrate Hildegard's nine-hundredth birthday. Claire Van Vliet made the pulp paintings with Katie MacGregor, who also made the colored sheets and covers. There is a CD recording of Hildegard's songs at the studios of Vermont Public Radio included.

E. *Gone*, Ellen McCulloch-Lovell, 2010, 100 copies
Gone contains twenty-one quietly perceptive and reflective poems, filled with close observation about a life lived in concert with the natural. Van Vliet's lithograph of sky and copse and gray-white field, glimpsed through vinyl moiré cover, is an apt reflection of the spirit of the collection: spare without begin bleak, at once solid and in flux (Vamp & Tramp). The two-color lithograph was drawn on the stone by Claire Van Vliet and printed by EyeStein Hanche Olsen in the lithographic workshop at SKHS in Oslo, Norway.

I began printing letterpress in 1967 while studying with Walter Hamady at the University of Wisconsin. I was drawn to that inimitable surface letterpress imparts upon seeing the books crafted by Walter under his Perishable Press Ltd. imprint. He shared these with his students in a Lettering class, and I immediately signed up for his printing course.

I printed two editions of poetry as an undergraduate at UW, and then worked in an advertising design studio in Chicago for a year. In 1970 my husband and I moved downstate, where I met Kim Merker at The Center for Advanced Study at the University of Illinois-Urbana while he was serving a research fellowship. Kim instructed me on the operation of the Washington hand press and other invaluable practices in book design and printing while I assisted in the production of a Windhover Press title. In 1972 my husband and I moved to Lisbon, Iowa when he entered the Iowa Writer's Workshop. I served as a Windhover Press production assistant through the following year.

The Penumbra Press was officially established in early 1972 in Urbana, Illinois. The first poetry edition ("Little Notes To You From Lucas Street," Kathleen Fraser) issued under the imprint was produced on a Washington hand press at The Center for Advanced Study, where I also taught a course through the Department of Library Science on hand-printed book techniques. When we relocated to Lisbon, Iowa, I purchased a new Vandercook SP-15, and through 1985 produced over twenty editions of contemporary American poetry out of my rural letterpress studio, featuring poets Tess Gallagher, Donald Justice, Jon Anderson, Abigail Luttinger, Norman Dubie, Deborah Gregor and Rita Dove. These were usually in editions of 150-200 copies, hand-set, printed and bound entirely in-house. I had rare interns, and am most grateful to Chase Twichell for a long stint of assistance on Laura Jensen's book, "Anxiety and Ashes". Several Penumbra Press titles of this era were partially funded by grants from the National Endowment for the Arts.

In 1985, I was invited by Harry Duncan to assume his teaching and printing position with The Fine Arts Press, at the University of Nebraska-Omaha. There I designed, set, and printed several titles under the Abattoir Editions imprint Harry established as a literary publishing venture at UNO in 1972. The most ambitious of these was "The Polo Poems," by Anne Deagon featuring illustrations that derive from vintage postcards of Venice. The imprint entered dormancy in the mid-90s when my research time was reassigned to full-time teaching in the Department of Art and Art History. My current letterpress activity, outside of teaching, encompasses individual or group portfolio projects combining wood and metal typography, relief printmaking, and themes on social issues.

A. *The Technology of Love*, Lynn Emanuel, 1988, 200 copies

Fourteen poems by Lynn Emanuel: *she was not poor but she had the troubles of the poor*. Printed with Eric Gill's Perpetua and Harold Berliner ornaments on Arches Text Wove.

B. *Nebraska*, Ron Hansen, woodcuts by Karen Kunc, 1991, 500 copies

Short fiction by Ron Hansen: *July in town is a gray highway and a Ford hay truck spraying by, the hay sailing like a yellow ribbon caught in the mouth of a prancing dog*. Printed with Perpetua on Nideggen paper; head and tail-pieces are composed of ornaments and printer's rule. Karen Kunc assisted with the runs of her double-spread prints, each pulled from three woodcut blocks.

C. *The Anti-Warhol Museum*, Bonnie O'Connell, 1993

Dedicated to an alternative art censorship: suppress the emergence of art superstars and the Hollywoodization of art. Offset-printed at Nexus Press for The Individual Artist Project Award.

I first started letterpress printing in 1969, the year I married Walter Hamady and became partner in the Perishable Press Limited. Quelquefois published its first book that year. From then on until 1984, I published with Perishable Press. From 1984 to the present, Quelquefois has been my only press. I specialize in poetry books and some artist books, both of which seem to take a long time. I have done all the printing and binding, design, and financial commitment. Currently I intend to change that with more collaborations.

I love teaching letterpress. My ricochets include San Francisco State University, Kala Institute, Naropa University, and the San Francisco Center for the Book, where rumor has it, editions of forty chapbooks are cobbled together and printed in one day with six itinerant devils. I print on a Vandercook Universal I. My latest edition (seven copies) includes painting on etchings, drawing, hand-sewing, washes and the like, to marry my love of color and the abstract, with the word. To paint and to print, that is the answer, to badly paraphrase the Old Bard. My production style is slow and ornery, so I work best alone. The Bixler's Type Foundry has set many of my books for which I am most grateful. Poetry, jazz, painting, the mystics of all traditions, and long silent retreats lend meaning to her life and inspiration to her work; her books may be found in collections across the US and in London. She has three grown children and lives in Berkeley with her husband, John Malork.

A. Wind/Call Yourself Nothing, poems and drawings by Mary Louise Laird, 1985, 120 copies
The darkness quits. Dissolved from blackness to Prussian/deep violet. The all-pervading Light of pre-dawn defines edges: grass, the hill, trees emerge (Mary Louise Laird). Poems rise from baseline, while titles float at the top of the page. Eight hundred sheets of paper made by the author were formed from a combination of half-stuff and rags torn by C. Laird. Printed with Sabon Antiqua.

I started letterpress printing in 1970. At California College of Arts and Crafts, where I was teaching writing, some students and I wanted to print poems for a publication project, so we begged two fonts of Times New Roman from the Oakland Tribune and rigged the Printmaking Department's very basic Nolan proof press with a makeshift tympan and frisket as described in J. Ben Lieberman's "Printing as a Hobby." That little paperback book was my teacher.

A year later, I learned about Vandercooks from another book, Lewis Allen's "Printing with the Handpress." I got my SP-15 in 1971 and established *Rebis Press*, soon joined in 1972 by *Rebis* partner James Petrillo. The same year, I began teaching letterpress at CCAC. Until the mid-1980s, *Rebis Press* published letterpress books with new literary texts and images by emerging writers and artists, often using uncommon structures and nontraditional materials. Letterpress has been an infrequent part of my bookmaking work since 1985, when I turned to electronic self-publishing methods and then to hand-made artist books. I continued to teach letterpress at California College of the Arts (CCAC's current name) until this year.

A. *The Glittering Cave*, Allie Light, 1974, 325 copies

The Glittering Cave is a selection of nineteen poems from Allie Light's Master's thesis in the Creative Writing program at San Francisco State. Allie Light was the winner of the 1991 Academy Award for Best Documentary Feature and the 1994 National Emmy Award for best interview program; she currently writes, directs and produces documentary films with her partner, Irving Saraf. The binding is made of clear mylar and chrome mylar, with speedy rivets.

B. *As No Storm, or The Any Port Party*, written and illustrated by Johanna Drucker, 1975, 326 copies

The story of a failed New Year's party Johanna attended with her parents. Johanna wrote, and helped typeset and print this book. *Hand-fed Vandercooked on moisty Rives all rag at Rebis from VanDijck much monotyped and much hand-set then sewn and grommeted and twined and all hard-canvassed* (Betsy Davids). Betsy Davids invited Johanna to be the artist she would print with grant funds from the NEA Literature Program (Assistance to Small Presses); Johanna says that this experience changed her life.

C. *Half Off*, text and images by Mimi Pond, 1981, 115 copies

Mimi Pond's text portrays a nice girl who goes swimming, to work, shopping and finally takes a bath. Dramatically sporting a shower cap, the binding is clear vinyl over pink nylon net. *What I do look for is imagination (both visual and verbal), content worth more than five minutes, and spirit. I like a book to reach for my attention and reward it* (Betsy Davids). The pages of *Rives* have been printed damp.

D. *Dreaming Aloud, Book Two*, Betsy Davids, 1988

Content is autobiographical, concerning Betsy Davids' dreams. *The color, tone, and general richness of Book Two could even pass for a contemporary interpretation of the visual density of William Morris's ornate borders and complex pages* (Johanna Drucker). Landmark all-digital artist's book production: Typeset in Adobe Palatino on a MacPlus, with scanned video images edited in Super Paint and Image Studio. Printed on an Apple Laser Writer IINT.

I first took a class in letterpress printing at Laney trade school around 1970. There were two of us in the class: David Alswang, the other student, subsequently bought an Albion hand press which I housed for a while, using it as well as a Vandercook proof press and an old process camera I'd bought for my silk-screen fabric printing company, to experiment with letterpress illustration.

When my husband was killed, and I injured, Roger Levenson of Tamalpius Press suggested that I distract myself with undertaking to teach a printing class in the Bancroft Library at UC Berkeley. I went to Wesley Tanner's Arif Press to refurbish my skills, where I was turned over to his apprentice, Alastair Johnston. I found him to be an amusing, charming, ridiculous person and by the beginning of 1975, we'd set up Poltroon Press.

For some years I produced books in which I either sparked images off the language, or used the image to twist off the language into a marginal meaning. The various poets whose texts I used gave bemused permission for these incursions, but I don't think anyone has yet understood what I was doing.

I live in rural France now and (like many others), am writing (and drawing) a book about the desperate life of my neighbors. I'm still pursuing my belief that ignorance of authorial conventions may very well lead to delightful surprises, while experimental tool use is a useful path to the invention of imagery. In short, I believe that the best kind of education is not knowing what you are doing, but the risk of failure is high.

A. *Cimmerian Lodge*, Thomas Love Peacock, illustrations by Frances Butler, 1976

Mr. Fax immediately recognized the poeticopolitical, rhapsolicoproisical, deisidaemoniacoparadoxographical, pseudolatriological, transcendental meteorosophist, Moley Mystic, Esquire, of Cimmerian Lodge (Thomas Love Peacock). Peacock was a close friend of Percy Bysshe Shelley and they influenced each other's work. He wrote satirical novels, each with the same basic setting: characters at a table discussing and criticising the philosophical opinions of the day. *Peacock can be regarded as in many ways a focal point, both for his connections and his interests, in the pre-Reform period, especially in 1810-1820. I regard "Cimmerian Lodge" as primarily a remarkably vivid and vigorous piece of creation, benefiting if anything from its sources and not to be limited by analysis of them* (David Gallon).

B. *Cyrillic & Oriental Typography in Rome at the End of the Sixteenth Century: An Inquiry into the Later Work of Robert Granjon (1578-90)*, Hendrik D. L. Vervliet, translation by Alastair Johnston, 1981, 500 copies

The investigation of the life and works of the French type designer and punch-cutter Robert Granjon, and more particularly of his stay in Rome, by Hendrik D. L. Vervliet. Printed offset by Creative Arts Press for Poltroon Press.

C. *Career Options: A Catalog of Screens, Including the Gesture of Outward*, Frances Butler, 1985

These are some practices with which to open up the fault lines in the hierophancy of social power and make a little free space to live in (Frances Butler). Includes two pop-up pages and six cards in a pocket in the rear. Printed offset at Visual Studies Workshop Press.

I started as a self-taught offset printer in Cambridge, Massachusetts, in 1971 (I think), when I helped form a collective called Hovey Street Press. We printed anti-war literature and a book about George Jackson among many other works. One of our posters had a photo of Chairman Mao playing ping pong with the slogan across it, "Serve the People." The poet Denise Levertov was an early supporter. I ran a Chief 20 and a Baum folder and did darkroom work with a huge Navy surplus process camera. No classes were taken, as none were available.

My first letterpress experience was at Cranium Press in 1972 in the Richmond district of San Francisco, run by Clifford Burke. Holbrook Teter and Michael Meyers had their operation in the basement. At Cranium I mostly scrubbed galleys. My day job was at a thermography firm on Ninth Street in the city, where I did all the pre-press work and most of the pick-up and delivery. My first letterpress shop was Five Trees Press. In 1973 we rented a storefront on Clipper and Sanchez in Noe Valley, bought a C&P and some Cheltenham type. Jaime Robles and I basically locked ourselves in the shop until we figured out how to work the C&P. Again, no classes, but lots of help from the best: Wesley Tanner, Alfred Kennedy, Clifford Burke. Adrian Wilson taught me how to run the Kelly C automatic flat bed cylinder press; I knew the feed system from running the Chief 20, so it wasn't terribly difficult. In 1976 Cheryl Miller and I opened Peartree Printers, the first letterpress job shop run by women in San Francisco since the late nineteenth century.

I have only ever worked at my own presses (Hovey Street Press, Cambridge, MA (offset press) 1971-72; Five Trees Press, San Francisco, CA, 1973-79; Peartree Printers, San Francisco, CA, 1976-79; Matrix Press, Palo Alto, CA, 1979-1995; *new broom*, 1996-) except for the commercial work at the thermographers, but see above regarding help and support. Alfred Kennedy was particularly generous with sharing his knowledge.

I have generally printed broadsides and small editions of poetry by other writers. I printed one book of my own writing. The press is currently not active while I focus on writing, lecturing and curating. I have also done conceptually-based projects under the name "Library of Discards."

A. *Modulations for Solo Voice*, Denise Levertov, 1977, 50 copies

The poems were written in the winter and spring of 1974-5 and might be subtitled, from the cheerful distance of 1977, *Historia de un amor*. They are intended to be read as a sequence.

B. *Dangerous as Daughters*, Susan MacDonald, 1977

Susan MacDonald teaches poetry and raises children, vegetables, chickens, orchids and an ailing Fiat. Her poetry addresses the unresolved themes of our troubled society.

C. *Willie's Throw*, Paul Metcalf, 1979, 350 copies

The text by Paul Metcalf inventively details Willie Howard Mays pivotal throw from left center field to the catcher. Designed and printed by Kathleen Walkup.

D. *Village Life*, Kathleen Walkup, 1998,

Begun by Kathleen Walkup during a summer idyll at Hyde Farm in Oxfordshire, with cuts from Alembic Press. Recounts a bell practice ringing session in the tower room of a church.

I began printing letterpress in Spring 1972, I believe, when Betsy Davids acquired a Vandercook for California College of Arts and Crafts. I took her creative writing/printmaking course and did a couple of broadside pieces. In Fall 1972 I printed my first book in her course, using lithography and letterpress together. That was "Dark, the Bat Elf." I've hardly gone more than a year or two without contact with a press since then.

I worked with Betsy, and her partner Jim Petrillo, at Rebis Press in 1975-76. In January 1976 I started working at the West Coast Print Center as a typesetter. John McBride acquired a Vandercook and 48 drawers of type and I was able to use those. I later bought most of the type from John, who didn't want the Brush, Stymie, Blackletter, and Gothic that were a major part of that type collection. No one else used that letterpress equipment much at the Print Center, though certainly the letterpress scene was lively in the Bay Area, with Poltroon, Five Trees, Kelsey Street, Hoyem, Arif, and many others. Adrian and Joyce Wilson were still very much alive and active.

I used Chased Press as my imprint during the 1970s, and then became Druckwerk when I got my own press; in fact, it was the press from CCAC, which was being auctioned off by them to be replaced with a different machine. That was in 1979. I've always printed my own work. I write in the stick, change text to fit, and do other things that would not work well with the work of other writers. I print works of typographically adventurous experimental prose. But I also do books that have images and illustrations. I've used lithography, etching, linoleum, digital printing, hand-painted letterpress, and photo-offset as imaging technologies. I'm less orthodox than a lot of letterpress printers, I think, many of whom are attached to the great humanist traditions.

A. *The Word Made Flesh*, Johanna Drucker, 1989 (Our copy is an offset reprint, 1996, by Granary Press)

Calling attention to the visual materiality of the text, this book attempts to halt linear reading, trapping the eye in a field of letters which make a complex object on the page. The work both embodies and discusses language as a physical form (Granary Books).

B. *History of the/my World*, Johanna Drucker, 1990, 70 copies

Johanna Drucker focuses on major events in world history and humorously, irreverently, and poetically reinterprets our received traditions. Hallmarks of her unique style include linguistic play, visual puns, and typographic innovation.

C. *Narratology*, Johanna Drucker, 1994, 70 copies

The book was an exercise on interweaving versions of Drucker's own history, fantasy, imagined projections through tales and texts read and studied over the years (Johanna Drucker). Printed on Rives lightweight with images hand-painted by the author.

D. *Prove Before Laying*, Johanna Drucker, 1997, 40 copies

Printed from a previously unproven foundry font and polymer plates, this book is about the constraints and limits of language as a system.

In the fall of 1973 I was desperate for a job and ended up as an apprentice at The Gehenna Press. (In those days there was no interest in learning how to set type by hand. The only way one could learn was by working in an old job shop. I was extraordinarily fortunate to land at Gehenna Press.) It was there that my education in letterpress and bookmaking really began in earnest under the watchful eyes of Harold McGrath. Five months later I was hired to help run our newly formed commercial adjunct of Gehenna, The Meadows Press, and Harold and I made a great team. After two years I left in the early summer of 1975 to officially open my own press (I had already begun using the name Warwick Press in 1973). I learned letterpress from one of the best while working beside him on all manner of jobs.

After setting up my own shop, Harold and I collaborated several times on jobs I could not print on the Kluge, but for the most part, with few exceptions (I have had several wonderful young interns) I have worked alone for all these years.

Officially, Warwick Press began while I was at The Gehenna Press, using their equipment, in the fall of 1973. I print poetry by poets whose work I love, with a bias toward several Irish and American poets; texts written by me (or others whose writing I like) on book arts; and my own works on decorative papers. I have a "Once Upon a Time" series written by my alter ego, Frieda Fitzenmeyer (eight books to date); I print my own texts concerning weird health issues: glaucoma, hot flashes, and dying, and I print recollections by bookish people (Sherwood Grover and Joseph Blumenthal, for example). I have no better way of describing what I print since my list is so eclectic; plus parakeets, mice, ducks, geese, and birds often figure in some of my personal pieces. I've also done a ton of books for clients. These titles include poetry and prose by contemporary writers. Since 1975 I have spent my working life doing typographic design, letterpress printing, hand binding, illustrations, decorated papers, and editing for hire. This work has supported my publishing limited, fine press editions.

A. *From Stripper to Publisher, Or, How Printing Changed My Life*, two lectures by Carol J. Blinn, photograph by Robert Lyons, 1986, 100 copies

First lecture given for the Heritage of the Graphic Arts Lecture Series for The Typophiles, in October 1980, about the beginnings of her printing life. Second lecture about her life and work given to the Honorable Company of Printers, Annual Wayzgoose, Yale University, April 1986. Printed in Spectrum set on Monotype on Frankfurt white paper.

B. *Out West*, Carol J. Blinn, 1988, 30 copies

A poem on paste by Carol J. Blinn. Printed with Monotype Cochin Light on Mohawk Superfine cover. The non-adhesive paper binding uses handmade DeWint paper.

C. *A Fowl Letter Book*, Carol J. Blinn, 1989, 225 copies

The Abecedarium has a venerable history. Here we confront the first abeceduckarum (Carol Blinn). The 26 duck drawings were printed by letterpress and were hand-colored by Carol Blinn.

D. *The Writer, the Madman & the Printer*, Simon Winchester & Carol J. Blinn, 2002

Subtitled: *Notes on a Writer's Artistic License, Or, Setting the Record Straight*. Recounts Carol Blinn's printing of an Oxford English Dictionary letterpress plate rescued by Simon Winchester. Side notes printed in green, with tiny ornaments throughout and on title page.

I started printing by letterpress in 1974. My first printing class was at Laney Community College in Oakland in 1974. This convinced me that I did indeed want to pursue letterpress printing, and I moved to Santa Cruz to audit and then take classes for two quarters with Jack Stauffacher in the Cowell Press, UC Santa Cruz. The following year I began taking classes with William Everson in the Lime Kiln Press, UCSC.

I worked at both Cowell and the Lime Kiln Press as stated above. Later on I ran a Colts Armory letterpress for Adrian Wilson in The Press at Tuscany Alley. In 1974 when I arrived in Santa Cruz, I got my first job in an offset print shop at the front desk. Over the next few years through a succession of jobs I was able to learn to run and then earn my living running an offset press. This was a source of support as I built Moving Parts Press until my son was born in 1987.

I established Moving Parts Press in 1977. I print limited edition artists' books in collaboration with artists and writers. As stated on my website, movingpartspress.com: "These editions of new literature, works in translation, and contemporary art explore the relationship of word and image, typography and the visual arts, the fine arts and popular culture." I am deeply engaged in the book as performance art.

A. For Earthly Survival, Ellen Bass, 1980, 525 copies

The ten poems are accompanied by a leafy image and rule which are repeated on the endpapers. Five hundred books were printed in Deepdene types on Nekoosa Opaque offset, with 25 printed on Mohawk Superfine.

B. Blue Hooks in Weather, Christopher Buckley, woodcuts by Gary Young, 1983, 225 copies

Here are the poet's reflections on the passing of time and the strange durability of intimacies. Printed using Garamond types on Lana Laid paper with Moriki handmade endsheets.

C. Ten Oxherding Pictures, Lucille Clifton, 1988, 200 copies

Collaborative book designed and printed by Felicia Rice and her Typography class at the University of California at Santa Cruz: Joel Benson, Ingrid Brook-Kothlow, Lisa Bulawsky, Kathy Cho, and Abigail Stryker. Printed on Rives lightweight with cover of Arches Cover Buff.

I began printing in 1974, on a Chandler and Price letterpress. I bought the press, several cases of type, a guillotine cutter and other equipment from a retired printer. I had a friend who was a printer, and he taught me some things, although we mostly drank beer and talked. There weren't many classes at that time. But I heard about a class with Clifford Burke at UC Extension and took that. I missed the last two sessions because my fourth child was born. I continued to print and then in the 1980s attended graduate school at Mills College.

As mentioned above, I established Jungle Garden Press in 1974. I was then, and still am, interested in printing contemporary writing. There are exceptions: Shakespeare and Hank Williams, for example. I've printed books by poets and prose writers, collaborated with visual artists and used my own writing. I've made editions from 200 copies to one copy. Bindings vary also; some are collaborations with binders and some I've done.

A. *[has that carrying]*, Beau Beausoleil, 1985, 100 copies

Twenty-nine poems set entirely in lower case; title of poem preceeded by a red dot which repeats on the cover. Student project printed at Mills College in Oakland, California.

B. *Horror Vacui*, Alastair Johnston, drawing by Carl Dern, 1986, 250 copies

Twenty-eight poems by Alastair Johnston, partner in Poltroon Press; the title was suggested by Walter Hamady. Victoria Weiss-Bohlman painted the cover paper.

C. *The Intruder*, Gloria Kurian Broder, drawings by Carl Dern, 1989, 165 copies

Twenty-four-page short story by Gloria Kurian Broder: *I have something to tell you. It isn't easy for me.* Printed with Van Dijk type.

D. *Petites Histoires*, Marie C. Dern, 2002, 30 copies

Stories are all connected to France: *Paris was so beautiful my teeth hurt.* Unbound sheets were printed using photopolymer plates and Iris prints.

Meadow Press was established in Iowa City, Iowa in 1974. At that time, I was a student at the University of Iowa working toward an MFA in poetry in the Writers Workshop. In autumn of 1974, I took Introduction to Typography from Kay Amert and printed my first book, "Stepping Out," which sold out in one week in February 1975. In the spring, I took an apprenticeship class from Kim Merker at the Windhover Press and continued to work there through the fall. Four more books were printed at Kay's Typography Laboratory during the years 1975-1977, as well as many posters announcing university readings. I was also employed by Constance Sayre of the Black Oak Bindery, and by Norman Sage at the University of Iowa Press as a book designer, until my move to San Francisco in June 1977, taking "A Garland of Iowa Songs" with me to bind after arriving. The advice and instruction from these teachers formed the basis for my knowledge of fine printing and gave me a solid foundation in book design and structure. In the library, I discovered the work of Claire Van Vliet, who became a major inspiration and influence.

Upon my arrival in San Francisco in 1977, I was employed by Andrew Hoyem where I mastered lock-up for the platen press. After seven months, I left to resume my career as a free-lance book designer and fine printer. The years of 1978-1979 were spent searching out design work with the major trade and textbook publishers in the area. I spent about half my time making a living in book design and production and the other half as Meadow Press.

I bought my first press in July 1979, a Vandercook Universal I, and moved it into the back of Linnea Gentry's Amaranth Press where I remained until September 1980 when I found a small, but sunny studio on Sheridan Alley. I moved in the press and types and celebrated with a gala opening. But I consider my press to have been founded in 1974 with the printing of "Stepping Out," my first letterpress book. Due to my participation in the Writer's Workshop, I knew a lot of poets and printed their work. I also branched out into a few songs with music scores, and some pieces of fiction and non-fiction prose. I have not published a book under the imprint of my own press for a number of years. I am now teaching letterpress at the San Francisco Center for the Book and designing books for clients.

A. *Sensing*, Sandra McPherson, woodcuts by Leigh McLellan, 1980, 200 copies

Seven poems by Sandra McPherson: *Night, the blackness of the telephone, you on the hook hold down all other voices.* The type was set by Wesley B. Tanner in Linotype Janson and printed in two colors on Ingres Antique Laid paper.

B. *Dead Color*, Charles Wright, woodcuts by Leigh McLellan, 1980, 285 copies

Ten poems by Charles Wright: *It's Saturday afternoon at the edge of the world.* Printed on French-folded Mulberry paper in yellow, orange, olive, silver, brown, blue, and black with Monotype Centaur and Arrighi titles.

C. *Hawai'i One Summer*, Maxine Hong Kingston, woodcuts by Deng Ming-Dao, 1987, 150 copies

So, here again are the frigate birds in the air currents, creatures on the beach, assembly lines funneling napalm to Vietnam, the sandalwood that was still here in Hawai'i when my great-grandfathers came (Maxine Hong Kingston). This project was funded in part by a Small Press Assistance Grant from the National Endowment for the Arts. Printed in Times New Roman on Korean Kozo papers. The title page lettering and text initials are drawn by John Prestianni, based on Times New Roman Italic.

I first began with offset printing as a senior in high school on an AM1250. When I was a junior and senior in college there was more offset printing [A.B. Dick 360, AM1250 and 1850 & Heidelberg GTO]. In the back corner of the pressroom was a Chandler & Price and a very simple Vandercook proofing press. No one was allowed to use the C&P. I uncovered the type drawer and found a great set of wood type and started playing with type and hand inking. This was in February of 1974. I decided then and there that one day I would get my own Vandercook with an inking system.

I have never taken a formal class. I read manuals and figure out things. I wish I printed more frequently [usually only in the summer] because sometimes, a problem you have figured out has to be refigured again! I did take a one-day workshop at Pacific Lutheran University with Charles Seluzicki sponsored by the Seattle Book Arts Guild. We did a broadside with hand-set wood and lead type. The wood type was printed with a split fountain. I also took a two-day workshop later with Esther Smith and Dikko Faust. We printed a broadside about Boeing and the Aviation Alphabet.

I established Eve Press in 1983 with offset and screen-printed work. I bought my Vandercook 4 from Pioneer Printing in Vancouver, Washington in 1985. I began printing letterpress alphabet books, making use of my growing wood type collection and strange assortment of lead. I then moved into book subscriptions with random themes incorporating text and multi-color linoleum cuts. My recent relief work involves mounting found objects type high and creating patterns and layered illustrations, in a way a tribute to Max Ernst and his frottage technique. At present I am using up paper in my studio as part of a waste not/want not series. All the cuts from my collection are out on the table, grouped by theme/topic and it is all a monochrome series: gray ink on gray paper, green ink on green paper, etc. The first one is nearly done [Industrial Age]. There are four more planned.

A. Typographer's ABC, Elsi Vassdal Ellis, 1992, 50 copies

The second Eve Press ABC book, printed in ten colors with a Vandercook 4. Printed in a 6-inch wood outline font with fills cut in linoleum, with miscellaneous fonts on Mohawk Letterpress.

B. Selected Discourses Regarding War & Peace, 1993, 100 copies

Two objectives were in mind: to put thoughts into physical form and to begin exploring letterpress techniques more earnestly. The text is an arrangement of passages which Elsi started collecting in 1984. Printed on Daniel Smith Archival Printmaking and Drawing paper with a Vandercook 4.

C. Quiltmaking Peacemaking, linoleum cuts by Elsi Vassdal Ellis, 1994, 100 copies

A short history of quiltmaking presented on folded origami pages. Printed on Neenah Environment Ivory with zinc cuts of Adobe Minion, and hand-set Hadriano for titles. The quilt patterns were cut in linoleum. The primary source for the patterns was *The Quilter's Album of Blocks and Borders* by Jinny Beyer.

My first exposure to letterpress printing came through a chance meeting with Harry Reese who, in 1975, had just returned to California from Rhode Island where he founded Turkey Press while a graduate student at Brown University. Working as a substitute teacher and a cocktail waitress I was completely unfamiliar with the genre of printer's books. We moved into a small room in a large house in the Berkeley hills and over a two-year period, I learned the rudimentary skills of typesetting and printing on a 10 x 15 C&P in the studio that Harry set up in the garage to continue his publishing.

In 1977 we moved to Isla Vista, California and became equal partners in the production of Turkey Press books. The early publications consisted primarily of small volumes of poetry letterpress-printed from handset type, linoleum blocks and zinc photoengravings. The books became more distinctive as we investigated various methods of creating visual prints from type-high surfaces using unconventional matrices. We bought a Hollander beater in 1979 and incorporated handmade paper as a visual and tactile element in the design of our work. In 1990 we created Edition Reese to pursue more elaborate collaborations with other visual artists and writers.

With the exception of two binding workshops from Claire Van Vliet and Gary Frost respectively, I am self-trained and have no direct line of teaching, apprenticeship or schooling in the arts to emulate, transcend, or disappoint. My studio practice comes out of a need to know and connects me to the best way both past and present to make something beautiful and useful.

A. *Whalesongs*, Robert Gibb, 1979, 100 copies

Fourteen poems by Robert Gibb were printed on Rives heavyweight. Bound by Sandra Liddell Reese using Harry Reese's handmade paper on the cover inset.

B. *Five Meters of Poems*, Carlos Oquendo de Amat, woodcuts by Antonio Frascioni, 1986, 40 copies

Following the format of the original, this first English language edition consists of eighteen typographically playful poems in a visual sequence of accordion-folded panels. When fully extended, it measures five meters long by 10 inches high.

C. *Fables*, Michael Hannon, drawings by William T. Wiley, 1988, 125 copies

Poems by Michael Hannon were printed on kozo natural, with kakishibu for the cover, handmade at the Fuji Paper Mills Cooperative, Japan. The drawings, which accompany each of the 13 poems, were relief printed from photoengraved plates.

D. *Kinnikinnick Brand Kickapoo Joy-Juice*, Jonathan Williams, drawings of Kilpeck Church by John Furnival, 2004, 145 copies

Jonathan Williams offers us in every poem a lyric line of suave clarity and highly involved verbal harmony. The poem itself finds and articulates a single image or action. This is an art like pole vaulting: the center of gravity is outside the trajectory. Build-up and follow-through are not the poem, though the poem depends upon them; the one is in the poet's control, the other in yours (Guy Davenport). Printed with Narrow Bembo designed by Alfred Fairbank with Gills Sans Bold for display, cast by Michael and Winifred Bixler. Bound in sewn-boards covered with handmade flax paper from the University of Iowa Center for the Book.

E. *The Sea Gazer*, Michael Hannon, 2007, 75 copies

Michael Hannon's work has commanded my attention since I first met and published him twenty-five years ago. My choral arrangement of the stanzas of this poem to accompany my images openly invites our readers to sing or sway along with us to their own intimations of delight and dread, of fear and rage, and of thought and its unknowable opposite. (Harry Reese). Based on an artist's book produced by Harry Reese in 2003. The illustrations were printed from wood blocks onto Kitakata and cut on a Roland plotter.

I started printing by letterpress in 1975 when I was apprenticed to Claire Van Vliet at the Janus Press. I also worked with Ron King at the Circle Press in the U.K. in spring/summer 1976.

*My imprint, Gefn Press, was established in 1977. The kind of books I print vary as to the subject matter, edition size and whom I might be collaborating with. The choice of technologies and materials for a book become part of its content: what is read. My most recent letterpress printed book "Interim Corrode" (2011) is a text derived from Dorothy Wordsworth's *Grasmere Journal 1800-03*, Wallace Collection *Catalogues of European Arms & Armour* and *New Scientist* magazine articles from 2008. It is hand-set in Bembo italic with various rules, dingbats and pilfered punctuation functioning as imagery.*

A. *Notes to K.*, Susan Johanknecht, 1977, 60 copies

The three-page poem written by Susan Johanknecht as *Notes to K.*, was set in Trump Medieval and printed on Mohawk Superfine. This first publication of Gefn Press was printed at Claire Van Vliet's Janus Press in Vermont. The illustration is from a photograph of Felice Bauer and Franz Kafka taken upon the occasion of their second engagement in 1917.

B. *Pegasus Pete*, Mollie Ames, woodcuts by Susan Johanknecht, 1980, 150 copies

A New Zealand poem by Mollie Ames in four parts interspersed with prints cut into Rimu wood by Susan Johanknecht. The text is hand-set in Trump Medieval and is printed in two colors on Kozo Natural paper. Printed at Janus Press.

C. *Sub text localities*, Susan Johanknecht, 2007, printed in London

Text by Susan Johanknecht was printed onto French-folded sections. The lower case sans serif type was printed in both black and blind, accompanied by blind printed quads. Housed in a stitched plastic sleeve.

In the fall of 1975, I began teaching myself to print on the C & P we had purchased to be my husband's hobby. I took no classes because my time was filled with two teenage boys, a husband and a full-time career as a community college English teacher. Kathleen Walkup was incredibly generous with her time in answering questions when I ran into problems. Wesley Tanner and Andrew Hoyem were helpful, too.

I established The Heyeck Press as a business January 1, 1976, using my last name because it wasn't clear at first whether other members of my family might become involved. Twenty-eight of my books have been previously unpublished contemporary poetry by poets like Adrienne Rich, Frances Mayes, and Sandra Gilbert. Three books are about paper marbling: "Marbling at The Heyeck Press," "Suminagashi-zome," and "Adventures of a Marbler." Two small books about my granddaughters were created on my computer; otherwise I have printed all Heyeck Press books by letterpress with metal type, on either dampened handmade paper or on acid-free Mohawk Superfine or Mohawk Letterpress machine-made paper.

A. *Sources*, Adrienne Rich, 1983, 300 copies

Twenty-three poems by Adrienne Rich: *I mean knowing the world, and my place in it, not in order to stare with bitterness or detachment, but as a powerful and womanly series of choices: and here I write the words, in their fullness: powerful; womanly* (Adrienne Rich). Printed on handmade Fabriano paper, designed, marbled and printed by Robin Heyeck.

B. *Suminagashi-zome*, Tokutaro Yagi, wood engravings by Rik Olson, marbling by Robin Heyeck, 1991, 200 copies

Suminagashi-zome is the first English translation of Japanese marbling secrets, with tipped-in suminagashi marbling. Printed on Twinrocker paper made especially for this book.

C. *The Book of Summer*, Frances Mayes, drawings by Corinne Okada, 1995, 90 copies

Poems written in Italy by Frances Mayes while searching for Bramasoli. Designed and printed by Robin Heyeck on Barcham Green's handmade Cambersand paper.

D. *Adventures of a Marbler*, Robin Heyeck, 2006, 150 copies

This latest publication continues the descriptive bibliography of marbling projects begun in *Marbling at the Heyeck Press*. *Adventures of a Marbler* contains five chapters on the pleasures and challenges, and the unexpected adventures, of being a marbler.

I first chose metal type out of a drawer and learned letterpress printing in 1975, I think, in a graphic arts class at Lincoln Jr. High in Santa Monica, California. I was intrigued by the process, but unfortunately, the male teacher did not encourage girls to continue the class for another semester, so I had to leave it behind. Since I loved words and letterforms, I naturally gravitated to a calligraphy class in high school taught by Kitty Maryatt who also taught me how to make my first hardcover, single-signature book. I rediscovered letterpress in Betsy Davids' bookmaking class at California College of Arts and Crafts (now CCA) in 1983. It was Betsy's class that launched my life's work as a printer, bookmaker, and explorer of new structures. At CCAC I immediately started working under the imprint never mind the press, and I bought a Challenge cylinder press from Eileen Callahan shortly after I graduated with a BEA in printmaking.

I've been drawing and writing short stories and poems since I could hold a pencil, so finding the book was like finding a home. Printing meant I would not have to choose between words and images: I could do both. My subjects tend toward the little moments between people; my imagery is usually printed from linoleum cuts or drawings made into photopolymer plates; and I still set type by hand.

I am an adjunct professor at California College of the Arts where I teach bookmaking and letterpress printing. I am the author of five instructional books, including the most recent from Sterling/Lark, "Making Handmade Books: 100+ Bindings, Structures, and Forms."

A. *Fair Entry*, Alisa Golden, 1990, 75 copies

Also known as: the cow book. Linoleum cuts and pasted-on images accompany the text. Printed using Caslon type on Rives heavyweight buff.

B. *Pencil Turns*, Alisa Golden, 1991, 56 copies

Dance poems interspersed with dancing linocuts on waxed Masa paper. Inspired by several years of jazz dancing for fun with Georgia Ortega, plus reading about the New York City Ballet. Printed on Saint Armand papers in two edition colors: dusty rose & grey or grey & dusty blue.

C. *Tidal Poems*, Anne Schwartzburg & Alisa Golden, 1995, 60 copies

Pages are painted with inks, watercolors and acrylics on Stonehenge cream paper during a year of extraordinary rainfall: 34.02 inches of rain. The type is hand-set Caslon.

I started letterpress printing in 1975 at the Cowell Press at UC Santa Cruz. Maureen Carey, who was a student of Jack Stauffacher's, taught the class. I also was an apprentice of William Everson's at the Lime Kiln Press for two years. Later I received an MA in Book Arts at Mills College.

I started Peripatetic Press in 1985. I always illustrate my books, usually with pochoir or relief methods. Lately I've been doing more one-of-a-kinds than edition work.

A. *Rosie and the Dinosaur*, Ruth McGurk, pochoir and illustrations by Ruth McGurk, 1986, 52 copies
Rosie McQuery, a sensitive young girl, is forced to go on a field trip to a natural history museum. Text proceeds at bottom of page with imagery colored by pochoir above. Printed in Janson on Arches Text.

B. *Cannibal Ants*, Ruth McGurk, reduction linoleum cuts by Ruth McGurk, 1996, 50 copies
A cartoon disaster book about ants overtaking an airline which had crash-landed in the jungle. Extensive narrative imagery with dual texts on the cover flaps. Printed on Rives BFK using Ultra Bodoni type.

I first began making prints as an art major at the University of Nebraska-Lincoln in the mid-70s, and then in graduate school at Ohio State University, where I earned my MFA. In 1976, I took a couple of classes at OSU: an Art Education class on bookmaking, and a Typography class. These were very basic but exciting: making handmade paper with a blender, sewing a hard cover book, thinking about the design of spaces with type, and the technological high points of offset litho and letterpress, and addressing text and image. For my MFA thesis show in 1977, along with my large-scale prints in etching, screen print and monotype, I made long accordion-folded printed books: attempting to extend and expand the scale, to engage the viewing experience, yet have the compression and intimacy of the hand-held print.

When I got my first teaching position in 1978 at Columbus College of Art and Design in Ohio, a Vandercook press and some type were donated to the school, and I played with it, basically teaching myself. The equipment and approaches are part of the history and techniques of relief printing, which is what I was teaching, and so I incorporated projects to use the equipment. I made my first editioned bookwork on that press, plus some broadsides.

When I returned to Nebraska in 1983 for my faculty position at University of Nebraska-Lincoln, after 9 years in Ohio, the first thing I did was to take a semester-long course at UN-Omaha, with Harry Duncan. He was nearing retirement, so I wanted to learn from him, as he was legendary as the father of the private press movement. I learned more about typesetting and nuances of spacing, refined ideas on how to read the text, along with learning about Harry's philosophies, wisdom, and biting wit on art, politics, academia, his love of literature, and of his amazing body of work. I printed the text for my book "Lyric" with Harry in that course, and did the woodcuts in my own studio, as it became a complex, richly illuminated work. I was fortunate to collaborate with Harry on one book for his Cummington Press, for which I contributed wood engravings to accompany beautiful poems by Barbara Gibbs. I helped him only one day at the press on that project, and regret not doing more! The press at UNO has continued under the leadership of book artist Bonnie O'Connell, who has been a valued colleague, collaborator and friend.

I took the name Blue Heron Press in the late 1970s for my bookworks, meaning to follow and honor private press traditions. The name itself honors the chance encounters that leads to seeing this majestic bird, a relatively rare, but lucky sight, that means one looks up, or over one's shoulder at just the right place, in the right moment.

A. *Truly Bone*, poems by Hilda Raz, etchings by Karen Kunc, 1998, 50 copies

Words of self-reflection and revelation about physical mortality and the search for meaning. The image techniques are etching, aquatint spit bite and drypoint from multiple copper plates using 16 colors. The images are accompanied by text mostly on the outer edges of the accordion-folded pages. The type used is Romulus, printed on cream Italian Alcantara. Published by Women's Studio Workshop.

B. *Offering Time*, songs by Rabindranath Tagore, woodcuts by Karen Kunc, 2001, 50 copies

The songs pursue an understanding of time and acceptance of one's place in the eternal cycle. Shaped pages are filled with luminous color, with the songs tucked into lighter areas of color; the book opens vertically to be read fully extended or page by page. Printed on Nishinouchi paper.

C. *Evocations*, poems by Hafiz, woodcuts and copperplate etchings by Karen Kunc, 2006, 25 copies

Images of the hand throughout: *From a distillation of museum visits worldwide, these classical gestures evoke the blessings and power inherent in the work of the hand. We all must be wise to real meaning, and important and meaningful experiences* (Karen Kunc). The poems are excerpts from the Sufi master, Hafiz, translated by Daniel Ladinsky. The text is printed with hand-set Romulus on Japanese paper.

I learned letterpress printing in 1976 in a Typography class taught by Kay Amert at the University of Iowa. She had two Vandercooks and a large collection of type in a type lab that was a part of the School of Journalism. I absolutely fell in love with the whole process, hand-setting type, the dance you do cranking the press, even redistributing.

I had very limited access to letterpress in my first years after that. I was just entering graduate school in the painting department and I had to satisfy the Art Department first. I took classes with Jim Snitzer who was a cofounder of Chicago Books; they used mainly offset printing for their books. At Iowa he taught the silkscreen classes and introduced me to the work of Ed Ruscha and Dieter Rot among others. I was able to do several books working with him using silkscreen and cyanotype. The cyanotype books were combined with minimal letterpress printing using the very crummy type lab at the art school. Iowa City being what it was, I knew a number of people who had Vandercooks and I could get some time on various presses. A lot of my early books were one-of-a-kind and/or made using any number of methods based often on what was available to me.

I started using the Naughty Dog Press imprint in 1995, although I had been making books pretty consistently since finishing graduate school in 1979. I make primarily movable and/or sculptural books using a variety of media including letterpress, pochoir, relief printing and inkjet in small editions of usually around 25 copies. I finally got my own Vandercook in 2001, an SP15 which seems to be the proper scale for me, both in the size of the books I like to make but also for my height and arm length for the physical act of printing.

I have been teaching various classes on making artist's books at the University of Iowa Center for the Book since 1998. At school we have five Vandercooks and two more coming, lots of type, a photopolymer plate maker, bindery, a paper-making studio and a nice community of printers, binders, papermakers, calligraphers, and writers.

A. *My Twelve Steps*, Emily Martin, 1997, 100 copies

Accordion-fold book displays text on each of the twelve risers of the steps: *you can't ask me to keep you alive*. Printed letterpress.

B. *How Can I Live in Iowa*, Emily Martin, 1999, 25 copies

Multiple nested accordion-folds with cut-aways accompanied by text on the front panels. The text was inkjet printed on Mohawk Superfine and transparency film. The title was laser printed on Nideggen paper.

I learned letterpress printing from Peter in our own home studio in 1977.

I worked a little in the first years I was printing with master printer and poet, William Everson, of the Lime Kiln Press at UCSC, which was not formally a class.

Peter and I established our Press in 1977 in Santa Cruz. Our books are printed letterpress on our own handmade paper, illustrated with watercolors (reproduced by laser printing) or linoleum block prints. We say they are fine press artist's books because we marry the exacting fine press aesthetic with the creative freedoms found in the artist's book.

A. *The Tarantella Rose*, William Everson, 1995, 75 copies

These poems by William Everson were never integrated into his collected work. *The Tarantella Rose* continues the work which was begun by Everson at the Lime Kiln Press in 1976. Peter worked with William Everson while he was a student at the Lime Kiln Press.

B. *Almost Paper*, Peter and Donna Thomas, 1997, 100 copies

Miniature book on what paper is, and what kinds of materials are paper-like but are not paper. Small swatches of these materials are tipped in. Pages were printed on their own handmade paper.

C. *The History of Papermaking in the Philippines*, Peter and Donna Thomas, 2005, 75 copies

Peter Thomas went to the Philippines in 1990 to research papermaking and presents his research, with samples, in this large-format book. Printed on paper made from cotton rag that was pigment-dyed with raw umber, with Goudy Modern and Neuland types.

D. *Not Paper*, Peter and Donna Thomas, 2010, 48 copies

Descriptions of materials that are not paper: amate, birch bark, papyrus, parchment, tapa, Tyvek and wasp nest, with small swatches of these materials tipped in. The text is an adaptation of the 1997 miniature book *Almost Paper*. Printed on Peter's handmade paper.

In 1977, I asked Pall Bohne to print a card for me, and I watched as he typeset and printed it on a Sigwalt. This was a lot easier than calligraphy, I thought, and I can make more than one. I was hooked. I bought a C&P Pilot press and printed a 52-page weekly calendar in several colors in a very limited edition. I had started my calligraphy business in 1974, calling it *A Deux Mains*, which I now changed to *Two Hands Press*. I printed many more projects for clients. In 1980, I made significant changes in my life: I quit my beloved job as a high school math teacher to go to UCLA to get my MFA. I bought a Vandercook SP-15 and printed a Rena Rosenwasser poem as my first broadside on that press. I took my first letterpress class with Frances Butler at the Woman's Building. I was privileged to take a class with Andy Horn at the Horn Press at UCLA, where I printed a class project booklet on pressmarks and a three-language broadside on my own.

By 1983 I had received my MFA, met my true love, got married in 1984, had a perfect child in 1985, and got the job at the Scripps College Press in 1986. I started making collaborative books with my students (50 editions now) in order to get some attention on campus and off: the books would be sold and disseminated, currently to 67 standing order patrons. I have a section in 12 of the books for many reasons. With the little time I have left, I make one-of-a-kind books in my own practice.

A. *Rules of Thumb*, Kitty Maryatt with her students*, 1986, 50 copies

The rules of thumb for typography that you don't find in typography books is the subject of this first book that Kitty made with her students. About 50 rules were listed: one was chosen to be explained and then intelligently broken on the next page. But one student dropped out. Because the book was already paginated, Kitty took over the missing page and supplied a text with dialog, suitable for using different typefaces to indicate the various voices without using quote marks. Bound in 1984 Olympics colors.

B. *Livre des Livres*, Kitty Maryatt with her students, 1993, 60 copies

Poems about art with responses to the poems: the Rena Rosenwasser poem about teachers of art inspired the entire book project. Kitty's response became her manifesto. Kitty's image is a linoleum cut evoking the design of the four-up page format. The binding is modeled on the French *livres d'artiste* format in sheets with chemise and slipcase; all parts are hand-painted in the edition. The pages are French-fold style.

C. *Evening Red & Morning Grey*, Kitty Maryatt with her students, 1995, 55 copies

Travel tales: Kitty's section details her 70-mile drive to Scripps College where she transforms from Mrs. Lindgren in Oak Park to Professor Maryatt in Claremont, with interesting stops along the way, including vital gas stations. Rubber stamp with gas receipt on first page of section. Bound in suede leather.

D. *Deep Rooted*, Kitty Maryatt with her students, 2001, 75 copies

A Scripps student had just developed a tour brochure of the trees on the Scripps campus. This book expands the tree descriptions in a poetic way, with hand-painted images on every page. Kitty's section is about a man in a tree with a chainsaw in danger of falling, reflecting the recent sad events of 9/11. It's also about Kitty being deep-rooted at Scripps, having graduated from Scripps. Bound in amate bark paper.

E. *Nous Tissons*, Kitty Maryatt with her students, 2006, 102 copies

Weaving tales with strips of paper: historical facts about the Jacquard loom are interwoven with the texts. Kitty's section is about a cold, cold PBI session in Maine making a very hot book, accompanied by Jacquard loom punch cards (the precursor to the computer). Inspired by Claire Van Vliet's woven book structures.

F. *Word*, Kitty Maryatt with her students, 2009, 94 copies

Peter Roget, when constructing his grand Thesaurus in the 19th century, divided up all words in the English language into six major categories, like the good biologist that he was. Kitty's section makes use of these section names and interconnecting idea structure when recounting the financial crisis of 2009, moving from crisis to volatility to potential recovery and success, mirroring the process of bookmaking.

*The list of names of all the students involved in these collaborative books is in the Addendum on page 47.

In the fall of 1977 I took my first letterpress class in Walter Hamady's print shop at the University of Wisconsin, Madison. There I was generously taught the mechanics of printing by my fellow students who were drawn to the shop from a number of disciplines.

I was fortunate to work as an assistant to Walter at the Perishable Press, in Mount Horeb, Wisconsin. It was Walter who introduced me to contemporary poetry and poets and to the experience of working collaboratively. I established the Salient Seedling Press while still a student at the University of Wisconsin.

Equally important was meeting Ann Kingsbury and Karl Gartung who run The Woodland Pattern Bookstore in Milwaukee. It was here I found a home for my small publications and was introduced to dozens of poets. This unique small press bookstore, gallery and performance space has been a source of support, inspiration and friendship for many years.

I have not published a book under the imprint of my own press for a number of years. Most recently I have assisted with and collaborated on numerous books with Steve Clay of Granary Books. These include: "Erosions Pull" by Maureen Owen and Yvonne Jacquette, 2004, "Some of these Dazes" by Mimi Gross, 2005, "Time Samples" by Alison Knowles, 2006 and "The Animal is in the World Like Water in Water," by Leslie Scalapino and Kiki Smith, 2010.

In 2001 I returned to New York as a full-time print collaborator at Pace Editions. It was then that I decided to put my efforts as a letterpress printer and book designer into assisting Steve Clay as Granary's wonderful publications quickly make their way into collections all over the world. It has been gratifying work.

For over a decade my own work has frequently taken the form of sewn text installations.

A. My Grandmother's Tablecloth, Tamara Plakins, 1980, 75 copies

This project is produced as a tribute to the youth and sentiments shared by the printer and the author, who have grown beyond but have not forgotten the past. Printed on paper called Palm Box made by Katherine Kuehn; a gift from Flo and Keith Hatcher of an antique linen tablecloth was added to the pulp. The types used were Castellar, Spectrum and Augustea.

B. The Fox and the Farmer, A Modern and More or Less (moral-less) Fable, Thos. P. Pinkert, images (gorp) by Rez Lingen, 1985, 150 copies on Mohawk Superfine and 100 on handmade paper

While working with Jim DaSt, Conservator at UW-Madison, Katherine Kuehn washed and rebound an 18th-century version of Aesop's Fables. She used the woodcuts from this book after asking Thos. P. Pinkert to write a modern fable. The original woodcuts were redrawn with an opaque projector and reproduced as zinc engravings. Ruth Lingen contributed the linoleum cut embellishments.

C. Journal Liftings, Walter Samuel Haatoum Hamady, linoleum cuts by Pati Scobey, 1987, 210 copies

Selected entries from Hamady's journals, 1978 to 1981. Printed with Palatino Antiqua and nineteenth century wood type titling on Katherine Kuehn's handmade Prairie Palm Box paper. Walter Tisdale and Barbara Tetenbaum assisted with the completion of the project.

I had been making etchings and linocuts since the late 60s. On discovering the Women's Graphic Center at the Woman's Building in 1978, I took a letterpress printing class taught by Bonnie L. Carpenter of Effie's Press in Emeryville. We learned to set type and print on a large C&P platen press. I then took a summer workshop at the Scripps College Press from Christine Bertelson and learned to use a Vandercook flat bed press. I was hooked.

I have taken many workshops. I have been very influenced by Sheila de Bretteville, Susan King, Bonnie Thompson Norman, Cheri Gaulke, Frances Butler, Betsy Davids and Kitty Maryatt. I also took a wonderful workshop at Scripps by Claire Van Vliet where I learned how to clean the press: NO ink left on the cleaning rag!

I established Printmaker Press when I bought my own press in the early 80s. I print books with a strong visual aspect.

A. *Commedia Dell' Arte*, verses by Ann B. Saltzman, images by Marion A. Baker, 1993, 75 copies

Marion Baker has long been interested in marionettes and puppets, and gravitated to Saltzman's verses about *Commedia Dell' Arte*, highlighting the characters Harlequin, Pantaloon and the rest. *Commedia Dell' Arte* is a form of theatre started in the 14th century; it is a shortened version of *commedia dell'arte all'improvviso*, or comedy of the craft of improvisation. Printed on Rives BFK.

B. *A Touch of India*, Marion A. Baker, 1999, 32 copies

Having just traveled to India, Marion was struck particularly by the colors of the clothes there. Images of colorfully-dressed women are mounted to a vivid orange ground, and cut-away windows reveal flowered cloth. Printed on handmade Indian papers.

C. *The Store 5-10 & 25 cents*, Marion A. Baker, 2001, 35 copies

Marion's father's 40-year-old worn, heavy ledger provided her with enough paper to bind the covers of *The Store*, which is of course, about her father's store. Embellished with items you would find in the store: ribbons, zippers, a Rit dye package along with hand-colored photos. The text is printed on gray Rives BFK.

D. *Fans & Fronds L.A.'s Palms*, Marion A. Baker, 2009, 20 copies

Featured are low relief and pop-up silhouetted palms, iconic trees of LA, printed on Rives heavyweight. The lined grid is hand-drawn on every copy. Written in response to the news that LA might not be continuing to plant these trees.

I started printing (offset) in 1975 at the Women's Graphic Center at the Chouinard location. Michele Kort (now senior editor at Ms. Magazine) inspired me. Michele participated in the first book workshop offered through the extension program at the Woman's Building. In December 1974 we went on a holiday vacation to New Mexico. As we pulled out of her driveway she began planning her book. When I told her how jealous I was she said, "Susan E. King, you can take a workshop too." I studied with Sheila de Bretteville and Helen Alm who were the mainstays of the graphics center, and then an intensive workshop that included Helen, Sheila and Cynthia Marsh. Most of this work was focused on developing content and pre-press production for offset printing.

In 1978 I took a short letterpress course at WGC with Bonnie Carpenter, a bay area printer who ran Effie's Press, and then Kathleen Walkup and Frances Butler who came several times to teach letterpress classes. I also haunted the downtown Los Angeles Public Library and read all the technical books I could find on letterpress printing. These were aimed at teenaged boys learning printing as part of high school shop class.

I worked at the Women's Graphic Center as a student, then in my home/studio in Venice, CA. I did typesetting at Beyond Baroque (a non-profit literary arts center) NewComp Graphics Center in Venice. In 1978 I came back to the Graphics Center to take a letterpress workshop (with Bonnie Carpenter) and began paying \$25 a month for a studio membership at the Graphics Center. This allowed me to use all the equipment there, although I did have a type drawer under my couch in Venice until I set up my studio in West Los Angeles around 1984.

The first two books I printed were offset, starting in 1976, then *Pacific Legend* in 1977. I started using the name *Paradise Press* in 1978 with the publication of my first letterpress book, "Always a Bridesmaid, Never a Bride." Most recent work has been in developing audio and visual work for online publication, and an offset mail art series called "Photo Bio." These can be seen at www.susanking.info.

A. *Women and Cars*, Susan E. King, 1983

Women and Cars presents quotes from women drivers Gertrude Stein, Nancy Drew and Eloise Klein Healy with memories of the author's teenage girl friends', aunt's and mother's driving adventures. The magic is in pulling open the book entirely to reveal the full photographic image, the perfect use of Hedi Kyle's recently-invented flag book structure. Produced during an artist-in-residence grant sponsored by Women's Studio Workshop; funded and published by WSW.

B. *Redressing the Sixties*, (art)Lessons à la mode, 2001, 125 copies

Snippets about movies are paired with Susan King's text about clothes, accompanied by cuttings from her collection of clothing. Printed on handmade paper from La papeterie St-Armand in Montreal. Created for the National Museum of Women in the Arts.

C. *Say, See, Bone, Lessons from French*, Susan E. King with Jean Gabriel Adloff, 1988, 125 copies

Dr. Jean Adloff, Susan King's French instructor and also a writer, agreed to collaborate, offering original pieces in French; her translations are overlaid with his corrections and her comments on his text. Printed on Kozo 548 and handmade paper from La papeterie St-Armand in Montreal.

D. *I Dream Atget*, Susan E. King, 1997, 17 copies

This book reflects Susan King's interest in Pictorialism, as well as the work of the French photographer Eugène Atget, who lovingly photographed Paris. The photographs were made during a trip in November, 1995. Printed on Stonehenge; the photographs are Polaroid transfers printed on silk by the artist.

I began printing in 1978 after I had acquired a 6 x 9 Pilot Press from Ted Salkin. Pat Reagh gave me the cabinet his father built for him when he was a child and was printing in his bedroom. It was full of type. After that, I took myself off to the Woman's Building and took a class from Susan King. I took the class so often that she asked me to be her teacher's assistant. I began teaching printing to children not long after that. Some time later, when Susan left the Woman's Building, I took her place teaching the letterpress classes to adults and children and eventually became their Studio Director. I basically never left once I began my first class there.

While I was apprenticing at the Woman's Building, I was still a paralegal at the Loyola Law Clinics, but after about a year or two, I stopped working there and went to work for Patrick Reagh. I worked for him full-time for about four or five years and part time (after my son, Paul, was born) for another two or three years.

I established my press, The Windowpane Press, in 1978 as soon as I acquired my first press (Chandler & Price Pilot press). The first piece I printed at the Woman's Building was a poem by e.e.cummings. The first piece I printed at home on my Pilot was the last paragraph from "Of Woman Born" by Adrienne Rich. It was a bold feminist statement and set the tone for the kinds of works I try to produce at my press: outspoken, political, meaningful, inspiring.

A. *On War and Peace*, Bonnie Thompson Norman with Lindsay Arnold, Anny Chan, John Deininger, Carole Guizzetti, Irenne Hopman, Jana Kulas, Ranleigh Starling, 2002

Five folded card folios with texts printed on iridescent paper on the subject of war and peace, in several sizes of type. Designed and produced in a class taught by Bonnie Thompson Norman.

B. *A Parent's Patchwork of Proverbs and Proscriptions*, Bonnie Thompson Norman with Alicia Hall, Susan Hsu, Lisa Kraft, Kathryn Muckler, Jennifer Murphy, Deborah Pang Davis, Lisa Schaeffbauer, Michael Young, 2007

Cards tied together with string forming a meander pattern when laid out flat. Text is mostly one word or short phrases. Designed and produced in a class taught by Bonnie Thompson Norman.

C. *Vital Signs Guideposts for Life's Journeys and Adventures*, Bonnie Thompson with Michiko Parker, Shelley Brittingham, Elaine Hillenmeyer, Ingrid Stripes, Tracy Buck, and Brita Long, 2010, 25 copies

Words from common traffic signs are paired with life advice: *caution/Take time to deliberate; but when the time for action arrives/stop thinking and go in. Andrew Jackson*. The illustrations were created using tangram images. Designed and produced in a class taught by Bonnie Thompson Norman.

I started printing letterpress in 1979 at the University of Wisconsin-Madison. I'd been a painting/drawing major, and in my junior year discovered there was a class in one-of-a-kind books taught by Walter Hamady. Walter was very encouraging to me and to my work and lured me into the letterpress class, which I had absolutely NO interest in. I thought I would drop it the first week after pieing my first paragraph of type. My first book project, "Phase Transformations in the Uranium-Carbide and Uranium Oxide Carbide Systems," was meant to be my way of showing my disdain for the preciousness of all these handmade books, and ironically was received with much enthusiasm. This affirmation changed the course of my art/life.

I stayed an extra year after graduating from UW just so I could make more books. Then I got a residency invitation from Twinrocker Handmade Paper to set up their letterpress facility and work on projects with them. So I used their equipment for the two years I was there.

I officially named my Press in 1979 when I was a student, so consider this the founding. But my first real business-related action was in 1980 when I was at Twinrocker and took out a loan (\$150) to pay for the zinc engravings for my first project there. My work has encompassed different directions and technologies. I began with experimental work, very visual with little text, mostly as a way of exploring readership and page manipulation. At Twinrocker, and especially when I was running the Silver Buckle, I became interested in printing poetry and focused on the work of Michael Donaghy, a young American poet living in London. But now my work is mostly visually-weighted and printed letterpress, or very conceptual with no imagery and created through computer layout and laser printing. I have also collaborated often and happily with Julie Chen, Walter Tisdale and others. But if I had to summarize my work: I am interested in the act of reading. My work explores this act in a multitude of ways and spills over into installation and other work.

A. *Ten Gospels & A Nightingale*, Willis Barnstone, collage illustrations by Barbara Tetenbaum, 1981, 100 copies
This book contains the dedicatory poem and concluding section of a sequence of 202 sonnets to be called *The Book of Breath*. Printed on two shades of Twinrocker handmade paper at the new letterpress studio at Twinrocker; sonnets set in Perpetua.

B. *O'Ryan's Belt*, Michael Donaghy, 1991, 70 copies

Eleven poems by Michael Donaghy; stencils, string and other found objects were used to print the illustrations. Printed at and published by the Silver Buckle Press at the University of Wisconsin-Madison Library.

C. *Caliban's Books*, Michael Donaghy, 1993, 80 copies

Text is hand-set in Baskerville; colored pulp illustrations were made with the assistance of Margaret Prentice. Printed at the Press of the Oregon School of Arts & Crafts and housed in a stitched plastic sleeve.

D. *7 Object Lessons To Aid in the Understanding of Difficult Concepts*, Barbara Tetenbaum, 2007, 30 copies

His studio was a welcome refuge. Unfortunately the walls could not keep the enemy away (Barbara Tetenbaum). Interspersed with bold type and images. Printed on Japanese paper with old engravings and miscellaneous surfaces.

**Ode to A Grand Staircase (For Four Hands)* is a collaboration with Julie Chen and is exhibited in Julie Chen's case

I started letterpress printing in 1980. I never took a course but would pay a lab fee to use the equipment at Atlanta College of Art before I got my own press in 1987. The director of printmaking at ACA, Norman Wagner, spent two hours one day explaining typesetting, the spacing material, job stick, and the uniform placement of type in the cases. So I learned by doing and took liberties that I would have feared with a formal education in typography.

My studio became Press 63 Plus in 1987, the year I turned 63 years old. I've worked alone at the Press except for an occasional intern. I took charge of the process in my own playful way, and the critics and collectors started to notice.

The books are done mostly with metal type, occasionally combining with offset and screen printing. Four editions have featured etchings with aquatint and chine collé using my own large etching press. These are smaller editions of 12, 15 or 20. Other edition sizes average 40 to 200. The texts contain social commentary, visual poetry and a pithy use of language. There is hand-cutting on some pages, and some have drawings and embossing. Two editions of 500 were printed offset at Nexus Press before they closed.

A. *(Ho+Go)²=It*, Ruth Laxson, 1986, 500 copies

Onomatopoeia. What's new who knows Marcel Duchamp ur only a conduit! (Ruth Laxson) Each page is filled with drawings, handwriting and sometimes type, with blue and rust as the major colors. Laxson's faux notebook has the look and feel of a children's book but is a transformation into offset printing, keeping the philosophical and visual intensity of her intricate letterpress artist's books. The images were drawn on Mylar and transferred to positive plates, and then printed offset at Nexus Press on Mohawk Superfine.

B. *Imaging*, Ruth Laxson, 1991, 35 copies

I hope to test the language for meaning and merge text and image in the same spirit as the surrealists. But I want to take it a step farther to text as image (Ruth Laxson). Three single-signature sections are bound into the cover with a stitched fold-out section. Typographic images and cuts are printed in silver on black paper and in black on crème paper. Printed with hand-set Caslon, Franklin Gothic and various other types on a Challenge press. The paper is Strathmore Rhododendron.

C. *Wheeling*, Ruth Laxson, 1992, 200 copies

Wheels were first found on toys in some ancient cultures (Ruth Laxson). The icon of a wheel repeats throughout, representing the history of car culture as well as the wheels of fate spinning out of control: destruction and death. Johanna Drucker claims that this is the quintessential artist's book in *The Century of Artists' Books*. Printed both by letterpress (Challenge) and offset (Heidelberg) on Beckett Enhance and Graphica 100 Frost.

I started printing sometime around 1981-1982 when I bought a small press from an artist friend. I took a class at Cowell College (UC Santa Cruz) in Fall of 1984 and Winter 1985 from George Kane. (I didn't formally attend UCSC, but took his class through extension). I had taken bookbinding classes in the late 1970s.

I have worked at Moving Parts Press, Yolla Bolly Press, Artichoke Press, Schubert Bookbindery, and Arion Press.

Lawrence Van Velzer and I established Foolscap Press in 1990. We produce highly individual editions that reflect our combined expertise of writing, illustrating, printing and bookbinding. All Foolscap Press editions are designed, printed letterpress and bound in-house in editions of 100-200 copies.

A. *The Man in Asbestos, An Allegory of the Future*. Stephen B. Leacock, 1990, 150 copies

The story was first published in 1911: Leacock forces us to face our still-uncertain future, but we find ourselves enjoying the experience. Printed with Monotype Sans Serif on a Hacker Hand Press on Mohawk Superfine and bound in Japanese bookcloth.

B. *Gaillard Durfort: An Ordinary Frenchman's Ride Up & Down History*, Laurent Durfort, 2004

Related by Laurent Durfort in honor of his late grandpère's birthday falling this year on 1 Avril 2004.

C. *Direction of the Road*, Ursula K. Le Guin, woodcut by Aaron Johnson, 2007, 120 copies

This is a short story by Ursula K. Le Guin printed on white linen paper made by Le Papeterie Saint-Armand. The original anamorphic woodcut by Aaron Johnson is presented as part of the portfolio box which also houses the cylindrical mirror with which to view the print.

D. *For Sale, Baby Shoes, Never Worn*, Alix Christie, Michael Palin, Susan Straight, Michael Katakis, Nataly Adrian, Lawrence G. Van Velzer, 2010, 200 copies

Six writers were each commissioned to write a six-page story, which are presented and bound together as staggered gatherings. All are inspired by the succinct words of Ernest Hemingway: *For sale, baby shoes, never worn*. Printed with Garamond on Frankfurt cream paper.

In the summer of 1983, I took a two-week summer letterpress printing class at Scripps College in Claremont, California. Christine Bertelson was the instructor; she had studied with Walter Hamady in Wisconsin. Making my first book that summer inspired me to buy a press. I trembled with pleasure when I saw the first printed pages. Christy helped me, and I bought a Vandercook 4T in Los Angeles. My husband Joel, Christy, and I moved the press from the sixth floor of a building not far from LA Type, into the freight elevator, and then into Joel's dump truck for the trip to Upland. The first type I bought was from LA Type. I watched it being made on the type-casting machines. Blackbird Press was born.

My first book, a single signature, was written and illustrated by me. Then I collaborated with artists and writers to create other books. I bound the books myself, having learned the basics in one and two-day workshops. Because I was a full-time English teacher, printing illustrated broadsides made sense because I could complete smaller labor-intensive projects. I focused on contemporary American poets.

Now I work every day, creating books and broadsides. A two-week class has turned into almost three decades of printing happiness.

A. *Rock Symbols*, Jean Gillingwators, 1982, 25 copies

Images of glyphs and rock drawings from California, Utah and New Mexico carved in linoleum accompanied by text in all capitals. Printed as a student at the Scripps College Press on Gutenberg, Roma and Japanese mulberry papers.

B. *San Antonio Heights, A Neighborhood*, Jean Gillingwators, images from paintings by Carolyn Prince Batchelor, 1991, 35 copies

Beginning in 1988, Jean Gillingwators interviewed the people whose property Batchelor had painted. The images are color photocopies made from photographs of the paintings. Printed with hand-set Optima on Rives lightweight.

C. *Weavers*, ekphrastic poems by Maurya Simon, paintings by Baila Goldenthal, 2005, 80 copies

Ekphrastic poems are written in response to a work of art, in this case, paintings by Goldenthal. Printed on Zerkall Book paper with hand-set Optima and Times New Roman. Bound in the style of Claire Van Vliet's *Book of Mary*, woven with Tyvek strips.

D. *Beauty*, B. H. Fairchild, illustrated by Anna Alquitela, 2010, 100 copies

The poem is a powerful, four-part poem about men working in a Kansas machine shop who cannot speak about the beauty of their world, their bodies, or their lives. Jean Gillingwators designed the book with covers of aged aluminum over book boards and stainless steel hinges at the spine.

I started printing letterpress in 1983 while in the MFA program in printmaking at the Cranbrook Academy of Art. There were no classes there, but we were introduced to all aspects of the print lab, including letterpress. Our first assignment was to create a suite of prints that included letterpress, intaglio, lithography and relief. I worked closely with Julia Talcott, the TA at the time.

Immediately after I graduated in 1985, I went to work with Bill Kelly at Brighton Press, who was just publishing the first artist's book of the press. His guidance was my real education in letterpress and when I became co-director, we decided to continue with books as our main emphasis. (About 15 years later, I also took a workshop with Gerald Lange, which really helped refine my skills.)

Brighton Press was founded in 1985 and we continue, currently, to make books as a way to explore the relationships between poetry and images, specifically those made using printmaking techniques. We do all of the work at the press with a small, familial group of artists and artisans, except for the papermaking, and including all printmaking techniques, letterpress, and binding.

A. *Swimming Lessons*, poem by Nancy Willard, drypoints by Michele Burgess, 2001, 20 copies
Loose folios with images following the text. The text was hand-set in Spectrum and printed letterpress by Alvin Buenaventura on nineteenth-century E. J. Head handmade paper. The drypoint etchings were printed on Rives paper by Michele Burgess, who bound the book in a painting fragment.

B. *Figures Made Visible in the Sadness of Time*, poems by Peter Everwine, etchings by Bill Kelly, 2003, 40 copies
The book was designed by Bill Kelly in close collaboration with the poet and Michele Burgess. The poems were printed letterpress by Nelle Martin, the etchings were hand-wiped by Bill Kelly, and a pochoir appears on the title page. The paper is hand-crafted by Twinrocker.

C. *The Blue Vein*, Sandra Alcosser, etchings by Michele Burgess, 2004, 30 copies
The Blue Vein was a poem first, then reimagined into aquatint etchings and a book designed by Michele Burgess. Hand-set in Spectrum, the type was printed letterpress by Nelle Martin. The etchings were hand-wiped by Michele Burgess who also bound the books in Cave paper and hand-dyed linen.

D. *Diana In Sight*, Nancy Willard, photographs by Eric Lindbloom, 2009, 30 copies
Archivally hand-printed Diana photographs by Eric Lindbloom: *These photographs were all about the joy of using the light-hearted Diana, a toy camera, after a long apprenticeship with a 4' x 5' stand camera, with its physical and historical weight on my back. They were part of a series called "Private Lives of Public Places" (Eric Lindbloom).* The poems were hand-set in Spectrum and printed letterpress by Nelle Martin on Twinrocker handmade paper. The books were designed and bound in Japanese cloth and marbled paper by Michele Burgess, with the assistance of Sonja Jones.

I began printing in the fall of 1983. Seal Press, an early Feminist publisher, had a clamshell in the back of their offset shop and they offered to teach me and rent me space for \$5.00 a month. I printed my first book there. Basically they showed me where things lived in the shop, how to clean the press, and basic typesetting and lock-up and turned me loose in the shop.

I didn't really work with another press, but I did have the opportunity to work with Charles Seluzicki, a bookseller and publisher in Portland. Charlie and I published or co-published several titles in my early career that were successful and really encouraged my career. I also worked with many other visual artists who wanted to make books, which helped me develop my problem-solving and binding skills.

I began making books in 1979, and established my press in 1984, when I bought my own Vandercook 219. I like to say that my list of publications illustrates my habit of following my curiosity and autobiography. Early on, I did many collaborations and fine press pieces with a kind of punk twist. I have always been interested in embroidering and embellishing paper, short stories, materiality, and the natural world. I am currently working on a series of prints which utilize the press as a drawing and/or printmaking tool. I begin with papers I rescued from the recycle bin at school, which are then overprinted multiple times in the letterpress, cut up and stitched on paper and bound into books. The older I get, the fewer words I seem to print, at least for now. Currently I teach at Whitman College, Walla Walla.

A. *Artist's Party Games*, Mare Blocker, 1995, 50 copies

Three-fold sections with games: *Pin the ear on Van Gogh*, *Hide Seek Salvador*, *Frida's archery set*, and *Dot to dot Seurat*. Hand-colored linoleum blocks were printed on Magnani Incisioni in the ballroom printshop of the historic Kingdon house in Jerome, Arizona.

B. *The Clavicle*, Mare Blocker, 1997, 135 copies

Good begets good. Evil begets evil. Printed in a dizzying array of colors on Mohawk Superfine, using linoleum blocks.

C. *Blood on Blood*, Mare Blocker, 1999, 100 copies

This book celebrates twenty years of mining my loved ones for material for my work. Printed with silver ink and Century Schoolbook type on acid-free recycled black paper. Attached with photo corners, the linoleum-cut images were printed on Magnani Pesca. Spiral-bound.

I began printing in 1983. I was in grad school at UW-Milwaukee and learned that Walter Hamady was teaching letterpress at UW-Madison. I signed up for his class, was in two grad schools at once (no reciprocity in the UW system) and commuting two hours to Madison twice a week. I could only do the commuting for one semester, but learned enough in that semester to know that I wanted to print for the rest of my life.

When I finished the semester at Madison, I managed to set up a press at UW-Milwaukee. I found a press and got it donated; the university had type in storage. After that, I found a press, type and began my own shop. After graduate school, Artists' Book Works in Chicago had a call for proposals to make a book. I was given the chance to print a book there, "Crash and Burn". After that I printed at home.

I established my press in 1983. I am interested in women, how they have made their way, the choices they have made, the choices they have been allowed. I also see my press as a voice for those who otherwise might not have a voice. My books are almost always political in nature. Letterpress is too time-consuming to print anything I am not passionate about. I design my books from the text out, make the paper, design the book, print and bind the edition. Editions range from 25-75 usually. Recently I have become interested in working collaboratively.

A. *Midnight Song*, Alan Govenaar, 1998, 123 copies

Midnight Song documents a Hmong shaman: *When Bous Xou Mua steps into the room, his eyes wander. His face bears the scars of a survivor* (Alan Govenaar). The wood type is overprinted by silver text on black paper. The Root River Mill paper, made by Michael Nitsch, is comprised of old army shirts and abaca. The type is Amos' wooden type and Stempel Optima. The printing was watched over by the biophthalmachromate dog. Accompanied by a CD of Bous playing traditional Hmong music.

B. *Martyr Mercury Rooster*, 2004, 50 copies, collaboration of Caren Heft and Jeffrey Morin

A series of three *ars moriendi* (*Sibongile and the Murderous Rooster*, *The Dancing Cats of Mercury*, *Shahida Female Martyr*) to deal with modern forms of death that visit a population. In *Dancing Cats*, childhood memories intertwine mercury and fishing in a dangerous way. The type is Cochin Light and is printed on Root River Mill cotton, Larroque and Hahnemuehe papers.

My passion for letterpress printing started in 1983. I came to it as a poet and worked as printer's devil and apprentice with my friend Leslie Miller at The Grenfell Press in New York 1983-1985. Then I moved to New Mexico. From 1985-1986 I volunteered at the Print Shop of The Palace of the Governors in Santa Fe, with printer and curator Pam Smith.

In 1986 I bought a Vandercook IV Proof Press, and founded The Weaselsleeves Press in 1987. I started out doing job work: stationery, cards, and invitations. In 1990 I printed and published the first Weaselsleeves book. My focus for books thus far has been on Native American/Meso American narrative, and Experimental Essays by American Women poets. As for ongoing work, am only in the thinking stage at present, I may try and do something around the fires here this summer.

A. *Incloser*, essay by Susan Howe, artwork by Susan Rodney, 1992, 60 copies

My writing has been haunted and inspired by a series of texts, woven in shrouds and cordage of classic American 19th century work, they are the buried ones, they body them forth (Susan Howe). Printed with Original Old Caslon from M & H Type on Frankfurt paper, with Nideggen endpapers.

B. *Two Stein Talks*, Lyn Hejinian, illustrations by Janet Rodney, 1995, 60 copies

In the two essays which compose this book, "Language and Realism" and "Grammar and Landscape," Lyn Hejinian discusses Gertrude Stein's work in the light of the contemporary writing practices which have revolutionized American poetry since the mid-seventies. The illustrations by Janet Rodney are a series of linoleum cuts inspired by the Russian Constructivists of the 20s and 30s, reflecting the experimental nature of Stein's period and of the text at hand. Printed on Rives heavyweight with Gill Sans Light, cast by Michael and Winifred Bixler.

*I began to print in 1984. I traveled up to Isla Vista once a week expressly to take the one printing class that Harry Reese taught at UCSB. I enrolled as an extension student. By the end of the first quarter I had established Ninja Press. I published my first three books, burning the midnight oil, on the press in the College of Creative Studies, using the print shop as my own. Those books were *Close To the Bone*, *Plowing the Wind*, both by Betty Andrews, and *Guillaume Apollinaire's Mirror*.*

Ninja Press was inaugurated in 1984, and while there was no specific literary agenda governing the selection of works to be published by the press at the outset, the abiding interest has been, in the main, contemporary poetry. I hand-set all the type and print letterpress using a Vandercook Universal I flatbed proof press. I design and bind each of the editions as well. Some of the books include my photographs, while others use my artwork. A few of the many institutions which hold all or significant Ninja Press books are The British Library, The Getty Center, Scripps College, and Stanford University. The complete Ninja Press archive is held at the University of California, Santa Barbara.

A. *Close to the Bone*, Betty Andrews, 1984, 315 copies

The bone image is from a linoleum block by Carolee. This is the first publication of Ninja Press, printed in the College of Creative Studies at the University of California, Santa Barbara in 1984. Printed on Nideggen in Centaur, Arrighi, and Goudy Open Italic in an edition of 275 copies in paper covers, and 40 are hard-bound.

B. *Mirror*, Guillaume Apollinaire, 1986, 150 copies

Guillaume Apollinaire was a leading French poet of the early twentieth century. Included in his works were lyrical ideograms, poems designed to be printed with words arranged in pictorial forms. This poem, printed in both French and English, is a three-dimensional rendition of the original as it appeared in the first 1918 French edition of *Calligrammes*. The type is hand-set Perpetua printed on Crane's Artificial Parchment. The folded text page was cut by Carolee using sharpened steel rules set in a form and cut on a Chandler & Price press.

C. *Walking*, Henry David Thoreau, 1988, 150 copies

Thoreau's eloquent essay on wildness and the art of walking is printed in Spectrum on Barcham Green Charter Oak with the boards covered in Barcham Green Renaissance III paper. The title, opening capital letter, and ending dash were taken from the original 1862 manuscript written in Thoreau's hand. For this edition Carolee studied the manuscript along with scholarly documentation to produce the essay that reflects Thoreau's intention as closely as possible. All previous publications of the essay included unapproved editorial alterations made to the original after Thoreau's death in 1862.

D. *The Real World of Manuel Córdova*, W. S. Merwin, 1995, 160 copies

A single long poem inspired by a true account of events that took place at the headwaters of the Amazon River in 1907. Printed in hand-set Samson Uncial on kakishibu, a persimmon-washed handmade paper. The image of a river undulates alongside the poem while the setting of the poem itself mirrors the serpentine meanders of the river. The enclosure is lined with kakishibu on which is printed a map of the world, the first to show the world's currents, drawn by Athanasius Kircher in 1665.

E. *The Persephones*, Nathaniel Tarn, 2009, 85 copies

Twelve unbound folios, each painted by hand on front and back using sumi ink and salt by Carolee, making each book unique. The type is hand-set Van Dijck and Weiss Initials printed on Domestic Etching. The cover is goat parchment protected by a green silk chemise and a linen-covered slipcase. Originally published by Christopher's Books in 1974, much of the edition was subsequently destroyed by fire. The poems were significantly altered by the poet for this Ninja Press edition.

In 1984, as a last-semester senior at Pomona College with a major in studio art & concentrating in photography, I took the printing class at the Scripps College Press, rigorously taught by Christine Bertelson. The experience of making my own book by hand (an alphabet book), which brought together various disciplines, a wholistic approach to artmaking, and numerous skills I was eager to learn, led to a pathway that increasingly felt just right the more I practiced.

While using the community-access letterpress studio at The Woman's Building in Los Angeles during the mid-to-late 80s (24-hour access for \$25/month!), I began working one day a week for Susan King of Paradise Press, whose books in the collection at Denison Library made a powerful impact on me as a student in the Scripps class (and beyond). From January 1988 through May 1992, I worked full-time as the assistant to Gerald Lange, director of the USC Fine Arts Press, who taught me in depth about typography, book design, and letterpress printing.

Even though I didn't know at the time I was embarking on a lifetime journey of creating and publishing artist's books, I generally consider the beginning of the press as dating to the first book ("Miss Price's Primer," 1984), made as a student in the Scripps College class. I used the imprint Lavender Armadillo Press for the first several years; then when it became clear I would publish work in which that name would feel too constrictive, I simply used my own name. The work of the press has encompassed many different subject areas, with recurring interest in contemporary literature, music, and chance operations (in concept and execution, inspired by John Cage). Collaborating with other artists, writers, and artisans to create synergistic artists' books remains exciting territory for me.

A. *Miss Price's Primer*, Robin Price, 1984, 50 copies

An alphabet book printed while Robin Price was a student at the Scripps College Press. She used the imprint, The Lavender Armadillo Press, for this first book. *Her letters act like texts themselves, which in turn introduce the reader to a group of female characters* (Betty Bright). Printed on Canson paper using hand-set Caslon Oldstyle, with Goudy Text and Dutch Initials.

B. *The Book of Revelation*, Biblical text, linoleum cuts by Barbara Benish, 1994, 50 copies

This is the New Testament's version of the apocalypse. The vigorous typefaces, Post Antiqua with Manuscript as the display face, were printed from photopolymer plates. The illustrations were illuminated as monoprints by Robin Price.

C. *Slurring at Bottom: A Printer's Book of Errors*, Robin Price in collaboration with Mary Allan, Diane Balderston, Mary Barringer, Barbara Benish, Derek Dudek, Daniel Kelm, Emily K. Larned, Jim Lee, James Pitts, Tommy Simpson, 2001, 60 copies

Leftover sheets from earlier press runs were sanded, painted, and trimmed. New text was printed on one-half of the sheets, and the rest were shipped to ten artists who contributed new artwork. The book is sewn onto cords attached to sanded plexiglass covers by Emily K. Larned.

D *Language of Her Body*, text fragments by Amy Bloom, sumi-e by Keiji Shinohara, photography by Derek Dudek, 2003, 60 copies

This lush, meditative book explores the photographic nude female figure, re-interpreted through a landscape of sumi-e. The photographs are printed onto the cream Tosa Hanga paper, which is painted with sumi inks by Keiji Shinohara. The type is hand-set Arrighi.

E. *The Anatomy Lesson: Unveiling the Fasciculus Medicinae*, drawings by Joyce Cutler-Shaw, 2004, 50 copies

The typefaces Poetica and Minion were composed digitally and printed from photopolymer plates. The copy of the 1495 *Fasciculus Medicinae* used for reproduction is from *The College of Physicians* in Philadelphia.

I began letterpress printing in 1984, for a class entitled The Art of the Book at Cooper Union. My professors were William Bevington and George Sadek.

After art school, I further honed my skills as a printer when I worked for Bembo typographics in New York City, and then as an apprentice for six months at the Yolla Bolly Press in Covelo, CA.

I officially started my press in 1990 under the imprint Inanna Press, which I no longer use. At the time, I was operating more as a traditional press, reprinting existing literature. Now I print unique artist's books with found text or text that I write myself.

A. *Aureole to Zingaresca*, woodblock images by Maureen Cummins, 1994, 60 copies

An exotic alphabet book with multiple textual examples under each letter, accompanied by woodcuts. Printed at the Center for Book Arts using Century Schoolbook, with initial caps from wood type on hand-made paper.

B. *Accounts*, 1999, 10 copies

The found ledger pages are financial accounts kept by the cotton-trading company of C. A. Burgess, and span the years 1862 to 1868. The text is excerpted from the WPA Oklahoma Slave Narratives. Printed at Oregon College of Art and Craft using Gill Sans Bold type, hand-cast by Michael Bixler.

C. *Anatomy of Insanity*, 2008, 30 copies

Images of male insanity are contrasted with images of female insanity in two facing sections. Printed at the Women's Studio Workshop as well as at Longwood University. All textual and visual elements were printed onto Trace 51 using photoengraved plates. The illustrations included are Victorian trade cuts, advertisements, and other vintage found images, as well as drawings by the 17th century anatomist, Andreas Vesalius.

My first exposure to hot type and printing was in the fall of 1985 when I embarked upon my MFA in Book Arts at the University of Alabama. Glenn House was the instructor with Richard-Gabriel Rummonds directing the class curriculum. While a binding major, I continued my printing studies with Mr. Rummonds during my two years there.

I have always worked for myself, focusing on edition binding for other printers in my early years. These relationships allowed me to continue my education and exposure in printing as I developed bindings for the printers.

My own press, lone goose press, took its name in the fall of 1989, although I occasionally published under other imprints prior to that (Loosa Land Press, Labrador Press, Moon Mountain Press). It took me a while to find the right press name. I also worked as director (which meant being printer, binder, etc.) for the University of Oregon's fine press, Knight Library Press, during its duration from 1999-2006.

A. *The Letters of Heaven*, Barry Lopez, etchings by Robin Eschner, 2000, 135 copies

When I was a boy of thirteen I found a packet of letters in my father's desk (Barry Lopez). Printed on Heine paper using Bembo type Monotype-cast by Michael Bixler. The etchings are hand-colored by the artist. Calligraphic title, headings and ornaments by Marilyn Reaves.

B. *Animals and People, The Human Heart in Conflict with Itself*, Pattiann Rogers, etchings by Margot Voorhies Thompson, 2002, 110 copies

We put them on tethers and leashes, in shackles and harnesses, in cages and boxes, inside fences and walls (Pattiann Rogers). The types are hand-set Bembo for the text and computer-generated Charlemagne for the title. Printed on Heinemuhle Heine for the text and Mulberry for the etchings. The reading on the accompanying CD was recorded August 2001.

I moved to Madison, Wisconsin so that I could study with Walter Hamady at UW. I wanted to learn how to make books. I took my first class with Walter in the fall of 1985 as what was called a "Special Student," prior to being admitted to the graduate program in graphics in 1986.

In January 1986, I had a for-credit internship for one semester at the Silver Buckle Press with Kathy Kuehn who was then the director (or printer/curator as the position was called then). Kathy taught me how to print; she was my true and dear teacher at UW. I learned a great deal from Walter Hamady, but in my experience he relied on his more experienced students to instruct and guide the newbies. He also tended to show the class how to do something once, and then you were on your own to improve and figure things out. Kathy was the kind of teacher I needed who would stand at your elbow and really show you the fine points. After Kathy left for NYC and Barbara Tetenbaum was hired at SBP, I continued to work as a paid student for her. Barb taught me many things. Walter Tisdale, who lived in Madison at the time, was kind enough early in my printing life to invite me into his studio to print a broadside. I remember some of the things Tisdale showed me to this day! Ruth Lingen and Pati Scobey were early influences as well.

*I don't much use my original imprint, Ragpicker Press; generally I just use my name. These days I have editioned (in my private practice) a number of small-run editions of mostly small-format books almost exclusively for my own pleasure. The older I get the less interested I am in professional book business in my private life as a maker, perhaps because it is my day job at the Silver Buckle Press. When I print on my own, I do it for myself and for friends and family. (I recently finished a book called *Mad About Plaid*, that's full of little robots composed from type and ornaments printed onto decorative bleeds I printed in relief: done for my first grandson who is six.)*

I have been the director of Silver Buckle Press, UW-Madison Libraries since 1994. I think my contributions to the field are as an educator. I am proud of and devoted to the many former students I have hired or had as interns at the Silver Buckle Press. I try to give them the support and education I wanted for myself, and I know the Press has been a place of refuge and learning for many wonderful people. The Silver Buckle Press is not my imprint, and I have tried scrupulously to represent it but not be it, and by that I mean the work I do at the press I do mindful of a responsibility to represent (almost interpret) a certain standard and editorial salience that is appropriate for a library-based, University museum. I have produced a very small number of books, far fewer than someone else would have. However, I have felt it was most important to offer educational opportunities to non-printers and printmaking students alike who want to learn more about printing and printing history. I have brought to patrons' attention, through all kinds of work at the press, significant library collections and holdings that intersect in meaningful ways with printing history. Additionally, during a period of exciting changes in book arts, I have been steadfastly focused on what letterpress is now, and what it can teach us about our past. Our "Hot Type in Cold World Symposia" have been attempts to place letterpress in the present context through examining contemporary practice and the impact of digital technologies on the field. I look forward to printing more books, and as an encouragement to younger women and practitioners of all kinds, I am happy to report that one's fifties are an excellent time to be working and among others who love books and printing.

A. Who Will Run the Frog Hospital? Lorrie Moore, images by Gretchen Hils, 1995, 100 copies

There was an April afternoon, when I was in the tenth grade, that the Girl's Choir had to meet for its final rehearsal before the spring concert (Lorrie Moore). The full excerpt was designed by Tracy L. Honn and printed at the Silver Buckle Press in Monotype Baskerville on Mohawk Superfine.

**Two more books are exhibited as a Tracy L. Honn (Ragpicker Press) & Diane Fine (Moonkosh Press) collaboration. See listings under Diane Fine to the right.*

I began printing by letterpress in 1985 at the University of Wisconsin-Madison where I was getting my MFA in graphics. I took several classes with Walter Hamady. I worked at the Silver Buckle Press in the first years I was printing; this was very important to my training. I was a printing assistant at the Silver Buckle Press under the direction of Kathy Kuehn. She was my primary mentor/teacher when it came to letterpress. I worked with her for about two years. I also worked for a short time (two or three months) when Barb Tetenbaum was the Director of the Silver Buckle Press.

I began publishing under the imprint of the Moonkosh Press right from the start in 1985. The name of my press is a phonetic spelling of the place in Hungary from which my maternal grandfather, Joseph Klein, emigrated. I wanted to honor him in the realm of arts and letters because he had never had the opportunity to go to school beyond the age of 10 or 11, but he was an incredible storyteller. He felt badly about his lack of formal education, but all the kids in our neighborhood would come to hear him tell stories, many of which started: back in Moonkosh...

I print limited edition mixed media artist books. Some of my pieces involve the work of contemporary poets, while some use found text or original text.

A. *The Journal of Elizabeth Jennings Wilson 1853-1867*, Joe Napora, 1987, 160 copies, collaboration of Diane Fine (Moonkosh Press) & Tracy L. Honn (Ragpicker Press)

These poems are the woman's words, from her diary, in the order she wrote them, beginning and ending when she did (Joe Napora). Her words touch us, not because she was brilliant or beautiful, but because of her humor and sensibility, her humankindness and love (Tracy L. Honn). Printed collaboratively by Diane and Tracy, with Kathy Kuehn's Palatino and ornaments from the Silver Buckle Press. The maps were drawn by Diane Fine and Tracy L. Honn, who also made the text and cover papers.

B. *Doubly Bound, A Tool Kit*, Diane Fine and Tracy L. Honn, 1994, 70 copies, collaboration of Diane Fine (Moonkosh Press) & Tracy L. Honn (Ragpicker Press)

Doubly Bound began with our desire to write a book about choices, and the paths of women's lives. Thirteen individually-bound single signatures housed in a box chronicle different aspects of Buster's Mother's life. Unique gouache painting in the final signature of each edition.

I took my first Book Arts class in printing from George Kane at UC Santa Cruz during the Winter Quarter 1985. I became interested in printing after reading "Encyclopedia Brown: Boy Detective". I liked the idea of Brown having a printing press in his garage to print flyers advertising his detective agency. I was also inspired by a field trip to the Huntington Library when I was in Junior High School. We toured the printing and book presses in the basement.

I took classes at the Woman's Building from Cheri Gaulke and Bonnie Thompson Norman from 1987-1990. I was an apprentice to Susan King in the early 1990s. By the mid-1990s I worked at the Otis Laboratory Press at the Otis College of Art and Design, and then later as Print Shop teacher at the Children's Community School (a private Progressive school in Van Nuys). From 1993 to 2001 I worked as Letterpress Studio Director at Armory Center for the Arts.

Pressious Jade was established in 1991. The press name is derived from my Chinese name, Precious Jade. I print personal artist books, posters and postcards.

A. *Kitchen Cricket*, Katherine Ng, linoleum cut and Sandragraphs by Katherine Ng, 1991, 40 copies

This book is in the form of an Aesop's fable. *Moral: If you don't want to be greeted by little creatures, wipe off your shoes before entering your house.* Hand-set in Bembo and Caslon, illustrated with a linocut and Sandragraphs, and printed on Rives BFK at The Second Story Press, Cal State Northridge, California. Folded pop-up cricket tucked into the spine fold.

B. *Banana Yellow*, Katherine Ng, 1992, 100 copies (second edition)

An exploration of Katherine Ng's Chinese heritage: *Yellow on the outside, White on the inside. Chinese and Asian people who assimilate with the white culture, denying the color of their own culture.* Printed in the shape of Chinese take-out with Chinese characters printed in red; typeset in Garamond 3 Light, illustrated with photoengravings and printed on Barrier rag paper. Printed at the Armory Center for the Arts Letterpress Studio, a collaborative program with the Woman's Building under the sponsorship of GTE Directories.

C. *A Hypothetical Analysis of the Twinkle in Stars*, Katherine Ng, 1994, 100 copies

Dialog about stars between Teacher and Child. The book structure is based on the wishing stars (lucky stars) from Hong Kong. Hand-set in Centaur, and printed on Mohawk Superfine at the Armory Center for the Arts Letterpress Studio. Accompanied by five painted, origami-folded stars.

I started printing when I entered the graduate program in Book Arts at Mills College in January of 1987. I learned how to print from Kathleen Walkup who was then, and still is, the director of the book arts program at Mills. Before grad school, my earlier printed work was done using printmaking techniques such as photo-etching and wood blocks.

When I first started Flying Fish Press in 1987, my plan was to publish two limited edition artist's books per year: one being solely my own work, and one being the work of an invited artist, in which I acted as book designer and publisher. This lasted for a few years, and then my own work started to become increasingly complex and labor intensive. So in the mid-1990s, I switched to doing one edition of my own work per year and no longer published the work of other artists. The only exceptions are the collaborations that I've done with other book artists, such as Barbara Tetenbaum and Clifton Meador, which are true collaborations in which we both contribute equally to the content and the production of the edition.

A. *The First Seven Days*, Genesis 1-2:3, 1987, 45 copies

With a pastor father and having done Bible study growing up, Julie Chen chose for her first project to print and illustrate the Biblical Genesis story. The images are reduction linoleum block prints. The book is in two accordion-fold sections forming a gate-fold. This is her first book while a graduate student at Mills College.

B. *Domestic Science: Pop-up Icons*, Julie Chen in collaboration with Nance O'Banion, 1990, 165 copies

Domestic Science explores fundamental aspects of our contemporary existence through both serious and playful eyes. This is a collaboration with artist Nance O'Banion, who wrote the text and cut the linoleum blocks. Julie Chen designed the book structure, engineered the pop-ups, printed and bound the book, with a clam-shell box by Sandy Tilcock.

C. *Ode to A Grand Staircase (For Four Hands)*, inspired by Erik Satie, 2001, 100 copies, Julie Chen in collaboration with Barbara Tetenbaum, Triangular Press

The text in this book comes from *The March of the Grand Staircase*, composed by Erik Satie in 1914. The book is a collaboration, a visual dialogue, with Barbara Tetenbaum, and is co-published with Triangular Press.

D. *True To Life*, Julie Chen, 2004, 100 copies

The image that appears on each page is one section of a long, continuous visual timeline that can never be viewed at once. One pushes on the wooden handles to change the page. Images are a combination of pressure plates, woodblocks, and photopolymer plates.

E. *Panorama*, Julie Chen, 2008, 100 copies

Panorama: a picture representing a continuous scene, often exhibited one part at a time. Pop-up dimensional panoramas are sprinkled with text. Images were printed from wood blocks and photopolymer plates by Julie Chen and Allan Hillesheim.

1. Dominican Nuns

San Jacopo di Ripoli

A. *La Historia Dalexandro Magno*, (*De rebus gestis Alexandri Magni*, in the vernacular translation of P. Candido Decembrio), Q. Curtius Rufus, 1478

History of Alexander the Great. Incunable printed at the convent San Jacopo di Ripoli in Florence, Italy, under the direction of two Dominican Friars Domenico da Pistoia and Piero da Pisa, respectively the convent's procurator and confessor.

The press at the convent San Jacopo di Ripoli in Florence flourished from 1476 to 1484 as an ecclesiastical press under the direction of two Dominican Friars Domenico da Pistoia and Piero da Pisa, respectively the convent's procurator and confessor. According to the Diario kept by the bookkeeper, some of the nuns served as compositors, which was likely a saving in wages: the nuns were paid for their work, but no doubt at a lower than commercial rate. The San Jacopo Press had an ever-changing crew of hired workers as well. The Ripoli convent bought their type from a printer previously in operation in Florence. (From *Cartolai, Illuminators, and Printers in Fifteenth-Century Italy: The Evidence of the Ripoli Press*, M. A. Rouse and R. H. Rouse, UCLA Department of Special Collections Occasional Papers I, 1988.)

2. Elisabeth Redman

Widow of Robert Redman

A. *Magna Carta*, translated from the Latin by George Ferreribus, 1541

The great Charter called in latyn Magna Carta with divers olde Statutes whole titles appere in the next leafe, newly correctyd. Imprynted at London in Fletesstrete by Elisabeth Redman, dwelling at the sygne of the George next to saynte Dunstones churche. The English charter was originally issued in 1215 and was later modified several times. The 1297 version still remains on the statute books of England and Wales. The colophon states: printed by Elisabeth, widow of Robert Redman.

After the advent of printing in the mid-15th century, women entered the printing trade by marrying a printer or taking a dowry from her father's printing endeavors into a marriage. In England, when the *freeman* husband died, the young widow might continue the business until she remarried: women legally could not own a printing shop on their own.

The printer of Denison's 1541 *Magna Carta*, Elisabeth Redman (1510-1562) was the first English woman to print books, under her maiden name Elisabeth Pickering. She may have been the daughter of a printer, but the documentary record is unclear. Elisabeth married four husbands, all of whom were printers, lawyers, or otherwise associated with the book trade. Her second husband was Robert Redman (d. 1540) who printed at his Press next to St. Dunstan in-the-West church in Fleet Street, London. The books he printed were primarily law books, but also devotional books, herbals, and other more popular texts. Robert printed an edition of the *Magna Carta* in 1520.

On his death in 1540, the printing business passed to Elisabeth. In the ten months following his death, she printed thirteen editions of medical tracts and law books, many of them reprints of Robert Redman's works. She remarried in 1541 and sold the printing business. Her third husband, William Cholmeley, was a lawyer who lived until 1546, after which Elisabeth married his relative Ranulf Cholmeley. Her two last husbands were probably involved in the incorporation of the Stationers Company which held a monopoly over publishing and copyright until 1709. Elisabeth Pickering Jackson Redman Cholmeley Chomeley died in October 1562 and was buried in St. Dunstan in-the-West church.

3. Elizabeth Corbett Yeats *Cuala Press (originally The Dun Emer Press)*

A. *In the Seven Woods: Being Poems Chiefly of the Irish Heroic Age*, William Butler Yeats, 1903

Printed upon paper made in Ireland, and published by Dun Emer Press in the house of Evelyn Gleeson at Dundrum in the county of Dublin, Ireland. Finished July 16, in the year of the big wind 1903. First imprint of the Dun Emer Press.

B. *Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenollosa*, Chosen and Finished by Ezra Pound, with an Introduction by William Butler Yeats, 1916, 350 copies

In the series of books I edit for my sister, I confine myself to those that have I believe some special value to Ireland, now or in the future. I have asked Mr. Pound for these beautiful plays because I think they will help me to explain a certain possibility of the Irish dramatic movement (William Butler Yeats). Printed and published by Cuala Press, and finished on the twentieth day of July, in the year of the Sinn Fein rising, 1916.

Elizabeth Corbet Yeats (1868-1940) was born in London into an Irish family of artists and poets. Her father was John Butler Yeats, one brother was artist Jack Yeats, another brother was the poet William Butler Yeats, and her sister Lily was an embroiderer who learned art needlework with May Morris, William Morris' daughter.

Elizabeth and her family frequently associated with William Morris and his circle. Typographer Emery Walker who founded the Doves Press encouraged Elizabeth to take classes in printing at the Women's Printing Society in London. In 1902, the family moved back to Ireland, and Elizabeth and Lily joined their friend Evelyn Gleeson in Dundrum at the Dun Emer Industries founded to train and employ Irish girls in arts and crafts.

Elizabeth ran the printing shop which was equipped with an 1853 Albion Hand Press. Under the imprint of Dun Emer Press, Elizabeth's first book, *In the Seven Woods*, written by her brother poet W.B. Yeats, was issued in 1903. During the next five years, eleven books appeared under the Dun Emer imprint. In 1908, financial difficulties forced a separation of the Dun Emer Industries, and the Yeats sisters along with brother W. B. established the Cuala Industries, including the Cuala Press, in Churchtown.

The Cuala Press issued sixty-six more books, a series of broadsides, many bookplates, and a series of hand-colored prints and greeting cards. The press moved to Dublin in 1923 where it continued to print exclusively with hand presses until 1946. Elizabeth died in 1940 after thirty-seven years of producing quality books known for their contribution to the revival of Irish literature in the twentieth century.

4. Bertha Spinks Goudy *Village Press (with Frederic W. Goudy)*

A. *Three Essays: Book-buying, Book-binding and The Office of Literature*, Augustine Birrell, 1924, 300 copies

Until you have ten thousand volumes the less you say about your library the better (Augustine Birrell). Printed on Grolier handmade paper, printed by Frederic and Bertha Goudy at the Village Press, Marlborough-on-Hudson, New York. One of a series of six books done by eminent American printers at the invitation of the Grolier Club. Composed by Bertha Goudy with types designed by Frederic Goudy and printed on the Albion hand press formerly owned and used by William Morris at the Kelmscott Press, Hammersmith, England. (This copy still in sheets)

B. *Decorative border*, drawn in 1898

Border drawn by Bertha Goudy which was used full size for the half-title in our own Scripps College Press book, *Dorothy Drake and the Scripps College Press*, written by Judy Harvey Sahak.

Bertha Spinks Goudy (1869-1935) married Frederic Goudy in Chicago in 1897. He would later become one of the most well-known twentieth-century type designers. They, with printer Will Ransom, established the Village Press in 1903. She was an accomplished compositor, printer, binder, and weaver, musician, a singer and organist, and constantly supportive companion to her husband for 38 years.

The Press and Frederic's type-designing career moved to Massachusetts and then New York. In 1923, they bought an old mill in Marlborough-on-Hudson where the Press and Bertha thrived. Above all, Bertha was known for her energy and hard work. In her career, she hand-set more than thirty books. The Village Press books were almost entirely typeset by Bertha, an activity she held in great esteem and of which she was justifiably proud.

In a 1937 tribute, Frederic Goudy wrote: *To me she was my beloved helpmate. She encouraged me when my own courage faltered; uncomplaining she endured the privations and vicissitudes of our early companionship; her intelligent and ready counsel I welcomed and valued; her consummate craftsmanship made possible many difficult undertakings. She ever sought to minimize any exploitation of her great attainments, that the acclaim which rightfully belonged to her should come, instead, to me. For two-score years she unselfishly aided me in every way in my work in the fields of type design and typography, and enabled me to secure a measure of success which alone could never have been mine.*

5. Jane Grabhorn

Jumbo Press and The Colt Press

A. *A Treatise and Some Letters*, Jane Grabhorn, 1937

Jane Grabhorn declares in her treatise about what a private press should print: *only issue things written by its owner*. She disdains hyphens and gaily breaks up a word to continue onto the next line without any regard for correct syllabification. This third book of Jumbo Press continues with letters to her mother and others, written when she was eight. *Note that what preoccupied Little Jumbo in 1919 still preoccupies Old Jumbo in 1937*. Printed on Japanese papers in red and black with type courtesy of The Grabhorn Press, two lbs of spaces courtesy of Carroll T. Harris, and lino elephants courtesy Harry Porte.

B. *Frederic W. Goudy: A Confidential Interview herein at last released to his hordes of panting disciples & admirers by the Jumbo Press who also pants disciples & admires*, Jane Grabhorn, July 23, 1938

Goudy and Jumbo met at Big Ben's Fish Grotto on Montgomery Street, for lunch. Jumbo sat on one side of the table, and Goudy on the other. Goudy was not very comfortable because either the table was too high or the seat was too low. Jumbo was very comfortable. Jumbo said: "Mr. Goudy, what is Type?" (Jane Grabhorn). Printed on the occasion of the 35th anniversary of the Village Press.

Jane Grabhorn, 1911-1973, the wife of Robert Grabhorn, established two presses: Jumbo Press in 1937 which she ran for a year, and subsequently the Colt Press in 1938 with partner William Roth. Jane had worked at the Grabhorn Press for years, as a bookbinder, copy editor, and composing type: she learned typography and book design from her husband Robert and his brother Edwin. Jumbo Press was named after an actual tiny printing press and was her vehicle for poking fun at pretentious printers. Jane Grabhorn had her own brand of printing: humorous, irreverent and cranky. Her other Press was named after the Grabhorn's Colts Armory Press. Colt Press was an independent commercial publishing venture offering books of Western Americana. Jane Grabhorn attended Scripps College from 1928-1929.

6. Dorothy Caswell Allen

The Allen Press (with Lewis Allen)

A. *Persian Stories from the Arabian Nights*, translation by Sir Richard F. Burton, ink drawings by Michèle Forgeois, 1980, 140 copies (still in sheets in the French *édition de luxe* tradition)

The Moslem does not regard his tale completed when the hero marries the heroine: he ushers you with a flourish into the bridal chamber and narrates with gusto everything he sees and hears. Presented in Persian colors: gold, deep blue, orange and green. There are 12 Persian calligraphic symbols and figures stamped in 23 carat gold leaf. Printed damp on an 1846 Columbian on handmade paper made in England exclusively for The Allen Press. This is the 45th limited edition from The Allen Press.

The Allen Press of Dorothy Caswell Allen (1908-2006) and Lewis M. Allen (1908-1998) printed its first book in 1940. The two met at the University of California, Berkeley, as students. Dorothy taught for several years in elementary schools in the Bay area, married Lewis in 1932, and in 1939 they established the Allen Press. The Press issued ten books in ten years, and in 1950 Lewis quit his newspaper job and the two turned printing with a handpress into a full-time vocation for the next forty years.

The Allens were committed to printing on their Columbian and Albion presses, using hand typesetting and dampened, handmade papers for their books. For decades, they were the only printers in the world working full-time who produced their books entirely by hand. Their influences were the Kelmscott, Doves and Ashdene Presses as well as modern French printers. The Allens spent a year in 1951-52 and another in 1957-58, printing and absorbing the French tradition of illustrated *éditions de luxe*.

Although influenced by earlier printers, the Allens developed an individualistic style, utilizing significant texts accompanied by beautiful interpretive illustrations by international artists. They both thought that the text needed *sufficient immortality*. Dorothy said, *It seems too bad to spend so much time out of one's life printing something that is not worthwhile. It does take hours of work. If the text hasn't true depth there is no point in doing it.*

The two considered themselves a team. Although Dorothy did most of the binding and any necessary hand coloring, they collaborated equally on the entire process from selecting the text, the design, and the materials to hand-setting the type, dampening the paper, inking and printing. Dorothy said, *it is a two-man operation in our household from start to finish.*

7. Lillian Marks

Plantin Press (with Saul Marks)

A. *Saul Marks and the Plantin Press, The Life & Work of a Singular Man*, Lillian Marks, 1980, 350 copies

Lillian Marks wrote this book as a tribute to her husband, recounting the early years, the trials and triumphs of the 30s, and the anguish of the war years. Many examples of their printing are included, along with stories about notable personages they met, and trips abroad. Printed at the Plantin Press by Lillian Marks with the assistance of Juan Melgoza, Patrick Reach & Jerry Simon.

B. *Jake & Jo*, Bernard Rosenthal, 1984, 275 copies

Remarks on the occasion of the celebration of Jake Zeitlin's 80th birthday at the Tower Restaurant in Los Angeles, November 6, 1982. Typset by Lillian Marks with presswork by Bonnie Thompson Norman. Includes three photographs.

The Plantin Press was established in 1931 by Saul and Lillian Marks, in admiration of the work of Christopher Plantin and his Plantin Press. During the first years, almost all of the type was set by hand. In 1936

a Monotype machine was installed at the Press which eventually included Bembo and Alfred Fairbank's Narrow Bembo: Plantin Press became well-known for its brilliant use. The first book printed at the Press was *A Gil Blas in California*, designed by Ward Ritchie (the first printing professor at the Scripps College Press from 1941-1947) and with twenty wood engravings by Paul Landacre. Lillian had been learning type-setting, but by 1933, she started having children. Later, she became the compositor on the Monotype machine. Lillian continued the work of the Plantin Press after Saul's death in 1974. Lillian Marks closed down Plantin Press in 1985 and passed away in 1991.

8. Ruth Thomson Saunders

Saunders Studio Press

A. *Scripps College in Block Prints*, foreword by William S. Ament, 1930

Ruth Thomson Saunders, as the instructor of the design class at Scripps College, printed with her students this class project of 27 block prints by sixteen students at the Saunders Press in Claremont. The linoleum-cut images depict the admired Scripps College campus buildings, four years after the college was founded. It was the first class in design at the college. The foreword was printed in hand-set type.

Although she was not a native Californian, having moved to Claremont at the age of 17 from Illinois, Ruth Thomson Saunders (1901-52) left a legacy of over 100 books, many of which deal with California's literature and history. After Ruth Thomson graduated from Pomona College where her father taught, she married Lynne Saunders, and with him established the Saunders Studio Press in 1927 in Claremont.

Much of their printing during the early years was for Claremont Colleges' faculty and for the Colleges themselves, Pomona, Scripps, and Claremont Graduate School. Before turning to books, Ruth had been a bookplate artist whose designs for well-known people as well as locals gained recognition in the field.

In 1936, the Saunders moved from their house and converted chicken coop studio in north Claremont to Foothill and Berkeley, where in their new studio, the Saunders Studio Press continued. By the late 1930s, in order to accommodate growing commissions and larger editions of some of their books, the Saunders began to have some of their books printed by the Pomona Progress Bulletin's book publishing division. Ruth maintained control of design and supervised the printing. After the couple divorced in 1941, Ruth began to work for the newspaper's book publishing division.

In 1942, she received the contract for the printing of the *Quarterly of the Historical Society of Southern California*. This was followed by an increasing number of historical books which she designed, including the *Dictionary of California Land Names* by Phil Townsend Hanna. Ruth was productive until her death in 1952.

1. *Old Quilts*, Margaret Kaufman, 1989, 110 copies
17 x 22 horizontal broadside made by Amanda Degener and Claire Van Vliet, chine collé, co-published by Minnesota Center for Book Arts and Janus Press.
2. *Pandora's Box*, Margaret Kaufman, 1991, 150 copies
14 1/4 x 19 3/4 horizontal broadside; traditional quilt pattern known as *Tumbling Blocks*, made by Claire Van Vliet with the Graphic Arts Workshop in Baker Library of Dartmouth College, Hanover, New Hampshire.
3. *From Arctic Dreams*, Barry Holstun Lopez, 1992, 90 copies
16 x 24 vertical broadside: a paper collaboration with Amanda Degener, Mary Lyn Nutting, and Claire Van Vliet with assistance from Stephanie Westnedge, of arctic dawn sky and mountains with mist rising using kozo, gampi and abaca fibers with oriental inclusion technique.
4. *From Finland*, Judith Haswell, 1997, 100 copies
15 1/4 x 19 1/2 vertical broadside: strips of many colored handmade paper offcuts from the Janus press books of the last ten years to make a paper rag rug and woven with linen threads at Janus Press.
5. *Handmade Definition of Obscurity*, Sandra McPherson, 2005, 100 copies
19 x 24 1/2 vertical broadside; design adapted by Audrey Holden and Claire Van Vliet from a quilt by Lucy Mooney in 1935 in Gee's Bend, Alabama.

ADDENDUM:

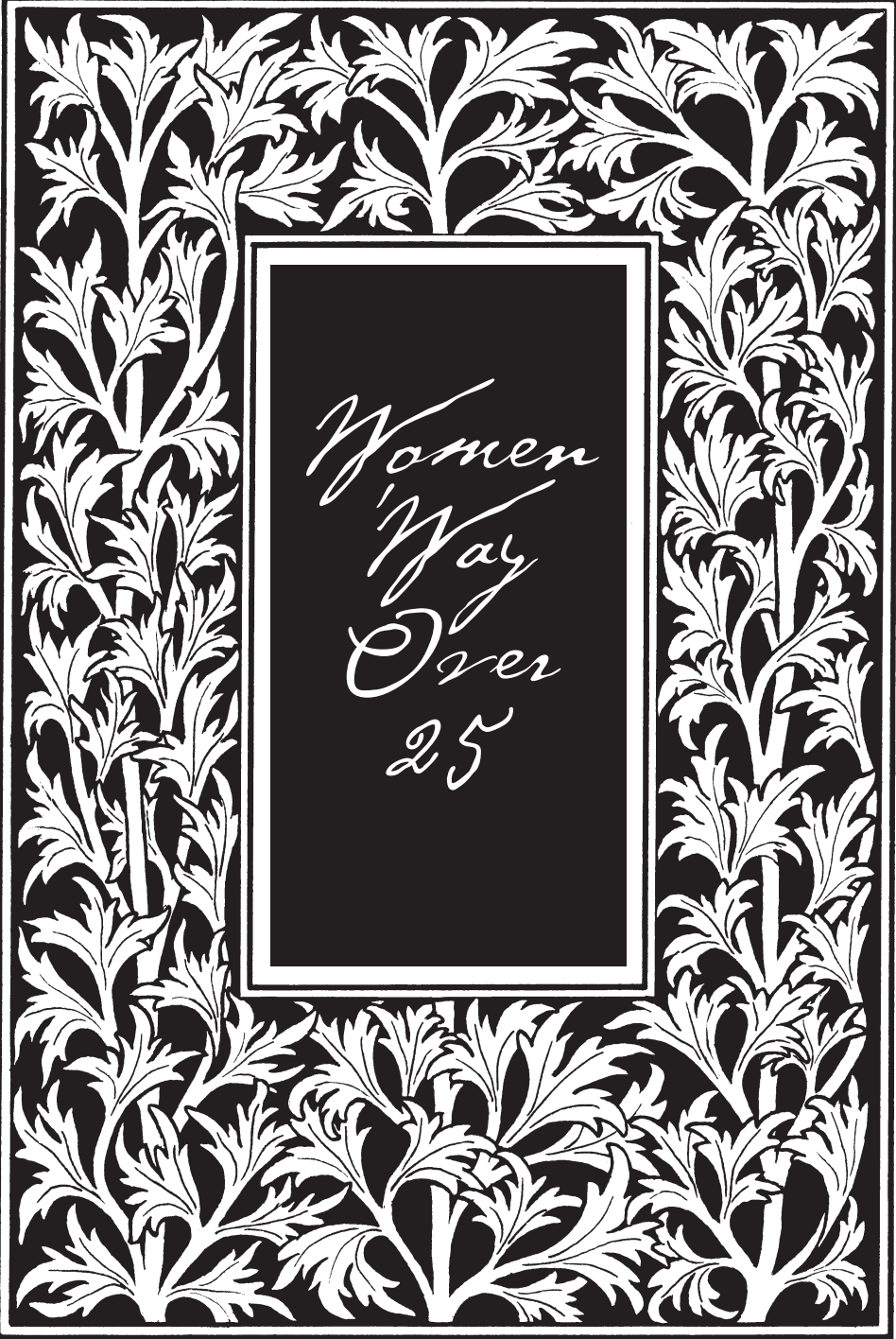
Kitty Maryatt's Students:

- A. *Rules of Thumb*, Kitty Maryatt with her students: Johie Westerman, Jeanne Mellor, Sherry Datwuler, Hedy Levine-Cohen, Sarah Hyde, Carolyn Bynoe, Sebastian Matthews, Mia McDonald (dropped out, replaced pg. 16 with Kitty Maryatt), Maya Mah, 1986, 50 copies
- B. *Livre des Livres*, Kitty Maryatt with her students: Jennifer Abe, D. A. Hosek, Khoo Li Yen, Stephanie Kowal, Freya Prowe, 1993, 60 copies
- C. *Evening Red & Morning Grey*, Kitty Maryatt with her students: Elisa Renee Harms, Amelia R. Leason, Pamela Casey, Catherine Hyunjung Kim, Guenevere Millius, Yuri Takasugi, Tanya J. Metzger, Sarah Melissa Nathanson, Katrina Hart Drabkin, Youngiee Auh, Megan K. Keith, 1995, 55 copies
- D. *Deep Rooted*, Kitty Maryatt with her students: Sara Bachman-Williams, Ginger Bellerud, Caitlin Devereaux, Randi Feuerhelm-Watts, Eve Florin, Joseph Jordan, Hillary Moore, Brodie O'Brien, Andres Schoonmaker, Peter Sullivan, Margaret Wedgwood, 2001, 75 copies
- E. *Nous Tissons*, Kitty Maryatt with her students: Kirsten Brewer, Chantelle Williams, Kate Lindsay, Sara Gaynor, Marissa Root, Megan Whiteford, Douglas Reich, Kathrine Marques, Erin Kilpatrick, Julia Clark, Sarah Horowitz, Samantha Weisman, 2006, 102 copies
- F. *Word*, Kitty Maryatt with her students: Kyle Apuna, Alicia Hendrix, Kristina Hennig, Arianna Freitag, Kelly Dern, Rosalena Miller, Lindsay Mandel, Avery Oatman, Leah Quayle, Danielle Peebles, Jennifer Cohen, Katie Ford, Rachel Schram, Evan Kelley, 2009, 94 copies

Colophon

The 150 entries in this catalog were written by Kitty Maryatt, gleaned from the book itself, or possibly from websites, internet articles or catalogs. The short biographies were written by the letterpress printers themselves, with some editing when necessary for this catalog. Judy Harvey Sahak helped enormously with the research on the historical books for the catalog and wrote much of the biographical information for that section.

The catalog will be available in pdf form from the website, www.scrippscollege.edu/campus/press or eventually in printed form. For those who could not view the exhibit in person, photographs of the books would be a welcome addition to this 56-page catalog, an addition not quite planned at this time.



*Women's
Way
Over
25*