



# CALIFORNIA WOMEN PRINTERS

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## 55<sup>th</sup> California International Antiquarian Book Fair

February 10<sup>th</sup>-12<sup>th</sup>

Pasadena Convention Center

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## California Women Printers

Marion Baker ♦ Carolee Campbell ♦ Rebecca Chamlee ♦ Carol Cunningham

Jean Gillingwaters ♦ Robin Heyeck ♦ Susan King ♦ Kitty Maryatt

Bonnie Thompson Norman ♦ Felicia Rice ♦ Farida Baldonado Sunada

*Books in our stock at the 55<sup>th</sup> California International Antiquarian Book Fair, Booth #115.*

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**MARION BAKER (PRINTMAKER PRESS)** developed her skills as a printer and illustrator during the 1960s and 70s, taking courses in printmaking at Scripps College Press and the Women's Graphic Center. Baker established Printmaker Press in the early 1980s and was a member of the Women of Letters, a Los Angeles-based letterpress printing group that was founded in 1980 by Baker, Kitty Maryatt, Bonnie Thompson Norman, and Susan King. In the 2011 exhibition catalogue for *Women Over 25: Printing Letterpress for Over a Quarter of a Century*, which was held at Scripps College, Baker listed a variety of her inspirations: Sheila de Bretteville, Susan King, Claire Van Vliet, and her Women of Letters co-members Norman and Maryatt. Printmaker Press books include *An Alliterative Alphabestiary* (1988), *A Touch of India* (1999), *The Store 5-10 & 25 cents* (2001), and *Fans & Fronds* (2009), all of which were written and illustrated by Baker.

1. [PRINTMAKER PRESS.] BAKER, Marion A. *An Alliterative Alphabeastiary*. Animals, activities, names & nonsense. [Los Angeles:] Printmaker Press, [1988]. 8¼ in. x 8¼ in. 64 pp. With a title-page vignette and a large linocut printed in red for every letter of the alphabet. Typeface is Garamond, hadset and printed by Marion A. Baker on a Vandercook SP15 press. Paper is Mohawk Superfine Text. Buff stiff paper wrappers printed in red. A fine copy.

\$500

One of 135 copies. Numbered by Marion Baker on the colophon. This alphabet book is dedicated to Edward Lear, "whose effortless, enchanting, alliterative allusions, from 'Abstemious Ass' to 'Zealous Zebra,' have elicited this edition."

**CAROLEE CAMPBELL (NINJA PRESS)** has been the sole proprietor of Ninja Press, which she founded in 1984. She publishes limited editions of contemporary poetry that she designs, handsets in metal type, prints letterpress, binds, and often illustrates. The Ninja Press website recounts that Campbell began bookmaking as a result of her experience as a photographer using nineteenth- and twentieth-century photographic techniques in the darkroom, which led to her exploring experimental book structures and, eventually, letterpress printing. Campbell, who focuses on printing contemporary poetry, has printed the work of numerous important poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. Ninja Press books can be found in the collections of libraries including the Getty, the Library of Congress, UCLA, and the British Library. The Ninja Press archive is held in the Special Research Collections of the University of Santa Barbara Library. The bibliography of the Ninja Press, *Dispatches from the Lizard Brain*, was published in 2022.

2. [NINJA PRESS.] BREYTENBACH, Breyten. *The Intimate Stranger*. [Sherman Oaks, California:] Ninja Press, [2007]. 13 in. x 7½ in. 40 pp. Printed letterpress in Samson and Libra type on dampened flax paper handmade especially for this book by Bridget O'Malley at Cave Paper. A horoscope, as well as the multicolored signs and symbols seen throughout the text, were drawn by Carolee Campbell and printed from polymer plates. Additional symbols are applied by hand using pure earth pigments. Printed in eight colors with three additional pigments applied by hand. Quarter green leather over flax paper-covered boards, hand-coated with a mixture of ochre pigment and fine volcanic pumice. In purple cloth chemise, together with separate chapbook containing a legend for the text-inspired signs and symbols, as well as an original prospectus. A fine copy of an out-of-print Ninja Press book.

\$2,500

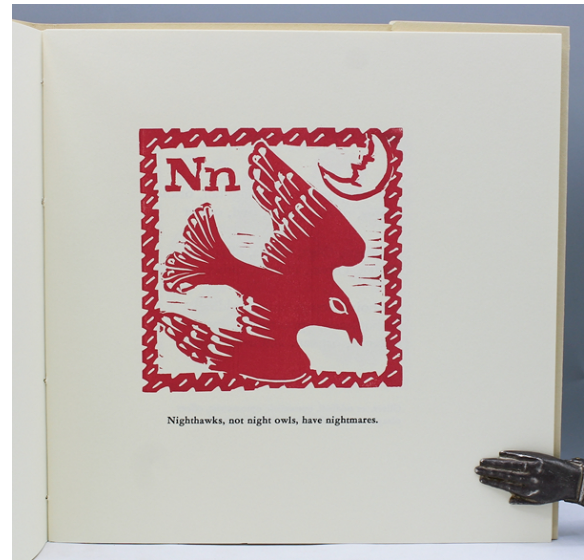
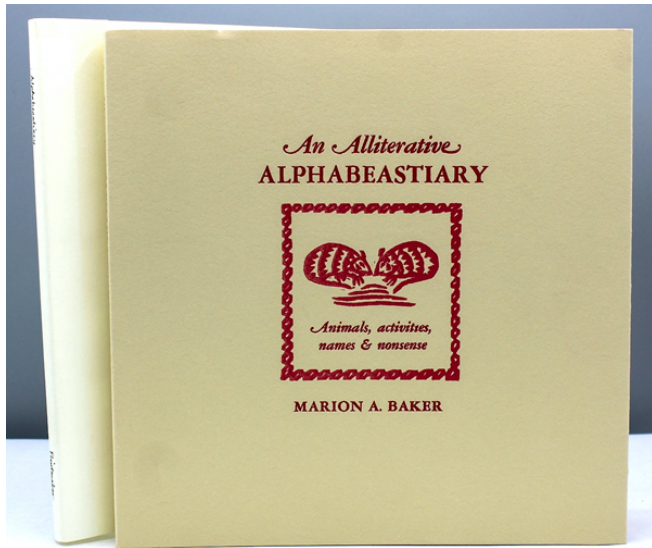
One of a hundred copies signed by the author. A beautiful and ambitious production and a creative milestone for Carolee Campbell's highly regarded private press.

3. [NINJA PRESS.] BRINGHURST, Robert. *The Book of Silences*. [Sherman Oaks, California:] Ninja Press, 2001. 6¾ in. x 10 in. 29, [14] pp. With three platinum print photographs taken by Carolee Campbell and printed by Gordon Mark. Hand-set Meridien printed by Campbell on Moulin du Verger handmade paper. Bound in Barcham Green Renaissance paper and housed in a buff paper chemise. Chemise lined with gray-green handmade paper. A fine copy.

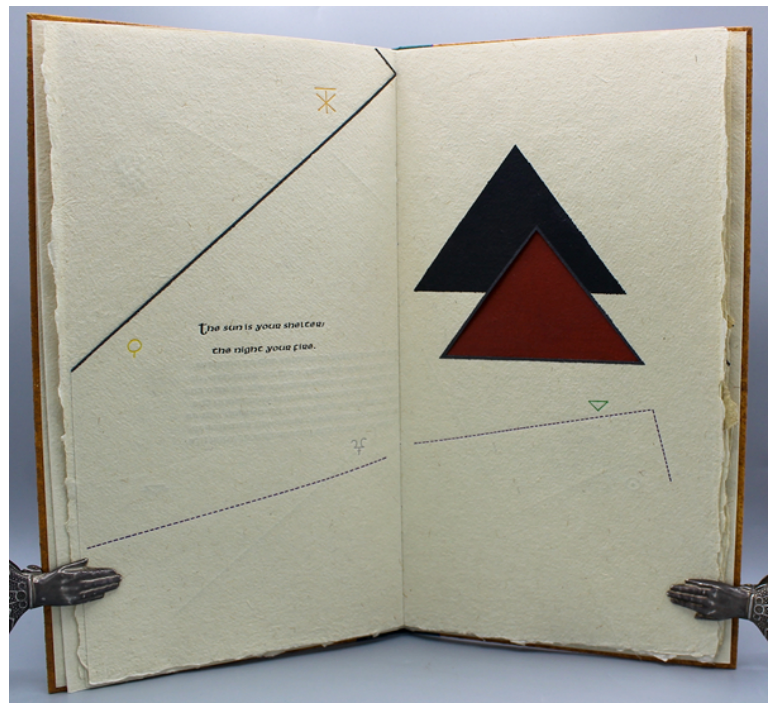
\$1,250

One of a hundred numbered copies signed, numbered, and ink stamped by the poet. Twelve letters *hors commerce* copies were also produced. "The speakers of these poems are the ghosts of Asian monks, hermits, philosopher-poets and intellectual trouble-makers, most of them Buddhists, some of the Taoists, some of them too far now in the past to place in any lineage of which we know the name," (Bringhurst).

*This is a selection of Ninja Press titles in our booth. Please ask to see the others!*



[PRINTMAKER PRESS.] BAKER, Marion A. *An Alliterative Alphabeastuary*. Animals, activities, names & nonsense. [Los Angeles:] Printmaker Press, [1988]. Item #1.



[NINJA PRESS.] BREYTENBACH, Breyten. *The Intimate Stranger*. [Sherman Oaks, California:] Ninja Press, [2007]. Item #2.

**REBECCA CHAMLEE (PIE IN THE SKY PRESS)** is a book artist, a writer, and an associate professor at Otis College of Art and Design. At Otis, she teaches courses in letterpress printing and artist's books, and is the head of the Book Arts minor program. On her website, Chamlee is described as a "self-taught naturalist and citizen scientist," whose books "examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world." Recent Pie in the Sky Press publications include *Giant: A Deity with Leaves* (2019), which celebrates a 400-year-old native oak located in a park near the press, and *Dreams of Flight: The Nesting Season* (2022), which documents the birds that Chamlee observed while in isolation in 2020 and 2021 due to the pandemic.

4. [PIE IN THE SKY PRESS.] CHAMLEE, Rebecca. *Where Stucco Meets Chaparral*. Simi Valley, California: Pie in the Sky Press, 2014. Large octavo. [108] pp. Frontispiece map printed in green, gray, and brown of Corriganville Regional Park. Twenty-one color botanical illustrations printed in color from hand-carved Gomuban relief plates; numerous background illustrations of plants and mountain ranges. Title-page printed in four pastel colors. Type is handset California Old Style cast by M & H Typefounders and Gothic XX Condensed wood type. Text printed in black on Somerset Book paper. Full olive green morocco over boards with three oak-leaf shaped onlays in orange and red. A fine copy in a handmade paper chemise, housed in a silk-covered, cloth-lined clamshell case, the bottom compartment bordered with thick paper and illustrated with silhouettes of plants, mountains, and foliated tree branches in several different colors.

\$2,000

One of seven deluxe copies bound in full morocco (in an edition of sixty-seven). With an additional suite of six color plates, housed in a separate folder with wrap-around label. The six additional plates are also numbered and signed in pencil by the author. The present work is Rebecca Chamlee's tribute to California's unique landscape. It features an elegiac text explaining the origins of Corriganville Regional Park and its complex chaparral ecosystem.



[PIE IN THE SKY PRESS.] CHAMLEE, Rebecca. *Where Stucco Meets Chaparral*. Simi Valley, California: Pie in the Sky Press, 2014. Item #4.

**CAROL CUNNINGHAM (SUNFLOWER PRESS)** was one of the most significant California printers over the course of her nearly fifty-year career. Cunningham was a founding member of the Miniature Book Society and the Small Press Club of Marin, and founded the Fine Print Fair with her friend Diane Weiss. In 1973, Cunningham joined the British Printing Society, which named her a Master Craftsman in 1974 and Printer of the Year in 1975. Cunningham was also a frequent collaborator of fellow book artist Joseph D'Ambrosio, and many of her books feature his bindings. Cunningham produced more than fifty extraordinary miniature books, including *Le Chien Guingan et le Chat Calicot* (1977), *Gutenberg* (1977), *Toad* (1983) *Daring Voyages* (1995), *Time Machines* (1996), and two editions of *L'Histoire D'Un Tournesol* (1992 and 2008), the Sunflower Press bibliography.

5. [SUNFLOWER PRESS.] CUNNINGHAM, Carol. *L'Histoire D'Un Tournesol*. Mill Valley, California: Sunflower Press, 1992. Twelvemo. 29 unpaginated ll. With 4 pp. bifold "Addendum" in pocket bound to rear pastedown. Orange sunflower frontispiece. Hand-stenciled and hand-painted illustrations throughout. Serigraph sample tipped in on ninth leaf. All type was hand-set by Cunningham. Blue cloth patterned in green and orange. Orange endpapers. Paper label on front cover printed with title and an orange sunflower within a decorative border. A bit of toning and light wear; overall a bright, near-fine copy of a lively book.

\$500

One of 30 copies on Frankfurt paper, signed and numbered in ink by Carol Cunningham on colophon. 20 additional copies were printed on Mohawk paper.

6. [SUNFLOWER PRESS.] CUNNINGHAM, Carol. HOLTAN, Gene, illustrator. *Muses*. Mill Valley, California: Sunflower Press, [1994]. 6½ in. x 10 in. [22] ff. With twenty-one illustrations by Gene Holtan: frontispiece, ten mounted full-page illustrations, and ten large vignettes. Printed by Carol Cunningham in handset Centaur, Arrighi, and Mistral types on Shadowmould paper. Specially bound by Joseph D'Ambrosio in quarter white Masonic sheep over white cloth boards hand-shaped to resemble wings. In the original orange cloth clamshell case, with the original prospectus. A fine copy inscribed by Carol Cunningham to scholar Henry Snyder.

\$600

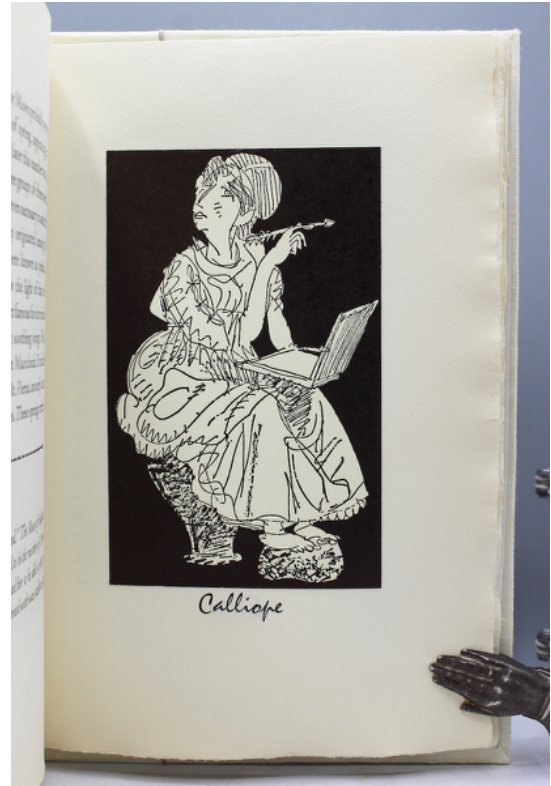
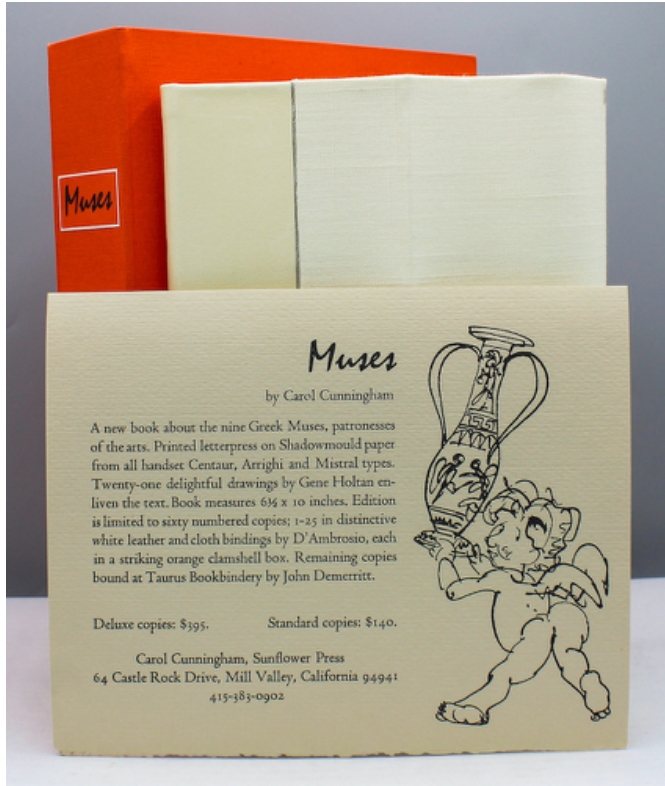
One of twenty-five deluxe copies specially bound by D'Ambrosio (in a total edition of sixty). Also signed by Cunningham on the colophon and by D'Ambrosio on the lower pastedown. In his *Memoir of Book Design* D'Ambrosio writes: "[*Muses* is] I believe the first larger book that Carol did...This was not an easy book for Carol to produce. The information about the Greek Muses seemed to be scattered everywhere. So, complete with all the information in one volume, this book belongs in every research library in the country as a reference work. The illustration of each Muse, done by Gene Holtan in the lighthearted and satirical style of Arthur Rackham, adds to the delight of this entire work.... The binding is another matter...Every facet of the design had to convey the lyrical lightness conveyed by the concept of the Muses."

**JEAN GILLINGWATORS (BLACKBIRD PRESS)** has been printing letterpress books, broadsides, and ephemera under her Blackbird Press imprint since 1983. Gillingwators was the editor and project coordinator of *Zamorano Celebrates 90* (2019) and the president of the Zamorano Club in 2020. In *Women Over 25*, Gillingwators recalls her two-week letterpress printing course at Scripps College in 1983, which prompted her to buy a press and found her own printing outfit. While working as a full-time English teacher, Gillingwators focused on broadsides of contemporary poetry, which were labor-intensive but smaller projects. She went on to produce more books, including *San Antonio Heights, a Neighborhood* (1991), *Weavers* (2005), and *Beauty* (2011). Blackbird Press books are now in the collections of private collectors and institutions like Iowa State University, Scripps College, Brown University, Northwestern University, and the Getty.

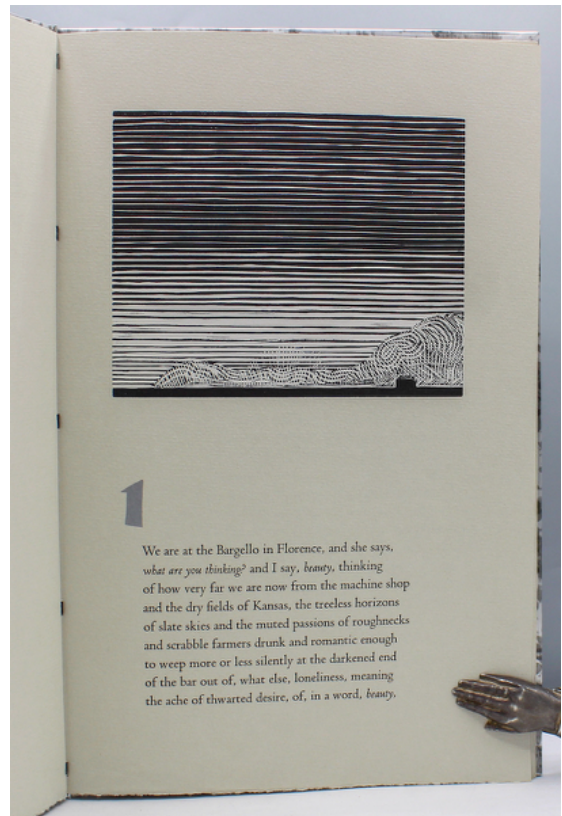
7. [BLACKBIRD PRESS.] FAIRCHILD, B.H. *Beauty*. A Poem by B.H. Fairchild. Upland, California: Blackbird Press, 2007. 7 by 11 in. Four linocut illustrations by Anna Alquitela. Printed on Zerkall Book paper, the text is Centaur and Arrighi monotype from M & H type. Hand-bound with aluminum-wrapped covers and stainless steel hinges. A fine copy with original numbered gray paper band in a gray cloth clamshell box.

\$750

One of a hundred copies, signed in ink by the poet, artist, and Blackbird Press printer Jean Gillingwators on the colophon. The poem "Beauty" first appeared in Fairchild's third book of poetry, *The Art of the Lathe*, which received numerous awards and was a Finalist for the National Book Award. "Beauty" has many "book characteristics": a narrative structure, four chapter-like divisions, and a lyrical appeal. Its aluminum-wrapped binding, which features metal hinges made by Jean Gillingwators after a design by Daniel Kelm, is reminiscent of the corrugated-metal buildings that often house machine shops (where the poem is set). Overall, the creation of the binding and its process took several years. Together, Gillingwators and Alquitela created the binding for each book from a variety of materials, aging the thin aluminum with nontoxic chemicals to effect a dappled, weathered look. The beautifully crafted binding echoes the theme of the book while maintaining a close connection with Fairchild's machine-shop laborers (Blackbird Press website).



[SUNFLOWER PRESS.] CUNNINGHAM, Carol. HOLTAN, Gene, illustrator. *Muses*. Mill Valley, California: Sunflower Press, [1994]. Item #6.



[BLACKBIRD PRESS.] FAIRCHILD, B.H. *Beauty*. Upland, California: Blackbird Press, 2007. Item #7.

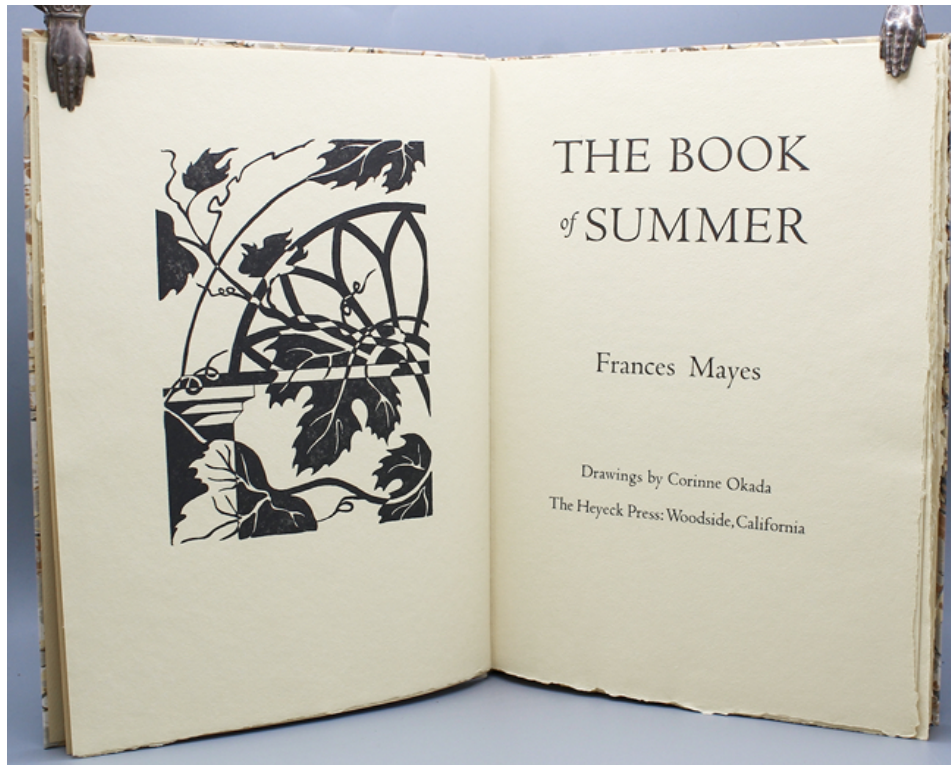


**ROBIN HEYECK (HEYECK PRESS)** began teaching herself to print in the fall of 1975. She established the Heyeck Press in Woodside, California in January of 1976 and began letterpress printing contemporary poetry and books on paper marbling. By 2011, Heyeck had printed twenty-eight books of previously unpublished work by poets like Adrienne Rich, Frances Mayes, and Sandra Gilbert, including Rich's *Sources* (1983) and Mayes' *The Book of Summer* (1995). Heyeck Press books on paper marbling include *Suminagashi-zome* (1991) by Tokutaro Yagi and *Adventures of a Marbler* (2006), written by Heyeck herself. Heyeck was also a professor of English at the College of San Mateo for over three decades. As of January of 2023, her work is on display at the Metropolitan Museum of Art as part of an exhibition on late twentieth-century paper marbling.

8. [HEYECK PRESS.] MAYES, Frances. *The Book of Summer*. Woodside, California: The Heyeck Press, 1995. Folio. 61, [3] pp. Five illustrations from drawings by Corinne Okada. Designed and printed by Robin Heyeck in Centaur and Arrighi type on Barcham Green's handmade Cambersand paper. Full marbled silk in shades of gray, golden brown, and ochre, by Robin Heyeck. Pale yellow slipcase with printed paper label. A fine copy.

\$300

One of ninety copies. Signed by the author. A beautiful production of the Heyeck Press, featuring Mayes' poems inspired by a trip to Italy. In 1996, Mayes (b. 1940) published *Under the Tuscan Sun*, a memoir of her buying and renovating an abandoned villa in rural Cortona in Tuscany. It was number one on the New York Times bestseller list and was made into a movie with Diane Lane in 2003.



[HEYECK PRESS.] MAYES, Frances. *The Book of Summer*. Woodside, California: The Heyeck Press, 1995. Item #8.

**SUSAN KING (PARADISE PRESS)** began printing in 1975 at the Women's Graphic Center at the Woman's Building in Los Angeles. King and Judy Chicago had helped establish the Woman's Building, where King studied with Sheila de Bretteville and Helen Alm, and took classes with Bonnie Carpenter, Kathleen Walkup, and Frances Butler. She began using the Paradise Press imprint in 1978 with the publication of *Always a Bridesmaid, Never a Bride*, her first letterpress book, in 1978. In 1980, King, Kitty Maryatt, Marion Baker, and Bonnie Thompson Norman founded the Women of Letters, a letterpress printing organization for women, in Los Angeles. King's other books include *Women and Cars* (1983), which includes quotes from women drivers ranging from Gertrude Stein to Nancy Drew, and *I Dream Atget* (1997), which reflects on King's interest in pictorialism and the work of French photographer Eugène Atget. King now lives in Kentucky, where she continues her work in book arts, photography, and textile art.

9. [PARADISE PRESS.] KING, Susan and Jean Gabriel Adloff. *See, Say, Bone, Lessons from French*. Paradise Press, 1988. 7½ x 5¾ in. Unpaginated. Main text in French printed on paper made by David Carruthers at La papeterie St-Armand in Montreal. Interspersed with Kozo overlay leaves with an English translation and manuscript "corrections" to the text by Jean Gabriel Adloff. Printed by Susan King in American Garamond and Twentieth Century. Hand-bound in Coptic style by Shelley Hoyt. Decorative paper (made at the Paradise Press) over boards. Manuscript label. A fine copy of a scarce book.

\$350

One of 125 copies inscribed by Susan King on the colophon. From the colophon: "I became fascinated with the way a foreign language is taught to beginning students. By my second French lesson I was writing down directions, phrases used by the instructor, or short sections of the text, *Langue et langage*, 4e edition, that leapt off the page as interesting examples of a culture other than my own. These notes sparked a series of short prose pieces which appear here...I wanted a visual element that was not an illustration: my beginner's essay corrected in French handwriting gave me an element that is both abstract and literal. What started out as a simple project became more complicated as Dr. Jean Adloff, my French instructor and also a writer, agreed to collaborate."

**KITTY MARYATT (TWO HANDS PRESS, SCRIPPS COLLEGE PRESS)** has been the proprietor of Two Hands Press in Playa Vista, California since 1974. She served as the Director of the Scripps College Press for thirty years, during which she taught Typography and the Book Arts and the Artist Book as an Agent of Social Change. Maryatt and her Typography and the Book Arts students produced sixty collaborative books between 1986 and 2016, which are now catalogued in the bibliography *Sixty Over Thirty*, available through Oak Knoll Press. In 2018, Maryatt debuted a new edition of Blaise Cendrars and Sonia Delaunay's *La Prose du Transsibérien et de la petite Jehanne de France (1913)*, a landmark achievement of poetry and avant-garde book arts. Maryatt produced 150 copies of her 2018 edition, of which twenty-four copies were deluxe bound by artists including Don Glaister, Monique Lallier, Midori Kunikata-Cockram and Julian Thomas. Maryatt was also VP for Programs for the American Printing History Association for four years, was on the Board of Directors for the College Book Art Association for five years, and was a founder of the Women of Letters and the Society for Calligraphy in Los Angeles. Her books can be found at the Newberry Library, Stanford University, UCLA, the Getty Research Institute, Harvard University, and many more highly-respected institutions.

10. [SCRIPPS COLLEGE PRESS.] *Emerge*. Written and Produced by the Typography and the Book Arts Class. [Claremont, California:]: Scripps College Press, 2013. 11 x 5 ½ in. [48] pp. Printed letterpress. Illustrated in pochoir and ink. The drawings were done by hand with a thin .038 Umbral Signo pen. The color was hand-produced by pochoir, using a variety of sponges and Colorbox pigment pads. Black paper wrappers with a white design reminiscent of a lightning strike. A fine copy.

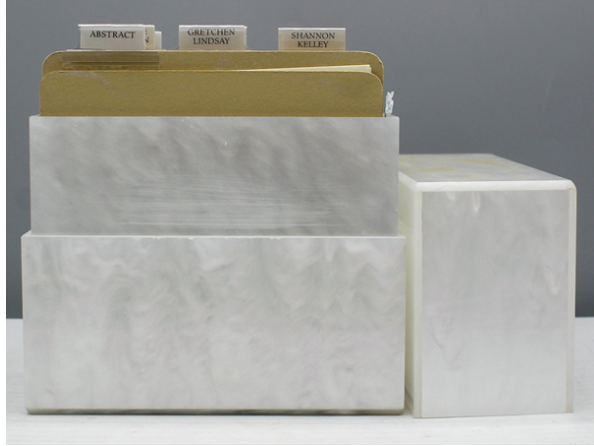
\$275

One of 111 copies, signed by all the students and Kitty Maryatt. "The relationships between the four dimensions: line, area, volume and time, were the focus of this class. We started by drawing from nature, drawing only the edges of leaves and flowers in a continuous line, in order to explore the boundary. Next we allowed lines to intersect, creating areas, which demanded to be filled with color..."

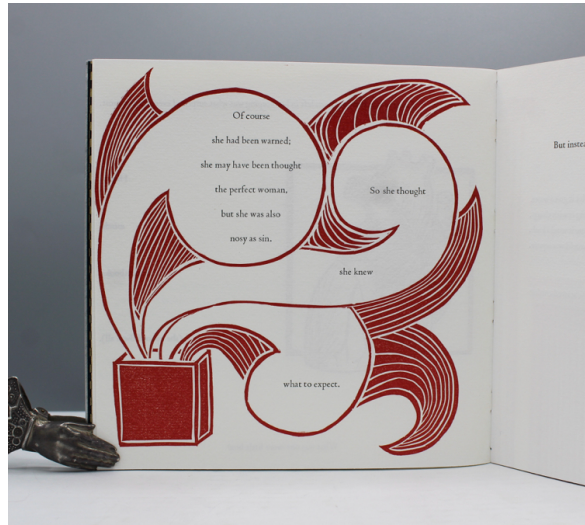
11. SCRIPPS COLLEGE PRESS. *Instant Coffee, Aging Wine*. [Claremont, California:] Scripps College Press, 2000. Oblong quarto. Unpaginated. Illustrated on about fifty pages, mostly in color, with linocuts, decorative paper designs, photopolymer plates, vinyl pressure prints, cut-outs, ink, and more. Bound in red paper, textured with iridescent copper fibers, over boards. In a Gary Frost-style sewn boards binding. Gold cloth spine. Spine label and endpapers match the binding. A fine copy of a particularly attractive Scripps College Press book.

\$275

One of sixty copies signed by Kitty Maryatt and the eleven student contributors. The book reflects on the nature of time in the early years of the internet age. Each student was inspired by one word, mostly onomatopoeias (including *Brrr, TIC TIC, Bang*, etc.)



[SCRIPPS COLLEGE PRESS.] *On the Impact of Expectations*. [Claremont:] Scripps College Press, 2001. Item #12.



[SCRIPPS COLLEGE PRESS.] *Square Squared*. Claremont: Scripps College Press, 2003. Item #13.

12. [SCRIPPS COLLEGE PRESS.] *On the Impact of Expectations*. Researched and Compiled by S. Boyer et al. [Claremont, California:] Scripps College Press, 2001. Seven booklets (approx. 5" x 5"), each enclosed in a folder (5¼" x 5½"). The booklets are variously illustrated with colorful linoleum cuts, pochoir, and polychrome prints. plus creative typography in black and in color. Each booklet was designed by a different student in the class, and each one features a unique binding and personal touches by the students, including a variety of decorative papers. One folder contains a sachet of color-printed paper tiles that create an illustration when put together. The manila paper folders are arranged to resemble a filing cabinet. Letterpress printed with handset type on Rives BFK and Rives Heavyweight. Booklets and folders housed in a pearlescent acrylic box. A fine copy.

\$375

One of seventy copies. This is the thirtieth collaborative book project directed by Kitty Maryatt for the book arts classes at the Scripps College Press. The student collaborators were Gretchen Lindsay, Catherine Templeton, Jillian Wallis, Candice Cetrone, Shannon Kelly, and Sarah Boyer. Signed on the colophon by the students and Maryatt. In the abstract, Maryatt writes, "This is the thirtieth book in fifteen years from the Scripps College Press. Over that time, I have observed that students often write overly predictable first rough drafts. As a result, the specific focus of *this* book is unpredictability or surprise. These stories became experiments in challenging the reader's expectations. The resulting varied page configurations serve to reveal the structure of each story."

13. [SCRIPPS COLLEGE PRESS.] *Square Squared*. Shaped by the Typography students and strengthened by Professor Kitty Maryatt...Claremont, California: Scripps College Press, 2003. Small quarto. Unpaginated. Color-illustrated on almost every page using a combination of linoleum block printing, ink, pochoir, and colored pencil, along with mounted fabric. Printed on Zerkall Book Laid paper in six different type faces. Bound in full aluminum with decorative cutouts and onlays. Spine sticked. Black and gold endpapers. A fine copy of this particularly attractive Scripps College Press production.

\$600

One of ninety copies. Signed by Kitty Maryatt and the seven students who contributed to the project. The woven paper decorations in the present book are also reminiscent of the Froebel Gifts, an educational tool for kindergarteners developed by Friedrich Froebel. Book artists like Van Vliet, Claudia Cohen, and Barbara Hodgson have been inspired by Froebel, as well as figures like Frank Lloyd Wright and Kandinsky.

*This is a selection of Scripps College Press titles in our booth. Please ask to see the others!*

**BONNIE THOMPSON NORMAN (THE WINDOWPANE PRESS)** has been the proprietor of the The Windowpane Press since 1978. Before moving to her current home of Seattle, Norman lived and printed in Southern California for over two decades. She began her career at Jake Zeitlin's Red Barn in Los Angeles working in the Prints & Drawings Department, worked for Patrick Reagh, and maintained a longtime friendship with Saul Marks, who inspired her own printing. She was Studio Director at the Woman's Building in Los Angeles after Susan King, one of the founders of the Book Arts program. In Seattle, Norman is a past co-chair of the Northwest Chapter of the Guild of Book Workers, as well as a member of Book Arts Guild, Puget Sound Book Artists, and The Book Club of Washington. Recent productions of The Windowpane Press include *The Second Coming (Again)* (Aubergine Atelier and The Windowpane Press, 2019) which features the text of "The Second Coming" by Yeats paired with original paintings by Jodee Fenton; and *Which Side Are You On?* (2019), which focuses on the political turmoil that surrounds the United States/Mexico border wall. Aside from producing artist's books, Norman also teaches workshops in letterpress printing and book arts at The Windowpane Press.

14. [AUBERGINE ATELIER.] [WINDOWPANE PRESS.] YEATS, William Butler. *The Second Coming (Again)*...Paintings by Jodee Fenton. Seattle: Aubergine Atelier, Printed at the Windowpane Press, 2019. 8½ inches by 5⅝ inches. 36 ff., plus fourteen Japanese kozo paper leaves painted on both sides by Jodee Fenton in gouache, tempera, watercolor, and polyacrylic varnish. Each copy includes a unique set of paintings. Additional painted kozo paper cutouts used as accents throughout. Deluxe edition bound in full dark brown leather. Reddish-orange painted top edge. Blue and gray handwoven silk headbands. With the original prospectus. A fine copy, as new, housed in the natural cloth clamshell case.

\$3,900

One of two deluxe copies (total edition of thirty). Designed by Jodee Fenton at Aubergine Atelier and printed by Bonnie Thompson Norman at the Windowpane Press. *The Second Coming (Again)* features the text of Yeats' poem "The Second Coming" with edited enjambment, new stanza breaks, and abstract paintings that encourage a new perspective on the classic poem. In the artist's statement included in the prospectus, Fenton writes: "'The Second Coming' references political and economic threats of the early 20<sup>th</sup> century which were dominating the cultural, political, and social news of the time. These threats (nativism, anarchy, nationalism, and worse) were compounded by the brutality of the Great War. This poem explores these complex events and emotions and seems very relevant to what we face in the early 21<sup>st</sup> century."

15. [WINDOWPANE PRESS.] NORMAN, Bonnie Thompson. *A Primer for Democracy*. Seattle, Washington: Windowpane Press, 2004. Box (3" cubed) enclosing forty-two notched cards that can be interlocked and stacked to make structures. Letterpress printed in black and in color. White lightweight card box titled in black and in color. A fine copy.

\$375

Produced in a printing class taught by Norman at the Windowpane Press. The students were Dawn Endean, Patricia Halsell, Kaylea Trowbridge, and Elizabeth Walters. No limitation

given. The notched cards bear slogans about democracy, civil rights, and the responsibilities of citizens. Twenty-six of the cards have a large printed letter and a corresponding caption, from A (for Amendment and Activism) to Z (Zeal). In the ongoing voting rights crisis, *A Primer for Democracy* seems more relevant than ever.

16. [WINDOWPANE PRESS.] SANDERS, Barry and Michael Woodcock. *Fourteen Ninety Two or Three*. [North Hollywood]: The Window Pane Press, 1993. Folio. 34 pp. Five illustrations with tissue guards, titles, and initial letters drawn by Michael Woodcock. Illustrations printed from photoengravings of drawings and linocuts. Bound by the BookLab, Inc. in quarter black and red patterned cloth over red cloth lettered in gilt. Black endpapers. A fine copy in the cloth slipcase

\$500

One of seventy-five copies numbered and signed in ink by the author and artist on the colophon. Designed and printed by Bonnie Thompson Norman.



[AUBERGINE ATELIER.] [WINDOWPANE PRESS.] YEATS, William Butler. *The Second Coming (Again)*. Paintings by Jodee Fenton. Seattle: Aubergine Atelier, Printed at the Windowpane Press, 2019. Item #14.

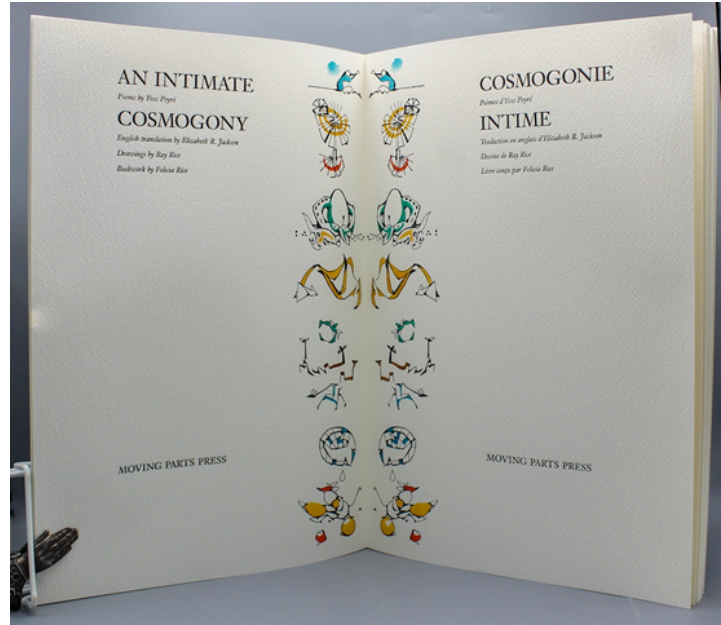
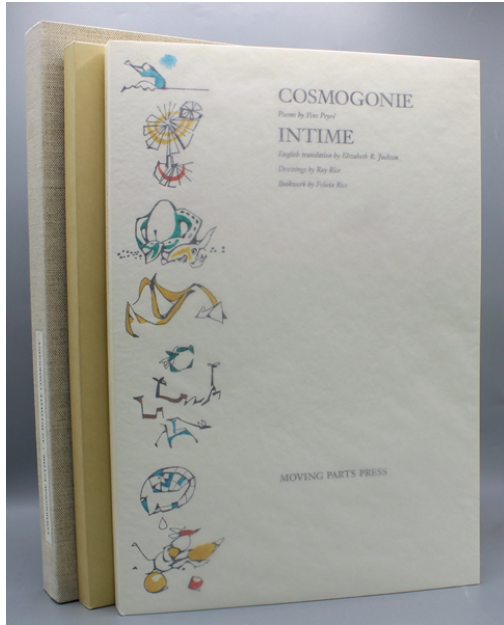
**FELICIA RICE (MOVING PARTS PRESS)** began printing letterpress in 1974 and established Moving Parts Press in 1977. After taking a printing course at Laney Community College in Oakland, she moved to Santa Cruz to take additional courses with Jack Stauffacher at the Cowell Press, UC Santa Cruz. The following year, she began taking classes at the Lime Kiln Press with William Everson. In 1974 she got her first job in an offset printing shop and, later, ran a letterpress for Adrian Wilson at The Press in Tuscany Alley. She has also taught courses in typography and book arts at UC Santa Cruz. Since establishing Moving Parts Press, she has worked to produce fine books in collaboration and writers. On her website, she writes, "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." Moving Parts Press publications include Ellen Bass's *For Earthly Survival* (1980), Christopher Buckley's *Blue Hooks in Weather* (1983), Yves Peyre's *Cosmogonie Intime/An Intimate Cosmogony* (2005), and the multimedia collaboration *Doc/Undoc* (2014).

17. [MOVING PARTS PRESS.] PEYRE, Yves. *Cosmogonie Intime/An Intimate Cosmogony*. Poems by Yves Peyré. English translation by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice. [Santa Cruz, California: [Moving Parts Press,] 2005. Folio (10 x 15"). [36] leaves, printed on Fabriano Artistico paper, on one side only, and folded accordion style, in white pictorial wrappers, with glassine. Parallel English and French texts. Pochoir colored illustrations on each page and on the cover. As new in publisher's plain paper slipcase.

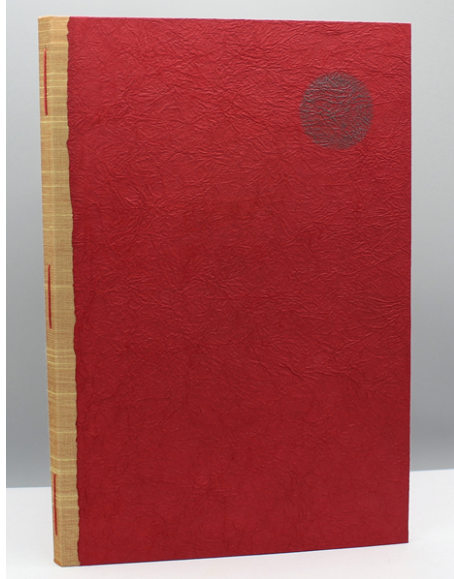
\$2,400

One of eighty-four copies regular copies, out of a total edition of ninety-six copies. There were also twelve copies hand-painted by the artist. Signed by the printer and the translator and initialed "rR." The illustrator, Ray Rice, died in 2001. "Our *Cosmogonie Intime* is a very beautiful thing, a first rate book. It isn't too 'French' in the worst sense of the word (exaggeratedly bibliophile). It's perfectly modern in form and in spirit. It 'floats' in two ways...like everything which is rather appealing right now. It is simple but elegant, somewhat *livre d'artiste*, somewhat 'inventive'—a special sort of expression. (Felicia Rice has) put together a terrific piece of work. Also, I'm happy for Ray Rice, who would have enjoyed every much, I'm sure, being able to see the whole work in finished form. It's without doubt a great book. A very beautiful object and a great joint product of complicity despite the language barrier and the extent of geography involved," (quoted from the author in the publisher's promotional material).





[MOVING PARTS PRESS.] PEYRE, Yves. *Cosmogonie Intime/An Intimate Cosmogony*. Poems by Yves Peyré. English translation by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice. [Santa Cruz, California:] Moving Parts Press, [2005]. Item #17.



[OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, California]: Ophelia Press, 2017. [Santa Cruz, California: [Moving Parts Press,] 2005. Item #18.

**FARIDA BALDONADO SUNADA (OPHELIA PRESS)** creates artist's books, broadsides, and cards under her Ophelia Press imprint. She has a B.A. in History/Art History from UCLA and after a nearly twenty-year career in the registration and curatorial departments at UCLA's museums (Fowler Museum, Hammer Museum, Wight Art Gallery), she embarked on a new path with the establishment of Ophelia Press. She studied letterpress printing and typography through the extension programs at ArtCenter, Otis College of Art and Design, and Armory Center for the Arts. Her poetry broadsides feature the work of Mark Strand, Charles Simic, Lillis Ó Laoire, and others. Her first book, *The Gods* by South Pasadena poet Ron Koertge, is held in private collections and special collections libraries including Scripps College, Smith College, UCLA, UC San Diego, UC Santa Barbara, UC Berkeley, and University of Washington. She is currently working on a book of lyrics by Oakland-based singer-songwriter Aireene Espiritu, who plays guitar and ukulele. Espiritu is a storyteller who sings about love, music, social justice, and community. The stories behind the songs will be included in the book, which Sunada will design, hand set, print, illustrate, and bind. Sunada is a member of the Women of Letters and a longtime presence in the California printing community. Her studio is located behind her house in Alhambra, California.

18. [OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, California]: Ophelia Press, 2017. Folio. [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. The poems are handset and letterpress printed in red and black on dampened Rives Heavyweight from the Arches paper mill in France. Title-page printed in black and red. Includes the prospectus. Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. A fine copy in a clear plastic slipcase with original prospectus laid in.

\$400

One of 50 numbered copies signed by the poet and printer. Designed, hand-set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press. The prospectus reads as follows: "In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings."