

Printing from the Edge:

Coastal California Broadsides

From the Archive for New Poetry

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CASE 1
Auerhahn Press / San Francisco

Auerhahn Press was founded in 1958 by Dave Haselwood in San Francisco; the idea for the press came to him while he was stationed in Germany and crystallized during as he was attending the many poetry readings and art gallery shows that were proliferating in the North Beach area of the city. "I had reached the point where complete physical involvement in something important to me was absolutely necessary. The press could fill that requirement."

"Auerhahn" is the name of a "secretive bird, grouse-like, green and grey, with red hooded eyes," in Haselwood's description. The press's first production was *The Hotel Wentley Poems* by John Wieners, which, small as it was (20 pages), took four months to get out. Haselwood was not happy with the printing and decided that he himself would print as well as design future books from the press; to that end, he assembled a rudimentary print shop including a Hartford letterpress, a fin-de-siècle press used for printing rupees. With only a high school knowledge of printing, he learned the craft while also working for the Post Office. He occasionally used the help of professional pressmen, such as Jay McIlroy.

In announcing his second book, Haselwood described Auerhahn as "the first press on the West Coast seeking to print the words of the younger poets—in co-operation with them." He greatly enjoyed the collaborative experience: "Printing ... poems is like a trip on a roller-coaster and is actually entertaining. One of the most interesting things about poetry is getting to see the poet every day when he comes to check proofs; that reveals almost as much as the poems themselves and is a running commentary on them."

The poets were (generally) equally appreciative for Haselwood's work as publisher/printer. The poet Lew Welch wrote Haselwood in May 1960: "Everyone I've sent the book [*Wobbly Rock*] to has complimented the printing." Jonathan Williams thought that his 1962 book with Auerhahn was "the loveliest book my poems had yet been honored by." And William Everson (Brother Antoninus at the time) wrote in 1963: "The Auerhahn reputation for fine craftsmanship ... was exactly what I was looking for."

In January 1961, Haselwood took on a financial and artistic partner, Andrew Hoyem, who helped push the press further in the direction of fine printing. Hoyem was also beginning to work with the Grabhorn Press, which could pay him better, and by 1964 they had amicably dissolved their partnership. Auerhahn struggled for a year, getting by primarily with job-work for other presses, such as Williams's Jargon Society. Haselwood produced a few more hand-made books under the Dave Haselwood Books imprint and then worked briefly for Grabhorn-Hoyem and for Clifford Burke's Cranium Press (see case 8); his last book design appeared in 1972.

On display are:

"The Apparitors" (upper left) by Robin Blaser (1925-2009), a major figure of the San Francisco Renaissance, with a woodcut by Fran Herndon, was printed by Auerhahn for the 1963 Poetry Folio of San Francisco Arts Festival, arranged by the Four Seasons Foundation. 300 copies were printed. The type is Garamond.

"Goddess" (shelf, center) by Philip Whalen (1923-2002), another major Renaissance/Beat figure, was printed by Auerhahn Press for Don Carpenter in an edition of 125 copies. The paper is handmade Hayle; the type is 24 pt Palatino italic with 18 pt Roman capitals.

Among the jobs commissioned from Auerhahn by other presses was a set of ten broadsides for Bob Hawley's new Oyez Press in Berkeley in 1964. They were printed in editions of 350 on hand- or mould-made papers and sold for \$1.50 each. Shown are four of the set:

"Two for Bruce Conner" ("Centaur" and "Short Song") by Michael McClure (b. 1932). The type is 14 pt Goudy Antique with 18 pt Forum caps.

"The Blackest Rose" by David Meltzer (b. 1937). The type is 18 pt Cochin, with a brown Lombardic initial S, and a baroque border of 96 pt Stephenson, Blake ornaments.

"Wine" by Robert Duncan (1919-1988). The type is 2 pt Monotype Cochin with 48 pt Goudy hand-tooled title. The grey/green line drawing is by the poet.

"Two Poems" by Robert Creeley (1926-2005).
The type is 12 & 18 pt Optima capitals.

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CASE 2

A San Francisco Miscellany

Two exhibit cases provide hardly enough space to represent either the poetry or the small press scenes in San Francisco and Berkeley. This case highlights a variety of that activity—with some spillover in case 8 as well.

When Andrew Hoyem left his partnership with Dave Haselwood, he joined with the surviving brother of one of San Francisco's most famous fine presses--Grabhorn Press—founded in 1920 by Edwin and Robert Grabhorn.

Two examples of Grabhorn broadsides are presented here. At top left is one of eight poetry broadsides it issued as a set for the San Francisco Arts Festival in 1963. Several San Francisco printers were involved, and 300 sets of the portfolio were issued. Allen Ginsberg (1926-1997), a resident of the Bay Area at this time, is represented by "Strange New Cottage in Berkeley," which was printed by the Grabhorn Press and includes a woodcut by the artist Robert La Vigne.

Two other broadsides printed for this festival are also displayed: "At the Window" by Helen Adam has an illustration by William McNeill and was printed at Gene's Print Shop, an obscure job printer. Born in Scotland, Adam came to the U.S. in 1939 and was one of the older figures of the San Francisco Renaissance—poet, collagist, photographer, and opera librettist.

"Thoughts to a Concerto by Telemann" is by the famous San Francisco poet, publisher and bookseller (City Lights) Lawrence Ferlinghetti (b. 1919). The illustration is by Eleanor Dickinson and the broadside was printed by East Wind Printers, a job press that flourished between 1960-976. Ferlinghetti settled in San Francisco in 1953 and opened City Lights, a mainstay of the Bay Area literary scene for almost 60 years, the same year.

On the shelf is a production of the Grabhorn-Hoyem partnership, the 1971 poem “Verge” by New York poet James Schuyler (1923-1991). It was printed for the New York City small press Angel Hair, a principal outlet for the New York School of poets. Three hundred copies were printed; the ANP copy was formerly owned by Schuyler’s friend (and small-press publisher) Kenward Elmslie (1929-). ANP is home to the manuscript archives of both Schuyler and Elmslie.

Performances of poetry and readers’ theater were often announced with broadsides posted around the bars, bookshops, and street posts of San Francisco and Berkeley. Shown on the shelf are broadsides for a joint reading by Diane Di Prima (b. 1934) and Audre Lorde (1934-1992) at the Intersection Center for Religion and the Arts and a reading at the Poets’ Theatre of the San Francisco Museum of Art in 1976 by David Bromige, Michael Palmer, and UCSD’s own Michael Davidson. The collage is by the noted Bay Area artist Jess (1923-2004); this broadside/poster is known to exist in only two libraries—the ANP at UCSD and the Bancroft Library at Berkeley. A tape recording of the reading is also available in ANP.

Often, poems were published on broadsides as keepsakes and given out freely at readings or other events. This was the case with “San Francisco Weather Report” by Richard Brautigan (1935-1984), printed in 1968 by the prolific printer and book designer Graham Mackintosh. Note the relatively early literary reference to a computer—which in 1968 was definitely not a personal or desktop model. Another free broadside was “Springtime in the Rockies, Lichen” by Lew Welch (1926-1971), printed in the early 1970s by Clifford Burke at his Cranium Press (flourished 1966-1976) in San Francisco. Welch’s manuscripts are held by ANP.

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CASE 3

Arion Press / San Francisco

After the death of Robert Grabhorn in 1973, Andrew Hoyem (b. 1935) founded a new press in the Grabhorn tradition—and with the Grabhorn collection of type—which he named Arion Press. Since its founding, it has produced more than 80 books, mostly printed letterpress, and often with original prints by prominent artists. Many aficionados of fine printing believe that the Arion edition of Melville’s *Moby-Dick*, with illustrations by Barry Moser, is one of the most beautiful books ever printed in America. Since 2001, the press has been a cultural tenant at San Francisco’s Presidio Park.

Soon after its founding, Hoyem printed three broadside poems. In a not-uncommon tradition of small press publication by publisher/poets, the first one was by himself, “The First Poet Travels to the Moon” (1975). It was followed in 1976 by poems by San Francisco poet/filmmaker James Broughton (1913-1999), “Going Through Customs—An Ave, & A Vale,” and by the Kiowa-Cherokee poet/novelist N. Scott Momaday, “The Colors of Night.”

Below them is a broadside printed by Arion in 1983 for Intersection—The Center for Religion and the Arts in San Francisco. It is the poem “Third Eye Shining” by Helen Adam, which she also illustrated. The ANP copy is #78 of 100 copies printed. (Another poem by Adam is in case 2).

At the bottom are three sheets from the large portfolio (44 leaves) of the last long poem by the preeminent New York School poet Frank O’Hara (1926-1966), “Biotherm (For Bill Berkson).” It is illustrated with lithographs by Jim Dine (b. 1935). Hoyem designed and produced the work—the 32nd production of the press—in 1990. One hundred and eighty copies, signed by Dine, were published.

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CASE 4
William Everson – Poet, Printer, Pacifist

William Everson was born in 1912 in Sacramento and grew up in the San Joaquin Valley. Significantly, both of his parents were printers. After attending Fresno State, he worked as a cannery worker, day laborer, and farmer, and published his first chapbook of poetry at age 23. With World War II approaching, he registered as a Conscientious Objector and was sent to a Civilian Public Service work camp in Waldport, Oregon, where he co-founded a fine-arts program and small press (Untide Press), learned the craft of fine printing and continued to write poetry. His first substantial collection, *The Residual Years*, was published in 1944.

After the war, he moved to the San Francisco Bay Area, joined an anarcho-pacifist group of poets surrounding Kenneth Rexroth, and became active in the Catholic Worker Movement in Oakland. In 1951, he joined the Dominican Order, taking the name Brother Antoninus but sometimes referred to as “the Beat Friar.” While a monk, his 1959 collection *The Crooked Lines of God* was nominated for the Pulitzer Prize. He left the Order in 1969 to marry and soon thereafter settled near Santa Cruz. He was poet-in-residence at UC Santa Cruz through much of the seventies and eighties, where he further mastered the printing craft and established the Lime Kiln Press. Housed in the UCSC Library, it published his own work as well as that of other poets, including his idols Robinson Jeffers and Walt Whitman. Most of his poetry was published or re-published by Black Sparrow Press (see case 8) between 1978 and 2000. He died in 1994.

On display in this case are:

- A broadside announcing the formation in 1947 of Equinox Press, from his home on Ashby Avenue in Berkeley. The block print is by his then-wife Mary Fabilli, who was instrumental around this time in Everson's conversion to Catholicism. The text was written, designed, handset and printed by Everson in an edition of 500 copies. The press produced only two small books of Everson's poetry, in 1948 and 1949.
- A bilingual edition of Everson's poem "The Rose of Solitude" with Spanish translation by Catherine de Rodriguez. An English-only broadside was one of the ten broadsides printed by Dave Haselwood for Robert Hawley's new Oyez Press in Berkeley in 1964. This version, also published by Oyez, appeared the following year.
- "Fragment for the Birth of God" was printed—probably in 1963-- at St. Albert's College in Oakland, a college for Dominican priests and friars. The woodblock was cut by Everson; he probably did the printing and may have taught printing to other priests/friars.
- "These are the Ravens" is an excerpt taken from the title poem of Everson's very first pamphlet (1935). One hundred copies were printed on what would have been Everson's 84th birthday by Felicia Rice for her Moving Parts Press in Santa Cruz. The woodcut is by Gary Young.
- "Canticle to the Water Birds" was also designed and printed by Rice and Young at Moving Parts Press on the occasion of Everson's receiving the honor of Artist of the Year (1991) by the Santa Cruz County Arts Commission. The text is an excerpt of a poem first published in 1968. The woodcut is by Daniel Owen Stolpe. Only 60 copies were printed.
- The photograph of Everson at his Washington handpress, dating from ca. 1981, is by the Los Angeles photographer Leigh Wiener and is included in the portfolio "The High Embrace," published by Dawson's Book Shop in 1986 in 100 copies. In it, he is working on the make-ready for his edition of Whitman's original preface to *Leaves of Grass*, published by Viking in 1982 as *American Bard* (on the shelf, open).

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CASE 5

Lime Kiln Press / Santa Cruz

One of the first and most impressive productions of Everson's Lime Kiln Press at UCSC was the portfolio "West to the Water: Six Poets: A Santa Cruz Portfolio." It consists of a title sheet and separately printed poems by George Hitchcock, Mary Norbert Körte, Peter Veblen, Naomi Clark, John Skinner, and Everson himself. The calligraphy was executed by Philip Dorn, and Everson "has overseen every detail of conception and design." The ANP copy is number 97 of 200 sets printed.

George Hitchcock (1914-2010) was another poet/printer/publisher who was also an actor, playwright, novelist, poetry editor, and political activist (founder of the Artists' Liberation Front). Like Everson, he had come to San Francisco from Oregon and became a close friend and protégé of Rexroth. His Kayak Press and magazine were born in 1964 in San Francisco and moved with him to Santa Cruz in 1969. Naomi Clark was a Ph.D. student in Literature at UCSC. Mary Norbert Körte was a Bay Area poet and ex-nun. Skinner and Veblen did not have major careers as poets.

For another Santa Cruz printer/publisher (Moving Parts Press), see Case 4.

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CASE 6

Turkey Press / Isla Vista (Santa Barbara)

Turkey Press was founded by Harry Reese in 1974 while he was a graduate student at Brown University. He returned to Berkeley in 1975 and two years later, with Sandra Liddell Reese, moved to Isla Vista, north of Santa Barbara. The Reeses print most of their poetry books and broadsides by letterpress with original artwork; they design, print, bind, and often make the paper for their books. Harry is a professor art at UCSB, where he also founded the College of Creative Studies in 1985. In 1990, the couple founded another imprint—Editions Reese—to produce artists' books.

At the top is one sheet from the 6-sheet portfolio of poems by the Mexican poet Octavio Paz (1914-1998), "Viento, Agua, Piedra = Wind, Water, Stone." The linoleum cut is by Leonardo Numez, and the poem was translated by Eliot Weinberger. Only 20 copies of this portfolio were printed.

Below the Paz is a poem by the Los Osos poet Michael Hannon, "Harpoon for the Dreamer." (The title is apt—one critic has compared his work to "the sly smile of a Zen fisherman who really doesn't care if he lands one.") The illustration is by the Marin County artist William T. Wiley. Reese hand-printed 100 copies, of which the ANP copy is #80.

Two poems from the suite "West Nevada Waltz" by L.A. native Kirk Robertson are on the shelf, left and right. They show Reese's paper painting technique. The type is Palatino. Only 10 copies were produced.

The broadside on the center of the shelf is a text adapted by Harry Reese from lines by the Dada artist Jean Arp. It is one of a portfolio of 11 sheets published ca. 1990, housed in a chemise wrapper of Japanese paper inside a handmade clamshell box covered with an acrylic painting by Reese. The ANP set is #9 of 43.

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CASE 7
The Santa Barbara Scene

Santa Barbara has had a lively and significant fine printing and small press community from the 1970s to the present and have been complimented by the presence of independent bookstores, a strong interest in the book arts at the University of California, Santa Barbara campus, and the numerous literary readings the University, the bookstores, and the presses sponsor. In addition to Harry and Sandra Reese's Turkey Press in Isla Vista (see Case 6), presses and printers that called Santa Barbara home for at least part of their existence have included Black Sparrow, Unicorn, Capricorn, Table-Talk, Aetheric, and Solo Presses and the printers Graham Mackintosh, Noel Young, Alan Brilliant, and David Dahl. Archival material relating to many of these presses and printers is held by the UCSB Special Collections Library.

Alan Brilliant founded Unicorn Press in early 1967; it remained in Santa Barbara for over a decade before relocating to Greensboro, N.C. For a time, he also operated The Unicorn Bookshop. He designed most of the press's output but usually outsourced the printing, often to Noel Young. Among his first publications in 1967 was a Broadside Series; the broadsides were frequently printed alongside readings at the Unicorn Bookshop. Such was the case with, "Nature Poem" by David Meltzer, a key poet of the San Francisco Renaissance, which has an engraving by Janeen Vanden Berg. The other Unicorn broadside displayed is "In a Boat on Big Stone Lake" (1968) by Robert Bly, with a silk screen by Vanden Berg. It was formerly owned by Professor Emeritus Roy Harvey Pearce, the founder of the Archive for New Poetry.

"Changes 4" (at bottom of case) was published by another Santa Barbara bookstore, Plowshare, in 1970. The name "Chofu" is the Buddhist name of the great poet Gary Snyder. This broadside was also printed by Noel Young.

The broadside by Leslie Scalapino, from her Chameleon series, was published in 1985 by Michael Sherick's Table-Talk Press, which flourished between 1984-1989. It was designed and printed by Graham Mackintosh in an edition of 100 signed copies on Rives paper. Scalapino's manuscripts, including correspondence from Sherick and drafts of the poem, are here in the Archive for New Poetry.

Robert Creeley's poem "Wishes" was published in 1982 as one of a portfolio of five broadsides by Cadmus Editions, which was founded in Santa Barbara in 1979 and migrated to San Francisco by the mid-1980s. It was designed and printed by Graham Mackintosh in an edition of 100 copies; the block was carved by Sally McQuillan.

"Halfway to Zeno's House," by John Allen Cann, was published in 1983 by his own Aetheric Press and printed by the Mudborn Press in an edition of 100 copies. (Mudborn is an amalgamation of its founders' names: Judy Mudfoot and Sasha Newborn.)

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CASE 8

A California Gallimaufry

This case features a few other presses from around the state, from cities as diverse as Salinas, Los Angeles, San Diego, and San Francisco.

Many of the broadsides in this exhibition were produced with great attention to the artistry and craft of the printing and illustrative arts and in which the typography, illustration, layout, and other graphic considerations were carefully designed to complement the text of the poem. A few broadsides illustrate more utilitarian purposes—announcing a reading, for example. “In-Terminal Rose” is an example of a broadside that has political and social, as well as literary and artistic, goals in mind. It was published by the Salvadoran Medical Relief Fund in Salinas to help the people of El Salvador during the height of its 12-year Civil War (1980-92).

Likewise, the simple broadside for the poem “Vietnam” by New York poet-professor Stephen Stepanchev, is a fairly early (1968) poetic statement of protest against U.S. involvement in the Vietnam War. It is also an early imprint from one of the most important California literary presses of the second half of the twentieth century: Black Sparrow Press. Founded by John Martin in 1966, it began in Los Angeles, settled in Santa Barbara around 1975, and moved to Santa Rosa in the late 1980s before ceasing operation in 2003. Its books were distinctively designed by Martin’s wife Barbara; typography and printing were done mostly by Graham Mackintosh or Noel Young. “Vietnam” was printed by Young in an edition of 200 copies.

Martin established Black Sparrow Press largely to publish the work of Charles Bukowski and other experimental writers; he sold his personal collection of first editions to capitalize the press. The other Black Sparrow imprint on display here is Bukowski’s “Love Poem to Marina” (1973). The ANP copy is number 41 of 100 signed copies printed.

“Solo Monk” is a poem by San Diego poet-professor-publisher-translator-activist Steve Kowitz, who is currently Professor of Language & Literature at Southwestern College in Chula Vista. During the 1980s he published poetry under the Gorilla Press imprint; the broadside shown here and one other use the variant imprint “Gorilla Comix.” The illustrator is M. Jeanne Willoughby.

Arundel Press and Books was founded by Philip Bevis in Los Angeles in 1984 to specialize in hand-printed, limited edition books of literature and art. (It moved to Washington State in 2010). “Leaves, Leaves” by Marguerite Young was designed and printed in 1989 by Robin Price in an edition of 200 signed copies. Young (1909-1995) was an Indiana poet and novelist.

Clifford Burke first became interested in printing in 1962, while in college. He describes his initiation into small press printing this way: “I found myself in the early Sixties smack in the middle of the political and literary upheavals of Berkeley and San Francisco and so the craft of printing and political activism and literary bookmaking all came together in an ‘underground’ print shop called Cranium Press.” Ron Loewinsohn’s “Paean” was published by Cranium Press in 1967. A significant figure in the San Francisco poetry scene, Loewinsohn himself was a printer for a time and spent many years on the faculty at UC Berkeley.

Five Trees Press was a relatively short-lived (1974-1979) press in San Francisco founded by Cheryl Miller and Kathy Walkup, each of whom both designed and printed for it. The broadside poem “Terms 2” by the San Francisco poet Beau Beausoleil is one of a triptych printed by the press in 1976/77. Of his work, Beausoleil has said, “I have come to feel strongly that the reader is as much text as anything I write. I would like my work to ‘read’ the one who is reading it.”

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CASE 9 Ninja Press / Sherman Oaks

Ninja Press was founded in 1984 by the Los Angeles native Carolee Campbell, who trained as an actor (studying with Uta Hagen and Lee Strasberg), photographer, and in martial arts before taking up printing and deciding to apply her artistry to the production of contemporary poetry and book arts. All Ninja Press books, broadsides, and keepsakes are handset in metal type and printed letterpress on a Vandercook Universal I flatbed proof press. Campbell is the sole designer, printer, and binder of each edition. The press was named after her first (and best) black cat. It celebrated its 25th anniversary last November with a major retrospective exhibition at Lafayette College in Pennsylvania.

“Flying at Night” (2008) is by the Nebraska poet and former U.S. Poet Laureate Ted Kooser. The text is set in Van Dijck and Greco Bold; the paper is bold Magnani Pescia from Italy, which has been treated with Japanese sumi ink, water, and salt to create the designer’s conception of a view from an airplane window as night falls.

Another “flying” poem, “Flying the Body” by British poet Nathaniel Tarn, is the fourth poem from a larger suite of seventeen printed in 2003 in an edition of 70 sets.

The smallest broadside is also the oldest item from Ninja on exhibit. “A Man Carried 7 Eggs” is taken from Persian folklore and was printed in 1991.

The framed broadside is a poem from the newest U.S. Poet Laureate, Philip Levine. “The Return: Orihuela, 1965” is from his 1994 collection *The Simple Truth* and was printed by Ninja Press in 2001.

“Vixen” is by Pulitzer Prize winning poet W.S. Merwin and is the most recent Ninja production (2010) in this exhibit. It is the title poem of a 1997 collection. It is printed on Gampi Torinko paper handmade by Masao Seki on Shikoko Island in Japan. The type is Meredien, with Erbar Initialen for the display.

Alphabet Juice

Perhaps the most interesting broadside in this case from a printer's point of view is "Alphabet Juice," produced in 2009. The subtitle from the 2008 book by Roy Blount, Jr., from which the text of the broadside derives gives some idea of what inspired Carolee Campbell (Ninja's proprietor/designer/printer) to create the broadside as she did: *Alphabet Soup: The Energies, Gists, and Spirits of Letters, Words, and Combinations Therof, Their Roots, Innards, Piths, Pips, and Secret Parts, Tinctures, Tonics, and Essences, With Examples of Their Usage Foul and Savory.*

Just as Blount's book "celebrates the juju, the sonic and kinetic energies of letters and their combinations," Campbell celebrates the energies of color and typography. She gives the text a new subtitle: "The Quirky but Venerable Squiggles Which throughout Centuries of Knockabout Breeding and Intimate Contact with the Human Body Have Absorbed the Uncanny Power to Carry the Ring of Truth ..."

The types she used in her "Alphabet Juice" include (alphabetically): American Uncial, Bernhard Tango, Bodoni Ultra Bold, Clarendon Condensed, DeVinne Outline, Eve Bold (a.k.a. Koch-Antiqua and Locarno), Eve Italic, Gloria, Greeting Monotone, Hadriano, Neuland, Reporter, Samson, Spectrum, Thompson Quillscript, Vaudeville, Wide Latin, "two unknown styles of wooden type, an orphaned capital R, and a mangy cap C." The paper is Somerset, a mouldmade paper from 100% cotton, from St. Cuthbert's Mill, which has been making fine paper since the 18th century in the cathedral city of Wells, Somerset, England.

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CASE 10
Brighton Press / San Diego

Brighton Press has created limited edition artists' books and broadsides since 1985 from its studio in the Linda Vista neighborhood of San Diego. Under the co-direction of Bill Kelly and Michele Burgess, the press has produced over 40 books, now represented in over 100 major museums, university and public libraries, and research institutes. Each work is designed and produced through the collaboration of contemporary poets, visual artists, and artisans in the field of letterpress, bookbinding, papermaking, and print-making. Each artist makes his or her own plates and cuts his or her own blocks. Due to their size, only four samples can be exhibited:

Mounted on the wall is "Swimming Lessons" with a poem by Nancy Willard and a hand-colored drypoint etching by Michele Burgess. Only 12 copies were printed on Arches paper.

On the shelf at left is "The Blue Vein" by the poet Sandra Alcosser with an aquatint etching by Burgess. The type is Spectrum. Thirty copies were printed by Nelle Martin on Yamada Hanga paper in 2004.

To its right is "Surimono 6" by the British artist and poet Ian Tyson. It was published by the Mandeville Special Collections Library of UCSD in 2004 on the occasion of an exhibition by the Library in honor of Tyson's 70th birthday. Eighty copies were printed. The principal archive of Tyson's manuscripts and original artwork is in the Library (MSS 413).

On the right of the shelf is "Eve's Lament / Adam's Lament," a pair of parallel poems by Chard DeNiord, with an etching in between them by Brian D. Cohen. This broadside was co-published in 1997 by Brighton and Cohen's Bridge Press of Vermont. Twenty-five copies were printed on Fabiano paper.