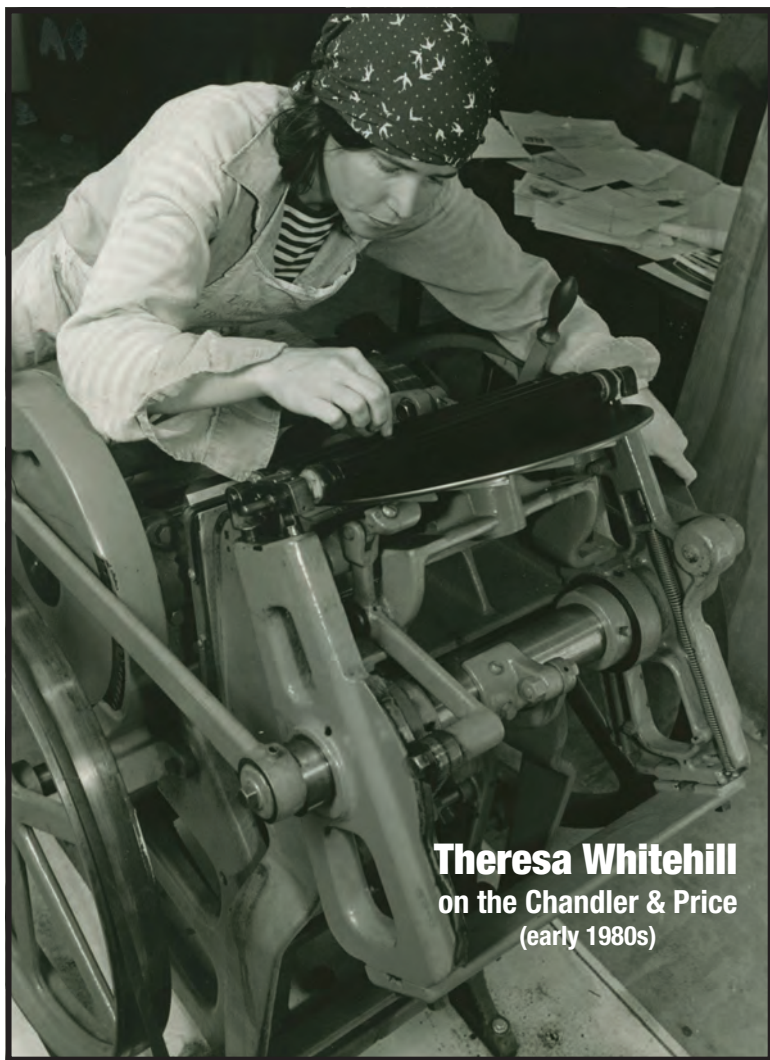


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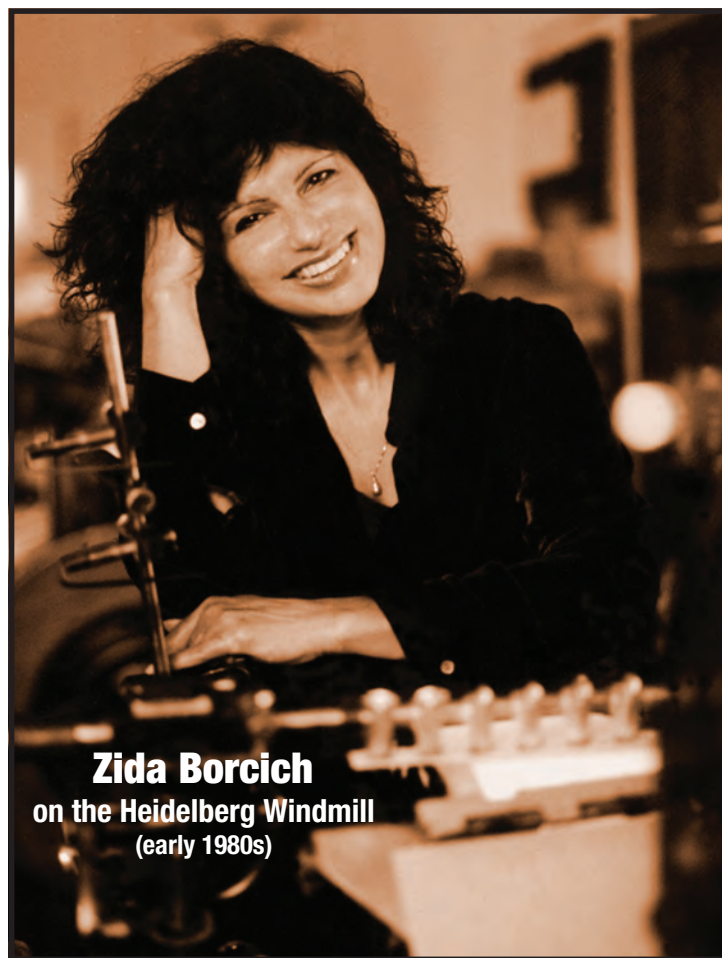
THREE LETTERPRESS PRINTERS WALK INTO A SHED



Theresa Whitehill
on the Chandler & Price
(early 1980s)



Felicia Rice
on the Victoria Platen Press
(early 1980s)



Zida Borcich
on the Heidelberg Windmill
(early 1980s)

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Felicia Rice lost her home, her entire life's work, and all of her irreplaceable letterpress equipment in the Santa Cruz fires last year. Theresa Whitehill, poet, designer, and also a letterpress printer writes about Felicia's work, loss, and literal rising from the ashes. Zida Borcich, connected through letterpress to both women, writes about her years working as an apprentice to Al Moise and her life and business behind the press. This is a triptych about an art form, about resilience, about love of a rare craft, about climate change and sorrow and friendship and beauty and stamina.

THREE LETTERPRESS PRINTERS WALK INTO A SHED

Stories by Theresa Whitehill, Felicia Rice, and Zida Borcich



FELICIA RICE & MOVING PARTS PRESS: A CLIMATE CRISIS STORY AND A CALIFORNIA WILDFIRE STORY TOLD THROUGH THE MEDIUM OF LETTERPRESS PRINTING

*I believe the legacy of Mendocino as a center for the arts is a large part of its attraction.
As artists, my family has proven over generations that it has something to offer this community.
Our work has always been of and for community.*

– Felicia Rice, Fall 2020

A CALIFORNIA WILDFIRE STORY, THE FIRST ANNIVERSARY

Visiting Felicia Rice one day last August, she was standing in the combined kitchen-dining room of the house that was originally her parents' home in Mendocino. The room was nearly empty of furniture except for a few practical pieces—a table, two chairs. No clutter. She would be renting it out soon and she had come up from her home studio in Santa Cruz for a few days to prepare the small place for a new tenant.

On the table she had laid out her most recent publication to show me—*The NECROPOLITICS OF EXTRACTION*, a book-length publication inspired by the writings of professor T.J. Demos. This limited edition artist's book is a deep and critical visual exploration of Demos's themes. Felicia's illustrative prints mirror and interpret the text in book form—in other words, publishing books—but publishing on a creative scale that I have rarely encountered, even amidst the rich history of California book arts.

As a letterpress printer myself, I have followed her career with awe, continually amazed by her fearless and bold use of complex imagery derived through both innovative and traditional relief printmaking techniques on the letterpress, and her equally fearless and potent subject matter. Her artists' books make use of an array of inspired images, including drawings and photographs that are interwoven with distressed words and mercurial sentences, mixing word and image, creating a new medium unto itself—something that has not existed before in quite this way. In the case of *NECROPOLITICS*, Felicia's visual sto-

rytelling forms a compelling graphic narrative, an indictment of the deadly and entrenched culture of extracting human and natural resources from our world that result in the loss, deprivation, and poison we are witnessing every day, damage that is eroding all forms of life at a frightening rate.

I could see why she is held in such high regard by the book arts community and the larger cultural community of artists, poets, scholars, and activists. Work from her imprint, Moving Parts Press, is included in exhibitions and collections both nationally and internationally. Her innovative work has received numerous awards and grants including a Rydell Fellowship Award from the Community Foundation of Santa Cruz County, and grants from the National Endowment for the Arts, the California Arts Council, the French Ministry of Culture, and, most recently, the Arts Council of Santa Cruz County. She is featured in the award-winning *Craft in America* documentary series produced by PBS, in the episode, "Visionaries."

We spent a good part of the afternoon together as she gave me a tour of this most recent book, a project that had taken over two years to develop and to print on the hand press. This was the latest of dozens of such projects she has produced over forty years of fine press publishing.

We now have to take a large eraser and rub it all out, eradicate this tour de force, wipe it all away. Because that is what happened. Not four days after our meeting, the CZU Lightning Complex fires erupted in the Santa Cruz Mountains and tore through thousands and thousands of buildings and homes (over seven thousand by the end), reducing many structures to blackened concrete foundations, including the studio home Felicia had shared with her husband, Jim. The fire destroyed her life's work along with nearly the entire edition of the newly completed *NECROPOLITICS OF EXTRACTION*. The copy she had shown me is one of the few copies left in existence.

ON OUR COVER: Left Top: Theresa Whitehill learned letterpress printing in the book arts courses at Mills College, then started working at Zida Borcich Letterpress around 1986. Right Top: Felicia Rice is a fierce and fearless advocate for art and social and environmental justice. Bottom Right: Zida Borcich apprenticed for eleven years under master printer Al Moise, then opened her own shop in 1984. Photos provided. This Page: Felicia looks over the wreckage of her studio after last year's devastating fires in the Santa Cruz area, where she had worked in her shop for forty years. Her entire life's work went up in flames, along with her home and all of her equipment. Photo by Shmuel Thaler. UNDERLAY LEFT: Detail of polymer plate used on Rice's broadside of Ellen Bass's poem, The Thing Is. Drawing of hands by Rice. Photo provided.

Defining Some Terms: Letterpress & Book Arts

Letterpress: a form of relief printing that traditionally uses hand-set or machine-set metal type, but increasingly makes use of photopolymer or laser-cut plates derived from computer-generated text. Images are often printed from raised surfaces, such as linoleum and wood blocks, or wood and metal plates, you name it.

Book Arts: the many traditional and experimental arts involved in creating works of art that utilize the form of the book. Artists' books are often published in small editions, though they are also produced as one-of-a-kind objects.



ABOVE: Rice at the vernissage of the artists' book, *DOC/UNDOC* at Mary Porter Sesnon Gallery, UC Santa Cruz. Photo by Jim MacKenzie.

You can't measure this kind of loss in a simple mathematical way—through an accounting of dollars or volumes of books or irreplaceable tools or even the tight constriction in the chest we call grief.

Her website that catalogues over forty-four of her publications is peppered with the comment “out of print due to 8/20 fire.”

Felicia never ended up renting out her Mendocino house to her new tenant. Instead, she and her husband Jim began living there. There was no “moving in” to do because they had nothing—everything they owned had burned.

As word circulated rapidly in the book arts and printmaking communities, the response was equally quick. Friends and colleagues, artists and activists, writers and book makers, librarians, publishers, book lovers, and booksellers—the vast and deep network of people she had touched, published, and collaborated with over the course of her four-decade career—rose up in support. A GoFundMe campaign was started by friends to help her rebuild. When I spoke to her not one week later, she was busy planning and taking care of myriad practical details. I was astonished at her emotional resilience, her fortitude. But then, you can trace her tenacious nature in her lifelong habit of moving steadily against the expected, breaking rules and codes that do not suit her need to communicate, to continue her work of making heard those voices which have been stifled.

This is her story, which she now understands as a climate crisis story and a California wildfire story. It is also the story of her full circle journey from her childhood in Mendocino to Santa Cruz and back again.

BELOW LEFT: The artist's book, *THE NECROPOLITICS OF EXTRACTION*, with text by T.J. Demos and images by Felicia Rice. Photo by R. R. Jones. BELOW RIGHT: The artist's book, *CODEX ESPANGLIENSIS* From Columbus to the Border Patrol, with Enrique Chagoya and Guillermo Gómez-Peña. Photo by Tony Grant.



ABOVE: Ever the innovator, Rice projects go far beyond iconoclastically shaped books and exquisitely layered broadsides; they encompass artful activism and collaboration with artists in many genres. Here, she poses with collaborators on *DOC/UNDOC Documentado/Undocumented / Ars Shamánica Performática*, a seven-year project: Jennifer González, Guillermo Gómez-Peña, Felicia Rice, Gustavo Vazquez, and Zachary James Watkins. Photo by David Crane.

RAISED BY A FEMINIST AND AN ARTIST

Felicia is the daughter of the artists Ray and Miriam Rice, both of whom were founding faculty of the Mendocino Arts Center.

It was in 1960 that Miriam and Ray began teaching at the newly created art center. Miriam taught children's and adult art classes for forty years. By the mid-1970s Miriam was researching the extraction of the full spectrum of color from the wide variety of mushrooms on the north coast. She became an authority on mushroom dyes and traveled internationally to lecture and teach. Miriam published three books based on her revolutionary research, most recently *Mushrooms for Dyes, Paper, Pigments and Myco-Stix*. In 2008 the thirteenth International Fungi and Fibre Symposium met in Mendocino to enthusiastically honor Miriam on her ninetieth birthday. Felicia is currently the president of the International Mushroom Dye Institute, which Miriam founded in 1985.

Though Felicia's father, Ray, was first and foremost a painter, it was the medium of film that allowed him to successfully combine his talents as artist, poet, and musician. Between 1965 and 1985 he produced more than forty short experimental animated art films. Along the way, he created his own filmmaking process of stop-motion animation—a combination of live footage with colored inks applied to acetate, then shot one cel at a time using his own handmade equipment. His films won numerous awards and were shown in such venues as UC Berkeley and the Whitney Museum of American Art in New York, as well as on national public television.

In his final years Ray was in his studio every day—a small shed on the family property. Among his projects were limited-edition artists' books of poetry that featured his drawings made in collaboration with his daughter, Felicia, and a series of paintings on strips of redwood anywhere from seven inches to sixteen feet in length. Felicia's career and background in printmaking, letterpress printing, and fine press publishing arose out of this combined artistic heritage of her parents. Raised in her mother's art classes, Felicia spent mornings during the summer session at the Mendocino Art Center, five days a week, in class. As she says, “Wake up, roll out of bed, make art—no problem. What great practice for a lifetime in the arts.”

Theresa Whitehill, Summer 2021

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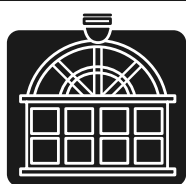
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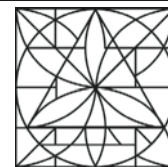
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ALL THINGS \$ TAX

TAX BREAKS TO CONSIDER IN 2021

As we welcome autumn, here are some exciting tax topics that may be of interest to you or your business. Most of these came from the stimulus law enacted in March 2021. Also highlighted here is a recent California law that provides a work-around for the \$10,000 state taxes limitation when claiming itemized deduction.

Third-round of stimulus checks were issued beginning in March this year. Most eligible taxpayers already received their tax credit. The tax credit is \$1,400 for eligible single or head of household filers; \$2,800 for joint filers; and additional \$1,400 for each qualified dependent claimed on the tax return. However, these amounts begin to decline (and fully eliminated) as the taxpayer's income reaches certain levels. For a single taxpayer, the tax credits begin to decline when adjusted gross income (AGI) is \$75,000 and are fully eliminated when income reaches at least \$80,000. For head of household filers, the range is \$112,500 to \$120,000. And, for joint filers, the phase out range is \$150,000 to \$160,000.

There is a revised child tax credit for 2021. The \$2,000 per qualifying child is increased to \$3,000 (or \$3,600 for each child under six years old). Also, the enacted stimulus law instructs the IRS to pay 50 percent of such credits in advance to qualifying families. The IRS started issuing payments in July and will continue to December 2021. Families eligible for the full \$3,000 (or \$3,600) could see advance payments of \$250 (or \$300) for six months. Families may want to check out the web portal set up by the IRS at <https://www.irs.gov/credits-deductions/child-tax-credit-update-portal>. The web portal can also be used to opt-out of the advance payments, e.g. taxpayer would rather wait until they file their tax return for the year 2021. The enacted law increased the tax credit by \$1,000 (or \$1,600 for each child under age six). However, it should be noted that the increase in tax credit could be reduced and fully eliminated, when AGI of taxpayers reach certain levels, beginning at \$75,000 (single); \$112,500 (head of household); and \$150,000 (joint filers).

Business meals in 2021 and 2022 can be fully deducted. Under the previous rule, only 50 percent is deductible. But Congress suspended the limitation for these two years to encourage dining at restaurants. Eligible expenses include business-related meals with clients and meals for employees on business travel.

More 1099-K tax slips will be issued by third-party settlement organizations, e.g. such as Airbnb, PayPal, eBay and others. Currently, these payors only file with the IRS and issue 1099-K tax slips to payees who were paid over \$20,000 and had at least two hundred transactions during the calendar year. With the new law, tax slips will be issued when at least \$600 is received by the payee. This reporting starts in 2023 to report payments in 2022.

There is a potential itemized deduction limit work-around for certain taxpayers – those who have California pass-through income. California enacted Assembly Bill 150 on July 16, 2021. With the federal tax reform in 2017, there is a limit of \$10,000 on the itemized deduction of state taxes (including property tax, state income tax). Some taxpayers who incur “huge” state income taxes were impacted by the limitation as they could no longer claim beyond the limit. Since 2017, some states explored ways to make the state income taxes paid to their state allowable as itemized deduction, i.e., not be subject to the \$10,000 limitation. California's new law appears to have achieved the work-around. This would be of interest to individual taxpayers in California who earn income from certain pass-through entities (S-corporation, multi-member LLC, partnership). Normally, the entity's income is passed-through to the individual shareholder or member who then includes the income in his or her personal tax return. The state income tax paid on such income is subject to the \$10,000 limit for itemized deduction purposes. How does it work? In extremely simplified terms, the AB 150 law provides an option for the pass-through entity S-corporation or LLC to do the following: (a) it elects to pay the state income tax at flat 9.3 percent to California, and (b) the individual shareholder or member consents to such election. The state income tax in full, i.e., no limit, would be a business expense and would reduce the income passed-through to the individual shareholder or member. The reduced income could result in lower federal income taxes. The individual will be allocated California income tax credit for the tax paid by the entity so that the income is not double-taxed by the state. This is the gist, but there are other technical details. Some number-crunching needs to be done by the individual if this approach would yield enough tax benefits to pursue.

Saving on taxes and keeping more of your hard-earned dollars are always in season!

Larry Flores, CPA of Hogan & Stickel, Inc.

Brandt R. Stickel, JD, LLM and Larry Flores, CPA of Hogan & Stickel, Inc. are providing this column as a courtesy to Real Estate Magazine readers regarding tax changes on the horizon.



It's REAL!

A Note from the Publisher

Zida Borcich

Annoying Experiments in Saving Water

Nobody has to explain how this drought is affecting everything around here. Every desiccated front lawn, every unflushed toilet acts as a megaphone for this summer of scarcity. Every tourist who says, "Well, I'm paying a lot of money for this room, so I'll take as many showers as I want," drives another nail in the coffin of water sustainability. We are living in a new time now: no more running sprinklers for hours as the precious stuff rolls down the gutter, no more half-hour showers—Mendonesians are importing expensive water because their wells dried up so early. I decided to get serious about saving water to really understand what I've been wasting and, may I just say, it was annoying. But entirely worth the effort and entirely instructive. It was a very simple experiment: I put a big pan under my kitchen faucet and a smaller one under my bathroom faucet. I didn't run the dishwasher until it was completely stuffed and saved dirty laundry until there was a full load. I also took fewer showers and put a bucket under the faucet so that when the hot water was wending its way from the water heater to the spigot, I caught every drop and lugged it out to my garden after it cooled down. All this lugging added up to a tremendous amount of lugging. I was getting ready to go on a little vacation and, as usual, was cooking up a storm. Every time I got egg whites on my fingers, or needed to wash some vegetables, it entailed a rinse and I noticed that I automatically swiped the faucet on full blast, which of course filled up that big pan in no time at all. This taught me that a little trickle can do the trick just as well and the pan wouldn't fill up nearly as fast. I literally was lugging a sloshing pan of water out to the yard every half hour, then having to mop up the dribbles. It took a lot longer to do the cooking than it would have if I'd followed my usual wasteful ways, but I also would have let one million gallons of water spiral down the drain. I was shocked, I tell you. Shocked. I've always rationalized my first-world ways with water by thinking about the insane amount of water agriculture uses—like vineyards and rice farmers and almond orchards. But this experiment showed me how individuals working toward more sustainable water practices is every bit as important. If you multiply my little efforts by seven thousand (population of Fort Bragg) or, like, seven billion (population of the world), we would certainly be saving some water every day. I know that very few people would be willing to go to these lengths. Many people live in apartments, so the lugging of water would be impractical; some would have a hard time with all the heavy lifting (I just learned that a gallon of water weighs eight pounds). But there are still ways we can conserve to the extent we are able, and I'm here to make you feel guilty if you don't. A low-flow shower head is a good beginning, and water caught during said shower can be used to flush the toilet (Google it) or to water indoor plants. Not letting the water run when you brush your teeth would save gallons every time. A tiny trickle will wash your fruits and vegetables or rinse your dishes before they go in the dishwasher. Is it a hassle? Yes, ma'am. Yessir! You bet. Sometimes doing the right thing just *is* a hassle, but in terms of the old Common Good, it's worth the doing. Won't you join me? *Really.*

Zida

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MOVING PARTS PRESS



As a printer, my job is to confront complex issues and render my response in book form. As an artist, my job is to do so with profound integrity. As a publisher, my job is to make these issues public. As printers have done every decade since Gutenberg, I'm here to argue for a more just society. —Felicia Rice

I am a native Californian rarely found far from the coast. Born in San Francisco and raised in the Bay Area art world of the 1950s and 60s, at

nineteen I discovered my vocation: the art of the book. My mother had accidentally sent me a newspaper clipping intended for my older sister about the fine printers of the San Francisco Bay Area. Fine printers are the folks who make beautiful books and their world is rich with history, literature, art, and fine craft. In 1974 I moved to Santa Cruz to study typography and letterpress printing under designer-printer Jack Stauffacher and poet-printer William Everson at UCSC. In 1981 I inherited the press and library of Sherwood Grover, pressman for thirty years for the Grabhorn Press, the preeminent fine press in San Francisco. The library, along with the Moving Parts Press archive, now resides at the UC Santa Barbara Library.

In 1977 I founded Moving Parts Press in Santa Cruz where I began printing and publishing. I entertained clients and authors, artists, and students for over a decade before moving the press to the mountains of Bonny Doon. My letterpress printshop and printmaking studio, including Sherwood's 1940s German press and over two hundred cases of irreplaceable metal type, along with my entire inventory of artists' books were destroyed in the CZU Lightning Complex Fire last August. I have been fortunate to relocate to my family home and with the help of over 750 supporters, I have begun reestablishing Moving Parts Press in Mendocino.

Under the Moving Parts Press imprint, I have printed and published hundreds of books, broadsides, and prints. 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, political criticism and social impact. As an artist, I bring my heart and soul to the page through an iterative printing process that allows for endless exploration of visual solutions. I am interested in complex pages of layered type and image. Laying down multiple elements in many colors may require that the sheet pass through the press twenty to thirty times in order to produce just a single page of a whole book. An edition of fifty copies requires that this process be repeated over fifty times on a handfed press. The work is exhausting, exacting, and incredibly rewarding.

With one foot firmly planted in the nineteenth century and the other in the twenty-first, I employ traditional typography and bookmaking methods together with digital technology to bring the flexibility of screen-based design to the texture and history of the letterpress-printed page. Close collaborations with artists, writers, and philosophers produce book structures in which word and image meet and merge.

TOP: Felicia at the Moving Parts Press, 2015. Photo provided. BELOW THAT: The Moving Parts Press logo depicts a multi-armed freak from a fifteenth-century pirated version of The Nuremberg Chronicle, a popular history of the world. The logo also evokes Kali, the Hindu goddess associated with eternal energy.

As a publisher, my challenge is to make these works widely available. I have spent thirty years on the frontlines of the digital revolution in graphic design, digital art, and new media. Artists' books themselves can be precious and expensive, but their contents can be adapted to diverse forms, from commercially printed books to projected images. Two Moving Parts Press books have been reproduced and co-published with City Lights Books, founded in San Francisco by the poet Lawrence Ferlinghetti in 1955: CODEX ESPANGLIENSIS and DOC/UNDOC (see links at end of story). I see my website, movingpartspress.com, as a broadcast medium, a means to spread the word using new technologies and distribution tactics. Developments in the dissemination of digitized books, prints, posters, and videos, shared online and reproduced freely, can send a critical call to action in these difficult times.

Early exposure through my first teachers, my parents, to the artists of the Mexican Art Movement and their American apprentices led me to collaborate with Latinx writers and artists of my own generation. The Moving Parts Press Chicanx/Latinx Series has fed the editorial and artistic direction of the Press for over thirty years. Featuring contemporary Chicanx/Latinx artists and writers, the series examines the intersection of cultures, disciplines, book structures, and multiple media.

THE RED HOUSE, MENDOCINO, AND A NEW STUDIO

I am establishing a new studio for my work as a letterpress printmaker and book artist in Mendocino, using the same shed on my family property that my artist father Ray Rice used as his studio for forty years. Though prompted by very unfortunate circumstances, I am so happy to be back, having left Mendocino fifty years ago after graduating from Mendocino High School. I am making my home here as an artist and working to recreate a studio for printing artists' books as I have done throughout my adult life.

I am upholding the legacy of artists inhabiting the house and making art on the property dating back to 1961—sixty years ago—when my parents purchased the Red House. To this day this represents a bit of old Mendocino, a simple remnant of the logging era perched above the headlands, with a long history that includes successive waves of immigrants to the area over more than 100 years.

The house was originally known as the King House, for Joe King Jr., who cre-

Letterpress Printers—Continued on Page 7

“

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Letterpress Printers—Continued from Page 6

ated it in 1916 from three bunkhouses, originally used for Chinese immigrant workers for the Mendocino Lumber Company. He moved them to the northeast corner of Calpella and Heeser Streets where his father had purchased property from William Heeser in 1904. The house is on a small promontory overlooking the Mendocino headlands with a 200-degree view of the ocean. Old sea captains used to come here to watch the shipping lanes. The Rices are the fourth owners of the property. Behind the small house is the shed that my father used as his studio and which I am adapting for my work.

My father had a dream to build a new studio on the site of the existing shed. In 1981, he applied to the Mendocino Historical Review Board (MHRB) with drawings similar to the ones I presented to them this past year. At the time, he received a permit to build but never did. After getting my own approval from MHRB in early 2021, I proceeded to put my newly acquired press in storage and prepare for the shed to be torn down for the new construction. However, I was blindsided by the permit process. The difficulties I encountered with the Mendocino County Planning and Building Department could be considered almost humorous; I wish they were. Months of endless bureaucratic complications and delays have left me depleted, but not defeated.

To add insult to injury, due to the scarcity of building materials amid the shutdown of lumber mills during the pandemic and the slow progress in fulfilling a surge of orders, the price of construction has taken this project to new levels. I have put the building project on hold while I continue to fundraise to realize my vision of an artist's studio, a letterpress workshop in Mendocino. In the meantime, I am maintaining access to my press so that I can do my work while this plays out.

In the mid-seventies, I bought the *Mendocino Beacon's* 1906 Colts Armory platen press when the newspaper was vacating its original building in town. The two thousand pound press, made of cast iron in 1906 by the Colts Armory gun manufacturer, was lowered by a crane into the bed of a pickup for transport to Santa Cruz. It was so heavy the rear wheels of a forklift came off the ground as we tried to lift it from the truck bed one Super Bowl Sunday. We had to wait until after the game was over for the owner of King Crane to come over and swing the press into my shop. Rule of thumb for moving heavy equipment: don't do something at one end that you can't duplicate at the other.

There is a history of letterpress printing on the Mendocino Coast that includes Al Moise and the old Redwood Coast Printers, Black Bear Press, the Mendocino Art Center, Noyo Printworks, and a healthy number of both new and old book arts practitioners who call this place home. The press I recently acquired came from Judy and Jan Detrick's studio in Caspar. I share this legacy of local book arts with letterpress printers Zida Borcich and Theresa Whitehill. I am currently working with Theresa, a Mendocino County poet, on a collaborative artists' book to be completed and published by Moving Parts Press in 2022. It is being produced out of the ashes of my Santa Cruz studio and out of the abundant past of my family and this place.

Felicia Rice, Summer 2021



Miriam Rice RR.

ABOVE: Artists Miriam and Ray Rice stand in front of the Red House where Felicia grew up and now lives again. Photo from a book completed by Mendocino High School students of Bill Brazill's photography class.

WHAT'S A BROADSIDE?



BROADSIDE:

A broadside (also known as a broadsheet) is an artistic typographical treatment of text. A single sheet of paper printed on one side, a broadside might display a ballad, poem, political screed, news, or even a recipe, and often are decorated with woodcut illustrations or clever arrangements of dingbats. They were one of the most common forms of printed material between the sixteenth and nineteenth centuries, particularly in Britain, Ireland, and North America. Here are three modern broadsides by three different artists.

TOP: One of a three-part letterpress broadside series, *Katie's Birthday Bug*, by Felicia Rice. Image by Gene Holtan.



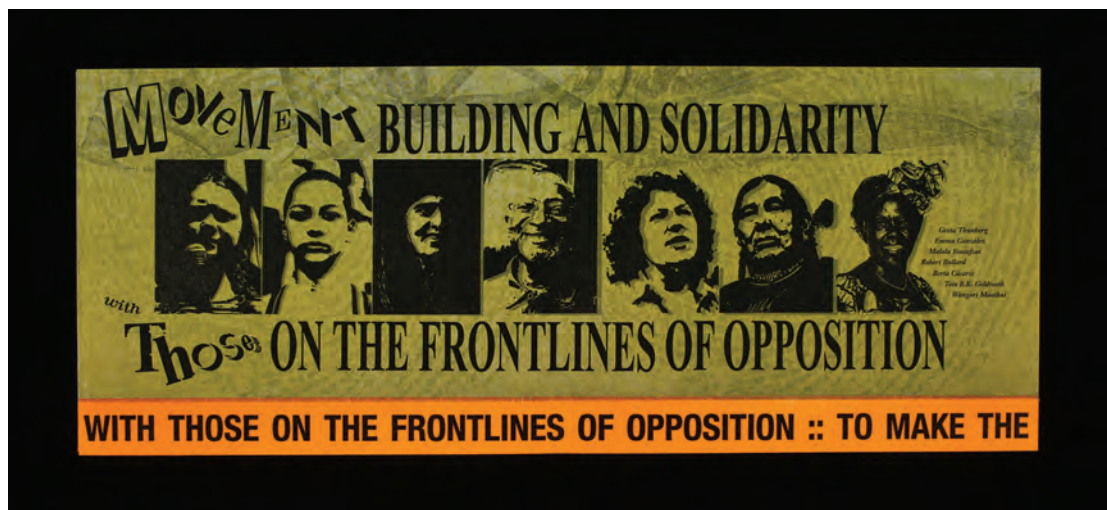
CENTER: Broadside of the poem, *Wrapped in Vines & Cast in Lead*, by Theresa Whitehill of Colored Horse Press, with illustration by Paulo Ferreira.

BOTTOM: Broadside of Jack Hirschman's poem, *NYYY*. Hand set typography and letterpress printing by Zida Borcich at Studio Z Mendocino. The serigraph cityscape is a woodcut illustration by artist Paul Blake, which he created with a chain saw on a piece of wood from the land he and poet Ruth Weiss lived on in Albion.

Jack Hirschman was a scholar and translator in nine languages who abandoned a career as a college professor for the bohemian life of a North Beach poet. He was voted to be San Francisco's poet laureate in 2007. A towering, iconic character, with fifty years of work and over one hundred books of poetry and translations, his death on August 22, 2021 has left a huge hole in the world's poetryscape.

He read in Mendocino several times, once at the Mendocino Art Center, where he read this poem with such force that it sparked the idea for this broadside as a response to its explosive intensity. That is how he read, with every Communist fiber of his anarchistic being exposed. He was a monster of poetry, writing every day in his single room in the old hotel above Cafe Trieste. There is too much more to his story than can be fit on these pages. Find his obituary in the San Francisco Chronicle.





CLOCKWISE FROM TOP: Rice at the opening for DOC/UNDOC—a multi-media, multi-disciplinary artists' collaboration in book form, documenting a unique and wildly ambitious adventure into the experimental realms of modern book arts. A page from NECROPOLITICS OF EXTRACTION. In the essay "Against Extraction" that fuels this book, T.J. Demos writes, "Extraction represents the violent transformation of life into capitalist commodities... [It] is a mode of necropolitics: the governance of the dead and dying, including the transformation of habitats into sacrifice zones; the relegation of populations to the worn-out, used-up, and debilitated; the conversion of life-worlds into death-worlds." The entire edition, save one or two that were not in the shop, was destroyed in the fire. BIG JAKE is another in the children's broadside series. Surprising herself, Rice became a performance artist in presenting DOC/UNDOC in many cities. THE SHED: Rice in the shed that was her dad's Mendocino art studio and now is in the process of becoming her own as she rises from the ashes of her Santa Cruz print shop.



Letterpress Printers—Continued on Page 13

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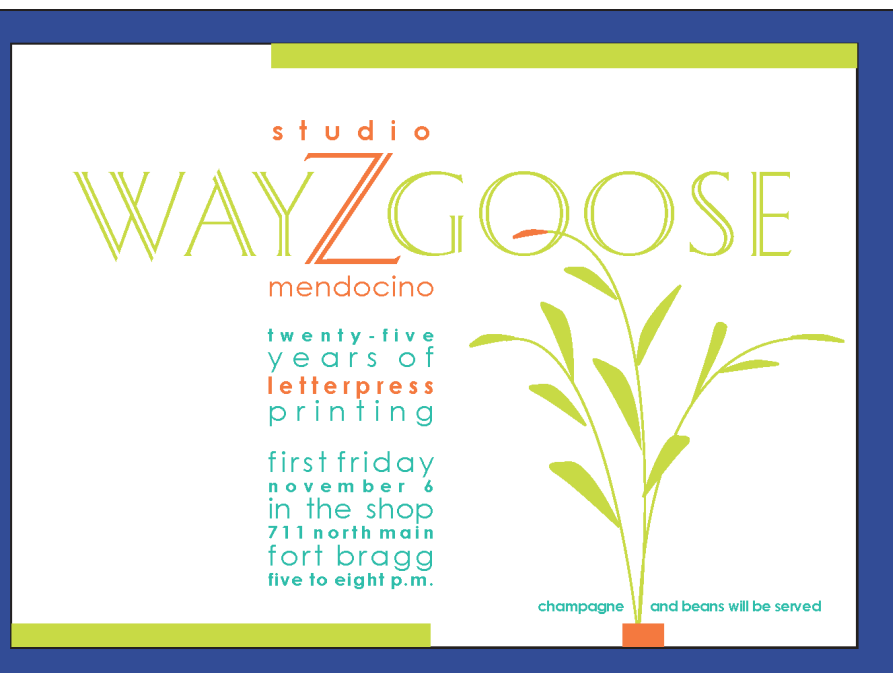
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THREE LETTERPRESS PRINTERS WALK INTO A SHED

Actually, they were both already in there when I arrived: My friend, poet/graphic designer/letterpress printer Theresa Whitehill sat talking shop with the newly arrived back in Mendocino, book artist/activist/letterpress printer Felicia Rice in Felicia's dad's dinky shed. A window took up the greater part of the west wall, letting in a mind-bending panorama of the Pacific. Were there crackers on the little table? Some kind of semi-ignored food? The brilliant conversation dimmed all that, though light streamed in from the north and south windows, too, and pages from an artist's book-in-progress leaned against the walls for inspection—ravens all over them in varying bird-ish postures. I don't know, I was so dazzled by being in there with these two beauties, these daring exemplars who lived for art and worked for art and whose art was nothing but art that called out what needed to be paid attention to and was supported by the other art, the art of business, an art that wasn't selfish, that shared, that inspired.

You might not know what letterpress is. There is a definition in Theresa's piece of this triptych, but I will reiterate so you don't get lost: In almost all the printing you see nowadays (on paper) the ink sits flat on the sheet. Text is put on to paper by a number of different methods, from your house inkjet to digital printers, to screen printers, offset machines, flexographic presses, and so on—lots of ways to lay ink on a sheet. Letterpress printing is something else again. History gives credit to Johannes Gutenberg, who, it's said, created it in the mid-1400s, but there are examples of ceramic type from China from 1040 AD or so, so Gutenberg was possibly a late bloomer. That's not to say he didn't revolutionize the world by developing the ability to make multiple copies of printed works using movable type, beginning with 180 copies of the Bible (which took more than twenty years to produce). Every word was set by hand, using the lead type Gutenberg had founded using his expertise as a jeweler to get the precision exhibited in this opus that was seemingly born full-grown. In this form of printing, the text and images are raised surfaces that are pressed down into the paper, so you see an indentation in the sheet, with a little shadow surrounding each bit—it's called relief printing. You may or may not have encountered this type of printing in your everyday life—maybe you got a wedding invitation with the telltale impression?—but almost always, when it is encountered, there is a reaction of, *WoW! Why does it look like this?* Lots of old books were printed by letterpress, and if you run your finger over the type, you will feel the indent, the tactile proof of the words' existence. May I just say, it's usually incredibly beautiful, this kind of printing. But I digress.

So, there we were, we three letterpress printers in a shed-with-a-view who had spent most of our lives surrounded by lead type nestled into "California cases," by routine references to "depth of impression," "makeready," "quoins," and "pica poles," and "kerning" and the "chase" and the "platen" and other arcane lingo from Gutenberg's Black Art, which is what letterpress printing used to be called. The chit chat ranged from what was on the press now to our shared and unshared histories, but a lot about Felicia's recent life upheavals; the vibe was one of a mutual background where we all intersected (or at least glanced off one another obliquely)—comfortable and in cahoots, joyous.

So I'm just here to talk about my part:

When I moved to Fort Bragg in 1971, I'd been on the road for a couple of years with my then-partner Gary Bachelor, who was born and raised in Fort Bragg. Soon after we got back from Europe and Israel, he introduced me to his old friends, the parents of one of his high school classmates, Al and Lotte Moise. Some of you might remember that Al had a print shop on Main Street called Redwood Coast Printers, which put out commercial printing for all the businesses around the coast: business cards and stationery, lots of posters for local theater and events and nonprofits' fundraisers, funeral notices, too. The shop *chugged*, with both offset and letterpresses heaving away all day. When you walked in, it looked

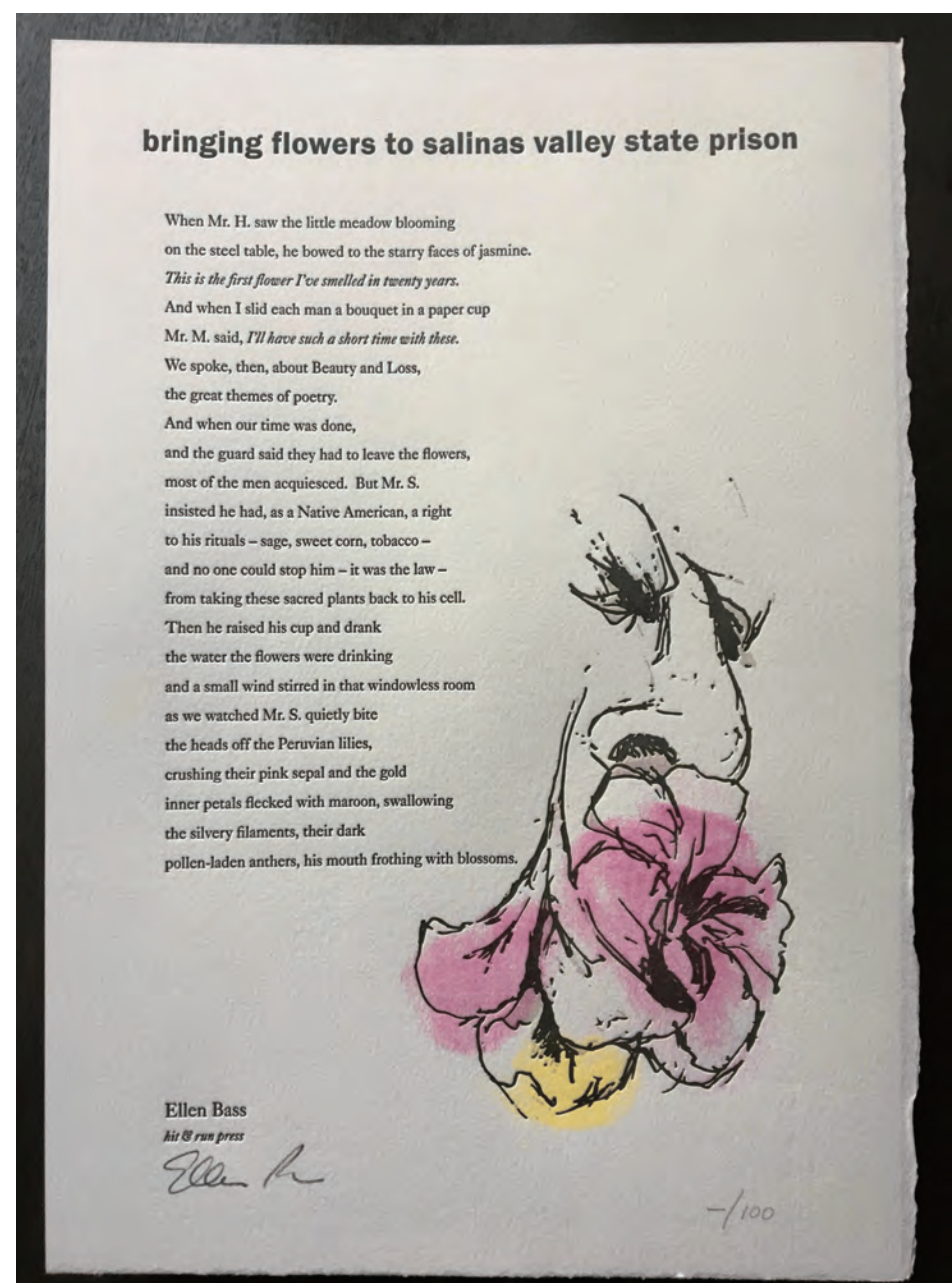
like a mess, with paper stacked up everywhere you looked, and often, if it was around one o'clock, you might be surprised to find Al taking his daily nap at his desk, his great head resting on crossed arms. I don't know how he kept it all straight, but if I ever asked him about a job, he would rifle through a yard-high stack on his desk and pull out the necessary document. Al and Lotte were energetic community members, political activists (Al kept the "McGovern for President" slogan up on his exterior sign for years after McGovern lost); even the building itself leaned left. Lotte tirelessly advocated for people with disabilities in the most effective ways, helping to institute laws that enabled otherly-abled people to live independent lives with dignity and pride. They were both amazing.

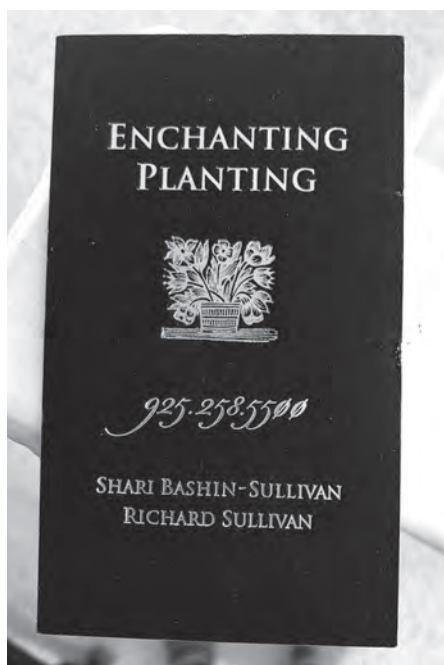
One day, someone who thought I was an artist, I don't know why, wanted me to design and print an invitation to her husband's boat launching party. I gamely drew an illustration of Paul Bunyan hoisting a boat into Noyo Harbor and took it to Al to get it printed. He said that if I set the type myself, it would save some time on his part and I would make more money, so he sat me down in front of a type case and gave me a map of the little compartments where each letter was meticulously kept, a composing stick, and let me have at it. A couple of days later, he called to see if I wanted to work for him, "...because there were no loose lines..." Before this, I had never once wondered where printing came from. Inveterate reader that I was, it had somehow never occurred to me to ask the question. But here I was, being invited to participate in this completely unknown form of work. All I knew was that from the moment I sat down in front of that case of Craw Modern (which I still own), I couldn't stop thinking about type, couldn't stop dreaming about it. *Did I want to work there?*

That was the beginning of my apprenticeship under Al Moise, master printer, for ten or eleven years. I met Felicia Rice a few times during the time I worked for Al. Felicia filled in one summer for his presswoman when she was away and I was working upstairs. Al was an incredible teacher, and I learned to do almost everything in that shop, from hand-setting lead type, to running the Heidelberg Windmill press, to, for a couple of years, moving upstairs to do stripping and plating for the offset "department." I learned what it took to run a job, from customer relations to design and typesetting, figuring out how to cut big sheets of paper to the right size for a job and running the big Polar paper cutter, to production on the press. For a year or so, I was the interim editor for the Mendocino Art Center magazine, *Arts and Entertainment*, which happened upstairs and which I set on a Selectric Composer, the state-of-the-art typewriter of the day—it used a golf-ball-sized "type ball" that spun to

LEFT: The annual Wayzgoose party featured a beanfeast and champagne, sometimes hurdygurdy music, and DIY bookmarks guests could hand feed into the C&P press themselves. Letterpress invitations, of course.

BELOW: Broadside of poet Ellen Bass's poem designed and printed by Theresa Whitehill at Colored Horse Studios in Ukiah. She says, 'This is the broadside with Felicia's artwork...which I designed for Larry [Raferty of Hit & Run Press]; Felicia taught me the technique of color pressure printing which I used on this!'





ABOVE: Job work from Studio Z Mendocino includes business cards, stationery, swanky soiree and wedding invitations, announcements, and greeting cards called the "Ladies Who Lunch" line, some broadsides and ephemera, all printed on premium papers, and embellished with gold foil and other fancy effects.

the letter you typed on the keyboard and used proportional spacing instead of the clunky, one-space-for-one-letter spacing regular typewriters employed. With it, you could create camera-ready copy and I set the magazine and a lot of books and documents on it. Chuck Hathaway, founding father of this magazine, illustrated the cover and most of the pages of *A&E*, and John Roberdeau Drury came to work there during my tenure, too, hot off working for Disney as a graphic designer. So many workers and customers came and went, so many amazing jobs got done. Al was the steady teacher, the amazing elder. From hand typesetting, I acquired the sense of letter spacing right in the muscles of my fingers, so that when I started using a computer years later, the spacing part was a cinch. I started setting type in Word for Windows, the clunkiest program imaginable for fine printing, but typography was in my eyes and in my hands and I did workarounds to make the type beautiful, even at the very clunkiest beginnings of computer typesetting technology.

The years I spent learning-while-doing at Al's shop prepared me—not emotionally, but certainly—for what came after Al died of a heart attack, to my everlasting sorrow. I eventually bought a derelict print shop from the stepson of a printer in Antioch, California, who'd put a classified in the *San Francisco Chronicle* for it. It was the most cramped little shop behind the house the old printer had lived in. He had worked for Fiberboard and I think maybe had gotten his type from the company. He was the official printer for The Antioch Smooth Dancers Society and there were piles of samples of his tickets and announcements and invitations left all over the place. One little sign said, "No Dancing." Friends Jaco and Lauren Stedman went down with my then-husband Rob and me to get the press, a great dinosaur of a C & P (Chandler & Price) handfed press that Jaco ended up having to take out in pieces with a come-along. There were impossibly heavy cabinets, face-to-face and full of ancient lead and wood type that I couldn't open the cases to get into, but I bought the whole thing for fifteen hundred dollars and arranged to pay the gentleman a hundred dollars a month till it was paid off. He was happy to get it off the property and supported my crazy folly by extending credit for a year and a half, so I could open a letterpress print shop long after offset had become the worldwide printing method of choice. Hardly anybody was doing letterpress at the time, much less a woman, but I went ahead and did it, scared as a rabbit and antediluvian... *what if you open a print shop and nobody comes?* I lost fifteen pounds and was hallucinating by the time I moved into the six-hundred-square-foot shop across from Mendo Litho, on Franklin Street. A bit later, after realizing there was no way I could do commercial production on The Dinosaur hand-fed press, I bought a Heidelberg Windmill from my friend, printer Larry Rafferty, which had to be side-jacked in through the front window. The day they pushed the three-thousand-pound press through on a forklift and cribbed it down to the floor, I was so jumpy, I started smoking! But I had a lot of help and support and encouragement for this whole escapade. When I called my friend Bob Ross to tell him I was doing it, he said, "yeh, yeeeehhh"...and assured me I was going to have

"a real style-y little shop." Larry Rafferty took me all over San Francisco to meet a bunch of gnarly old guys with missing fingers and Bronx accents who dealt in letterpress type and equipment. He introduced me to Jim Heagy, a chemist and opera buff, who had a gargantuan warehouse at Hunter's Point crammed with letterpress type and equipment and unimaginable treasures. Jaco and Lauren and other friends helped me move the heavy cases of type one by one and put them into their slots in the type cabinets. My fears increased as the moment neared to open my doors, but the "village" it took to birth it held me up. Before my desk got moved in, artist Ricia Araiza came in to see if I would print an announcement for her art show; we had to sit on the floor so I could write up her job ticket. We are friends to this day. I officially opened on November 1, 1984, Zida Borcich Letterpress. Rick Sacks painted my logo on the front window, and I was in business.

That's how it started. I was there for four or five years, slowly building up a little clientele and producing my brand of graphic design and printing and making the tiniest amount of money you can imagine. One day, Theresa Whitehill came in to interview for a job. Theresa had just spent two years in the Mills College book arts program, which taught, curiously, letterpress printing. She couldn't believe there was a letterpress shop around when she moved to Elk and I couldn't believe an actual college educated printer wanted to work for me. I didn't know if I could pay her but again, there's a lot of power in blind faith.

Rob, Joe Rosenthal, Lee Welty, and Dan Godecke decided to buy a couple of buildings on Main Street, and I got elected to rent the smaller one. Again, it was terrifying to me, but we moved everything out of the little shop to the much huger one a few blocks north. Theresa worked with me for eight years and our letterpress adventures might deserve a TV series, in the category of *Lucy and Ethel at the Candy Factory*.

From that shop at 711 North Main, I began making a card line I named Studio Z Mendocino. At one point, I had a hundred reps nationwide and attended stationery shows in New York, Dallas, Atlanta, Chicago several times a year, the cards sold in stores all over the country. We ran out of room and ended up jacking up the building and adding a second floor underneath, and there were eight or nine employees chugging along printing and packaging and shipping. My most popular range was called the Ladies Who Lunch line. We printed hundreds of thousands of them. I got notes from people who had gotten married because of them, who had nicknamed their baby from one of them (Pinkie-Lou). We had a lot of celebrity clients, like my favorites, Jamie Lee Curtis and Barbara Barry. We did hundreds of the glammiest wedding invitations designed by my daughter Zoe. For the twentieth anniversary of my shop opening, the San Francisco Public Library mounted an exhibit of our work in the Rare Books Room, called Twenty Years of Letterpress Printing in the Wrong Century. Altogether, I stayed on this incredible ride in my shops for twenty-seven years.

Along with this magazine, I'm still doing a bit of design and printing out of my home office and in alliance with my longtime colleague, printer Rhea Rynearson working the presses out of her shop. It fits the moment for both of us.

Walking into a shed with two such very kindred souls, Theresa and Felicia, although the forms of letterpress we followed were quite different—they more art printers and I more lowbrow-commercial—riled up these memories, and I see this is barely scratching the surface, but I will leave it here. Feeling the depths of a vicarious, fierce sorrow for Felicia's loss of her life's work and all her irreplaceable stuff, slinging the lingo and the memories and the comradeship and love of this deeply shared passion filled my well, and it sparked this story to life, this three-part thing we made apart and together. That's the way letterpress is, too, the way the creative process is: solitary and profoundly contemplative (while often hooked up with other equally obsessed artists), purely creative-visionary, purely dependent on ancient devices of the Black Art breed, purely shared in multiples, in all the stages of it, in the eyeballs and heart of it. Purely, insanely hard. Purely joyous. **REM**

Zida Borcich, Summer, 2021



LEFT and BELOW: Ornaments, dingbats, and spacing material from the type collection of Zida Borcich. In letterpress printing, each metal letter and image is founded as a standalone piece. The text and ornamentation are hand set into a composing stick and, when the forme is finished, pushed onto a flat surface and locked into a chase (a frame that fits into the press) by the use of expanding locks, called quoins (a great Scrabble word and useful tool). BOTTOM LEFT: Spacing material, aka 'slugs and leads,' separates the lines of type from each other. Al Moise used to say that the space between the lines was as important as the lines themselves, for readability and beautiful typography. Photos by Zida Borcich.

Real Resources/Events

Compiled by Lisa Norman, Editor

Our community is resilient. Local resources are being extended to serve our community as the state, nation, and world work to recover from the COVID-19 pandemic. Help can be found online and in the essential businesses within our community.

On June 15, 2021 Governor Gavin Newsom lifted state-level restrictions imposed to slow the spread of the coronavirus. California loosened its mask mandate and asked residents to follow CDC guidelines.

In response to the spike in COVID-19 cases and hospitalizations, and new CDC guidance calling for masking measures to prevent the spread of the highly transmissible and deadly Delta variant, California Department of Public Health updated their Guidance for Face Coverings, July 28, 2021, recommending mask use for indoor public settings, regardless of vaccination status.

August 5, CDPH required workers of health care settings to be fully vaccinated. August 16, support for a third dose of the COVID-19 vaccine is made for individuals whose immune systems are compromised. August 18, CDPH implemented vaccine verification measure for large events. August 23, Pfizer vaccine received full federal approval for individuals ages sixteen and older.

The state continues to encourage residents to GET VACCINATED! The vaccine is “safe, free, and provides excellent protections from severe COVID-19 illness, hospitalization, and death.”

The state stopped issuing county ratings. Andy Coren, Mendocino County Health Officer issued a June 15 order requiring members of the public to comply with California Department of Public Health guidance for the use of face coverings. The July 2 order requiring facial coverings was rescinded. See cdph.ca.gov for further information.

COVID-19 Vaccinations

Call 707-472-2759 with questions on the vaccination process; information is also found at mendocinocounty.org.

Mendocino County Updates

Live updates are at 2:00 p.m. during the Health Officer's Friday Update which is streamed live on the Mendocino County YouTube Channel (www.youtube.com/MendocinoCountyVideo) and Facebook page (www.facebook.com/mendocinocounty/).

Daily updates on cases may be found at the county of Mendocino Facebook page and data is now updated daily by 8:30 a.m. on the county website with the previous day's statistics.

For the latest Public Health COVID-19 updates for Mendocino County go to:

www.mendocinocounty.org

Call Center: (707) 234-6052 or email callcenter@mendocinocounty.org

The call center is open Monday – Friday from 8:00 a.m. – 5:00 p.m.

California Department of Public Health

Go to cdph.ca.gov for the daily COVID-19 UPDATE.

(916) 440-7259

Email: CDPHpress@cdph.ca.gov

COVID-19 hotline: 1-833-422-4255, Monday to Friday, 8:00 a.m. to 8:00 p.m.; Saturday and Sunday, 8:00 a.m. to 5:00 p.m.

Centers for Disease Control and Prevention

Go to cdc.gov for the summary of COVID-19 cases in the United States as well as a global map. Call CDC at 800-232-4636 or go to the CDC-INFO link at the website to submit a webform question.

World Health Organization

Go to who.int for the latest global updates and daily press briefings.

Covidresponsenetwork.net

A local resource, a network of concerned people who aim to make a broad, deep, and effective response to the threats of COVID-19.

Mendocino County Mental Health Plan—a 24/7 Toll Free Crisis Line exists, if you are experiencing a mental health crisis and need help right away, call 1-855-838-0404

Redwood Coast Seniors—Hot Meals are available for pickup at the front door of the senior center Tuesdays and Thursdays from 11:30 a.m. to 12:30 p.m. for all seniors age 60+. There is no charge for the meal however a suggested donation is \$5. You must call in advance to schedule a hot meal for Tuesday or Thursday; call 964-0443. Congregate dining is available from 11:30 a.m. to 1:30 p.m. on Tuesdays, Wednesdays, and Thursdays; you must present your COVID-19 vaccine card, or a negative COVID-19 test done within the previous 72 hours if you wish to eat indoors at the center; screening will be at the front door of the center. RCS bus runs Monday to Friday from 8:00 a.m. to 3:00 p.m. for medical appointments and supply/grocery shopping limited to three passengers at a time for social distancing.

Fort Bragg Food Bank/Mendocino Food and Nutrition Program, Inc.

Curbside Pickup, Monday through Friday from 11:00 a.m. to 4:00 p.m. and until 5:30 p.m. on Wednesday; Community Farm Stand (open to all Mendocino County residents, no sign-up necessary), (free produce and pantry items) Monday through Friday from 11:00 a.m. to 4:00 p.m. while supplies last; Fort Bragg Food Bank, 964-9404. Curbside Home Delivery Available, 707-964-9404. Mendocino County has food pantries in many locations: Anderson Valley, 895-2609; Round Valley, 983-6262; Gualala, 884-4330; Laytonville, 984-6825; Leggett, 925-6343; Point Arena, 882-2137; Ukiah, 463-2409; Willits, 459-3333.

Community Curbside Pickups

For the updated list of Grocery Store Delivery and Curbside Pickup, go to mendocinocounty.org, click the link to the COVID-19 Information sheet, and then click the Local Resources icon and then the link to the Grocery Store Delivery and Curbside Pickup.

Information about your event must be written copy... E-mail, FAX, mail or delivered to our office. To limit errors and omissions phone messages about events will not be accepted. A telephone number for information must be included. *Public Service Announcements Courtesy of Real Estate Magazine.*

REAL EVENTS

Ongoing 2021

Ongoing Tuesdays

Pfizer and Moderna Vaccine Clinics

Walk-up only; no appointment needed.

4:00 p.m. to 6:00 p.m.

Mendocino Coast Clinics, 205 South Street,

Fort Bragg • 472-2759

Ongoing Fridays

Pfizer and Moderna Vaccine Clinics

Walk-up only; no appointment needed,

9:00 a.m. to 1:00 p.m.; 2:00 p.m. to 5:00 p.m.

Ukiah Fairgrounds Fine Arts Building • 472-2759

Ongoing Saturdays

Story Time

Weekly story times are back! Secure masks (ages 2+)

and social distancing are required at this event. • 11:30

a.m. to 12:00 p.m. • Fort Bragg Library, 499 East Laurel

Street • 964-2020

Ongoing Thursdays

Tech Help with Chris

Two 45-min. slots available every Thursday, by appointment only. Bring your device with you.

Free • 1:00 p.m. to 1:45 p.m., 1:45 p.m. to

2:30 p.m. • Fort Bragg Library,

499 East Laurel Street • 964-2020

Ongoing First Thursdays

Open Mic Poetry

Come, read your own poetry, someone else's or just

come to listen. Space is limited so Open Mic is by

invitation only. Contact the librarian if you'd like to be

added to the list. Secure masks and social distancing

are required at this event.

Free • 6:00 p.m. to 8:00 p.m. • Fort Bragg Library, 499

East Laurel Street • 964-2020

Ongoing Last Thursdays

Adult Book Club

Contact the library for the monthly selection. Space is

limited so this book club is by invitation only. Contact

the librarian if you'd like to be added to the list. Secure

masks and social distancing are required at this event.

3:00 p.m. to 4:00 p.m. • Fort Bragg Library,

499 East Laurel Street • 964-2020

Ongoing First Wednesdays

Teens Read—Zoom Book Group

Middle school and high school teens discuss what they are reading, have read, or would like to read. Each month there is a theme.

Contact Kim Doyle for information and the Zoom link. •

Fort Bragg Library, 499 East Laurel Street

964-2020

Ongoing

Art Show

Featuring Rachel Lahn; painting and sculptures influenced by Covid-19 pandemic and global warming. •

10:00 a.m. to 5:00 p.m.

Artist Collective in Elk • 877-1128

September, 2021

Wed. 09/01

Pfizer Vaccine Clinic

Hosted by the Coyote Valley Band of Pomo Indians.

Walk-up only. Not exclusive to tribal members.

4:00 p.m. to 6:00 p.m. • Coyote Valley Community

Center, 29 Diwi Drive, Redwood Valley • 472-2759

Wed. 09/01—Tues. 09/28

Origin Stories

Iconographer Sue Ellen Parkinson presents women in their wholeness. • September 3, 5:00 p.m. to 8:00 p.m.

reception; artist talk at 6:30 p.m. • Gallery hours: 11:00

a.m. to 4:00 p.m., Wednesday to Monday. • Northcoast

Artists Gallery, 362 North Main Street • 964-8266

Fri. 09/03

Chris Hagle, Abstract Mixed Media

Featured artist for First Friday.

Admission is free; masks required for everyone.

5:00 p.m. to 8:00 p.m. September 3, and 11:00 a.m. to

5:00 p.m. seven days a week.

Edgewater Gallery, 356 North Main Street, Fort Bragg

Sat. 09/04

Book Sale

Friends of the Fort Bragg Library hosts this event.

10:00 a.m. to 4:00 p.m. • Community Room

Fort Bragg Library • 964-2020

Sat. 09/11

Tenth Annual Barbecue and Auction

Created by Roots of Motive Power. Annual fundraiser

and barbecue. On the menu will be tri-tip, pork roasts,

lamb kabobs, salad beans, bread and Baldo's tomato

salad. Silent auction and also a few live auction items

after dinner. • 3:00 p.m. local fermented grape juices.

4:30 p.m. dinner • Recreation Grove, Willits

rootsmotivepower.com

Sat. 09/11

Library Card Sign-up

In partnership with Mendocino Cookie Co.; receive a

reward when you stop in to sign-up for a NEW library

account. Picture ID and proof of local address required.

10:30 a.m. to 12:30 p.m. • Mendocino Cookie Co. and

Zappos Coffee, 303 North Main Street • 964-2020

Sat. 09/18

Hispanic Heritage Month Story Time

In conjunction with the month-long heritage display

(September 18 to October 15) enjoy this Hispanic

themed reading event plus Take and Make craft.

Free • 11:30 a.m. to 12:00 p.m. • Fort Bragg Library,

499 East Laurel Street • 964-2020

Sun. 09/19

Writing About Trauma

Elizabeth Rosner, author of *Survivor Cafe*, featured

speaker of Writers of the Mendocino Coast's Zoom

event. Non-members must pre-register.

Free • 3:00 p.m. • writersmendocinocoast@gmail.com

Sat. 09/25

Fourth (Mostly) Mendocino County

Homebrew Festival

Mendocino County Fire Safe Council event will include

opportunities to meet and talk with local first respond-

ers and get tips and swag to stay fire safe. Taking place

in a newly designed beer park. Features brewers from

around Northern California competing to become the

people's choice and/or brewers' choice winner.

Tickets online at Brown Paper Tickets: \$10 designated

driver, \$35, \$60 "VIT" (early access at 2:00 p.m.

3:00 p.m. to 6:00 p.m.

Anderson Valley Brewing Company • 707-485-4598

Sun. 09/26—Sat. 10/02

Banned Books Week

Stop by the library to see the display. • Free

Fort Bragg Library, 499 East Laurel Street • 964-2020

TOTAL RAINFALL* for the MENDOCINO COAST

Total Rainfall 2012–2013	31.11"
Total Rainfall 2013–2014	22.90"
Total Rainfall 2015–2016	45.33"
Total Rainfall 2016–2017	54.98"
Total Rainfall 2017–2018	32.00"
Total Rainfall 2018–2019	44.42"
Total Rainfall 2019–2020	20.91"
Total Rainfall 2020–2021	17.59"

Total Rainfall 2021–2022 To Date 0.09"

Total Rainfall
July 28, 2021 to August 24, 2021
0.00"

This rainfall data was gathered at

Mendocino City

Community Services District

*Total rainfall is measured from July 1 of the preceding year to June 30 of the current year.



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OCEAN VIEW HOME north of Fort Bragg. Two bedrooms, two baths, and three-car garage. Solar power array. Good off-the-highway location. One story; brick fireplace. Forced-air oil heat. There is potential for a second unit with an old home that has been there for years and has not been lived in since around 1990 when this home was built. Needs a little TLC here and there but it seems sound and ready for a new owner. (27923) **\$625,000**

THIS MID-CENTURY, ranch-style home is located in a quiet, desirable neighborhood on the north side of town and features three bedrooms, two baths with an open kitchen and dining room with large sliding doors opening onto the back deck and peaceful backyard. This home also has many well-thought out built-in closets, shelving and drawers. Hardwood floors are in most areas of the home. Mature gardens and fruit trees are a nice addition for the green thumb in you. The detached two-car garage is located on the alley and a single-car garage is attached to the home and accessed from Harrison Street. Adequate space for parking, a workshop and a possible future second unit. Check with city of Fort Bragg for pre-approved plans for second units. (27932) **\$699,000**

LONG-TIME ESTABLISHED bed-and-breakfast inn on Main Street in Fort Bragg. Ten units total; seven are located in the front, two-story, 1915, Fort Bragg structure plus there is a two-bedroom managers' or owners' unit with full bath, kitchen, and private deck on the top floor. Three separate one-story units to the rear of the parcel. Lots of off-street and on-street parking. Electric and propane heat. Several gas fireplaces. Owners are ready to retire. This could continue as an inn; owner or manager operation. Long-term residential may be a possibility, or a family coastal retreat. (27899) **\$1,100,000**

LOCATION on the ocean side of Highway 1. Rolling meadows surround the property. Privacy, gated, on three-quarter acre. Custom-built home with steel frame, metal siding, and roof. New flooring downstairs, new paint downstairs, some new fixtures. Master bedroom, bathroom, kitchen, and dining and living rooms are located on the first floor. Two bedrooms and bath, upstairs. Large bedroom upstairs has a walk-out sliding window onto an expansive deck with ocean view. Central heat and wood stove in the living room. Large attached garage, finished walls. Water storage tank, on well with newer pump. Second unit in back. (27712) **\$529,000**

SMALL PARCEL outside the coastal zone could be a great location for your getaway. Formerly a larger parcel prior to highway widening, a new well will need to be drilled in the back corner of the parcel. A non-standard septic system design for a two-bedroom home was done in 2006 and will require archival review prior to developing and it is slated for the northern portion of the parcel. Mature trees and some rock roses, lilacs, and other landscaping are still thriving on the parcel. Owners are licensed real estate agents. (27856) **\$79,000**



BASIN VIEW ESTATES just out Highway 20 is where this 1975, 3 bedroom, 2 bath redwood home is located. Original, family-owned since built. One of the area's nicest subdivisions. Established neighborhood. Beautiful setting, with sewer available from the city of Fort Bragg if ever needed. Not in the city but in the sewer district. Additional storage building on the property. Potential accessory dwelling unit in the detached shop behind this home. (27802) **\$750,000**

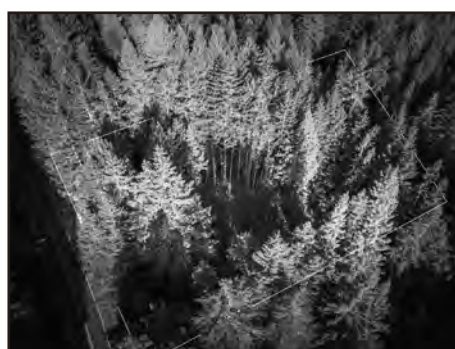


WEST SIDE OF MAIN STREET offers walks to the ocean and town. Main house has two bedrooms and two baths with lots of storage areas. Includes a small studio rental behind the main house that has alley access. Plus, a garage conversion to a live/work studio. Units are move-in ready. Could be an income property and keep the unit for yourself—or rent out both! (27920) **\$599,000**

CURRENTLY CONFIGURED as three units. Unit A: 1 bedroom, 1 bath rented for \$1,000. Unit B: 1 bedroom, 1 bath rented for \$1,000. Unit C: 2 bedroom, 1 bath rented for \$1,250. All-in-one structure has great layout for maximum privacy in this sunbelt location. Gravel road with few properties down the lane. Good rental history. Could be a rental and/or a retreat property. Interior photos are when units were vacant. Electric heat, each has laundry facilities. (27934) **\$699,000**



BEAUTIFUL PARCEL located in the sunbelt just five miles east of Fort Bragg and one parcel away from the border of Jackson Demonstration State Forest and just down the road from miles of hiking and biking trails. A building site was cleared in 2004 with a driveway roughed in and a well drilled on the east side of the driveway apron. Power is adjacent to property. Lots of saplings and brush are regenerating in the cleared building site. Surrounded by mature forests, this is a great location to build out of the fog, but still enjoy the temperate coastal weather. (27713) **\$147,500**



BORDERING JACKSON Demonstration State Forest on the south and studded with towering redwoods, this will be a beautiful site to build your new dream home. Quiet neighborhood of nice homes with well-maintained, paved road access, and underground utilities. Neighbors currently contribute \$300/annually for road maintenance. Game trails traverse the property and could be just the start you need to establish your own trails on the property and to access the nearby forest trails. (27844) **\$210,000**



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IN 1855 CAPTAIN DAVID LANSING built the first Victorian home in Mendocino village using redwood milled in San Francisco. Converted to a duplex in 1938 and remodeled in 2012, it is now offered for sale along with a completely rebuilt water tower residence. Plenty of opportunity here. 1.465 acres zoned MMU 12k for potential minor subdivision, or a very large yard. Central heat, perimeter foundation, wood floors, dual-pane windows and updated kitchens. Easy walk to Big River Beach and village center. May be the last best investment in the village. Captain Lansing took advantage of getting in on the ground floor of the timber rush. This may be your opportunity to get in front of a new rush to the Mendocino Coast. (27553) **\$1,850,000**



WHISTLESTOP Twenty plus years in Mendocino, this well-known and established shop on Main Street has a unique inventory. Gifts, clocks, chimes, clothing, and many other items makes this shop a must-see among locals as well as visitors. Time for the owners to retire. Great opportunity. Leased space in one of the most visible locations in Mendocino. Inventory is not included in sales price. Call for information on this going concern and see if it is a good fit for you. (27014) **\$60,000**



YOUR JAW WILL DROP when you open the door to this view-filled home. Soar above the magical point where the Navarro River meets the ever-changing Pacific Ocean. The open floor plan with high-beam ceilings, wide-plank oak flooring, radiant heat, and stone fireplace create a warm and spacious environment. Chef's kitchen features cherry cabinetry, Viking range, Sub-Zero fridge, and granite countertops. Windows galore provide for a light-filled experience in the optimally oriented home. Mezzanine offers possibilities for game room, office, or overflow guest quarters. Most furnishings are included making this an ideal full-time residence or lovely vacation home. If privacy and tranquility call to you, make an appointment to experience this charming home with awe-inspiring views. (27921) **\$1,675,000**



FANTASTIC parcel to build your town home. Hook up to mutual water and sewer along with underground utilities. The village of Mendocino is just minutes away. This lot is sold with detailed plans for a 2,104 sq. ft. home complete with sun porch and decks. (27740) **\$165,000**



TEN-ACRE parcel with cleared building area, drilled well, and current septic permit. Feels secluded and private, yet has easy access and is only minutes away from Mendocino village. Sunbelt location with redwoods and small year-round pond. About one mile from the ocean as the crow flies, you can hear the waves at night. Septic as permitted is designed to be installed on adjoining land by deeded easement. Driveway runs through pygmy and emerges into a forest historically called "The Russell Redwood Forest." Old Willits stagecoach trail also on the property. Lots of history, privacy, and room for the home of your dreams. (27810) **\$435,000**



CONSIDER the possibilities for this 0.25 acre parcel zoned commercial. The existing 2 bedroom, 1 bath home provides instant income opportunity while exploring potential further development. Consult with planning department regarding additional live/work unit, retail use or your personal vision. (27968) **\$250,000**



EXPERIENCE MENDOCINO village life while working or living in this space rich with architectural details. Currently used as commercial space; planning department indicates conversion to all or partial residential space may be possible with upgrades to meet current residential code compliance. Enjoy ocean views from the second-story decks or stroll several blocks through the village to Mendocino Headlands State Park or Big River Beach. Consider your possibilities that abound for this large lot with expansive undeveloped backyard. (27881) **\$895,000**



ADORABLE VICTORIAN in the heart of Fort Bragg's Central Business District! Per Mendocino County's Assessors Office, this historically registered building was built in 1900 and has been restored throughout, enhancing its original charm. Now used as a beauty salon, the location is ideal for a commercial/residential mixed-use development. There are many potentials for this property, including as a residential unit, depending on use approval from the city of Fort Bragg. Upstairs bedroom, ample bathroom, kitchen downstairs. Nice space in the back of the unit with the possibility for a small second unit, garden, or just a nice sitting area. Another desirable feature is that the unit sits tucked back away from the street. (27820) **\$535,000**



CORNER LOT with driveway access designated from Dana Street. PG&E, Cable TV and phone lines are in. Partially fenced level lot with mature alders. New owner would need to install sidewalks and move power poles. (25124) **\$75,000**



WANT TO CREATE a country homestead that can be private yet close to amenities and coastal recreation? Woodland property home to redwood, pine, tanoak, and huckleberry. A seasonal creek runs through an enchanting ravine. Ten Mile Cut Off Road passes through the property with coastal zone on the south and inland zone on the north. 79 acres of possibility. (27705) **\$379,000**

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MULTI-USE COMMERCIAL PROPERTY

Three parcels, Highway 1 frontage
Two established businesses, warehouses,
residence, apt. | Fort Bragg (27825)
OFFERED AT \$1,299,000



HISTORICAL BUILDING

Six residential units and bar/dance area
Circa 1900 on busy corner
Fort Bragg (27612)
OFFERED AT \$995,000



GEM ON AMETHYST STREET

Three bedroom, 3 bathroom, 3,100+ sq. ft.
Beautiful gardens, year-round creek,
redwoods | Fort Bragg (27956)
OFFERED AT \$995,000



MULTIPLE HOMES ON 16 ACRES

Sunbelt location
6+ miles inland Includes a quiet pond
Albion (27880)
OFFERED AT \$895,000



200-ACRE PARCEL

Ag, recreation or homesteading use
Ocean views, meadows, forests
Westport (27590)
OFFERED AT \$795,000



HOMESTEAD ABOVE ALBION HARBOR

Three-bedroom home with gardens
Convenient to harbor
Albion (27902)
OFFERED AT \$719,000



TRANQUIL SUNBELT LIVING

Beautiful, two-bedroom home on 1.33 acres
3 miles inland, privacy gate and fencing
Little River (27913)
OFFERED AT \$689,000



IMPECCABLY MAINTAINED

Remodeled, 3 bedroom, 2 bath home
Workshop/garage, greenhouse,
easy to town | Fort Bragg (27914)
OFFERED AT \$587,000



PERFECT 10 ACRES

360-degree view of ocean, forest
Fantastic horse property
Albion (27621)
OFFERED AT \$445,000



DIVERSE 40-ACRE PROPERTY

Forests, canyons, and cleared spaces
End-of-road-privacy; great for gardening
Philo (27909)
OFFERED AT \$395,000



COASTAL CAMPING LAND

Three separate listings available
Contact shop for details
Little River (27907 & 27805) Caspar (27832)
OFFERED AT \$60,000-\$79,000



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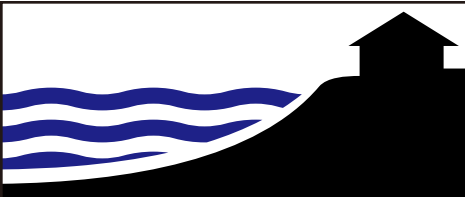


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SOLD



JUST SOLD



TWO OCEANFRONT HOMES on the same lot, both with amazing white water views on nearly two acres. Primary residences or vacation rentals. Whale Watch is one level, 1,030 sq. ft., with two bedrooms, two baths, vaulted ceilings, and large picture windows to the ocean. Crow's Nest is two stories, 1,200 sq. ft., with two bedrooms, two baths, and large deck overlooking the ocean and Abalobadiah beach. Ocean views from almost every room in the homes. A short walk to beaches with plenty of level land for enjoying together time with friends and family. Hear the waves and feel the breezes...coastal living at it's finest. **MLS 27903. . Sold for \$1,200,000**

SWANKY SURFWOOD SURROUNDINGS... Imagine your dream home in desirable Surfwood IV subdivision on a flat building location with an ocean view lot in a subdivision surrounded by luxury homes. Conveniently located minutes from the historical village of Mendocino with views of the headlands. Level usable lot is located nearby great schools, and open air activities including hiking, biking, and kayaking. Over one-acre parcel has mutual water, underground electricity, and high-speed internet available. Seller financing may be available upon approval. **MLS 27721. Offered at \$199,000**

JUST SOLD! OCEANFRONT HOME with panoramic white water views and modern upgrades above Bowling Ball Beach. Decks surround the home for whale watching and enjoying the cool even climate of the Mendocino coast. Detached two-car garage and well-established landscaping enhance this fine home. **MLS 27895. Sold for \$1,445,000**

JUST SOLD! ODDFELLOWS HALL built in 1878 of old-growth redwood, this commercial-zoned building has a storied past and continued future as an art gallery in the heart of the Mendocino village. **MLS 27129. Sold for \$1,500,000→**

MODERN FORT BRAGG Custom home with many modern features including a 12 ft. glass door to bring in the light of the private patio; concrete flooring with radiant heat; and unique sliding ladder to the loft. urrounded by drought-tolerant landscaping, this is living the dream in Fort Bragg. **MLS 27873. Sold for \$665,000→**

Inventory is low, the demand for houses on the Mendocino coast is higher than ever. Call me for a free evaluation of your home value today.



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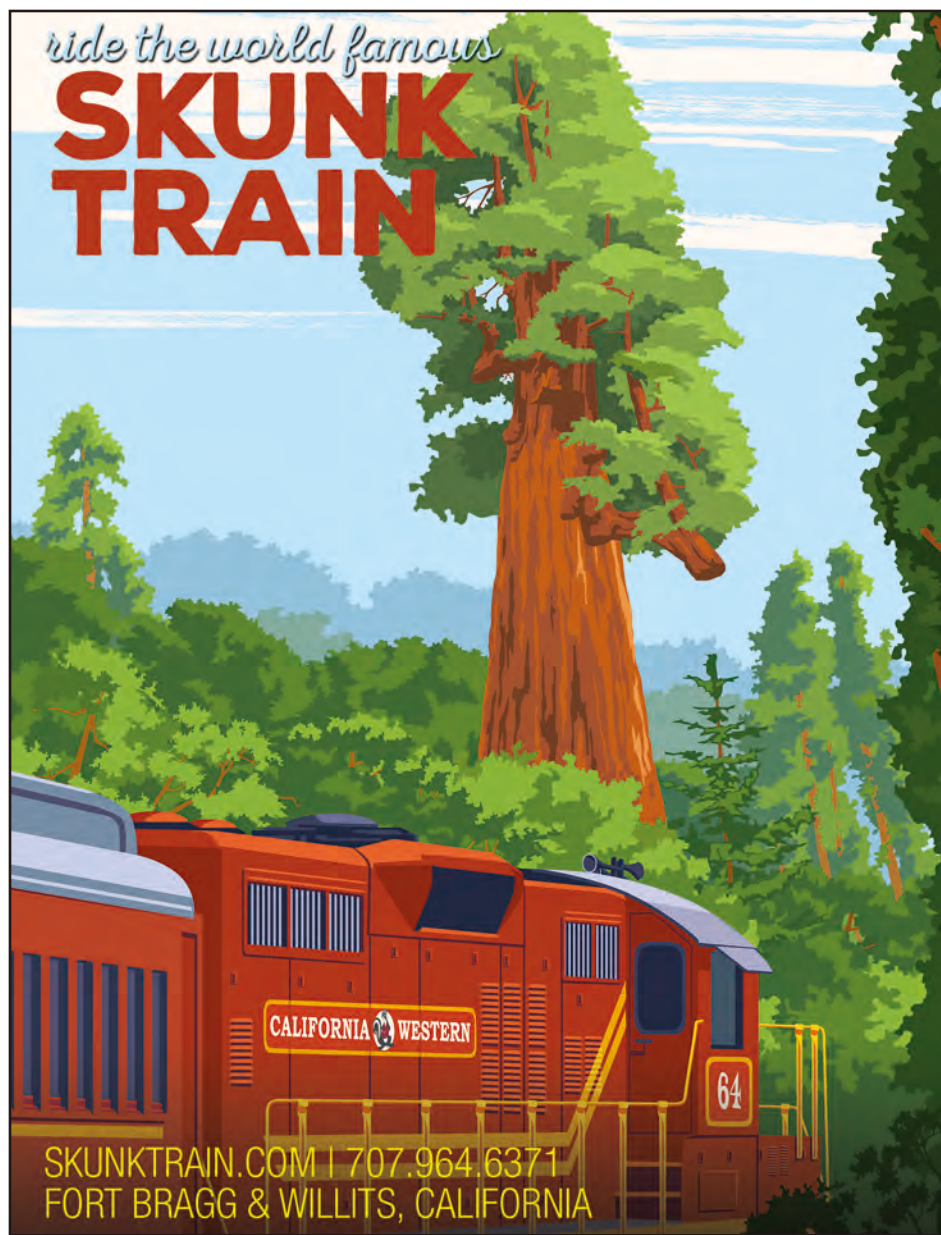
MENDOCINO VILLAGE opportunity to build your new home. One of the few remaining vacant parcels in town with mixed-use zoning offering many possibilities! Productive well (4± gpm when drilled). Located on a quiet street in the heart of the village with classic Mendocino views of the Presbyterian Church steeple, water towers, and potential Pacific Ocean views from a second story. Offered at **\$389,500**



BEAUTIFUL OCEAN view parcel in a wonderful neighborhood. 2.2+ acres to build your dream home with crashing water views expanding north to the Point Cabrillo lighthouse. Convenient location close to the village, beaches, state parks, and all the coast has to offer. Neighborhood of high-quality homes. Offered at **\$495,000**

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