

CBAA — NEWSLETTER

FALL 2013

COLLEGE BOOK ART ASSOCIATION

IN THIS ISSUE



- p. 2 Networking:
Upcoming Book Fairs,
Conferences, Exhibits & Events
- p. 4 CBAA Conference Registration Open!
- p. 6 Opportunities:
Grants, Residencies & Internships
- p. 7 Member Experience:
Crossing Boundaries by Jamie Shafer

Artist Profile:
A Remembrance of Dan Carr
by Brian D. Cohen

Member News & Publications p. 13

Pulse: p. 15
Favorite Educational Artist Books

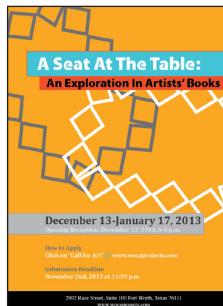
Classroom Spotlight: p. 15
Julie Leonard's "Historical Bookbinding"



above: artist books on display at the
Special Collections Gallery, J. Willard Marriott Library
right: close-up of a job backer press at the
Corcoran College of Art + Design

Upcoming Book Fairs, Conferences, Exhibits & Events

NETWORKING

A Seat At The Table: An Exploration In Artists' Books**Exhibition Dates:**

December 13 – January 17, 2014

Opening Reception: Friday,
December 13, 6 – 8 p.m.

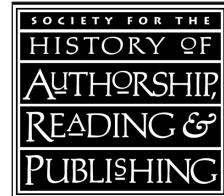
Submission Deadline: Friday,
November 2, 2013 at 11:59 p.m.

A Seat At The Table is a conceptually-driven, juried exhibition of artists' books that give voice to concepts, ideas, behaviors, beliefs, and experiences that relate or speak to everyday social life. Selected books should be able to open dialogue about the human experiences in diverse ways. The exhibit is open to multiple interpretations of the artist book medium, including both traditional book-bound forms as well as (but not limited to) those works that use books as a reference or metaphor to create other conceptual forms. Examples might explore the interchangeable use of mixed-media, painting, drawing, printmaking, fiber arts, photography, sculpture, ceramics, sound, film/video, and installations in the creation or referencing of the book form.

While book forms that include photography are acceptable, photo books that have been made using drag and drop computer software templates will not be considered; however, photographic books that juxtapose concepts such as word, text, and meaning in unique ways are welcome. Note: The inclusion of text is not required. Apply online via <www.wocaprojects.gallereo.com/text-entrythingy-page-12759.html>. Fee: \$25 for up to three images; \$5 for each additional. Maximum of five images.

Awards: One artist will receive a Book Purchase Award of \$500 and their selected work will be donated to the Archives & Rare Books Collection in the Willis Library at the University of North Texas, Denton, TX, and will be exhibited in the Reading Room at the Willis Library.

Jurors: Lauren Cross, Director/Curator of WoCA Projects, and Morgan Gieringer, Head of Archives & Rare Books at the Willis Library at the University of North Texas, Denton, TX.

**SHARP's 22nd Annual Conference and Call for Papers:
Religions of the Book**

The 22nd annual conference of the Society for the History of Authorship, Reading & Publishing (SHARP) will be held in Antwerp (Belgium), Wednesday, September 17, through Sunday, September 21, 2014. The program takes place primarily at the University of Antwerp, in the old center of the city, but includes events at different venues of book historical interest as well as preconference workshops/tours and excursions. The central theme is 'Religions of the Book,' but in conformity with tradition the conference also welcomes other book historical papers, sessions and round tables. <www.sharpweb.org>

Print & Book Forum at the Corcoran College of Art + Design

On Saturday, December 7, the graduate Art and the Book Program at the Corcoran College of Art + Design will be hosting a Print and Book Forum that is free and open to the public at the Corcoran's downtown campus location (500 17th St., NW Washington, DC).

The day's keynote speaker will be renowned letterpress printer, CODEX Foundation creator, and director of the CODEX International Book Fair and Symposium, Peter Rutledge Koch. His lecture is entitled "Creating the BiblioSphere: CODEX and the Future of the Book." The day's event will also include a panel discussion about the future of the book and print form in the 21st century, book and papermaking demonstrations, and a small book fair in the museum atrium. The day's events will kick off at noon. Please email kmcaleer-keeler@corcoran.org for more details or to RSVP.

Upcoming Book Fairs, Conferences, Exhibits & Events

NETWORKING

"mail/art/book" Call for Entries & Exhibit at SFCB

Artists are invited to submit work exploring the intersection between mail art and artists' books, in whatever way, shape, or form that may take. Mail art, artistamps, artists' books, and other

artworks that can be mailed and relate to the theme of mail/art/books are encouraged.

Postmark Deadline: October 15, 2013

Format: Work must be sent directly through the postal service. Please apply postage directly to your work.

Technique: All techniques and mediums accepted.

Non-returnable. No entry fee. All work will be shown. Documentation in the form of an address list and art zine will be sent to participating artists. Please include your mailing address. The San Francisco Center for the Book will produce a print catalog of the exhibit, which will be available for sale at the opening reception and throughout the show (February 14 – April 30, 2014). Artwork submitted for the exhibition becomes part of the Red Letter Day archive

Mail entry to: Jennie Hinchcliff attn: mail/art/book
PO Box 170271, San Francisco, CA 94117

This show is curated by Jennie Hinchcliff and John Held Jr. and hosted by the San Francisco Center for the Book.

By submitting artwork for this exhibit, the artist agrees that both the San Francisco Center for the Book and Jennie Hinchcliff/Red Letter Day can photograph and use images of submitted work for future publication and press materials. Additionally, the artist also agrees that he or she will not receive any direct financial compensation from either the San Francisco Center for the Book or Jennie Hinchcliff/Red Letter Day.

Contact Jennie with questions at
redletterdayzine@gmail.com

"Water: A Universal Human Right" Call for Entries & Exhibit

Exhibition Dates: February 2013 –

March 2014

Submission Deadline: October 1 – November 1, 2013

Location: The Robert Morris State Street Gallery of the Robert Morris University, 401 S. State Street, Chicago. Sponsored by the Chicago Women's Caucus for Art.

Historically, women have played a central role in water provision and management and must continue to be a catalyst in planning for the future. Artists' subject matter may include water as metaphor; water reclamation and usage; agricultural usage and conflicts; water sustainability; water use and abuse; damage to our oceans and waterways due to pollution from such sources as coal mining and mountaintop removal; the highly flammable, both literally and politically, and controversial process of fracking; and other themes. <www.chicagowca.com/documents/water_prospectus.pdf>

HUNGER – Online Exhibition at crafthaus.ning.com

Exhibition Dates: January 15 –

February 15, 2014

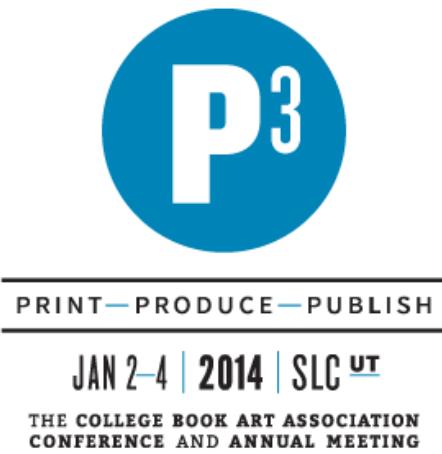
Submission Deadline: December 15, 2013, 9:00 am, PST

With diet as a way of life for many in our culture, we have been taught that one should Eat to Live. We have forgotten that from the 18th

through the early 20th century, being fat was a sign of health, prosperity, and attraction at a time when food was scarce and many went hungry. Hunger, in all its metaphorical forms, is part of our personal and public conversation. Many of us struggle with hungers, and yearn for the pleasure of food, love, possessions, control, sex, or power. If your work deals with hunger, choose five of your best shots. Twenty-four works will be selected for an online <www.crafthaus.ning.com> exhibition, curated by Alice Simpson, to broaden the conversation to include artists' voices and visions on the subject of hunger. Email alice@alicesimpson.com with the subject line: YOUR LAST NAME_HUNGER.

Upcoming Book Fairs, Conferences, Exhibits & Events

NETWORKING

**2014 CBAA Conference Registration Open!**

Registration for the 2014 College Book Art Association Conference is now open. Please go to www.conferences.utah.edu/cbaa/ for more information and to register. All conference participants must be current members of CBAA.

The conference is hosted by the Book Arts Program at the J. Willard Marriott Library, The University of Utah in Salt Lake City, and features a variety of events including: members' exhibition, invited speakers, panel presentations, studio demonstrations, roundtable discussions, student lightning round, vendors' fair, Salt Lake City area tours, local exhibitions, student member portfolio reviews, members' showcase, auction, and Cornered—an all-new folded-form exchange.

Please remember these remaining deadlines:

- The Cornered folded form exchange postmark deadline is November 15. You must register for this option through conference registration. Details about the exchange can be found on the following page.
- The Early Bird Conference Registration deadline is December 1. But register as early as possible as spaces are filling fast!

We are looking forward to a terrifically engaging conference!

Speakers

Craig Dworkin is a poet, critic, editor, and professor in the Department of English at the University of Utah.



Lesley Dill is a New York-based artist, printmaker, and sculptor who exhibits nationally and internationally.

Location

J. Willard Marriott Library, University of Utah



Salt Lake City, Utah

Upcoming Book Fairs, Conferences, Exhibits & Events

NETWORKING

CORNERED: CBAA Conference Folded Form Exchange

CORNERED

CBAA members who participate in the 2014 Conference are invited to submit to Cornered, the first-ever CBAA folded form exchange. Each participant will submit an edition of 33 small, folded forms and receive a collection of 30 forms from fellow contributors. In addition, CBAA, Book Arts Program, and University of Utah Rare Book archives will each receive a complete set.

Submission Guidelines

Maximum dimensions: The final sets will be housed in a 6" x 9" x 5" paper box. Individual pieces should be small and flat enough when closed/collapsed/unfolded to fit in the box with 29 other forms. The sets will be collated and distributed to participants on the last day of the conference. Please be sure that contributions can lay flat for travel without permanent alteration.

Fee: A \$3 non-refundable entry fee will be added to the conference fee at the time of registration.

Deadline: Contributors must register for the exchange and submit entries on or before November 15, 2013.

Sign up by selecting "Cornered folded form exchange" on the Conference Registration form.

Mail your edition of 33 to:

Mary Toscano, Book Arts Program

J. Willard Marriott Library

295 South 1500 East, Salt Lake City, UT 84112

Installation

One copy from each participant will be exhibited at the J. Willard Marriott Library, The University of Utah, December 11, 2013 – March 5, 2014. Upon de-installation, the exhibition set will be archived by the Book Arts Program at the Marriott Library.

Contact

Mary Toscano, CBAA 2014 Conference Committee

Member and Marriott Library Exhibitions Coordinator

mary.toscano@utah.edu

Make an auction donation to CBAA!

All CBAA members are encouraged to make a donation for the silent auction that will take place at the CBAA national conference in Salt Lake City, Utah, January 2 – 4, 2014. The auction is a vital part of the conference that also happens to be extremely fun, giving conference participants the opportunity to engage in some good-natured bidding wars on a wide range of items from book art tools and how-to books, to limited edition artists' books and prints. All proceeds from the auction go to support student member participation at CBAA meetings and conferences by helping to fund student travel grants and the student volunteer program. At the 2012 CBAA conference in the San Francisco Bay Area, the auction raised over \$12,000.

But the auction can only be successful with generous donations from our members. In addition to book art related items, donations of creative services such as a one-on-one session of instruction in a book artist's studio, or a coupon for a custom-made box or letterpress printed business card, are welcomed. By making a donation to the CBAA auction, you are participating in an important way to the continued strength of the organization. Information about how to donate can be found on the 2014 CBAA conference website.

Grants, Residencies & Internships

OPPORTUNITIES

CODEX Internship

CODEX Foundation is looking for interns January 2014 – February 2015.

This is a fabulous opportunity to be involved with the premier Private Press and Artist Book Fair and Symposium on the West Coast. The next CODEX Book Fair/Symposium will be in February 2015; preparations will be in full swing by January 2014 with a wide variety of organizational tasks as well as design and printing to be done. Applicants must have design skills, printing experience, and good organizational talents. This is a non-paid internship for a 501(c)(3) organization. Hours are flexible. Please send resumes and work experience for consideration by November 1 to: Victoria Von Arx, Managing Director, CODEX Foundation at Victoria@codexfoundation.org

Artists' Book Residency at the Women's Studio Workshop

The artists' book residency grant enables artists to work intensively in WSW studios for six to eight weeks to print and bind their own limited edition book work. WSW technical assistance includes training on new equipment, techniques, and materials, and assistance with production.

The grant includes a stipend of \$350/week, materials up to \$750, access to all studios, travel costs up to \$250 within the Continental US, and housing. Residency occurs 6 – 18 months after application, September through June. Projects are chosen by a jury of outside artists and curators. WSW encourages an edition size no larger than 100 and no smaller than 50. WSW has developed a series of archive and exhibition opportunities for the books. The contract stipulates 10% of the edition (or 10 books) for WSW archives, exhibition, and display copies; 10% of the edition for the artist; and 80% of the edition for general marketing. The artist has the option of collaborating with WSW on the marketing of the books for a 50% commission fee. WSW artists' books are held in over 300 collections world-wide, with repositories of all the artists' books published by WSW held at: Indiana University (Bloomington), Rochester Institute of Tech-

nology, Stanford University, University of Delaware, University of Michigan (Ann Arbor), Vassar College, Virginia Commonwealth University, and Yale University. <www.wsworkshop.org/program/artist-residencies/artists-book/>

Postmark Deadline: November 15

Notification Date: via email by March 1

Fellowship at Wells College

Wells College

Wells College and the Wells Book Arts Center announce a search for the next Victor Hammer Fellow in the Book Arts. The successful candidate will hold the position for two years, fall 2014 through summer 2016, teaching two courses each semester, one of which will be Hand Bookbinding I. The fellowship includes an apprenticeship at the Press and Letterfoundry of Michael and Winifred Bixler in nearby Skaneateles. All applicants must have extensive experience in binding and letterpress printing, experience teaching, and a MFA in Book Arts or a certificate in a related field. Applications should include a CV, 15 digital images of the candidate's own work, seven digital images of the candidate's students' work, a statement of teaching philosophy, and three recommendations. Since the Fellow will assist in the design and production of poetry broadsides for the Creative Writing Program, as well as announcement posters for book arts events, images of any such work would be helpful to the search committee. Applications are due by January 15, 2014, submitted electronically via email to wellsjobs@wells.edu with Victor Hammer Fellow noted in the subject line. No phone calls please.

Rare Book School Scholarships**RARE BOOK SCHOOL**

Rare Book School has received a grant to fund additional Directors' Scholarships for the 2013 scholarship cycle. These scholarships are directed toward the continuing education of special collections librarians. Apply by October 15 to be considered for these and other RBS scholarships. <www.rarebookschool.org/scholarship/directors/>

Crossing Boundaries:
Collaborating in Jerusalem, Israel & Washington, D.C.

MEMBER EXPERIENCE

by Jaime Shafer



During the summer of 2013, I had the opportunity to participate in a study abroad program in Jerusalem, Israel. Sponsored by the Shatz family who recently discovered that their ancestors were the founders of Bezalel Academy of Art, I accompanied three other Corcoran College of Art + Design students to Jerusalem for two weeks. In Jerusalem, we collaborated with four artists from Bezalel Academy. The theme for our work was “Boundaries” or “Territory.” We were given the freedom to interpret this as we saw fit. The participating students were all photographers; I was the exception. As a book artist I brought a different perspective to the mix. I collaborated with Sivan Elirazi, whose work focuses on portraits. Following the two weeks in Jerusalem, the Israeli students came to Washington, D.C., to continue our work together.

CHILDREN	COULD	SHARE	WILLINGLY
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Mix and Match Families is 9" x 15" inkjet printed on Epson Premium Matte Paper. Edition of 10.

Boundaries are a natural part of society. We place boundaries on ourselves, on each other, and on the world surrounding us. Boundaries can refer to the restrictions we place on ourselves (who and what we are comfortable with, how we behave in an environment, who we interact with, etc.) or on the world around us (homes, neighborhoods, states, countries, continents, etc.). It is natural for people to identify with and feel secure within a boundary. It is also natural, however, to question the boundaries placed upon us and attempt to alter them accordingly. In some cases, people prefer to remain within the set boundaries to maintain their present lives and a sense of security. We each view boundaries in regards to our own personal perspective and perceptions. This is what leads to conflict.

As artists, we know our boundaries and limitations. We know which particular areas we are comfortable in and which we are not. However, as we pursue our educations and seek to gain knowledge, we recognize that this means we are to push those boundaries so that we may improve upon what we know and how we view the world. We must be uncomfortable to grow as artists and as human beings, for continued comfort and stability does not foster innovative creativity.

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Crossing Boundaries:
Collaborating in Jerusalem, Israel & Washington, D.C.

MEMBER EXPERIENCE

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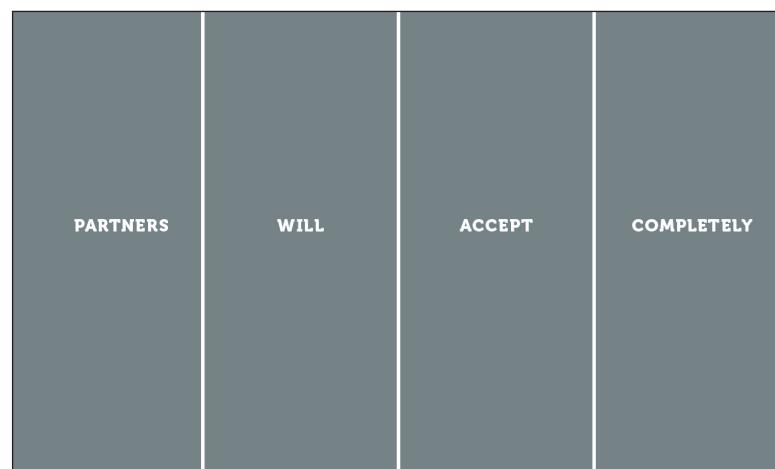
The collaboration between Sivan and myself is one that focused on personal boundaries. We came together as strangers, and we parted as friends, thereby crossing a social boundary. By photographing ourselves together in Israel, we wanted to address the idea of boundaries and intimacy. Through progressively transitioning our photographs, we hoped to convey a breach of initial boundaries. True intimacy cannot be hurriedly forced nor can it be simulated. As we continued to photograph ourselves in different environments, we wished to build on our relationship and allow this to reflect in our work.

As a continuation of our exploration of boundaries in Jerusalem, we explored the idea of family and the boundaries that surround them while working in Washington, D.C. We each wished to explore the idea of “Family” in terms of the boundaries that our society and cultures have placed on them. Each of us had our own idea about what family is to us and what represents an ideal family.

In the USA, family is flexible and fluid, constantly changing as our society grows and develops an understanding for the people who live here. For me, this fluidity is essential and what I wished to explore. As a child, I was raised in a strict Catholic family. My upbringing defined family based on what my parents modeled and the rules with which they lived by. As an adult, I recognized that I was gay and, therefore, the modeled family would no longer fit my life. Re-defining family meant casting aside the mold that society created for family and learning to adopt a non-traditional family.

Mix and Match Families is an artist’s book that addresses these ideas. The imagery for the book began while Sivan and I photographed families and individuals while working in Washington, D.C. I removed the background from the images in order to place them on solid colored backgrounds. The solid colored backgrounds indicate the original family unit in the artist’s book. The book is designed so that the viewer can flip through the pages altering the family (much like a children’s flip book) to include same-sex families, heterosexual families, and interracial families.

Traveling to Israel and experiencing a new and unique culture reminded me of the boundaries I used to place on myself. *Mix and Match Families* is the result of re-examining my view of family and how I wish to define it for myself.



A Remembrance of
Dan Carr

ARTIST PROFILE

by Brian D. Cohen



Dan Carr. photo credit: Stan Nelson

I will always associate Dan Carr, who died in June of 2012, with the shop he ran with Julia Ferrari, Golgonooza Letter Foundry & Press, in Ashuelot, New Hampshire. Ashuelot is a small town with a covered bridge, a fire department, and, but for Dan and Julia's intervention, a proposed race course for ATVs. The shop was enormous, endless in my mind, because the walls could not be seen, its floor only barely. At the start of any visit, after 45 minutes discussing of politics, local to national and back to local, and more time admiring Bear and Mr. Clark, their two fine and ample cats, we would seek out unoccupied level space on which to place whatever nascent project of mine I wanted to show Dan. It would take another 10 minutes to find a clearing, usually by shoving aside something I would have preferred looking at—a Spanish and English setting of poems by Pablo Neruda, a poem by Li Po printed from Chinese characters cast by Dan from recently discovered matrices, or even one of Dan's own poems, exquisitely printed with Julia's etchings on Japanese paper as a keepsake for friends. The endlessness, the boundless fascination of the space, every inch of it inhabited with textual and visual treasure, was essentially a simulacrum of Dan himself, a living memory palace. He was its tutelary deity. Whenever I saw him outside the shop, gracious as always, he somehow seemed a little bit out of place.

Dan was active in the Small Press Movement in the late 1960s and early '70s. He contributed to and codirected the Four Zoas Press in Ware, Massachusetts, which published a poetry periodical called the Four Zoas Journal of Poetry and Letters, fusing Dan's political and poetic concerns. Four

Zoas took on typesetting and printing for other publishers to support its own projects. Dan and Julia founded Golgonooza Letter Foundry & Press in Boston in 1979, moving three years later to a large brick factory building in Ashuelot, New Hampshire (population about 300). Golgonooza collaborated with the Limited Editions Club in New York on many book projects, including John Hersey's Hiroshima, a selection of the poems of Frank O'Hara illustrated by Willem de Kooning, and a magnificent setting of Genesis with illustrations by Jacob Lawrence. These volumes are among the most beautiful and sought-after livres d'artistes created in the past 50 years.

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A Rememberance of
Dan Carr

ARTIST PROFILE

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I loved to touch all the metal in Dan's shop—at least after it had cooled down a bit. Dan worked with metal in both molten and solid states. One area of the work floor was, in effect, a self-contained machine shop, with milling devices, pantographs, drill turrets, lathes, grinders, and benches with gravers, files, micrometers, and counterpunches. The metal of the machines was burnished from a history of long use that preceded Dan, but was always maintained with high precision, like the fine wood of a 17th-century Cremonese violin. Dan knew his persnickety Monotype casters intimately and would interchange parts as needed—or machine his own pieces from blank stock. The casters produced characters from matrices with compressed air, dictated by a punched tape. The molten type metal (Dan had his favorite proprietary alloy formula)

was pumped under pressure through a fine nozzle, while water kept things from overheating. There were more vents, passages, tubes, and moving parts in this assortment of contraptions than even a steam engine might have.

I have never known anyone so sensitive to type forms as Dan was. He explained how most digital fonts merely replicate smaller point sizes in larger forms, whereas type designers in the past would subtly rework fonts to suit every variation in size. He knew the arcana of typographic history, and in a broadside he set and printed for me insisted that Nicholas Kis be properly credited for designing the type that usually bears Anton Janson's name. Dan was a brilliant scholar of the written word, as his own translations of the eighth-century Chinese poet Li Po (for which he taught himself Mandarin Chinese) amply show. So also his researches into the development of letterforms in archaic Greek—which led to his cutting a new Greek typeface, Parmenides—and into the history of printing from movable type in China, which anticipated Gutenberg by at least two centuries. Historical and aesthetic awareness informed his work: he spoke of the tradition of Aldus, Garamond, Fournier, Bodoni, and Baskerville as vital and ongoing. He reminded me, a bit obliquely, that Gutenberg died forgotten and poor, his noble pursuits only meagerly compensated.

In Paris Dan studied the typographic art of punchcutting with French punchcutters Nelly Gable and Christian Paput, and was the only American ever awarded a diplôme de maître-graveur



Dan's bench. photo credit: Nelly Gable and Julia Ferrari

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A Rememberance of Dan Carr

ARTIST PROFILE

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Dan's punches. photo credit: Julia Ferrari

typographe. He brought to the process of punchcutting both his exquisite sensitivity to shape and form and extraordinary precision. No brain surgeon or concert violinist had anything on the control his hands displayed. Dan designed five typefaces—two for letterpress, Regulus and Parmenides; and three kinds of digital, Cheneau, Lyons, and Philosophie.

Dan's love for poetry, music, most things Chinese, the environment, politics, art, printing machinery, and cats was of a piece. Dan was so invigorated by Howard Dean's candidacy for the presidency in 2004—and conversely so offended by the folly of the presidential incumbent—that he decided to seek election to public office. He lost his first race for the New Hampshire state legislature—barely—but, undiscouraged, ran again in 2008 and won. I lent him some 36 line Gothic condensed wood type for

his campaign posters; he joked that he was probably the only candidate for political office in the country whose lawn signs were letterpress printed from wood type. He surveyed the rocky political landscape of New Hampshire and decided that environmental legislation and Native American affairs were areas where his efforts would be most effective. He was almost completely lacking in cynicism and overt discouragement and believed in the possibilities of effective political engagement. As a political representative, and also as a teacher, Dan was giving and gentle, patient, both informed and informative, and never self-righteous.

Since I tended to be protective of Dan's time, for the benefit of my own projects, I was more than a little bemused when Dan announced he was installing a new wood pellet heating system for shop and home, including a 10-ton outdoor hopper for fuel. He did much of the work himself, and I think it took him all of four months to complete. He was justly proud of what he'd done, but put other work aside, including mine, in order to finish the installation. So much of the world outside Dan and Julia's shop demanded their attention, it's remarkable he could still be so prolific as a poet, printer, typographer, designer, and publisher—though obviously I had to learn that some deadlines could never be met.

Brian D. Cohen is an educator, artist, and writer. He graduated Phi Beta Kappa and magna cum laude with high honors from Haverford College and completed his Master's degree in Painting at the University of Washington. In 1989 he founded Bridge Press to further the association and integration of visual image, original text, and book structure.

I recognized genius in Dan, a term I may not be qualified to apply. The word's derivation is associated with the attendant spirit of a person or place. Dan, with his skill, tools, and machinery, elegantly and indelibly impressed from metal to paper the voice of the word—of many, many words—in his books, typefaces, and poetry.

Note: This article also appears in *Parenthesis*, a publication of the Fine Press Book Association.

MEMBER NEWS & PUBLICATIONS

Award-Winning Books from Peter & Donna Thomas

Peter and Donna Thomas's book *The Alder* was one of eight books awarded prizes in the Art of the Book 2013 show juried by the Canadian Bookbinders and Book Artists Guild. The prize was awarded for papermaking. The paper was made using cotton rag pulp, beaten for two hours in their self-built Hollander beater. The pulp was colored by mixing a combination of earth pigments and pre-beaten black cotton fibers into the beaten fibers. The sheets were then formed using traditional western English vat mill techniques. Imagery was added during the sheet forming process. After each was couched onto a felt, a pre-cut stencil was placed over the wet sheet. Then, using multiple compressed air paint spraying guns, three or four different colors of finely beaten, pigmented, paper pulp were sprayed through the stencils onto the wet sheet of paper. In some cases multiple stencils were used to create the image. *The Alder* (2012) William Everson. 30 special copies. 20 Regular copies.

www2.cruzio.com/~peteranddonna/2-Alder.htm



Inside spread of *The Alder*

Peter and Donna Thomas's book, *Tree*, was one of three books chosen for awards in the Miniature Book Society's annual Miniature Book Exhibition. *Tree* (2012) John Muir. 3" x 2 1/4". 11 page accordion book. Eight watercolor paintings of trees in a flag accordion style binding with wood and leather covers. www2.cruzio.com/~peteranddonna/minature_books.htm

Announcing the Publication of *Plorkology: Stories, Poems, and Essays*

Thanks to a generous grant from the University of Baltimore (UB), UB's Creative Writing and Publishing Arts MFA program has been able to undertake an exciting project: their very first anthology of student writing.

Under the direction of Kendra Kopelke, director of the MFA program, and Meredith Purvis, book arts instructor, four student publishers and a handful of student volunteers have been working tirelessly since early summer 2013 to collect submissions from current MFA students and edit, design, print, and hand bind an edition of 150 copies. They intend *Plorkology: Stories, Poems, and Essays* to embody the very core of our program, which seeks to infuse play throughout the work of writing and creating book arts. They see this hand-bound anthology as the perfect vessel to represent the exhilaration of discovery and the beauty of dedicated craftsmanship that occur at the intersection of play + work (or as they say, "plork").

To learn more, visit www.bookiness.wordpress.com/plork-press. You can also keep up with *Plorkology*'s day-to-day progress on Facebook at www.facebook.com/plorkology



Completed copies of *Plorkology*

MEMBER NEWS & PUBLICATIONS

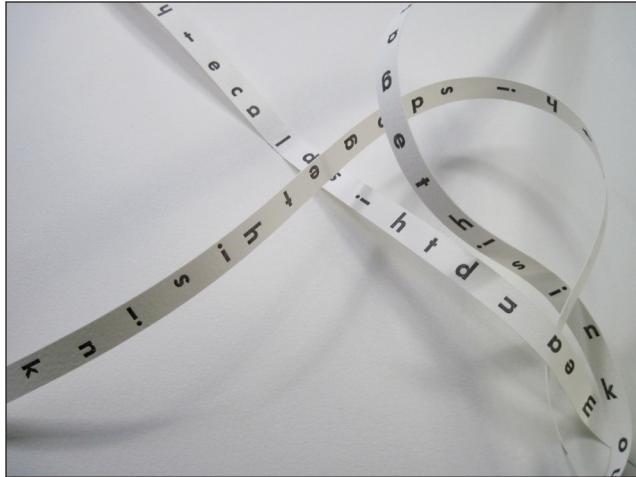


Image provided by Inge Bruggeman

Oregon College of Art and Craft Faculty Inge Bruggeman Exhibits at Cascade Gallery

Cascade Gallery presents new letterpress and collage work by Inge Bruggeman. Bruggeman explores the paper substrate as object itself, as a place where language resides . . . or has resided, as it currently is departing from this territory. Language is leaving the page and deserting the book for more modern reading and storage devices. Simultaneously, however, this shift has caused a heightened awareness and desire for a continued physical connection to the way we store and share information – to the object and the idea of paper. Bruggeman’s work will be on display from October 3 to November 7, 2013. Cascade Gallery is located in Terrell Hall 102 at PCC Cascade Campus 705 N. Killingsworth, Portland OR. <www.pcc.edu/about/galleries/cascade>

Laura Capp to launch Poetry by Post

Laura Capp specializes in letterpress printing and lettering arts at the University of Iowa Center for the Book, where she is currently completing her thesis work. Under the imprint Pentameter Press Studio, she will produce Poetry by Post, a poetry subscription service that will run from November 2013 to February 2014. Each of the four mailings will include a letterpress-printed broadside featuring a Midwestern poet and an accompanying liter-

ary analysis and reply postcard, also letterpress-printed, all packaged in mailers with calligraphed addresses and vintage stamps.

Capp has long struggled with the question of audience, both while completing a Ph.D. in English and throughout her time at the Center for the Book. Literary critics generally address their scholarship to an audience of their peers, and the work of book artists is often held by Special Collections of university libraries where it is not always easily accessible to—or even known to—a general public. Capp believes, though, that a general audience does exist both for literary criticism and book arts, and Poetry by Post serves as an experiment in locating a fraction of that audience and delivering humanities directly to the home.

More information about Capp and her work can be found at <www.pentameterpress.com>.



Images provided by Laura Capp

Katie Baldwin and the New Letterpress Studio at the University of Alabama

Katie Baldwin recently accepted a position as an Assistant Professor at the University of Alabama in Huntsville (UAH) where she teaches printmaking and book arts. She arrived in Huntsville in August with the task of setting up a dedicated letterpress studio that will support the book arts curriculum. Faculty members Keith Jones, Jim Laney, and Dr. David Stewart along with Dean Glenn Dasher and several facilities workers moved an 1890 Chandler and Price Press, dusty cases of wood type, two sign-makers, and a guillotine into its new home on the third floor of Wilson Hall. In addition to a BA, which

continued on following page

MEMBER NEWS & PUBLICATIONS

allows students to focus in either studio art or art history, UAH now offers a BFA. Accredited in fall of 2011 by NASAD, the program offers degrees in graphic design, painting and drawing, photography, printmaking, and sculpture. In the area of printmaking they offer courses in relief & screen, etching & lithography, monoprint & monotype, as well as book arts. In addition to their new letterpress space, their primary printmaking studio is equipped with screeprinting, two etching presses, and two lithography presses. UAH's first BFA student in printmaking will be graduating in spring of 2014.



Presses in the new studio at UAH

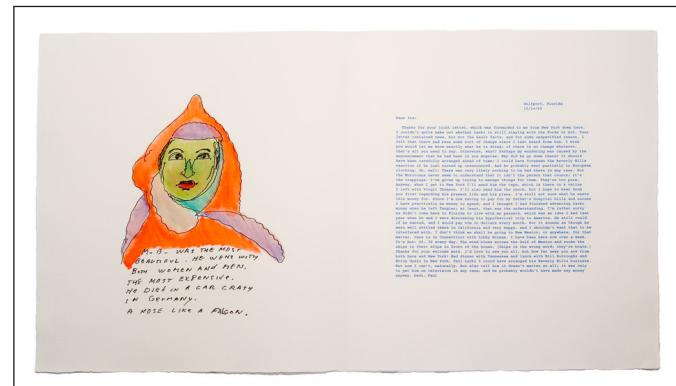
Update from Lyall Harris

CBA member Lyall Harris moved to Florence, Italy, in September 2012. Highlights of the past year: meeting the fourth-generation bookbinder Enrico Giannini, www.giuliogiannini.com/storia.php?switchlang=eng; attending "The Letterpress Workers International Summit 2013" and meeting the dynamic folks of "9PT" behind this nonprofit, www.novepunti.org/info/; discovering the brilliant and obsessive initiative of Andrea Kerbaker, "Casa dei Libri" ("House of Books") in Milan, www.women.it/oltreluna/naturaecultura/lacasadeilibri.htm; meeting calligrapher Monica Dengo, www.monicadengo.com/index.html, and her husband, Massimo Pesce, who has an astonishing collection of wood type (spent a morning printing in his studio with some of the largest wood type)—Monica and Massimo played an

integral role in the revitalization of wood type in Italy, thanks in part to their ongoing collaborations with Amos Kennedy; befriending the book art teacher extraordinaire to American junior year abroad students in Florence, Patricia Silva (MFA, University of the Arts); visiting Florence's historic libraries and their unparalleled manuscript collections in a spring library tour; teaching a unit on book art to Italian 5th graders and collectively publishing two books under the new imprint, "Desiderio da Settignano"; and, finally, creating a new book (unique and editioned books) for every week of 2013 as part of Kiala Givehand's "Book in a Day," www.youtube.com/user/givinghandscreative.

News from Peter Koch Printers

In 2012 Peter completed several books: 217 Tanger Socco consisting of 20 unpublished letters from Paul Bowles to the painter Ira Yeager with eight watercolors and a painting by the artist in an edition varié of 30 copies; and Small Elegies by W.S. Merwin, a small book of touchingly beautiful elegies that he illustrated with typographic prints and star maps appropriated from Johann Bayer's *Uranometria* printed in 1603.



Spread from Tanger Socco

In 2013 and just in time for CODEX, Peter completed his first book of the year: Paris, a delightful alphabet book written and illustrated by fashion designer Christopher Carroll, illustrating a 50-year love affair with the city of Paris. Carroll has set a sharp eye and wicked sense of

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MEMBER NEWS & PUBLICATIONS

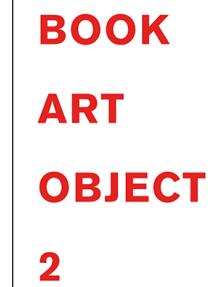
humor to work on some of his favorite iconic locations and the charismatic characters that inhabited them. You will encounter Ho Chi Minh in the kitchen of Auguste Escoffier; Oscar Wilde in battle with the wallpaper at the Hotel D'Alsace; and the Surrealist photographer Dora Maar playing a bloody game of "truth or dare" with a kitchen knife.

Completely exhausted after CODEX IV, Peter and his wife, Susan, took a working vacation in Venice, Hamburg, Mainz, and Copenhagen, visiting friends (CODEX exhibitors, printers, and artists) and sampling local cuisines between museums for entertainment. While in Frankfurt, at the Staedel Museum, Peter was astonished by a revelation that overcame his daily meditations on art and initiated a fresh project that grows directly out of his Western birthright. Standing in a small room filled with works by Anselm Kiefer, Joseph Beuys, and Sebastião Salgado—all in a black and shades of grey—he suddenly and clearly saw what had been fermenting in the back of his mind since he completed *Nature Morte*, his photo-collaged meditations on unnatural disasters in the American West, eight years ago.

Peter could suddenly and plainly foresee several volumes of work dedicated to the elemental nature of fire ranging from industrial smelting and the raging infernos of forest fire to nuclear fission and the weapons and energy it produces. Continuing the working methods he has been engaged with over the past 15 years, he quickly began appropriating photographs of the industrial inferno, so lovingly photographed in promotional materials for the great copper smelters in Anaconda, Montana, and printing them (along with his text *Herakleitos in Montana*) on large (19" x 25") lead sheeting originally intended for radiation cladding in the nuclear-industrial complex. Interleaving is to be of industrial felt to separate the plates.

Over the summer Peter spent a week in the archives of the museums and archives of Butte and the Montana Historical Society in Helena searching out suitable material and returned to Berkeley with over 70 sample images

to test at the experimental printing studios at Magnolia Editions where he is working with master printers and with Jonathan Gerken, his studio assistant, to perfect processes and devise a unique binding structure that will support the weight and malleability of leaden pages. The results so far have been very encouraging, and he hopes to have the first volume of *liber ignis* ready by this time next year.

Release of Book Art Object 2 from the CODEX Foundation

BOOK ART OBJECT 2 (BOA2), edited by David Jury and Peter Rutledge Koch, has arrived from the printers. Weighing in at just over seven pounds and 524 pages with over 1133 full color illustrations, it documents 300 books by 140 artists and printers all across the globe! BOA2 is the companion volume to the first volume of BOOK ART OBJECT, published in 2009, which essentially covered the first CODEX International Artist Book Fair and Symposium in 2007. BAO2 is primarily the record of the third biennial CODEX Book Fair and Symposium "The Fate of the Art," held in 2011. The book includes articles by Ron King, Circle Press, London; Juan Pascoe, Taller Martin Pescador, Tacambaro, Mexico; Richard Ovenden, Bodleian Library, Oxford; Alan Loney, Electio Editions, Melbourne; and Antoine Coron, Bibliothèque nationale de France; among others. Order at: <www.codexfoundation.org>.

PULSE

In honor of the school year being in full swing, share your favorite educational artist book, and why, in one sentence.

"I keep on the corner of my desk *Slurping*, a book in the form of a dog bowl with text within, by Lise Melhorn-Boe. It is an expressive example of how we can envision an artist's book, and never fails to incite discussion."

Amanda C. R. Clark, MLIS, PhD
Interim Associate Director
Harriet Cheney Cowles Memorial Library
Whitworth University



CLASSROOM SPOTLIGHT

Historical Bookbinding

Julie Leonard, Associate Professor
Center for the Book, University of Iowa

This course surveys the historical development of book structures. Students will make binding models representative of particular periods and geographic areas, looking at choices and changes in binding styles brought about by available materials and cultural/social developments that affect book production and use. The course was inspired and built upon by a course that Pam Spitzmueller taught at the UICB in the 1990s.



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Camden M. Richards, Designer & Editor
Molly Dobson, Assistant Editor

Contributions are welcomed: please send submissions, questions, corrections, or other correspondence regarding the newsletter to kmcaleer-keeler@corcoran.org.

Submission deadlines are March 1, July 1, and December 1.