

## IN THIS ISSUE



**p. 2** *Networking:*  
Upcoming Book Fairs,  
Conferences, Exhibits & Events

**p. 4** *Opportunities:*  
Grants, Residencies & Internships

**p. 6** *Member Experience:*  
CODEX Australia  
by Andrew L. Schuller

*Artist Profile:* **p. 12**  
Daniel Mayer

*Member News & Publications* **p. 13**

*Classroom Spotlight:* **p. 16**  
Daniel Mayer's Printmaking for Artists' Books &  
Amanda C. R. Clark's Women's Artists' Books



*Above: Caren Florance, Shared Rooms: Poems by Anna Akhmatova with Translations by Natalie Staples and Imitations by Rosemary Dobson and David Campbell, 2002. Letterpress and relief prints. (Books displayed at CODEX Australia 2014).*

*Right: Daniel Mayer's large-scale public art installation at the PHX Sky Train.*

## Upcoming Book Fairs, Conferences, Exhibits &amp; Events

## NETWORKING

*Inaugural Manhattan Fine Press Book Fair*

New York, NY  
April 5-6, 2014

In collaboration with the Manhattan Vintage Book & Ephemera Show, FPBA is

pleased to announce the inaugural Manhattan Fine Press Book Fair. The fair will take place on Saturday from 5-9 pm and Sunday from 8 am-4 pm. The fair will be located at The Altman Building, 135 West 18th Street, New York, NY 10011. For more information, visit [www.fpba.com/fairs/newyork.html](http://www.fpba.com/fairs/newyork.html).

*Illustrated Accordion*

Kalamazoo, MI  
May 2-31, 2014

The 6th annual *Illustrated Accordion* exhibition will open on

May 2 at the Kalamazoo Book Arts Center and continue through the month. Deadline for entry is Monday, April 21, at 5 pm. This is an open call exhibition in which artists from around the world are invited to submit entries exploring the accordion book through form, content, and medium. You can now pay your entry fee and return postage online. To be inspired, visit the archives where images of every book included in the exhibit over the years can be seen. For more information, visit [www.kalbookarts.org/2014/02/may-2014-illustrated-accordion/](http://www.kalbookarts.org/2014/02/may-2014-illustrated-accordion/).

*San Francisco Bay Area Printers' Fair, Wayzgoose, Swap Meet & Marketplace*

San Francisco, CA  
May 17, 2014

The event will be held from 9 am - 3 pm on the beautiful grounds of History Park

in San Jose, a recreated Victorian Era Village located on acres of beautiful parkland at 1650 Senter Road, San Jose, CA 95112. The village boasts a turn of the 19th century fully operational letterpress Print Shop operated by the San Jose Printers' Guild. The shop features a rare 10 x 15 Liberty Press, C&P Pilot presses, proof presses, paper cutter, 100+ cases of moveable metal and wood type, and more. Admission to the park is free and the public is invited to attend the event for free as well.

The fair will include:

- letterpress printing demonstrations using antique presses
- papermaking demonstration
- stone lithography exhibit
- vendors of all kinds for paper, ink, type, and engravings
- printing equipment such as antique presses, paper cutters, composing equipment, etc.
- all manner of related printing and bookbinding supplies and equipment
- note cards, ephemera, handmade books, artist books
- information on printing related classes, exhibits, and organizations

Printing artists, craftspeople and printing equipment vendors will be invited to participate and vendor applications will be available soon. For more information, visit [www.historysanjose.org/wp/print-shop](http://www.historysanjose.org/wp/print-shop).

*Religions of the Book: SHARP's 22nd Annual Conference*

Antwerp, Belgium  
September 17-21, 2014

The 22nd annual conference of the Society for the History of

Authorship, Reading & Publishing (SHARP) will be held in Antwerp from 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

## Upcoming Book Fairs, Conferences, Exhibits &amp; Events

## NETWORKING

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. For more information, visit [www.sharp2014.be](http://www.sharp2014.be).

*American Printing History Association (APHA) and Friends of Dard Hunter (FDH) Joint Annual 2014 Conference*  
San Francisco, CA  
October 16-18, 2014  
Site Host: San Francisco Center for the Book (SFCB)

Theme: Paper on the Press

This joint conference explores the histories of paper as used by printers: we will consider the rapport between the type, presses, and papers available to printers from the beginnings of moveable type until today. Attention could be drawn to how a new printing technology called for different papers, or how the availability of certain papers demanded certain presses. Historical topics could include Italian handmade paper in the Gutenberg Bible, Baskerville and calendering, the arrival of coated stock, or the development of papermaking machines.

The focus of the conference is on the interrelationship between paper and printing, but topics specifically on paper are entirely welcome. The contemporary use of paper not only for letterpress printers but also for artist books and as works of art would be excellent topics to explore. Information about the variety of plant and fiber materials from around the world and suitability for printing could be quite useful. We hope to find the convergences and overlaps between our two groups that would enhance each other's understanding of the properties and value of paper.

Attendees will have the opportunity to sample some of San Francisco's cultural riches through special members-only tours and visits to the special collections of institutions and organizations. A book/trade fair is

planned as well as a special paper installation exhibit at the SFCB. Many of the activities will be located at SFCB, but the keynote address, lectures and some demonstrations will be at another location in the city. More details will be on the websites for each organization as they become available. For more information, visit [www.printinghistory.org](http://www.printinghistory.org) and/or [www.friendsofdardhunter.org](http://www.friendsofdardhunter.org).

*OH, Letterpress Invitational Exhibit*



Cleveland, OH  
April 11 - June 7, 2014

Through ink rollers, gears, and a little elbow grease, the Morgan Conservatory presents *OH, Letterpress*, an invitational exhibition of Ohio-based artists and printers utilizing the letterpress process in a contemporary era. Linked by an appreciation for the versatility of these precision machines, this selection of printmakers, type casters, designers, and traditional letterpress printers invites you to explore the ways in which an old technology can be made new.

This exhibition celebrates the current renaissance of an analog printing process and the innovations of its Ohio practitioners. While print shops were closing their doors and purging their equipment, these enthusiastic individuals have dedicated themselves to maintaining the craft in hopes that it will never die. From old school printers to the mechanically savvy folks who have found a voice through letterpress, this exhibition shows the inherent value of hand-printed ephemera.

Opening Reception: Friday, April 11, 7-9 pm.

For more information about *OH, Letterpress*, please contact The Morgan Conservatory at (216) 361-9255 or visit [www.morganconservatory.org](http://www.morganconservatory.org).

## Grants, Residencies &amp; Internships

## OPPORTUNITIES

**CBAA Project Assistance Grants**

The CBAA Board invites members to submit proposals for project assistance grants.

These grants are intended to provide financial assistance to members for existing research and creative projects. Proposals will be accepted through June 1, 2014, and grants awarded in amounts up to \$500 from the CBAA Board Fund and other CBAA funds. Grants, while not large, are intended to help support existing projects with modest extra funding that allows progress to continue or projects to be completed. Funds are awarded until the budgeted allocation is exhausted.

**Eligibility:**

- Current members of CBAA are eligible to apply for Project Assistance Grants, with the exception of current members of the Board of Directors and Awards Committee, who are ineligible.
- Members may apply for individual or collaborative projects.
- The jury reserves the right to limit a member to one CBAA award per year.

Possible grant assistance proposals may include, but are not limited to:

- travel for research that is applicable to a specific project (including airfare, lodging, local transportation, admission fees, etc.)
- travel for a collaborator (i.e. writer, artist) to work in person at your institution
- research costs (article access costs, copying costs, translation fees, postage, etc.)
- project materials costs (paper, type, ink, plates, cloth, board, etc.)
- project production costs (outside services, film or plate production, copy services, binding, etc.)
- design software necessary for a project (design software update, etc.)
- digital hardware necessary for a project (scanner, printer, hard drive update, etc.)
- costs for assistants

**Selection:**

Proposals are reviewed by the CBAA Awards Committee in consultation with the President and members of the

Executive Committee, and are evaluated on the basis of merit, opportunity for personal growth, and importance to the field. Proposals for projects already in progress, projects that are compelling and/or urgent, or projects that have a strong likelihood of obtaining matching money may be ranked more highly. Exploratory efforts may be less highly ranked. Additionally, projects must demonstrate a high likelihood of completion.

**Proposal requirements:**

1. A 1-page cover letter briefly describing the project and use of funds. The cover letter should contain complete contact information: mailing address, email address, and phone contacts.
2. A detailed project description. In no more than three pages, describe clearly what you hope to accomplish; how you will accomplish it; who, if anyone, you will work with; when you will do the work; when the final results will be available; where the final results will be submitted, seen, shown, collected, or otherwise disseminated; and why the proposed work has importance to you and significance to the culture of book art.
3. A detailed budget. This should include the larger project budget with the portion to be funded by the award identified as well as citation of any other funding source.
4. Budget justifications – an explanation of the expenditures to be funded.
5. The Principal Investigator's abbreviated curriculum vitae (no more than 4 pages).

**Submission:**

The proposal should be emailed as a single PDF attachment to the Awards Committee Vice-chair for Project and Research Grants, Bridget Elmer at [bridgetelmer@gmail.com](mailto:bridgetelmer@gmail.com). Please title your file "Lastname\_2014 project grant." Unfunded proposals are not carried over to the next year, but may resubmitted. Likewise, proposals received after all funds have been allocated will not be held or carried over.

**Notification:**

The Awards Committee will notify applicants of the funding decisions approximately 6 weeks from the June 1 submission date.

## Grants, Residencies &amp; Internships

## OPPORTUNITIES

*Penland Summer Workshops*

Penland School of Crafts in Penland, NC, is offering one- and two-week

workshops in books, print, and letterpress in the summer of 2014. This summer's workshops include Eastern papermaking processes with Aimee Lee; Word, Image, Text and Books with Julie Leonard; a hybrid artist's book/board game workshop with Julie Chen; and onion skin binding with Benjamin Elbel, inventor of this method. More information can be found at <http://penland.org/books/index.html> and/or <http://penland.org/print/index.html>.

*Rare Book School Announces Fath Scholarships***RARE BOOK SCHOOL 2014**

Rare Book School is delighted to announce a grant from the Creekmore and Adele Fath Foundation to fund the Fath Scholarships for Artists and Artisans of the Book. These scholarships will include tuition and stipends to attend an RBS course, and will be awarded to individuals actively engaged in hands-on work with printed artifacts and who are ineligible for funding or financial aid through their places of work. Bookbinders, letterpress printers, graphic designers, conservators, papermakers, printmakers, type designers, and other book artists and artisans are invited to apply.

Applicants will be asked to submit a short personal statement in which they describe: their work with books; their reasons for wishing to attend RBS; the likelihood of their ability to share the knowledge they gained at RBS with others in the book arts or conservation communities; and their need for financial aid. Fath Scholars will be selected on the basis of their ability to address these points, as well as the demonstrated quality of their work, their seriousness of purpose in attending RBS, and their financial need. Extra consideration will be given to applicants who own and operate their own businesses, and/or whose work has an especially historical focus.

Fath Scholarships will be awarded on a competitive basis as part of the regular RBS scholarship cycle, with applications available in early September and due on October 15. Scholarship recipients must claim their award within two years. For more information, visit [www.rarebookschool.org/news/#Fath](http://www.rarebookschool.org/news/#Fath).

*ARTBOUND 2014*

Students (graduate or undergraduate) making books in book arts and/or fine arts programs across the United States are invited to participate in ARTBOUND 2014 by submitting work to a juried artists' books exhibition and permanent collection at The University of Florida George A. Smathers Libraries. Books selected by the juror will be purchased for the qualifying award amount, exhibited during the ARTBOUND exhibition in Fall 2014, and become a permanent addition to the University of Florida Smathers Libraries' Special Collections in Book Arts. Look for the Call for Entries in early April at the University of Florida Libraries website: [www.uflib.ufl.edu](http://www.uflib.ufl.edu).

*Nell J. Redfield Fellowship in Book Arts***BLACK ROCK PRESS**

The Black Rock Press, University of Nevada, Reno, is pleased to announce it is receiving applications for the Nell J. Redfield Fellowship in Book Arts for Fall 2014 - Spring 2015. The purpose of the fellowship is to give an emerging or mid-career book artist the opportunity to work at the Black Rock Press, an established academic book arts program, which conducts a range of activities relating to bookmaking. The fellow will have the opportunity to learn and grow by participating in all aspects of the activities of the press. In turn, the press will benefit from new ideas and techniques each fellow would bring to the press, along with the work they will contribute. Each fellow will be considered a member of the staff

## Grants, Residencies &amp; Internships

## OPPORTUNITIES

of the Black Rock Press and will participate in all of its activities. The fellow will also be given the time and opportunity to do their own creative work and will be expected to produce a body of work during their fellowship period.

Each fellowship is for the duration of one academic year (late August to early May) and may be extended for one additional year. The fellow will spend 20 hours a week assisting with the work of the Black Rock Press. There may also be additional opportunities for the fellow to participate in summer workshops. The stipend of \$10,000 will be paid via a letter of appointment in two installments, each semester.

Applicants should submit: application letter, curriculum vitae, and Powerpoint containing creative work by Friday, April 11, 2014. Application materials should be sent in electronic form as email attachments or as Dropbox files. Applications will be reviewed by a committee comprised of book arts professionals. The recipient will be announced on May 1, 2014.

Black Rock Press, Department of Art  
University of Nevada, Reno  
Reno, NV 89509  
blackrock@unr.edu

### Minnesota Center for Book Arts Artist-in-Residence Program



MCBA's Artist-in-Residence (AIR) program is designed

to support selected artists by providing financial and community resources, space, and access to equipment to assist in the creation and promotion of their work. Residencies may be from two weeks to three months in duration. Participation in the program is based on the artistic merit of proposed projects as well as the degree to which artists further MCBA's artistic mission: to lead

the advancement of the book as an evolving art form. MCBA envisions a world where book art is created, cultivated, celebrated and understood as a vital and lasting expression of culture. While integrating the elements of papermaking, bookbinding, printing, typography and graphic design, MCBA supports the limitless creative evolution of the book format.

#### Residency Periods

MCBA typically offers residencies in the Spring (January–April) and Summer (May–August) of each calendar year. Duration of a residency can be from two weeks to three months and is at the discretion of the artist, but should be based on the scope of their proposal. Applications are now being accepted for three residency periods:

Summer 2014 application deadline: April 15, 2014  
Proposed residencies must take place between June 1 and August 31, 2014. Residency recipient(s) will be announced by May 1, 2014. To apply: <http://s450351248.onlinehome.us/mnbookarts/airapp/summer14app/>.

Minnesota Center for Book Arts is located in the Open Book Building in downtown Minneapolis:  
1011 Washington Ave S, Suite 100  
Minneapolis, MN 55415  
Email: [mcba@mnbookarts.org](mailto:mcba@mnbookarts.org)

CODEX Australia  
2014

## MEMBER EXPERIENCE

by Andrew L. Schuller



Top: Donald Kerr's Dunedin Otakou Press print room, view of the Vandercook and Albion presses. Credit: Caren Florance, 2010.

All readers of this newsletter will know of the CODEX Foundation in San Francisco. The enterprising New Zealand-born printer-poet Alan Loney, who now lives in Melbourne, decided to try to establish a similar institution in the Antipodes. In contrast to New Zealand, which has The Association of Handcraft Printers (NZ), there has been no Australian organization that provided an umbrella or exchange for Australian private presses and book artists. In the 1980s there was an Australian Printing History Society and a Calligraphy and Book Arts Studio, but these atrophied, although state-based bookbinder guilds survived. Loney set out to remedy this and now CODEX Australia exists. The idea had come to Loney while he was preparing *Adventure and Art: the Fine Press Book from 1450 to 2011*, an exhibition of fine books from the special collection at the Baillieu Library of the University of Melbourne. The opening of this show in March 2012 afforded Loney and co-organizer,

Susan Millard of the Baillieu, an opportunity to put together a symposium before the formal opening. As artists, librarians, poets, binders, printers and academics gathered and engaged in formal and informal discussion, the wheels were set in motion, aided by an encouraging push from Jorge Alberto Lozoya, who had been instrumental in the recent establishment of CODEX Mexico.

The momentum grew and by August 2012 CODEX Australia was formally launched at another gathering of interested parties, again at the Baillieu Library. Loney spoke, as did Susan Millard. In November of that year the first CODEX Bolton Lecture was delivered by Sasha Grishin, Professor of Art History at the Australian National University. He talked about Alec Bolton, whose Brindabella Press was the leading traditional private press in Australia during the 1970s. More adventurous was the Graphic Investigation Workshop and the Artist's Book Studio led by Petr Herel at the Australian National University Art School in the 1980s and 90s. Both were in Canberra and Grishin explored why there should have been this burst of activity in Canberra at that time and why it subsequently declined. The second Bolton Lecture was delivered in November 2013 by John Arnold, Adjunct Professor at Monash University, who spoke about John Kirtley, the gifted but idiosyncratic printer who had worked with Jack Lindsay and P.R. Stephensen at

*continued on following page*

CODEX Australia  
2014

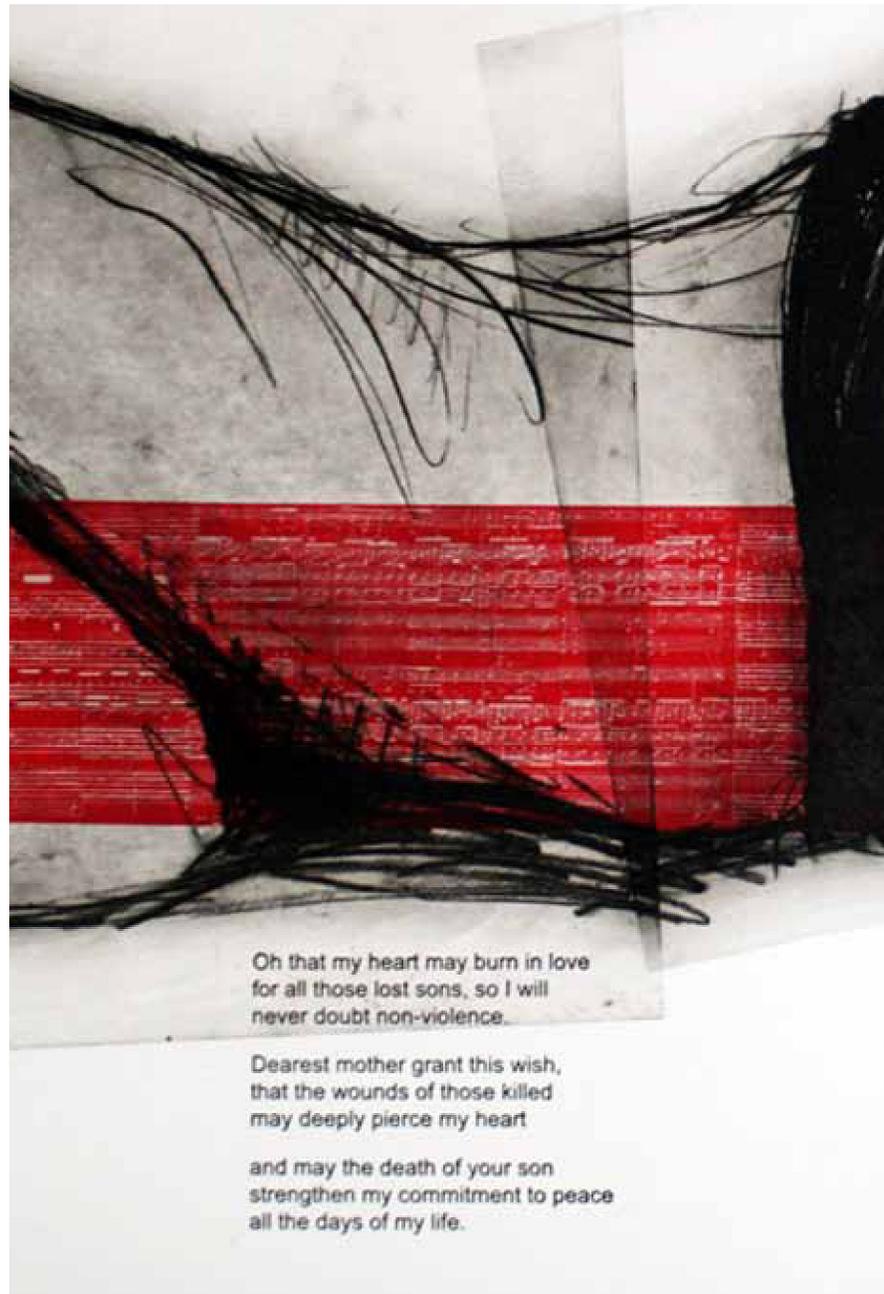
## MEMBER EXPERIENCE

*(continued from previous page)*

the Fanfrolico Press and who is remembered for his ambitious printing of *Heemskerck Shoals* (1949). Between the lectures the first CODEX Chapbook had been published as the *Book of 3 Times* written by CODEX Board member Alex Selenitsch. Works by five Australian book makers (Carolyn Fraser, Petr Herel, Bruno Leti, Peter Lyssiotis and Alan Loney) had been displayed at the Mexican Cultural Institute in Washington, DC, as part of a CODEX Mexico exhibition. And Alan Loney had spoken at the CODEX symposium in California in 2013.

Thus the scene had been set for the first CODEX Australia Symposium and Book Fair, which took place from March 1-3, 2014, in a theological college that is part of the University of Melbourne. On each of the Saturday and Sunday mornings there were three presentations introduced by Alex Selenitsch and attended by an audience of 60. Caren Florance of Ampersand Duck in Canberra, who is embarking on a PhD and is one of Australia's most energetic printers (cf. Andrew Schuller, "A New Generation of Private Presses in Australia" in *Matrix* 31, Winter 2012), was the first speaker. She used her own, very varied list of books and her own learning experience as a peg on which to hang some observations about the state of play in Australia at the moment.

Lyn Ashby of *thisistoopress* in Melbourne, who recently completed a PhD, followed Caren's very grounded talk with a more philosophical and speculative exploration. He sees words as the bricks that maintain stability in the tension between the forces of chaos and entropy and those of order and pattern. Words are combined in dif-



Monica Oppen, *Stabat Mater*, 2009. Photopolymer etching & text.

*continued on following page*

CODEX Australia  
2014

## MEMBER EXPERIENCE

(continued from previous page)

ferent ways according to different grammars and these grammars can be taken apart and put back together again in different forms. The book, the natural home for words, can reflect these grammatical reconfigurations and Ashby's books certainly do just that, as he manipulates his words into a variety of patterns that make both visual and literary sense. He also invents new, systematic sets of pictograms.

Peter Koch described the emergence and achievements of the CODEX Foundation, which he and Susan Filter have built up so successfully. Deeply steeped in literature ancient and modern and the print culture of previous centuries, he nevertheless thrives in the exploratory world of contemporary book arts. He sees himself working in a laboratory not a museum. He acknowledged the influence that William Everson, Jack Stauffacher, Adrian Wilson and Sandra Kirshenbaum have had on his own bookish development. His very broad-ranging interests and his enthusiasm are great motivators. He shows what can be done.

On Day Two Donald Kerr, Special Collections Librarian and Co-Director of the Centre for the Book at Otago University in New Zealand, described not only his own early explorations in letterpress printing but also the Printer in Residence scheme which he initiated in 2003. What an enlightened institution his university must be to support this project: a printer from New Zealand or overseas is invited to spend some weeks in Otago working on a printing project. Donald gave a vivid visual picture of the working environment there and what has emerged from it.

From Kerr's narrative we were moved by Tim Mosely (another PhD candidate, from The Queensland College of Art) to the realms of theory and concept. He seeks to shift the balance between the visual and the tactile responses to the book in Western readers. He feels that our current 'tactile touching' of books merely serves our

visual and verbal perceptions. He suggests we pay more attention to the 'haptic touch' where the feel of the book is as important as its look.

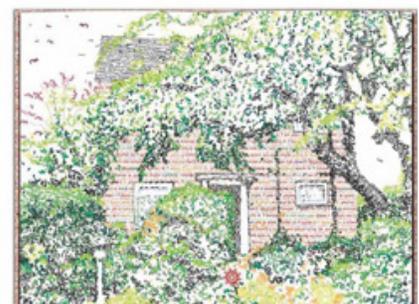
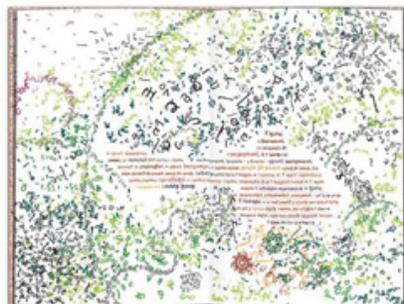
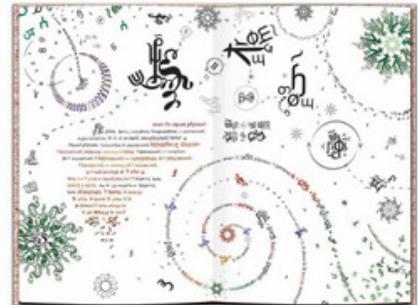
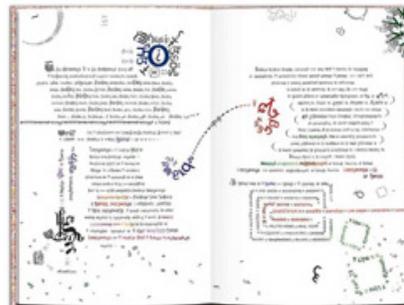
Monica Oppen, artist, bookbinder and collector in Sydney, concluded the Symposium by describing how she came to bookmaking. She learnt to bind and then migrated from printmaker to book artist. Monica showed three of her books and explained how the forms they took matched the level of bookmaking skills she had attained when she embarked on each of them.

On Monday afternoon Andrew Schuller moderated a Seminar in which a panel of book artists each spoke for 10 minutes to an audience of almost 50. They had been tasked to discuss how they see their current work in relation to the centuries-old heritage of the book. Claire Bolton of the Alembic Press in England, whose PhD was on 15th incunabula and printing practices, wondered whether the Gutenberg Bible can ever be bettered, thus revealing her fundamental typographical tastes. She reminded us that Gutenberg had been a great technical innovator. Ulrike Stoltz who, with Uta Schneider, is the formidable duo of female artist-typographers <usus>, described how the weight of the Gutenbergian heritage was lifted from her first when she moved from Mainz to Braunschweig and then when she was exposed to American book artists and the possibilities of the book as a medium in a form beyond Gutenberg's. Nevertheless <usus> remains acutely conscious of typographical tradition. Just as Wagner gave us the notion of the musical *Gesamtkunstwerk* so do these German book artists describe the book as a *Gesamtkunstwerk*. The meaning of words – and Ulrike writes some of her own – is an essential part of their books, but they use intricately thought out and original ways of expressing that meaning in formats and materials that exploit wholly contemporary conceptual concerns and technical possibilities. They do not see the old and the new as enemies; rather they see them as complementary, as photography and portraiture

CODEX Australia  
2014

## MEMBER EXPERIENCE

(continued from previous page)



Lyn Ashby; Decodex Sequence, 2013. Digital prints.

or landscape painting now are. Ido Agassi is a lonely figure in Israel where, in spite of the centrality of the word and the book to his people, there is no book arts community. He is carrying on the Even Hoshen Press started by his father. He had to learn printing from scratch, which was hard but also liberated him from some traditional constraints. He described graphically the difficulty of hand-setting Hebrew fonts. His books range from the traditional rectangular format to a sling-shaped box (for his *David and Goliath*) and a model of a piano but all have text printed letterpress. His specially printed title page of Albert Einstein's *Theory of Relativity* was sent to the International Space Station in NASA space shuttle ATV-4 Albert Einstein, surely a unique achievement for a book artist! Leilei Guo from Beijing reminded us that in the 14th century BC the Chinese were carving characters on turtle shells which

CODEX Australia  
2014

## MEMBER EXPERIENCE

*(continued from previous page)*

they strung together to make books. While she makes cutout books and uses an electric light bulb to create the effect of sunlight on ocean waves (just as Sue Anderson and Gwen Harrison do with ink in one of their Impediment Press books) she views herself as working within a continuous tradition of using the book to express thoughts about the art of living. Peter Koch rounded off the Seminar by taking us back to Heraclitus in the fifth century BC and his philosophy of recognizing change as a constant. Peter gave us glimpses of how this ancient philosopher's thoughts have been revealed through archaeology and the discovery of fragments of his work. In an exercise in historical and technical circularity Peter showed us how these fragments ended up in his *Herakleitos* in codex form and, within that same historical framework, his *Defictions of Diogenes* project printed on lead tablets. Each presentation was followed by 10 minutes of questions and discussion was lively. We parted with many thoughts buzzing around our heads, happy that for all the distance that exists between some contemporary artist's books and Gutenberg's Bible, participants at CODEX Australia at any rate were progressive rather than revolutionary; they want to extend the concept of the book in imaginative ways, not destroy it.

The queue at the coffee and lunches, gamely provided by the resident cafe, encouraged strangers to communicate and there was much mixing and mingling and lively discussion of the presentations. On both afternoons 26 tables were open for inspection at the Book Fair. The Symposium and Seminar speakers (from Australia, New Zealand, the US, the UK, Germany, Israel and China) all showed their wares and were joined by others from an equally wide geographical range. There were bookbinders, artists, private presses, a calligrapher and a paper supplier. The Fair was open to members of the public and was constantly busy as participants enjoyed the visual and tactile feast on display as well as the chance to hear the book artists and printers explain their work. As part of Saturday's Fair there was a book launch for *Loom*, a series of wood engravings by the American artist Richard Wagener which had been printed with an accompanying poem by Alan Loney and published jointly by Mixolydian Editions (Wagener) and Nawakum Press (David Pascoe), both of whom had travelled from California to be present at the occasion.

*Andrew Schuller is a retired academic book publisher (Oxford University Press) who is still involved in the publishing world. He lives in Oxford, UK and Canberra, Australia, where he researches Australian private presses. He has a treadle platen press in both cities. He has published in Matrix and Parenthesis.*

Further social activities included: the opening reception held, very appropriately, at the Australian Print Workshop; the conference dinner for 60; and two Cultural Tours which visited the State Library of Victoria, The Baillieu Library, the National Gallery of Victoria and the Melbourne Museum. All these encouraged fraternization and the establishment of valuable new relationships.

Administratively this inaugural symposium appeared to run extremely smoothly, a sign of much very hard advance work put in by Loney and his team. This was a very auspicious start and bodes well for the continuing growth of CODEX Australia.

## Daniel Mayer's Public Art Projects

## ARTIST PROFILE

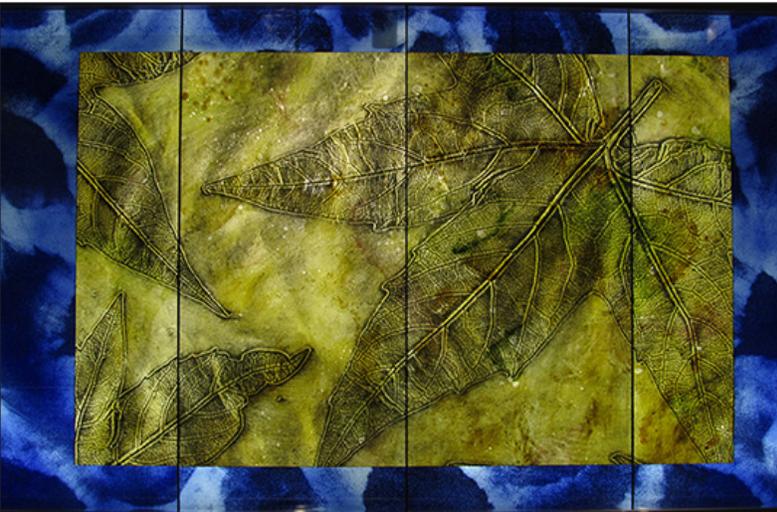
Daniel Mayer is a Tempe book and letterpress artist who also publishes work under the Pyracantha Press imprint and teaches artist's books and polymer plate printmaking at Arizona State University.

Mayer received a commission for two large-scale public art projects that are integrated into the design of PHX Sky Train and spanned five years of production. Incorporated into these public spaces are the vibrant surfaces and layers found in Mayer's artist's books and prints. Mayer's terrazzo floor design "Variable Order" is located at Terminal 4's Sky Train platform and features more than 1,000 randomly placed water-jet cut aluminum letterforms (Garamond

Italic) and two large-scale, free-form handwritten phrases inspired by the wonder of travel. The floor is 480 feet long, ranges from 17 to 40 feet in width, includes eight terrazzo colors, richly detailed aggregate of stone, recycled crushed mirror, blue and clear glass, and abalone shell. Mayer's terrazzo floor design received "The 2013 Job of the Year" by the National Terrazzo and Mosaic Association announced in Milan, Italy. For more information, see pages 10 & 11: [www.ntma.com/my-publishing2/book.swf](http://www.ntma.com/my-publishing2/book.swf).

The art glass murals "Trace Elements," designed by Mayer, are located on two walking connector bridges that lead from the Sky Train platform to the international arrival and departure gates. The two glass murals measure 9 feet tall by 115 feet long and include 14 richly detailed Arizona nature prints. The original intaglio prints were digitally scaled up for ceramic-glaze screenprinting on float glass. The glass was produced at the world-renowned Franz Mayer of Munich (no relation) where both modern and medieval hand-applied techniques were used in fabrication. This project received "The Award of Merit for Art in Public Places" through the 33rd Valley Forward Environmental Excellence Awards. Read more online at [www.azaviationjournal.com/phx-sky-train-project-recognized-with-top-environmental-award.html](http://www.azaviationjournal.com/phx-sky-train-project-recognized-with-top-environmental-award.html).

Mayer oversaw both projects and collaborated with architects, engineers, fabricators, lighting specialists, aviation and city staff and an international team. The Phoenix Office of Arts and Culture Public Art Program commissioned Mayer through their percent-for-art program. For more information on production and installation, please visit [www.DanMayerStudios.com](http://www.DanMayerStudios.com).



## MEMBER NEWS &amp; PUBLICATIONS

**Artists' Books DC**

Artists' Books DC is a guide to collections of artists' books in the Washington, DC, area by Michelle Strizever. This project is supported by a Project As-

sistance Grant from the College Book Art Association. Michelle's experiences doing research for her dissertation taught her that book art collections are often hidden and that searching catalogs for artists' books can be frustrating. Artists' Books DC is a reference tool for researchers, artists, students, and librarians that solves these problems.

The website lists repositories in the DC area that have collections of artists' books, provides information about the collection development and access policies of each library, and incorporates maps and some photos from the repositories. In addition to linking to institutions' catalogs, the website provides a detailed explanation about how to use each catalog to generate a list of artists' books. Artists' Books DC has information about how to visit the collections and perform research, including transportation details, the location of collections within the library or museum, whether researcher cards and appointments are required, and contact information for further questions. For more information, visit [www.artistsbooksdc.com](http://www.artistsbooksdc.com).

**Elsi Vassdal Ellis's Displaced on the Fault Lines**

*Displaced on the Fault Lines* by Elsi Vassdal Ellis (Western Washington University) was selected for inclusion in the *Displaced* exhibition at The Wiener Library for the Study of the Holocaust & Genocide, London, England. The exhibition opened March 6, 2014, and continues for six weeks. For more information, visit [www.wienerlibrary.co.uk/](http://www.wienerlibrary.co.uk/).

**New Book Art History Catalog from Richard Minsky**

The catalog of Richard Minsky's current book art history exhibition, *Trade Bindings with Native American Themes 1975-1933*, is scheduled for publication this spring. Pictured at left is *The*

*Indians' Book, Recorded* and edited by Natalie Curtis; Unsigned cover design likely by Angel de Cora (Hinook Mahiwi Kilinaka, Winnebago), Harper and Brothers, 1923. For more information, visit [www.minsky.com/native-american.htm](http://www.minsky.com/native-american.htm).

**Unbound, New Artist Book from Longwood University**

Kerri Cushman, professor of book arts in Farmville, VA, has spent the last few years organizing one of the most beautiful and well equipped papermaking and letterpress studios at Longwood University. This fall, she invited book artist Jessica Peterson to propose a project for a new fine book press at Long-

wood, which could be produced during the spring semester as part of the undergraduate 457 Editions class. *Unbound* is the resulting artist book project. Currently in production this spring semester, it is an amazing collaboration between the faculty and students of art and history departments at Longwood, the Moton Museum, and members of the Farmville community.

*Unbound* is about the little known but unprecedented civil rights history of Prince Edward County, Virginia, the home of Longwood University. In 1951, frustrated by the conditions of the segregated schools, black students staged a protest and walked out of Robert Russa Moton High School. The incident became a lawsuit, which then was presented to the US Supreme Court as one of five

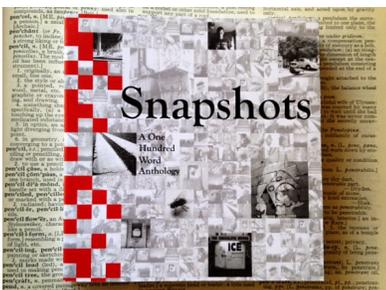
## MEMBER NEWS &amp; PUBLICATIONS

cases lumped together as *Brown v. Board of Education*. In 1959, rather than integrate as mandated by the US Supreme Court, Prince Edward County closed the public school system to all students. The schools stayed closed for four years, until the Kennedy Administration opened a federally-sponsored school system in 1963. 2014 is the 50th anniversary of this event.

*Unbound* recounts the history of these events with quotes from the more than 1,700 people who were locked out of their public schools for four years. It will be a 16-page, double-sided accordion book, letterpress printed on handmade paper. All parts of the production of the book are shared by the students in the Editions class, faculty and members of the community. Students also interacted with local civil rights veterans, an amazing experience in living history for many of them (during one community bookbinding session, an older black woman was overheard explaining to a group of white undergraduates why she had hated all white people for most of her life).

*Unbound* will be presented at The Moton Museum on April 7, 2014, and then sold to raise money for both the Moton Museum and Short Twig Press at Longwood University.

### New Book from Pencil Box Press



Pencil Box Press has released its first book: *Snapshots--A One Hundred Word Anthology*. Ten authors were given 10 100-word spaces to write whatever they wanted. Some wrote

prose poems, some wrote micro essays, some created micro fictions of the best kind. All small, all good.

The *Random Map Ephemera* included in the book *Snapshots: A One Hundred Word Anthology* was supported by a grant from the College Books Arts Association for which they are very grateful. The map was created by Matt Basore, an artist and designer living in Bloomington, Indiana, and recent graduate of the Glasgow School of Art.

Pencil Box Press is an independent micropress based in Springfield, Missouri. They publish limited edition literary fiction, poetry, and old soul children's books. They like stories and poems that set the world off-kilter so they have to steady themselves from the magic of words on the page. They like books that fit in their pockets so they can carry them around like secrets. They are a hybrid press that combines contemporary print technology with 15th-century print and letterpress technology.

Additionally, Pencil Box Press intends to highlight the good things happening in the literary arts of the Ozark Mountains. They like to feature writers and artists who have some connection to the Ozarks. For more information, visit [www.pencil-box-press-universe.tumblr.com/](http://www.pencil-box-press-universe.tumblr.com/).

### Hawk/Dove, a New Book by Bea Nettles

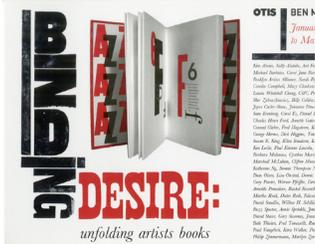


Recently, Nettles has photographed the last names of veterans in national cemeteries. Her latest book is a dos-a-dos that contains poems about war and peace written with these names. The text mirrors itself in places, including contrasting images of real battles (war) and pillow

battles (peace). There are limited and open edition copies of the book, which is sized 5.25 x 9.5 inches opening to 5.25 x 38 inches. For more images and information, visit [www.beanettles.com/folio/Artists\\_Books\\_\\_2013/Hawk\\_Dove.html](http://www.beanettles.com/folio/Artists_Books__2013/Hawk_Dove.html).

MEMBER NEWS & PUBLICATIONS

Binding Desire, Unfolding Artists' Books - Successful Exhibit at Otis College of Art and Design



Barbara Maloutas reports on the success of this group exhibition, of which she was a part, which ran from January 25 - March 30, 2014, at Otis College of Art and Design's Ben Maltz Gallery. The exhibit included important works from the Otis Artists' Book Collection, one of the largest in Southern California.

Specifically, it featured approximately 120 works from

Otis Millard Sheets Library's Special Collection of 2,100 artists' books dating from the 1960s to the present. It houses a wide range of works representing every genre of artists' books by such luminaries as Vito Acconci, Joseph Beuys, and Ed Ruscha, as well as significant works from major centers of production like Beau Geste Press, Paradise Press, Printed Matter, Red Fox Press, and Women's Studio Workshop. A foundational strength of the collection is its holdings of artists' books made in the 1960s and 1970s—a time when this material was often not collected by libraries because so much of it was hard to define, catalog and house.

## CLASSROOM SPOTLIGHT

*Printmaking for Artists' Books*  
Daniel Mayer, Instructor  
Arrowmont School of Arts and Crafts



This is a weeklong workshop where participants explore simple printmaking techniques, including making polymer plates from hand-drawn transparencies, collagraphs built up from painterly gel mediums, cut paper shapes, printing from found objects and more. Finished prints will then be folded, cut and shaped into origami book-forms revealing surprising results, completing the creative path from print to book.

## CLASSROOM SPOTLIGHT

*Women's Artists' Books:  
Writing for Visual & Material Genres*  
Amanda C. R. Clark, Instructor  
Women & Gender Studies Department  
Whitworth University



This innovative new honors course is entirely devoted to the study of women book artists, book types, and the "big questions" regarding artists' books. Students are reading and debating from the positions of Drucker and

Bright, while giving visual presentations of cutting edge book arts news.

## 2014 CBAA LEADERSHIP

**President**

Julie Chen, Mills College

**Executive Vice President**

Kerry McAleer-Keeler, Corcoran College of Art + Design

**Vice President for Membership**

Marnie Powers-Torrey, University of Utah

**Vice President for Programming**

Sarah Hulsey, University of the Arts

**Secretary**

Macy Chadwick, San Francisco Art Institute

**Treasurer**

Mare Blocker, Independent

**President Emeriti**

Richard Zauft, Emerson College

John Risseeuw, Arizona State University

**Board Members**

Mare Blocker, Book Arts Guild, Seattle

Denise Bookwalter, Florida State University

Inge Bruggeman, Oregon College of Art + Craft

Macy Chadwick, San Francisco Art Institute

Julie Chen, Mills College

Bridget Elmer, Independent

Jeff Groves, Harvey Mudd/Claremont Colleges

Kat Howard, Independent, Alumni Representative

Sarah Hulsey, University of the Arts

Kerry McAleer-Keeler, Corcoran College of Art + Design

Steve Miller, University of Alabama

Marnie Powers-Torrey, University of Utah

Matt Runkle, University of Iowa, Student Representative

Shawn Simmons, Milwaukee Institute of Art and Design

Tate Shaw, Visual Studies Workshop

Barb Tetenbaum, Oregon College of Art + Craft

Cynthia Thompson, University of Arkansas

Emily Tipps, University of Utah

The College Book Art Association Newsletter is published three times a year for its members by the CBAA Communications Committee.

Camden M. Richards, Designer & Editor

Molly Dotson, Assistant Editor

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

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