

*Collective Relevance:
The Reciprocity of Art
and Artifact*

JANUARY 4-6

2018

UNIVERSITY
of the
ARTS

PHILADELPHIA

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President
Bridget Elmer**

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**Informational
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Conference Theme

Focusing on the importance and relevance of renowned collections, both historic and contemporary, including those in Philadelphia's high-profile institutions.



Honorand: *Benjamin Franklin. After: Sèvres.* Glazed porcelain plaque. Coin: 76.27 g, 95.00 mm. France; 1745. Numismatic Collection, Yale University Library. New Haven, Connecticut.

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**Invited
Speakers**

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**Conference
Sponsors and
Vendors**

As diplomat, inventor and printer, Benjamin Franklin [1706–1790], contributed greatly during his lifetime in each of these capacities. This section of his life as it relates to the conference— as a printer, inventor and founding father— are those attributes we are choosing as a focus. The act of providing for the needs of his countrymen was a part of his being. Franklin stated: “As we enjoy great advantages from the inventions of others, we should be glad of an opportunity to serve others by any invention of ours, and this we should do freely and generously.”



Conference Host:

The University of the Arts graduate MFA degree program in Book Arts + Printmaking

Conference Co-Chairs:

Cynthia Nourse Thompson

David Charles Chioffi

Isabel Lederman

Lauren McDonald

2019 Annual Meeting
January 4–5, 2019
University of Arizona
Tucson, Arizona

Amanda D'Amico

2020 Annual Conference
New Orleans, Louisiana

This is illustrated in his 1784 invention of the **DOUBLE SPECTACLES**, later to be known as the *bifocal lens*, which utilizes the principle of refraction to enhance sight. Franklin's need to clarify what was before him is based on his classification of distance or reading.

THIS NOMENCLATURE AND THE PHYSICAL FORM OF THE DOUBLE SPECTACLES, FURTHERED THROUGH THE CAMEO PORTRAIT OF FRANKLIN, SERVE AS THE RICH METAPHOR AND ICON FOR THE CONFERENCE:

*Collective Relevance:
The Reciprocity
of Art and Artifact.*

The manner of experiencing and interacting amid the vast collections housed within Franklin's city during the conference days are without end: all which is far and near, as well as historical and contemporary. All are seen through the distinct pedagogical lens of each participant and all extend beyond the University, into the prominent historical institutions of Philadelphia which provide arenas for research, academic exploration and inspiration— *a fluid classroom*.

We welcome you and equally hope you share in our excitement for all which is to transpire over these next three days. The University of the Arts' community, as well as the faculty, students and staff of the MFA DEGREE PROGRAM IN BOOK ARTS & PRINTMAKING— will assist in your discovery and exploration of the city we call home. 🌸

—2018 University of the Arts Hosts and Chairs

William H. Huntington. *Benjamin Franklin*. Detail. Faience. Diameter 22.9 cm. France; ca. 1770. Metropolitan Museum of Art. New York City.

THE COLLEGE BOOK ART ASSOCIATION supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism.

THE COLLEGE BOOK ART ASSOCIATION is a non-profit organization fundamentally committed to the teaching of book arts at the college and university level, while supporting such education at all levels, concerned with both the practice and the analysis of the medium. It welcomes as members everyone involved in such teaching and all others who have similar goals and interests. The association aims to engage in a continuing reappraisal of the nature and meaning of the teaching of book arts. The association shall from time to time engage in other charitable activities as determined by the Board of Directors to be appropriate.

Membership in the association shall be extended to all persons interested in book arts education or in the furtherance of these arts. For purposes of this constitution, the geographical area covered by the organization shall include, but is not limited to all residents of North America.

**Officers
2017**

President	Julie Chen Mills College 2016-2018
Executive Vice President	Kerry McAleer-Keeler The George Washington University 2016-2018
Vice President for Membership	Matt Runkle San Francisco Center for the Book 2017-2019
Vice President for Programming	Kathleen O'Connell Middle Tennessee State University 2017-2019
Secretary	Amy Lund Oregon College of Art & Craft 2017-2019 Student Representative
Treasurer	Mare Blocker Pacific Lutheran University 2016-2018

**Board of
Directors
2017**

Mare Blocker Pacific Lutheran University 2016-2018
Julie Chen Mills College 2016-2018
Bridget Elmer Ringling College of Art & Design 2016-2018 Publications Chair
Heather Green Arizona State University 2017-2019
Ellen Knudson University of Florida-Gainesville 2017-2019

**Board of
Directors
2017**

Amy Lund Oregon College of Art & Craft 2017-2019 Student Representative
Kerry McAleer-Keeler The George Washington University 2016-2018
Candida Pagan The University of Iowa Libraries 2016-2018 Development Coordinator
Kathleen O'Connell Middle Tennessee State University 2017-2019
Camden M. Richards Independent 2017-2019
Matt Runkle San Francisco Center for the Book 2016-2018

**Board of
Directors
2017**

Jaime Lynn Shafer Independent 2017-2019 Communications Chair & Alumni Representative
Sarah Smith Dartmouth College 2017-2019
Jessica Spring Pacific Lutheran University 2017-2019
Barb Tetenbaum Oregon College of Art & Craft 2016-2018
Emily Tipps University of Utah 2016-2018 Awards Chair
Phil Zimmermann University of Arizona 2017-2019 Ex Officio

**Officers
2018**

President	Bridget Elmer <i>Ringling College of Art & Design</i> 2018–2020
Executive Vice President	Matt Runkle <i>San Francisco Center for the Book</i> 2018–2020
Vice President for Membership	Jessica Spring <i>Pacific Lutheran University</i> 2018–2020
Vice President for Programming	Kathleen O'Connell <i>Middle Tennessee State University</i> 2017–2019
Secretary	Amy Lund <i>Oregon College of Art & Craft</i> 2017–2019
Treasurer	Tate Shaw <i>Visual Studies Workshop</i> 2018–2020

**Board of Directors
2018**

Tia Blassingame <i>Scripps College</i> 2018–2020
Aaron Cohick <i>Colorado College</i> 2018–2020
Bridget Elmer <i>Ringling College of Art & Design</i> 2018–2020
Virginia Green <i>Baylor University</i> 2018–2020
Ellen Knudson <i>University of Florida–Gainesville</i> 2017–2019
Emily Larned <i>University of Bridgeport</i> 2018–2020

**Board of Directors
2018**

Amy Lund <i>Oregon College of Art & Craft</i> 2018–2020
Kerry McAleer-Keeler <i>The George Washington University</i> 2018–2020
Richard Minsky <i>Center for Book Arts</i> 2018–2020
Kathleen O'Connell <i>Middle Tennessee State University</i> 2018–2020
Candida Pagan <i>The University of Iowa Libraries</i> 2018–2020
Camden M. Richards <i>Independent</i> 2017–2019
Jenna Rodriguez <i>Independent</i> 2018–2020

**Board of Directors
2018**

Matt Runkle <i>San Francisco Center for the Book</i> 2018–2020
Jaime Lynn Shafer <i>Independent</i> 2017–2019
Tate Shaw <i>Visual Studies Workshop</i> 2018–2020
Sarah Smith <i>Dartmouth College</i> 2017–2019
Jessica Spring <i>Pacific Lutheran University</i> 2017–2019
Emily Tipps <i>University of Utah</i> 2018–2020
Karen Zimmermann <i>University of Arizona</i> 2018–2020

**From the Outgoing President
Julie Chen**

THE COLLEGE BOOK ART ASSOCIATION IS NOW ENTERING ITS TENTH YEAR and as I look back on all the things that we as an organization have accomplished during my two terms as president, I am filled with pride. Pride in the fact that CBAA has inspired so many of its members to volunteer their time and creativity to the many new and ongoing projects and events that we conduct to serve the national book art community. In the past year alone we put together an exhibition and catalogue of members' work for a booth at the Codex Book Fair in Richmond, California, launched *Rising Together: An exhibition of Zines, Artists' Books and Prints with a Social Conscience*, which is both a digital zine archive and an exhibition of members work that will be traveling to venues around the country for the next four years, and made an impressive start on the Book Art Family Tree Project which will help develop a comprehensive history of the relationships and connections in book art education from the twentieth century to the present and beyond. While the first iteration has taken the form of a printed chart, the goal is to create a web-based version of the project that will allow for a much deeper and more interactive exploration of the many related disciplines that fall under the umbrella of book art and the people and institutions that have fostered the development and growth of the field.

As I look back on my time on the CBAA board, I feel enormous gratitude towards the founding members who started this organization as well as towards the many experienced board members who mentored me when I first joined the board. My belief in CBAA and its mission inspired me, along with co-host Macy Chadwick, to host the 2012 CBAA national conference, and then later to take on leadership positions in the organization, first as Vice President for Programs and then two terms as President. I feel the way that many undergraduates must feel on graduation day: Excited to be moving on to whatever comes next, but also sad that my time working so closely with all the hard working and insightful colleagues who have been such a big part of my life is coming to a close. But just as graduating students know that the institution they are leaving behind will continue on without them, I have the comfort of knowing that CBAA will continue to thrive and become stronger under the visionary leadership of CBAA President Bridget Elmer and Executive Vice President Matt Runkle.

I offer my sincere thanks to all the board members who have served CBAA since the beginning, as well as to all the CBAA members who have served on committees and been involved in the running of the many activities that CBAA conducts, including the running of our conferences and meetings. To all members of CBAA who are attending this conference: I hope your experience of being a part of CBAA is as meaningful and rewarding as mine has been.

—Julie Chen

**From the Incoming President
Bridget Elmer**

WELCOME TO PHILADELPHIA AND OUR SIXTH BIENNIAL College Book Art Association conference. Many thanks to the conference co-hosts and to all of the CBAA members and supporters who have made this immersive experience possible. Nine years ago, I attended the first CBAA conference at the University of Iowa. As a graduate student in my first year of study at the University of Alabama, I felt the energy and promise of our growing field. I discovered an interdisciplinary community of artists, educators, historians, anthropologists, librarians—all committed to the future of the book as an art form. I left Iowa City with a broadened perspective, an expanded network of colleagues and mentors, and a strengthened sense of community and purpose.

As we begin our tenth year of collective commitment to book art education, I am honored to continue my service to our community by stepping into the role of CBAA president. I am humbled and challenged by the opportunity to build and expand upon the legacy of CBAA's founders, and I want to sincerely thank our outgoing president, Julie Chen, for her years of dedicated service, as well as her confidence and mentorship. I also want to express my gratitude to the previous, outgoing, and current board members with whom I have had the pleasure to serve. Finally, I want to welcome the incoming board members who have volunteered to join us as we begin to envision a second decade of service to our membership.

Incoming executive vice president Matt Runkle and I share the belief that transparency, diversity, and inclusivity are essential to the future of our organization. In his previous role as vice president for membership, Matt prioritized interdisciplinary outreach and reiterated the importance of giving voice to all of our members, be they students or educators, institutionally affiliated or independent. In my previous role as chair of the publications committee, I did my best to ensure open access to our publications and to encourage lively dialogue and debate through interactive platforms like the book art theory blog. We look forward to continuing these efforts and to pursuing our shared goals over the course of the next two years, and we welcome your feedback as we work to further CBAA's mission, expand our outreach, and better serve our members.

—Bridget Elmer

Reception **Thursday**
January
4

*The Living Book: New Perspectives
on Form and Function*

January 2–12, 2018

Reception: Thursday, January 4, 2018
6:00–7:30 p.m.

The Library Company
1314 Locust Street
Philadelphia

Reception **Thursday**
January
4

Collaborative Histories: Dieu Donn 
CO-CURATED BY
CYNTHIA NOURSE THOMPSON

January 2–12, 2018

Reception: Thursday, January 4, 2018
6:00–7:30 p.m.

The Print Center
1614 Latimer Street
Philadelphia

Co-curated by Cynthia Thompson in conjunction with the 2018 College Book Art Association Conference, brings together prints and artist books created collaboratively at Dieu Donn  with its founder, Sue Gosin. Dieu Donn  is known for its creation of contemporary art using the process of hand papermaking.



William Kentridge
Receiver
2006

Editioned book with photogravure, etching, drypoint
and letterpress on abac  paper; 30.48 x 38.1 cm.
Poems by Wislawa Szymborska.
Edition of 50.

Reception **Friday**
January
5

Assemblage: A Collection of works by the University of the Arts Alumni and Faculty
Curated by Cynthia Nourse Thompson

January 2–12, 2018

Reception: Friday, January 5, 2018
6:00–7:30 p.m.

The Arronson Gallery and Hamilton Hall Gallery at the University of the Arts
320 South Broad Street, Hamilton Hall
Philadelphia

Reception **Friday**
January
5

Bird in Hands
January 2–26, 2018

Reception: Friday, January 5, 2018
6:00–7:30 p.m.

Printmaking Gallery at the University of the Arts
333 South Broad Street, Anderson Hall
Sixth Floor
Philadelphia

Thirty-five members of the Delaware Valley Chapter of the Guild of Book Workers present a collaborative print exchange of birds; real, extinct or imagined. All the participants created a unique binding to house their prints.

Reception **Friday**
January
5

Work by Current University of the Arts MFA Book Arts + Printmaking Students

Reception: Friday, January 5, 2018
6:00–7:30 p.m.

Gallery 224 at the University of the Arts
333 South Broad Street, Anderson Hall
Second Floor
Philadelphia

Conceptual Cartographers: Leonardo Drew, Alex Kirillov and Nicola López
Curated by Lauren McDonald

October 3, 2017 – January 12, 2018

Open Lens Gallery at the University of the Arts
Gershman Y
401 South Broad Street
Main Floor
Philadelphia

University of the Arts MFA
Book Arts + Printmaking Program
Open House

University of the Arts
333 South Broad Street, Anderson Hall
Philadelphia

FLOOR MEZZANINE
Graduate Independent Studios

FLOOR 2
Gallery 224
Graduate Bindery
Graduate Digital Lab
Graduate Independent Studios
Graduate Lounge
Graduate Papermaking Lab

FLOOR 5
Printmaking Studios:
Etching, Lithography, Relief and Silkscreen

FLOOR 6
Graduate Editions Studio
Letterpress Studio
Non-Silver Studio
Printmaking Gallery
Undergraduate Bindery

FLOOR 9
Borowsky Center for Publication Arts



Description of Events

Annual Members Meeting and Awards Ceremony

¶ All CBAA members are invited and encouraged to attend. Agenda items include various organizational issues, an address by CBAA President, opportunities for members to give feedback to the organization, and the presentation of awards: *The Emerging Educator Award* and the *Distinguished Career Award*

Banquet

¶ The banquet takes place on Saturday evening, prior to the Live Auction. Banquet tickets must be purchased in advance, at the time of registration, to ensure accurate numbers for catering purposes. Attendees must present their banquet tickets to receive their meals.

Committee Meetings

¶ CBAA committees meet and discuss old and new business. All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.

Drop-in Forum: Opportunities in Book Art

In an open forum, graduate and undergraduate programs, as well as non-academic centers, provide information on opportunities in book art.

Members' Showcase

¶ The biennial showcase is an opportunity for CBAA members to present their work and to engage in discussion with conference attendees. The showcase is not a sales event; members are requested only to show their work— not to participate in sales activities during this event.

Student Portfolio Reviews

¶ CBAA members who are teaching studio classes in the book arts on the college level review student work in one-to-one sessions. CBAA student members must register for this opportunity in advance.

Student Lightning Round

¶ The Student Lightning Round is an opportunity for undergraduate and graduate students to share their work and learn from each other. Students will have 5-minute spots to present up to 20 images of their work.

Silent Auction

¶ Throughout the afternoon Saturday, auction items are available for viewing and bidding. Members are encouraged to make written bids on the Silent Auction items up until the closing of bidding— rolling deadlines begin at 6pm; highest bid wins. All proceeds from the silent auction go toward supporting student participation in future CBAA conferences.

Please Note: Payment for Silent and Live Auction are two distinct transactions. All Silent Auction items must be paid for and collected before the 7:00 p.m. Banquet, the evening of the auction. Winning bid items that are not paid for or removed before 7:30 p.m. will be dealt with at the Auction Committee's discretion. Unpaid winning bid items may be direct billed to the final bidder, and incur an additional 25% fee.

Live Auction

¶ A live auction of a limited number of select items takes place following the banquet on Saturday evening. The select items are on view along with the articles for the Silent Auction. Proceeds from the Silent and Live Auctions support travel grants to the conference for students and project assistance grants throughout the year. Everyone is welcome to attend!

Please Note: Payment for Silent and Live Auction are two distinct transactions. All Live Auction items must be paid for and collected before 9:30 p.m., the evening of the auction. Winning bid items that are not removed before 9:30 p.m. will be dealt with at the Auction Committee's discretion. Unpaid winning bid items will be direct billed to the final bidder, and incur an additional 25% fee.

Vendors' Fair

¶ Shop early and shop often! The Vendors' Fair will be open all day Friday and Saturday and will have a variety of book art-related tools and materials available for sale.



Thursday
January 4, 2018

♦ Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

REGISTRATION
AND INFORMATION
8:00 A.M.
5:30 P.M.

9:30 A.M.
10:00 A.M.

TOUR 1 ♦ GROUPS A & B
9:30 A.M. – 2:00 P.M.

The Free Library of Philadelphia and The Philadelphia Museum of Art and Conservation Lab at the Perelman.

Bus departs from Hamilton Hall at 9:30 a.m.

Group A attendees arrive to the Free Library of Philadelphia at 10:00 a.m. via bus drop off. Once the tour is complete, attendees will meet at the same bus drop off location at 11:30 a.m. where the bus will pick up all attendees and deliver them to the PMA to arrive by 11:40 a.m. Group will break for lunch on its own at 12:45 p.m. Bus will pick up attendees at the PMA at 1:45 p.m. to return to UArts campus at 2:00 p.m. Return bus picks up at 1:45 p.m. Gather 15 minutes prior.

Group B attendees arrive to the PMA right before 10:00am via bus drop off. Once the tour is complete, attendees will meet at the same bus drop off location at 11:15 am where the bus will pick up all attendees and deliver them to the Free Library of Philadelphia to arrive by 11:30 am to the Free Library of Philadelphia. Group will break for lunch on its own at 12:30-12:45 p.m. Bus will pick up attendees at the Free Library of Philadelphia at 1:45 pm to return to UArts campus at 2:00 p.m.

TOUR 2 ♦ GROUPS A & B
9:30 A.M. – 2:00 P.M.

Group A attendees arrive to the Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania at 10:00a.m.; and then will transfer at 11:15 a.m. to arrive at the Common Press at 11:30 a.m. Bus will pick up attendees at the Kislak Center for Special Collections at 1:45 p.m. to return to UArts campus at 2:00 p.m.

Group B attendees arrive to the Common Press at 10:00 a.m.; and then will transfer at 11:15 a.m. to arrive at the Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania at 11:30 a.m. Bus will pick up attendees at the Kislak Center for Special Collections at 1:45 p.m. to return to UArts campus at 2:00 p.m.

WORKSHOP ♦ A
10:00 A.M. – 12:00 P.M.

Offset lithography demonstration with Master Printer Amanda D'Amico and book format workshop utilizing printed structural diagrams of Hedi Kyle taught by Erin Sweeny.

Location: Anderson Hall, Workshop starts in the Borowsky Center, 9th floor and then moves to the 6th floor undergraduate bindery room 632 Anderson Hall.

WORKSHOP ♦ B
10:00 A.M. – 12:00 P.M.

Single sheet Architectural bindings with Hedi Kyle and Maria Pisano architectural forms.

Location: Anderson Hall, 2nd floor graduate bindery room 220.

WORKSHOP ♦ C
10:00 A.M. – 12:00 P.M.

Papermaking with lace papers and asian techniques for end sheets or chine colle' with Tatiana Ginsberg and Gail Deery.

Location: Anderson Hall, 2nd floor graduate papermaking lab.

2:00 P.M.

COFFEE AND TEA BREAK
CBS Auditorium, Hamilton Hall

TOUR 3 ♦ GROUPS A & B
2:00 P.M. – 5:00 P.M.

The Library Company and The Historical Society of Pennsylvania (HSP).

Group A attendees meet at location of tour; arrive to the HSP at 2:15 p.m. and then will transfer at 3:15 p.m. to arrive at the Library Company at 3:30 p.m.

Group B attendees meet at location of tour; arrive to the Library Company at 2:15 p.m. and then will transfer at 3:15 p.m. to arrive at the HSP at 3:30 p.m.

SCHEDULE
FOR THURSDAY
CONTINUES

Thursday
January 4, 2018

CONTINUED

♦ Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

2:30 P.M.

2:30 P.M.–4:30 P.M.

Professional Development Session

Session with *Russell Maret* on how to present and discuss your work with collectors, curators, and at book fairs. Maret will also present and discuss his own work.

Location: Anderson Hall, floor 2, room 212

2:30 P.M.–4:30 P.M.

Board of Directors Meeting

Location: Terra Hall, Terra Board Room 905

WORKSHOP ♦ D

2:30 P.M.–4:30 P.M.

Offset lithography demonstration with *Master Printer Amanda D'Amico* and book format workshop utilizing printed structural diagrams of Hedi Kyle taught by *Erin Sweeny*.

Location: Anderson Hall, Workshop starts in the Borowsky Center, 9th floor and then moves to the 6th floor undergraduate bindery room 632 Anderson Hall.

WORKSHOP ♦ D

2:30 P.M.–4:30 P.M.

Lithography dusting and gold leafing workshop with Master printer, faculty member and proprietor of Stonefox Editions, *Alex Kirillov*.

Location: Anderson Hall, 5th floor Lithography printmaking studios room 528. This workshop will last 1-hour, then this group moves to Workshop E at 3:30 p.m.

WORKSHOP ♦ E

2:30 P.M.–4:30 P.M.

Etching and Photogravure demonstration with *Master Printer Randy Hemminghaus* printing William Kentridge's plates.

Location: Anderson Hall, 5th floor, room 528. Etching printmaking studios room. This workshop will last 1-hour then this group moves to Workshop D at 3:30p.m.

5:00 P.M.

5:00 P.M.–5:30 P.M.

Opening Remarks

Location: Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor Three

5:30 P.M.

5:30 P.M.–6:30 P.M.

Keynote Speaker

Sue Gosin
President of Dieu Donn  Press and Co-chair of Dieu Donne Papermill, New York City.

Location: Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor Three

6:30 P.M.

6:30 P.M.–7:30 P.M.

Opening Exhibition Reception

Collaborative Histories: Dieu Donn 

The Print Center
1614 Latimer Street
Philadelphia

The Living Book: New Perspectives on Form and Function

The Library Company
1314 Locust Street
Philadelphia

7:30 P.M.

Dinner on your own.



**Friday
January 5, 2018**

♦ Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

REGISTRATION AND INFORMATION
8:00 A.M. – 5:30 P.M.

8:00 A.M.	<p>8:00 A.M. – 9:00 A.M.</p> <p>Steering Committee Meeting Location: Room 212 Anderson Hall</p> <p>Awards Ceremony Committee Location: Room 220 Graduate Lounge, Anderson Hall</p> <p>All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.</p>	<p>8:00 A.M. – 9:00 A.M.</p> <p>Meetings (of M&P) Committee Meeting Location: 200 Anderson Hall</p> <p>All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.</p>	<p>8:00 A.M. – 5:30 P.M.</p> <p>Vendor's Fair Location: Gershman Gallery in the Gershman Y building</p>	
9:00 A.M.	<p>COFFEE AND TEA BREAK Levitt Theatre Auditorium Atrium in the Gershman Y</p>			
9:15 A.M.	<p>9:15 A.M. – 10:15 A.M.</p> <p>Keynote Speaker Sarah Suzuki Curator of Drawings and Prints at the Museum of Modern Art</p> <p>Location: Levitt Theater Auditorium The Gershman Y 401 South Broad Street Floor 3</p>	<p>10:15 A.M. – 11:15 A.M.</p> <p>Curatorial Roundtable: Collecting Artists' Books: Perspectives from Curators and Librarians</p> <p>Location: Levitt Theater Auditorium The Gershman Y 401 South Broad Street Floor 3</p>		
11:15 A.M.	<p>COFFEE AND TEA BREAK Levitt Theatre Auditorium Atrium in the Gershman Y</p>			
11:30 A.M.	<p>PANEL SESSION ♦ A1 11:30 A.M. – 1:00 P.M.</p> <p>Apres the Avant: Manifestos and Potentialities</p> <p>Location: Caplan Recital Hall in Terra Hall, floor 17</p>	<p>PANEL SESSION ♦ A2 11:30 A.M. – 1:00 P.M.</p> <p>Turning Over an Old Leaf: Palm Leaf Books</p> <p>Location: Connelly Auditorium in Terra Hall, floor 8</p>	<p>PANEL SESSION ♦ A3 11:30 A.M. – 1:00 P.M.</p> <p>Past as Present</p> <p>Location: CBS auditorium in Hamilton Hall, main floor</p>	<p>PANEL SESSION ♦ A4 11:30 A.M. – 1:00 P.M.</p> <p>The Book as a Conduit</p> <p>Location: Room 104 chapel in the Gershman Y building, main floor</p>
1:00 P.M. – 2:00 P.M.	<p>Lunch Lunch on your own. Pre-ordered boxed lunches are available for pick-up at Solmssen Court in Hamilton Hall</p>	<p>1:00 P.M. – 2:00 P.M.</p> <p>Student Lightning Round</p> <p>Location: CBS Auditorium in Hamilton Hall</p>	<p>FOR FRIDAY CONTINUES</p>	

Friday
January 5, 2018

CONTINUED

◆ Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

REGISTRATION
AND INFORMATION
8:00 A.M. –
5:30 P.M.

PANEL SESSION ◆ B1
2:00 P.M.–3:30 P.M.

Draft 2: Towards a New Ideology of (Print) Production

Location:
Caplan Recital Hall in Terra Hall, floor 17

PANEL SESSION ◆ B2
2:00 P.M.–3:30 P.M.

"[Under]Pressure": A Student Press' Adventures in Printing Blake

Location:
Connelly Auditorium in Terra Hall, floor 8

PANEL SESSION ◆ B3
2:00 P.M.–3:30 P.M.

Collection as Muse

Location:
CBS auditorium in Hamilton Hall, main floor

PANEL SESSION ◆ B4
2:00 P.M.–3:30 P.M.

Expanding Access

Location:
Room 104 chapel in the Gershman Y building, main floor

2:00 P.M.

TOUR 4 ◆
3:30 P.M.–5:00 P.M.

Meet at **The Historical Society of Pennsylvania** at 3:30 p.m.; the venue closes at 5:00 p.m.

TOUR 5 ◆
3:30 P.M.–5:00 P.M.

Meet at **The Library Company** at 3:30 p.m.

TOUR 6 ◆
3:30 P.M.–5:00 P.M.

Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania.
Bus departs from Hamilton Hall at 3:30 p.m.; For return trip, the bus will depart the Kislak at 5:00 p.m.

3:00 P.M.–4:00 P.M.

Open House

University of the Arts MFA Book Arts + Printmaking Program

3:00 P.M.

3:30 P.M.

ROUNDTABLE ◆ I
4:00 P.M.–5:00 P.M.

Pedagogy Beyond Academia

Location: Room 104 chapel in the Gershman Y building, main floor

ROUNDTABLE ◆ 2
4:00 P.M.–5:00 P.M.

Preservation Through Education: Strategies for Incorporating Historic Collections into Curriculum

Location: Connelly Auditorium in Terra Hall, floor 8

ROUNDTABLE ◆ 3
4:00 P.M.–5:00 P.M.

Best Practices: Studio Tactics, Tips and Troubleshooting

Location: CBS auditorium in Hamilton Hall, main floor

4:00 P.M.

6:00 P.M.

6:00 P.M.–7:30 P.M.

Exhibition Receptions:

The Arronson Gallery and Hamilton Hall Gallery at the University of the Arts

320 South Broad Street, Hamilton Hall Philadelphia

6:00 P.M.–7:30 P.M.

Exhibition Receptions:

Printmaking Gallery at the University of the Arts

333 South Broad Street, Anderson Hall, Sixth Floor Philadelphia

6:00 P.M.–7:30 P.M.

Exhibition Receptions:

Gallery 224 at the University of the Arts

333 South Broad Street, Anderson Hall, Second Floor Philadelphia

6:00 P.M.–7:30 P.M.

Exhibition Receptions:

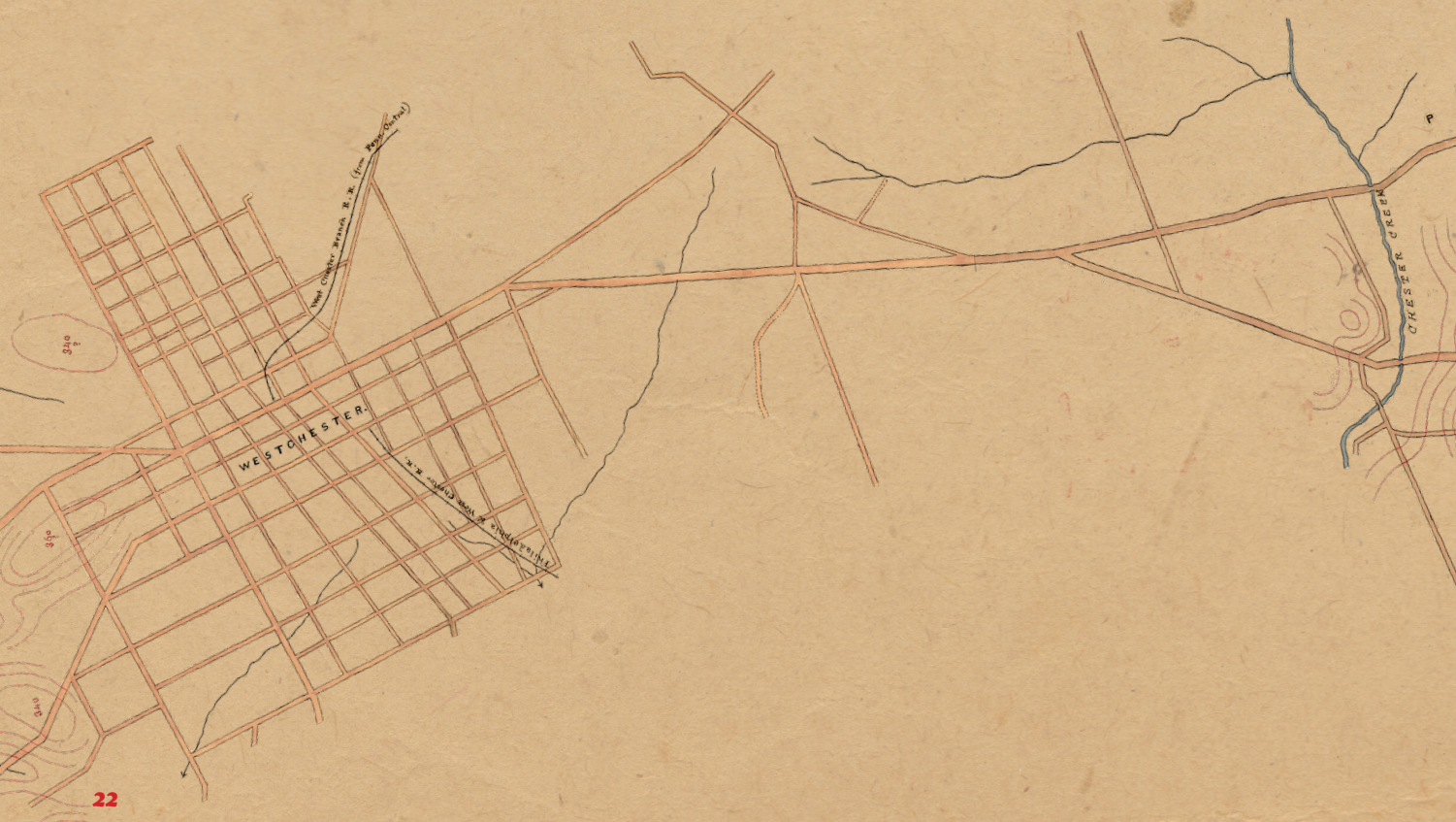
Open Lens Gallery at the University of the Arts Gershman Y

401 South Broad Street, Main Floor Philadelphia

7:30 P.M.

7:30 P.M.

Dinner on your own.



Saturday,
January 6, 2018

8:00 A.M.

COFFEE, TEA AND BREAKFAST BUFFET
Levitt Theatre Auditorium Atrium
in the Gershman Y

8:30 A.M.

9:00 A.M.—10:45 A.M.

9:00 A.M.

**Annual Members Meeting
and Award Ceremony**

Location:
Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor 3

PANEL SESSION ♦ C1
11:00 A.M.—12:30 P.M.

11:00 A.M.

**Social
Implications
of Book Arts**

Location:
Caplan Recital Hall in
Terra Hall, floor 17

PANEL SESSION ♦ C2
11:00 A.M.—12:30 P.M.

**Sharing Traditions and
Expanding Methods in
Mokuhanga**

Location:
Connelly Auditorium in
Terra Hall, floor 8

PANEL SESSION ♦ C3
11:00 A.M.—12:30 P.M.

**Interdisciplinarity
and Assessment**

Location:
CBS Auditorium in
Hamilton Hall

PANEL SESSION ♦ C4
11:00 A.M.—12:30 P.M.

**Collaboration and
Transformation**

Location:
Room 104 chapel
in the Gershman Y
building, main floor

12:30 P.M.—1:30 P.M.

12:30 P.M.

Lunch

Lunch on your own.
Pre-ordered boxed
lunches are available for
pick-up at Solmssen Court
in Hamilton Hall

12:30 P.M.—1:30 P.M.

Student Portfolio Review

Location:
Hamilton Hall, room 316

1:30 P.M.—3:00 P.M.

1:30 P.M.

Members' Showcase

Location:
Solmssen Court in
Hamilton Hall

1:30 P.M.—3:00 P.M.

Drop In Forum

Location:
Solmssen Court in
Hamilton Hall

1:30 P.M.—6:30 P.M.

Silent Auction

Silent Auction begins
rolling rolling deadlines
begin at 6:00 p.m. and
concludes at 6:30 p.m.

Location:
Arronson Gallery in
Hamilton Hall

COFFEE AND TEA
Solmssen Court in Hamilton Hall

1:30 P.M.

**REGISTRATION
AND INFORMATION**
8:00 A.M.—
5:30 P.M.

8:00 A.M.—5:30 P.M.

Vendor's Fair

Location:
Gershman Gallery
in the Gershman Y building

Silent Auction Information: Throughout the afternoon Saturday, auction items are available for viewing and bidding. Members are encouraged to make written bids on the Silent Auction items up until the closing of bidding—rolling deadlines begin at 6:00 p.m.; highest bid wins. All proceeds from the silent auction go toward supporting student participation in future CBAA conferences.

Please Note: Please pay after you win! All Silent Auction items must be paid for and collected before the 7:00 p.m. Banquet, the evening of the auction. Winning bid items that are not paid for or removed before 7:30 p.m. will be dealt with at the Auction Committee's discretion. Unpaid winning bid items may be direct billed to the final bidder, and incur an additional 25% fee. Payment for Silent and Live Auction are two distinct transactions. ❖

**SCHEDULE
FOR FRIDAY
CONTINUES**





Saturday,
January 6, 2018

PANEL SESSION ♦ D1
3:15 P.M.–4:45 P.M.

3:15 P.M.

Half the Field

Location:
Caplan Recital Hall in
Terra Hall, floor 17

PANEL SESSION ♦ D2
3:15 P.M.–4:45 P.M.

Charting the Un/Familiar

Location: Connelly
Auditorium in Terra Hall,
floor 8

PANEL SESSION ♦ D3
3:15 P.M.–4:45 P.M.

Freedom of the Presses

Location:
CBS auditorium in
Hamilton Hall,
main floor

5:00 P.M.–6:00 P.M.

5:00 P.M.

**Publications
Committee
Meeting**

Location:
Room 200,
Anderson Hall

5:00 P.M.–6:00 P.M.

**Communications
Committee
Meeting**

Location:
Room 212,
Anderson Hall

5:00 P.M.–6:00 P.M.

**Nominations and
Membership Committee
Meeting**

Location:
Room 632,
Anderson Hall

5:00 P.M.–6:00 P.M.

**Programs (of M&P)
Committee
Meeting**

Location:
Room 220
Graduate Lounge,
Anderson Hall

6:00 P.M.–7:00 P.M.

6:00 P.M.

Cocktail Hour

Location:
CBS Auditorium in
Hamilton Hall

Live Auction Information: The live auction of a limited number of select items takes place following the banquet on Saturday evening. The select items are on view along with the articles for the Silent Auction. Proceeds from the Silent and Live Auctions support travel grants to the conference for students and project assistance grants throughout the year. The Silent Auction is a separate transaction from the Live Auction.

Please Note: Please pay after you win! All Live Auction items must be paid for and collected before 9:30 p.m., the evening of the auction. Winning bid items that are not removed before 9:30 p.m. will be dealt with at the Auction Committee's discretion. Unpaid winning bid items will be direct billed to the final bidder, and incur an additional 25% fee. Payment for Silent and Live Auction are two distinct transactions.

7:00 P.M.–8:00 P.M.

7:00 P.M.

Banquet

Location:
Solmssen Court in
Hamilton Hall

8:00 P.M.–9:00 P.M.

Live Auction

Live Auction is open to everyone!
Location:
Solmssen Court in
Hamilton Hall

9:00 P.M.–11:00 P.M.

After Party

Location:
Solmssen Court,
CBS Auditorium,
Hamilton Hall



Notes

Notes

Welcome and
Opening Remarks
5:00 p.m.–5:30 p.m.

Keynote Speaker

Thursday, January 4, 2018
5:30 p.m.–6:30 p.m.

Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor Three

Keynote Speaker

¶ Sue Gosin received her MFA in 1976 from the University of Wisconsin, Madison after studying the book arts with Walter Hamady and intaglio with Warrington Colescott. Upon completion of her master's, she co-founded Dieu Donne Press and Paper in New York City. For more than 30 years, she has collaborated with artists and writers as designer and publisher of two and three-dimensional art as well as limited editions of artist books. ¶ Her artist books have been exhibited and collected by such institutions as

Sue Gosin

**President of Dieu Donne Press
and Co-chair of Dieu Donne
Papermill, New York City**

the Metropolitan Museum of Art, New York City; the Library of Congress, Washington, D.C.; and the American Cultural Center, Tel Aviv, Israel. She has been awarded grants from the National Endowment for the Arts and the Tiffany Foundation, and in 2006 received the Printmaker Emeritus Award from the Southern Graphics Council. ¶ As a teacher and educator, she has developed curriculum and designed studio programs for the New School, New York City, Rutgers University, New Jersey, and Amagansett Applied Arts, Long Island, New York; the Phumani Archival Mill, Johannesburg, South Africa; and the Bibliotheca Alexandrina, Alexandria, Egypt. She has written numerous articles about the development of contemporary hand papermaking for magazines such as *Art On Paper* and pens a column for *Hand Papermaking Magazine* about the pioneers in the field. Currently, she publishes new work as president of Dieu Donne Press and serves as co-chair of Dieu Donne Papermill in New York City. ☒



Keynote Speaker

Friday, January 5, 2018
9:15 a.m. - 10:15 a.m.

Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor Three

Keynote Speaker

¶ Sarah Suzuki is Curator of Drawings and Prints at the Museum of Modern Art. At MoMA, Ms. Suzuki's exhibitions include *Soldier, Spectre, Shaman: The Figure and the Second World War* (2015–16); *Scenes for a New Heritage: Contemporary Art from the Collection* (2015–16); *Jean Dubuffet: Soul of the Underground* (2014–15); *The Paris of Toulouse-Lautrec: Prints and Posters* (2014–15); *Wait, Later This Will All Be Nothing: Editions by Dieter Roth* (2013); *Printin'* (2011) with the artist Ellen Gallagher; *Ideas Not Theories: Artists and The Club, 1942–1962* (2010) and *Rock Paper Scissors* (2010) with Jodi Hauptman; *Mind & Matter: Alternative Abstractions, 1940 to Now* (2010); and *Wunderkammer: A Century of Curiosities* (2008), as well as solo exhibitions of Meiro Koizumi (2013); Yin Xiuzhen (2010); Song Dong (2009); and Gert and Uwe Tobias (2008). ¶ Among her publications is 2012's *What is a Print?*; she has also contributed to numerous books, catalogues, and journals. A graduate of Dartmouth College and Columbia University, she has lectured widely and taught numerous courses on the subject of modern and contemporary art. ✕

Sarah Suzuki

Curator of Drawings and Prints
at the Museum of Modern Art





Notes

Notes

PANEL
SESSION

A¹

Après the Avant: Manifestos & Potentialities

MODERATOR: AARON COHICK

Caplan Recital Hall
in Terra Hall, floor 17

**Aaron
Cohick**

**H.R.
Buechler**

**Emily
Larned**

MANIFESTO, N.
PUBLIC DECLARATION BY SOVEREIGN, STATE,
OR BODY OF INDIVIDUALS, MAKING KNOWN
PAST ACTIONS AND MOTIVES OF ACTIONS
ANNOUNCED AS FORTHCOMING.

✿The manifesto form is most commonly associated with radical politics and the explosive modernist art movements of the early 20th century. The confrontational rhetoric of those manifestos is central to the construction of those movements as an avant-garde, as the “shock troops” of a new way of making art and being in the world. Many contemporary artists are critical of such aggressive and imperialistic posturing, and in today’s political climate this critical stance to fascism is essential. Yet: the manifesto retains its power. As a succinct statement of purpose, intention, and action, the manifesto is invigorating to read and clarifying to write. As a form, the manifesto is itself both question and answer, call and response. How does the contemporary artist manifesto seek generative and inclusive action at every level of its structure, from choice of typeface, to method of (re)production, to network of distribution? Is it possible to craft a contemporary manifesto that doesn’t seek to mobilize and arm an “avant-guard,” but rather begins to gather and create an “avant-community?” This panel comprises presentations on three present-day manifesto publishing projects. Generative, collaborative, layered, multiple in voice and authorship, these contemporary manifestos seek a common purpose for both singular as well as collective action, and provide alternatives to the monolithic manifesto of the past. ✿

Aaron Cohick What is the use of a manifesto? How can a manifesto be generative and inclusive, rather than militaristic and proscriptive? This presentation will examine an ongoing manifesto project that is constantly rewriting itself in multiple iterations and sub-iterations, each version building on, breaking open, and consuming the last.

H.R. Buechler How do we think and produce critically, with intention, while honoring content and a cultural urgency to disseminate? This presentation will discuss a collaborative manifesto project utilizing the democratic platform of the independent press to engage in a cross-disciplinary conversation-generating a new manifesto for production in the 21st Century.

Emily Larned By making something manifest, we make it prominent--so we are more likely to act on it. This presentation discusses a call-and-response manifesto project, in which manifesto manuscripts are openly solicited, designed, printed, (re)produced, and distributed. How can manifestos cultivate clarity of purpose, community of spirit, and vigor in action?

PANEL
SESSION

A²

Turning Over an Old Leaf: Palm Leaf Books

MODERATOR: BETSY DAVIS

**Betsy
Davis**

**Mary
Austin**

Connelly Auditorium
in Terra Hall, floor 8

✿For centuries, in many areas of South and Southeast Asia, palm leaf was more widely used than paper as a material for book pages. Such books were palm leaf manuscripts, handmade single copies, usually engraved with a stylus on prepared leaves. Today, palm leaf manuscripts from past centuries survive in collections with widely variable conservation resources, in libraries, museums, monasteries, and village community centers in Asia, and also around the world. Meanwhile,

the survival of the crafts by which palm leaf books were made is now primarily in the hands of present-day artists who have inherited and sustained or revived the tradition but must find ways to work in a radically transforming economy. This book art heritage, in short, is marginal and vulnerable but still alive and worthy of thoughtful attention. The presenters have each engaged with the past, present, and future of palm leaf arts through visits to palm leaf artists and collections in Bali, India, and Sri Lanka. Through the lens of their own experience, they will introduce this work and share their experience of the hands-on making process. Related stewardship issues will be raised: perspectives on collecting and on accessibility of collections, various initiatives to help preserve the heritage, tactics for transmitting a vibrant making practice to the next generation, and ways of integrating non-paper books into curriculum. ✿

Betsy Davids Fresh from a 2017 research visit to Sri Lanka, and to Odisha, India, Betsy will discuss and show the making process in these two palm leaf manuscript traditions, each with its own distinctive materials, tools, practices, content, context, and prospects for a viable future.

Mary Austin Although writing palm leaf manuscripts in Bali has traditionally been the domain of priests, these masterworks are not only being preserved but also finding new life. The role of classes, social efforts, digitization, and collecting will be examined in terms of passing on this knowledge to the next generation.

Past as Present

MODERATOR: KAREN WIRTH

KATHERINE RUFFIN

Franklin's 13 Virtues: A New Manifesto for the Book Arts Benjamin Franklin created a system for self-improvement in 1726, when he was 20 years old, which included focusing on 13 virtues such as order, frugality, industry, and moderation. This presentation will explore some pragmatic applications of Franklin's virtues in the 21st century studio and classroom.

THOMAS LEECH

Doctor Franklin & Spain The idea of publishing anything new about Benjamin Franklin was both a golden opportunity and a frightening challenge. One could do worse than spending time in the company of the fascinating Doctor Franklin, but is there really anything more to say about someone who has been so thoroughly studied? Yes!

BECKY BEAMER

Utilizing Artifact Collection as Inspiration for Book Arts The installation titled "Namibian Craft: the Unknown & the Outsiders" reflects many narratives within the combined physical collection of artifacts, field research, and a sculptural book series. Each artifact and book work celebrate the practice of oral history and storytelling over the cultural expectations of an object.

PANEL
SESSION

A3

CBS Auditorium
in Hamilton Hall,
main floor

**Katherine
Ruffin**

**Thomas
Leech**

**Becky
Beamer**

William Ellis Tucker Factory. *Untitled*. Serveware. Porcelain and gilding. Diameter 18.1 cm. Philadelphia; ca. 1826. Los Angeles County Museum of Art. Los Angeles.



PANEL
SESSION

A4

Room 104 chapel
in the Gershman Y
building, main floor

Inge
Bruggeman

The Book as a Conduit

MODERATOR: KATHLEEN O'CONNELL

Charles
Loverme

Melanie
Emerson

INGE BRUGGEMAN

Active Reading: Artist Books and Embodiment This talk explores the experience of reading the physical book and the idea of the book as a conduit for understanding deeper meaning. Through a variety of historical, cultural, and contemporary works, it will illustrate how we embody a work's content more profoundly when engaged actively in its physical attributes.



Benjamin Franklin. *Fifty Dollar Bill*. Continental currency. Philadelphia; 1779. From a private collection, exhibited at Glyndor Gallery, Wave Hill. The Bronx, New York.

CHARLES LOVERME

Augmented Reality, A New Paradigm in Book Arts We are on the threshold of a brand new genre and I call it Augmented Reality Book Arts. Augmented Book Arts can transform the fabric of contemporary book making by combining the virtual with the real world to engage, participate, and be present in the environment together.

MELANIE EMERSON

Reading Utopian Visions Through Artist's Books In moments of political tumult and oppression, artists frequently produce utopian visions, which often take shape in the form of artists' books and zines. This paper examines the history of utopian visions in artists' books and theorizes the impact this has had on contemporary artists working with similar political motivations.

Draft 2: Towards a New Ideology of (Print) Production

MODERATOR: H. R. BUECHLER

Caplan Recital Hall
in Terra Hall, floor 17

H.R.
Buechler

Anne
Royston

April
Sheridan

B¹

PANEL
SESSION

Documents of movement, critique, vision, and clarity—the manifesto exists as vehicle for the new and reshaping of past theories and ideologies. It is a textual platform where the conventions of the status quo can be called into question. It is where ideas—murmurings of the manic mind—are produced so that action might be manifested. The independent press is not so dissimilar from the manifesto: a space where ideas are produced, their actions manifested for dissemination. What if the press, the means of production itself, is called into question? Traditionally written as a declarative document by an individual or collectively with like-minded individuals, the manifesto is not necessarily generated in open dialogue with voices situated outside of its assumed intended audience. The independent press is uniquely situated at the intersection of multiple fields, and inherently democratic. Recognizing engagement across disciplines as a vital action for generating relevant discourse, this round table, the second in an iterative series, subjects the crafting of a manifesto for (print) production in the 21st Century to a multi/trans/inter-disciplinary conversation in order to strengthen its ideologies. This method of authorship acknowledges the inherent strengths of field specializations while capitalizing on the even greater strengths in their points of intersection and contention. How do we define (print) production now? What are the materials—the language—of production? How do we, as cultural producers, think and produce critically, with intention, while honoring content and a cultural urgency to disseminate?✿

H.R. Buechler Calling into question the motivations behind established fine press conventions, while begging for greater consideration of content in relationship to means of production, this presentation introduces, and opens the door again for revisions, the first drafts of a collaborative manifesto project launched in late 2016 as a Xeroxed mailer.

Anne Royston Mierle Laderman Ukeles's *Manifesto for Maintenance Art* distinguishes two systems: "development," stressing "pure individual creation; the new; change; progress," and "maintenance," which preserves development. Maintenance is "a drag; it takes all the fucking time." This presentation asks: what is the relationship of maintenance, repetitive and trivialized labor, to the manifesto?

April Sheridan Since Marinetti's *Manifesto of Futurism* (1909) was published, almost no other artistic manifesto has been accepted in a widely circulated newspaper or platform until D. Scot Miller's *Afrosurreal Manifesto* (2009). As manifestos remain as powerful framing devices for new creative ideas, what role does distribution play in their efficacy?

"[Under]Pressure": A Student Press' Adventures in Printing Blake

MODERATOR: GREGORY ROBL

Connelly Auditorium
in Terra Hall, floor 8

Dr. Susan
Guinn-Chipman

Gregory
Robl

Julia
Seko

B²

PANEL
SESSION

In 2016 an English Department professor initiated a collaboration with the university library's special collections department, the university's art museum, and a local non-profit book arts organization. Her concept for the course that focused on the history of media theory included three projects: an online exhibit with a partner academic institution; a physical exhibit at the home institution's art museum; and a letterpress printed, hand-bound, cased-in collected edition of William Blake's poems. The didactic intent for the third project was for the students to immerse themselves in historical printing and binding technologies that existed during Blake's era. In planning the project, the collaborators established logistics for its completion and selected and prepared the materials. Throughout the semester, the librarians incorporated presentations of historical books and lectures to the students about book design, typography, and printing so that they would be able to successfully set type, print the folios, and bind and case-in their edition. This panel examines our semester-long collaboration on the book project: hands-on exploration and curation of historical print technologies; planning and design of the letterpress printing project; and printing and binding the Blake edition. The panel also explores how the collaborating English professor considered the history of media in conceptualizing this project in order to teach the students how to create their own artifact and thereby understand the book in its historical context. For example, how its design evolved based on written language, culture, technical innovations, and economical necessity.✿

Dr. Susan Guinn-Chipman *Hands-on Print History* Four centuries of print, from Aldine to Blake, set the stage for collaborative, semester-long undergraduate adventures in letterpress and fine art print technologies. This paper highlights students' hands-on exploration of historically significant print and their curation of both gallery and online exhibits of key works.

Gregory Robl *The Technical Details* This paper discusses the logistics for the students printing, binding, and casing-in their edition. There were two in-class lectures about typography, layout, font and typeface aesthetics, and book design. The students spent five days in small groups setting type and printing the folios at the non-profit's studio.

Julia Seko *A non-profit studio and university collaboration* This paper discusses the history and the role of the local non-profit in collaborating with the university faculty member and the library's special collections department for the project. Since this university does not have a letterpress studio, the local non-profit's participation was imperative.

BETTY BRIGHT

A Contained Narrative of Unconstrained Voice: Craftivism, Amos Paul Kennedy, and a Future for the Book Arts Kennedy's residencies renew the broadside as a 21st century performative tool. In Minneapolis, thousands of prints transformed the Open Book building into a "contained narrative." Such actions spark questions about private expression vs. collective voice, how marginalized voices may claim mainstream narrative, and the limits and possibilities of collaborative craftivism.

MARIA PISANO

Sharing the Process: Designing, Printing and Editioning an Artist Book Sharing the hidden trajectory of *Viva Voce*, an editioned book project as it unfolds to illustrate its unique aspects and challenges. The artist embarks on a journey to achieve the required results, and on the way learning one's limitations and successes.

JERUSHIA GRAHAM

Paper Muse: The Dard Hunter Collection as Creative Inspiration As an outpost of the arts on a campus known for engineering and scientific research, the Robert C. Williams Museum of Papermaking embodies the issues Book Arts face to establish relevance for a larger community. Attendees can learn from 78 years of educating and engaging thru its Dard Hunter Collection.

B3

PANEL
SESSION

Unknown. *Cameo Locket*.
Cameo. Diameter 3.81 cm.
Unknown date. American.

Expanding Access

MODERATOR: MATT RUNKLE

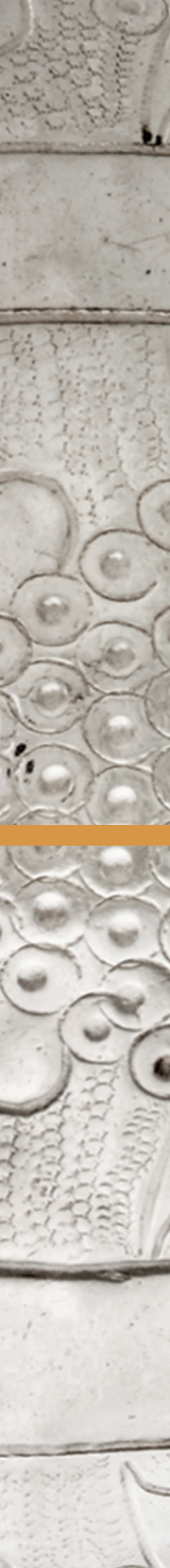
Betty
Bright

Maria
Pisano

Jerushia
Graham

CBS Auditorium
in Hamilton Hall,
main floor





Benjamin Franklin. *Fifty Dollar Bill*. Continental currency. Philadelphia; 1779. From a private collection, exhibited at Glyndor Gallery, Wave Hill, The Bronx, New York. The nature print design was developed by Benjamin Franklin for use on Pennsylvania currency in the decades before the American Revolution. Since no two leaves are alike, it was hoped that the design would aid in detecting counterfeit bills. Franklin's specific method for making these was kept a secret and is unknown, but this form of nature printing was prevalent in the American colonies and the United States from the 1730s through 1779, when Delaware, Maryland, Pennsylvania, and New Jersey issued nature-printed currency. After Franklin retired from printing, his partner David Hall formed the firm of Hall & Sellers.

MOLLY DOTSON

Considering the Collective Relevance of Library Book Arts Instruction This presentation considers the collective relevance of a library instruction program that focuses on the book arts. In this program, the book arts occupy and activate multiple physical and virtual spaces for teaching and learning. Both the individual book art object and the book arts collection become powerful teaching tools.

JODIE HOOVER

Private Collection, Open Minds: Opportunities for Collaboration A collector's willingness to provide access to their private collection has developed into collaborations that have had meaningful effect on the local arts scene. My talk will focus on how these relationships have developed and opportunities for engagement between private collectors and local organizations.

Molly
Dotson

Jodie
Hoover

Collection as Muse

MODERATOR: MACY CHADWICK

Andrea
Kohashi

ANDREA KOHASHI

Blurring the Line Between Book Artist and Librarian: Special Collections Instruction as Artistic Practice The process of bringing an object of Book Art into the world is akin to the process of instructing with artists' books, special collections, and archival materials. The shared perspective of an artist and librarian assists in building meaningful relationships between patrons and special collections materials, including artists' books.

B4

PANEL
SESSION

Room 104 chapel
in the Gershman Y
building, main floor

Social Implications of Book Arts: Building a Creative Community

MODERATOR: KERRY MCALEER-KEELER

Caplan Recital Hall
in Terra Hall, floor 17

Kerry
McAleer-Keeler

Shira
Loev Eller

Lauren
Cardenas

How can makers and institutions further the cause of preservation equally in private and public collections and with diverse acquisition voices? How does one sustain the longevity of their collection? In what manner does book arts serve in engaging local academic communities and the public-at-large to its artifacts? Under the current social and political climate, how can the creation of artists' books and the building of book arts collections bridge division, create dialogue, and perhaps be a catalyst for collective change? Round table participants will address the question above while exploring topics from maker, academic classroom, university library and community perspectives. In this time of uncertainty, it could be argued that the book arts—with its historical context of the democratic multiple—more than other art medium has the creative power to induce discussion, shift thought, and lift spirits—thus being an incubator for social change through the cooperative learning process. Presenters will explore

how artists' books can document, inform and transform ways of seeing through the making process, in the academic classroom, through library special collections, and in the community setting at large. The discussion will focus on why artists' books are time markers for current and historical perspectives—the new artifact for future discovery informing generations to come.

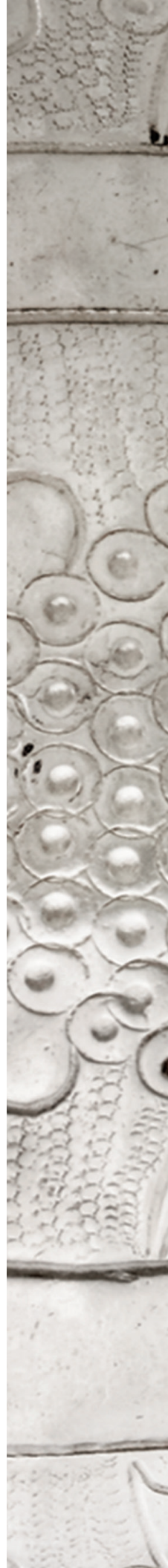
Kerry McAleer-Keeler Book art expresses a commonality of human experiences. Many artists' seek to address universal issues confronted by all: such as origin, culture, values and social change. Students stretch as artists' through first hand examination of book arts material—this real time exploration is imperative to the classroom experience.

Shira Loev Eller Library collections reflect and communicate the values of institutions. An artists' books collection not only features educational forms and techniques, but highlights works which answer the call to social action. I will discuss how I employ artists book collecting, library instruction, and exhibitions to create a dialogue around social justice.

Lauren Cardenas Small Press Expos are forums for publishers to engage in dialogue. As a small press publisher, I'm interested in communication with a broader community. I will discuss how this engagement functions as an impetus for social change with a focus on the resurgence of zine culture and small press.

PANEL
SESSION

C¹



Unknown. *Clasp*. Gold. 2.2 x 1.3 cm.
Philadelphia, Pennsylvania; ca. 1750.
Metropolitan Museum of Art, New
York City.



Katie Baldwin learned carving and printing specific to mokuhanga as an artist at NAP on Awaji Island, Japan (2004). These techniques have inspired her teaching and studio work for over thirteen years. She will discuss how her spontaneous drawing practice translates to an image laboriously carved and printed from wood.

Yoonmi Nam was an artist resident at NAP (2004) and then at MI-LAB (2012). Since 2006, she has taught mokuhanga at universities and in workshops. She will discuss her changing role from a student to a teacher of mokuhanga, as well as expanding methods using laser technology in carving.

Sarah Hulsey was introduced to mokuhanga by two alumni from NAP. She explored this media in her work over the next several years before becoming an artist resident at MI-LAB in 2017. She will discuss the importance of the mokuhanga community in her exposure to and training in the medium.

Sharing Traditions and Expanding Methods in Mokuhanga

MODERATOR: KAREN KUNC

Sarah
Hulsey

Yoonmi
Nam

Katie
Baldwin

Connelly Auditorium
in Terra Hall, floor 8

This round table will discuss the Mokuhanga Innovation Laboratory (MI-LAB), a unique program based in Japan for the training of international printmakers and educators in Japanese water-based woodblock printmaking (mokuhanga). Through rigorous instruction in traditional techniques and materials, along with an openness to contemporary and conceptual subject matter, this program has been extremely successful at cultivating a world-wide interest in this art form and helping ensure its integration into contemporary printmaking. For over twenty years, mi-lab and its predecessor program at Nagasawa Art Park (NAP) have built up a world-wide community of printmakers and book artists with knowledge of mokuhanga, both ensuring the continuity of this traditional art form and helping endow it with new, contemporary relevance. There is now a growing network of international artists connected through these programs, as well as through the International Mokuhanga Conference (first held in 2011), through classes and workshops in the medium taught both inside and outside of Japan, and through an expanding community on social media. These newly developed professional opportunities have become platforms for fostering continued dialogue and new discussions regarding this ancient printing process. Artists now regularly combine mokuhanga with western techniques such as etching and letterpress, as well as with contemporary processes such as laser cutting, dramatically expanding and extending the possibilities of the medium. The round table participants will discuss their own experiences with the MI-LAB/NAP programs, including how they have integrated mokuhanga into their art practices and teaching.

PANEL
SESSION

C²

Martha
Carothers

Dawn
McCusker

Interdisciplinarity and Assessment

MODERATOR: EMILY TIPPS

MARTHA CAROTHERS

Science of Fish Tales in Visual Books An abridged presentation explaining the interdisciplinary structure of a combined art/design, marine science, and psychology course. As an undergraduate experience in three-student teams, visual examples demonstrate scientific evidence synthesis and process from published marine science research findings to image-based books to data collection during story hours with young children.

CBS Auditorium
in Hamilton Hall,
main floor

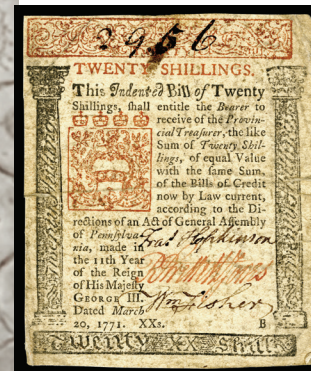
Unknown. *Benjamin Franklin*. Basalt. Diameter 10.6 cm. American; ca. 1700's. Metropolitan Museum of Art. New York City.



DAWN MCCUSKER

Breaking Boundaries: Book Arts and the Creative Campus Interdisciplinary. Cross-disciplinary. Transdisciplinary. Buzz words or the future of higher education? Book arts at James Madison University is attempting to break boundaries by sharing craft-based learning through a cross-disciplinary Book Arts minor. We believe that Book Arts should not be sequestered in an art school but as a contributor to the development of a creative campus.

Benjamin Franklin. *Twenty Shillings*. FRONT AND REVERSE. Colonial currency. Philadelphia; 1771. Signed by Francis Hopkinson, Robert Stretzell Jones, and William Fisher. The Friedberg Colonial Collection; REFERENCE: PA-149. National Museum of American History. Washington, D.C.



MARIANNE DAGES

The Artist's Book as Third Mind "The Third Mind" is a manifesto on cut-up writing by Gysin and Burroughs, defined as the "invisible, intangible force" in collaboration. Artists' books are an innate collaboration between text and image, and therefore activate their own "third mind." A look at past, contemporary, and future applications for this experimental practice.

BARBARA TETENBAUM

The Slow Read; A Summer-long Public Simulcast of Willa Cather's 'My Antonia', Created in Honor of its Centenary Publication I am currently organizing a project "The Slow Read; A Summer-long Public Simulcast of Willa Cather's 'My Antonia', Created in Honor of its Centenary Publication." My presentation will illustrate how one idea can evolve from artist book, to installation, to a large-scale public art project with community involvement.

MICHELE BURGESS

The Stewardship of History: Reconfiguring the Markings of Time "The Stratigraphic Archives" is a series of eleven linked artists' books, all concerned with the archives of both quiet and cataclysmic events--natural and human made. The artist, working in collaboration with poets, has interwoven remnants of human and natural history, questioning the honesty and inclusivity of our institutionalized "record keeping."

Collaboration and Transformation

MODERATOR: JULIE CHEN

PANEL SESSION

C4

Room 104 chapel in the Gershman Y building, main floor

Michele Burgess

Marianne Dages

Barbara Tetenbaum

Facilitated by writers who are book artists, this group discussion will explore how book art can benefit from adopting methods from the creative writing field, especially in terms of pedagogy. Together, we hope to identify ways to improve institutions and systems that unwittingly de-emphasize writing within book arts. We will ask how classes, workshops, galleries, and exhibitions can better support text-driven artists' books. In turn, we will trace the resulting virtuous cycle from writing to every corner of the book art world.

Levi Sherman This presentation will outline the scope and consequences of the problems for which the other discussants will pose solutions. How do structures like critique, exhibition submissions, and online documentation deprioritize writing in artists' books? How does this limit quality and diversity of, and audience for, artists' books?

Carley Gomez What pedagogical strategies can we adapt from writing classes to best use the written word in artists' books? I will discuss workshop approaches to writing and the use of elements of narrative to formulate artist's book instruction and criticism that give equal priority to written and visual language.

AB Gorham Books with text as image, letters as objects, writing as texture, show that words can be powerful when they eschew traditional linguistic tendencies. Thinking beyond the poetic line or prose paragraph is a great pedagogical tool for structural innovation to open the narrative sequence and redefine the act of reading.

Woody Leslie Artists' books that are meant to be read struggle in the gallery, where comfort is minimal and attention is limited. Yet their visual nature often preclude them from the literary world too. How can this type of artists' book make a home for itself between these two worlds?

What should the art critique learn from the writers' workshop? What should exhibition submissions borrow from writing submissions? What can writers teach book artists about revisions? Why don't more writers make, or even read, artists' books? We hope to chart a course towards better, more diverse books with a wider audience and a more supportive institutional structure.

Caplan Recital Hall
in Terra Hall, floor 17

Levi
Sherman

Carley
Gomez

AB
Gorham

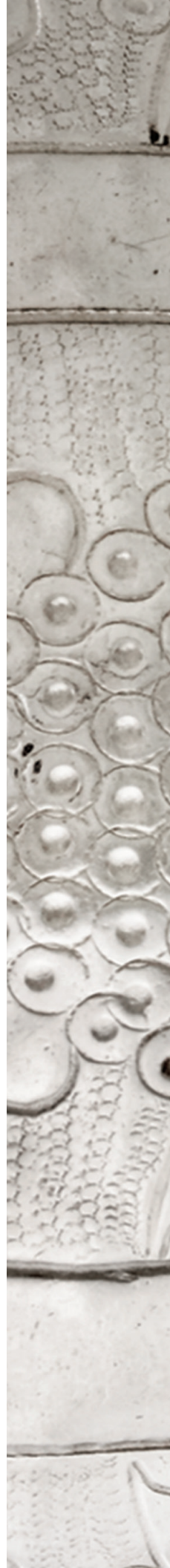
Woody
Leslie

D1

PANEL
SESSION

Half the Field: Writing & the Artists' Book

MODERATOR: LEVI SHERMAN



D2

PANEL
SESSION

Katherine Fries Letterpress or Bust: Like the pioneers of the United States making their way west to new discoveries and unknown challenges to build their future I found myself a painter/printer longing to discover the landscape of letterpress printing. I will explore a journey of community, challenges, and foundational approach to letterpress.

Steve Garst After buying a press as an undergraduate, I was in the difficult position of trying to build my press on a budget. After years of experimenting and building many of my own tools, I now seek to share my knowledge with new printers who are excited to push the medium.

Erin Beckloff I have an affinity for connecting people and forming communities. As an anthropologist of letterpress, I document the threads of connection through space and time—the environmental and social relations, physical character, and culture of the printing communities of the past and present.

Connelly Auditorium
in Terra Hall, floor 8

Katherine
Fries

Steve
Garst

Erin
Beckloff

We will use the journey of three diverse multi-disciplinary artists and educators as a framework to discuss the familiarity and unfamiliarity letterpress printing facilitates as a platform of discovery and unity. Sharing the values of craftsmanship, history, critical thinking, creation and preservation of artifact—fueled by the passion to preserve the process of letterpress printing for the future—these artists use the medium to engage their students as explorers and practitioners of letterpress, while finding the process central to their own identity as artists and designers. The cornerstone of the preservation and education of letterpress printing is found deep within the community that safeguards the tools, knowledge, and story that make it up. The community is the key element taking shape in formal and informal ways through anecdotal histories and techniques passed from one printer to another to the classrooms of higher education. Each of the three presenters sees themselves as having different roles and functions in the community; pioneer, facilitator, and connector, and as such seeks to find ways in which their backgrounds as painter, printmaker, book artist, and designer intertwine to create new and significant outcomes while maintaining the core traditions and integrity of letterpress printing.

Charting the Unfamiliar: The Preservation of Letterpress through Community

MODERATOR: KATHERINE FRIES

*Freedom of the Presses: Book Art as Social Practice**

MODERATOR: BRIDGET ELMER

CBS Auditorium
in Hamilton Hall,
main floor

Tia
Blassingame

Sheryl
Oring

Marshall
Weber

This panel explores the intersection of book art and social practice, an approach to art making that prioritizes collaboration, interdisciplinarity, community partnerships, and social change. Engaging a recent, collaboratively curated exhibition as a case study, panel members will present about their work as artists and curators who focus on the creative and democratic potential of twenty-first century independent artist's publishing.

D3

PANEL
SESSION

Tia Blassingame will speak about how, instead of repelling the viewer, artists' books can allow for a nuanced discussion on issues of race to unfold with each page turn. The reader can locate themselves within the pages and create their own path to view and connect deeply with the book.

Sheryl Oring will speak about examining critical social issues through projects that incorporate old and new media to tell stories, examine public opinion and foster open exchange. Using tools typically employed by journalists, she builds on experience in her former profession to create installations, performances, artist books and internet-based works.

Marshall Weber will speak about community wide collaboratively curated exhibitions that activate and promote an institution's collections and provide opportunities to create teaching moments for students, pedagogical tools for faculty, and social practice models of art making and programming that focus on diversity, conflict resolution, and social and ecological justice.



Unknown. *Textile*. Detail. Tokyo; ca. 1700s. Metropolitan Museum of Art. New York City.



Notes

Notes

Friday, January 5, 2018
10:15 a.m. – 11:15 a.m.

Levitt Theater Auditorium
The Gershman Y
401 South Broad Street
Floor Three

Collecting Artists' Books: Perspectives from Curators and Librarians

MODERATOR: RICHARD ZAUF

This panel will address key topics in the area of institutional collecting, to provide insight for artists and educators in the field. In an informal conversational format, panelists will be asked to articulate collecting guidelines, strategies, and challenges in their own institutions. Issues addressed will include: how do curators and librarians develop the critical tools needed to acquire and promote contemporary books? How do they identify and expand their constituents to promote areas of research and teaching opportunity? What is the relationship between individual library collections and commu-

nicities as collaborative partners? How do artists find appropriate collections for their work? This panel was convened with the intention of opening an ongoing conversation between makers, educators, and institutional collectors. ❁

Richard Zauft

Mark Dimunation

Jessica Sarah Holden

Ruth Rodgers

Tony White

Richard Zauft Professor Zauft is the Dean of Lesley College Art + Design in Cambridge, Massachusetts. He is one of the founding members, and former President, of the College Book Art Association. He previously served as the Dean of Graduate Studies, the Executive Director of the Center for Interdisciplinary Studies, and Associate Vice President at Emerson College, Boston.

Mark Dimunation is the Chief of the Rare Book and Special Collections Division at the Library of Congress, and is one of the principals in the Library's effort to collect and document contemporary book arts and printmaking.

Jessica Sarah Holada is Director of Special Collections and Archives at California Polytechnic State University in San Luis Obispo, where the undergraduate-focused program supports hands-on teaching and learning. She curates exhibits and is actively building collections that reflect the graphic arts and the university's polytechnic emphasis. Previously, she was the Poster Librarian at the Academy of Motion Picture Arts and Sciences, Margaret Herrick Library, and has worked at a number of Los Angeles-based institutions with artists' book and book arts collections, including the Getty Research Institute.

Ruth Rogers is Curator of Special Collections at Wellesley College, where she is responsible for oversight and acquisitions of rare books and contemporary artists' books. In her teaching, lectures, and exhibitions she specializes in the evolution of the book as material culture, visual communication and artistic form. Her primary focus in the field is the critical reading of artists' books and their research use in the academic curriculum--along with articulating standards and creative approaches for institutional collecting.

Tony White is the Florence and Herbert Irving Associate Chief Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art. He is a founding board member of the College Book Art Association, and a founder (2007) and co-organizer of the annual Contemporary Artists' Books Conference in NYC. In 2018 he will teach 'The History of Artists' Books since 1950' at UVA's Rare Book School.



George A. Lucas. *Medallion of Benjamin Franklin*. Stoneware. Diameter 14.9 cm. England; 1779. Metropolitan Museum of Art, New York City.

Friday, January 5, 2018
4:00– 5:00 p.m.

Roundtable 1:
Room 104 chapel in the
Gershman Y building,
main floor

Roundtable 2:
Connelly Auditorium
in Terra Hall, floor 8

Roundtable 3:
CBS Auditorium
in Hamilton Hall, main floor

Pedagogy Beyond Academia

MODERATOR: SARAH SMITH

Room 104 chapel in the Gershman Y building, main floor

Sarah Erin Denise Bobby Pilar
Smith Sweeney Carbone Rosenstock Nadal

Sarah Smith, having taught in a number of scenarios, inside and outside academia, will have questions for the participants that address the modes of their teaching in comparison and contrast with teaching in academia.

Erin Sweeney travels to teach workshops in a wide variety of locations nationally and internationally, as well as out of her personal studio. She will speak to benefits and pitfalls to these teaching scenarios.

Denise Carbone has taught in an adjunct situation, but also travels to teach workshops, organizing workshops for the Guild of Bookworkers and working with interns in her personal studio. She will address some of the practical issues and concerns that arise in various teaching situations.

Bobby Rosenstock owns and operates a letterpress print and design shop. He hosts class trips to his studio and trains interns. He will talk about the relationship between making artwork, running a business and teaching.

Pilar Nadal operates a community cooperative print studio. She teaches classes, interns and travels to teach. She will be able to address the teaching and learning opportunities that come up in the community setting.

This will be a discussion about issues, ideas and philosophies surrounding teaching book arts in situations other than an academic program or institution. Some of our discussion participants travel and teach workshops in well-established schools such as Penland School of Craft, Haystack Mountain School of Crafts, Paper and Book Intensive or in international residency programs. Others teach out of their studios, local community and art centers. We will discuss the pros and cons of teaching outside an academic institution, as well as strategies and practical issues for those embarking on this mode of teaching.

I

Preservation Through Education: Strategies for Incorporating Historic Collections into Curriculum

MODERATOR: JESSICA SPRING

Connelly Auditorium in Terra Hall, floor 8

The demands and challenges of accepting donations and acquiring historic collections of type and presses are often delicate balancing acts between access and preservation. Equipment may be rare, irreplaceable, or just too difficult for safe use by beginning practitioners. As curators, educators and stewards of these historic materials what are the best strategies for navigating this paradox, as well as evaluating value? While some materials have an obvious value and enhance existing collections, others lead to unaccounted for “bonuses” including unidentified type, extra or missing parts, old ink and plenty of type lice. How are curatorial decisions made: assessed solely in the materiality of the collection; potential monetization through digitization; incorporation in curriculum; or fine press publications? Donations may include equipment, while not covering daunting transportation or ongoing maintenance. How do we generate income to offset these expenses? Can these collections be harnessed beyond the classroom to benefit the community, scholars, visiting artists, even aiding in student retention and recruitment? Faculty from five institutional collections—both newly acquired and long-standing—will share stories of their efforts to facilitate access, research and preservation including acquisition, installation and documentation.

Jessica Spring

Marnie Powers-Torrey

Rich Kegler

Gloria Kondrup

Dan Mayer

Jessica Spring Acquiring the Thorniley Collection of Antique Type in 2017 has been an ongoing process, transitioning from museum under plexiglass at West Coast Paper to hands-on typographic laboratory at Pacific Lutheran University. As we merge with our existing Elliott Press, we navigate challenges of access while protecting rare, fragile materials.

Marnie Powers-Torrey The printing collections at the Book Arts Program & Red Butte Press are an amalgamation of in-kind donations and occasional purchases. The value of this living archive lies in both active accessibility and attentive preservation. With limited resources, the program employs creative and systematic methods to maintain a productive makerspace.

Rich Kegler Wells Book Arts Center was founded in 1993. Building on the legacies of former faculty members: JJ Lankes (1930s) and Victor Hammer (1940s), the center acquired many donations of collections and individual pieces that makes the cumulative hoard of material daunting and exhilarating as the basis of a functioning studio.

Gloria Kondrup Archetype Press at ArtCenter is a living archive of more than 2,500 cases of rare American and European foundry metal and wood type, from the collection of Los Angeles typographer and printer Vernon Simpson. The greatest challenge is the preservation of the foundry while enhancing the students’ understanding of typography.

Dan Mayer The type and press collection housed at ASU presents a multitude of challenges for creative research, teaching, space management, and safety. Mayer has shepherded in the massive Antonia and Adam Petko Type & Press donation weighing 30+ tons transferred in 4 semi-trucks. The joys of sorting, cataloging, and organizing an active and historical collection reminds us “of making many books there is no end”. Ecclesiastes

Best Practices: Studio Tactics, Tips and Troubleshooting

MODERATOR: SARAH BRYANT

CBS Auditorium in Hamilton Hall, main floor

Sarah Crane Jay Brad Mary
Bryant Giamo Fox Freeman Phelan

3

Educational studios are energizing and vibrant places, but sometimes tough to manage. This panel discussion is intended to jump start a wider conversation about studio management, upkeep, and general problem solving.

Sarah Bryant is an Instructor & Studio Manager at the MFA in the Book Arts Program at the University of Alabama in Tuscaloosa.

Crane Giamo is the studio manager and instructor at the Book Arts Program and Red Butte Press at the University of Utah.

Jay Fox is the Print, Letterpress, Books, and Paper Coordinator at Penland School of Crafts in Penland, NC.

Brad Freeman is an artist whose primary medium is the artist book. He founded JAB, the Journal of Artists’ Books in 1994 to provide a forum for critical writing about artists’ books.

Mary Phelan has been a member of the faculty at The University of the Arts in Philadelphia since 1981. She co-founded the MFA Book Arts+Printmaking Program and served as Director from 1990-99 and as Coordinator of Printmaking numerous times.



Notes

Notes

THE FREE LIBRARY OF
PHILADELPHIA

Located at the Parkway Central Library, the Free Library of Philadelphia's Special Collections enhance the educational mission of the Library by assembling and making accessible historic materials, providing reliable and knowledgeable research services, and offering instructional programs that promote understanding of our shared cultural heritage. One of the largest and most diverse collections in a public library, the Rare Book Department offers free public access to a rotating series of exhibitions. Its holdings represent the history of written communication from ancient beginnings to the present day. The Print and Picture Collection is home to fine art prints, photographs, drawings, and artists' books, as well as extensive research collections of Philadelphia images.

Participants on this tour will start at the Print and Picture Collection on the 2nd Floor of Parkway Central Library to view items from the Artists' Books Collection, and will continue to the 3rd Floor to see the Rare Book Department's exhibition, *Big and Small, Books for All*.

THE PRINT AND PICTURE COLLECTION ARTISTS' BOOK COLLECTION

The Print and Picture Collection has a growing collection of over 400 artists' books. The donation of 50 artists' books by a collector, who then challenged the local book arts community to match her donation, has greatly enhanced the size and depth of the collection. Artists represented include Johanna Drucker, Susan King, Hedi Kyle, Joan Lyons, Caitlin Perkins, Maddy Rosenberg, Ed Ruscha, Patty Smith, and Susan Viguers. You can find Artists' Books in the library's online catalog.

THE RARE BOOK DEPARTMENT'S EXHIBITION, *Big and Small, Books for All*

This family-oriented exhibition features extraordinary books selected for their extreme sizes and unusual shapes. Visitors of all ages can interact with special artifacts and explore ideas of the form, function, and meaning of the book as a physical object. Hundreds of items will be on display, including a 4,000-year-old Sumerian tablet that is smaller than a bar of soap, a handwritten medieval music book taller than a toddler, an Armenian prayer scroll longer than an alligator, and tiny books barely the size of a pencil eraser.

TOUR



TOUR

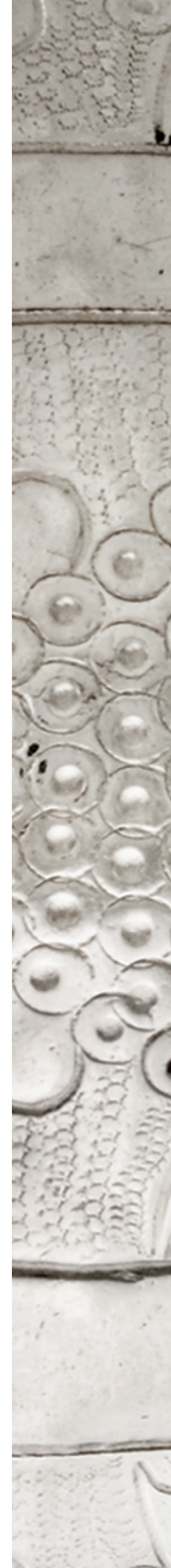


Participants on this tour will be offered a brief overview of the collection by Shelley Langdale, Associate Curator of Prints and Drawings, with the opportunity to view works displayed in the study room, as well as the chance for closer looking at objects with Senior Conservator of Works on Paper, Nancy Ash and Conservator of Works on Paper, Scott Homolka, in the adjoining conservation lab. A range of media and printmaking techniques will be represented, including illuminated manuscripts, wood engraving and intaglio processes. Among the objects that will be featured are: the Museum's magnificent illuminated manuscripts, *La Cité de Dieu (City of God)*, 1408-1410 and *Le Roman de la Rose*, c.1440-1480; Picasso's early Cubist etched illustrations in *Saint Matorel* by Max Jacob, 1910; Leonard Baskin's marvelous wood engravings featured in *A Little Book of Natural History*, 1951; as well as highlights drawn from the old master and modern prints, drawings and photographs collections.

The Department of Prints, Drawings, and Photographs and its collection of over 150,000 works of art is located in the Perelman Building of the Philadelphia Museum of Art where a spacious, light-filled study room and curatorial offices adjoin a fully equipped paper conservation laboratory, and expanded state-of-the-art facilities provide storage for prints and drawings, with designated cool and cold areas for photographs. Prints by Albrecht Dürer and Rembrandt, drawings by Paul Cézanne, Georgia O'Keeffe and Diego Rivera, collages by Pablo Picasso and Romare Bearden, the definitive collection of Paul Strand photographs, and a premier collection of works on paper by Marcel Duchamp are just some among the wealth of treasures housed there. The Abigail Rebecca Cohen Study Room of Prints, Drawings, and Photographs welcomes scholars, college faculty, and students and general visitors from around the world by appointment. The Department is easily accessed off the first-floor lobby.

PHILADELPHIA MUSEUM
OF ART; DEPARTMENT
OF PRINTS, DRAWINGS
AND PHOTOGRAPHS AND
PAPER CONSERVATION
LAB IN THE PERELMAN
BUILDING

(At the corner
of Fairmount and Pennsylvania
Avenues, between 25th and
26th streets)



William H. Huntington. *Benjamin Franklin*. Detail.
Faience. Diameter 25.7 cm. France; ca 1770-1800.
Metropolitan Museum of Art. New York City.

KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS AT THE UNIVERSITY OF PENNSYLVANIA AND THE COMMON PRESS AT PENN 6th floor of Van Pelt Library

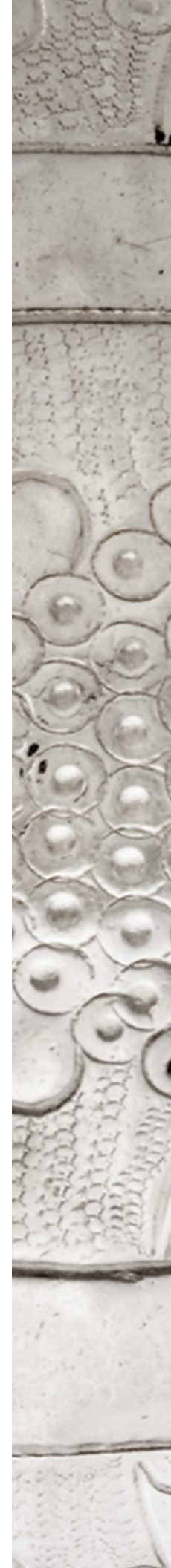
TOUR 2 The Kislak Center for Special Collections, Rare Books and Manuscripts advances learning and inspires discovery in Penn's community and around the world. The goals of the Kislak Center align with those of the Penn Libraries as a whole: to make our collections accessible; to use technology in innovative and meaningful ways; to enhance teaching and research; and to preserve our cultural resources for future generations. The material collections housed at the Kislak Center include more than 350,000 books and 15,000 linear feet of manuscripts in a wide range of disciplines and formats, from medieval manuscripts to twenty-first century artists' books. Located on the 6th floor and parts of the 5th floor of Van Pelt-Dietrich Library Center, the Kislak Center recently renovated, award-winning facilities provide a variety of opportunities for learning and research. The reading rooms can accommodate twenty researchers at a time in addition to small groups in each of three study rooms. Five Kislak Center classrooms provide a space for students to interact with original editions of the works they have been studying and to learn how earlier generations encountered those same books, documents, manuscripts, or codices.

The Common Press is the letterpress printing studio at the University of Pennsylvania. The press is a collaboration of interests, including writing (Kelly Writers House), print culture (the Rare Book & Manuscript Library) and visual arts and design (the School of Design). The facility provides a mixed media environment where students can move

Participants on this tour will have the opportunity to explore the Common Press' collection of letterpresses, metal and wood type, and printing equipment, and view prints from the Common Press archive by Charles Burns, Wharton Esherick, Terry Adkins, Johanna Drucker, Carolee Campbell, as well as projects made in conjunction with the Institute of Contemporary Art and the Kelly Writers House.

between digital and manual image making, collaborating with writers, printmakers and others in the book arts. The Common Press exists to assist in teaching design and to facilitate collaborative projects across the university. It was founded on January 17, 2006, the 300th anniversary of Benjamin Franklin's birth.

Participants on this tour will have the opportunity to explore the spaces of the Kislak Center, briefly visit the new conservation lab, and view materials from our collections of fine and private press and artists' books, including contemporary work by Mindy Belloff, Carolee Campbell, David Essemont, Russell Maret, Robin Price, Abigail Rorer, and Gaylord Schanilec. Many of the items on display will be from the Jean-François Vilain & Roger S. Wieck Collection of Private Presses, Ephemera, & Related References and the Jeffrey Cooper Collection, two major recent gifts to the Penn Libraries. The Vilain-Wieck Collection was the focus of a 2016 exhibition, *Color in American Fine & Private Press Books 1890-2015*, and a number of books from that exhibition will be among those you will see in the Henry Charles Lea Library, part of the Kislak Center.



Unknown. Benjamin Franklin. Coin. Bronze, struck. Diameter 44 mm. France; 1786. Metropolitan Museum of Art. New York City.

THE LIBRARY COMPANY + THE HISTORICAL SOCIETY OF PENNSYLVANIA

The Library Company of Philadelphia is an independent research library specializing in American history and culture from the 17th through the 19th centuries. Open to the public free of charge, the Library Company houses an extensive collection of rare books, manuscripts, broadsides, ephemera, prints, photographs, and works of art. Founded in 1731 by Benjamin Franklin, the Library Company is America's oldest cultural institution and served as the Library of Congress

Participants on this tour will be provided a gallery tour with the three curators of the exhibition *The Living Book: New Perspectives on Form and Function*. Books come in many shapes and sizes and are used in many different ways. Library Company conservators have gathered a wide assortment of collection materials highlighting a new perspective on the material culture of the book. This exhibition presents details that animates the book and considers the preservation of these clues for future generations to discover. Visitors will also tour the McLean Conservation Department.

The Historical Society of Pennsylvania, founded in 1824 in Philadelphia, inspires people to create a better future through historical understanding. One of the oldest historical societies in the United States, it is home to some 600,000 printed items and more than 21 million manuscript and graphic items. Its unparalleled collections encompass more than 350 years of America's history—from its 17th-century origins to the contributions of its most recent immigrants. The society's remarkable holdings together with its educational programming make it one of the nation's most important special collections libraries: a center of historical documentation and study, education, and engagement.

The mission of the Library Company is to foster scholarship in and increase public understanding of American history before 1900 by preserving, interpreting, making available, and augmenting the valuable materials in our care, thus providing meaningful stewardship of the legacy of founder Benjamin Franklin.

Participants on this tour will view collections materials that would be of interest to the members, including 19th century zines and extra-illustrated volumes from other collections. A tour and introduction to HSP in the Information Commons will be provided, as well as a tour of the vault and the conservation lab.

TOUR 4 THE HISTORICAL SOCIETY OF PENNSYLVANIA

TOUR 5 THE LIBRARY COMPANY

TOUR 6 KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS AT THE UNIVERSITY OF PENNSYLVANIA



Notes

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Biographies

Elizabeth Arden received a BA in Fine Arts from San Diego State University, was a lab assistant in the silkscreen studio, and completed an internship with Brighton Press. She is currently working toward an MFA in Book Arts and Printmaking at the University of the Arts in Philadelphia.

**Elizabeth
Arden**

Steven Arenius was born in Northampton, Massachusetts and currently resides in Rochester, New York, where he runs The Panoptic Press. He studied literature and art history at SUNY New Paltz and is currently pursuing an MFA at the Visual Studies Workshop.

**Steven
Arenius**

Mary Austin is co-founder of the San Francisco Center for the Book (1996) and proprietor of the Underground Press, Austin is a founding organizer of the Internet Archive's Palm Leaf Digitization project in Bali. She also studies and collects palm leaf manuscripts from India, Sri Lanka and Burma.

**Mary
Austin**

Katie Baldwin received her BA from the Evergreen State College in Olympia, WA and an MFA from the University of the Arts in Philadelphia, PA. Her work investigates text, image, and the way in which narratives are built. Baldwin is an Assistant Professor at the University of Alabama Huntsville.

**Katie
Baldwin**

Becky Beamer is an artist and documentarian. Her final products range from installations, to book sculpture and films. The common themes that have emerged from my work include questions about personal identity, the importance of cultural preservation, and a curiosity in ethnographic explorations.

**Becky
Beamer**

Erin Beckloff is an educator, letterpress printer, and filmmaker. She is preserving anecdotal history and knowledge of printing, while exploring the intangible effects of the letterpress process. Beckloff serves as Assistant Professor of Communication Design at Miami University and is the co-director and writer of "Pressing On: The Letterpress Film."

**Erin
Beckloff**

Tia Blessingame holds a BA from Princeton University, MA from Corcoran College of Art + Design, and MFA in Printmaking from Rhode Island School of Design. She has been an artist-in-residence at Yaddo and MacDowell Colony. The Director of Scripps College Press, Blessingame teaches Book Arts at Scripps College.

**Tia
Blessingame**



R. T. Haines Halsey. *Benjamin Franklin*.
Plaster. Diameter 108 mm. France. ca.
1700's. Metropolitan Museum of Art.
New York City.

**Betty
Bright**

Betty Bright is a writer, curator and historian who authored *No Longer Innocent: Book Art in America 1960–1980* (2005). She is currently researching letterpress printing in the U.S. from 1980 to 2010, and continues to write and speak on the intersecting realms of craft, art, technology, and the body.

**Inge
Bruggeman**

Inge Bruggeman is Assistant Professor and Director of the Black Rock Press in the Art Department at the University of Nevada Reno. Her work revolves around the idea of the book—the book as object, artifact and cultural icon. She is Editor of *Openings* the academic journal of CBAA.

bettybrightbookart.com

**Sarah
Bryant**

Sarah Bryant is an Instructor & Studio Manager at the MFA in the Book Arts Program at the University of Alabama in Tuscaloosa. She produces letterpress-printed artist books under the imprint Big Jump Press, which she founded in 2006. Her work can be found in dozens of libraries and private collections in the United States and abroad.

**Michele
Burgess**

Michele Burgess is the Director of Brighton Press, a publisher of fine press artist's books. Her books have been exhibited internationally and are housed in over 75 public collections. She recently gave lectures about her work at the Getty Research Institute and the Library of Congress. She teaches at SDSU.

**H.R.
Buechler**

H.R. Buechler is an interdisciplinary artist, founder of OXBLOOD Publishing, and former Print Production Fellow for the *Journal of Artists' Books* (JAB). She holds an MFA in Interdisciplinary Book and Paper Arts from Columbia College Chicago, and a BFA from the School of the Art Institute of Chicago.

**John
Caperton**

John Caperton is the Jensen Bryan Curator at The Print Center in Philadelphia and has curated more than forty exhibitions for The Print Center since 2007. He served on the curatorial team for and in the publication of *Philagrafika 2010: The Graphic Unconscious*, a citywide contemporary art festival. Caperton received his BA in Art History at the University of Chicago and was previously the Exhibitions Coordinator at Locks Gallery in Philadelphia where he organized exhibitions with artists Virgil Marti, Polly Apfelbaum, among others.

**Denise
Carbone**

Denise Carbone received her Book Arts/Printmaking MFA from the University of the Arts. She teaches bookbinding at Philadelphia Center for the Book, PBI Center for the Book in NY and UArts. Her work challenges traditional methods of printmaking and book structures. Carbone exhibits her work nationally and internationally.

PANEL
MEMBERS



Lauren Cardenas is a Texas native and studio artist focusing on print media. She is editor/founder of *PIECRUST Magazine*, Co-director of Museum Blue, steering committee member of the St. Louis Small Press Expo and owner of Saturday Press. Cardenas holds a BA in Fine Art and an MFA in Visual Art.

**Lauren
Cardenas**

Martha Carothers is a Professor of Art & Design at the University of Delaware where she teaches design, typography, visual communications, and book arts. Carothers' book arts often highlight text about books, reading, and typography. Her artist's books are letterpress, hand bound, and/or computer generated under The Post Press.

**Martha
Carothers**

Macy Chadwick publishes artist's books as In Cahoots Press, in Oakland, California. Macy received an MFA from UArts and she teaches at Academy of Art University and San Francisco Art Institute. Her current project is establishing In Cahoots Press and Residency, a space for collaboration, artist's books and printmaking.

**Mary
Chadwick**

Julie Chen is an internationally known book artist and book art educator, known for her work's innovative use of non-traditional structures and high level of craftsmanship. She has been producing limited-edition book works under the Flying Fish Press imprint since 1987. Julie is the outgoing CBAA President.

**Julie
Chen**

Chen is currently a candidate in the graduate MFA degree program in Book Arts + Printmaking at the University of the Arts, Philadelphia.

**Yu
Chen**

David Charles Chioffi is an Associate Professor of Graphic Design within the School of Art of the J. William Fulbright College of Arts and Sciences at the University of Arkansas in Fayetteville, Arkansas. His experimental work emphasizes the sensory triality of alphabetic matrices; and principally, on how phonetic structures and visual architecture formulate and synthesize content across modalities.

**David
Charles
Chioffi**

Aaron Cohick is the proprietor of the NewLights Press, a small press focused on the intersection of experimental writing and artists' publishing. He is also the Printer of The Press at Colorado College, a letterpress studio that creates an interdisciplinary space within the liberal arts curriculum.

**Aaron
Cohick**

PANEL
MEMBERS



Marianne Dages: Studio artist, owner of Huldra Press (PA); teaching: Tyler School of Art (PA), Common Press at the University of Pennsylvania; residencies: Herhusid (Iceland), Beisinghoff Printmaking Residency (Germany); exhibitions: Print Gallery Tokyo, International Print Center (NYC), Pacific Northwest College of Art (Portland, OR).

Amanda D'Amico is a book artist working under the imprint Tiny Revolutionary Press. She is the Master Printer at the Borowsky Center for Publication Arts. She teaches at the University of the Arts and Tyler School of Art, and serves on the Board of the Philadelphia Center for the Book.

Betsy Davids is Professor Emerita at California College of the Arts, where she taught book art and writing/literature 1968–2010. Her Rebis Press was active 1972–1989. She has made multiple research visits to palm leaf artists in India and Sri Lanka and now pursues a palm leaf bookmaking practice at home.

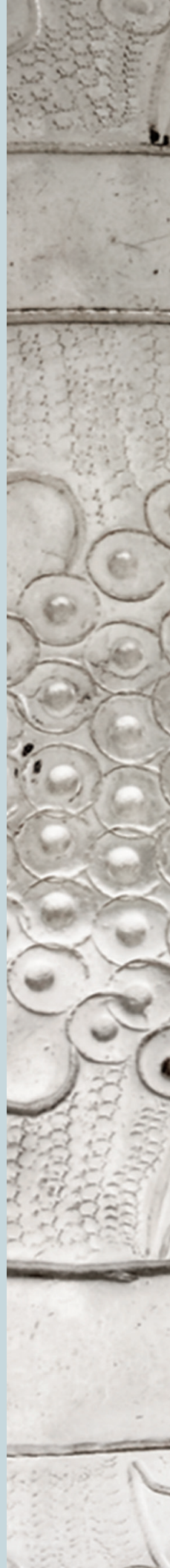
Gail Deery is a professor in the printmaking department at the Maryland Institute College of Art (MICA) in Baltimore, Maryland where she served as Chair of the department for nine years. She is also Co-Director of Dolphin Press & Print, a collaborative press housed in the Printmaking Department at MICA.

dolphinpressandprint.com

Mark Dimunation is the Chief of the Rare Book and Special Collections Division at the Library of Congress, and is one of the principals in the Library's effort to collect and document contemporary book arts and printmaking.

Molly Dotson received dual master's degrees in art history and library science from Indiana University-Bloomington and started at Yale as the 2010–11 Kress Fellow in Art Librarianship. She is involved in the Yale University Library's Bibliographical Press and also teaches a semester-long, non-credit letterpress studio as a Davenport College Fellow.

Shira Loev Eller is Art & Design Librarian at the George Washington University Libraries. She collects artists' books for the library's collection of 300+ works; facilitates instruction using artists' books; and has curated exhibits of artists' books on campus. MA, Art History, George Mason University MS, Library and Information Science, Drexel University.





Bridget Elmer works as Coordinator and Instructor at the Ringling College Letterpress and Book Arts Center. She is co-founder of Impractical Labor in Service of the Speculative Arts (ILSA) and founding member of Print St. Pete Community Letterpress. She received an MFA in Book Arts from the University of Alabama.

Bridget Elmer

Melanie Emerson has curated exhibitions of artists' books and periodicals as well as published on this subject. She holds MLIS with a concentration in Archives and Special Collections from Wayne State University and an MA in Art History, Theory and Criticism from the School of the Art Institute of Chicago.

Melanie Emerson

Jay Fox is the Print, Letterpress, Books, and Paper Coordinator at Penland School of Crafts in Penland, NC. Jay received his BFA in Printmaking from Savannah College of Art and Design, and his MFA in Print and Narrative Forms from the University of Wisconsin – Milwaukee.

Jay Fox

@jay_the_fox
jaythefox.com

Brad Freeman is an artist whose primary medium is the artist book. He founded the Journal of Artists' Books in 1994 to provide a forum for critical writing about artists' books. JAB is now produced at the Center for Book, Paper, and Print, Columbia College Chicago where he works and teaches. Freeman's artists' books are collected internationally.

Brad Freeman

journalofartistsbooks.org
bradfreemanbooks.org

Katherine Fries is a preservationist and storyteller creating oil paintings, assemblage boxes, and layered prints, including letterpress. She is Assistant Professor at the University of Indianapolis—teaching Foundations, Printmaking, and Letterpress. Katherine has an MFA from Miami University and exhibits in a variety of juried, invitational, solo and group exhibitions.

Katherine Fries

Judith Gammons is a multimedia artist who utilizes current events with personal experience as the subject matter in her mostly abstract work. Through processes of printmaking and painting, these pieces are exploring notions of what is accepted among systems of 'reality,' challenging the relationships of intention, mediation, and audience reception.

Judith Gammons

Steve Garst is an artist educator currently living in central Indiana. He received his MFA from Miami University, MA and BFA from Ball State University. He is the owner of Happy Camper Press. His artistic work revolves around his experiences with the natural landscape.

Steve Garst



Crane Giamo

Crane Giamo is the studio manager and instructor at the Book Arts Program and Red Butte Press at the University of Utah. Crane's artists' books can be located under the imprint Pocalyptic Editions. He also prints, binds, and makes for Delete Press.

Tatiana Ginsberg

Tatiana Ginsberg makes drawings, prints, installations, and books, most of which use her own handmade paper. She studied at the University of Iowa Center for the Book before spending two years in Japan researching naturally dyed papers under a Fulbright grant. She completed her MFA at UC Santa Barbara. After teaching papermaking and printmaking for the past decade she is joining the staff of Dieu Donn  as Studio Collaborator / Production Manager. Her own work integrates traditional skills with contemporary techniques, and is exhibited nationally and internationally.

tatianaginsberg.org

Sue Gosin

Sue Gosin received her MFA in 1976 from the University of Wisconsin, Madison after studying with Walter Hamady in the book arts and Warrington Colescott in intaglio. Upon completion of her master's, she co-founded Dieu Donn  Press and Paper in New York City. For more than 30 years, she has collaborated with artists and writers as designer and publisher of two and three-dimensional art as well as limited editions of artist books.

Jerushia Graham

Jerushia Graham: Atlanta-based artist and former Education Director for Atlanta Printmakers Studio, Jerushia Graham is currently Museum Coordinator at the Robert C. Williams Museum of Papermaking. She earned an MFA in Book Arts/Printmaking from University of the Arts, Philadelphia and BFA Degrees in Fabric Design and Printmaking from University of Georgia, Athens.

Dr. Susan Guinn-Chipman

Dr. Susan Guinn-Chipman is an art historian and a scholar of early modern European cultural history. She manages the instruction and exhibits programs for the Department of Special Collections and Archives, University of Colorado Boulder Libraries. She draws from her background in intaglio and relief printing in teaching print history.

Randy Hemminghaus

Randy Hemminghaus was co-founder of Galamander Press, NY (1994-2004) and is currently the Master Printer and Shop Manager of the Brodsky Center for Innovative Editions at Rutgers University. He has extensive collaborative editing experience and has worked with artists such as Leon Golub, Alison Saar, Sol Lewitt and Jasper Johns among others.

masongross.rutgers.edu/visual-arts/staff/andy-hemminghaus

Jessica Holanda

Jessica Holanda is Director of Special Collections and Archives at California Polytechnic State University in San Luis Obispo. Holanda curates exhibits and is actively building collections that reflect the graphic arts and the university's polytechnic emphasis. She has previously worked at a number of Los Angeles-based institutions with artists' book and book arts collections, including the Getty Research Institute.



Edward D. Adams. *Benjamin Franklin*. Coin. Silver, restrike. Diameter 48 mm. France. 1784. Metropolitan Museum of Art. New York City.

PANEL
MEMBERS



Lucille Holtsnider is a printmaker and book artist raised in Colorado, currently completing an MFA at UC Santa Barbara. Though in her element in the American West, she's also spent extended periods in Canada, Sweden, and Japan. Her work is place-based and often considers the consequences of climate change.

**Lucille
Holtsnider**

Jodi Hoover is the Circulation and Media Services Librarian at University of Maryland Baltimore County. She is currently an MFA candidate in Studio Art at Towson University. Since 2001 she has worked closely with Betty & Edgar Sweren to catalog, maintain and provide access to their artist's book collection.

**Jodi
Hoover**

Sarah Hulsey earned a BA from Harvard, a PhD from MIT, and an MFA from The University of the Arts in Philadelphia, PA. Her work draws on her background in linguistics to explore the structure of language through visual art. Hulsey is an instructor at Lesley University in Cambridge, MA.

**Sarah
Hulsey**

Rich Kegler: As founder of the WNY Book Arts Center in Buffalo NY and founder of P22 Type Foundry, a digital type house that specializes in historical font revivals, Kegler's current role at Wells fits well with his activity as a letterpress printer and member of the American Printing History Association.

**Rich
Kegler**

Evgenia Kim recently graduated from Middle Tennessee State university with a BFA in printmaking and BA in Art History. She was born and raised in Russia and has recently moved to Philadelphia to pursue a masters degree in Printmaking and Book Arts.

**Evgenia
Kim**

Andrea Kohashi is a book artist and librarian residing in Richmond, Virginia. She is the Teaching and Learning Librarian at Virginia Commonwealth University's Special Collections and Archives. Kohashi received her MFA in Book Arts and MA in Library and Information Science from the University of Iowa.

**Andrea
Kohashi**

Gloria Kondrup has a BA in fine art and an MFA in design. As the Director of Archetype Press, Gloria Kondrup redefines the value of typography and analog technology in the digital landscape. She is also the Executive Director of the Hoffmitz Milken Center for Typography.

**Gloria
Kondrup**

PANEL
MEMBERS



**Hedi
Kyle**

Hedi Kyle graduated from the Werk-Kunst Schule in Wiesbaden, Germany. She previously served as Head Conservator at the American Philosophical Society in Philadelphia and taught book binding in the Book Arts + Printmaking program at University of the Arts. She is co-founder of the Paper and Book Intensive (PBI) and has been teaching workshops for the past twenty years in the United States, Canada and Switzerland.
centerforbookarts.net/exhibits/archive/bio.asp?artistID=23

**Emily
Larned**

Emily Larned has been publishing as an artistic practice for 25 years. Her work is collected and exhibited internationally. She received an MFA from Yale School of Art, co-founded Impractical Labor (ILSSA), and is Chair and Associate Professor of Graphic Design at SASD, University of Bridgeport.

**Isabel
Lederman**

Isabel Lederman is an independent Art Advisor and a Research Associate, Media Outreach and Public Engagement Coordinator at the Rosenwald-Wolf Gallery. She is also the Business Manager for GrayBits and the Philadelphia Editor for *FOUNDATIONS Magazine*. She has taught at Maryland Institute College of Art in the Printmaking Department and the University of the Arts Philadelphia, MFA Book Arts and Printmaking Department. She received her MFA from the University of the Arts and her BFA from the University of California Santa Cruz.

**Thomas
Leech**

Thomas Leech is the curator and director of the Press at the Palace of the Governors. He received the 2014 Hertzog Award, the Edgar Lee Hewitt Award, the Santa Fe Mayor's Award for Excellence in the Arts, and co-founded the Paper Road/Tibet project.

**Woody
Leslie**

Woody Leslie is an artist, bookmaker, and manager of Large Home Tiny Idea. In addition to LHAI, he has worked for the Journal of Artists' Books, Ugly Duckling Presse, and taught book arts classes and workshops in various locations. He received an MFA from Columbia College Chicago in 2017.

**Catherine
Liu**

Catherine Liu is a current MFA candidate at the University of Iowa Center for the Book. Growing up in a gardening family, she began her practice painting with rotting tomatoes and mud. Later, she obtained a BFA in Studio Arts and Creative Writing, still working with smelly vegetables and fruits.

**Charles
Loverme**

Charles Loverme an artist and educator resides in Florence, Italy where he co-founded the Florence School of Fine Arts. Previously relocating to Italy Loverme was a tenured professor at a large mid-western university. His personal work exists between analog disciplines and technology while exploring issues of identity and memory.



My work reflects my varied interests in the creation of new and traditional book forms and the resources needed to make them. I utilize, manufacture, and adapt traditional tools and train myself in their applications. My current work focuses on making paper and the tools used to make paper.

**Sarah
Luko**

Russell Maret is a type designer and private press printer. He was awarded the 2009 Rome Prize in Design from the American Academy in Rome and has served as the North American Vice Chair of the Fine Press Book Association and a past trustee of the American Printing History Association. Maret is currently a master lecturer at University of the Arts teaching letterpress in the MFA Book Arts + Printmaking Program.

**Russell
Maret**

russellmaret.com

Melanie Mauro uses books and prints to explore the feminine sphere, suppression, physicality, and legacy. She studied painting, photography and printmaking at The Cooper Union and book arts and printmaking at The University of the Arts. She has exhibited in group shows at Crane Arts Center and at Towson University in Maryland.

**Melanie
Mauro**

Dan Mayer is the Director of Pyracantha Press, the independent publishing imprint at Arizona State University's Herberger Institute School of Art. Since 1986 Mayer has produced collaborative books and prints. In his private studio practice, Mayer has transitioned his book arts and printmaking aesthetics into internationally recognized public art projects.

**Dan
Mayer**

Kerry McAleer-Keeler: Currently Associate Professor of Art and Design, Corcoran School of the Arts and Design, George Washington University and CBAA Executive Vice President. In the Collections of: Smithsonian American Art Museum/National Portrait Gallery Library, Library of Congress, Rare Book/Special Collections Division, and National Museum of Women in the Arts among others.

**Kerry
McAleer-
Keeler**

Dawn McCusker is a Professor of Graphic Design at James Madison University. Her research interests include interdisciplinary and cross-disciplinary design practice/education, book arts, and the historical and contemporary practice of letterpress printing and preservation. She's lectured nationally and internationally and her work is included in over 30 permanent collections.

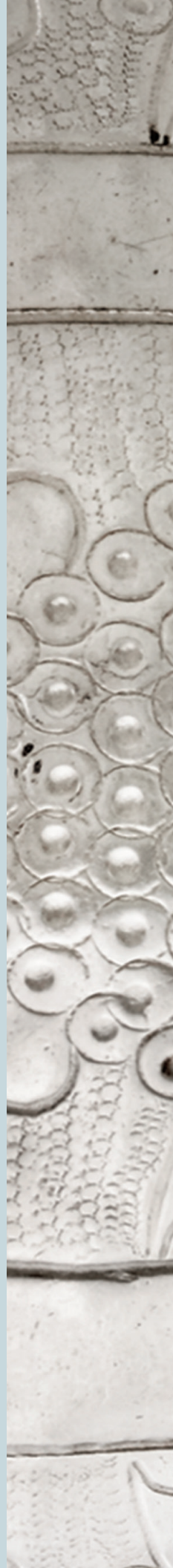
**Dawn
McCusker**

Lauren McDonald is currently the Administrative Assistant for the Book Arts + Printmaking and Studio Art graduate programs at the University of the Arts in Philadelphia, Pennsylvania. In addition to this position, she is also an independent curator and has curated two exhibitions in the Open Lens Gallery in Philadelphia titled Collaborators in Print+Progress: Selected works from the Brodsky Center and Contemporary Cartographers: Leonardo Drew, Nicola Lopez, Alex Kirillov. McDonald received her BFA in Art History from The College of New Jersey with a concentration in Women and Gender studies.

**Lauren
McDonald**



Unknown. *Benjamin Franklin*. Bronze. Dimensions 23.8 x 21.6 x 4.4 cm. American. 1852. Private Collection. Metropolitan Museum of Art. New York City.



**Michelle
C. Moode**

Michelle C. Moode lives in Iowa in a tiny house with a big vegetable garden. She grew up in a suburb of Los Angeles, influenced from an early age by fruit trees, science, and science fiction. She looks slowly and breathes deeply in libraries, antique stores, and natural history museums.

**Pilar
Nadal**

Pilar Nadal is a master letterpress printer and director of Pickwick Independent Press, Portland, Maine. She received her MFA from Maine College of Art and apprenticed with David Wolfe of Wolfe Editions. She teaches printmaking at Southern Maine Community College and New Hampshire Institute of Art, and Pickwick Independent Press.

**Yoonmi
Nam**

Yoonmi Nam earned a BFA from Hongik University, Seoul and received an MFA from Rhode Island School of Design, Providence. Her work considers cross-cultural experience and sense of transience through prints, drawings, and objects. Nam has been a faculty member at the University of Kansas since 2001.

**Kathleen
O'Connell**

Kathleen O'Connell is an Assistant Professor of Book Arts and Letterpress at Middle Tennessee State University. She is an active member of the Board of Directors of the College Book Art Association and serves as Vice President for Programming. She spends her time making artwork, teaching and traveling.

kathleenocconnell.net

**Sheryl
Oring**

Sheryl Oring received her MFA from the University of California at San Diego and works as Assistant Professor of Art at the University of North Carolina at Greensboro. She founded the I Wish to Say Project and recently completed public art commissions at the San Diego and Tampa International Airports.

**Mary
Phelan**

Mary Phelan has been a member of the faculty at The University of the Arts since 1981. She co-founded the MFA Book Arts+Printmaking Program and served as Director from 1990-99 and as Coordinator of Printmaking numerous times. Her work has been exhibited nationally and internationally and is a part of many museum and university collections.

**Maria
G. Pisano**

Maria G. Pisano is a book artist, printmaker, curator and educator. Memory Press works are represented in The Library of Congress, Carnegie Mellon University, Columbia University, Lafayette College, MoMA, Wesleyan University and more. In 2017 she had a solo exhibit, *Reflections*, alongside numerous group shows here and abroad.

PANEL
MEMBERS



Marnie Powers-Torrey holds an MFA in photography from the University of Utah and a BA in English and Philosophy from Boston College. She teaches at the Book Arts Program, is master printer for the Red Butte Press, and is a founding member of the College Book Arts Association.

Marnie Powers-Torrey

Yiyun Qin received her AA degree in General Art in Seattle Central Community College. In 2013, Yiyun began her studies at the Maryland Institute College of Art majoring in Drawing and received her BFA in 2016. She is currently studying Printmaking and Book Art in University of the Art.

Yiyun Qin

Camden M. Richards is a book artist and graphic designer. Her work has been exhibited and is held in public, library and private collections in the US and abroad. Camden holds a BA in English and Art History, an MFA in Graphic Design and an MA in Art and the Book.

Camden M. Richards

Gregory Robl serves on the board of directors and co-teaches small groups in letterpress printing for the Book Arts League. He instructs classes in early print technology, history of the book, and book arts in Special Collections and Archives, University of Colorado Boulder Libraries. He is also a book artist.

Gregory Robl

Ruth Rogers is Curator of Special Collections at Wellesley College, where she is responsible for oversight and acquisitions of rare books and contemporary artists' books. In her teaching, lectures, and exhibitions she specializes in the evolution of the book as material culture, visual communication and artistic form. Her primary focus in the field is the critical reading of artists' books and their research use in the academic curriculum--along with articulating standards and creative approaches for institutional collecting.

Ruth Rogers

Bobby Rosenstock is the owner of justAjar Design Press, a letterpress studio in Marietta, Ohio that specializes in custom woodcut posters. He's created work for national brands and artists like Jack Daniel's, Willie Nelson, & Soundgarden; while also being heavily involved in supporting art and design in his community.

Bobby Rosenstock

Anne M. Royston received her PhD in Literature, as well as a Book Arts Certificate, from the University of Utah. Her research focuses on materiality and artists' books, critical theory, and experimental literature.

Anne M. Royston

PANEL
MEMBERS



Katherine M. Ruffin is the Book Studies and Book Arts Program Director at Wellesley College. She also teaches at Rare Book School at the University of Virginia. Katherine holds an MFA in Book Arts from the University of Alabama and a PhD in Library and Information Science from Simmons College.

Cesali Scarola

Cesali Scarola: Cesali Renn is currently a Book Arts MFA student at the University of the Arts. She received her undergraduate degree at California College of the Arts in Oakland, CA. Her work is centered around reclaiming the traditions of her ancestors.

Julia Seko

Julia Seko is President of the Book Arts League and serves on its Board. She is a letterpress printer and book artist who teaches letterpress printing at Naropa University and through the Book Arts League. She works in Scholarly Resource Development/Interlibrary Loan, University of Colorado Boulder Libraries.

April Sheridan

April Sheridan is a letterpress printer who is particularly interested in the artistic and experimental possibilities of the broadside and its historic place in American culture. As an advocate for book arts education she has spoken at conferences and runs the speculative distribution system of Nannetti's Reading Closet.

Levi Sherman

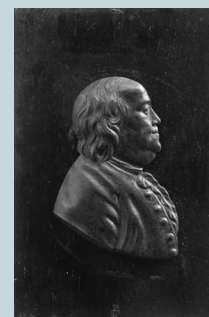
Levi Sherman is a designer, educator, and interdisciplinary artist. In 2015 he received his MFA in Book and Paper Arts at Columbia College Chicago, where he was a Journal of Artists' Books Print Production Fellow and taught undergraduate book arts. His BFA was earned at the University of Arizona.

Sarah Smith

Sarah Smith is Dartmouth College's Book Arts Workshop Program Manager. Previously, while teaching book arts, printmaking and design at Montserrat College of Art, she helped create a BFA concentration in Book Arts. She received her MFA from the University of the Arts and produces absurd work as Olfactory Press.

Jessica Spring

Jessica Spring is the proprietor of Springtide Press, inventor of Daredevil Furniture, and co-author of Dead Feminists: Historical Heroines in Living Color. Spring has an MFA from Columbia College Chicago and teaches book arts at Pacific Lutheran University, where she also manages the Elliott Press



Unknown. *Plaque of Benjamin Franklin*. Detail. Bronze. Dimensions 7.0 x 4.8 cm. France. 1776-1821. Metropolitan Museum of Art. New York City.



Sarah Suzuki is Curator of Drawings and Prints at the Museum of Modern Art. At MoMA, Suzuki's exhibitions include *The Paris of Toulouse-Lautrec: Prints and Posters* (2014–15); *Wait, Later This Will All Be Nothing*; Editions by Dieter Roth (2013); *Printin'* (2011) with the artist Ellen Gallagher. A graduate of Dartmouth College and Columbia University, she has lectured widely and taught numerous courses on the subject of modern and contemporary art.

Sarah Suzuki

Erin Sweeney received her Book Arts/Printmaking MFA from the University of the Arts. She teaches workshops at her Lovely In The Home Press in NH, Haystack, Philadelphia Museum of Art, Cló Ceardlann, Ireland, and the Philadelphia Center for the Book. She is faculty at the New Hampshire Institute of Art.

Erin Sweeney

Barbara Tetenbaum began making artist books in 1978 while a student of Walter Hamady at the Univ. of Wisconsin-Madison. She founded her imprint, Triangular Press, a year later. She is currently Professor and Department Head of Book and Print at the Oregon College of Art & Craft.

Barbara Tetenbaum

Emily Tipps is Binding Instructor, Program Manager, and Assistant Librarian at the Book Arts Program at the University of Utah, as well as the proprietor of High5 Press, which publishes innovative writing in the form of handmade artist's books. Emily's work is exhibited and held in collections nationally. She is an active member of the CBAA Board of Directors.

Emily Tipps

Cynthia Nourse Thompson is currently Associate Professor and Director of the graduate programs in Book Arts + Printmaking and Studio Arts at the University of the Arts in Philadelphia, Pennsylvania. She has also been named Curator and Consulting Visual Arts Director for the Joy Pratt Markham Gallery at the Walton Arts Center in Fayetteville, Arkansas.

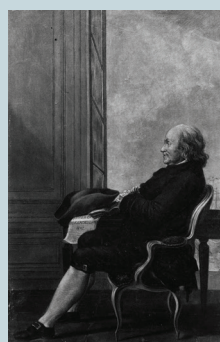
Cynthia Nourse Thompson

Marshall Weber is an artist with significant bodies of work in: artists' books, collage, poetry, video, and performance art. He is the co-founding curator of Booklyn and Artists' Television Access, has curated hundreds of exhibitions globally and is known for his advocacy for cultural diversity and activist artists and organizations.

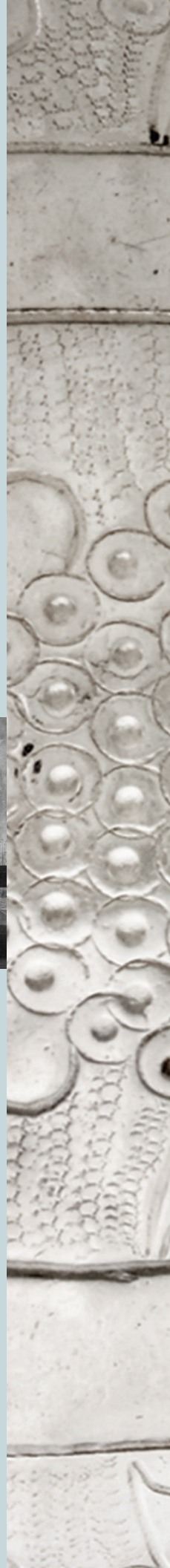
Marshall Weber

Tony White is the Florence and Herbert Irving Associate Chief Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art. He is a founding board member of the College Book Art Association, and a founder (2007) and co-organizer of the annual Contemporary Artists' Books Conference in NYC. In 2018 he will teach 'The History of Artists' Books since 1950' at UVA's Rare Book School.

Tony White



Unknown. *Benjamin Franklin*. Oil on wood. Dimensions 77.724 x 51.562 cm. France. ca. 1876. Metropolitan Museum of Art. New York City.



Karen Wirth

Karen Wirth is an artist, educator, and vice president of academic affairs at the Minneapolis College of Art and Design. Her work explores the relationships between words, objects, and space through artist's books, sculpture, public art, and critical writing. Her work has been shown internationally and is in numerous collections. She was a founding member of the College Book Art Association.

Patrick Wong

Patrick Wong: Book has moved me away from directly questioning my country and instead I have found a way in my photobooks in which I can express my personal struggles as a bird separated from its flock.

Richard Zauft

Richard Zauft is the Dean of Lesley College Art + Design in Cambridge, Massachusetts. He is one of the founding members, and former President, of the College Book Art Association. He previously served as the Dean of Graduate Studies, the Executive Director of the Center for Interdisciplinary Studies, and Associate Vice President at Emerson College, Boston.

Hongjing Zhu

Hongjing Zhu is a graduate from the Maryland Institute College of Art with BFA in Graphic Design. Currently, she is a graduate student at University of the Arts pursuing an MFA in Printmaking and Book Arts and will graduate in 2019.

Alex Kirillov

Alex Kirillov is a professional master printer currently operating his collaborative print studio Stonefox Editions in Philadelphia. He is also Master Printer at Brandywine Workshop, an edition printer at the Brodsky Center for Innovative Editions (Rutgers University), and teaches as senior lecturer in the MFA Book Arts + Printmaking program at UArts.

Karen Kunc

Karen Kunc teaches at the University of Nebraska-Lincoln, while mentoring the print community at Constellation Studios. Her prints and artist books have been shown in the US, Europe and Asia. Her extensive work in woodcut was augmented with a residency for mokuhanga training at NAP, Awaji, Japan, in 2001.

Travel and Accommodations

Accommodations

Conference Hotel:
Holiday Inn Express Philadelphia Midtown Hotel
1305 Walnut St., Philadelphia
Phone: (215) 735-9300

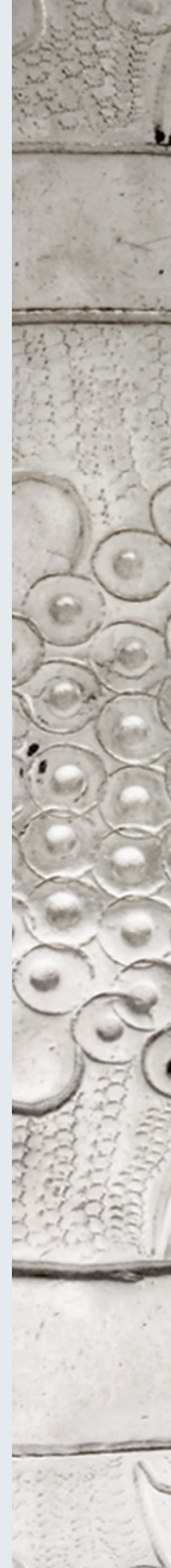
Travel

The closest airport is the Philadelphia International Airport.

Please book a shuttle **in advance** to pick you up at airport and take you to the Hotel for \$10.00–\$15.00 each way:
Liberty Bell Shuttle: (215) 724-3333
Tropiano Shuttle: (215) 616-5370

Types of Transportation in Philadelphia

Philadelphia's public transportation network includes buses, subways, trolleys, and regional rail lines. They are all operated by SEPTA (Southeastern Pennsylvania Transportation Authority). The public transit system will get you to most places you need to go in the city and in some suburbs. Within Center City, public transit is generally quick and easy.
septa.org/



SEPTA Trip Planning and Ride Costs

The SEPTA website lets you enter departure and arrival information with the *Plan My Trip* feature and will give you the best way to get from point A to B. This is a good feature to use if you have Internet access and time to plan. Some trips require a combination of bus, subway, and/or regional rail lines and the SEPTA website can plan your trip using the best combination of modes of transit. SEPTA *Night Owl* routes run all night, but with a limited schedule after 8 p.m. Most bus and subway lines, as well as the Regional Rail, stop running at midnight.

Buses, trolleys, and subways cost \$2.25 per ride and an additional \$1.00 for a transfer, which is good for an additional ride on a different line continuing in the same direction. Up to two transfers can be purchased for any one trip. Transfers are not required when transferring from one subway line to another but are required between buses or when switching between bus and subway. A **One Day Convenience Pass**, which will provide you eight trips on any buses or subways in one day for \$7.00. Prices are subject to change, so be sure to visit SEPTA's fare page of the website for the most up-to-date pricing. septa.org/maps/

Transportation to The Holiday Inn Express

Take the Airport line from any terminal to Suburban Station. From Suburban Station travel southeast towards North 16th St. Turn left onto John F. Kennedy Blvd. Turn right onto North 15th St. Slight left onto South Penn Square Slight right onto South Juniper St. Turn left onto Walnut St.; *The Holiday Inn Express Philadelphia, Midtown Hotel* will be on the left.

Transportation Options

Independently contracted car service order with use of specific mobile application:
Lyft
UBER

Taxi:
All City Taxi (215) 467-6666
Philadelphia Taxi Cab (215) 666-6666
Philadelphia Taxi (215) 225-5000
Philadelphia Taxi Service (267) 309-2675
Olde City Taxi (215) 247-7678

Traveling to the University of the Arts (UArts)

UArts is walking distance from the hotel. There are parking garages next door to the University as well as metered parking on the street.

Parking

The Holiday Inn Express Philadelphia Midtown Hotel provides parking for a daily rate of \$27.00. The ABM Parking garage is next door to the UArts MFA Book Arts + Printmaking studios and is located at 337 South Broad Street, (215) 732-0877. There are many other lots in the vicinity as well offering daily parking.
Please note: Most parking garages in Center City do not offer overnight parking.

UArts, Hamilton Hall
 320 South Broad St.

A

UArts, The Gershman Y
 401 South Broad St.

B

UArts, Anderson Hall,
 333 South Broad St.

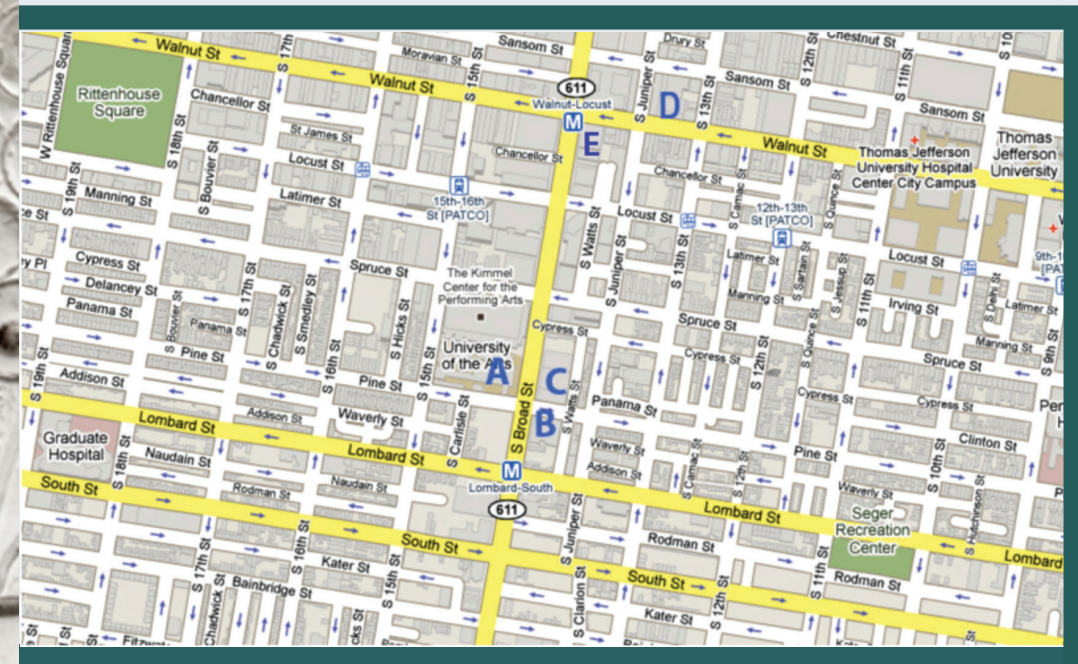
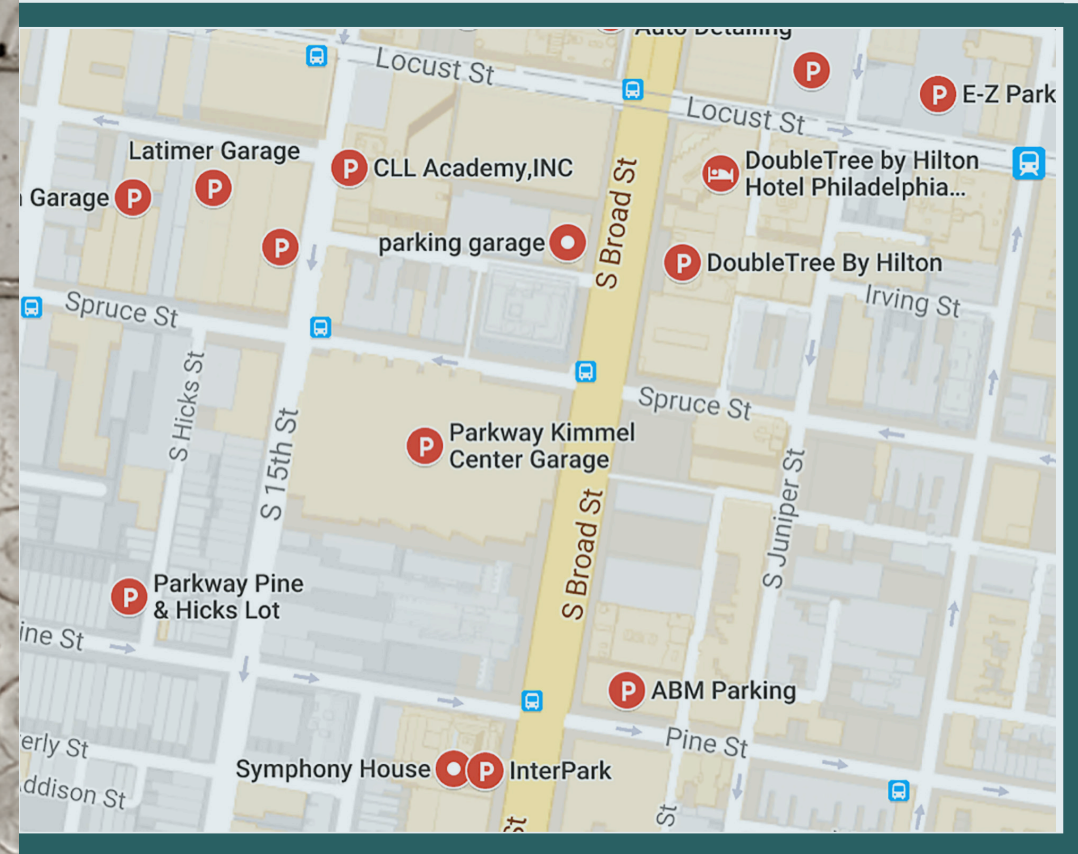
C

The Holiday Inn Express Hotel
 1305 Walnut St.

D

UArts, Terra Hall
 211 South Broad St.

E



Philadelphia Landmarks and Cultural Institutions

African American Museum in Philadelphia

The African American Museum in Philadelphia is notable as the first museum funded and built by a municipality to help preserve, interpret and exhibit the heritage of African Americans.

701 Arch St, Philadelphia
(215) 574-0380

aampmuseum.org

Brandywine Workshop

Brandywine Workshop and Archives (BWA) is a diversity-driven, non-profit cultural institution that produces and shares art to connect, inspire and build bridges among global communities.

728 S Broad St, Philadelphia
(215) 546-3675

brandywineworkshop.com

Elfreth's Alley

Elfreth's Alley is a historic street in Philadelphia which is referred to as "Our nation's oldest residential street," dating to 1702. There are 32 houses on the street, which were built between 1728 and 1836.

124-126 Elfreth's Alley, Philadelphia
(215) 574-0560

elfrethsalley.org

Franklin Square

Franklin Square is one of the five original open-space parks planned by William Penn when he laid out the city of Philadelphia, Pennsylvania in 1682.

200 North 6th St, Philadelphia

goo.gl/HQiC3f

Independence Hall

Independence Hall is the building where both the United States Declaration of Independence and the United States Constitution were debated and adopted.

520 Chestnut Street between 5th and 6th Streets,
Philadelphia
(215) 965-2305

goo.gl/Az35Tj

LOVE Park

Love Park, officially known as John F. Kennedy Plaza, is a plaza located in Center City, Philadelphia, Pennsylvania. The park is nicknamed Love Park for its reproduction of Robert Indiana's *Love* sculpture which overlooks the plaza.

Arch St, Philadelphia
(215) 686-1776

goo.gl/4gUwF5

National Museum of American Jewish History

The National Museum of American Jewish History presents programs and experiences that preserve, explore, and celebrate the history of Jews in America. Its purpose is to connect Jews more closely to their heritage and to inspire in people of all backgrounds a greater appreciation for the diversity of the American Jewish experience and the freedoms to which Americans aspire.

101 South Independence Mall E, Philadelphia
(215) 923-3811

nmajh.org

PAFA

The Pennsylvania Academy of the Fine Arts (PAFA) is a museum and art school in Philadelphia, Pennsylvania. It was founded in 1805 and is the first and oldest art museum and art school in the United States.

118-128 North Broad St, Philadelphia
(215) 972-7600

pafa.org

Philadelphia's Magic Gardens

Philadelphia's Magic Gardens is a non-profit organization, folk art environment, and gallery space on South Street in Philadelphia, Pennsylvania. To date, it is the largest work created by mosaic artist Isaiah Zagar.

1020 South St, Philadelphia
(215) 733-0390

phillymagicgardens.org

Reading Terminal Market

A famous indoor farmer's market offering diverse fare, housewares and area specialties since 1892.

51 North 12th St, Philadelphia
(215) 922-2317

readingterminalmarket.org

One Liberty Observation Deck

One Liberty Observation Deck, also called Philly From The Top, is an 883-foot high observation deck located on the 57th floor of One Liberty Place in Center City, Philadelphia.

1650 Market St, #5700, Philadelphia

phillyfromthetop.com

Rittenhouse Papermaking Mill

Historic Rittenhouse Town, sometimes referred to as Rittenhouse Historic District, encompasses the remains of an early industrial community which was the site of the first paper mill in British North America.

208 Lincoln Dr, Philadelphia
(215) 438-5711

rittenhousetown.org

Shofuso Japanese House and Garden

Shofuso, also known as Japanese House and Garden, is a traditional 17th century style Japanese house and garden now located in Philadelphia's West Fairmount Park. It resides on the site of the Centennial Exposition of 1876.

Lansdowne Drive and Horticultural Drive, Philadelphia
(215) 878-5097

japanesehouse.org

The Barnes foundation

The Barnes Foundation is an educational institution promoting the appreciation of art and horticulture with locations in Merion, Philadelphia, and Chester County, Pennsylvania.

2025 Benjamin Franklin Pkwy, Philadelphia
(215) 278-7000

barnesfoundation.org

The Betsy Ross House

The Betsy Ross House is a landmark in Philadelphia purported to be the site where, the seamstress and flag-maker Betsy Ross, lived when she sewed the first American Flag.

239 Arch St, Philadelphia
(215) 686-1252

goo.gl/67zokb

The Chemical Heritage Museum

The Chemical Heritage Foundation is an institution that preserves and promotes an understanding of the history of science. Located in Philadelphia, Pennsylvania, it includes a library, museum, archive, research center and conference center.

315 Chestnut St, Philadelphia
(215) 925-2222

chemheritage.org

The Conservation Center for Art & Historic Artifacts

The Conservation Center for Art & Historic Artifacts (CCAHA) specializes in the treatment of art and historic artifacts on paper, including: drawings, prints, maps, posters, historic wall-paper, photographs, books, scrapbooks, and manuscripts— as well as related materials such as parchment and papyrus.

264 South 23rd St, Philadelphia
(215) 545-0613

ccaha.org

The Eastern State Penitentiary

Eastern State Penitentiary was once the most famous and expensive prison in the world, but stands today in ruin, a haunting world of crumbling cell blocks and empty guard towers.

2027 Fairmount Ave, Philadelphia
(215) 236-3300

easternstate.org

The Franklin Institute

The Franklin Institute is a science museum and resides at the center of science education and research in Philadelphia.

222 North 20th St, Philadelphia
(215) 448-1200

fi.edu

The Institute of Contemporary Art PENN

The Institute of Contemporary Art at PENN, or more commonly know as the ICA, is a contemporary art museum in Philadelphia. The museum is associated with the University of Pennsylvania, and is located on its campus.

118 South 36th St, Philadelphia
(215) 898-5911

icaphila.org

The Fabric Workshop and Museum

The Fabric Workshop and Museum, located in Philadelphia is a non-profit arts organization devoted to creating work utilizing new materials and media.

1214 Arch St, Philadelphia
(215) 561-8888

fabricworkshopandmuseum.org

The Liberty Bell

The Liberty Bell is an iconic symbol of American independence.

North 6th St & Market St, Philadelphia
(215) 965-2305

goo.gl/VfrPTV

The Museum of the American Revolution

The Museum of the American Revolution is a museum dedicated to telling the historic story of the American Revolution.

101 South 3rd St, Philadelphia
(215) 253-6731

amrevmuseum.org

The Mütter Museum

The Mütter Museum, located in the Center City area of Philadelphia, contains holdings in the study of medicine. It is a collection of medical oddities, anatomical and pathological specimens, wax models and antique medical equipment.

19 South 22nd St, Philadelphia
(215) 560-8564

muttermuseum.org

The Philadelphia Museum of Art

The Philadelphia Museum of Art is an art museum originally chartered in 1876 for the Centennial Exposition in Philadelphia.

2600 Benjamin Franklin Pkwy, Philadelphia
(215) 763-8100

philamuseum.org

The Rodin Museum

The Rodin Museum is an art museum located in Philadelphia that contains the largest collection of sculptor Auguste Rodin's works outside Paris. Opened in 1929, the museum is administered by the Philadelphia Museum of Art.

2151 Benjamin Franklin Pkwy, Philadelphia
(215) 763-8100

rodinmuseum.org



Notes

Notes

Restaurants

Lunch and Dinner
 Suggestions near the University of the Arts:

Advance reservations are HIGHLY recommended for dinner.

Chipotle	1512 Walnut St, Philadelphia (215) 558-5213 chipotle.com	El Vez	121 South 13th St, Philadelphia (215) 928-9800 elvezrestaurant.com
\$		\$ \$	
Founding Fathers	1612 South St, Philadelphia (267) 519-0253 foundingfathersbar.com	Giorgio on Pine	1328 Pine St, Philadelphia (215) 545-6265 giorgioonpine.com
\$		\$ \$	
HipCityVeg	121 South Broad St, Philadelphia (267) 296-9001 places.singleplatform.com	Jamonera	105 South 13th St, Philadelphia (215) 922-6061 jamonerarestaurant.com
\$		\$ \$	
Sawatdee	534 South 15th St, Philadelphia (215) 790-1299 phillysawatdee.com	Jasmine Rice	306 South 16th St, Philadelphia (215) 546-0818 jasminericephilly.com
\$		\$ \$	
Steve's Prince of Steaks	41 South 16th St, Philadelphia (215) 972-6090 stevesprinceofsteaks.com	Little Nonna's	1234 Locust St, Philadelphia (215) 546-2100 littlenonnas.com
\$		\$ \$	
Barbuzzo	110 South 13th St, Philadelphia (215) 546-9300 barbuzzo.com	Lolita	106 South 13th St, Philadelphia (215) 546-7100 lolitaphilly.com
\$ \$		\$ \$	
Bud & Marilyn's	1234 Locust St, Philadelphia (215) 546-2220 budandmarilyns.com	Mixto	1141 Pine St, Philadelphia (215) 592-0363 mixtorestaurante.com
\$ \$		\$ \$	

Lunch and Dinner
 Suggestions near the University of the Arts:

Nomad Roman Pizza	1305 Locust St, Philadelphia (215) 644-9287 nomadpizzaco.com	Tequilas Restaurant	1602 Locust St, Philadelphia (215) 546-0181 tequilasphilly.com
\$ \$		\$ \$	
Opa	1311 Sansom St, Philadelphia (215) 545-0170 opaphiladelphia.com	The Cambridge	1508 South St, Philadelphia (267) 455-0647 cambridgeonsouth.com
\$ \$		\$ \$	
Smokin Betty's	116 South 11th St, Philadelphia (215) 922-6500 smokinbettys.com	Wishbone	210 South 13th St, Philadelphia (215) 309-3667 wishbonephilly.com
\$ \$		\$ \$	
Strangeloves	216 South 11th St, Philadelphia (215) 873-0404 strangelovesbeerbar.com	Zavino	112 South 13th St, Philadelphia (215) 732-2400 zavino.com
\$ \$		\$ \$	
Sumo Sushi	337-41 South Broad St, Philadelphia (215) 985-1111 sumosushiphilly.com	& Pizza	1430 Walnut St, Philadelphia (215) 609-4758 andpizza.com
\$ \$		\$ \$	
Sweetgreen	1821 Chestnut St, Philadelphia (215) 665-9710 sweetgreen.com	Vedge	1221 Locust St, Philadelphia (215) 320-7500 vedgerestaurant.com
\$		\$ \$ \$	
Alice Pizza	236 South 15th St, Philadelphia alicepizza.us		
\$			

Happy Hour
Suggestions
near the
University of
the Arts:

Lolita	106 South 13th St, Philadelphia (215) 546-7100 lolitaphilly.com	\$ \$
Nomad Roman	1305 Locust St, Philadelphia (215) 644-9287 nomadpizzaco.com	\$ \$
Standing O The Double Tree by Hilton Hotel	237 South Broad St, Philadelphia (215) 893-1600 doubletree3.hilton.com	\$ \$
Tria	1137 Spruce St, Philadelphia (215) 629-9200 triaphilly.com	\$ \$

Valanni	1229 Spruce St, Philadelphia (215) 790-9494 valanni.com	\$ \$
Zavino	112 South 13th St, Philadelphia (215) 732-2400 zavino.com	\$ \$
XIX Nineteen Bar	200 South Broad St, 19th Floor, Philadelphia (215) 790-1919 xixnineteen.com	\$ \$ \$

Restaurant
Suggestions
near
Rittenhouse
Square
Park:

Federal Donuts	1632 Sansom St, Philadelphia (215) 665-1101 federaldonuts.com	\$
Dandan	126 South 16th St, Philadelphia (215) 800-1165 dandanrestaurant.com	\$ \$

Rouge	205 South 18th St, Philadelphia (215) 732-6622 rouge98.com	\$ \$
The Dandelion	124 South 18th St, Philadelphia (215) 558-2500 thedandelionpub.com	\$ \$

Restaurant
Suggestions
near **Rittenhouse**
Square Park:

Devon Seafood Grill	225 South 18th St, Philadelphia (215) 546-5940 devonseafood.com	\$ \$
Marathon Grill	121 South 16th St, Philadelphia (215) 569-3278 eatmarathon.com	\$ \$
Oyster House	1516 Sansom St, Philadelphia (215) 567-7683 oysterhousephilly.com	\$ \$

Restaurant
Suggestions
near
Washington
Square
Park:

Cheu Noodle Bar	255 South 10th St, Philadelphia (267) 639-4136 cheunoodlebar.com	\$
Kanella Grill	1001 Spruce St, Philadelphia (267) 928-2085 kanellarestaurant.com	\$

A.Kitchen + Bar	135 South 18th St, Philadelphia (215) 825-7030 akitchenandbar.com	\$ \$ \$
Parc Restaurant	227 South 18th St, Philadelphia (215) 545-2262 parc-restaurant.com	\$ \$ \$

Varga Bar	941 Spruce St, Philadelphia (215) 627-5200 vargabar.com	\$ \$
Talula's Graden	210 West Washington Square, Philadelphia (215) 592-7787 talulasgarden.com	\$ \$ \$

Lunch
Suggestions
near the
Free
Library of
Philadelphia:

Doma Japanese Restaurant
1822 Callowhill St, Philadelphia
(215) 564-1114
domarestaurant.com

\$ \$

Kite & Key
1836 Callowhill St, Philadelphia
(215) 568-1818
thekiteandkey.com

\$ \$

Le Pain Quotidien at the Granary
1937 Callowhill St, Philadelphia
(215) 789-9870

\$ \$

Whole Foods
2101 Pennsylvania Ave, Philadelphia
(215) 557-0015
wholefoodsmarket.com

\$ \$

Lunch
Suggestions
near the
Philadelphia
Museum
of Art's
Perelman
Building:

Bishops Collar
2349 Fairmount Ave, Philadelphia
(215) 765-1616
thecollar.us

\$

Figs
2501 Meredith St, Philadelphia
(215) 978-8440
figsrestaurant.com

\$ \$

London Grill
2301 Fairmount Ave, Philadelphia
(215) 978-4545
londongrill.com

\$ \$

Luigi's Pizza
2401 Fairmount Ave, Philadelphia
(215) 769-8888
luigispizzafresca.com

\$ \$

Zorba's Greek Tavern
2230 Fairmount Ave, Philadelphia
(215) 978-5990
zorbastavern.com

\$ \$

Art Café
2600 Benjamin Franklin Pkwy,
Philadelphia
(215) 763-8100
philamuseum.org

\$ \$ \$

Museum Café
2600 Benjamin Franklin Pkwy,
Philadelphia
(215) 763-8100
philamuseum.org

\$ \$ \$

Perelman Café
2525 Pennsylvania Ave, Philadelphia
(215) 763-8100
philamuseum.org

\$ \$ \$

Lunch
Suggestions
near the
University of
Pennsylvania
and Common
Press:

Federal Donuts
3428 Sansom St, Philadelphia
(267) 275-8489
federaldonuts.com

\$

Herban Quality Eats
3601 Market St 3rd, Philadelphia
(215) 386-5000
herbanqualityeats.com

\$

New Deck Tavern
3408 Sansom St, Philadelphia
(215) 386-4600
newdecktavern.com

\$

Axis Pizza
20 South 36th St, Philadelphia
(215) 382-2199
axispizza.com

\$ \$

POD
3636 Sansom St, Philadelphia
(215) 387-1803
podrestaurant.com

\$ \$

Sang Kee Noodle House
3549 Chestnut St, Philadelphia
(215) 387-8808
tinyurl.com/yblhzd8f

\$ \$

White Dog Café
3420 Sansom St, Philadelphia
(215) 386-9224
whitedog.com

\$ \$

Zavino
3200 Chestnut St, Philadelphia
(215) 823-6897
zavino.com

\$ \$



Notes

Notes

#CBAA2018	@CBAA2018
#CBAAinaction	@CBAAinaction
#CBAAPhiladelphia2018	@CBAAPhiladelphia2018
#CBAAUARTS2018	@CBAAUARTS2018
#collegebookart	@collegebookart
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#collegebookart	@collegebookart

**Social
Media**

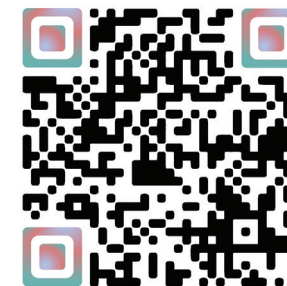
Please share your experiences throughout the conference within social media.

#nationalbookart	@nationalbookart
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#bookartbfa	@bookartbfa
#bookartconference	@bookartconference
#bookartbookshop	@bookartbookshop
#bookartdesigner	@bookartdesigner
#design	@design
#printmaking	@printmaking
#letterpress	@letterpress
#bookprintmfa	@bookprintmfa
#artistbooks	@artistbooks
#printmaking	@printmaking

**Conference
Wi-Fi
Access**

Please select *Uarts-Guest* network, and follow the prompts to access the University Wi-Fi throughout the campus.

**Conference
Program
QR Code**



Utilizing Smart Technology

This conference program is able to be accessed by scanning the above QR Code— where you will be directed the CBAA website and a designated program page.

Vendors Fair

Friday
January 5, 2018,
8:00 a.m.–5:30 p.m.

Location:
Gershman Gallery
in the Gershman Y
building

Saturday
January 6, 2018,
8:00 a.m.–5:30 p.m.

Location:
Gershman Gallery
in the Gershman Y
building

List of Vendors:

Colophon Book Arts Supply
Washi Arts
Hiromi Paper, Inc.
Esther K. Smith
Madeline Durham Paste Papers
Talas
The Morgan Art of Papermaking Conservatory
& Educational Foundation
Bindery Tools, LLC

List of Academic Vendors:

MFA Book Arts + Printmaking,
The University of the Arts, Philadelphia
Oregon College of Art and Craft
Mills College
University of Nevada Reno / Black Rock Press
University of Iowa Center for the Book
University of Alabama Huntsville BFA program

Patron

Hoffmitz-Milken Center for Typography
Richard Zauft / Lesley University College of Art + Design
The University of the Arts graduate MFA degree program
in Book Arts + Printmaking
Wells College Summer Institute


Sponsor

Caxton Club
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Mills College Summer Institute
OCAC Oregon College of Art and Craft
Pyramid Atlantic
UICB University of Iowa Center for the Book
University of Florida
University of Utah
University of Washington Libraries
Vamp & Tramp Booksellers
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Washi Arts

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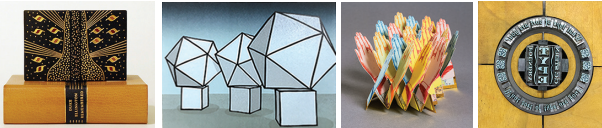
Lesley University College of Art + Design
Cambridge, Massachusetts
www.lesley.edu/academics/art-design

**The Mills College Summer Institute
for Book and Print Technologies**

Session I: June 4-8, 2018

Samuel Feinstein
Intermediate Finishing: Tooling with Egg Glairé

Sarah Bryant
Complicating the Surface: Spontaneity and Precision



Session II: June 11-15, 2018


Dorothy Yule
Inventor's Lab for Book Artists: Hybrid Accordions
and Movable Book Structures

Jessica Spring
The Daredevil is in the Details: Mastering
Letterpress Composition

All workshops are held in the
Book Art studios at Mills College
in Oakland, California

For additional information, go to:
millsbookartsummer.org

MILLS



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promotes involvement with the art of the book.

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bookbinding, artists' books, papermaking, and
typography to facilitate academic designations
of a Minor and Certificate in Book Arts and
an MFA in Creative Writing & Book Arts.

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programming for adults and K-12
learners and educators.

Please visit our website to learn more:
www.bookartsprogram.org

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J. Willard Marriott Library
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THE PRINT CENTER

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is pleased to welcome the
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Conference
to Philadelphia

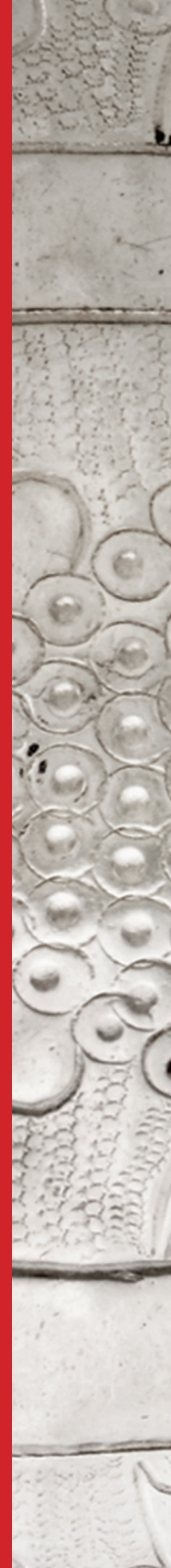
www.printcenter.org



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at ArtCenter College of Design.



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STONEHENGE
KRAFT

The airy cousin to our classic white sheet. With a silky lightweight surface it is perfect for the artist who prefers a more delicate sheet that can work with all fine drawing techniques. This is **Stonehenge Light**.

LEGION WE ARE PAPER
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LIGHT

This paper has a refined, strong and versatile quality. With characteristics of warm white tones and a smooth supple surface, it has a traditional feel with the ability to apply multiple layers of color. This is **Stonehenge Warm White**.

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STONEHENGE
WARM WHITE

This studio workhorse provides a supple surface that's agreeable to myriad creative disciplines. Originally created for printmakers, this cotton paper soon spread across all drawing techniques, especially colored pencil. This is **Stonehenge White**.

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STONEHENGE
WHITE

Hand-crafted with the watercolorist in mind, this rugged and textured substrate is our latest creation in artisan paper. Each cold pressed sheet naturally receives applied moisture, making it ideal for blending and lifting color. This is **Stonehenge Aqua Coldpress**.

LEGION WE ARE PAPER
STONEHENGE
AQUA COLDPRESS

Smooth and silky. Water permeates this paper slowly, allowing time for fine details and subtle color gradations. Pigments tint bright and radiant. An innovative, custom-made paper to fulfill the needs of watercolor artists. This is **Stonehenge Aqua Hotpress**.

LEGION WE ARE PAPER
STONEHENGE
AQUA HOTPRESS

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Making paper is an art. Since our 1994 inception, we have played a pioneering role in the world of fine art paper. We travel the globe on a never-ending search for the finest papers from the finest manufacturers. To date, we offer more than three thousand existing papers from sixteen countries, but our quest continues. Collaborating with some of the most legendary artists and renowned mills, our capabilities are unique. We are the most relentless in our field. If we don't have the paper you need, we will find it. If we can't find it, we will make it. Most importantly, we listen to the needs of our clients and constantly seek out new ways for them to enhance their work. We put vision into paper. **We are paper.**

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WE ARE PAPER

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bookbinding, lettering arts, letterpress printing, papermaking, and artist bookwork

Material Analysis
analysis and description of physical books and book components

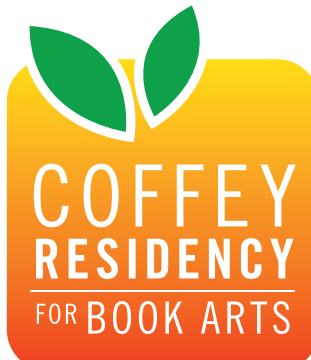
Scholarly Inquiry
research and writing focusing on the role of the book in history and culture



UNIVERSITY OF IOWA
CENTER FOR THE BOOK
book.grad.uiowa.edu

The Coffey Residency is an opportunity for a selected artist to research materials from the Special and Area Studies Collections at University of Florida George A. Smathers Libraries as the impetus for the creation of a letterpress printed, editioned artists' book. During the residency, the artist interacts with librarians, curators, faculty, and students across the university. Production of the project involves consultation and technical assistance from Ellen Knudson, Associate in Book Arts.

Look for the call for applicants in the Spring of 2018!




COFFEY RESIDENCY
FOR BOOK ARTS

The Coffey Residency is supported by the Marjorie S. Coffey Library Endowment. This endowment supports the George A. Smathers Libraries at the University of Florida with special attention to the donor's interest in miniature books and livres d'artiste.

Questions about the Coffey Residency? Contact Ellen Knudson: eknudson@ufl.edu

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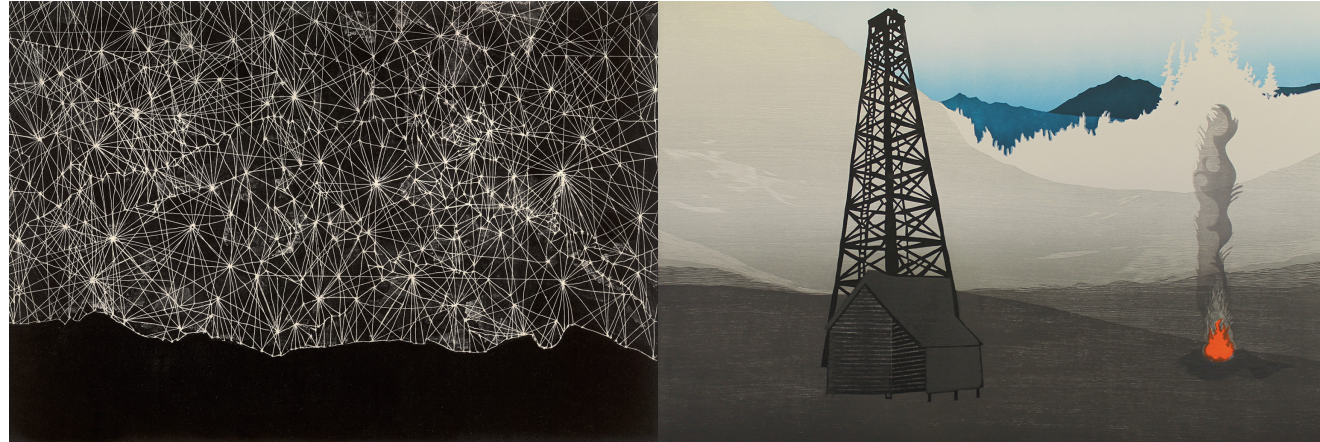
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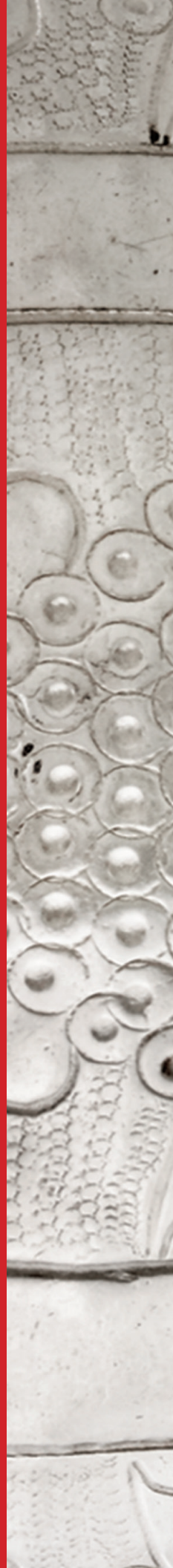
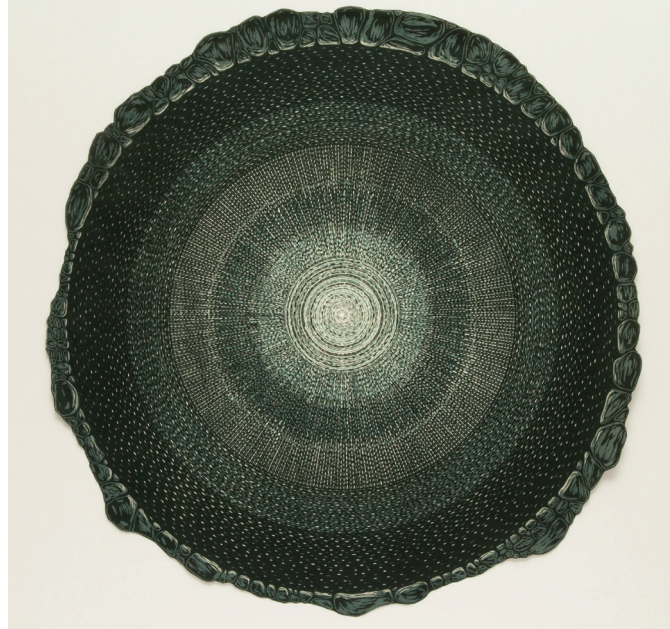


The University of the Arts

MFA BOOK ARTS + PRINTMAKING

Dedicated to educating students in the fields of book arts and printmaking, the MFA program in Book Arts + Printmaking at the University of the Arts is currently one of few programs providing a dual Master's degree in both disciplines. Our unparalleled program offers a profound conceptual and technical experience as presented through an intense, interactive and rigorous studio environment.

For more information regarding the program please contact:
Cynthia Nourse Thompson, Director
215.717.6106 cythompson@uarts.edu
bookprintmfa.uarts.edu





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