

COLLEGE BOOK ART ASSOCIATION NEWSLETTER

December, 2009
Number 2

HERE IT IS DECEMBER, semesters are coming to a roaring close, and we are sending out Issue #2 of the CBAA Newsletter. We on the Communications Committee hope that you, our members, find this a useful publication. This issue, we continue our profiles of college book arts programs and initiate two additional regular columns, "New in the Library" in which librarians overseeing artist book collections review a new acquisition, and a review of a recently published trade book relevant to our field. We also continue to post any announcements you send us and reports from CBAA committees. Our primary goal is to listen to you, the membership, as to how this newsletter can best serve our professional community. Please do write us, let us know what you think and what you would like to see in these virtual pages. Keep us posted on your activities; let us know about any exhibits or opportunities you want our membership to hear about. You can email us at: news@collegebookart.org.

We hope to see many of you at the Annual meeting in Portland.



Mills College student working at the board shear



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Tom Trusky

TOM TRUSKY, a founding member of the College Book Art Association, died suddenly at his home in Boise, Idaho on Wednesday, December 2.

A professor in the English Department at Boise State University since 1970, Tom was known by many CBAA members as an important figure in the collegiate book art field. He was the founder of the book arts program at Boise State University and was well-known for his creativity and innovative style.

Bob Kustra, the president of Boise State, released the following statement to the university community:

"It is with a heavy heart that I share the news of the sudden passing of Tom Trusky, a Professor in the Department

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Mills College MFA in Book Arts and Creative Writing

12.04.09

YESTERDAY I HAD THE KIND OF DAY THAT, as teachers, we all treasure but so rarely get to experience. The students in my graduate seminar in artists' books met me at my house on the San Francisco peninsula. After a lunch of parsnip soup we headed to the Stanford University campus and its Special Collections library. There we examined nine books from a collection of European artists' books. When we were done looking and reading, we went to a café at the Stanford museum where we drank tea and sat outside (hey, it's California) until the cool evening air drove us indoors, discussing the books we had just seen.

This extracurricular class capped the first semester of a new seminar at Mills College, which launched an MFA in Book Art & Creative Writing Program in the fall, 2009, semester. The discussion was in many ways a recapitulation of the conceptual, historical and theoretical study of artists' books that we had begun in August, only now we were discussing the work we had just seen much more as colleagues who had read the same reference material and examined the same books over the past three-plus months. It was, for me, a stimulating culmination of our work together and a recognition that the students were now forming their own thoughtful opinions about artists' books.

The new MFA degree, the first of its kind in the country, allows students to pursue their joint interests in creative writing and artists' bookmaking in an innovative course of study involving both writing and visual art. The two-year program includes an additional non-resident semester after their creative



Setting type in the print studio



Mills students in critique, seminar room

writing thesis is filed, at the end of which students will mount an exhibition of their visual work. Graduates of the program can pursue professional opportunities, including teaching, in both creative writing and book art.

The degree is a logical outgrowth of the strong connection between the two disciplines at Mills. The Book Art Program is housed in the English Department, a marriage that acknowledges the deep connection between book art and literature. This linkage has been particularly resonant in the San Francisco Bay Area where Mills College is located. Literary fine press and small press publishing both have powerful histories in

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Mills College cont.

San Francisco, as does the newer but equally compelling field of book art. The contemporary community of visual artists, writers, craftspeople, book historians, curators, conservators and collectors often find common ground here in places like the San Francisco Center for the Book, The Book Club of California, and similar organizations. Exciting new initiatives like Deep Oakland, started by a Mills alumna, foster intermedia projects in and about the city where Mills is located. Mills itself has a long history with the visual arts, music, dance and writing, all of which contribute to an interdisciplinary environment.

One longstanding connection between the two disciplines has been through the publication of a series of broadsides. The texts for these broadsides are provided by visiting artists who participate in the English Department-sponsored Contemporary Writers Series. The series brings up to a dozen nationally-known writers to campus each year for readings and class visits. Graduate students and teaching assistants in the Book Art Program request unpublished work from the writers, which they print as broadsides. Writers in this series include Grace Paley, Kenneth Goldsmith, Wanda Coleman, Daniel Handler, Bhanu Kapil and Mei-Mei Berssenbrugge, among many others. The broadsides provide unique opportunities for graduate students to work with contemporary writers, undertake the publication of new work, and create visual work for their personal portfolios.

The curriculum in the graduate program is divided between creative writing and book art, with students taking approximately half of their graduate credits in each discipline. First-year students begin with a creative writing workshop and a book art studio class in either hand bookbinding or letterpress printing. In addition they take a seminar that focuses on the conceptual, theoretical and historical foundations of contemporary book art. Seminar projects include artists' books, essays and exhibition curation; field trips such as the one we took to Stanford introduce the students to the diverse variety of libraries, museums and organizations that foster book art in the Bay Area. Over their course of study, the MFA students will continue to take both studio classes in book art and workshops in creative writing. In 2011 we will add a new course that will combine creative writing and book art in a seminar that focuses on the public voice of the book.

MFA students have the exclusive use of a graduate letterpress studio in addition to the two main studios, one in printing and one in binding, that make up the book art facilities. A dedicated computer lab is being developed, as are printmaking

and papermaking facilities. Students also have the resources of Mills' Heller Room, in the Olin Library, which houses one of the most impressive collections of rare, early printed and artists' books in the country for a library of its size. This means that students can examine illuminated manuscripts, a Gutenberg Bible leaf, the First Folio of Shakespeare, and the Kelmscott Chaucer alongside the books of Ron King, Claire van Vliet, Ed Ruscha, Michael Snow and Mills' own internationally-renowned Julie Chen, who is one of two core faculty in the program (and an alumna of Mills' first book art graduate program, offered 1983-89).

Chen and myself also teach an array of undergraduate and split-level classes in book art, nearly all of which fill to capacity each semester and generate wait lists. The undergraduate portion of the Mills program was re-activated in the mid-1970s. At that time the program consisted of two one-half unit classes in bookbinding and letterpress printing. The program now offers more than a dozen courses in rotation in addition to Introduction to Book Art, which has proved so popular that it is now offered every semester. Other course offerings include Bookbinding: Building the Contemporary Book, Visible Language, Artists Books: Concept, Content Form, and The Book in Time and Space. There are also more unusual offerings like Private Lives, Public Editions: Women Writers & Artists in Paris, taught as a seminar/studio class and offered as a core course in general education. The course list is rounded up with a class in history of the book, offered annually by Mills Special Collections librarian Janice Braun.

Beginning in 2010 Mills will add additional faculty in book art to accommodate the needs of the new graduate program. The program is also developing both an artist-in-residence program and an annual book history seminar. This seminar will be offered jointly with the Mills College Center for the Book, which, under the direction of Braun, also sponsors exhibitions, lectures and other campus events in addition to its publication program.

The field trip to Stanford helped to remind me of how extraordinarily lucky I have been to set out on a career path, no matter how accidental, just as the new discipline of book art was coming into its own. Having the opportunity to teach a new generation of graduate students, a generation for whom book art is now more a part of the educational and professional landscape, feels like a gift. Sitting around a table to discuss the merits of various important artifacts in the field with these students is more than ample payback for what it took to get us all there.

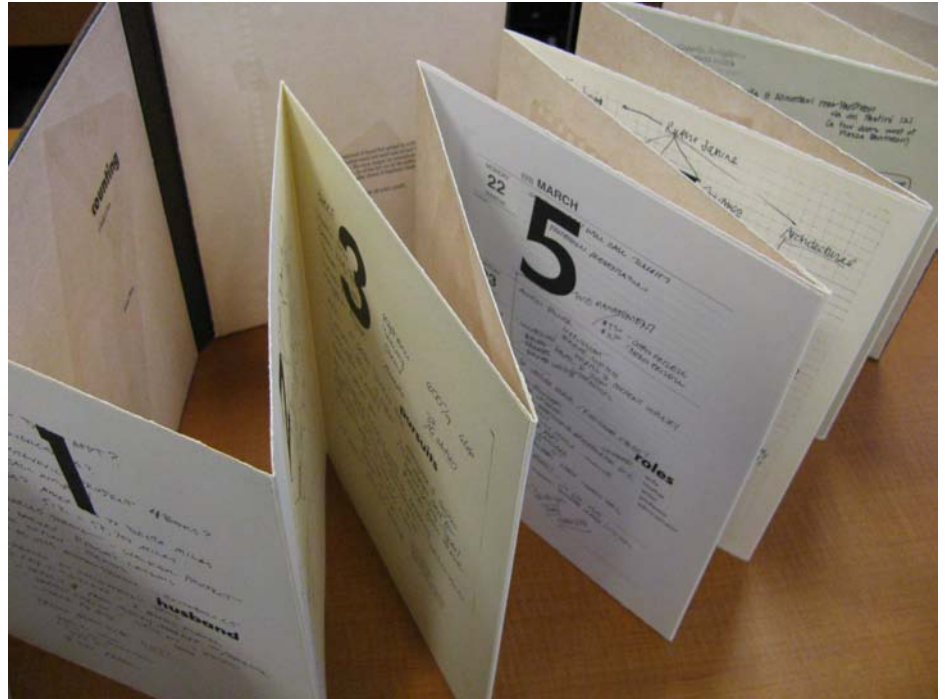
—Kathleen Walkup

New in the Library

Fleet Library
at Rhode Island School of Design
Laurie Whitehill Chong
Special Collections Librarian

Counting: A Book of Lists
by Janine Wong
Center Street Studio, 2008
Edition 100

Accordion fold book with cloth bound cover folder and slipcase. Letterpress printed with wood and metal type over digital archival pigment print underlay. Pages mounted on Arches Cover paper, with pressure print images on verso.



WHAT IF SOMEONE WERE TO look through your paper recycle bin, picking out discarded envelopes, notes, lists, letters, sketches, calendar pages, or other unwanted scraps you tossed out? What kind of story would they be able to piece together about you? In our not-so-distant past, before the aid of “Blackberries” and other mobile devices that now help organize our daily lives, we kept lists and wrote notes to ourselves to remind us of the myriad details needing our attention. Even now, we still sketch or scribble on scrap paper to capture our thoughts, plans or elusive dreams. And when we uncover a forgotten hand written

“to-do” list tucked in a coat pocket or in between the pages of a book, we are reminded of past concerns and events, tokens of a life lived.

Janine Wong’s artist book, *Counting: A Book of Lists*, captures these very details, highlighting the depth and fullness of her life as wife, mother, artist, educator, and administrator. Each accordion page has a digital print of a “found list.” Lists are numbered and categorized with a few additional details, printed letterpress on top of the digital print. On the backs of these pages is a series of monochromatic pressure prints made from scraps of notebook paper, rolodex cards and empty envelopes; a kind of “debris field” in soft silhouette.

A sample entry on page 5, under the category “roles,” depicts a calendar page torn out of an organizer with lists of people to call, tax receipts to track, daycare to research, alumni dinner to plan, summer institute to organize, haircut, lectures to attend, and a new cover project to work on. As we read each list, a portrait of the artist emerges. We begin to recognize her handwriting, with its subtle variations that track the speed with which the list was made. Where the handwriting is more uniform, we can imagine her meditating on this list, mulling over its contents. Where the handwriting is scribbled, we can sense the immediacy of tracking a thought, possibly while sitting at a lecture, or just before running out the door. The large blocky

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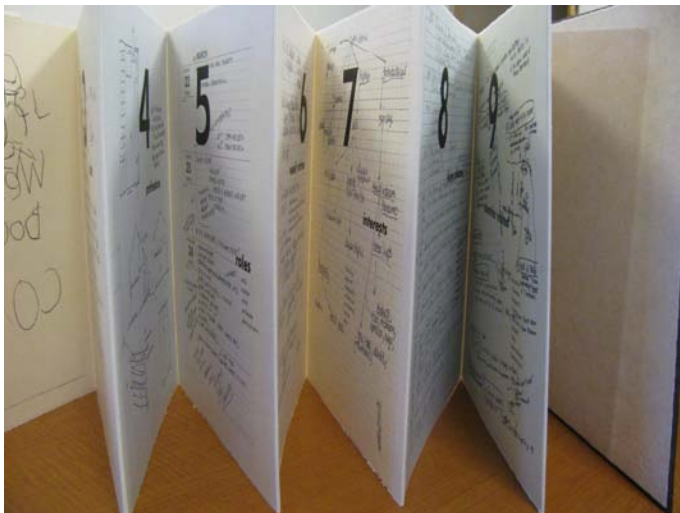
New in the Library cont.

word lists written by childish hands bring to mind how quickly our children grow and how important these little scraps of their childhood become over time.

Counting: A Book of Lists, elegantly combines the best of techniques from both the handcrafted past and the electronic present, with its letterpress printing, hand bound covers, and digital images. Turning the pages is a bit like coming across an archaeological find or a time capsule, not unlike Joan Lyons' artist book, *Twenty-Five Years Ago* (Visual Studies Workshop Press, 1998) where the artist's dusty old wallet is discovered in an air duct during renovations of her children's former elementary school. Appointment cards, shopping receipts and other ordinary snippets of her life indicate the changing roles of women and the tentative beginnings of the Visual Studies Workshop. In this digital era, it is books like these that cause us to consider what will be left for people to discover about our lives, hundreds of years from now. Will our digital photo albums, our text messages, or our emails survive? How will our descendants remember us? Will they be able to paint a portrait of us or piece together our lives from scraps of paper? Will there be any electronic bytes left that are still readable?

Janine Wong has eloquently condensed these bits and pieces of her life without sentimentality and without turning the book into a kind of "family album." Because of the book's simplicity and straightforward approach, it speaks to many of the concerns, issues, and responsibilities, both professional and personal, which women in this fast-paced world today face.

—Laurie Whitehill Chong



Trusky: cont. from page 1

of English since 1970 and an iconic figure on the Boise State campus.

Tom was named Idaho's Professor of the Year three times by the Council for the Advancement and Support of Education — in 1990, 1991 and 1993.

During his almost four decades at the university, Tom founded several publications aimed at encouraging creative writing, including cold-drill and the Ahsahta Press poetry series. In addition, he was editor of the Modern and Contemporary Poetry of the West series, director of the Hemingway Western Studies Center, founder and director emeritus of the Idaho Center for the Book and head of the Idaho Film Collection. Tom was also instrumental in initiating Boise State's MFA program.

His research focused on a variety of subjects, including censorship in Idaho public libraries, WWI Belgian wheat and flour sack paintings, AIDS and artists' books, forest clear-cutting and a number of other topics. From 1980–1995, he turned his attention to silent filmmaker Nell Shipman. Most recently he was focused on the life and works of Idaho artist and bookmaker James Castle.

Tom will be remembered by his students and colleagues for his unique classroom projects, including refrigerator poetry, Burma Shave-style campus signs, oracle bone readings and creative book art publications.”

—Bob Blesse

Book Review

Book+Art: Handcrafting Artists' Books

by Dorothy Simpson Krause

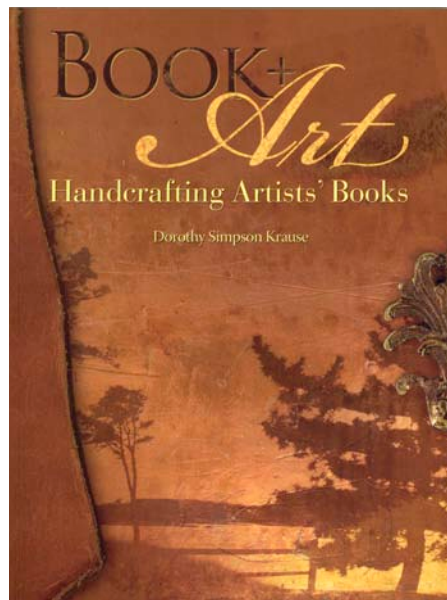
North Light Books, 2009

DOROTHY SIMPSON KRAUSE IS A PIONEER in combining traditional and cutting edge printmaking methods and materials. She often uses her paintings, collages and prints as the basis for artists' books. Krause draws on this varied experience in her new instructional book, *Book+Art: Handcrafting Artists' Books* (North Light Books, June, 2009, 144 pages).

The title of the book's first chapter sets the tone: "A Format for Artistic Expression". Unlike many other how-to book arts books, *Book+Art* stresses content. The projects in this primer on basic image making techniques and book structures are not illustrated with empty, decorative examples. Every book used to illustrate the techniques is accompanied by an explanation of what the piece is about.

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Book and Art cont.



The book also functions as a monograph. Each section of the book begins with an introduction to a basic structure or technique, followed by a two page portfolio of Krause's work. She provides insight into her creative process by discussing research, ideas and travels associated with the work, and explanations of the images, text and materials used.

The book begins by building a foundation for the projects, with a description of book and print making tools, materials and substrates, and touches briefly on safety, copyright and permanence of materials. It ends with a glossary, and resources for supplies and further information.

In between are descriptions of various image and book making techniques. Each technique begins with an introduction and list of materials, followed by clearly written, concise and complete instructions. Photos further illuminate each step. "Creative Explorations" sidebars encourage the reader to experiment with similar techniques and materials at a more advanced level. "Helpful Hints" sidebars help beginners avoid common pitfalls they would not have the experience to anticipate, and to begin to appreciate details of a book's functionality, such as scoring heavyweight paper near the spine so a stab bound book can open fully, or adjusting a book spine to accommodate additional materials to be added in the future.

Image making techniques covered include painting, drawing, encaustic, collage, toning, paste painting, gelatin mono prints, image transfer, and decals; both alone and in conjunction with digital printing.

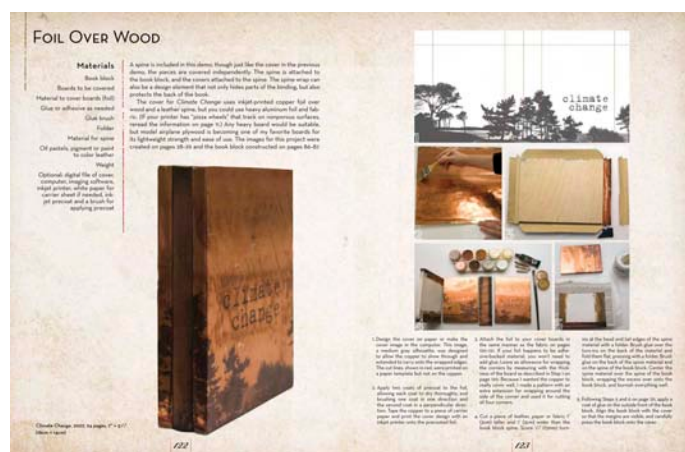
Book making techniques begin with filling a blank book, then altering an existing book. Subsequent sections on scrolls and folded structures, adhesive bound books and sewn structures begin simply and progress to more complex projects. Tinting, book closures and containers are also covered.

Most techniques can be accomplished with a minimum of supplies and equipment. This lean approach makes *Book+Art* a great resource for someone who must teach a workshop at a site that is not a studio, to students who own few tools.

Throughout the book, Krause graciously acknowledges her own instructors, and a list of their websites is provided. In a brief summary and conclusion she encourages readers to continue their progress by experimenting, adding to their skill set, and studying the work of other artists. In the spirit of collegiality, she shares her own book arts goals.

Book+Art is a great starting place for an artist who wants to learn about book structures, for a bookbinder who wants to know more about image making, and for anyone who wants to jumpstart their process to successfully put the two together in a meaningful way.

—Karen Hanmer



Conference Reports



Paulo Silveira (r) during the panel “Editioned Artist Books” with Martha Hellion (l)

THE FIRST EVER PAN AMERICAN ARTIST BOOK CONFERENCE was held at the Universidade Federal de Minas Gerais in Belo Horizonte, Brazil, November 16 – 20, 2009. Organized by Professor Amir Brito and Profa. Dra. Maria do Carmo Freitas of the Escola de Belas Artes, the conference featured fifteen speakers including CBAA member Brad Freeman’s inaugural address on the field of contemporary artist books and his talk on editioned artist books. Some of the other speakers included Felipe Ehrenberg, Paulo Silveira, Martha Hellion, and Paulo Bruscky on topics ranging from political books, the need for a critical language specific to artist books, sculptural books, narrative in the artist book, to visual poetry in the artist book. The “Journal of Artists’ Books” will dedicate “JAB29” (spring 2011) to some of the lectures given at the conference and will also include two artists’ books by Martha Hellion and Paulo Bruscky.

—Brad Freeman

CONTEMPORARY ARTISTS BOOK CONFERENCE New York, New York

In collaboration with the Art Libraries Society of New York’s (ARLIS/NY) contemporary artists book conference, and Printed Matter’s NY Art Book Fair, MOMA’s P.S. 1 hosted both programs. The conference focused on recent developments in artists’ books. Sessions this year focused on zines, data-oriented artists’ books, reprints, print on demand, and criticism. These and other themes were intended to encourage dialog amongst scholars, collectors, artists, and librarians. The book fair was open October 1–4, and the conference was held October 2–3. Over 10,000 people attended the fair and the conference sold out.

The Conference sessions included: 1.) Empirical Experience: The Artist, Information, and the Book / moderator: Matthew Carson; 2.) Furthering the Critical Dialogue: / moderator: Tony White; 3.) Is Print Really Dead? Artists (Still) Making Books / moderator: Carol Rusk; 4.) Print On Demand First-Hand / moderator: Jennifer Tobias; 5.) Zines : Institutional Collecting, Zine Makers, and the Fine Line of Art / moderators: Deirdre Lawrence & Ryan Haley; 6.) The keynote included a panel of three speakers (Maria Eichhorn, Hans Haacke, and Seth Siegelaub) in conversation with Christophe Cherix.

Conference organizers included: Tony White from Indiana University; Milan Hughston, Jennifer Tobias & David Senior, from the MOMA Library; James Mitchell; AA Bronson from Printed Matter; Deirdre Donohue from the ICP Library; Kate Adler from the Frick Art Reference Library; Catherine Krudy from Printed Matter; Carol Rusk from the Whitney Museum Library; and Faith Pleasanton from the Metropolitan Museum of Art Library. For more information: <http://nyartbookfair.com/conference>

—Tony White

FRIENDS OF DARD HUNTER ANNUAL MEETING

This past October, the Friends of Dard Hunter held their annual meeting at the R.C. Williams Paper Museum in Atlanta, GA. The Museum houses hundreds of artifacts collected by Hunter during the first half of the 20th century in his many trips around the world researching papermaking. Dard Hunter is credited with inspiring a renaissance in hand papermaking and printing and the Museum has a number of excellent exhibits illuminating this.

Our conference began with a slide show by Sukey Hughes, whose work in Japan in the 1960s and 1970s led to the publication of her book, *Washi: The World of Japanese Paper*. Ms. Hughes has donated her photographs from that time to the Museum, and there was a handsome exhibition of these prints in their gallery. The keynote lecture and opening reception were a gala affair, with Public Broadcasting and other news media adding to the buzz. An interview with Ms. Hughes is available from the Museum website: <http://ipst.gatech.edu/amp/exhibits/index.htm>.

For the next two days we were dazzled, amused, awestruck and humbled by the array of speakers and demonstrators. While some attendees were working up a sweat on the bicycle powered Hollander beater developed by Lee Scott McDonald for the Combat Paper Project, others were quietly waiting for their high-shrinkage abaca to drain so they could make a tiny sculpture, thanks to Helen Hiebert’s careful guidance. Larry and Pat Feeney-Murrell were explaining the science of polymer coatings in one corner of the large cafeteria, while Steve Miller and his students were showing

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Conference Reports cont.

the paper potential of Alabama plants to wondering eyes. All this went on while we circulated through the Hunter collection up in the museum.

Our lectures began with Dard Hunter III giving a fabulously illustrated talk about his grandfather, complete with pictures of young Dard as a magician. Elaine Koretsky blew our minds with a Chinese paper suit made from a plant that is renowned for its poisonous properties. We heard about historic paper garments, viewed art from numerous collegiate competitions, were brought up to date on the activities of the Iraq Veterans involved in the Combat Paper Project, got the inside scoop on how paper really works at a microscopic level, and were left sighing with relief as we heard from several younger members about their work bringing sustainable practices to our field. In and about these talks we chatted and shopped our trade fair, networked and brainstormed for our future.

Please join us and help create that future. Our conferences are in October; the next one will be at Arrowmont School of Arts and Crafts (<http://www.arrowmont.org/>), which allows us to have many more hands-on classes. Check our website for details and, if you would like to present or teach, contact us as well (www.friendsofdardhunter.org <[http://](http://www.friendsofdardhunter.org)



Alabama banana fiber demo by Steve Miller

www.friendsofdardhunter.org >). Also, check out our blog to see what we do year 'round: <http://dardhunter.blogspot.com>. In 2012 the Friends will be hosting a joint meeting with the International Association of Hand Papermakers and Paper Artists (IAPMA) at the Morgan Conservatory in Cleveland, Ohio. This will be a huge international gathering – I hope we will see you there!

Annual meetings:

Oct. 18–24, 2010; Arrowmont, Gatlinburg, Tennessee

Month of Oct., 2011; Regional meetings October 17–21, 2012; FDH joins IAPMA at the Morgan Conservatory, Cleveland, Ohio, USA

— Jill Littlewood

President, Friends of Dard Hunter, Inc.



Combat Paper Project



Bicycle Beater

CBAA Committee Report

CBAA CRITICISM TASK FORCE

More Resources Available On-Line

Are you an artist, writer, librarian or curator who is interested in publishing your writing on book art? Or perhaps you are a teacher who wishes to integrate a depth of knowledge about innovative and influential book artists into your teaching. Two new lists on the CBAA website can help you meet your needs.

Under Resources, click on Resource Lists, and you will find these two new listings. “Journals that Publish Writings about Artists’ Books” includes contact information and web addresses for ten publications that have a demonstrated interest in book art. “Retrospective Catalogues and Press Bibliographies” lists those artists from across the field whose work has been recognized by a retrospective catalogue, or documented by a press bibliography.

Both lists are preliminary, and will be updated as the names of additional journals and resources are passed along. Our hope is that having such information at hand from these two lists will facilitate more writing in an increasingly wide variety of publications, as well as highlight the growing number of artists whose work has matured to the point of issuing a press bibliography or a retrospective catalogue.

The criticism task force is comprised of teachers and artists, historians and librarians, students and working professionals. We welcome your comments and suggestions.

— Betty Bright

Conferences

CBAA ANNUAL MEETING

Portland, Oregon January 9–10, 2010

Please join us for the 2010 CBAA annual member's meeting hosted by the Oregon College of Art & Craft in Portland, OR. The program will focus on teaching strategies and consist of one feature presentation and a variety of open discussion sessions engaging participants in a range of pedagogical issues. A members' exhibit entitled 'The Assignment' will be mounted at 23 Sandy Gallery in conjunction with the meeting. A call for exhibition entries has been posted. For further details on the program and logistics, go to: <http://www.collegebookart.org>. Please note that the next full CBAA conference will be held in January 2011 in Bloomington, Indiana.

Exhibitions

THE ASSIGNMENT:

A JURIED EXHIBITION OF ARTIST BOOKS

Organized in Conjunction with the College Book Art Association
December 3, 2009 – January 9, 2010
Closing reception & Awards Ceremony:
Friday, January 8, 5:00–8:00 p.m.
To view the online catalog go to: www.23sandy.com/assignment/catalog.html
Please join us for a closing reception on Friday, January 8, 2010 from 5:00–8:00 p.m. The CBAA meeting attendees, many of whom will be featured in the show will be here for the closing reception. Also during our closing reception, one book will be awarded the "Purchase Prize" and will be purchased and donated to the John Wilson Special Collection Room at the Multnomah County Library in Portland. In addition, the CBAA will give cash awards and several honorary awards.

Opportunities

CALL FOR ENTRIES

"Inventive Structures: Books Beyond the Codex"

Creative Arts Workshop
New Haven, Connecticut
This national exhibition will be juried by Hedi Kyle, internationally recognized book artist and conservator, and will run May 7 – June 18, 2010. Two winners will be awarded a joint exhibition/installation in 2011. Open to all non-codex book structures, including scrolls, accordions and alternatives. Submission deadline is February 19, 2010.

For full details and on-line entry form go to: www.creativeartsworkshop.org/pdf/InventiveStructures_Prospectus.pdf

ARIZONA STATE UNIVERSITY

Printmaking in Greece

What's this program about? "Printmaking in Greece" will provide instruction in the art of printmaking (utilizing Pronto and polymer plate, relief, and collagraph) and basic bookmaking on the island of Skopelos, Greece. Greek culture will provide the framework for conceptual and visual development with visits to local artists, cultural sights (monasteries, churches, the old town), folk dancing and food. The land and seascapes will provide an additional foundation for inspiration. The course will accommodate students of all levels with individualized instruction to develop concepts and projects appropriate to a student's level. The instructional model for this class will be the traditional studio class with demonstrations of technique, discussion and development of concepts expressed through projects and individual and group critiques.

Academic Sponsor: School of Art
Summer: July 7– August 1, 2010
Courses Offered: ART 394/598 ST:

Printmaking in Greece (3);
ART 499/598 (1) Credits: 4
Eligibility: Permission of Instructor
2.5 minimum GPA Deadline: March 1
Kathryn Maxwell, k.maxwell@asu.edu or
Daniel Mayer, Daniel.Mayer@asu.edu
Program Fee: To be determined
Check the website below for more
program details, important updates &
application procedures.
<https://studyabroad.asu.edu/?go=GreecePrintmaking>

WINTER CLASSES AT THE ACCIDENTAL BOOKMAKER.

Weekday Classes

It's All Made by Hand

Instructor: Patricia Grass

Thursdays January 14– April 1
\$150.00 + \$20.00 materials fee

Creating A Surface For Calligraphy

Instructor: Patricia Edmonds

Fridays January 22– February 12
\$80 + \$25 materials fee

Some Basics of Bookbinding

Instructor: Patricia Grass

Wednesdays March 10 – 31
\$80 + \$20 materials fee

Weekend Classes

Papermaking

Instructor: Patricia Grass

Saturday, January 16

Production days: January 17 & 18

Cost: \$80 + \$10 materials fee

Production day materials fee: \$15/day

Natural Dyes on Paper

Instructor: Patricia Grass

Saturday, January 23, 1 day

Production days: January 24 & 25

Cost: \$80 + \$15 materials fee

Production day materials fee: \$15/day

Batik Paper

Instructor: Patricia Grass

Saturday & Sunday, Jan. 30 & 31

Cost: \$120 + \$15 materials fee

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Opportunities cont.

Monoprints on Handmade Paper

Instructor: Patricia Grass

Saturday, February 6

\$80 + \$20 materials fee

A Sketchbook

Instructor: Patricia Edmonds

Saturday, February 13

\$80 + \$25 materials fee

Woodworking for Bookmakers

Instructor: Patricia Grass

Saturday, February 27

\$80 + \$20 materials fee

More Woodworking for Bookmakers

Instructor: Patricia Grass

Saturday, March 6

\$80 + \$20 materials fee

Wooden Spine, Limp Vellum Cover

Instructor: Patricia Grass

Saturday, March 27

Cost: \$80 + \$20 materials fee

Etched Metal Techniques and Patinas

Instructor: Patricia Edmonds

Saturday & Sunday, April 10 & 11

\$120 + \$25 materials fee

Thread Box

Instructor: Patricia Grass

Saturday, April 17

\$80 + \$20 materials fee

For more information or to register contact Green Heron Book Arts, 1928 21st Avenue, Forest Grove, OR 97116, USA or call 503-357-7263 or e-mail bookkits@aol.com or pgrass@aol.com

WELLS SUMMER INSTITUTE FACULTY

The Book Arts Center at Wells College is happy to announce the faculty for its 6th annual Summer Institute. For Session I, July 11–17, 2010, the faculty and their courses are: calligrapher Cheryl Jacobsen teaching “Engraver’s Script: Pointed Pen Elegance”, binder Andrew Huot teaching “The Well-Crafted Book”, printer Katherine McCanless Ruffin teaching “Common Sense Illuminated

by Imagination”, and printer and type founder Michael Bixler teaching “Monotype Casting and Composition”. The second session, July 18–23, will have calligrapher Sharon Zeugin teaching “Write of Passage: Developing Your Own Script”, binder Julie Leonard teaching “Stitches in Time: Historical Bindings/Contemporary Content”, and printer Barbara Tetenbaum teaching “Intuition and Chance: A Playful Approach to Printing Books on the Vandercook”. All courses are open to both novices and experienced book artists.

Participants and faculty at the Summer Institute stay on campus in an air conditioned dorm and enjoy the facilities in the Book Arts Center, the beautiful Wells campus, access to Cayuga Lake across the street and gorgeous sunsets. Our setting in the heart of the picturesque Finger Lakes region of New York allows for easy access by air from either Syracuse or Ithaca, and we run shuttles to get participants from and back to both airports.

After an initial communal dinner on Sunday night, classes begin at 9:00 Monday morning, and run from 9 to 5 every day, Monday through Friday. There is a field trip to the Press and Letterfoundry of Michael and Winifred Bixler each Wednesday.

For more information or a brochure with registration form, contact the Wells Book Arts Center at bookartscenter@wells.edu or give us a call at 315-364-3420.

—Nancy Gil

Member News

RISSEEUW ARCHIVE OF WORKS ON PAPER

The Rare Book and Special Collections Division of the Library of Congress, Washington, DC, has notified Arizona State University School of Art Professor John Risseuw that it will acquire a complete archive of all of his works on paper, including copies of all works in the future. Mark Dimunation, Chief of the Rare Book and Special Collections, and Dan DiSimone, curator of the Lessing J. Rosenwald Collection viewed over 80 of the 94 works offered and agreed that the work of Risseuw’s Cabbagehead Press, founded in 1972, was worth collecting in depth because, “unlike many others, [the] work showed growth and change.” After purchasing two print portfolios organized and published by Prof. Risseuw, “A Dance of Death: 1987–1995” and “Sock & Kiss,” Mr. Dimunation inquired about other printed work from the Cabbagehead Press that might be available. A presentation of all available works dating back to 1972 was made and an agreement for the entire archive was reached.

Other collections holding his work include the American Museum of Papermaking; Minneapolis Institute of Art; New York Public Library; Los Angeles Public Library; Phoenix Public Library; Newberry Library in Chicago; the Getty Center in Santa Monica; Folger Shakespeare Library in Washington, DC; The Bodleian Library in Oxford; The British Library, London; Royal Library in the Hague, Netherlands; Klingspor-Museum der Stadt Offenbach, Offenbach am Main, Germany; Artpool, Budapest, Hungary; Fudan University in Shanghai; Southwestern Jiaotong University, Chengdu; the Sackner Archive of Concrete and Visual Poetry in Miami Beach; numerous university libraries; and the National Baseball Hall of Fame.

Member News cont.

JEN BERVIN was an artist-in-residence to The Josef and Anni Albers Foundation in Bethany, CT in August 2009.

A review of *The Desert* by Jen Bervin (Granary Books 2008) is forthcoming in the issue of JAB 26.

Bervin will participate in two conferences this February, the In(ter)ventions Conference at The Banff Centre in Alberta, Canada on the panel “Betwixt & Between – Collaboration & Cross-Disciplinary Literary Creation,” moderated by Caroline Bergvall, and The 2010 CAA Conference Studio Art Open Session chaired by Clifton Meador (Columbia College Chicago) with Brandon Graham, Amber Hares, and Tate Shaw.

MARITZA DAVILA'S books were part of a collective exhibition at Santa Reparata International School of Art in Florence Italy at their open house in August 2009.

LYNNE AVADENKA was one of 18 Detroit area visual artists awarded a 2009 Kresge Artist Fellowship. These individual, \$25,000 fellowships are designed to give winners financial breathing room to allow them to focus on making art.

Avadenka's work will be included in “The Art of The Artist's Book”, Oakland University Gallery, Rochester, Michigan, January 8 – April 4, 2010.

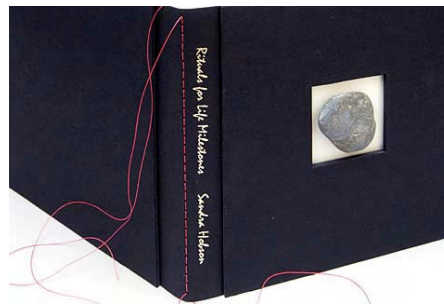
Avadenka and Roni Gross will be teaching collaboratively (in the printmaking and letterpress studios) at Penland School of Crafts, “Making an Impression: Experiment, Explore and Collaborate”, 11–23 July 2010.



Futile Beauty by Lynn Avadenka

NEW RELEASE FROM PACIFIC EDITIONS *Rituals for Life Milestones*

For more than twenty years Sandra Hobson has traveled around the world encountering and engaging with indigenous cultures and shamanic traditions. Her travels have taken her to Nepal, Ecuador, Lapland and Tuva (in Siberia), to name a few of her destinations, as well as to Native American sites in the United States. From the travel and lessons learned in these cultures she has created rituals for contemporary life transitions and events.



Rituals for Life

Fifteen rituals are described in *Rituals for Life Milestones* which has been published in an edition of 500 copies in the fall of 2009. Publication Price: \$75.

To order, visit charleshobson.com and click on artist book list.

BOOK ARTS NEWS FROM THE FINE ARTS PRESS / UNIVERSITY OF NEBRASKA, OMAHA
Professor Bonnie O'Connell and several current and recent letterpress students of the UNO Fine Arts Press have books and other printed items featured in “Omaha Letterpress” a companion exhibition to “American Letterpress: The Art of

Hatch” in Omaha Nebraska. The traveling exhibition organized by The Smithsonian Institution features the poster art of Jim Sherradan and other printers of Hatch Show Print in Nashville.

Frances Osugi, a recent BFA book arts graduate of the UNO Fine Arts Press taught a “Making Paper Pop” Workshop at the Joslyn Art Museum in Omaha, Show Print at The Durham Museum in Nebraska this December in conjunction with the exhibition “Wizards of Pop: Sabuda & Reinhart”, featuring 60 images and 13 pop-up books by masters of the genre, Robert Sabuda and Matthew Reinhart.

COMBAT PAPER PROJECT PUBLICATIONS

Jon Turner has written and published his first book of poetry entitled: “Eat the Apple” under his moniker Seven Star Press. The book is commercially printed and perfect bound, available for \$10. He can be reached at [<jt@greendoorstudio.net>](mailto:jt@greendoorstudio.net)

Combat Paper Project is proud to announce the first hand bound limited edition published by Combat Paper Press, *I Hacky Sacked in Iraq*, a collection of poems and essays by Nathan Lewis, Iraq War Veteran and Combat Papermaker. The Letterpress printed combat paper covers made from uniforms carry a lineage of over eighty-five military service members, serving from WWII to contemporary conflicts. \$30
combatpaper.org/ihackysackediniraq.html [<http://combatpaper.org/ihackysackediniraq.html>](http://combatpaper.org/ihackysackediniraq.html)
info@combatpaper.org

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Member News cont.

THE FETZER INSTITUTE has commissioned the Kalamazoo Book Arts Center to make two handmade journals to present to His Holiness the Dalai Lama and Archbishop Emeritus Desmond Tutu as recipients of the Fetzer Prize for Love and Forgiveness. The books, made from special handmade paper, are bound with a decorative paper made from corn fibers and corn silk. Artists at the Kalamazoo Book Arts Center made the papers, printed the letterpress inscription, and bound the books by hand.

Director Jeff Abshear said, "The KBAC Board of Directors and staff are thrilled to participate in this special project, and proud to have our work presented to these noteworthy men."

The awards were presented at the 2009 Vancouver Peace Summit on Sunday, September 27, and can be viewed at www.fetzer.org <<http://www.fetzer.org/>>

The Kalamazoo Book Arts Center is a federally recognized nonprofit organization, founded by a collective of local artists and writers who have joined together to create a community workshop and educational center to further book design and its related arts: fine printmaking, papermaking, bookbinding, and creative writing. Our workshops, exhibitions, publications, and programs are funded in part by grants from the Irving S. Gilmore Foundation, the Arts Council of Greater Kalamazoo, the Michigan Council for Arts and Cultural Affairs, and the National Endowment for the Arts.

For more information about our classes and programs please visit our website at (www.kalbookarts.org <<http://www.kalbookarts.org/>>)

Jeff Abshear, Executive Director

NEW RELEASE FROM VIEWPOINT EDITIONS **HERetic: Joan of Arc**

This small tribute to Joan of Arc resembles a limp vellum prayerbook of a kind that she might have carried during her battles. On each left hand page is text from "Le Ditie de Jehanne d'Arc" by Christine de Pizan, a French poetess. Written in 1429 when Joan was at the height of her successful campaign, it celebrates her life and achievements. On each facing page, an image, incorporating photographs from the extensive collection of Joan of Arc memorabilia of the Boston Public Library, is combined with comments on Joan of Arc's brief history. The pages covering her trial for heresy incorporate Joan's own words, taken from the trial document.

A page turning flipbook can be seen at <<http://www.ViewpointEditions.com>>

BOOKS BY JULIE CHEN AND CLIFTON

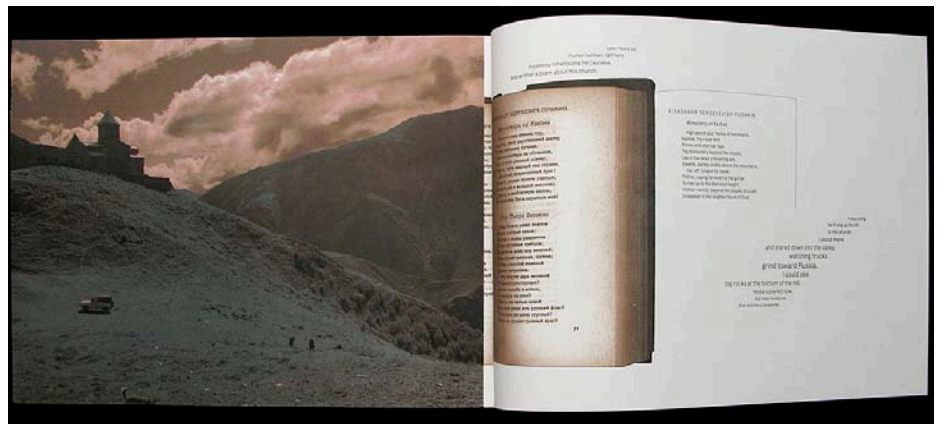
MEADOR, artists, educators and members of the CBAA board, were finalists in the inaugural round of the biennial MCBA Prize, awarded on July 25th. The MCBA Prize recognizes excellence in expression from across the book art spectrum, from paginated books to sculptural and installation work. Three distinguished jurors reviewed over 100 submissions from 10

nations, before narrowing the field to five finalists. Four of the finalists traveled to Minnesota Center for Book Arts for the announcement of the prizewinner at an evening reception after a day-long Biennial program of panels and talks. Each finalist was awarded \$500, and offered a \$750 travel stipend and free admittance if they wished to attend the Biennial. The winner received \$2,000.

Finalist Clifton Meador teaches at Columbia College Chicago Center for Book and Paper Art, and directs the Interdisciplinary MFA in Book and Paper at Columbia College. Meador's book, *Avalanche* (2007), was offset printed in several colors, and the cover of the book was letterpress printed from photopolymer plates. *Avalanche* carries the reader along with Meador on the Georgian Military Highway from Tbilisi to the Russian



Avalanche by Clifton Meador



Avalanche by Clifton Meador

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Panorama by Julie Chen

border. Meador orchestrated movement through the book with photographs that wrap from one page to the next, and typography that embodies the lurching progress of the rickety truck on unpredictable roads and across uneven terrain.

Finalist Julie Chen teaches in the Book Art Program at Mills College in Oakland and publishes under the imprint, Flying Fish Press. Chen's book, *Panorama* (2008), was letterpress printed from wood blocks and photopolymer plates. The reader must manipulate the pages of *Panorama*, to literally unearth its story. Three of the five sections incorporate a lift-tab structure that transforms the page at the reader's touch; the other two sections open out into complex and compelling pop-up structures. Scale contributes to the effect as well, since *Panorama* opens wide—a single page measures 10 inches high by 21 inches wide—as if to command attention to its message of the fragility and uncertain future of the environment.

The winner of the MCBA Prize was Veronika Schäepers, a German artist living in Tokyo, for Durs Grünbein: 26°57,3'N, 142°16,8'E. The book concerns the first photographs taken of a giant squid in its natural environment, found deep in the ocean near an island

of Japan, at the coordinates included in the title. 26°57,3'N, 142°16,8'E is printed letterpress in German and Japanese onto fifty-year old translucent Toshaban-Genshi paper. The book evokes a stunning visual environment from nautical charts and scientific data, set within shifting hues of the blues, greys and black of deep water, along with poetry by Grünbein.

The two other finalists were Jan Owen of Maine and Simon Redington of London.

MEMBERSHIP RENEWAL

Since we sent a reminder to our members regarding renewal of their CBAA membership for 2010, we have received some questions on the procedure for doing this.

Logon to the CBAA website (<http://www.collegebookart.org/>) using your email username and password.

Click on View Profile in the upper right corner of the page.

On your Profile page, click on the button that says, Renew until 1 January 2011.

You will be taken to the CBAA page on PayPal where you can pay for your renewal with your credit card. You will receive a confirmation email from CBAA that you renewal has been completed.

If you have any questions, please contact us.

Thanks for your membership in the College Book Art Association!

—Richard Zauft

Vice-President for Membership

2009 CBAA Board Members

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