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. Cone: 74.17 g. 95.00 mm. France; 1745. Numismatic Collection, Yale University Library. New Haven, Connecticut.
The manner of experiencing and interacting amid the 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 didactic 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.

This nomenclature and the physical form of the double spectacles, furthered through the cameo portrait of Franklin, serve as the rich metaphors and icons for the conference:

Collective Relevance: The Reciprocity of Art and Artifact.

It 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.

As diplomat, inventor and printer, Benjamin Franklin (1706–1790), contributed greatly during his lifetime in each of these capacities. The nature 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 that we should do freely and generously.”

This is 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
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.
<table>
<thead>
<tr>
<th>Officers 2017</th>
<th>Board of Directors 2017</th>
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<tbody>
<tr>
<td><strong>President</strong></td>
<td>Mare Blocker&lt;br&gt;Pacific Lutheran University&lt;br&gt;2016–2018</td>
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<tr>
<td><strong>Executive Vice President</strong></td>
<td>Julie Chen&lt;br&gt;Mills College&lt;br&gt;2016–2018</td>
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<tr>
<td><strong>Vice President for Membership</strong></td>
<td>Matt Runkle&lt;br&gt;San Francisco Center for the Book&lt;br&gt;2017-2019</td>
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<tr>
<td><strong>Vice President for Programming</strong></td>
<td>Kathleen O'Connell&lt;br&gt;Middle Tennessee State University&lt;br&gt;2017-2019</td>
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<tr>
<td><strong>Secretary</strong></td>
<td>Amy Lund&lt;br&gt;Oregon College of Art &amp; Craft&lt;br&gt;2017–2019&lt;br&gt;Student Representative</td>
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<tr>
<td><strong>Student Representative</strong></td>
<td>Heather Green&lt;br&gt;Arizona State University&lt;br&gt;2017–2019</td>
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<tr>
<td><strong>Publications Chair</strong></td>
<td>Bridget Elmer&lt;br&gt;Bingling College of Art &amp; Design&lt;br&gt;2016–2018&lt;br&gt;Publications Chair</td>
</tr>
<tr>
<td><strong>Communications Chair &amp; Alumni Representative</strong></td>
<td>Candida Pagan&lt;br&gt;The University of Iowa Libraries&lt;br&gt;2016–2018&lt;br&gt;Development Coordinator</td>
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<tr>
<td><strong>Awards Chair</strong></td>
<td>Kathleen O’Connell&lt;br&gt;Middle Tennessee State University&lt;br&gt;2017–2019</td>
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<td>Ellie Knudson&lt;br&gt;University of Florida–Gainesville&lt;br&gt;2017–2019&lt;br&gt;Student Representative</td>
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<td>Emily Tipps&lt;br&gt;University of Utah&lt;br&gt;2016–2018&lt;br&gt;Awards Chair</td>
</tr>
<tr>
<td><strong>Communications Chair &amp; Alumni Representative</strong></td>
<td>Phil Zimmermann&lt;br&gt;University of Arizona&lt;br&gt;2017–2019&lt;br&gt;Ex Officio</td>
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<tr>
<td>Position</td>
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<td>Sarah Smith</td>
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<td>Camden M. Richards</td>
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<td>Karen Zimmermann</td>
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**Board of Directors 2018**

| President                | Tia Blossingame               | Scripps College                                   | 2018–2020|
| Vice President for Membership | Aaron Cohick              | Colorado College                                   | 2018–2020|
| Vice President for Programming | Bridget Elmer              | Ringling College of Art & Design                  | 2018–2020|
| Secretary                | Candida Pagan                 | University of Florida–Gainesville                  | 2017–2019|
| Treasurer                | Emily Larned                  | University of Bridgeport                           | 2018–2020|
From the Outgoing President

Julie Chen

Excited to be moving on to whatever comes next, but also sad that my time working so closely with co-brother Matt Runkle, to head the 2012 cbaa national conference, and then later to take on leadership positions in the organization, first as Vice President for Programs and then as President. I feel the way that many undergraduates feel on graduation day: It’s as meaningful and rewarding as mine has been.

I am filled with pride. Pride in the many related disciplines that fall under the umbrella of book art and the people and institutions who 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-brother 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 as President. I feel the way that many undergraduates feel on graduation day: It’s as meaningful and rewarding as mine has been.

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

Many thanks to the conference co-brothers and 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.

I feel on graduation day: It’s as meaningful and rewarding as mine has been.

—Bridget Elmer
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

Collaborative Histories: Dieu Donné
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 Donné with its founder, Sue Gosin. Dieu Donné 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 abaca paper. 30.48 x 38.1 cm.
Conceptual Cartographers: Leonardo Drew, Alex Kirillov and Nicola López
Curated by Lauren McDonald
October 3, 2017 – January 12, 2018

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

Assemblage: A Collection of works by the University of the Arts Alumni and Faculty Curated by Cynthia Nourse Thompson
January 2–22, 2018
Reception: Friday, January 5, 2018
6:00–7:30 p.m.
The Armson Gallery and Hamilton Hall Gallery at the University of the Arts
333 South Broad Street, Hamilton Hall
Philadelphia

Bird in Hands
January 2–16, 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.

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 3
Open Lens Gallery at the University of the Arts
Gershman Y
401 South Broad Street
Main Floor
Philadelphia

FLOOR 4
Graduate Editions Studio
Letterpress Studio
Non-Silver Studio
Printmaking Gallery
Undergraduate Bindery

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

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

Borowsky Center for Publication Arts
<table>
<thead>
<tr>
<th>Event Description</th>
<th>Event Details</th>
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<tbody>
<tr>
<td><strong>Members’ Showcase</strong></td>
<td>The biennial showcase is an opportunity for cba members to present their work and to engage in discussion with conference attendees. The showcase is not a sales event; members are required only to show their work—not to participate in sales activities during this event.</td>
</tr>
<tr>
<td><strong>Student Portfolio Reviews</strong></td>
<td>cba members who are teaching studio classes in the book art on the college level review student work in one-to-one sessions. CBA student members must register for this opportunity in advance.</td>
</tr>
<tr>
<td><strong>Student Lightning Round</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Silent Auction</strong></td>
<td>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 pm; highest bid wins. All proceeds from the silent auction go toward supporting student participation in future CBA conferences.</td>
</tr>
<tr>
<td><strong>Live Auction</strong></td>
<td>A live auction of a limited number of selected items takes place following the banquet on Saturday evening. The selected 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!</td>
</tr>
<tr>
<td><strong>Committee Meetings</strong></td>
<td>CBA 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 CBA.</td>
</tr>
<tr>
<td><strong>Vendor’s Fair</strong></td>
<td>Shop early and shop often! The Vendor’s Fair will be open all day Friday and Saturday and will have a variety of book art-related tools and materials available for sale.</td>
</tr>
</tbody>
</table>
Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

- **Thursday January 4, 2018**

**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** attends the tour at 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 11:45 a.m. Group will break for lunch on its own at 12:15 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** attends the tour at the PMA before 10:00 a.m., via bus drop off. Once the tour is complete, attendees will meet at the same bus drop-off location at 11:45 a.m., where the bus will pick up all attendees and deliver them to the Free Library of Philadelphia to arrive by 11:30 a.m. Group will break for lunch on its own at 12:15 p.m. Bus will pick up attendees at the Free Library of Philadelphia 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 Sweeney.
  - Location: Anderson Hall, Workshop starts on the 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 **Morena Franceschi (architectural forms)**
  - Location: Anderson Hall, 2nd floor graduate papermaking lab.

**WORKSHOP • C**
10:00 A.M. – 12:00 P.M.

- **Papermaking** with lace papers and steam techniques for end sheets or chine collé with Tatiana Ginsberg and Gail Deery
  - Location: Anderson Hall, 2nd floor graduate papermaking lab.

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

- **The Library Company and The Historical Society of Pennsylvania (HSP).**
  - **Group A** attendees meet at the location of tour; arrive at 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 the location of tour; arrive at 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.

**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 at 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 at 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.
Thursday
January 4, 2018

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

5:00 p.m. – 5:30 p.m.
Keynote Speaker
Sue Gosin
President of Dieu Donné Press and Co-chair of Dieu Donne Papermill, New York City.
Location: Levitt Theater Auditorium

5:30 p.m. – 6:30 p.m.
Opening Exhibition Reception
Collaborative Histories: Dieu Donné
The Print Center
1614 Latimer Street
Philadelphia

The Living Book: New Perspectives on Form and Function
The Library Company
199 South Street
Philadelphia

6:30 p.m. – 7:30 p.m.
Dinner on your own.
Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

- **Friday, January 5, 2018**

  **8:00 A.M.**
  - **Steering Committee Meeting**
    - Location: Room 212 Anderson Hall
  - **Awards Ceremony Committee**
    - Location: Room 220 Graduate Lounge, Anderson Hall
  - All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.

  **8:00 A.M. – 9:00 A.M.**
  - Meetings (of M&P) Committee Meeting
    - Location: 200 Anderson Hall
  - All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.

  **8:00 A.M. – 5:30 P.M.**
  - **Vendor’s Fair**
    - Location: Gershman Gallery in the Gershman Y building

  **9:15 A.M. – 10:15 A.M.**
  - **Keynote Speaker**
    - Sarah Suzuki
      - Curator of Drawings and Prints at the Museum of Modern Art
    - Location: Levitt Theater Auditorium
      - The Gershman Y
      - 401 South Broad Street
      - Floor 3

  **9:30 A.M. – 11:30 A.M.**
  - **Panel Session - a1**
    - Turning Over an Old Leaf: Palm Leaf Books
      - Location: Connelly Auditorium in Terra Hall, floor 8
  - **Panel Session - a2**
    - Apres the Avant: Manifestos and Potentialities
      - Location: Room 104 chapel in the Gershman Y building, main floor
  - **Panel Session - a3**
    - The Book as a Conduit
      - Location: CBS Auditorium in Hamilton Hall
      - Main floor
  - **Panel Session - a4**
    - Lunch on your own. Pre-ordered boxed lunches are available for pick-up at Solmssen Court in Hamilton Hall

  **9:45 A.M. – 10:45 A.M.**
  - **Coffee and Tea Break**
    - Levitt Theatre Auditorium Atrium in the Gershman Y
  - **Curatorial Roundtable:** Collecting Artists’ Books: Perspectives from Curators and Librarians
    - Location: Levitt Theater Auditorium
      - The Gershman Y
      - 401 South Broad Street
      - Floor 3

  **10:00 A.M. – 10:15 A.M.**
  - **Endorsed Speaker**
    - Sarah Suzuki
      - Curator of Drawings and Prints at the Museum of Modern Art
    - Location: Levitt Theater Auditorium
      - The Gershman Y
      - 401 South Broad Street
      - Floor 3

  **10:15 A.M. – 11:15 A.M.**
  - **Panel Session - a2**
    - Past as Present
      - Location: CBS auditorium in Hamilton Hall, main floor
  - **Panel Session - a3**
    - Student Lightning Round
      - Location: CBS Auditorium
        - in Hamilton Hall

  **11:00 A.M. – 11:15 A.M.**
  - **Coffee and Tea Break**
    - Levitt Theatre Auditorium Atrium in the Gershman Y
  - **Panel Session - a4**
    - The Book as a Conduit
      - Location: CBS Auditorium in Hamilton Hall
      - Main floor

  **11:15 A.M. – 12:15 P.M.**
  - **Panel Session - a4**
    - Lunch on your own. Pre-ordered boxed lunches are available for pick-up at Solmssen Court in Hamilton Hall

  **12:00 P.M. – 1:00 P.M.**
  - **Lunch**
    - Lunch on your own.
  - **Steering Committee Meeting**
    - Location: Room 212 Anderson Hall
  - **Awards Ceremony Committee**
    - Location: Room 220 Graduate Lounge, Anderson Hall
  - All members are encouraged to join committee meetings. This is a great way to meet people and get involved with CBAA.

  **1:00 P.M. – 2:00 P.M.**
  - **Coffee and Tea Break**
    - Levitt Theatre Auditorium Atrium in the Gershman Y
  - **Panel Session - a1**
    - Turning Over an Old Leaf: Palm Leaf Books
      - Location: Connelly Auditorium in Terra Hall, floor 8
  - **Panel Session - a2**
    - Apres the Avant: Manifestos and Potentialities
      - Location: Room 104 chapel in the Gershman Y building, main floor

  **1:15 P.M. – 2:15 P.M.**
  - **Panel Session - a3**
    - The Book as a Conduit
      - Location: CBS Auditorium in Hamilton Hall
      - Main floor

  **2:00 P.M.**
Pre-registration was required for all tours. Tours and workshops have all been confirmed by email.

Friday
January 5, 2018

2:00 P.M.

Panel Session • B1
2:00 p.m. – 3:30 p.m.

Theme: Continual Re-Discovery: A New Ideology of Print Production
Location: Caplin Recital Hall in Terra Hall, floor 17

Panel Session • B2
2:00 p.m. – 3:30 p.m.

Theme: Preservation: Strategic Approaches to Re-producing Blake
Location: Roddy Auditorium in Terra Hall, floor 8

Panel Session • B3
2:00 p.m. – 3:30 p.m.

Theme: Conservation on Main
Location: CBS auditorium in Hamilton Hall, main floor

Panel Session • B4
2:00 p.m. – 3:30 p.m.

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

3:00 P.M.

Roundtable • 1
3:00 p.m. – 4:00 p.m.

Theme: Pedagogy Beyond Academia
Location: Room 104 chapel in the Gershman Y building, main floor

Roundtable • 2
3:00 p.m. – 4:00 p.m.

Theme: Preservation Through Education: Strategies for Incorporating Museum Collections into Curriculum
Location: Centrally Auditorium in Terra Hall, floor 8

Roundtable • 3
3:00 p.m. – 4:00 p.m.

Theme: Best Practices: Studio Tactics, Tips and Troubleshooting
Location: CBS auditorium in Hamilton Hall, main floor

4:00 P.M.

Panel Session • B5
4:00 p.m. – 5:00 p.m.

Theme: Under Pressure: A Student Press’ Adventures in Printing Blake
Location: Connelly Auditorium in Terra Hall, floor 8

Panel Session • B6
4:00 p.m. – 5:00 p.m.

Theme: Collection as Muse
Location: CBS auditorium in Hamilton Hall, main floor

Panel Session • B7
4:00 p.m. – 5:00 p.m.

Theme: Draft 2: Towards a New Ideology of (Print) Production
Location: Caplin Recital Hall in Terra Hall, floor 17

Panel Session • B8
4:00 p.m. – 5:00 p.m.

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

5:00 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:
The 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
6:00 p.m. – 7:30 p.m.

6:00 P.M.

Exhibition Reception:
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6:00 p.m. – 7:30 p.m.

Exhibition Reception:
Open Lens Gallery at the University of the Arts
Gershman Y
401 South Broad Street, Main Floor
Philadelphia
6:00 p.m. – 7:30 p.m.

7:30 P.M.

Dinner on your own.

7:30 P.M.

Dinner on your own.
Saturday, January 6, 2018

8:00 A.M.

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

9:00 A.M.

Annual Members Meeting and Award Ceremony
Location: Levitt Theater Auditorium in the Gershman Y

11:00 A.M.

Panel Session - C1
Location: Caplin Recital Hall in Terra Hall, floor 17

12:00 P.M.

Social Implications of Book Arts
Location: CBS Auditorium in Hamilton Hall

12:30 P.M.

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

1:30 P.M.

Student Portfolio Review
Location: Hamilton Hall, room 316

8:00 A.M. – 5:30 P.M.

Coffee, tea  and breakfast buffet
Levitt Theatre Auditorium Atrium in the Gershman Y

1:30 P.M.

Members Showcase
Location: Solmssen Court in Hamilton Hall

1:30 P.M.

Drop-In Events
Location: Solmssen Court in Hamilton Hall

1:30 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

8:00 A.M. – 9:00 P.M.

Vendor’s Fair
Location: Gershman Gallery in the Gershman Y building

9:00 A.M. - 10:45 A.M.

Annual Members Meeting and Award Ceremony
Location: Levitt Theater Auditorium in the Gershman Y

8:30 A.M.

Coffee, tea  and breakfast buffet
Levitt Theatre Auditorium Atrium in the Gershman Y

1:30 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

1:30 P.M. – 6:30 P.M.

Silent Auction Information:
Throughout the program, silent auction items are available for viewing and bidding. Members are encouraged to make notes on the Silent Auction items as you visit the auction area. Deadlines—rolling rolling deadlines begin at 6:00 p.m. and conclude at 6:30 p.m. 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 removed before the 7:00 p.m. Banquet, the evening of the auction. Winning bid items that are not paid for or removed before 7:00 p.m. will be picked up 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.

Saturday, January 6, 2018

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3:15 p.m.

**Panel Session • D1**

*Panel: Field of the Field*

Location: Caplin Recital Hall in Terra Hall, floor 1

**Panel Session • D2**

*Charting the Un/Familiar*

Location: Connelly Auditorium in Terra Hall, floor 4

**Panel Session • D3**

*Freedom of the Presses*

Location: CBS Auditorium in Hamilton Hall, main floor

5:00 p.m.

**Communications Committee Meeting**

Location: Room 212, Anderson Hall

**Nominations and Membership Committee Meeting**

Location: Room 632, Anderson Hall

**Publications Committee Meeting**

Location: Room 200, Anderson Hall

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

Location: Room 220 Graduate Lounge, Anderson Hall

5:00 p.m. to 6:00 p.m.

6:00 p.m.

**Cocktail Hour**

Location: CBS Auditorium in Hamilton Hall

6:00 p.m. to 7:00 p.m.

7:00 p.m.

**Banquet**

Location: Solmssen Court in Hamilton Hall

7:00 p.m. to 9:00 p.m.

8:00 p.m.

**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.

**Live Auction**

Location: CBS Auditorium in Hamilton Hall

8:00 p.m. to 9:00 p.m.

9:00 p.m.

**After Party**

Location: Solmssen Court; CBS Auditorium, Hamilton Hall

*Please Note:*

Please pay after you win all Live Auction items. You must be paid for and collected before 9:30 p.m., the end 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 deemed forfeited and the final bid will be charged in full. The auction and Live Auction are two distinct transactions.
Keynote Speaker

Sue Gosin
President of Dieu Donné Press and Co-chair of Dieu Donné Papermill, New York City

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 Donné Press and Paper in New York City. For more than 35 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 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 Donné Press and serves as co-chair of Dieu Donné Papermill in New York City.
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); Joan Donahue: Soul of the Underground (2016–17); The Paris of Toulouse-Lautrec: Prints and Posters (2014–15); We’ll Later This Will All Be Nothing: Editions by Dieter Roth (2015); Prints (2011) with the artist Ellen Gallagher; Ideas Not Theories: Artists and The Club, 1942-1962 (2010); 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. 🌟
The presentation will examine an ongoing 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 on an open canvas to be seen. This presentation discusses a call-and-response manifesto project, in which manifestos grow organically, are openly solicited, designed, printed, (re)produced, and distributed. How can manifestos cultivate clarity, community of spirit, and voice in action?

Betsy Davids: From fieldwork research to Sri Lanka, and to Bali, India, Betsy will discuss and share the making process in three rare palm leaf manuscript traditions, each with its own distinctive materials, tools, preservation, context, content, and prospects for a viable future.

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 reinvented the tradition but must find new 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 experiences, 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 access for these collections, various initiatives to help preserve the heritage, tactics for transmitting a vibrant making practice in the next generation, and ways of integrating non-paper books into curriculum.
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!

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 celebrates the practice of oral history and storytelling over the cultural expectations of an object.

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.

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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.

**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 turmoil and oppression, artists frequently produce utopian visions, which often take shape in the form of artist’s books and zines. This paper examines the history of utopian visions in artist’s books and theorizes the impact this has had on contemporary artists working with similar political motivations.
Towards a New Ideology of (Print) Production
MODERATOR: H.R. Buechler

Terra Hall, floor 17
Caplan Recital Hall
 moderation: h.r. buechler

April Sheridan
Royston

42
[107x421]April
Sheridan
Royston
H.R.

raft 2: Towards a New Ideology of (print) production

Recognizing engagement across disciplines as a vital and urgent challenge, what role does distribution play in their efficacy? How do we define (print) production now? What are the materials—language of production? How do we, as cultural producers, think and produce critically, with intention, while honoring content and a cultural urgency to disseminate?

[Under]Pressure: A Student Press’ Adventures in Printing Blake
MODERATOR: Gregory Robl

Terra Hall, floor 8
Connelly Auditorium
moderator: gregory robl

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, case-in-edition 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 curating 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 and in order to teach the students how to create their own artist’s book 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.

The Technical Details: This paper discusses the logistics for the student printing, binding, and casing-in their edition. There were numerous lessons about typography, layout, font and typeface aesthetics, and book design. The students spent five days in salutary graphic setting type and printing the folios at the non-profit’s studio.

In 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.

Documents of movement, critique, vision, and clarity—the manifesto exists as vehicle for the new and reshaping of print theories and ideologies. It is a textual platform where the conventions of the status quo can be called into question. It is where ideas—meanings of the main 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 and urgent challenge, what role does distribution play in their efficacy? How do we define (print) production now? What are the materials—language of production? How do we, as cultural producers, think and produce critically, with intention, while honoring content and a cultural urgency to disseminate?
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.

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.

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.

Expanding Access

Moderator: Matt Runkle

Betty Bright  Maria Pisano  Jerushia Graham
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.

Jodie Hoover

Considering the Collective Relevance of Library Book Arts Instruction

This presentation examines 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.

Molly Dotson

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 effects 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

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JODIE HOOVER

Private Collection, Open Minds: Opportunities for Collaboration

Andrea Kohashi

Blurring the Line Between Book Artist and Librarian: Special Collections Instruction as Artistic Practice

Molly Dotson

Panel Session

Collection as Muse

Moderator: Macy Chadwick

Benjamin Franklin. Fifty Dollar Bill. Continental currency. Philadelphia, 1775. 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. Scientists at the time believed all objects with engraved designs were counterfeit bills. Franklin’s specific method for making them was kept a secret and is unknown, but this form of nature printing was precursor to the American colonies and the United States from the 1730s through 1775, 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.

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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 artifice? Under the current social and political climate, how can the creation of artist’s 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 mediums 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 artist’s 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 artist’s books are time markers for current and historical perspectives— the new artifact for future generation informing generations to come.

Kerry Mcaleer-Keeler Book art exposes a commonality of human experiences. Many artists’ seek to address universal issues confronted by all such as origin, culture, taboo and social change. Students enter as artists through their hands— this real-time exploration is imperative to the classroom experience. Shira Loev Eller Literary collections reflect and communicate the values of limitations. An artist’s books collect new sensory educational form and techniques, but highlights the ongoing need for critical production awareness. This session will introduce the artists’ books collecting, literary narratives, and exhibitions to create a dialogue around social justice. Lauren Cardenas Small Press Expos are forums for publishers or engaging in dialogue. As small press publisher, I am interested in communication with a broader community. I will discuss how this engagement functions on an impulse for social change with a focus on the emergence of zine culture and small press.

Sarah Hulsey was an artist resident at NAP (2004) and then at MI-LAB (2010). Since 2016, she has taught workshops at universities and in workshops. She will discuss her changing role from a student to a teacher of book arts as well as expanding methods using laser technology in carving.

Katie Baldwin 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

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 printing (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 expand 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.

Social Implications of Book Arts: Building a Creative Community

MODERATOR: KERRY MCALEER-KEELER

Captain Social Hall in Terra Hall, floor 17

Kerry Mcaleer-Keeler
Shira Loev Eller
Lauren Cardenas

Panel Session C1

Panel Session C2

Sarah Hulsey
Yoonsun Nam
Katie Baldwin

Cosby Auditoryum in Terra Hall, floor 8

Unknown, Crop Gold 1.3 x 1.3 cm
Philadelphia, Pennsylvania, ca. 1800
Unknown, Clasp and Unknown, Clasp and Unknown, Clasp
Installation view of "Tinted" New York City.
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.

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 hands-on 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.
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.

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.

The Stewardship of History: Reconfiguring the Markings of Time

“The Stratigraphic Archives” is a series of eleven linked artists’ books, 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

Room 104 chapel in the Gershman Y building, main floor

MARIANNE DAGES

BARBARA TETENBAUM

MICHELE BURGESS

PANEL SESSION

C4
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 sometimes 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.

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.

Half the Field: Writing & the Artists’ Book
MODERATOR: LEVI SHERMAN

We will use the journey of these diverse multidisciplinary 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 artifacts—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 connections 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.

This 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.

Katherine Fries Letterpress or Bust: Like the pioneers of the United States making their way west in new territories and environments, Katherine Fries is a letterpress artist and educator who found her passion/pursed longing to discover the landscapes of letterpress printing. I will explore a journey of community, challenge, and foundational approach to letterpress. 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 Letterpress (and other things), too: Erinn Beckloff is an anthropologist of letterpress, who are excited to push the medium. 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.

Steve Garst Letterpress or Bust: Like the pioneers of the United States making their way west in new territories and environments, Katherine Fries is a letterpress artist and educator who found her passion/pursued longing to discover the landscapes of letterpress printing. I will explore a journey of community, challenge, and foundational approach to letterpress.
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 art's publishing.

**Moderator:** Bridget Elmer

**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 experiences 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.

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*This is a special topics panel organized by the College Book Art Association Board of Directors.*
This panel will address key topics in the area of institutional collecting, to provide insight for curators 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 constituencies to promote areas of research and teaching opportunity? What is the relationship between individual library collections and communities 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

Ruth Rodgers

Tony White

Jessica Sarah Holden

Rick 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.

Ruth Rodgers is Curator of Special Collections at Wellesley College, where she is responsible for oversight and acquisition 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 Director 2017 and organizer of the Biennial Artists’ Books Conference in NYC. In 2018 he will teach “The History of Artists’ Books since 1960” at UVA’s Rare Book School.
Pedagogy Beyond Academia
MODERATOR: SARAH SMITH
Room 104, chapel in the Gershman Y building, main floor

Sarah Smith, having taught for a number of occasions, inside and outside, believes that the students she works with have a unique perspective on the classroom setting. She will speak to her experiences teaching in the community setting.

Erin Sweeney teaches workshops in a wide variety of locations nationally and internationally, as well as in her personal studio. She will address some of the practical issues and concerns that arise in teaching workshops.

Denise Carbone has taught for an extended period of time in an academic setting, but also teaches in such workshops as the Biennial of Bookarts and teaches in her personal studio. She will discuss some of the practical issues and concerns that arise in teaching workshops.

Robby Rosemann is a letterpress printer and teacher. He teaches classes in letterpress and intaglio. He will talk about the relationship between making artworks, running a business, and teaching.

Pilar Nadal operates a community cooperatives print studio. She teaches classes, intern 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, the School of the Museum of Fine Arts, Paper and Book Intensive or in international residency programs. Others teach out of their studios, local community and art centers. We will discuss the pro and cons of teaching outside the academic institution, as well as strategies and practical issues for those embarking on this mode of teaching.

Best Practices, Studio Tactics, Tips and Troubleshooting
MODERATOR: SARAH BRYANT
CBS Auditorium in Hamilton Hall, main floor

Sarah Bryant is the Print, Letterpress, Books, and Paper Coordinator at Pacific Lutheran University. As we merge with our existing Elliott Press, we anticipate challenges of access while preserving rare, fragile materials.

Antonia and Adam Petko Type & Press donation weighing 30+ tons transferred in 4 semi-trucks. The joys of sorting, cataloging, and teaching strategies for systematic methods to maintain a productive makerspace.

Gloria Kondrup Archetype Press and AvantGuardia in a living collection of over 1,200 works of rare and unique American and European letterpress and wood type, from the collections of Los Angeles typographer and printer Vernon Simpson. The greatest challenge is the preservation of the materials while enlisting the students’ understanding of typographic practices.

The print and press collection housed at AVANT presents a multitude of challenges: creative research, tracking space management, and safety. Mayes has deciphered the monsters and Atlas Pothier Type & Print donation weighing five tons. We are excited to showcase a working typographic laboratory at Pacific Lutheran University. As we merge with our existing Elliott Press, we anticipate challenges of access while preserving rare, fragile materials.

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

Preservation Through Education, Strategies for Incorporating Historic Collections into Curriculum
MODERATOR: JESSICA SPRING
CBS 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 “bonus” 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, dispatching transportation or ongoing maintenance. How do we generate income to offset these expenses? Can these collections be integrated into the classroom to benefit the community, scholars, visiting artists, even 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 publication including acquisition, installation and documentation.

Jessica Spring Acquiring the Thoemmes Collection of Antique Type in 2016 has been an ongoing process: scanning from monographs under plagiarism at West Coast Press to hand-drawn typographic laboratory at Pacific Lutheran University. As we merge with our existing Elliott Press, we anticipate challenges of access while preserving rare, fragile materials.

Marnie Powers-Torrey The printing collections at the Book Arts Program at Red Butte Press are the culmination of 26 local donations and occasional purchases. The value of this living collection ties to both access and maintenance. Preservation. With limited resources, the program employs creative and strategic methods to maintain a productive atmosphere.

Rich Kegler Wells Book Arts Center was founded in 1973. Building on the legacies of former faculty members: E.L. Locher (Loch) and Victor Hanner (Hann), the center acquired many donations of collections and individual pieces that makes the cumulative benefit of assorted donating and cultivating as the basis of the functioning studio.

Gloria Kondrup Archetype Press and AvantGuardia in a living collection of more than 1,200 works of rare and unique American and European letterpress and wood type, from the collections of Los Angeles typographer and printer Vernon Simpson. The greatest challenge is the preservation of the materials while enlisting the students’ understanding of typographic practices.

Dan Kegler The print and press collection housed at AVANT presents a multitude of challenges: creative research, tracking space management, and safety. Mayes has deciphered the monsters and Atlas Pothier Type & Print donation weighing five tons. There is excitement to showcase a working typographic laboratory at Pacific Lutheran University. As we merge with our existing Elliott Press, we anticipate challenges of access while preserving rare, fragile materials.

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

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

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

Jay Ford is the Print, Letterpress, Books, and Paper Coordinator at Portland School of Crafts in Portland, ME

Brad Freeman is an artist whose primary medium is the artist book. He founded JFB, the Journal of Fiber & Book, in 2015 to provide a forum for critical writing about artists’ books.

Mary Plocher 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 2002-17 and is Coordinator of Outstanding numerous times.
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.

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 immerse with special exhibits and events designed to explore the unique way books are made, how they tell stories, and the many ways in which books have changed over the centuries. Participating on this tour will be offered a brief overview of the collection by Sherry Longleigh, 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, Scott Homolka, in the adjoining conservation lab. A range of media and printmaking techniques will be represented, including illuminated manuscripts, wood engravings, and intaglio processes. Among the objects that will be featured are: the Museum’s magnificent illuminated manuscripts, La Cité de Dieu (City of God), c.1440-1480; Picasso’s early Cubist etched portrait of Marie, 1909; Marcel Duchamp’s marvelous wood engravings (fanon); a Little Book of Medieval Rhymes, 1550; Leonard Baskin’s magnificent wood engravings (Rose and Thorns); and modern prints, drawings and photographs.

The Department of Prints, Drawings, and Photographs and its collection of over 300,000 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. Tours 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 L. Rose-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.

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 exhibition, Big and Small, Books for All. Participants on this tour will be offered a brief overview of the collection by Sherry Longleigh, 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, Scott Homolka, in the adjoining conservation lab. A range of media and printmaking techniques will be represented, including illuminated manuscripts, wood engravings, and intaglio processes. Among the objects that will be featured are: the Museum’s magnificent illuminated manuscripts, La Cité de Dieu (City of God), c.1440-1480; Picasso’s early Cubist etched portrait of Marie, 1909; Marcel Duchamp’s marvelous wood engravings (fanon); a Little Book of Medieval Rhymes, 1550; Leonard Baskin’s magnificent wood engravings (Rose and Thorns); and modern prints, drawings and photographs.

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The Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania and the Common Press at Penn

**Tour 2**

The Kislak Center for Special Collections, Rare Books and Manuscripts advance learning and inspire 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 maternal collections housed at the Kislak Center include more than 530,000 books and 15,000 linear feet of manuscripts in a wide range of disciplines and formats, from medieval manuscripts to twenty-first century article books. Located on the 6th floor and parts of the 5th floor of Van Pelt-Dietrich Library Center, the Kislak Center’s 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 indices.

The Common Press is the letterpress printing studio at the University of Pennsylvania. The press is a collaboration of inter-disciplines, 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 between digital and manual image making, collaborating with writers, printmakers and other 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 22, 2009, the 300th anniversary of Benjamin Franklin’s birth.

**Tour 3**

The Library Company of Philadelphia is an independent research library specializing in American history and culture from the 18th 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 from the Revolutionary War to the Civil War. 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.

The Historical Society of Pennsylvania, founded in 1844 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 60,000 printed items and more than 2 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.
Biographies

Elizabeth Arden

Betty Bright

Betty Bright is an artist-curator and follower who authored Art League Honolulu Book Art in Hawaii 1960-2010 (2010). She is currently researching letterpress printing in the U.S. from 1960 to 2010, and continues to write and speak on the intersecting realms of craft, art, technology, and the body.

Sarah Bryant

Sarah Bryant is an Associate Professor & Senior Manager at the art of the Book Arts Program at the University of Alabama in Tuscaloosa. She produces letter-press printed artist books under the imprint Big Jumpy Press, which they founded in 2006. Their work can be found in dozens of libraries and private collections in the United States and abroad.

Michele Bunge

Michele Bunge is the Director of Bright Fine 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 SVAU.

H.R. Brachslar

H.R. Brachslar is the author of three books on digital printing. He was Editor of the biannual journal Print Production Proprietor and former Print Production Editor for the Journal of Artists’ Books (JAB). He held as art critic and(dropcap) a book and paper arts from Columbia College Chicago, and a medal from the School of the Art Institute of Chicago.

John Caperton

John Caperton is the Director of the Art of the Book Arts Program at the University of Chicago and has authored more than forty exhibitions for the Print Center since 1993. He served on the executive board for the publication of Philagrafika: Print Documenting Print, a contemporary art journal. Caperton was named in Art in America as one of the 500 Most Influential People by the Art Institute of Chicago and currently serves as the Exhibition Coordinator of the School of the Art Institute of Chicago where he organized exhibitions with artists Virgil Marti, Polly Apfelbaum, among others.

Denise Carbone

Denise Carbone received her Book Arts/Printmaking degree from the University of Nevada, and was the founding Editor of Openings the academic journal of CBAA. She is Editor of Openings the academic journal of CBAA.

Betty Bright

Anna Arenius

Anna Arenius in the Adjunct Professor at the University of Alabama Huntsville.

Inge Bruggeman

Inge Bruggeman is a United States and America’s leading book artist and advocate for the Book Arts. She holds appointments at the University of Nevada Reno. Her work explores the idea of the book—the book as object, artifact, and cultural icon. She is Editor of Openings the academic journal of CBAA.

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Denise Carbone

Denise Carbone received her Book Arts/Printmaking degree from the University of Nevada, and was the founding Editor of Openings the academic journal of CBAA. She is Editor of Openings the academic journal of CBAA.
Lauren Cardenas is a Texas native and artist with thinking with images. She is the coordinator of the St. Louis Small Press Expo and creator of Saturday Press. Cardenas holds a BFA in Fine Art and an MA in Visual Art.

In Cahoots Press and Residency, a space for collaboration, artists who interested in book arts often highlight text about books, making, and typography. Her art books are taken apart, hand bound, and/or computer generated online at The PulP Press.

Macy Chadwick publishes, edits books in California, Texas, and Colombia. She is a member of the University of Arkansas in Fayetteville, Arkansas. His experimental work emphasizes the sensory triality of alphabetic matrices; and principally, on how phonetic profiles and visual architectures formulate and synthesize content across modalities.

Julie Chen is an internationally known book artist and book art educator. Her research explores the use of non-traditional substrates that have an elevated tactile presence and high level of craftsmanship. She has been producing limited-edition book works under the imprint Dimunation Press. Her current project is establishing the Printmaking Department at the University of the Arts, Philadelphia, a space for collaboration, artists books and printing.

Julie Chen was an intern at UCLA’s Los Angeles Printmaking Program in 2010. She is the outgoing CBAA President and a member of the St. Louis Small Press Expo’s publishing. He is also a member of the Board of the Philadelphia Center for the Book.

Gail Deery is an artist, writer, and editor whose work explores the intersection of book arts and printmaking. She has made multiple research visits to palm leaf art in India and Sri Lanka and evenparsed a palm leaf book-making practice at home.

Mark Deery is an artist, writer, and editor whose work explores the intersection of book arts and printmaking. He has made multiple research visits to palm leaf art in India and Sri Lanka and evenparsed a palm leaf book-making practice at home.

Molly Domen received an MA in Art History with a focus on Medieval and Renaissance illuminated manuscripts at the Library of Congress, and is one of the principal in the Library’s effort to collect and document contemporary book arts and printmaking.

Shira Lavie Efker is Art & Design Librarian at the George Washington University Libraries. She teaches classes for the Library’s collection of printworks, facilities for books, and the curatorial exhibit of artists books, journals, and artists’ books in the Library’s collection.

Betsy Davids is Professor Emerita at California College of the Arts, where she taught book art and writing literature at the graduate level from 1973–1989. She has made multiple research visits to palm leaf art in India and Sri Lanka and evenparsed a palm leaf book-making practice at home.

Mary Carothers is a Professor of Art & Design at the University of Delaware where she teaches design, typography, visual communications, and book arts. Her art books are taken apart, hand bound, and/or computer generated online at The PulP Press.

Marianne Dages is a Professor Emerita at George Mason University Libraries. She is a member of the Board of the Philadelphia Center for the Book.

Marina Cohen is a Professor Emerita at George Mason University Libraries. She is a member of the Board of the Philadelphia Center for the Book.

Marianne Dages: Studio artist, owner of Dimunation Press (PA), Teaching, Yale School of Art (PA), Common Press at the University of Pennsylvania/Philadelphia (PA), Bunting/PulP Printmaking Residency (Germany), exhibitions: Print Gallery Tokyo, International Print Center (NVC), Pacific Northwest College of Art (Portland, OR).


Amanda D’Amico is a book artist and writer. She taught at Academy of Art University and San Francisco Art Institute. Her current project is establishing the Printmaking Department at the University of the Arts and Tyler School of Art, and serving on the Board of the Philadelphia Center for the Book.
Bridget Elmer teaches at Grinnell College and the行事 through the Iatsatam Art and Book Arts Center. She is the co-founder of Impossible Labor in Service of the Speculative Arts (ilssa) and founding member of Print St. Pete. Community Letterpress. She received an MFA in Book Arts from the University of Illinois.

Melanie Emerson is an artist whose primary medium is the artist book. She founded the Journal of Artists Books in 2003 to provide a forum for critical writing about artist books. JAB is now produced at the Center for Book, Paper, and Print, Atlanta. Emerson teaches at Atlanta. Emerson’s artist books are collected internationally.

Joy Fox is an artist working in a generational and feminist tradition of printmaking, assemblage boxes, and layered prints, including letterpress. She is Assistant Professor at the University of Wisconsin – Madison. She has received a BAHE grant to enable her to work in Japan to research naturally-dyed papers under a Fulbright grant. She completed her MFA at UC Santa Barbara. After teaching papermaking and printmaking for the past decade this is joining the Staff of Driehaus as Deputy Collaborative / Production Manager. Her one-week intensives in traditional skills with her are sponsored by the Driehaus Collaborative.

Reed Freeman is an artist whose primary medium is the artist book. He founded the Journal of Artists Books in 2003 to provide a forum for critical writing about artist books. JAB is now produced at the Center for Book, Paper, and Print, Atlanta. Freeman teaches at Atlanta.

Bartholomeo Frites is an artist whose primary medium is the artist book. He founded the Journal of Artists Books in 2003 to provide a forum for critical writing about artist books. JAB is now produced at the Center for Book, Paper, and Print, Atlanta. Frites teaches at Atlanta. Frites’s artist books are collected internationally.

Bridget Elmer

Melanie Emerson

Reed Freeman

Bartholomeo Frites

Sue Greenspan Teitelman received her PhD from the University of Wisconsin – Madison after studying with Walter Hoving in the book arts and William Crafts in printmaking in 1994. Upon completion of her studies, she co-founded Dieu Donné Press and Paper in New York City. For more than 30 years, she has collaborated with artists and writers as designer and publisher of fine and three-dimensional art as well as limited editions of artist books.

Barbara Graumans is a practitioner of experimental and collaborative printmaking, as well as letterpress. She is Assistant Professor at the University of Michigan. She teaches an annual letterpress intensive at the University of Michigan and exhibits internationally. Barbara Graumans

Sue Greenspan Teitelman

Dr. Susan Guinan-Chipman received her PhD in 1 Randy Hommesgaa is the founder of Savannah-based Fine Art Paper Co. and is currently the Multi-Printer and Shop Manager of the Brooklyn Center for Innovative Editions at Rutgers University. He has extensive collaborative printmaking experience and has worked with artists such as Louis Golub, Allison Stein, Joel Lerner and Joyce Johnson among others.

Randy Hommesgaa

Jessica Holmda is the Director of Special Collections and Archives at California Polytechnic State University. She received her MLIS from the University of Illinois in 2002 and is currently the Head of Special Collections and Archivist. She received her B.A. from the University of Michigan in 2000 and is currently working on her PhD at the University of Illinois.

Jessica Holmda

Cristo Gianna is the chief executive and illustrator of the Book Arts Program and Art Books Press at the University of Utah. Cristo’s artist books can be found in the permanent collections of the Getty Research Institute.
Members

Evgenia Kim recently graduated from Middle Tennessee State University with a Bachelor of Fine Arts and Book Arts. She is currently a library assistant at Los Angeles Public Library. Her work draws on her background in linguistics to explore the intersection of language through visual art. Hulsey is an instructor at Los Angeles City College, CA.

Gloria Kondrup has a Master of Fine Arts and a Doctor of Philosophy in Book Arts from Columbia College Chicago and University of Cincinnati. She is an Assistant Professor of Graphic Design at SASD, University of Bridgeport.

Rich Kegler: As founder of the WNY Book Arts Center in Buffalo NY and founder of Five Tips Press, Kegler’s digital type house that specializes in historical fonts, Kegler’s current role at Wells fits well with his areas of interest in the digital landscape. He is also the Executive Director of the Printer’s Hall, a historic printing company in Buffalo, NY.

Jodi Hoover is the Circulation and Media Services Librarian at University of Maryland Baltimore County. She is currently an Assistant Professor of Library and Information Science at the University of Iowa. Hoover is currently an Assistant Professor at Virginia Commonwealth University in Richmond, Virginia.

Sarah Hulsey earned a Master of Fine Arts in Printmaking and Book Arts. She is the Teaching and Learning Librarian at Virginia Commonwealth University. Hulsey is also the Business Manager for GrayBits and the Philadelphia Editor for PrintShop Talk.

LUCILLE HOLTSNIDER

Lucille Holtsnider is a printmaker and book artist residing in Richmond, Virginia. She received her Master of Fine Arts from Columbia College Chicago and University of Cincinnati. She is an Assistant Professor of Graphic Design at SASD, University of Bridgeport.

Emily Larned has recently moved to Philadelphia to pursue a Master of Fine Arts in Collectible and Exhibition Design. 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.

Isabel Lederman is an independent Art Advisor and a Research Associate, Media Arts and Public Engagement Coordinator at the Rosewell Wall Galleria. She is also the Business Manager for Graffiti and the Philadelphia Editor for PrintShop Talk. Lederman has taught at Maryland Institute College of Art in the Printmaking Department and the University of the Arts Philadelphia, in Book Arts and Printmaking Department. She received her MFA from the University of the Arts and has taken courses at the University of California Santa Cruz.

Thomas Leech is the curator and director of the Pace or the Palace of the Great guns. He is a recipient of the 2014 Hartley Award, the Edgar Lee Hewitt Award, the Santa Fe Mayor’s Award for Excellence in the Arts, and co-founded the Paper Road/Talis project.

Woody Leslie has been working as a book artist,printmaker, and consultant on projects in collaboration with institutions. As an artist, Leslie has worked with the Journal of Artistic Books, Eight Balling Press, and taught book arts classes and workshops in various locations. He received an MFA from Columbia College Chicago in 2017.

Catherine Liu is an associate professor at the University of Iowa Center for the Book. Growing up in a gardening family, she began her practice painting with cutting tomatoes and raspberries. Liu received her MFA in Studio Arts and Creative Writing, still working with mostly vegetables and fruits.

Charles Lomont is an artist and educator residing in Florence, Italy where he co-founded the Florence School of Fine Arts. Previously returning to Italy, Lomont was a tenured professor at Cornell and Tulane university. He pursued a career as a book artist, exploring bookmaking, fine art, technology while exploring means of identity and memory.
Dawn McCusker is a Professor of Graphic Design at James Madison University. Her research interests include interdisciplinary and cross-disciplinary design, art direction, and art and design education. She recently completed a book on the history of art and design education in the United States. McCusker holds a PhD in Art History and Education from the University of New Mexico and has published numerous articles and essays on the history of art and design education.

Dan Mayer is the Director of Pymacuchar Press, the independent publishing project at Arizona State University’s Walter Cronkite School of Art, Media and Design. Mayer has produced collaborative books and prints. In his private practice, Mayer has taught book arts and printmaking at The Cooper Union and book arts and printmaking at The University of the Arts. He has exhibited in group shows at Crane Arts Center and at Eastern University in Maryland.

Sheryl Oring is an independent artist and writer who lives and works in New York City. She has been recognized for her work in printmaking, painting, and installation, and has been featured in numerous exhibitions and publications. She is currently working on a project that explores the relationship between art and technology, and she is a contributing editor for the journal, *Art in America*.

Michelle C. Moode grew up in a suburb of Los Angeles, influenced at an early age by fruit trees, science fiction, and science museums. She looks closely and examines deeply in science, antique houses, and natural history museums.

Russell Morey is the Director of Pymacuchar Press, the independent publishing project at Arizona State University’s Walter Cronkite School of Art, Media and Design. Morey has produced collaborative books and prints. In his private practice, Morey has taught book arts and printmaking at The Cooper Union and book arts and printmaking at The University of the Arts. He has exhibited in group shows at Crane Arts Center and at Eastern University in Maryland.

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

Michelle C. Moode is a visual artist and writer who lives in New York City. She has been recognized for her work in printmaking, painting, and installation, and has been featured in numerous exhibitions and publications. She is currently working on a project that explores the relationship between art and technology, and she is a contributing editor for the journal, *Art in America*.

Mary Phelan has been a member of the faculty at The University of the Arts since 1981. She founded the Visual Arts Program and served as Director from 1981 to 2017. She is currently serving as Coordinator of Printmaking at the University of the Arts.

Namyoon Nam earned a BFA from Hongik University, Seoul, and received an MFA from Rhode Island School of Design, Providence. Her work considers the 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.

Sheryl Oring is an independent artist and writer who lives and works in New York City. She has been recognized for her work in printmaking, painting, and installation, and has been featured in numerous exhibitions and publications. She is currently working on a project that explores the relationship between art and technology, and she is a contributing editor for the journal, *Art in America*.

Pilar Nadal was a curator at the Museum of Modern Art in New York City. She has attended numerous group shows here and abroad.

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

Lauren McDonald is currently the Administrator for the Printmaking Program at the University of the Arts in Philadelphia. McDonald has been involved in the creation of new and innovative curricula for the Printmaking Program and has worked on developing and implementing a new Printmaking Program. She is currently working on a book on the history of printmaking, and has published numerous articles and essays on the history of printmaking. McDonald received her MFA in Printmaking from the University of the Arts in Philadelphia.
Anne M. Roy holds an M.A. in photographic from the University of Utah and a B.S. in English and Philosophy from Boise State College. She teaches at the Book Arts Program, is a printer for the Red Barn Press, and is a founding member of the College Book Arts Association.

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

Sarah Smith is Dartmouth College's Book Arts Workshop Program Manager. In her teaching, she teaches letterpress printing at Naropa University and through the Book Arts League. She works in Scholarly Resources Development/Interlibrary Loan, University of Colorado Boulder Libraries.

Katherine M. Ruffin is the Book Studies and Book Arts Program Director at Wellesley College. She also teaches at Ran Book School at the University of Virginia. Katherine holds an M.A. in Book Arts from the University of Alabama and a M.S. in Library and Information Science from Stonybrook College.

Sarah Seko is President of the Book Arts League and serves on its Board. She co-teaches letterpress printing at Carnegie Mellon University and through the Book Arts League. She works in Scholarly Resources Development/Interlibrary Loan, University of Colorado Boulder Libraries.

April Sheridan is a letterpress printer who is particularly interested in the artistic and technological possibilities of the broadside and its history since the early years of the American Revolution. She runs a book arts education program that focuses on collaborative and experimental possibilities of the broadside and its history since the early years of the American Revolution. As an alternative to book arts education she has spoken at conferences and taught workshops and classes on the history and culture of the broadside and its history since the early years of the American Revolution.

Levi Sherman is an interdisciplinary artist who is interested in the history and culture of the broadside and its history since the early years of the American Revolution. He received his B.A. degree in Book and Paper Arts from Columbia College Chicago, where he was a Weldt Print Production Fellow and taught undergraduate book arts. His thesis was entitled ‘The History of Arizona’.

Sarah Smith is an interdisciplinary artist who is interested in the history and culture of the broadside and its history since the early years of the American Revolution. She received her B.A. degree in Book and Paper Arts from Columbia College Chicago, where she was a Journal of Artists’ Books Print Production Fellow and taught undergraduate book arts. Her thesis was entitled ‘The History of Arizona’.

Jessica Spring is the proprietor of Springtide Press, inventor of Daredevil Editions, and a letterpress printer and book artist. Her work is centered around reclaiming the traditions of her ancestors and of her family.

Katherine Ruffin holds an M.S. in Library and Information Science from Simmons College. She also teaches at Ran Book School at the University of Virginia. Katherine holds an M.A. in Book Arts from the University of Alabama and a M.S. in Library and Information Science from Stonybrook College.

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At MoMA, Suzuki’s exhibitions include Posters (2010–11) and Later This (2011–12). Editions for Dante Rosch (1973) and Private (just) with the artist Ellen Gallagher. A graduate of Dartmouth College and Columbia University, she has exhibited widely and taught courses on the history of modern and contemporary art.

Emily Tipps is Binding In and a member of the Board of Directors of the College Book Art Association. She is currently Professor and Department Head of Book and Print at the University of Utah, as well as the proprietor of the Salt Lake Book Arts Center in Salt Lake City. She teaches workshops at her Lovely In The Home Press in NH, and was a faculty member of the 2007 conference "Initials: Books in the USA" at UVA’s Rare Book School. Emily’s work has been shown in the US, Europe, and Asia. Her extensive work in woodcut was augmented with a residency for mokuhanga training at NAP, Awaji.

Karen Wirth is an artist, educator, and vice president at Emerson College. Her work explores the relationships between words, streets, and space through artist’s books, sculpture, public art, and critical writing. Her work has been internationally exhibited in numerous collections. She is the founding member of the College Book Art Association.

Barbara Tetenbaum began making arts and crafts in 1965 while a student at the University 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.

Erin Sweeney received her Book Arts/Printmaking mfa from the University of Utah, as well as the proprietor of the Salt Lake Book Arts Center in Salt Lake City. She teaches workshops at her Lovely In The Home Press in NH, and was a faculty member of the 2007 conference "Initials: Books in the USA" at UVA’s Rare Book School. Emily’s work has been shown in the US, Europe, and Asia. Her extensive work in woodcut was augmented with a residency for mokuhanga training at NAP, Awaji.

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Travel and Accommodations

Accommodations

Conference Hotel:
Holiday Inn Express Philadelphia Midtown Hotel
1305 Walnut St., Philadelphia
Phone: (215) 735-9500

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-$15.00 each way:
Liberty Bell Shuttle: (215) 724-3333
Tropiano Shuttle: (215) 668-5575

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 $37.00. 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 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) 747-9797

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.

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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.
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 named from 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) 443-3800
nnmajh.org

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.
708 S Broad St, Philadelphia
(215) 546-3475
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.
114-128 Elfreth's Alley, Philadelphia
(215) 574-0560
elfrethsalley.org

National Museum of American Jewish History
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101 South Independence Mall E, Philadelphia
(215) 443-3800
nnmajh.org
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 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 wallpaper, 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 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

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.
4650 Market St, #7700, Philadelphia
phillyfromthetop.com
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.
39 South 22nd St, Philadelphia
(215) 560-9544
muttermuseum.org

The Philadelphia Museum of Art
The Philadelphia Museum of Art was 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

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 21st St, Philadelphia
(215) 448-1200
fi.edu

The Institute of Contemporary Art PENN
The Institute of Contemporary Art at PENN, or more commonly known 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 Philadelphia Museum of Art
## Restaurants

### Advance reservations are highly recommended for dinner.

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chipotle</td>
<td>1525 Walnut St, Philadelphia</td>
<td>(215) 558-2113</td>
<td>chipotle.com</td>
</tr>
<tr>
<td>Founding Fathers</td>
<td>151 South St, Philadelphia</td>
<td>(267) 539-0530</td>
<td>foundingfathersbar.com</td>
</tr>
<tr>
<td>HipCityVeg</td>
<td>20 South Broad St, Philadelphia</td>
<td>(267) 236-9508</td>
<td>places.singleplatform.com</td>
</tr>
<tr>
<td>Sawardee</td>
<td>514 South 15th St, Philadelphia</td>
<td>(215) 790-4399</td>
<td>phillysawardee.com</td>
</tr>
<tr>
<td>Steve’s Prince of Steaks</td>
<td>41 South 16th St, Philadelphia</td>
<td>(215) 972-6970</td>
<td>stevesprinceofsteaks.com</td>
</tr>
<tr>
<td>Barbuzzo</td>
<td>121 South 23rd St, Philadelphia</td>
<td>(215) 564-9100</td>
<td>barbuzzo.com</td>
</tr>
<tr>
<td>Bud &amp; Marilyn’s</td>
<td>224 Locust St, Philadelphia</td>
<td>(215) 596-2220</td>
<td>budandmarilyns.com</td>
</tr>
<tr>
<td>El Vez</td>
<td>25 South 13th St, Philadelphia</td>
<td>(215) 928-9800</td>
<td>elverrestaurant.com</td>
</tr>
<tr>
<td>Giorgio on Pine</td>
<td>311 Pine St, Philadelphia</td>
<td>(215) 545-8265</td>
<td>giorgioonpine.com</td>
</tr>
<tr>
<td>Jamonera</td>
<td>255 South 13th St, Philadelphia</td>
<td>(215) 922-6661</td>
<td>santamorganrestaurant.com</td>
</tr>
<tr>
<td>Jasmine Rice</td>
<td>206 South 16th St, Philadelphia</td>
<td>(215) 546-5384</td>
<td>JasmineRice.com</td>
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<td>Little Nonna’s</td>
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<td>littleononas.com</td>
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<td>lolitaphilly.com</td>
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<td>Mixto</td>
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<td>mixtorestaurants.com</td>
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<td>Opa</td>
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<td>(215) 545-9770</td>
<td>opaphiladelphia.com</td>
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<tr>
<td>Smokin Betty’s</td>
<td>36 South 11th St, Philadelphia</td>
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<td>smokinbettys.com</td>
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<td>Strangeloves</td>
<td>216 South 11th St, Philadelphia</td>
<td>(215) 564-0604</td>
<td>strangelovesbeerbar.com</td>
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<td>Sumo Sushi</td>
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<td>(215) 483-5411</td>
<td>sumosushiphilly.com</td>
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<td>Sweetgreen</td>
<td>341 Chestnut St, Philadelphia</td>
<td>(215) 665-9760</td>
<td>sweetgreen.com</td>
</tr>
<tr>
<td>Alice Pizza</td>
<td>316 South 13th St, Philadelphia</td>
<td>(215) 590-2220</td>
<td>alicepizza.us</td>
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</tbody>
</table>
Please share your experiences throughout the conference within social media.

Conference Wi-Fi Access

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

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

Friday January 5, 2018, 8:00 a.m.–5:30 p.m.
Location: Gershman Gallery in the Gershman Y building

Vendors Fair

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Hoffmitz-Milken Center for Typography
Richard Zautt / Lesley University College of Art + Design
The University of the Arts graduate MFA degree program in Book Arts + Printmaking
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MGAD Minneapolis College of Art and Design
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OCAC Oregon College of Art and Craft
Pyramid Atlantic
UICB University of Iowa Center for the Book
University of Florida
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University of Washington Libraries
Vamp & Tramp Booksellers
Visual Studies Workshop
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Additional gratitude to Legion Paper for their donation of paper for each of the workshops.
The Book Arts Program, located within the J. Willard Marriott Library at The University of Utah, promotes involvement with the art of the book.

We offer courses exploring letterpress printing, 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.

We also serve the greater community with programming for adults and K–12 learners and educators.

Please visit our website to learn more: www.bookartsprogram.org
Reside at Wells College for one week
➛ July 15 – 28, 2018
Reside at Wells College for two years
➛ August 2018 – May 2020

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The Caxton Club, founded in 1895 in Chicago, is devoted to the literary study and promotion of the arts pertaining to the production of books. The Club awards annual grants for graduate students in the Midwest with projects in the following areas: bibliography, book arts, history of the book, library studies, print culture studies, and zines. 2018-19 application deadlines are in the fall. For more information go to caxtonclub.org.

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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 limited edition printed, edited 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 Knudsen, Associate in Book Arts. 

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

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For more information regarding the program please contact:
Cynthia Louise Thompson, Director
215.717.6198 cthompson@uarts.edu
bookarts@uarts.edu
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