

COLLEGE BOOK ART ASSOCIATION NEWSLETTER

September 2010

Number 5

TONY WHITE AND THE COMMITTEE AT BLOOMINGTON are in the throes of preparation for the CBAA Members Conference this January. We hope as many of you as possible are able to attend. The Committee has assembled a full and rich conference with panels, demonstrations and tours. The keynote speaker (pictured below) will be Ann Hamilton, visual artist and Professor of Art at Ohio State University. See more information at right and at the CBAA website: www.collegebookart.org.

Also in this issue Book Arts and Rare Book curator at the University of Washington, Sandra Kroupa discusses the work of Tamar Stone, of which the University has several pieces. Kroupa also talks about using the collection in her teaching.

Our feature on a book arts program, written by Becky Thomas, describes the book art activities at The University of Utah. This program is blossoming under the direction of Marnie Powers-Torrey, and there is much news to take away from this piece.

As always, we invite your comments and feedback. We are also looking for writers interested in submitting short reviews of new trade books that relate to our field as well as reviews of artist book work, exhibits, and relevant conferences. Please contact Julie Leonard at news@collegebookart.org for more information or to submit a piece.



Ann Hamilton

(*tropos • books*); 1993

48 altered books, shelf; overall dimensions variable; Private collection, New York



IN THIS ISSUE

CBAA Biennial Conference at

Indiana University, Bloomington

Book Arts at the JM Marriott Libraries,
University of Utah,

New in the Library:

Dress Versus Woman by Tamar Stone

2010 Paper & Book Intensive

Exhibitions

Conferences/Fairs

Opportunities

Member News

CBAA Biennial Conference Word, Image, Text, Object

JANUARY 13–16, 2011

INDIANA UNIVERSITY, BLOOMINGTON

ON THURSDAY, JANUARY 13, through
Sunday, January 16, 2010, the College
Book Art Association conference, WORD
IMAGE TEXT OBJECT, will be held in
Bloomington, Indiana. Attendees will
discuss topics related not only to the
conference title, but also to the diverse
pedagogical and scholarly subjects of
interest to teaching faculty, librarians,
and students involved in the study of
book art.

The venue for the conference will
be the Indiana Memorial Union (IMU)
located in the center of campus at
Indiana University Bloomington. The
School of Fine Arts, the IU Art Museum,
the Fine Arts Library, the Lilly Rare Book
Library, and the Kinsey Institute are all
within close proximity to the IMU. In
addition to a full slate of conference
activities at the IMU, the conference

continued on next page

CBAA Conference cont.

events and activities will take full advantage of campus resources and special collections.

The conference will open on Thursday, January 13, with a reception at the Lilly Rare Book Library, 5–6:00. A welcome reception will also be held in the IMU from 6–7:30. Eighteen panels, held Friday through Saturday, will bring speakers from across the country and from abroad to discuss all aspects of book art, from zines to fine press, from classroom to library pedagogy, from the book-as-object to the book-as-performance, from the historical book format to ‘gestural brainstorming’.

On Friday evening the featured keynote speaker will be Ann Hamilton, a visual artist and Professor of Art at Ohio State University, who is recognized internationally for the sensory surrounds of her large-scale multi-media installations.

Time will be provided during the conference for Student Portfolio Reviews on Friday, January 14, from 12:30–3:00 pm and on Sunday, January 16, 8:30–10:00 am. There will also be Open Portfolio Reviews on Saturday, January 15, 12:30–2:00 pm, and Sunday, January 16, 10:30–12:00 pm. You can sign up for your preferred time slot when you register.

A variety of tours and workshops will bookend the conference on Thursday, January 13; Friday, January 14; and Sunday, January 16th. Workshops will offer opportunities not only to learn about new technologies for teaching or creating new works, but also will provide a chance to dabble in the art and tradition of book-making, printmaking, and papermaking. Attendees can sign up for general tours of the IU book and paper conservation facility, the print room at the IU Art Museum, the gallery of the Lilly Library, and the gallery and special collections at the Kinsey Institute. On Friday, January 14, there will be a handful of “behind the scenes” tours at the Lilly

Rare Book Library and the Kinsey Institute. Register early to sign up for these special tours!

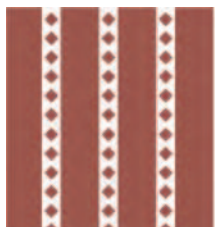
There will be time for revelry and making merry, too, with two opening receptions on Thursday, January 13 and a reception for the juried members’ exhibition on Friday, January 14, in the School of Fine Art (SoFA) Gallery from 7–9:00 pm. On Saturday there will be an awards banquet dinner (included in the price of registration) with time to peruse the silent auction and take advantage of the cash bar before dinner at 7:00.

This year marks the 2nd Biennial Conference of the College Book Art Association. CBAA has nearly 350 active members from 6 countries (USA, Switzerland, Portugal, Canada, Scotland, and Hong Kong). The Association has come a long way since the first ad-hoc planning meeting at the Artist Book Conference at Wellesley College in 2005. It is the only professional organization in North America devoted exclusively to the concerns of academic teaching faculty in book art.

Check out the conference website at www.collegebookart.org. Here you will find additional information about registration, the conference schedule, sessions, tours & workshops, the juried members exhibition, travel awards, travel and lodging, and information about Bloomington, Indiana.

—Tony White

2011 CBAA Conference Organizer



2011 CBAA Members Conference
Indiana University
Bloomington, Indiana



CBAA Conference Keynote Speaker, Ann Hamilton

ANN HAMILTON IS A VISUAL ARTIST internationally recognized for the sensory surrounds of her large-scale multi-media installations. Noted for a dense accumulation of materials, her liminal environments create immersive experiences that poetically respond to the architectural presence and social history of their sites. Born in Lima, Ohio in 1956, Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in Sculpture from the Yale University School of Art in 1985. Among her many honors, she has been a recipient of the Heinz Award, MacArthur Fellowship, Guggenheim Memorial Fellowship, NEA Visual Arts Fellowship, United States Artists Fellowship and was chosen to represent the United States at the 48th Venice Biennale. In 1992, she established her home and practice in Columbus, Ohio. Presently, she is a Professor of Art at Ohio State University.



book weight (human carriage) 2009
2009; Edition of 15 w/ 2 Artist Proofs (AP's)
Archival Inkjet Print
Image size 36"x 25.75"; Paper size: 44"x 34.25"
Signature: (edition number) book weight (human carriage) Ann Hamilton 2009
(all in one line on the front)

University of Utah Book Arts Program

WITH AN UNEXPECTED DROP in Salt Lake City's August temperatures making it really feel like time to return to school, students flocked into classrooms to begin fall semester at the University of Utah. The Book Arts Studio at the J. Willard Marriott Library hummed with activity as the program welcomed sixty students into its letterpress and bookbinding classes and began implementing a new grant-supported initiative aimed at injecting book arts into classroom



Book Arts Composing Room

curricula across various disciplines, engaging the institution's 30,000 students.

The collaborative nature of the book and book arts has been a vital precept of Utah's program since its inception. The nine members of the Book Arts staff offer expertise in photography, design, creative writing, drawing, and printmaking, and with funding now in place, the program is on track to develop curricula for single-session studio experiences for thirty university courses this school year. Collaborations with professors teaching in diverse disciplines are generating new and interesting avenues for spreading the word about book arts. English seminar students studying the Language poets of the 60s and 70s, where the mode of production was paramount to the work, will visit the studio for a hands-on experience in setting type and printing letterpress. Potential teachers in education classes come to book arts for instruction on incorporating bookmaking into their K-12 classroom teaching. Creative writing students, required to submit their final portfolios in chapbook form, can choose as a model any one of several permutations taught during their single class session.

Utah Book Arts cont.

Working in the studio for multiple sessions, typography classes design and print using metal type, discovering through the process, what design life was like before digital technology. Each distinctive presentation works to introduce the art and materiality of the book to a new population. Each student leaves with an increased appreciation for the turning of the page.

This new collaborative initiative makes evident the growth the Book Arts Program has undergone since its inception in 1985 when Lewis and Dorothy Allen, the printers and proprietors of Allen Press of San Francisco, offered an 1846 Columbian hand press to the Marriott Library. This press became the starting point and centerpiece of the Red Butte Press and has played a prominent role in producing finely crafted limited editions on the upper floors of the Library since that time. For its projects, the Red Butte Press selects significant work from the Library's Special Collections or develops new works focusing on the western United States, always incorporating the finest of art, materials, and craftsmanship. 2004's *Something Lived, Something Dreamed: Urban Design and the American West* featured an original essay by architect William McDonough. This limited edition of 125, printed on the Columbian, is bound using recycled aluminum and reclaimed wood, and includes letterpress monoprints by



Red Butte Press edition of *Something Lived, Something Dreamed* (2004)

Christopher Stern. 2009 saw the release of a new edition of Wallace Stegner's essay *To a Young Writer* with a dedication by Wendell Berry, introduction by Lynn Stegner and engravings by Barry Moser, all original to the project.

The integration of the Red Butte Press into the structure of the Library exposed the lack of educational opportunities for students and community members interested in the art



Letterpress students printing in the Book Arts Studio.

of the book. Through donations and acquisitions, the Library increased its collection of printing presses, equipment, and metal type. In 1995, establishment of the Book Arts Program provided aspiring printers and bookmakers with the means of putting this collection to work in artistically relevant ways. Now, fifteen years later, the Book Arts Program provides a full slate of community workshops, including six days of bookmaking workshops offered at no charge to Utah's K-12 educators, a K-12 program that takes the history of the book and bookmaking instruction to more than 11,000 Utah students, and most importantly, classes for the University's students, which include participation in a recently established Modular MFA in Creative Writing and Book Arts.

Utah Book Arts cont.

As part of a large public university, ever faced with inherent budgetary constraints, the Book Arts Program classes are numerous and diverse. The program's full semester offerings include letterpress taught in the summer and fall, as well as bookbinding and artists' books, offered fall and spring semester, respectively. Classes include both undergraduate and graduate students. Approximately a third of the students



Book arts classroom with overhead camera in use

in each class are art majors; a third, university students from other disciplines; and a third, community members. To successfully teach bookbinding, letterpress, and artists' books at beginning, intermediate, and advanced levels with class sizes of up to thirty students, requires innovative teaching methods, a state of the art studio, a means of showcasing student bookwork and collections of artists' books and exemplars—all of which play important roles in Utah's Program.

Marnie Powers-Torrey, Managing Director, and David Wolske, Creative Director, currently team-teach each letterpress class. Next year, a new binding instructor will be added to the teaching staff, joining Marnie and Chris McAfee in teaching artists' books. Two teaching assistants per

course supplement all classroom activities, assist with crucial preparation, and, with program volunteers, monitor all open studio time. Studio Coordinator Claire Taylor and Outreach Coordinator Becky Thomas along with Studio Assistants Mary Toscano and Laura Decker fill these TA positions. This team approach ensures an instructor/student ratio that benefits each student while providing the broad and unique skill sets necessary when teaching the myriad of arts encompassed by the book.

In January 2009, the Book Arts Program moved into a new studio, 4,800 square feet of space in the newly renovated Marriott Library. The press and type room, wetroom, darkroom, and classroom are filled with light from windows looking up to Salt Lake Valley's Wasatch Mountains. Printing and binding equipment includes 6 cylinder presses, 3 clamshell presses, a Reliance handpress, an etching press, a standing press, 1,200 cases of metal type, 70 cases of wood type, over 20,000 vintage zinc cuts, a photopolymer exposure unit, assorted nipping presses, board shears, and 25 antique table top presses. Coupled with these tools, both the traditional and up-to-date, is a classroom equipped with bench height tables, barstools with backs and footrests and an overhead camera that allows all demonstrations of craft and technique to be projected onto a screen for every student to see clearly.

continued on page 8



Student work produced in Artists' Books course (2009)

New in the Library

The University of Washington
Special Collections Division
Sandra Kroupa
Book Arts and Rare Books Curator

BOOK ARTS, SEDUCTION & THE CLASSROOM
Dress Versus Woman, a New Bookwork by Tamar Stone



Dress Versus Woman, inside lining

INSTRUCTION IS A REGULAR part of my work at Special Collections at the University of Washington Libraries, much of it involving the Book Arts Collection. I cover everything from a particular book form to image production to theme. It is content that drives most of the teaching I do and that difficult question “what is a book?”

I can look into a sea of undergraduate faces, distant and too cool to be excited by anything a librarian can show them, especially one that has been at her job for 43 years and is certainly old enough to be their grandmother. I can talk about the long tradition of artists working in the book form from William Blake to Ed Ruscha but when I open up a book like Tamar Stone’s newest one-of-a-kind, *Dress Versus Woman* (*Plain Words for Plain People*) [2008–2010], they just can’t maintain their disinterested slouch. I watch their bodies move forward, almost as a single person, and they smile—although they might not want me to catch them at it. They are interested. The piece in my hand doesn’t play music or games but it still has their attention. It never fails. Oh, I have about two dozen works in the Collection that never disappoint me [and I’d love to write

about each one] but the newest and certainly one of the most imaginative, is *Dress Versus Woman*.

I always like to be completely clear about my role as a curator. It is not my job to define “book” for the students and faculty or our larger community of readers. Today’s modern book artists are defining, re-defining and challenging our traditional concepts. Any description I would pen today would be completely altered tomorrow by an artist with more imagination than I. Certainly Tamar’s current work never would have occurred to me 20 years ago.

I have been anticipating *Dress Versus Woman* for nearly ten years. Meeting Tamar by phone in 1999 when she shared her earliest books, I have watched her work become sophisticated, intellectual but accessible, beautifully crafted and compelling. Her first pieces [done in 1994 & 1995] looked at a consistent theme in her work, a theme I call body image. Confronted with the personal health issue of scoliosis as an adolescent, Tamar reflected on the challenges of women who faced life without “perfect” bodies.

Using her own history and 19th-century sources, Tamar focused intently on the stereotypes of and expectations for young

women in American society. These early pieces took the form of small editions of printed and layered Mylar with comb or spiral bindings. In 2000 Tamar’s work took a major turn in physical form and increased emphasis on 19th Century sources. Working with vintage fabrics, found objects, historical photo-



Curvatures, 2005

graphs and historical texts transformed by the artist, content became more seductive to readers in this captivating form.

There are 3 major fabric/found object pieces by Tamar

New in the Library cont.

in the Book Arts Collection: *Curvatures* [2005], *Taking to Bed* [2007] and our newest piece, *Dress Versus Woman*. *Curvatures* blends Tamar's history with 19th-century images; each page having one letter of the word curvatures. This edition of 3 Tamar describes "like my own "cheerleading cheer" to the curvature in my spine". But it was *Taking to Bed* that revolutionized my teaching. This actual doll bed has on each of its surfaces [pillow slip, quilt, blanket, sheet, mattress] embroidered text using "women whose stories of sickness revolve around "taking to bed." The inspiration for this piece is Charlotte Perkins Gillman's feelings of post partum depression, and her doctor's (S. Weir Mitchell) response, *Neurasthenia in Women*, eventually leading Gillman to write *The Yellow Wallpaper*.

Dress Versus Woman has two volumes housed in an historic girdle with the text "cultivate an easy, graceful carriage and



Taking to Bed, 2007



Dress Versus Woman, Book 1, page 12

deportment" machine embroidered on the garters: The fabric books in two pockets inside the girdle have cotton canvas covers with digital ink jet prints and machine embroidered text. The pages are cotton sateen and silk organza with ink jet printed images and text. Here are two quotes that give the flavor of the 19th Century content: "A high full chest gives a girl Individuality and a Sense of Self Confidence which no other Beauty of Person can. She impresses others with a Sense of Vitality and the ability to succeed in whatever she undertakes. {This usually helps her get that which she wants.} Whether it is the presidency of her class, a situation as a stenographer or a place in some good man's heart, the girl with the high, full chest is pretty sure to secure the thing upon which she has set her heart and centered her magnetic personality" [vol. 1, page 13].

"A woman who does not know how to sew is as deficient in her education as a man who cannot write...she cannot be ignorant of the use of her needle, without incommoding herself and others, and without neglecting some important duties. Besides this, there is, in this truly feminine employment, a moral power which is useful to the sex. There is a soothing and sedative effect in needle-work; it composes the nerves, and furnishes a corrective for many of the little irritations of domestic life [vol. 2, page 6].

Dress Versus Woman helps me find a bridge to one of Special Collections major subject areas, 19th Century American Literature where I have specialized in women writers most of my career. While an important figure, Lydia Maria Child is not a writer known by most undergraduates. Holding 42 first and early editions, I can safely say none elicit the response in students of *Dress Versus Woman* which, in part, uses this Child quote: "Men are not generally aware what high pleasures and important aid they lose by those customs of society which render wives, daughters, and sisters, either mere domestic

New in the Library cont.

drudges or dressed-up dolls of fashion.” Lydia Maria Child, May 30th 1870, *To the Advocates of Woman’s Suffrage in Iowa*.

The piece also provides an avenue to talk about the status of women in the 19th-century. Tamar uses a series of pamphlets from the McDowell Drafting Machine Company as texts, featuring details on how to sew. McDowell’s slogan was, “Today, unless a lady’s dress is properly shaped and well made, all the beauty that nature may have bestowed on the figure, or art given, the fabric covering it is considered lost; and the pleasure she might have given those surrounding her is thrown away.” Tamar describes her work on her web page expressively, “Inspired by my own experiences, my books capture moments in women’s lives when issues of appearance, self esteem and assimilation become paramount due to physical restrictions placed on the body, either by fashion or by medical necessity.”

And what of the inspiration to do art in this time consuming way? Again Tamar is eloquent: “I realize that this kind of ‘slow’ art is not so popular in these digital days of “immediate gratification.” However, for me, taking the time to slow down to untie all the ties, or unfold the covers on a bed in order to read all of the text, is part of the contemplation and therapy of the process; echoing what women have been experiencing throughout the centuries whether it be dressing or undressing, or doing housework.” As a curator I am thrilled to be one of the lucky people able to interact with artists’ books that have rich content, inspirational form and polished technique and look forward to acquiring more work from Tamar.

Check out Tamar Stone’s website at: www.web.mac.com/picturetown/TStoneArtistBks/Home.html

Tamar Stone is represented by Priscilla Juvelis Rare Books www.juvelisbooks.com/shop/juvelis/index.html

— Sandra Kroupa



Dress Versus Woman

Utah Book Arts cont.

Just outside the studio, the 1,800 square foot Special Collections Gallery provides the Book Arts Program the opportunity to host five to six exhibitions per year. Exhibits alternate between student shows, traveling exhibitions, retrospectives, book art produced by members of the Utah community, and thematic exhibitions curated from the Marriott Library Special Collections. This past year showcased the Guild of Book Workers’ *Marking Time*, AIGA’s *50 Books 50 Covers*, *iViva México!*—a selection from the Marriott Library collections, and *Booking a Brouhaha*—work produced in spring semester’s artists’ books course. In this course and resulting exhibit, students explored every imaginable boundary using diverse materials such as metal, recycled phone books, reclaimed fence wood, and antique rolling pins in their final projects.

The Rare Books Division of the Marriott Library boasts a collection numbering over eighty thousand books, maps, newspapers, and other printed material as well as one of the largest collections of artists’ books in the western United States. From the Rare Books Classroom, attached to the studio, Head and Curator of Rare Books Luise Poulton plays an integral part in all facets of book arts education using her expertise and knowledge of the book to augment the art, craft, and theory taught in program courses. Her history of the book presentations, taught to students all across campus, bring the past to life, revealing as much about the present as the past. Each book she reveals provides insights into the world in which it was formed.

The rarified space occupied by Utah’s Book Arts Program supports a rambunctious crowd and a raucous dialog where nothing seems impossible. Ongoing discussions with the University’s Art and Art History Department put a formal Certificate in Book Arts and a Book Arts Minor on the horizon. Currently in the pre-press stage, a collaborative project with the America West Center has the program participating in the design and letterpress printing of a 2010 response to a 1941 WPA project, *Men at Work*. The Red Butte Press is looking to go local, producing fine press editions printed on paper handmade in Utah, bound by local binders with Utah writers and artists producing original content. Students completing book arts courses continue the conversation as they set up studios, galleries, and community projects in Salt Lake City, Utah, and across the country. Energy and excitement surround the Book Arts Program. Keep abreast of what’s happening at www.bookartsprogram.com.

— Becky Williams Thomas, Outreach Coordinator

2010 Paper & Book Intensive

I RECENTLY ATTENDED the annual Paper/Book Intensive 2010 held this summer at the University of Maine, Machias, because of the paper/book arts program facilities developed by Bernie Vinzani. We saw examples from the University collection of Eastern and Western papers and exhibitions of beautiful book arts.

What a great resource this is for our state. Originating more than 25 years ago at Ox-bow, Michigan,



Maine lettering and book artist Nancy Leavitt shows work during the break day studio visits.



Jesse Meyer from Pergamena demonstrates preparing vellum.

and held at venues throughout the country, PBI is run by dedicated book and paper arts volunteers. Participants come from all over. Instructors are highly qualified professionals. Half the attendees each year are new. One must apply to be accepted. The schedule consists of 4 half day classes, and 4 days of focused studio. Presenters and guest artists discuss their work each evening. Weekend events are planned to allow students to visit area artist studios and learn about the culture of the geographic location. I visited the Machias petroglyphs, which



Instructor Deborah Howe shows the results of her class, “Readdressing the Built-In Groove Case” Letters: Type/Image”



Instructor Emily Martin with students

were described by Passamaquoddy tribal member Donald Sockabasin.

As a first-time participant, I took three classes that focused on my interest in artist-made paper as a medium.

Tatiana Ginsberg, a Fulbright scholar who has studied at some of the oldest dye studios in Kyoto, Japan, taught us kusakizome-gami – natural dye techniques. Tatiana’s presentations included dip dyeing and brushing using mordants and dyes from soy bean, lotus leaf and bark. We learned that the most fugitive colors were socially reserved for the highest ranks and forbidden to be worn by others. Tatiana’s extensive cultural references of the history of dye techniques were fascinating.

My equally enjoyable afternoon class was in the paper studio with Frank Brannon of Speakeasy Press in North Carolina. Emphasis was on sculptural armature techniques using a variety of

Paper & Book Intensive cont

fibers including Alabama kozo and spruce hemlock, personally gathered by Frank. He emphasized environmental awareness in the use of natural materials for creative expression.

For the next four days, I studied coloring techniques with Katie MacGregor. A professional papermaker, Katie daily produces 100 sheets a day of the finest handmade papers which are purchased by professional artists and conservators. Our class tested many color recipes and made samples for each other as well as 2 books for the last-day auction. I now have a wonderful resource of recipes for my own use.

PBI, for me, was an opportunity to experience a supportive learning environment with professionals in the book and paper arts fields. Instructors take classes with participants and there is a genuine sharing of skills and resources. The camaraderie was infectious, integration of disciplines educational, and atmosphere very welcoming.

Resources for further information:

www.paperbookintensive.org:

(2011 will return to Ox-Bow, Michigan)

In 2012, there will be a joint meeting of the International papermakers, Dard Hunter, and PBI, hosted at the Morgan Conservatory.

The Morgan Conservatory, Cleveland, Ohio:

www.morganconservatory.org

International Papermakers: www.iapma.info

Dard Hunter Historical Papermaking Organization: www.friendsofdardhunter.org/

Handpapermaking Magazine: www.handpapermaking.com

—Christine Higgins



Instructor David Wolfe speaks to his PBI letterpress printing in his class, “26 Letters: Type/Image”

Exhibitions

“TWINROCKER: FORTY YEARS OF HAND PAPERMAKING”

ROBERT C. WILLIAMS PAPER MUSEUM AT THE
INSTITUTE OF PAPER SCIENCE AND TECHNOLOGY
GEORGIA TECH UNIVERSITY, ATLANTA, GA

SEPTEMBER 23, 2010 – DECEMBER 17, 2010

The Museum is proud to present *Twinrocker: Forty Years of Hand Papermaking* September 23, 2010–December 17, 2010.

When we think of great moments in history, we think of big events: the fall of the Berlin Wall, the first moon landing, the discovery of penicillin. There are many more great moments, however, that are unknown to most of the world, yet they quietly change certain industries and even the way we live. Such was the founding of Twinrocker paper mill near Brookston, Indiana in 1971. The impact that Twinrocker’s founders, Kathryn and Howard Clark, have had on hand papermaking in the United States and the process of creating fine arts books over the past four decades will be celebrated in a 40th-anniversary exhibit at the Museum. *Twinrocker: Forty Years of Hand Papermaking* will mark the first time this collection has ever been on public view.

Over the years, Twinrocker papers have appeared in the portfolios of some of America’s most important artists and fine, limited edition book publishers. The exhibition includes



Kathryn and Howard Clark

a number of these first edition fine art books, each a work of art in itself. Among the artists represented in the exhibition are Robert Rauschenberg, Sally Mann, Louise Bourgeois, Jasper Johns, Jim Dine, Chuck Close, Willem de Kooning, Larry Rivers and others. A number of photos of the papermakers at work throughout the history of Twinrocker will be included.

Twinrocker: Forty Years of Hand Papermaking traces the evolution of Twinrocker from the early years to the present. It’s the story

Exhibitions cont.

of rediscovering an almost-lost American craft, as well as the story of an enduring partnership and a small Midwestern business that triumphed through the Clarks' hard work, tenacity, and talent.

"It's safe to say that without the beautiful handmade paper that has been produced by Twinrocker for the past four decades, the fine arts book industry as we know it would not exist," said exhibition curator Teri Williams. "Not only did the Clarks revive the art of hand papermaking in America, but they and their staff also accomplished the seemingly impossible by creating unique sheets of paper while also developing a process for consistent production. In other words, if an artist commissioned a certain type of paper for a book, he or she could be confident that each sheet would be nearly identical to the others. The ability to collaborate with the staff at Twinrocker and incorporate paper as a component of the art opened new windows of creativity for designers, artists and publishers."



Twinrocker: Forty Years of Hand Papermaking Opening Reception

"When Twinrocker was founded, it was the first American hand paper mill to operate since 1929," Williams continued. "Through the years, the Clarks have shown a steadfast commitment to their craft and paid scrupulous attention to the highest aesthetic standards. Therefore, the name Twinrocker has become synonymous with excellence, integrity and, most of all, exquisitely beautiful

handmade paper. The Robert C. Williams Paper Museum is honored to celebrate their accomplishments through this exhibit."

ARTBOUND: The First Annual Student Book Arts Competition The University of Florida Libraries September 1–October 1, 2010

ARTBOUND features contemporary works by students making books in book arts and/or fine arts programs across the United States. The exhibited works have been selected by jurors from



The **ARTBOUND** Exhibition features contemporary works by students making books in book arts and/or fine arts programs across the United States. The exhibited works have been selected by jurors from UF Libraries and the School of Art and Art History. These artists' books will become part of the permanent collection at The University of Florida George A. Smathers Libraries. The jurors selected handmade artists' books created using a variety of media such as letterpress printing, intaglio, inkjet, screen printing, and handmade paper. The books are all high quality, original works made by up-and-coming book artists.

OPENING RECEPTION
Smathers Library, 2nd floor exhibition space
Wednesday, September, 8 2010
10-11:30 AM

CURIOUS ABOUT HANDMADE BOOKS AND LETTERPRESS PRINTING?

Come to the reception — make a letterpress print!

During the opening reception, we will have a small "LinoScribe" sign press set up for making a letterpress print! You can ink the block, print it, and take the print home with you!

UF Libraries and the School of Art and Art History. These artists' books will become part of the permanent collection at the University of Florida George A. Smathers Libraries. The jurors selected 32 handmade artists' books created using a variety of media such as letterpress printing, intaglio, inkjet, screen printing, and handmade paper. The books are all high quality, original works made by up-and-coming book artists.

To view the ARTBOUND book works online, please visit: www.uflib.ufl.edu/artbound.



Rooted in the Heavens and In the Earth
by Helen Hiebert

HELEN HIEBERT, "STRING THEORY"
23 Sandy Gallery, Portland, Oregon
November 4–December 18, 2010

23 Sandy Gallery is pleased to present CBAA member Helen Hiebert's new suite of handmade paper "string drawings," in a solo show opening on November 4, 2010. Interested in the threads that bind us all, particularly knots, she will unveil her unique compositions. Hiebert arranges loosely tied knots on a sheet of translucent handmade paper, manipulating the loops and ends to create the drawing, trapping the threads in time with the addition a top layer of translucent paper. Inspired by historical knot illustrations, Hiebert's contemporary interpretations serve as metaphors for the physical and emotion-

Exhibitions cont.

al connections and junctures in our lives.

Helen Hiebert is a Portland, Oregon artist who constructs installations, sculptures, and artist books using handmade paper, thread and light. She exhibits and lectures internationally, and serves as an adjunct faculty member at Oregon College of Arts & Crafts in Portland. Hiebert is the author of the several papermaking books and is a regular contributor to Hand Papermaking Newsletter. She received the 2010 Regional Arts & Culture Council Project Grant, which partially funded *String Theory*.

For more info visit: www.23sandy.com/upcoming.html. Or visit Helen's Web site at www.helenhiebertstudio.com.



Inhale/Exhale by Inge Bruggeman

INGE BRUGGEMAN: SOLO EXHIBITION
Marylhurst University Art Gym
Portland, Oregon
November 7–December 12

Reception: Sun., Nov. 7, 3pm–5pm

The installation is titled *The Possibility of Being Fully Rewritten* and is about our physical and metaphorical connection to the book, as well as the objectification of the book in the digital age. Please visit www.marylhurst.edu/theartgym/ and follow the link to current or upcoming exhibitions for more information.

“NEW VIEWS”

Recent Work From the Midwest Chapter of the Guild of Book Workers

The Guild of Book Workers Midwest Chapter announces its 2010–2011 traveling exhibition, *New Views: Recent Work from the Midwest Chapter of the GBW*. This exhibition highlights the range of book work performed by members of the chapter, including artists' books, fine binding, printing, and historical models.

The venues are:

Illinois State University Milner Library

October 1–November 17, 2010

University of Illinois–

Urbana/Champaign Library

December 1–31, 2010

Michigan State University Library

February 1–28, 2011

Iowa State University Library

March 15–May 15, 2011

BARB TETENBAUM

“A CLOSE READ: MY ÁNTONIA”

Reed College, Portland, Oregon

September 3–18, 2010

Our first encounters with books were usually as pre-literate children, listening to a story as it was read to us. We looked at the pictures that accompanied these books and we made our own pictures in our heads. As we learned to read on our own, we were slowly weaned away from pictures until all that was left were the words.

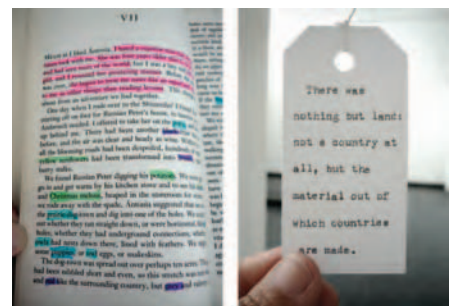
Words have the power to ignite our imagination and to help us replay the landscapes and the dramas that authors envision. The first time we read or hear a story, we focus on a thread that is unique to each of us. As we re-read these stories, we build on what we have learned and find new focus. Each subsequent experience of the story brings new connections

and information, and that first sense of the story is quickly forgotten.

“This project allowed me the opportunity to experience a novel (Willa Cather's *My Ántonia*) as a first-time listener/reader, and to show my understanding of the characters, the landscape and the story in the space of the gallery as the story is being read out loud. I listened to the book as many times as possible in August as I worked each day in the gallery to let each new revelation, or obsession with research, make its visible mark.

Visitors were invited to explore the space and discover the story through my lens. There was much to read, including books left as references and self-made field guides. There's also a handy “Cliffs Notes” on the shelf.”

Barbara Tetenbaum is Professor and Department Head of Book Arts at Oregon College of Art and Craft. She has been producing limited edition artist books under the imprint Triangular Press since 1979. She is primarily interested in the dynamic nature of reading and expresses this through her artist books, installations and other activities.



A Close Read: My Antonia by Barb Tetenbaum

Conferences/Fairs

APHA 2010 CONFERENCE

Learning to Print, Teaching to Print:
Historical and Contemporary
Perspectives

October 15–16, 2010

Corcoran Museum of Art and College of
Art + Design

Washington D.C.

Since the time of Gutenberg, the arts and techniques of printing have been passed down through a variety of means. This conference will explore the ways people learn to design, print, illustrate, bind, and make books and other printed matter—and how they are taught. The individual mentor or master, the role of guilds, apprenticeships, commercial training, professional and amateur organizations, formal academic programs, and the self-taught practitioner are among our interests. The focus will be both historical, examining the way in which methods and styles are consciously continued, and contemporary, looking at how people learn now in an era in which new technologies and aesthetics coexist with tradition. Particular attention will be paid to the increasing and important role of letterpress and book arts programs at art schools, colleges, and universities. With its new M.A. program combining book history and book arts, the Corcoran, long one of Washington's premier museums and only art college, is a the ideal venue for a conference on the theme of learning and teaching.

GUILD OF BOOK WORKERS

2010 STANDARDS OF EXCELLENCE

October 14–16, 2010

Radisson Suites Tucson

Tucson, Arizona

For more information contact

<http://guildofbookworkers.org/events/se-main.php>

FRIENDS OF DARD HUNTER MEETING AT ARROWMONT

October 18–24, 2010

The 2010 meeting will be an extraordinary Annual Meeting for the Friends of Dard Hunter, hand papermakers. Three days of workshops will be taught by leaders in their fields, followed by two days of presentations, demonstrations, an art show, auctions and a trade fair. The conference will be held at the Arrowmont School of Arts and Crafts in Gatlinburg, TN, a residential campus that encourages creation with plenty of time for relaxation. If you are interested in paper, fiber arts, books, and printing, – or if you are involved in the science, teaching, global studies and social science of those disciplines – you will feel at home and be inspired by the presentations and networking that happens at FDH conferences.

For details please see our website:

www.friendsofdardhunter.org

For information on Arrowmont see:

www.arrowmont.org/.

PRINTED MATTER PRESENTS the fifth annual NY Art Book Fair, November 5–7 at MoMA PS1, Long Island City, Queens. Free and open to the public, the Fair hosts over 200 international presses, booksellers, antiquarian dealers, artists and publishers from twenty countries, offering the best in contemporary art book publishing.

The NY Art Book Fair includes special project rooms, screenings, book signings, and performances, throughout the weekend. Other events include the third annual Contemporary Artists' Books Conference, and The Classroom, a curated series of informal conversations between artists, together with readings,

workshops and other artist-led events.

For more information, visit

<http://nyartbookfair.com/about.php>

THE PYRAMID ATLANTIC BOOK ARTS FAIR:

THE BOOK (R)EVOLUTION

Silver Spring Civic Building and
Veterans Plaza

Silver Spring, Maryland

November 6–7, 2010

This November, the 11th Biennial Book Arts Fair is back! The Fair, called by many one of the finest book arts fairs on the East Coast, is both a showcase for book artists and publishers and “family reunion” for members of this international art form. New this year, Pyramid Atlantic is adding a limited edition print component to the fair, thereby connecting it closer to Pyramid's mission and programs.

The 11th Biennial Pyramid Atlantic Book Arts Fair and Conference presents an exciting weekend of events which will examine the evolution of the book as art and the latest innovations and interpretations of this versatile form. For the first time, this year's Book Arts Fair will also include a contemporary print component, which will examine the print form as an independent medium as well as its relationship to the book.

Come and be inspired. Join the Book (R)evolution!

For more information, visit:

www.pyramidatlanticbookartsfair.org.

NEW AT CODEX III...

KALA ART INSTITUTE in collaboration with the CODEX Foundation is offering workshops with seven of our European (and Domestic) friends the day before the opening of the third CODEX International Bookfair and Symposium.

The Studium CODEX at KALA Institute

continued on next page

Conferences/Fairs cont.

<http://kala.org/class/class_codex.html>
February 5, 2011

The KALA Institute in Berkeley in collaboration with the CODEX Foundation will offer a series of half-day workshops <http://kala.org/class/class_codex.html> and a mini-exhibition of the participating artists work in their new KALA Institute studios and gallery during the day immediately preceding the opening of the Book Fair.

The workshops are a rare opportunity to “get quality time close up” with some of the world’s finest practitioners exhibiting at the third biennial CODEX International Book Fair.

Attendance is limited to sign up in order to avoid the wait-list.

Workshop Leaders

Til Verclas, a major German printmaker/sculptor, from Hamburg, Germany

Judith Rothchild, one of the world’s most accomplished mezzotint artists, lives in the South of France

Denise Lapointe, a remarkable paper-maker and artist from Montreal, Canada

Eckhard Froeschlin, German artist who manages a printmaking workshop in Matagalpa, Nicaragua

Sabine Golde, book artist, and educator from Halle/Saale, Germany

Marshal Weber, artist and global book arts activist, Brooklyn, NY

Johannes Struggalla, artist, bookmaker, gallerist, and typographer living and working in Mainz and Paris

Please sign up for what promises to be another great CODEX event (and a party too of course) bringing the world to you! The Codex Foundation

2205 Fourth Street

Berkeley, CA 94710

Telephone 510 849-0673

www.codexfoundation.org

—Peter Rutledge Koch

Opportunities

CALL FOR ENTRIES:

STUDENT EXHIBITION AT USCB

The UCSB Library is proud to announce the addition of its three millionth volume. To commemorate this collection milestone, the library is hosting a series of events and activities to reflect on the historical impact of books and to explore their future.

The library is planning a digital exhibit of artist books and book objects and would like to showcase the creative works of current student members of the College Book Arts Association.

All entries will be reviewed and select items will be chosen for an online exhibit as well as included in a digital exhibition catalog. Some items may also be printed and displayed in the UCSB Library.

The in-library exhibit will be held November through December 2010. The online exhibit will launch Nov 1, 2010. The digital exhibition catalog will be developed in Winter Quarter 2011.

Digital submissions are due to the library before Sunday, Oct 17, 2010.

For information and submission form, go to: <http://guides.library.ucsb.edu/threemillionthvolume>.

“UN-SPEAK-ABLE”: A NATIONAL JURIED EXHIBITION OF ARTIST BOOKS

Exhibition dates: March 4–April 2, 2011

Location: The Arts Center, Corvallis, OR

Deadline for entries: October 1, 2010

Submission deadline for postmarked entries is October 1, 2010.

The Arts Center will host a national juried exhibit of book arts, to include all book art practices. We seek “books” of all shapes, forms, and media - altered books, bindings, unique pieces, samples of small editions, books with imagery, books with calligraphy and so forth.

With the exhibit we will introduce the

medium of artist books in its broadest sense to the Corvallis community; it will show the range of what an “artist-book” could be.

The title and theme of the exhibit *Un-speak-able* refers to the fact that a word can have many interpretations, and at times a picture is worth a thousand words. A few definitions for the term are... “communication beyond the spoken word, miscommunication, inadequacy of the spoken word, incapable of being described in words, unbelievable, restricted speech, nonsense, lost languages, appalling.” How would you define “unspeakable”?

Juror: Barbara Tetenbaum, Professor and Book Arts Department Head at the Oregon College of Art and Craft, is the founder of Triangular Press, her artist book imprint. Her books are exhibited and collected in the United States and abroad. In turn she is an avid collector herself. She is the recipient of the 2010 Sally Bishop Faculty Fellowship at the Center for the Book in New York City as well as a 2010 RACC Project Grant. Other awards include an Oregon Arts Fellowship, other RACC grants and two Fulbright Fellowships. Tetenbaum earned her MFA from the School of Art Institute of Chicago.

Awards: The juror will select cash awards from the actual work, while having selected participants from digital images.

Fee: There is \$15 submission fee. Invited artists are asked to pay all shipping expenses. The fee will be used for juror’s fee and cash awards for artists.

For complete Entry Guidelines go to www.theartscenter.net/exhibitions/call-to-artists/un-speak-able.

continued on next page

Opportunities cont.

VISUAL STUDIES WORKSHOP ARTIST-IN-RESIDENCE PROGRAM Call for Applications

Deadline: October 15, 2010

Visual Studies Workshop sponsors artists' residencies in photography, artists' books, multimedia, video and film. Residencies are project based for a period of one month. VSW provides housing, 24-hour access to facilities, and an honorarium. Further information and applications can be found online at vsw.org/residencies/residencies.php or by contacting Kristen Merola at artists@vsw.org or 585-442-8676 x112.

Visual Studies Workshop
31 Prince Street, Rochester, NY 14607
artists@vsw.org

POTOMAC CHAPTER OF THE GUILD OF BOOK WORKERS FALL 2010 EVENTS

September 16: *Practical Experience*

with Bryan Draper discussing working with Don Etherington. Evening session at the Folger Shakespeare Library (check for time)

October 29: Reception and talk, "Moulin du Verger" with Jacques Brejoux, at the Folger Shakespeare Library

October 30: Workshop, *Moulin du Verger* at the Folger. \$125 members/\$150. non plus materials fee

November 5: Evening session at the Folger with Dominic Riley

November 6–7: Paste Paper workshop with Michael Burke at Pyramid Atlantic

December 16: Annual Meeting and Holiday Party at the Folger

BOOKBINDING AND BOOK PRESERVATION WORKSHOPS AT MILNER LIBRARY ILLINOIS STATE UNIVERSITY, NORMAL, IL

The Center for Conservation and Preservation at the Milner Library continues to offer workshops in bookbinding, book arts, and book repair to students, faculty, and staff. All levels are welcome, and all tools and materials provided. Bring your sense of adventure and come have some fun making books.

For more information visit www.library.ilstu.edu/page/1562

The Center is sponsors lectures on book history and the book arts. The fall series features lectures by Karen Hanmer, Betty Bright, and Don Etherington. All lectures are free and open to the public. See topics and dates at www.library.ilstu.edu/page/1614

CLOTH RESTORATION TECHNIQUES: A WORKSHOP WITH DON ETHERINGTON

Saturday, November 13 from 9 am–4 pm at the University of Illinois. Questions can be directed to Andrew Huot at andrewhuot@gmail.com.

FREDERIC W. GOUDY LECTURE FALL 2010 Diane Samuels

Close Looking/Close Reading

Saturday, October 2, 2010

Dinner at 6:00, Lecture at 7:00

Humanities Auditorium

Scripps College, Claremont, California

Sponsored by the Scripps College Press

Lecture Oct. 2: *Close Looking/Close Reading*

Diane Samuels' work can be as intimate as a book, as fragile as a beam of light, or as large and engineered as a two-story pedestrian bridge. Regardless of scale or complexity, each piece is experienced as an object of sensuous appeal that gradually reveals itself to be the result

of a complex act of personal and social memory, typically memory embedded with and eventually seen through language.

Workshop: Sat. – Sun.; October 2 – 3
9:30 am – 4:30 pm

Looking closely: using observation, poetry/prose, historical research to build an artwork.

William Carlos Williams wrote "No ideas but in things. Invent!"

Participants will spend time at a small site on the Scripps campus, where each person will collect objects from the site, catalogue the objects, take notes, then make photos or castings or tracings or some other trace-memory of the site. These will become the foundation of a narrative, which will determine the materials, form and scale of a finished book. Cost: \$150, Reservations required.

Scripps College Press

1030 Columbia Avenue, Claremont,
California 91711

Biography: Diane Samuels' work spans many media and many scales. Her public artwork includes *The Alphabet Garden*, a memorial garden in Grafeneck, Germany, *Luminous Manuscript* at the Center for Jewish History in New York and a two-story pedestrian bridge, *Lines of Sight* at Brown University. She has exhibited throughout the United States and Europe, and her work is in private and public collections including the Carnegie Museum of Art, the Municipal Museum of Győr, Hungary, Reed College, and the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry. She is represented by the Kim Foster Gallery in New York and is co-founder of *City of Asylum/Pittsburgh*.

For further information contact Kitty Maryattm Director of the Scripps College Press, at kmaryatt@scrippscollege.edu.

Member News

THE DAVISON ART CENTER, WESLEYAN UNIVERSITY ANNOUNCES RELEASE OF *Counting on Chance: 25 Years of Artists' Books* by Robin Price, Publisher

Published in connection with a 2010 exhibition, this large-format publication includes a complete catalogue raisonné by Rutherford W. Witthus of Price's works from 1984 into early 2010. The catalog also features an in-depth essay by independent book art historian Betty Bright and an interview with Robin Price by Suzy Taraba.

Davison Art Center, Wesleyan University, 2010; 144 pp.; 140 color ill.; 49 monochrome ill.; paper covers in thirty random variations generated on press using chance operations. \$20.00

Find ordering information at www.wesleyan.edu/dac/cats/order.html. Individual online orders also available at www.robinpricepublisher.com.

UNIVERSITY OF SOUTHERN MAINE BOOK ARTS PROGRAM

Lecture: "Seeing the Whole Picture: Chinese Paintings as Text-Image-Objects" Dr. De-nin Lee, Assistant Professor for the Department of Art and the Asian Studies Program at Bowdoin College
Tuesday, October 19, 2010, 4:00 p.m.
University Events Room, 7th floor,
Glickman Family Library

Workshop: Expanding the Accordion: Theme with Many Variations
Taught by Jan Owen
Saturday, October 30, 2010
Wishcamper Center
Saturday 9 am – 4 pm
\$125, call 780-5900 to register

THE COMBAT PAPER PROJECT will be in residence Sept 7 – 16th at the University of Illinois in Champaign-Urbana. For more information, visit [www.housing.illinois.edu/Current/Living-Learning/Allen/Guest in Residence Program/The Combat Paper Project.aspx](http://www.housing.illinois.edu/Current/Living-Learning/Allen/Guest%20in%20Residence%20Program/The%20Combat%20Paper%20Project.aspx).

BOOK ART JAM 2010
9th Annual Regional Celebration of the Book Arts, Print Arts & Paper Arts
Saturday, October 16th,
10:00am to 4:00pm
Foothill College, Los Altos, CA

For more information visit www.boo-kartsjam.org. The event is co-sponsored by the Bay Area Book Artists (www.bayareabookartists.org/) and Foothill College (www.foothill.edu/print_arts/).

"DISPLACED", A NEW RELEASE BY LAUREN HENKIN

Displaced is a deeply personal handmade book about finding external beauty in the midst of intense internal crisis. Landscape photographer Lauren Henkin has created an introspective book which resides at the zenith of craftsmanship, and one which describes a hunger for inspiration during the breakup of her marriage.



Displaced by Lauren Henkin

Printed on archival paper and hand-bound, *Displaced* presents two photographic portfolios of original prints in

black-and-white, derived from solitary departures in the U.S. and Nova Scotia. Any artist who has struggled with loneliness, with despair, with questions about self-worth will find hope here. The book is evidence that for artists, the act of perceiving beauty, and then carrying that perception forward as a work of art, is perhaps the most dependable and profound romance an artist will know. Steve Woodall, Director of the Center for Book & Paper Arts at Columbia College, calls *Displaced* 'a profound meditation on loss and renewal, and what endures.'

The book is handmade—all of the 39 images were printed by Lauren Henkin, letterpress printing of the text pages was done by Portland artist Inge Bruggeman of Textura Printing and the books were handbound by master bookmaker/boundbinder, John DeMerritt of John DeMerritt Bookbinding in Emeryville, California. The book is printed in a limited edition of 60.

You can view the project at www.displacedproject.com or more of my work at www.laurenhenkin.com

NEW FROM LOGAN ELM PRESS

Solche Sensationen/Such Sensations was begun during a visit to the Logan Elm Press by Louisa Bertch Green in the spring of 1990 that resulted in her spending the better part of a year working with Chef Hubert in his kitchen re-creating and testing all of the menus, and then transcribing and editing the text for this book from voice-activated tape recordings.

The twelve initial letters for this book were hand drawn by Ann Alaïa Woods, who also designed and lettered the calligraphy for this book. The text was composed in LTC Garamont digital types using Adobe InDesign and was printed from photopolymer plates on Zerkall

Member News Cont.

mouldmade paper using a Number 4 Vandercook letterpress. The twelve dry point monoprint menus by Anthony H. Rice were printed from copper plates with the calligraphy for each menu etched into the plate. Each plate was inked and wiped by hand, painted by the artist, and printed on an intaglio press on dampened Arches Wove mouldmade paper.



Solche Sensationen/Such Sensations
Logan Elm Press

Limited to twenty-six numbered & signed copies sewn onto vellum tapes and into black walnut and indigo stained raw flax gelatin sized CavePaper handmade covers by Craig Jensen and Gary McLerran at Book Lab II; each book is housed in a drop-spine black Italian linen covered box inlaid with one of the original copper monoprint plates. Fifteen copies remain for sale at \$2,000.

To reserve a copy contact Robert Tauber at Ohio State University Libraries' Logan Elm Press: phone: (614) 688-3973 or e-mail: tauber.1@osu.edu.

BEA NETTLES' LECTURE SCHEDULE

SEPTEMBER AND OCTOBER, 2010

Friday September 24, 7:30 PM, Prairie Gallery (site of a photographic exhibition by Nettles), Cincinnati, Ohio. Followed by a workshop for Cincinnati Book Arts on Saturday. <http://www.cincinnatibookarts.org/>

Wednesday October 6, 9 pm

Ann Felton Center (site of a photographic exhibition by Nettles), Onondaga Community College, Syracuse, NY.

Thursday October 21, 5:30 pm

Perkins Library at Duke University, Durham, NC. Opening of a month long Book + Art event: www.library.duke.edu/exhibits/bookart/index.html

Tuesday October 26, 7 pm

Bookworks, Asheville NC
www.ashevillebookworks.com/2010/08/bea-nettles-to-give-artist-talk/

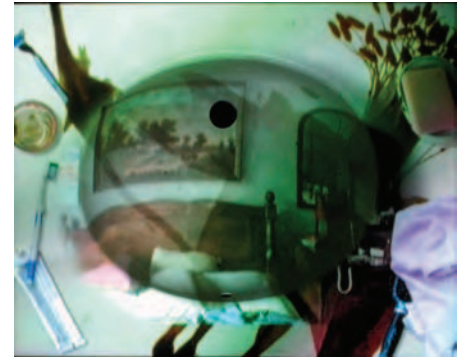
DR KYLE SCHLESINGER, Assistant Professor of Communication Design and English, and colleagues are building a new MS in Publishing Program at the University of Houston-Victoria College of Arts and Sciences in Victoria, TX. To see the work go to: www.uhv.edu/msin-publishing/Default.aspx

ALTERACIÓN: MEMORY, LIGHT, AND SPACE --- posits that there is a reciprocal relationship between us and the objects we have created to surround ourselves.

This collaborative experiential installation of light by four Portland based artist and PSU professor's was on display September 2 – 11, 2011.

Participating artists:

Laura Di Trapani has been making award winning independent films, educational shorts, and commercials since 1989. Her diverse films have been screened all over



alteración: Memory, light, and space

the world in numerous festivals including Annecy International, Hiroshima, and the Sundance Film Festival. She also was awarded an Emmy for her work on Public Broadcasting's Sesame Street program.

Susan Harlan is a professor of art at Portland State University. She has exhibited her work at Elizabeth Leach Gallery, Portland, OR, Sherry Frumkin Gallery, Santa Monica, CA, and Troyer Fitzpatrick Gallery, Washington, DC. Her work is included in the collections of The Chicago Art Institute, Chicago, IL, J. Paul Getty Museum, Los Angeles, CA, Victoria Albert Museum, London, England, The National Museum of Women In The Arts, Washington, DC, among others. Currently she is working on an installation of glass, books and painted surfaces.

Rachel Hibbard is a painter and multimedia artist. Her work is thematically based. Currently she is working on several series exploring games, place and struggle.

Jeff Schnabel uses buildings, landscapes and sculpture, to reveal and transform post-industrial sites. Jeff is currently a member of the Portland State University architecture faculty.

Member News cont.

NEW RELEASE FROM EDITIONS KOCH

The Lost Journals of Sacajewea

by Debra Magpie Earling

photo-interventions by

Peter Rutledge Koch

Editions Koch : Berkeley 2010

Kozo hand-made paper with the assistance of Jonathan Gerken and Tallulah Terryll.

Edition: 65 numbered and 5 hors commerce copies designated A/P 1-5.

\$3500.00

An additional suite of prints suitable for exhibition is available, information on request. We encourage you to visit the press and gallery; please call or write to make an appointment.

2203 Fourth Street

Berkeley, california 94710

510 849-0673

peter@peterkochprinters.com

www.peterkochprinters.com

“**THE CHAMBER**”, a BookEnviron by Veda Rives and Meda Rives of Mirror Image Press, is a featured installation in the exhibition *Pulp: Fact, Fiction, and Fantasy* at the Springfield Art Association, Springfield, Illinois. The juror Kathryn Clark of Twinrocker Handmade Paper, selected forty-one pieces by thirty-six artists from across of the country. The exhibition will run through October 2. For more information about the exhibition the Springfield Art Association website is www.springfieldart.org

BOB BLESSE, CBAA COMMUNICATIONS



The Lost Journals of Sacajewea. Koch Editions



The Chamber by Veda and Meda Rives

COMMITTEE CHAIR, has been doing a terrific job maintaining and enlivening the CBAA website. Of particular note is work being done on the pedagogy section of the members only area. Karen and Philip Zimmerman have submitted an amazingly comprehensive bibliography that is worth more than a glance. In addition you will find other bibliographies and course syllabi. Thanks to all who have submitted course materials. Anyone who would like to submit materials should send them to Steve Miller at the University of Alabama, who is working on this project. Materials can be emailed to him as either text documents or pdf: steve@ua.edu. Thanks to Steve for his assistance with this endeavor.

THE CBAA NEWSLETTER editors are looking for writers to submit articles and reviews on new trade books in the field, conferences, fairs and significant exhibits (upcoming or recently attended). We continue our columns on new artist books in library collections and a featured book arts program. If you are interesting in contributing in any of these areas, please contact Julie Leonard at news@collegebookart.org.

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The College Book Art Association Newsletter is published quarterly for its members by the CBAA Communications Committee. This issue was designed, edited, and prepared by Julie Leonard of the University of Iowa and Lisa Beth Robinson of East Carolina University. Huge thanks to Sandra Anible, Elizabeth Boyne, Jeff Groves, Sara Sauers for copyediting and proofreading. Contributions are welcomed. Please send submissions, questions, corrections, or other correspondence regarding the newsletter to news@collegebookart.org. Any errors will be corrected and noted in the subsequent issue. Submission deadlines are March 1, June 1, September 1 and December 1.