

Speaking of Book Arts: Oral Histories from
UW-Madison

Speaking of Book Arts:

Oral Histories from UW-Madison

an exhibition at the

Chazen Museum of Art

Feb. 1 – Sep. 10, 2020



Speaking of Book Arts: Oral Histories from UW-Madison by UW Board of Regents is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/), except where otherwise noted.

These materials authored by General Library System fall under a [Creative Commons CC-BY license](https://creativecommons.org/licenses/by/4.0/), and you are free to reproduce or use them, provided you give attribution to the University of Wisconsin Libraries. Copyright of all artists' books and reproductions is retained by the creators.

This book was produced with Pressbooks (<https://pressbooks.com>) and rendered with Prince.

Contents

<u>Preface and Acknowledgements</u>	vii
<u>Lyn Korenic</u>	
<u>Director's Foreword</u>	x
<u>Amy Gilman</u>	
<u>Historian's Foreword</u>	xii
<u>Troy Reeves</u>	
<u>A Note about Using the E-Catalog</u>	xiv
 <u>Part I. Instruction</u>	
 <u>James C. Dast</u>	3
<u>Jim Escalante</u>	5
<u>Sue Gosin</u>	7
<u>Walter Hamady</u>	10
<u>Mary Hark</u>	14
<u>Raymond Gloeckler and Phil Hamilton</u>	16
<u>Silver Buckle Press</u>	17
<u>Claire Van Vliet</u>	19
 <u>Part II. Collaboration</u>	
 <u>Charles Alexander</u>	25
<u>Diane Fine</u>	27
<u>Katherine Kuehn</u>	30
<u>Rachel Melis</u>	33

<u>Silver Buckle Press</u>	35
<u>Barbara Tetenbaum and Phyllis McGibbon</u>	37
<u>Walter Tisdale and Barbara Tetenbaum</u>	39
<u>Pati Scobey and Walter Tisdale</u>	41
<u>Christopher Wilde</u>	43
 <u>Part III. Practice</u>	
 <u>Sandra C. Fernández</u>	49
<u>Diane Fine and Mario Laplante</u>	52
<u>Marta Gomez</u>	53
<u>Amos Paul Kennedy, Jr.</u>	55
<u>Katherine Kuehn</u>	59
<u>Jim Lee</u>	61
<u>Ruth Lingen</u>	63
<u>Jeffrey W. Morin</u>	66
<u>John Risseuw</u>	69
<u>Kathleen O'Connell</u>	72
<u>Barbara Tetenbaum</u>	74
<u>Pati Scobey</u>	76
<u>Mark Wagner</u>	79
 <u>Artists Included in the Oral History Project</u>	81
<u>Acknowledgements and Contributors</u>	82

Preface and Acknowledgements

LYN KORENIC

Celebrating the 50th anniversaries of the Chazen Museum of Art and the Kohler Art Library, *Speaking of Book Arts: Oral Histories of UW-Madison* showcases the inspiring work and voices of UW-Madison instructors and students working in the field of book arts. This groundbreaking exhibition takes a retrospective look at a vibrant, yet largely unfamiliar art form by showcasing artists' interviews with specimens of their work from the library's collection.

Artists' books have long been an integral part of the Kohler Art Library's distinctive collection. As artistic works they can be studied and enjoyed for a panoply of reasons, be it their printing and printmaking techniques, structures and bindings, papermaking methods, or interplay of form and content. Now numbering over 1400 titles, the library's collection reflects the UW-Madison Art Department's rich history of teaching graphic and book arts for five decades. Ongoing library acquisitions and stellar programming funded in part by the Leonora G. Bernstein Artists' Book endowment invigorate campus and community understanding of this art form.

While co-curating this exhibition, I was often reminded of the vital role that William C. Bunce, former head of the Kohler Art Library, played in the development of the Artists' Book Collection. From 1970 until he retired in 1999, Bill was committed to acquiring outstanding artists' books. His discerning eye for high quality craftsmanship and his artistic flair shaped the Artists' Book Collection into an esteemed resource of regional, national, and international work. He was passionately drawn to works that interrogated the idea of a book, explored the use of interesting materials and structures, and excelled in book production methods

such as letterpress printing and handmade paper. His efforts have shaped the identity of the Kohler Art Library.

Bill encouraged and mentored many book artists during their studies and early career. One can discern his profound impact on students in Amos Paul Kennedy Jr.'s audio clip about deconstructing a work of art to see how it is made, as well as in the sculptural book, *Sacred Space*, by Jeffry Morin. Other interviewees pay tribute to him in their full-length oral histories.

There are many people who made this project possible. Tracy Honn, co-curator and former director of the Silver Buckle Press, brought an in-depth knowledge of bookmaking, keen attention to detail, and a strong artistic sensibility to the tasks of selecting works and writing exhibition text. She worked closely with sound engineer Craig Eley on specifying the audio recordings to be played in the exhibit, and worked with Dana Lytle and staff at Planet Propaganda in designing the printed audio guide. It was a joy to work with her.

The Kohler Art Library's partnership with the UW-Madison Archives Oral History Program to record the oral histories was the vision of David Pavelich, director of Special Collections and Archives at the University of Wisconsin-Madison Libraries. Guided by Troy Reeves, head of the Oral History Program, iSchool graduate student Sarah Lange conducted twenty-one oral histories. This extensive interview work, which began in 2018, was funded by a generous grant from the Friends of the UW-Madison Libraries.

I am very grateful to Amy Gilman and other Chazen Museum of Art staff, including Katherine Alcauskas, Kate Wanberg, Candy Waterloo, Kirstin Pires, among others, who were flexible partners in this successful enterprise. The show was supported in part by the Anonymous Fund; the Evjue Foundation, Inc. provided support for the curation, programming, sound engineering, and printing connected to the exhibition. The Foundation also enabled UW-Madison alumna Ruth Lingen to visit campus to deliver two talks: "A Life in Book Arts" (reception lecture) and "Talking Prints with Ruth Lingen" (Chazen print room talk). I also want to thank Anna Simon, Art Reference and Instruction Librarian, for taking the lead on this

important e-catalog, which documents and provides added value to the original exhibition.

I hope this experience of shared storytelling about UW-Madison book arts will spur new opportunities for the Kohler Art Library to collaborate and build relationships with partners, near and far, in the future.

Lyn Korenic
Head, Kohler Art Library, April 2021

Director's Foreword

AMY GILMAN

The Kohler Art Library has shared the Elvehjem building with the museum since its opening in 1970, and in fact, support for the library was a key impetus to the funding campaign for the museum. Ever since, the two units have been “neighbors” on parallel paths of development—both with missions to facilitate access to knowledge on UW-Madison’s campus. *Speaking of Book Arts: Oral Histories from UW-Madison* offers a unique experience for visitors to see artists’ books from students and professors at the university alongside their corresponding oral histories recorded by the UW-Madison Archives. This distinctive exhibition is not only a celebration of the museum’s history, but also a moment to acknowledge and honor our longtime campus partners and the ways in which our stories are inherently connected.

It is important to note that this is not the first time artists’ books have been on display in the museum. In 1983, the then Elvehjem Museum of Art collaborated with the Kohler Art Library for the exhibition *Breaking the Bindings*, organized by book artist and Professor Walter Hamady and his students. Unlike *Speaking of Book Arts*, the 1983 exhibition featured works from artists around the country. The exhibition was considered revolutionary at a time when artists’ books exhibitions were unusual, and it inaugurated the artists’ book collection in the Kohler. Meanwhile, the university’s art department already had a long-established non-formal book arts program through its graphics division, which taught generations of printmaking students.

Speaking of Book Arts follows a precedent, therefore, of exhibiting new and rarely-seen works to the public, but with a focus on connection to the university. The incorporation of UW-Madison Archives’ oral histories with artists’ books has never been done before, and brings these works to life in a completely new way.

Visitors can expect to be immersed in the history of the objects, their makers, and their teachers. Rarely are we privileged to experience art in this way—with added context directly from the artist, in their own words (or in this case, voice), and even more rarely can we do that in the place where those histories took place.

As the Chazen celebrates its 51st anniversary in 2021, we acknowledge that our success and progress over the past 51 years is not ours alone, but indeed the culmination of critical partnerships, support, and engagement on campus. We hope that *Speaking of Book Arts* can serve as a preview of what is in store at the museum—deeper, more thoughtful collaboration, and opportunities for our visitors to experience art in a new way, question their present and past, and spark their curiosity.

I want to thank the staff at UW-Madison Archives and the Kohler Art Library for curating *Speaking of Book Arts*, and for allowing us all to take a moment to experience art in a way that both acknowledges our past and speaks to our future. One of the many joys of being at the Chazen is continuing to peel back the layers of its history, only to find more ideas and opportunities for our path ahead.

Amy Gilman

Director, Chazen Museum of Art, April 2021

Historian's Foreword

TROY REEVES

“What is an oral history?” is a question even oral historians wrestle to answer. The term has increasingly appeared not only in the domain of Archives, but in museums, public libraries, and public radio. On a first listen, an oral history sounds simply like people talking, perhaps responding to an interviewer’s questions. But the practice is more nuanced. [Recollection Wisconsin](#), a digital project that works to preserve Wisconsin cultural heritage, explains how an oral history differs from other interviewing practices:

...defined as a method of gathering a person’s memories that, through a recording device, creates a digital file that can be preserved for current and future generations [it] differs from other types of interviews in two major ways. First, it should encompass as much of the narrator’s entire lived experience as possible. Second, it calls for a trained and well-prepared interviewer, willing to conduct enough sessions to gather and preserve those “lived experiences.” In short, oral history takes research, practice, planning, and thought.

This type of documentation is a craft. The UW-Madison Oral History Program (UWOHP) records local stories, but also curates these narratives for our community. Our work is directed by The Wisconsin Idea—which I like to think of as “knowledge and community building is power”—and allows us to seek out projects that will enrich campus and our community. College cultural organizations like UWOHP can and should stand at the vanguard of working with university and community partners to create rich primary source material and make it useful to everyone, not just the university community.

How then did we apply this ethos to the *UW-Madison Book Arts*:

An *Oral History* project? More than the unique and worthwhile collaboration between the Kohler Art Library and the University Archives, this project has allowed another layer of the Artists' Book Collection to come to life. Over the course of eighteen months (December 2017–June 2019) and primarily through the adept skills of project interviewer Sarah Lange, the project created over 45 hours of audio and 900 pages of transcripts with 21 people who have contributed to our campus's rich history in the book arts.

"The books are as varied as the artists' specific life stories," wrote Lange. "Some books, like Diane Fine's *Forever & Ever*, tell personal narratives, while other books, such as John Risseuw's *Roadkill*, deal with political issues. In their oral histories, the artists share the stories behind their books, describe their creative process, and reveal the experiences that shaped them."

Sound engineer Craig Eley has masterfully created clips from the oral histories that one can hear throughout the e-catalog. Combined with the writing and research of co-curators Lyn Korenic and Tracy Honn and the images of UW Digital Collections photographer Mackenzie Reynolds, they form a rich tapestry of object and lived experience. This project, through its community of partners, realizes the Wisconsin Idea in action.

Troy Reeves

Head, UW-Madison Oral History Program, April 2021

A Note about Using the E-Catalog

This e-catalog is an adaptation of the physical exhibit, *Speaking of Book Arts: Oral Histories from UW-Madison*, which was installed at the Chazen Museum of Art from February 1 through September 10, 2020.

Each of the catalog's three sections, *Instruction*, *Collaboration*, and *Practice*, corresponds to the original exhibit, as well as each book and its accompanying label. For the e-catalog we have added clips of each artist's oral history and [provided links to the full recording](#) through the UW-Madison Archives. Biographical information for each artist has also been added to provide the reader a more nuanced sense of the interconnectedness of the UW-Madison Book Arts Program.

Thus, each artist included in the oral history project has a corresponding page in the e-catalog featuring their book or books included in the show, an audio clip, and a biography. Books created by two artists will feature information on one and provide an internal catalog link for the other.

A full list of the audio interview clips included in the e-catalog can be found [here](#).

PART I

INSTRUCTION

“In the beginning, so to speak, all we knew was that a good deal of activity was going on nationwide regarding the book.”

— Walter Hamady, *Breaking the Bindings: American Book Art Now*,
Elvehjem Museum of Art, 1983

Book arts have been taught at UW-Madison since they were first introduced by Claire Van Vliet in 1965. From 1966 until his retirement in 1996, Walter Hamady, the faculty member most strongly associated with UW-Madison book arts, taught letterpress printing and hand papermaking with an emphasis on the production of well-crafted, text-based, editioned books. Many artists have taught book arts at UW-Madison. In recent years, faculty Jim Escalante (now emeritus) and Mary Hark (School of Human Ecology) have expanded both the facilities and range of book arts offerings at UW.

Supporting the Department of Art, libraries and their staff have been essential resources for book arts at UW, in particular, the Conservation Lab, the Silver Buckle Press, and the Department of Special Collections. Most importantly, the Kohler Art Library—whose first director, Bill Bunce, began collecting artists’ books in

1970–actively supports the curriculum with exhibitions, lectures, and hands-on instruction. A small portion of the 1200 items in Kohler’s Artists’ Book Collection is exhibited here.

James C. Dast

American, b. 1939; taught at UW-Madison 1979

Lives and works in Madison, Wisconsin



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=66>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=66#h5p-4>

Handbound class register 1978–1996

Courtesy of James C. Dast

Contains names of students in Dast's, mostly private, bookbinding classes.

Jim Dast was born in Midland, Michigan. He served in the army for

three years before attending Michigan State University, graduating in 1964 with a bachelor's degree in botany and plant pathology. He earned master's degrees in library science and the history of science from the University of Wisconsin—Madison. During the 1970s, he became interested in library conservation and spent two years as an apprentice at the Newberry Library in Chicago. Afterward, he returned to the UW as the conservator for the libraries. Gary Frost invited him to help teach a night course at the School of the Art Institute of Chicago, which led to Dast teaching bookbinding classes, first in the UW Art Department in 1979, and then in his home in the 1980s and 1990s. Many art students, including Jim Escalante, Jana Pullman, Kathy Kuehn, Ruth Lingen, Tracy Honn, and Marta Gomez, also learned how to make a drop-spine portfolio box from Dast. These decorative cases both showcased and protected their artists' books. "Those art students, they were just alive and enthusiastic," Dast says of the book artists he taught. "I found the projects very interesting." Dast retired in 1996, but he regularly comes to campus to prepare for the semiannual book sale that supports the Friends of the UW-Madison Libraries.

Jim Escalante

American, b. 1954 in Mexico City; MFA 1981; taught at UW-Madison 1989-2019

Lives and works in Madison, Wisconsin



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=38>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=38#h5p-1>

Miracle of Typing, 1991

Poetry by Naomi Shihab Nye, illustrations by Mary Dryburgh

Letterpress and embossing on a variety of papers

Iguana Press, Madison, Wisconsin

Edition of 200

Jim Escalante considers his birthplace of Mexico City, Mexico, where he spent his formative years, to be the place that shaped him. His parents, who grew up in Texas, sent him there for his secondary education. He became interested in taking photos in high school and later earned his BFA in photography from North Texas State University. Escalante enrolled at the University of Wisconsin—Madison after meeting Cavalliere Ketchum and seeing the letterpress shop. He studied with Phil Hamilton and Walter Hamady and went on to found Iguana Press, printing fine press books featuring the work of Naomi Shihab Nye, Mary Moss Escalante, and Mary Louise Laird. He received an MFA in typography and photography and then accepted a professorship in graphic design at Southwest Missouri State University in Springfield, Mo. In 1989, after eight years in Missouri, Escalante returned to the UW, where he taught book arts, graphic design, and photography until his retirement in 2019. His bicultural, bilingual background proved helpful in his career: “I used my comfort in balancing duality when I was in a fine art program teaching design, because I valued important components of both,” he says. Similarly, he encouraged his students to play with old technology and new, using handmade paper, laser cutters, a Vandercook press, and 3-D printers.

Sue Gosin

American, b. 1950; MFA 1976

Lives and works in Princeton, New Jersey



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=150>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=150#h5p-3>

Improvisations, 1991

Poetry by Jerome Rothenberg, illustrations by
Warrington Colescott, binding by Julia Loving

Letterpress and etching on handmade paper, hand-
bound

Dieu Donn  Press, New York, New York

Edition of 50

Colescott taught printmaking at UW–Madison from
1949–1986. He printed the etchings at Mantegna Press

with the assistance of Jean Sanders and Vicki Grafentin, both alumnae. With the help of Sharon Durr and Paul Wong, Gosin created the handmade paper of natural fibers and other materials, like the condoms used in the cover, that reflect the nature of the text and images. Gosin designed and printed the book with the help of Paul Wong.

In 1976, Gosin co-founded Dieu Donné, a nonprofit cultural institution, with Bruce Wineberg “to explore the untapped potential of hand papermaking as an art medium.” It serves established and emerging artists by providing papermaking classes, community studio space, various residencies, internships, and tours and workshops for adults and children. UW–Madison alumnus Paul Wong was the organization’s first artistic director. The publishing imprint, Dieu Donné Press, began in Brooklyn, Wisconsin, in 1975, and moved to New York the following year.

Born outside of New York City, Sue Gosin grew up in a papermaking family. Her father worked for the paper company Kimberly-Clark and moved the family to Neenah, Wisconsin, when Gosin was 10. After graduating from Beloit College, she studied with Walter Hamady and Warrington Colescott at the University of Wisconsin–Madison, receiving her MFA in 1976. She moved to New York City later that year and co-founded Dieu Donné Press and Paper in Soho,

experimenting with fibers from the garment district, collaborating with artists new to the paper medium, and producing illustrated, letterpress-printed books. Around 1987, Gosin split [Dieu Donne](#) into a press and papermill, the latter a nonprofit organization that offers educational and artist-in-residence programs. Over the years, Gosin has designed and published artists' books featuring a number of artists and poets, including Mark Strand, Lesley Dill, Tom Sleigh, William and Eliza Kentridge, Jerome Rothenberg, and Colescott. Her fascination with watermarks began with a research paper for Hamady's class and later led her to consult with Crane, which manufactures paper for U.S. currency, for a project with Chuck Close. In 2018, Gosin and Mina Takahashi co-curated the exhibit *Paper/Print: American Handpapermaking, 1960s to Today* at the International Print Center New York.

Walter Hamady

American, 1940-2019; taught at UW-Madison 1966-1996

Lived and worked in Mount Horeb, Wisconsin



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=69#h5p-2>

Flora: Poems, 1990

Poetry by Ann McGarrell, drawings by Jack Beal,
binding by Kent Kasuboske, sewing assistance by Marta
Gomez

Letterpress on handmade paper

Perishable Press Ltd., Mount Horeb, Wisconsin

Edition of 125

This book contains twenty-one original poems by McGarrell and twenty dragabberjwings by Beal. It was bound by UW-Madison alumnus Kent Kasuboske (who also formed Hamady's Shadwell handmade paper. Marta Gomez assisted with the sewing). It is described on the title page as being "A recollection of four Friends"

excursion from Umbria through various French and Italian Places with digressive reflections upon Matters of Gourmandise, Botany, beloved Works of Art & Amourous Play; and dedicated to the sacred memory of K.O. and Fang.”

An extensive archive of *Flora: Poems* includes: correspondence from 1978–1992 among the collaborators, prospectuses, invoices, receipts, and vendor samples, as well as proofs, dummies, original pen and ink drawings by Beal, and printing plates. Housed at the UW–Madison Department of Special Collections, the archive serves an important educational purpose as it documents the materials, processes, and creative thinking related to the book’s production.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=69#h5p-5>

Neopostmodrinism, or Dieser Rasen ist Kein Hundeklo, or, Gub²rzub² Number 6, or, The Incognita of Rita’s Deep Time Coexisting Within Central Discoveries of the Thermodynamic Dichotomy of Western Thought; Observed Impregnant Meanings &

Transhistorical Justifications, 1988

Letterpress, die-cut, rubber-stamping, collage with postal stamps, seals, and brass grommet, on handmade paper and fabric, bound in recycled boards with exposed sewing

Perishable Press Ltd., Mount Horeb, Wisconsin

Edition of 125

Walter Hamady's greatest impact on the field of book arts may be as a typographer. The apt and adept use of type was Hamady's ongoing concern as an artist. His typographic inventiveness is best illustrated in his Interminable Gabberjabb books (shown is number six in the series). The books are filled with inventive arrangements of decorative ornaments and letterforms. Hamady was a master of the densely set and exquisitely printed 6 pt. form—the typographer's equivalent of a pianist's riff.

Papermaking by Hand: A Book of Suspicions, 1982

Illustrations by Jim Lee

Letterpress and linocuts on handmade paper

Perishable Press Ltd., Mount Horeb, Wisconsin

Edition of 200

In this book, Hamady shares his personal experience making handmade paper primarily from used cotton and linen rags. This book is a treatise that covers the procedures and techniques involved in the craft as well

as the “needs & equipment for a small scale papermill.”
Instructions, stories, and words of advice are printed on
his handmade Shadwell paper.

Mary Hark

American, b. 1956; taught at UW-Madison 2007-present

Lives and works in Madison, Wisconsin



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=71>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=71#h5p-7>

Listen, Listen: Adadam Agofomma, 2011

Illustrations by Atta Kwami and Pamela Clarkson, Palm wine music recorded by Koo Nimo

Letterpress with etchings and relief prints on handmade paper, compact disc

Take Time Press, Minneapolis, Minnesota

Edition of 50

Honoring the work of Ghanaian palm wine musician Koo Nimo, this multipart book includes a recording of

his group, Adadam Agofomma (Roots Ensemble) and a suite of three etchings and relief prints on Hark's handmade linen paper. Hark used pulp-mulberry, cashew, papyrus and other fibers harvested in Ghana to make additional paper for the publication. Letterpress printing was done by Hark and Jana Pullman (UW-Madison alumna) at the Minnesota Center for Book Arts.

Mary Hark is a professor of Design Studies at the University of Wisconsin-Madison. A faculty member since 2007, she also teaches papermaking in the Art Department. She received an MA from the University of Iowa, where she was an assistant to master papermaker Tim Barrett. There, excited by the creative process that transforms materials, she began treating paper like a textile and approached textiles with a painterly attitude. For example, she created wall-mounted “constructed paintings” of paper and textiles. Next she earned her MFA in fiber and material studies at The School of The Art Institute of Chicago. Hark taught for over 15 years at Macalester College in St. Paul, Minnesota, and she was an artist-in-residence at the Minnesota Center for Book Arts, where she collaborated on artists' books. In 2006, she traveled to Ghana on a Fulbright research scholarship and found that pulp mulberry plants, ideal for making paper, were threatening local plant life. With funding from the UW, she has returned multiple times to Ghana to teach locals how to make paper using the plants. She is the proprietor of HARK! Handmade Paper Studio and founding director of the Kratta Foundation, which promotes sustainable papermaking using pulp mulberry plants.

Raymond Gloeckler and Phil Hamilton

American, b. 1928; taught at UW-Madison 1961-1997

American, b. 1938; taught at UW-Madison 1964-2004



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=73#h5p-8>

The Horny-Goloch: A Suite of Whimsical Wood Engravings, 1978

Illustrations by Raymond Gloeckler, book design and art direction by Phil Hamilton, printed by John Bennett

Letterpress and wood engravings on Japanese and laid paper

Pixilated Press, Middleton, Wisconsin

Edition of 30

Silver Buckle Press

Active in Madison 1973–2015



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=75#h5p-37>

Specimen Book of Wood Type: From the Collection of the Silver Buckle Press, 1999

Designed and printed by Rachel D. Davis under the direction of Tracy Lea Honn with assistance from Amy Newell, Ashley Towne, and Sara Weigel

Letterpress and case binding

Silver Buckle Press, Madison, Wisconsin

Edition of 200

Shown here is the published catalog of wood type in the Silver Buckle Press collection. Wood type was used primarily for printing newspaper headlines and posters, which requires large letterforms. At larger sizes, wood type was both lighter and easier to produce than metal type. Some of the types and ornaments shown in this specimen book were made by the original Hamilton

Manufacturing Company in Two Rivers, Wisconsin at the turn of the 19th to 20th century.

Walter Hamady was responsible for bringing the Silver Buckle Press from Michigan to Wisconsin. The private collection of printing presses and historic types was purchased by UW-Madison Libraries in 1973, and established on campus as a printing history museum devoted to the principle of preservation through use. Silver Buckle Press programming at UW-Madison included publications, exhibitions, symposia, teaching and tours. In 2016 the collection was moved to Two Rivers, Wisconsin, and is now maintained under the auspices of Hamilton Wood Type & Printing Museum.

Claire Van Vliet

Canadian, b. 1933; taught at UW-Madison 1965

Lives and works in Newark, Vermont



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=77>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=77#h5p-9>

Aunt Sallie's Lament, 1988

Poetry by Margaret Kaufmann

Letterpress on a variety of hand and machine-made papers

Janus Press, West Burke, Vermont

Edition of 150

Incorporating Kaufmann's poem about a quilter's remembrances, this book is the first of three versions of *Aunt Sallie's Lament* by Van Vliet. In every version, a

diamond quilt square pattern emerges, along with the quilter's muttered refrains, as each page is turned.

The concertina binding, based on an interlocking structure by Hedi Kyle, has a removable paper spine that allows the book to be extended and reveal all sixteen stanzas at once. Van Vliet created an altered limited-edition work of the same title in 2004. An offset trade edition was published in 1988 by Chronicle Books.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=77#h5p-10>

Circulus sapientiae = Circle of Wisdom, 2001

Relief prints by Claire Van Vliet, pulp paintings by Claire Van Vliet and Katie MacGregor

Letterpress with relief prints, pulp paintings, cut paper pop-ups, paper stitching, and compact disc

Janus Press, Newark, Vermont

Edition of 120

This book is accompanied by a recording of Hildegard von Bingen's medieval music by Anima.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=77#h5p-11>

Claire Van Vliet and Elizabeth Steiner

Canadian, b. 1933, New Zealander, b. 1934

Woven and Interlocking Book Structures: from the Janus, Steiner

and Gefn Presses, 2002

Letterpress and digital printing

Janus Gefn Unlimited, Newark, Vermont

Edition of 200 Claire Van Vliet collaborated with

Elizabeth Steiner to create this manual, which provides

detailed instructions for making sixteen types of book

structures, examples of which accompany publication,

enclosed in four slipcases. The models for the structures

were executed by Audrey Holden. The Kohler Art

Library has many of Van Vliet's books, such as *Aunt*

Sallie's Lament, *Bone Songs*, *Moeraki Boulders*, and

Beauty in Use, among others, which utilize these non-

adhesive structures to bind the book together.

Printmaker and typographer Claire Van Vliet has been making artists' books under her Janus Press imprint since 1955. The Canadian native received her education in California, first receiving an AB from San Diego State University in 1952 and then an MFA from Claremont Graduate School in 1954. She then taught printmaking

and typography at the Philadelphia College of Art, now the University of the Arts. Then, at Warrington Colescott's invitation, she became his sabbatical replacement at the University of Wisconsin—Madison from 1965-1966. She set up the type shop, buying equipment including a Vandercook press, a mimeograph machine, and three typefaces. Her students included Bill Weege, who would go on to teach at the UW himself, and Lois Johnson, with whom Van Vliet would later collaborate. Rather than rely on teaching for her income, Van Vliet decided to focus on creating prints and artists' books. She says her prints supported her "book habit" early in her career, but that reversed around 1975. That is likely thanks to her innovative book structures and handmade paper techniques like "pulp painting," in which she layers pigmented paper pulp to design an image. In 1989, she received a "Genius Grant" from the John D. and Catherine T. MacArthur Foundation. "I moved here because I like the clouds," she says of the landscape that inspires her subject matter. "It is one of the cloudiest, with the most variety of clouds in the United States right here on this plateau in northern Vermont."

PART II

COLLABORATION

“More is More”

—*The Fox & the Farmer*, publisher’s note, 1985

Collaboration is an ethos of the print shop. For students, the experience of working in a shared studio classroom is an introduction to this culture of collaboration.

Making books is a naturally collaborative process. Common book making activities—design, typesetting, illustration, papermaking, printing, and bookbinding—may be divided among many hands. Generally, the conceptual work and design are established by one person, the artist/publisher, who controls the terms of the collaboration, but not all collaborations are arranged as division-of-labor relationships. In some collaborations artists work together—from concept to completion—on all aspects of a book’s production, co-publishing their finished book as a work of joint artistic authorship.

Several books exhibited in *Speaking of Book Arts* are examples of collaborations by artists who met and first worked together at UW-Madison, and who continue, decades later, to produce artists’ books collaboratively. As with artists’ books, collaborations are more than the sum of their parts.

Charles Alexander

American, b.1954; MA (English) 1978

Lives and works in Tucson, Arizona



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=80>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=80#h5p-12>

Wo'i bwikam = Coyote Songs: From the Yaqui Bow Leaders' Society, 1989

Illustrations by Cynthia Miller, Yaqui songs recorded, translated, and annotated by Larry Evers and Felipe S. Molina

Letterpress and relief printed from pen and ink drawings

Chax Press, Tucson, Arizona

Edition of 100

Courtesy of UW-Madison Libraries Department of
Special Collections

Poet, artist, and publisher Charles Alexander was born in Honolulu, Hawaii, when his father was in the Air Force. The family moved around and ultimately settled in Norman, Oklahoma. As a youth, Alexander was attracted to Victorian and Romantic poetry, reading Tennyson, Keats, Browning, and Shakespeare. As a student at Stanford University, he discovered the work of the Black Mountain poets, including Robert Creeley, Charles Olson, and Robert Duncan. He graduated with a BA in English in 1976 and began graduate studies at the University of Wisconsin-Madison. He met publisher Allan Kornblum, who encouraged Alexander to learn bookmaking from Walter Hamady. He took his first class with Hamady in 1979 and continued to take courses even after earning a graduate degree in English. He established a poetry reading series and bought a press to devote more time to his print projects. With Hamady and other students, Alexander co-curated *Breaking the Bindings: American Book Art Now*, a seminal exhibit of artists' books made between 1980 and 1983 held at the Elvehjem Museum of Art. Alexander then moved to Tucson, Arizona in 1984 to concentrate on printing poetry books. There he met his wife, painter Cynthia Miller, and became part of a thriving artistic community. He is drawn to experimental poetry and long poems and has published numerous works under the Pared So Thin Press, Black Mesa Press and Chax imprints. "A desert guy who writes about water," he is the author of six full-length books of poetry, including the recent *AT the Edge OF the Sea*, and thirteen chapbooks.

Diane Fine

American, b.1960; MFA 1988

Lives and works in Plattsburgh, New York



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=43>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=43#h5p-13>

Diane Fine and Katherine Kuehn

Detours, 2013, released 2016

Letterpress, digital printing and case binding with a fall away spine

The Moonkosh Press and Salient Seedling Press,
Plattsburgh, New York

Edition of 28

The colophon—an end note from the printer concerning

a book's production—reads: “We followed several list-writing sessions with the meditative activity of sewing our selected texts.” After compiling over 100 phrases that began, ‘If only,’ the artists honed the list and sewed the texts onto remnants of found clothing. They wrote lead-in phrases that precede each text. The lead-in phrase for the text, “If only I’d let them know my opinion right from the get-go” is “conventional wisdom.” The images of the embroidered textiles vary from one copy to the next in the edition. The sequence of both the letterpress and sewn text is identical throughout the edition, but the particular illustrations vary to different degrees from book to book.

The youngest daughter of three, Diane Fine was born in Brooklyn, New York, and grew up on Long Island. She became interested in printmaking and graphic design in high school and earned a BFA in visual communications from Syracuse University. There she made her first artists’ book, which was about her grandmother. After college, she took classes with Hedi Kyle at the Center for Book Arts and Paul Wong at Dieu Donn   as well as a papermaking workshop with Joe Wilfer, who encouraged her to go to UW-Madison. Fine attended Madison from 1984 to 1988, earning both an MA and MFA, working at the Silver Buckle Press with Kathy Kuehn, and instructing undergraduates as a teaching assistant in the Art Department. As the proprietor of Moonkosh Press, she has published more than 20 artists’ books, and has collaborated on book projects with fellow UW alums Kathy Kuehn, Pati Scobey, Mario Laplante, and Tracy Honn. Fine and her sister Beth worked together on the book *Forever & Ever*, which illustrated how Judaism helped

them cope with breast cancer in the family. Fine enjoys mixing the analog and digital in her books—for example, letterpress-printed type with digital images. She leads classes in printmaking and book arts at the State University of New York at Plattsburgh, where she is a distinguished teaching professor of art.

Katherine Kuehn

American, b. 1956; MFA 1985

Lives and works in Portland, OR



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=82>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=82#h5p-14>

The Fox and the Farmer: A Modern and More or Less (Moral-less) Fable, 1985

Text by Thomas P. Pinkert, illustrations by Ruth Lingen

Letterpress on handmade paper

Salient Seedling Press, Madison, Wisconsin

Edition of 145

Pinkert's text was inspired by woodcuts found in a 1780 Spanish edition of Aesop's *Fables*. The deluxe

version of this work is housed in a case of red cloth-covered boards. The printer's errata sheet offers corrections to the original colophon. Another version was more economically bound in paper in an edition of 150 copies. The Kohler Art Library also holds a copy of this variant, which is described by the publisher as the "proletarian version."



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=82#h5p-15>

Journal Liftings, 1987

Text by Walter Hamady, illustrations by Pati Scobey,
printed by Katherine Kuehn with the assistance of
Walter Tisdale and Barbara Tetenbaum

Letterpress and linocuts on handmade paper

Salient Seedling Press, Madison, Wisconsin

Edition of 210

The paper is Katherine Kuehn's handmade Prairie
Palm Box.

Initially, Katherine Kuehn studied art history at the University of Toronto, but then she took printmaking courses there and in Connecticut. Ultimately, she left for the University of Wisconsin—Madison, where she fell in love with the type shop as an undergraduate. She began working for Walter Hamady at his press in Mount Horeb, Wisconsin, and earned her BS. As a graduate student, she helped curate the 1980 Elvehjem Museum of Art show *Breaking the Bindings: American Book Art Now*, and she repaired books at Memorial Library with conservator Jim Dast. She began collaborating with a number of artists during her time at the UW, and many of them credit Kuehn with teaching them as much about printmaking and bookmaking as their instructors. After graduating with her MFA in 1985, she ran the Silver Buckle Press for 18 months. In 1987, after 10 years in Madison, she moved to New York to work with Joe Wilfer and Ruth Lingen at Pace Prints. She established a book arts program at Whitman College in Wala Wala, Washington, and she taught for three years at the Oregon College of Art and Craft. After a second stint at Pace, she returned to Portland, Oregon, where she works as a printer, printmaker, book artist, and owner of Salient Seedling Press, known for exquisite typography on handmade paper and elegant bindings.

Rachel Melis

American, b. 1978; MFA 2004

Lives and works in central Minnesota



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=84#h5p-16>

Mitochondria: Wisconsin Women of the Word, 2006

Southern Graphics Council Print exchange with contributions from twenty-six artists. Pop-up folio by Amanda Mathenia depicting alumnae (left to right): Mathenia, Kathleen O'Connell, Sabrina Ogle, along with their instructor, Tracy Honn. *Joy of Cooking* recipe card by alumna Carol Parker, title card by alumna Rachel Melis

Letterpress, digital printing, mixed media on paper in wooden recipe box

Rachel Melis, Madison, Wisconsin

Edition of 30

To create this book, Melis, a printmaking and book arts student, organized a print exchange by inviting former and then-current UW women printmakers to contribute

a print in the form of a recipe card. Print exchanges are a common activity among book artists. An organizer sets a theme and format, and issues invitations. Each participant makes an edition and sends it to the organizer for collation and distribution. When completed, participants receive a set of the prints and remaining portfolios are exhibited or sold.

The included artists are: Diana Black, Martha Chiplis, Kate Clapper, Melissa Cooke, Rachel Davis, Tracy Doreen Dietzel, Diane Fine, Caren Heft and Deb Oden, Adrienne Herman, Tracy Honn, Mary Laird, Ruth Lingen, Amanda Mathenia, Phyllis McGibbon, Rachel Melis, Amy Newell and Kristin Thielking , Bonnie O'Connell, Kathleen O'Connell, Sabrina Ogle, Carol Parker, Adele Roberts, Liz Roth, Pati Scobey, Barbara Tetenbaum, Carey Watters, and Sara Wrzesinski.

Silver Buckle Press

Active in Madison 1973–2015



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=86#h5p-17>

A Printer's Exquisite Corpse, 1992

Thirty-five artists, including many UW–Madison alumni.

Left column: Cathie Ruggie Saunders (head), Pati Scobey (upper torso), Mary Jo Pauly (lower torso), Jim Escalante (feet)

Right column: Jim Lee (head), Katherine Kuehn (upper torso), Ruth Lingen (lower torso), Barbara Tetenbaum (feet)

Letterpress and mixed media

Silver Buckle Press, Madison, Wisconsin

Edition of 100

A Printer's Exquisite Corpse was organized by Barbara Tetenbaum for publication by Silver Buckle Press. This deluxe portfolio exchange features artists using letterpress techniques in visually expressive, often non-traditional ways. The name exquisite corpse derives

from a game played by the Surrealists in which collective drawings were created. By passing drawings from one person to another and concealing the previous additions, fantastic, often absurd creations result. In *A Printer's Exquisite Corpse*, each artist contributed a printed body part. The playful format allows the prints to be interchanged and exhibited in thousands of combinations.

The included artists are: Pamela Barrie, John Bennett, Betsy Davids, Jim Escalante, Dikko Faust and Esther K. Smith, Diane Fine, Philip Gallo, Alisa Golden, Susan kae Grant, Barbara Henry, Tracy Honn, Shelly Hoyt, Alastair Johnston, Susan King, Katherine Kuehn, Peter Kruty, Tom Lang, Jim Lee, Bruce Licher, Ruth Lingen, Jeanette McGrath, Bonnie O'Connell, Mary Jo Pauly, Harry Reese, John Risseuw, Cathie Ruggie-Saunders, Pati Scobey, Jim Sherraden, Pam Smith, Bonnie Stahlecker, Barbara Tetenbaum, Walter Tisdale, Claire Van Vliet, and Debra Weier.

Barbara Tetenbaum and Phyllis McGibbon

Barbara Tetenbaum, American, b. 1957; BS 1979

Lives and works in Portland, Oregon



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=297>

Phyllis McGibbon

American, b. 1961; MFA 1989

Lives and works in Wellesley, Massachusetts



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=297#h5p-32>

Chronology of Important Events: As Originally

Published in the Hill's Manual, Chicago, IL 1876, 1989

Text by Thomas E. Hill

Letterpress and lithography with leporello-accordion
binding

Triangular Press and Isolde Press, Madison, Wisconsin

Edition of 50

Born in Cincinnati, Barb Tetenbaum grew up in the Chicago area in a family of scientists. Though she studied art in high school, she planned to major in psychology in the Integrated Liberal Studies program at UW-Madison. She switched her major to art and spent a semester in London, where she became interested in making books. When she returned to Madison, she took lettering, papermaking, and typography courses with Walter Hamady. She wanted readers to feel complicit in the book experience, and so she created unexpected books that became experiments in cognitive theory. Tetenbaum graduated in 1979 with a BS in art, and then moved to Indiana to become printer-in-residence at Twinrocker Handmade Paper, where she helped establish its press. After earning her MFA in printmaking from the School of the Art Institute of Chicago, she worked for seven years as the printer/curator of the Silver Buckle Press at the UW. She revamped the book arts program at the Oregon College of Art and Craft in Portland, Oregon, and taught there for 14 years. The proprietor of Triangular Press, she has collaborated on books with artists including Kathy Kuehn, Walter Tisdale, and Julie Chen. Tetenbaum's work is influenced by music and, more recently, the fiction of Willa Cather.

Walter Tisdale and Barbara Tetenbaum

American, b. 1956; BS 1992

Lives and works in Bangor, Maine

American, b. 1957; BS 1979

Lives and works in Portland, Oregon



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=88>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=88#h5p-18>

Fishtales, 1993

Binding by Daniel E. Kelm

Letterpress, engraving, lino cut, rubber stamping, and photocopy with accordion binding

Tatlin Books, Bangor, Maine and Triangular Press,

Madison, Wisconsin
Edition of 60

Fine-press printer, publisher and typographer Walter Tisdale is the founder of Tatlin Books and Landlocked Press. His mother, a history teacher, raised Walter and his four brothers by herself in Portland, Maine. As a child, he loved to read and draw, and, beginning in fifth grade, he took art classes at school and the local university as well as private lessons with art teachers. At Colgate University in New York, he majored in English and became devoted to studying the history of the book. He combed library shelves for material about typefaces and book design. He realized that books had their own architecture with passages readers take through the pages. Tisdale left Colgate for Wisconsin and worked at a Madison bookstore for two years. His desire to make books lured him back to school and into Walter Hamady's classroom at the University of Wisconsin-Madison. Tisdale and Kathy Kuehn bought a press together, and he spent his free time printing. He co-curated the *Breaking the Bindings: American Book Art Now* exhibit of artists' books at the UW, and earned his BS in 1992. He has collaborated with Barb Tetenbaum, Jim Lee, and Pati Scobey, among others, and his early emphasis on poetry books has given way to playing with structure and experimenting with his own prints.

Pati Scobey and Walter Tisdale

American, b. 1954 in Germany; MFA 1984

Lives and works in Concord, Michigan

American, b. 1956; BS 1992

Lives and works in Bangor, Maine



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=126#h5p-29>

Mining of the Heart, 1986

Illustrations by Pati Scobey, cover paper made by Pati Scobey and Katherine Kuehn, bound and printed by Walter Tisdale

Linocuts and woodcuts on handmade paper with case binding

Landlocked Press, Madison, Wisconsin

Edition unknown

Pati Scobey's father served in the Air Force, and the family moved to the Philippines when she was 10. They returned to the United States on an ocean liner crossing the Pacific when she was 12. She developed her sense of color early, while taking classes at the Nelson-Atkins Museum of Art in Kansas City, Missouri. She went on to receive her BFA in painting in 1976 at the University of Kansas in Lawrence, where she was introduced to lithography. At the university, she worked as a technical illustrator and met sculptor Tim Moore. They married, and Scobey decided to pursue an MFA in printmaking, arriving at UW-Madison in 1981. There she took classes with a number of instructors including Walter Hamady, Ray Gloeckler, and Warrington Colescott, whom she worked for as an assistant. Before graduating from the UW in 1984, Scobey acted as one of the curators for the book arts exhibition *Breaking the Bindings: American Book Art Now*. Scobey's husband also became part of the book arts community, developing papermaking and bookbinding tools for Hamady and other artists. After starting their careers in Madison, Scobey and Moore built a house and studio just outside of Concord, Michigan, where they continue to live and work. She teaches printmaking and bookmaking workshops, and her own work often includes images of birds and explores themes of journeys and transformations.

Christopher Wilde

American, b.1972, BS 1995

Lives and works in Los Angeles, California



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=90>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=90#h5p-19>

Cobweb Walking, 2000

Text and illustrations by Jordan Zinovich, page design by Christopher Wilde and Jordan Zinovich

Letterpress and linocut

Artichoke Yink Press & Alley Publications, Brooklyn, New York

Printed at Brooklyn Artists Alliance

Edition of 130

Wilde is proprietor of Artichoke Yink Press. In 1999,

Wilde joined with Mark Wagner and Marshall Weber to found [Booklyn Artists' Alliance](#) in Brooklyn, New York. Booklyn is an artist-run, nonprofit organization that supports artists and bookmakers, and is committed to environmental and social justice. It is a publishing imprint as well as a vendor of artists' books and artwork, distributing to educational and cultural institutions worldwide.

The son of college professors, Christopher Wilde grew up on the west side of Madison, Wisconsin. When he started his art studies at the University of Wisconsin-Madison, he was primarily interested in painting but also excited about making zines, an offshoot of underground punk culture. He shared his zines with fellow student Mark Wagner, who suggested Wilde take book arts courses with Walter Hamady. The do-it-yourself movement and politics of the 1990s mixed with traditional book arts methods created a hybrid art form of book arts and zines that Wilde embraced. His early books under the Artichoke Yink Press imprint were less polished and more urgent and included elements of collage. After graduating with a BS in 1995, Wilde moved to New York City and began selling his artists' books, as well as those by other artists with a UW connection, to institutions including the New York Public Library and MOMA. This business morphed into Booklyn Artists Alliance, which he co-founded as a nonprofit dedicated to promoting artists' books and helping artists who make them. Today Wilde is known for his refined, colorful collages that feature currency from his travels. Of

collage, he says, “It’s disparate elements that are brought into some sort of strange new harmony.”

PART III

PRACTICE

“Speed-reading Poetry on the Subway”

—From Ruth Lingen’s oral history, 2019

Through their professional work UW-educated book artists have expanded the field of book arts itself, contributing to its broader reception, and the recognition of book arts as a primary medium. Wisconsin book arts alum have founded professional print studios and imprints, including Dieu Donn , Pace Paper, and Booklyn, and helped establish the College Book Art Association.

Many artists publish from their own studios, developing and researching projects and applying their technical acumen to the production of their books. As practicing artists, as publishers, educators, and conservators (and many related professions) Wisconsin book artists are recognized throughout the country for their distinguished contributions.

Listening to their full oral histories reveals the significance of UW-Madison for this particular set of book artists who now exhibit their talents in the larger world. Their success is a tribute to UW-Madison’s excellence.

Sandra C. Fernández

American, b. 1964; MFA 1995

Lives and works in Parlin, New Jersey



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=254>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=254#h5p-21>

Childhood Memories: When I Was Three, 1995

Handmade paper and wood veneer with cyanotype,
stitching and ink

Edition of 1

In this work, Fernández experiments with the form of the book, creating a doll-like structure to tell the story of her fearful journey from Quito, Ecuador, where she spent her formative years, to the United States. The

bodyless container, with a photograph of the artist taken on the day she left Ecuador, represents the emotional or spiritual aspects of this early childhood event. To Fernández, the dress shape is also a metaphor for woman, motherhood, and mother earth. The text written on the blouse and hem of the skirt reads: “When I was three years old I came back to the United States to meet my dad for the first time. I can’t remember events during that trip. All I remember is crying and crying, thinking I would never see my “mamita Matilde” anymore—I guess this is why until I was six years old, whenever I felt scared, I always hid under my mother’s long skirt.”

Though Sandra Fernández was born in Queens, New York, she grew up in Quito, Ecuador, where the Mestizo culture, rich with woodworking, sewing, and weaving craftsmanship, inspired her. Her family was politically active and committed to social justice efforts, and she became involved with a political group in her early 20s. During this time of unrest, she began to feel unsafe and ultimately decided to leave for the United States in 1987. Eventually, she found her way to Madison, earning a BS in art in 1992 from the University of Wisconsin, followed by an MA in photography and printmaking in 1993 and an MFA in printmaking and book arts in 1995. In a nod to her past, she incorporates sewing and photography into her books, which challenge the notion of what a book is. Even in her books that approach sculpture, she infuses handmade paper with a narrative. While her early work focused on loss and abandonment, she has returned to social and political commentary in her prints, mixed media pieces, and installations. For more than 20 years, Fernández has taught courses in photography, printmaking, and book arts at

universities in Illinois, Texas, New York, and New Jersey. She is the director/owner of sfernandez Press & Taller and is the executive director of Consejo Gráfico Nacional, an independent coalition of print workshops advancing the Latino printmaking tradition in the United States.

Diane Fine and Mario Laplante

American, b. 1960; MFA 1988

Lives and works in Plattburgh, New York

American and French-Canadian, b. 1959; MFA 1989

Lives and works in San Francicso, California



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=96#h5p-22>

Offering, 2009

Letterpress and digital printing with accordion binding
Moonkosh Press, Plattsburgh, New York and Gravel
Press, San Francisco
Edition of 25

Marta Gomez

American, b. 1955 in Colombia; MFA 1987

Lives and works in Madison, Wisconsin



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=98>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=98#h5p-23>

Ikhnaton, 2002

Collage with accordion binding

Tiramisu Press, Madison, Wisconsin

Edition of 1

This book displays a flexible variation of an accordion binding. The artist writes: “The book, which has a triangular shape when closed, opens into an accordion structure displaying a series of spaces and perspectives

that are suggestive of the interiors of pyramids. The surfaces present a warm yet somber palette of earthy colors and varied textures with some very sparsely used images suggestive of the world of antiquity.”

Marta Gomez, head of the book conservation lab at the University of Wisconsin-Madison’s Memorial Library, grew up in Bogotá, Colombia. She began making books while attending the National University of Colombia. After earning her degree in graphic design and visual communication, she moved to the United States, ultimately settling in Madison and applying for graduate school. Phil Hamilton introduced her to letterpress printing in his typography course, and she took papermaking with Walter Hamady. Her early books were published under the Pijaos Press imprint, and then she and future husband Ivan Soll co-founded Tiramisu Press in 1985. They collaborated with UW alum and printmaker Phyllis McGibbon on their first book, *On Second Thought*, and on *Carpe Diem*. For *Tryangulations*, Gomez and Soll integrated content and structure, pairing triangular relationships with triangular shapes. Their artists’ books feature playful text, elegant typography, and inventive structures. Gomez received her MFA in printmaking in 1987, and then she worked at the UW’s Silver Buckle Press and as an assistant to Hamady, making paper and binding editions in his *Gabberjabb* series. In 1988 she started working with Jim Dast as an assistant conservator at Memorial Library, eventually running the lab herself after 1998.

Amos Paul Kennedy, Jr.

American, b. 1950; MFA 1998

Lives and works in Detroit, Michigan



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=102>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=102#h5p-24>

Mask, 2000

Poem by Paul Laurence Dunbar, text by Amos Paul Kennedy, Jr.

Letterpress and relief prints on handmade abaca paper

A.P. Kennedy, Jr., Bloomington, Indiana

Edition unknown

This large-format book, with bold relief prints of African masks, includes the late-nineteenth-century

poem *We Wear the Mask* by African American writer Paul Laurence Dunbar:

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

Mask begins with Kennedy's text: "put the message in the hands of the people & move on!" and ends with: "we who believe in freedom cannot rest!" When turning pages of this book, the crinkling sounds of the handmade paper add to its striking quality. Kennedy's extensive work as a printer includes posters, broadsides, postcards and "nappygrams" that often include social and political commentary.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofhookarts/?p=102#h5p-30>

African Proverbs from Nigeria, 1992

Letterpress, pen and ink, and 24 carat gold leaf and gouache paint on Amate paper, bound with leather and bead

Jubilee Press, Oak Park, Illinois

Edition of 100

Printer and book builder Amos Paul Kennedy, Jr. grew up in Louisiana. His father was a professor at historically black colleges, and his mother was a housewife who later became a professor herself. Kennedy earned a bachelor's degree in mathematics from Grambling State University, after which he spent 18 months in Liberia with the Peace Corps. He landed a job as a systems programmer for IBM in Maryland and worked for AT&T in Chicago. For three years, he studied calligraphy, taking classes with Donald Jackson and Sheila Waters. After a visit to Colonial Williamsburg with his two sons, Kennedy became interested in letterpress printing and took courses with Pam Barrie at Artists Book Works. He acquired his first press for the cost of moving it, and then another printer gave him four cabinets of type. "That was an enormous gift," Kennedy says. "And that's why I said that this universe had just opened up to say, 'Here is your path.'" After a couple of years

printing in his own shop, Kennedy decided to go to graduate school at the University of Wisconsin-Madison to study bookmaking with Walter Hamady. Kennedy also worked with instructors Phil Hamilton and Jim Escalante and began to collaborate with Caren Heft. Kennedy received his MFA in 1998, and he has printed artists' books and posters dealing with social justice issues under the imprints Jubilee Press, Kennedy & Sons Fine Printers, and Kennedy Prints!.

Katherine Kuehn

American, b. 1956; MFA 1985

Lives and works in Portland, Oregon



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=104#h5p-25>

Time Samples, 2006

Artwork by Alison Knowles

Letterpress and mixed media with modified accordion binding

Granary Books, New York, New York

Edition of 45

Alison Knowles, a seminal member of the Fluxus movement, writes: “The book is to be selected leavings plus used tools of the trade, the trade of art-making...A collection of materials I could not quite abandon will fragment into *Time Samples* ...”

Included in this archive-as-art book is a map of New York City, a body print on a pillowcase, cut-ups of Fluxus posters, sun-prints, silkscreens, and litho film

fragments. It was designed and produced by Katherine Kuehn. The book can be hung on the wall or collapsed into a compact book object.

Kathy Kuehn began her studies in art history at the University of Toronto before trying printmaking courses. She continued to study printmaking in Connecticut before enrolling in the University of Wisconsin—Madison, where she fell in love with the type shop as an undergraduate. She began working for Walter Hamady at his press in Mount Horeb, Wisconsin, and earned her BS. As a graduate student, she helped curate the 1980 Elvehjem Museum show *Breaking the Bindings: American Book Art Now*, and she repaired books at Memorial Library with conservator Jim Dast. She began collaborating with a number of artists during her time at the UW, and many of them credit Kuehn with teaching them as much about printmaking and bookmaking as their instructors. After graduating with her MFA in 1985, she ran the Silver Buckle Press for 18 months. In 1987, after 10 years in Madison, she moved to New York with Joe Wilfer and Ruth Lingen at Pace Prints. She established a book arts program at Whitman College in Walla Walla, Washington, and taught for three years at the Oregon College of Art and Craft. After a second stint at Pace, she returned to Portland, Oregon, where she works as a printer, printmaker, book artist, and owner of Salient Seedling Press, known for exquisite typography on handmade paper and elegant bindings.

Jim Lee

American, b. 1954; MFA 1980

Lives and works in Glastonbury and Hartford Connecticut



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=106>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=106#h5p-26>

A'tugwaqan: Three Mi'kmaq Indian Stories, 2009

Folklore collected by Ruth Holmes Whitehead, binding
by Sarah Creighton

Letterpress, woodcut, and case binding

Blue Moon Press, Glastonbury, Connecticut

Edition of 100

Jim Lee grew up in Wichita, Kansas, and graduated from Bethany College with a BA in studio arts and a focus on printmaking. He first encountered book arts on a visit to UW-Madison, where, in 1980, he received his MFA in printmaking. At the UW, he began collaborating with other book artists and publishing his own books under the imprint Blue Moon Press. He calls himself an occasional book artist, and his most recent books finish up series of works initially done in pastel, watercolor, or pencil. Lee created a personal mythology and expressionistic, satirical illustrations for his earlier books, which gave way to explorations of landscapes in locales such as Ireland, New England, and Canada. For his landscapes, he prefers the risk and magic inherent in the process of color reduction woodcuts, where he sees the final images only when he's finished printing the last color. "There's a destructive quality to the creation of the image," he adds. "I like the irony and the poetry of that." Upon leaving Madison, Lee taught printmaking and book arts at the University of Manitoba for two years, and then joined the faculty at the Hartford Art School at the University of Hartford, where he introduced book arts courses to the curriculum and has been an associate professor since 1982. He continues to produce books through Blue Moon Press.

Ruth Lingen

American, b. 1958; MFA 1984

Lives and works in New York, New York



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=108>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=108#h5p-35>

In Spite of Everything, the Stars, 2012

Poetry by Edward Hirsch; illustrations by Glenn Goldberg, Ruth Lingen, and John Bartlett; binding by Mark Tomlinson; etchings printed by Julia D'Amario; text printed by Ruth Lingen; stencils cut by Shannon Kelley
Letterpress with etchings and pochoir in watercolor and gouache, stencils and case binding
Picture Books, New York, New York
Edition of 30 and 9 artist proofs



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofhookarts/?p=108#h5p-36>

Vessels & Voids: Physical Conditions and Most Remarkable Phenomena of the World, 1994

Illustrations by Donald Traver, text by W. Mullinger Higgins

Letterpress with pochoir and linocuts on archival cardboard

Pooté Press, New York, New York

Edition of 50

The text is adapted from *The Earth* by W. Mullinger Higgins, which was published in 1839.

In high school, Ruth Lingen fell in love with letterforms as she painted billboards along Interstate 90 in rural South Dakota. She calls her printmaking professor (and UW alumnus) John Risseuw her mentor at the University of South Dakota, where she focused on printmaking, made her first books and earned a BFA. After a year as a commercial silk-screen printer, she started graduate school at the University of Wisconsin—Madison and assisted Walter Hamady in the type shop. When Hamady went on sabbatical, Joe Wilfer stepped in to teach, and Lingen became Wilfer's assistant. She collaborated with a number of UW students, and after receiving her MFA in 1984, she moved to New York City to work with with Wilfer, who had

become her new mentor. Over the years she has created artists' books and print projects with artists including Jim Dine, Kiki Smith, and Jessica Stockholder, and poets such as Robert Creeley, Edward Hirsch, and Jeremy Sigler. As the director of Pace Paper, Lingen helped artists articulate concepts in mediums they had not previously used. "We have explored so many different creative processes in papermaking that we are taking that language and really pushing it," she says. A printer, printmaker, and typographer, she publishes books under her imprints Pootë Press and Picture Books.

Jeffrey W. Morin

American, b. 1960; MFA 1986

Lives and works in Milwaukee, Wisconsin



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=110>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=110#h5p-33>

Sacred Space, 2003

With Steven Ferlauto

Chapel: copper rod with rice paper, covered with casting resin

Book: letterpress and linocuts on handmade paper

SailorBOYpress, Stevens Point, Wisconsin

Edition of 35

Within the interior of the chapel, the artist quotes

Galileo: "Mathematics is the alphabet with which God has created the universe." *Sacred Space* is based on Steven Ferlauto's *The Sacred Abecedarium*, also published by SailorBOYpress in 1999. The text includes quotations on the nature of sacred space by William Bunce, former director of the Kohler Art Library, among others.

UW-Madison alumna and book artist Caren Heft notes: "This book departs from the conventional perception of what constitutes a book by the incorporation of the 'glass' chapel kit. It looks back to do-it-yourself books, to erector sets, to a time past, before television, when people used their hands to make stuff for pleasure....This book requires that the viewer be an active participant as to fully understand the book, one must build the chapel, locate all the parts, and understand the printed book as part of the whole."

Jeff Morin grew up speaking English and French in Madawaska, Maine, a small town near the Canadian border. He was the younger of two boys, and his parents ran an auto body shop and convenience store. In high school he earned money taking photos for a local newspaper and assisting a National Geographic photographer on a long-term assignment. Interested in process and all kinds of making, he pursued a BFA in interdepartmental studies from Temple University's Tyler School of Art before pursuing an MA and MFA from the University of Wisconsin-Madison in 1985 and 1986, respectively. At the UW, he took courses with Walter Hamady and Richard Long and explored techniques in letterpress printing,

papermaking, printmaking, and painting. In his first books, he experimented with collage, pop-ups, and alternative materials like copper wire. Morin has worked for more than 30 years as an arts educator at institutions including Bethany College, the University of Tennessee at Chattanooga, and the University of Wisconsin—Stevens Point, where he was the dean of the College of Fine Arts and Communication. He has been the president of the Milwaukee Institute of Art & Design since 2015. The founder of sailorBOYpress, Morin uses traditional storytelling techniques borrowed from folktales and fables in his books. His work deals with social justice themes, and he believes that artists have a dialogue with history. “I ask a question,” he explains. “How do I bring something new or contemporary or relevant to the conversation?”

John Risseeuw

American, b. 1945; MFA 1973

Lives and works in Tempe, Arizona



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=112>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=112#h5p-34>

Boom! A Summary of the Paper Landmine Print Project, 2011

Letterpress, woodcut, and relief print on handmade paper with accordion binding

The Cabbagehead Press, Tempe, Arizona

Edition of 30

This accordion structure is made with paper created from pulp containing the clothing of landmine victims,

plant fibers from landmine-afflicted territories, and shredded currency from the nations that produced or used landmines. The book was printed as a summary of the Paper Landmine Print Project, which produced fifteen prints, also on the handmade paper described above, that include facts and stories from landmine victims in Angola, Bosnia-Herzegovina, Cambodia, Mozambique, Nicaragua, and Northern Iraq. Proceeds from the sales of the book and prints are donated to charitable organizations that clear the mines and support the victims.

Like many UW-Madison alumni featured in this exhibition, Risseeuw has been a leader in the field of book arts. In 2008, Risseeuw was one of thirty founding members of the College Book Arts Association, a nonprofit organization that “supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism.” Other founding members from UW-Madison include Barbara Tetenbaum, Bonnie O’Connell, Steve Miller, Mary Phelan, Lisa Beth Robinson, and Richard Zauft.

Born in Sheboygan, Wisconsin, John Risseeuw first studied chemistry at the University of Wisconsin-Madison but then switched majors, ultimately earning a BS in printmaking in 1968. He studied with Phil Hamilton, Dean Meeker, Jack Damer, Warrington Colescott, and James Watrous and built equipment for Walter Hamady in exchange for papermaking lessons. Risseeuw received

two more degrees in printmaking from the UW: an MA in 1972 and an MFA in 1973. He assisted Bill Weege in a Madison area print shop, learned about commercial printing working at Straus Printing, and hand lettered signs for the Madison Public Library as its staff artist. Then he set up his first print shop at the University of South Dakota, where he worked as a graphic designer and taught printmaking. After teaching at UW-Madison for a year in 1980, he accepted a position with Arizona State University, where he started a letterpress shop and taught bookmaking, printmaking, and papermaking for 35 years. While at ASU, he established Pyracantha Press and directed its creative research projects. Risseeuw is the proprietor of Cabbagehead Press, whose books and prints often consider social justice and political issues. For The Paper Landmine Print Project, he collected clothing from survivors and victims of landmines to make paper. That handmade paper served as the foundation for variously shaped large prints featuring bold illustrations in a range of techniques, including letterpress and woodcuts.

Kathleen O'Connell

American, b. 1980; MFA 2006

Lives and works in Murfreesboro, Tennessee



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=122>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=122#h5p-38>

Meditation in Traffic, 2014

Letterpress with accordion binding

Kathleen O'Connell, Bakersville, North Carolina

Edition of 30

The artist was inspired “by the chaotic traffic patterns of Lima, Peru, and the decorative driveways found throughout the city.”

A native of Plattsburgh, New York, Kathleen O'Connell began taking college-level printmaking classes with UW alumna Diane Fine while still in high school. O'Connell opted to continue her education at SUNY Plattsburgh with her mentor Fine, ultimately receiving a BFA in 2002. In 2005, O'Connell received her MA in graphics from UW-Madison, followed by her MFA in 2006. At the UW, she took courses with Jim Escalante, Fran Meyers, and Tracy Honn, whom she counts as an influence. She also worked as an artist with Honn at the Silver Buckle Press and years later helped move the press from the UW to the Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin. After graduation, O'Connell became an assistant printer to Warrington Colescott and held a number of adjunct teaching positions in book arts and printmaking, including at the UW. In 2009 she moved to Peru, where she worked as a graphic designer and in a printmaking residency at Taller 72. Her travels abroad have influenced her own work and have led to collaborations with international artists. She has taught book arts and letterpress printing since 2012 at Middle Tennessee State University, where she is an Associate Professor. She is also vice president for programming and a member of the board of directors for the College Book Art Association.

Barbara Tetenbaum

American, b. 1957; BS 1979

Lives and works in Portland, Oregon



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=116>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=116#h5p-20>

Mining My Antonia: Excerpts, Drawings & A Map,
2012

Etchings printed by Katherine Kuehn

Letterpress and etching

Triangular Press, Portland, Oregon and The Hartford Art
School Print Workshop, West Hartford, Connecticut

Edition of 30

After creating an exhibition at Reed College about
Willa Cather's novel, *My Antonia*, Tetenbaum

reconnected with the topic in the creation of this book. It contains excerpts from the text, a map, and prints of automatic drawings that the artist made while listening to a recording of the novel, and a collaged fragment of the Reed College installation. The introduction reads: "In the summer of 2010 I spent a month in the gallery of Reed College listening to a recording of Willa Cather's 1918 novel, 'My *Antonia*.' I had wanted to put myself in the position of a first-time reader and respond to the story however it moved me...I was amazed and captivated by the pure gorgeousness of Cather's writing. What took me by surprise was how emotional this experience became. Listening each day to her descriptions of the landscape and the sky brought me to tears, the kind that have no root in sadness or nostalgia but came from a place deep in my being."

Pati Scobey

American, b. 1954 in Germany; MFA 1984

Lives and works in Concord, Michigan



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=114>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=114#h5p-27>

The Back of Time, 1992

Binding by Daniel E. Kelm, printed by Pati Scobey and Katherine Kuehn

Relief rolled etching, intaglio, collage, pen and ink, and watercolor with double wire-edge binding

Granary Books, New York, New York

Edition of 25



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofhookarts/?p=114#h5p-31>

Hide, 2001

Relief prints, intaglio, collage, pen and ink, colored pencil, with adapted Coptic binding in found metal case
Ricochet Works, Concord, Michigan
Edition of 25 variants

Pati Scobey's father served in the Air Force, and the family moved to the Philippines when she was 10. They returned to the United States on an ocean liner crossing the Pacific when she was 12. She developed her sense of color early, while taking classes at the Nelson-Atkins Museum of Art in Kansas City, Missouri. She went on to receive her BFA in painting in 1976 at the University of Kansas in Lawrence, where she was introduced to lithography. At the university, she worked as a technical illustrator and met sculptor Tim Moore. They married, and Scobey decided to pursue an MFA in printmaking, arriving at UW-Madison in 1981. There she took classes with a number of instructors including Walter Hamady, Ray Gloeckler, and Warrington Colescott, whom she worked for as an assistant. Before receiving her MFA from the UW in 1984, Scobey acted as one of the curators for the book arts exhibition *Breaking the Bindings: American Book Art Now*. Scobey's husband also became part of the book arts community, developing papermaking and

bookbinding tools for Hamady and other artists. After starting their careers in Madison, Scobey and Moore built a house and studio just outside of Concord, Michigan, where they continue to live and work. She teaches printmaking and bookmaking workshops, and her own work often includes images of birds and explores themes of journeys and transformations.

Mark Wagner

American, b. 1971; BFA 1995

Lives and works in Lancaster, Pennsylvania



An audio element has been excluded from this version of the text. You can listen to it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=118>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://wisc.pb.unizin.org/speakingofbookarts/?p=118#h5p-28>

Smoke in My Dreams, 1998

Letterpress, relief print, collage, photocopy, screen print, rubber stamping, colored pencil, exposed sewing on linen tapes

Bird Brain Press, Delafield, Wisconsin

Edition of 70

Mark Wagner grew up in North Central Wisconsin and received a BFA from the University of Wisconsin-Madison in 1995. As a student initially focused on painting, he worked with Jim Dast in Memorial Library's conservation lab, which led him to Walter Hamady's classroom and bookmaking. *Smoke in My Dreams*, the second artists' book from Wagner's Bird Brain Press, incorporated found cigarette packaging and hinted at the collage work for which he would later become known. At the UW, Wagner met fellow student Christopher Wilde and Marshall Weber, an instructor. The three of them moved to New York City and, in the late 1990s, co-founded with other artists the Booklyn Artists Alliance, an organization promoting artists' books, zines, and other handmade or printed works on paper. In New York, Wagner assisted Ruth Lingen, another UW alum, with print projects featuring artists such as Chuck Close. After Wagner experimented with fragments of his UW and high school diplomas in collages—"I mean no commentary on my time at UW-Madison," he says—he turned to dollar bills. His intricate dollar bill collages have evolved over the years to include portraits of Abraham Lincoln, the Mona Lisa, and Donald Trump. In fact, the charred remains of the Trump collage, which Wagner framed, sold to a private collector. Wagner lives in Lancaster, Pennsylvania, and has published artists' books with Bird Brain Press, Booklyn, and X-ing Books, an imprint he shares with his wife, Amy Mees.

Artists Included in the Oral History Project

This is a list of the artists included in the UW-Madison Book Arts: An Oral History Project. Links lead to the full audio interview conducted by Sarah Lange, and include transcripts. Excerpts from these interviews were included in the e-catalog, and can be found on each artist's page.

[Charles Alexander](#)

[Jim Dast](#)

[Jim Escalante](#)

[Sandra Fernandez](#)

[Diane Fine](#)

[M. Gomez & I. Soll](#)

[Marta Gomez](#)

[Susan Gosin](#)

[Mary Hark](#)

[Amos Kennedy](#)

[Katherine Kuehn](#)

[James Lee](#)

[Ruth Lingen](#)

[Jeff Morin](#)

[Kathleen O'Connell](#)

[John Risseuw](#)

[Pati Scobey](#)

[Barbara Tetenbaum](#)

[Walter Tisdale](#)

[Claire Van Vliet](#)

[Mark Wagner](#)

[Christopher Wilde](#)

Acknowledgements and Contributors

The exhibit *Speaking of Book Arts* was made possible in part by the Anonymous Fund and the Evjue Foundation, with additional support from the office of the Chancellor

Additional thanks to:

Troy Reeves, Head, UW–Madison Archives Oral History Program

UW–Madison Libraries Department of Special Collections

Friends of the UW–Madison Libraries

The Evjue Foundation, Inc., Dana Lytle and Planet Propaganda, and the Chazen Museum of Art

Catalog Contributors

Anna Simon, editor

Craig Eley: sound editing and mixing

Sarah Lange: interviews and artist biographies

Mackenzie Reynolds: Digital Imaging