Since the time of Gutenburg, the arts and techniques of printing have been passed down though 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.

PROGRAM

Friday, October 15

*Corcoran Museum of Art and College of Art + Design
1:00–6:00 p.m. REGISTRATION
EXHIBITION (GALLERY 31)
Visits to sites
Government Printing Office
Library of Congress
Smithsonian Institution Libraries

3:30–5:00 SESSION 1 (ARMAND HAMMER AUDITORIUM)
“New Art/Old Technology: The Challenges of Teaching Innovation while Preserving Tradition” Panel from the Center for Book Arts, New York
Moderated by Programs Manager, Sarah Nicholls, faculty members Roni Gross (Zitouna Press) and Amber McMillan (Post Editions), former Resident Artist James Walsh, poet/printer Jeremy James Thompson, and printer Barbara Henry

5:00–6:00 KEYNOTE ADDRESS (ARMAND HAMMER AUDITORIUM)
“History as Fable, Helix, and Aperture”
Dr. Betty Bright (Independent Historian and Curator)

6:00–7:30 RECEPTION (NORTH ATRIUM)
EXHIBITION (GALLERY 31)
Saturday, October 16

*Corcoran Museum of Art and College of Art + Design
8:30–9:00 a.m. REGISTRATION
CONTINENTAL BREAKFAST
EXHIBITION (GALLERY 31)

9:00–9:45 PLENARY ADDRESS (ARMAND HAMMER AUDITORIUM)
“21st-Century Letterpress Printing and the Artisan Book”
Steve Miller (Professor, University of Alabama)

9:45–10:15 BREAK

10:15–11:00 SESSION 2 (ARMAND HAMMER AUDITORIUM)
“Reworking History: Rare Books in the Letterpress Studio”
Kathleen Walkup (Professor, Mills College)
Lyall Harris (MFA Student, Mills College)

11:00–12:00 SESSION 3
“Private Presses and the Life of Letterpress”
Panel of five members of APHA Chesapeake chapter: Roland Hoover (Pembroke Press), Ray Nichols (Lead Graffiti), Mike Denker (Stoney Creek Press), Val Lucas (Bowerbox Press), Chris Manson (Crooked Crow Press), moderated by Gregory Robison (Peregrinus Press)

12:00–12:15 PRESENTATION
Mike Denker (President, APHA Chesapeake chapter)

12:15–1:00 p.m. Bus/travel to the Corcoran’s Georgetown Campus

*Corcoran College of Art + Design, Georgetown Campus
1:00–2:00 LUNCH

Book Arts and Printmaking Demonstrations by Corcoran faculty and students

Presentation on The Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin: “The Revival and Making of Wood Type”
Richard Zauft (Hamilton Wood Type and Printing Museum)

2:00–3:00 SESSION 4
Panel 1
“Teaching Typecasting: The Monotype University Experience”
Richard L. Hopkins (Hill & Dale Private Press and Typefoundry)

“Gutenberg: the Teacher”
Michael Anderson (At Random Press)
“Wood Type and Graphic Design: A Personal Perspective”
Dennis Y. Ichiyama (Purdue University)

Panel 2
“Living with Legacy at the University of Iowa Center for the Book: Contemporary Problems, Traditional Methods, Innovative Practices”
Panel of three speakers from University of Iowa Center for the Book: Sara Langworthy (UI Center for the Book), Julie Leonard (UI Center for the Book and UI School of Art and Art History), and Sara T. Sauers (UI Center for the Book)

Panel 3
“Designer-as-Author: The Form of the Book as Lens for Shaping Research”
Ken Botnick (Washington University)

“Engraving: Letterpress' Shy Sister”
Nancy Sharon Collins (Louisiana State University)

“CityTech Students in Wonderland: Strategies for Teaching Print in the Age of the Internet”
Tanya Goetz (New York City Technical College, CUNY)

3:00–3:30 BREAK

3:30–4:30 SESSION 5
Panel 1
Panel of three speakers: April Sheridan (Columbia College Chicago Center for Book and Paper Arts), Paul Moxon (Fameorshame Press and Vandercookpress.info), and Katherine McCanless Ruffin (Wellesley College)

Panel 2
“Scrambled Eggs: The Rise and Fall of the Bibliographical Press”
Terry Belanger (Director Emeritus, Rare Book School, University of Virginia)

"Ninety Years of Teaching Fine Printing in Pittsburgh at Carnegie Mellon"
Mary Catharine Johnsen (Carnegie-Mellon University)

Allison Jai O'Dell (Corcoran College of Art + Design)

Panel 3
“Desktop Publishing in the Nineteenth Century”
Tracey Honn (Silver Buckle Press, University of Wisconsin-Madison)

"Learning to Print in a Labor Camp: William Everson, Adrian Wilson, and the Fine Arts Facility at Waldport"
Micah Robbins (Southern Methodist University)

“The Book Arts Program at the University of California, Riverside”
Gwido Zlatkes (University of California, Riverside)

4:30–5:00  Bus/walk to Lauinger Library, Georgetown University

*Lauinger Library, Georgetown University
5:00–6.30  CLOSING RECEPTION
EXHIBITION AT GEORGETOWN UNIVERSITY LIBRARY

6:30–7:15  Bus returns to Corcoran Gallery

Biographies:

Dr. Betty Bright is an independent scholar and curator who helped to start
Minnesota Center for Book Arts. She wrote the critical work, No Longer Innocent: Book
for Robin Price’s retrospective catalogue, and another essay will appear in,
Extra/ordinary: Craft Culture and Contemporary Art, ed. Maria Elena Buszek (Duke
University, 2010). Bright is currently researching the rejuvenation of letterpress
printing in America from 1980 to 2000.

Professor Steve Miller founded Red Ozier Press in 1976, a fine press devoted to
publishing handmade limited edition books of contemporary poetics and art. In 1979
he and Ken Botnick joined forces at Red Ozier. Miller moved from New York City
to The University of Alabama in 1988 to teach letterpress printing and hand
papermaking, where he is professor and coordinator of the MFA in the Book Arts
Program. His current Red Hydra Press work includes ongoing collaborative book
projects with Cuban printmakers and papermakers.

Registration materials with information on conference fees and housing options will be sent to
members at the end of July.