

TIMOTHY D. BARRETT

UI Center for the Book
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EDUCATIONAL AND PROFESSIONAL HISTORY

1. Higher Education

Antioch College, 1968-1973, Art-Communications, BA

Equivalent Professional Training

Western Michigan University, 1982-1985, Paper science studies and research;
Western techniques (NEA and Kress Foundation funded research)

Saitama Prefecture Paper Industry Research Station, 1975-1977, training and field
research; Japanese techniques (Fulbright Fellowship and renewal)

Twinrocker Handmade Paper, 1973-1975, Apprentice

2. Professional and Academic Positions

Adjunct Professor, June 2005 - Present, UI Center for the Book

Adjunct Associate Professor, July 2004 – May 2005, UI Center for the Book

Adjunct Associate Professor, Jan 1986 – June 2004, UI School of Art and Art
History

Research Scientist, June 1996 - Present, UI Center for the Book

Associate Research Scientist, Jan 1986 - June 1996, UI Center for the Book

Roman J. Witt Visiting Professor, School of Art and Design, University of
Michigan January-May 2003

Director, UI Center for the Book, 1996-2002

Faculty, University of Virginia Rare Book School; summer, one-week class
co-taught with John Bidwell in 1987, 1989, 1991, 1995, 1997, 2003, 2005
and 2007.

Consultant, Feb-March 1995, United Nations Industrial Development
Organization (Indian Handmade Paper Industry Project)

Sole Proprietor, 1977-1985, Kalamazoo Handmade Papers

3. Honors and Awards

Newberry Library Short Term Fellowship, 2007

Anita Lynn Forgach Award, 2003, Friends of Dard Hunter

American Printing History Association Institutional Award for 1999 [awarded to
the UI Center for the Book during the period I served as director]

Fulbright Fellowship and renewal, 1975-1977, research on Japanese papermaking

4. Memberships

American Institution for Conservation, Book and Paper Group

Friends of Dard Hunter, Inc., President 1981 -1983, Advisory Board 1986-1993

International Association of Paper Historians

TEACHING AT THE UNIVERSITY OF IOWA

1. Teaching Assignments

Note: Normal load is one class per semester with additional independent study students and a total of 10-20 students per semester.

Classes taught include:

108:110 Papermaking (spring semester, same as 01X:110)

This course is designed primarily for the seriously-interested undergraduate student regardless of background or major. The focus of the class is the history and technique of making paper by hand. Both Asian-style and Western-style papermaking are covered in a course format that includes demonstrations, lectures, and lab assignments. Topics include evolution of methods, tools and equipment, fiber selection and preparation, pulp coloring, sheetforming, drying, sizing, and basic paper chemistry. During lab work (undertaken in addition to class time) students fulfill assignments by producing their own papers based on the techniques presented in class. Approximately one-third of the class is devoted to Asian methods and one-third to Western techniques. The final third of the class is reserved for a special project during which each student pursues a topic of personal interest after consultation with the course instructor. The final grade is based on three lab assignments, a special project report, and two announced quizzes. Required text for the class is Hunter's *Papermaking History and Technique of an Ancient Craft*; optional additional text is Barrett's *Japanese Papermaking-Traditions, Tools and Techniques*. This class is a prerequisite for all advanced classes in papermaking/paperworks.

108:132 Papermaking History and Technique (fall semester)

This course focuses on the history and technique of traditional Asian and Western papermaking, and related aesthetics. The goal is for students to feel confident about pursuing independent production of handmade papers or related research with attention to their own particular areas of interest. Course format consists of three roughly equal time blocks committed to Asian (nagashizuki) papermaking, Western papermaking, and special projects. Students with a primary interest in paperworks--works of art created using paper pulp as the medium--should consider registering for 01X:130 (Paperworks), or alternatively, an independent study project under Robert Glasgow. The course is intended for graduate students and other individuals with significant prior experience in papermaking, printmaking, the book arts, academic book studies, library and information science, or allied specialties. Undergraduate students or others with little background in papermaking or allied specialties should take 108:110 (Papermaking).

108:210 Individual Instruction in Papermaking/Paperworks (Barrett/Glasgow)

In addition I co-taught 01X:160 Artist's Books Workshop (fall 1996) and 108:190 Arts and Technologies of the Book (spring 1997 & 1998) with colleagues at over 100% time, and ArtDes: 454 Hand Papermaking spring of 2003 while on leave at the University of Michigan School of Art and Design.

2. Students Supervised

Note: In addition to the 5 UICB student final project committees I have chaired, I also serve on an average of 1-3 MFA graduate committees in the SAAH annually.

3. Other Contributions to Instructional Programs

2005, fall semester

Faculty sponsor for visiting scholar Carolina Larrea from Pontificia Universidad Catolica de Chile, Santiago

1999, academic year

Co-Director NEH/UICB Curriculum Development Seminar

1998, spring semester

Collaboratively taught 108:Arts and Technologies of the Book at over 100% time

1997, spring semester

Helped develop and offer 108:Arts and Technologies of the Book at over 100% time

1996, fall semester

Helped develop and offer 01X:160 Artists' Books Workshop at over 100% time

Visiting Interns Supervised (paper research and production)

1996 Anglea Liguori, Minneapolis and Rome, Italy, 4 weeks

1994-95 Ben Anholt, Macalaster College, 1 month

Scott Snyder, University of Alabama, 2 weeks

1992 Peter Pascale, Macalaster College, 1 month

Mira von Wicht, Library of Congress/Germany, 4 months

1991 Penny Carey Wells, University of Tasmania, Australia, 1 week

Maria Esteva, Buenos Aires, Argentina, 6 months

Special Assistants Supervised (paper research and production)

2004-2006 Assistant/Apprentice Marianne Kelsey

2003-2004 Undergraduate Scholar Assistant Kim Nelson (with S. Huttner & M. Brown)

2001 Undergraduate Research Assistant John Baty

1993-1997 Apprentice in conservation papermaking and related research, Jana Pullman

1990-1993 Undergraduate Scholar Assistant Jason Brickey

1987-1989 Undergraduate Scholar Assistant Brian Coleman

1989-1994 Assistant/Apprentice; Bridget O'Malley

Mellon Workshops

(sessions co-taught with then University Conservator, Pam Spitzmueller)

1994 Aesthetic Considerations in Conservation Treatment, February

- 1993 Mending Papers and Mending, February
1992 Papercase Paper and Bindings, February
1991 Sizing and Resizing, February

SCHOLARSHIP

1. Publications/Creative Works

* = senior author, major contribution

** = secondary contribution

*** = equal contribution

**** = minor contribution

Books

Japanese Papermaking- Traditions, Tools and Techniques. Tokyo and New York: John Weatherhill, Inc., 278 pp., 1983. Second printing 1984, third printing 1992, fourth printing 1993 (the latter two with paper specimens made at the University of Iowa). Fifth printing, 2005 (Floating World Editions, Inc.). * Not including Appendix by Winifred Lutz.

Nagashizuki- The Japanese Craft of Hand Papermaking. North Hills, PA: The Bird and Bull Press, 120 pp., 1979. [Fine press edition of 300 copies]*

Research Monograph

“Early European Papers/ Contemporary Conservation Papers,” *The Paper Conservator*, Worcestershire, England, 13 (1989) 1-108.*

Videotapes

Papermaking by Hand in India. Camera, editing and narration by Barrett, produced by the UI Center for the Book, 1995.*

Papermaking. A series of five instructional video tapes written by Barrett and produced with the UI Center for the Book and the UI Video Center, 1994.*

Articles, Refereed

“Japanese-style Papermaking in the West.” *Hand Papermaking.* In Press, 2007.*

“Gelatin Size as a pH and Moisture Content Buffer in Paper.” Baty, J., and T. Barrett, 2007. In Press. *Journal of the American Institute for Conservation* .***

“Papermaking, History and Practice,” chapter in *Teaching Bibliography, Textual Criticism and Book History*, 2006. Ed. Ann Hawkins. Pickering and Chatto, Publishers, London.*

“Japan’s WWII Balloon Bombs.” *Hand Papermaking Magazine*, Summer 2006. Volume 21, Number 1*

“Characterization of Historic Papers Using Attenuated Total Reflection Infrared Spectroscopy,” *Applied Spectroscopy*, 52:5 (1998) 713-716. P. Lang, J. Cook, B. Fuller-Morris, S. Cullison, S. Telles and T. Barrett. ****

“The Future of the Book as Viewed from Inside a Tornado.” *Bookways*, 15 & 16, (1995) 13-19. [Edited journal on topics related to fine press printing]. (Also reprinted in *Looking Closer 2, Critical Writings on Graphic Design*, ed. Bierut, Drenttel, Heller and Holland, 1997, Allworth Press, New York).*

“Aesthetics and the Future of the Craft.” *Hand Papermaking*, 11:2 (1996) 13-17 *

“The Role of Gelatin in Paper Permanence.” *Journal of the American Institute for Conservation*, 34 (1995) 173-186. T. Barrett and Cynthia Mosier. ***

“Katsu Tadahiko.” *Hand Papermaking*, 9:2 (1994) 8-12 *

“The Role of Gelatin in Paper Permanence II.” *The Book and Paper Group Annual*, American Institute for Conservation, 13 (1994) 5-8. T. Barrett and Cynthia Mosier. ***

“Reading the Book as Physical Object,” *Books at Iowa*, 60 (1994) 13-18 *

“Fifteenth-Century Papermaking.” *Printing History*, 15:2 (1993) 33-41*

“Papermaking History-- The Conference at the University of Iowa,” *Bookways*, 4 (1992) 21-26*

“The Challenges of Making Paper by Hand,” *Preservation Issues*, 9 (1992) 1, 4*

“Aging Characteristics of European Handmade Papers: 1400 - 1800,” *Tappi Journal*, (October 1991) 207-212. John Waterhouse and T. Barrett. **

“Optimum Fiber Separation for Nagashizuki Papermaking,” *Hand Papermaking*, 6:2 (Winter 1991) 12-14*

“A Book Is as Good as the Paper It's Printed On,” *The Washington Post Book World*, 18:10, (6 March 1988) 4*

“Paper Specimen: Fermented, Lime-cooked, Beater-washed Raw Flax” *Hand Papermaking Magazine*, 3:2 (1988) 16*

“The effects of dry fiber length manipulation (shredding) on the fold endurance, tear

resistance, opacity and formation quality of a linen rag paper.” *Guild of Bookworkers Journal*, (Fall/Winter 1983), Guild of Bookworkers, Inc. New York*

“Thoughts on Western Bookpaper.” *Fine Print*, 9:3 (1983). Co-authored with H. Clark, K. Clark, W. Dawes, G. Frost, S. Gosin, S. Green, and J. Munn ***

“Eastern and Western Traditions in Hand Papermaking.” *Field Museum of Natural History Bulletin*, Field Museum, Chicago, May 1983.*

“Hand Papermaking Techniques: Western and Eastern Traditions.” *Making Paper*, American Craft Museum, (1982)*

“Standard Hand Papermaking Techniques.” *New American Paperworks*, World Print Council, San Francisco, (1982) *

“The Papermaking Craft in Japan: Past, Contemporary, and Future.” *Fine Print*, 6:2, (1980) *

“Sekishu-Hanshi.” *Sekishu-hanshi*, Arrow Art Works, Tokyo, (1978) 14-15*

Articles, Invited

“Investigations of non-destructive methods for the estimation of gelatin content in paper.” Ormsby, M., T. Barrett, and B. Hojatti. 2005. *AIC Book and Paper Group Annual*, MS accepted; in press. ***

“Why the Friends? Reflections by Your First President” 16 October 2003
Keynote Address Minneapolis, MN/Friends of Dard Hunter Annual Meeting. Printed in *the Bull and Branch*, FDH, October 2004.*

“Non-destructive Measurement of Gelatin and Calcium Content of European Book Papers: 1400-1800.” April 1996 Erice Book Conservation Conference Postprints, Sicily, Italy. (2000) T. Barrett, J. Waterhouse and P. Lang. ***

“Coded Messages in Historical Handmade Papers.” Postprints, International Association of Paper Historians Annual Congress, Leipzig, 30 Aug. - 5 Sept. 1996, 1-5 *

“An Interview with Rick Hungerford,” *Hand Papermaking*, 8:1 (1993) 4-10***

“Flax Fiber Fermentation and Washing During Beating,” *Friends of Dard Hunter Postprints*, Papers presented at the annual meeting, Iowa City, Iowa, November 4-8, 1992 (1993) 9-13*

“A review of methods for the identification of sizing agents in paper,” *Manchester 1992-*

Conference Papers, Institute of Paper Conservation, Worcestershire, (1992) 207-213, T. Barrett and Cynthia Mosier. ***

“Evaluating the effect of gelatin sizing with regard to the permanence of paper,”
Manchester 1992- Conference Papers Institute of Paper Conservation, Worcestershire, (1992) 228-233*

“Traditional Eastern and Western Papermaking,” *1st National Conference*, Centre for the Arts, Hobart, Australia, (1987) 3-7*

Other

“Strengthening the Handmade Paper Industry in India IND/90/037/A/01/37,” Report to the United Nations Industrial Development Organization, August 1995, 31 pp., 1995. [Unpublished]*

Review of Abbey Publications’ *North American Permanent Papers*, in the *Western Association for Art Conservation Newsletter*, 16:3 (1994)*

Review of Sukey Hughes’ *Washi: The World of Japanese Paper*, in *Fine Print*, 5:2 (1979)*

Creative Works, Collaborative

Calligraphy and Handmade Paper. Hand Papermaking Portfolio Series. In Press. Artist and one of 5 jurors for the portfolio. (2007)*** [152 calligraphy & handmade paper pieces produced collaboratively with Thomas Ingmire.]

Beaver Island. Passim Editions, Ann Arbor. A collaborative book project: Tim Barrett (paper), Takeshi Takahara (etching), Wesley Tanner (typography and design), and Laurence Barrett (poetry), (2003).*** [Fine press edition of 30 copies]

Conversations with Dead Papermakers. Grey Slate Press, Decorah, IA. Conference lecture by T. Barrett; typography, design and printing by Kate Martinson.** (1996) [Fine press edition of 100 copies]

Early versus Modern Handmade Papers. An essay by Barrett, designed and printed on UI Center for the Book paper at the Silver Buckle Press, University of Wisconsin-Madison Libraries, (1989)***[Fine press edition of 150 copies; 75 to the UICB]

The Lagoon-- Images from Oxbow. MellanBerry Press, Indianapolis. A collaborative book project; Tim Barrett (paper), Con Hilberry (poetry), Janet Lorence (calligraphy), Bonnie Stahlecker (design and printing), and Takeshi Takahara (wood engravings), (1989)*** [Fine press edition of 55 copies]

Mirage. A collaborative artist’s book project: Tim Barrett (handmade papers), Eve Eisenstadt (images), and Josh Schreier (text). (1982)*** [Edition of 12 copies]

Exhibitions, Group Shows

- “Book & Paper Art by Faculty and Students at the University of Iowa Center for the Book,” Marion Arts Council, Lowe Arts and Environment Center, Marion, IA. January 22-March 9, 2007. [1 artist’s book and handmade papers included]***
- “School of Art and Art History Faculty New Building Benefit Auction Exhibition” September 2006. SAAH, Iowa City. [1 artist’s book included]***
- “UI Center for the Book Selected Works,” University of Iowa Hospitals, Iowa City, IA; March, 2004, [4 artist’s books included]***
- “On Papermaking- A Selection of Limited Edition Books on the History and Technique of Hand Papermaking,” 1996, [group show, 2 Barrett books on display], Dieu Donne Papermill, Inc., New York, NY***
- UI Book Arts Club Annual Exhibitions, 1992, 1993, 1995, 1996 [1-2 Barrett artist's books exhibited at each venue]***
- “UI Faculty Exhibition- 1995,” Iowa City, IA; [4 artist’s books exhibited]***
- “Expanded Text,” Penland School of Crafts, Penland, NC; June 1995, [2 artist’s books]***
- “West Meets East,” Asian Arts Center, Towson State University, Towson, MD, 24 September - 21 October 1994 [3 artist’s books and a selection of UICB handmade papers exhibited]***
- “PaperBooks,” Minnesota Center for Book Arts, Minneapolis, MN, 7 July - 25 August, 1994 [4 artist’s books and a selection of UICB handmade papers exhibited]***
- “Beyond the Book: Contemporary Directions,” Montgomery Gallery, Scripps College, Claremont, CA, 20 January- 21 February 1993 [1 artist's book]***
- Iowa Scribes Calligraphy Exhibition, Cedar Rapids Museum of Art, 1991 [1 artist's book]***
- Twinrocker Retrospective, University of Illinois Gallery, Bloomington, 1990 [selection of UICB and earlier TDB handmade papers]****

Solo Exhibitions

- Luther College Library, Decorah, IA, 1992 [2 artist's books, UICB handmade papers, and watermarks] *

2. Published Reviews of Scholarship

Review of *Papermaking* (videotape series, 1995)

Hand Papermaking, 10:1 (1995) 37-39. Review by Rick Johnson

Reviews of *Japanese Papermaking- Traditions, Tools and Techniques* (1983)

Booknews, January/February 1986, p. 45

PrintNews, September/October 1985, p.15

Monumenta Nipponica, 40:1, 1985, by Sukey Hughes, pp 120-122

Words on Paper, No. 3, April 1984, by Tim Payne (Australia)

Asahi Shimbun (English language version newspaper), 24 March 1984, by Rosy Clarke

American Book Collector, January-February 1984, by Gabrielle Rummonds, pp 33-34

Library Journal, 15 December 1983, by Ann Copeland, p. 2326

Daily Yomiuri, 5 February 1984, "The Way of Paper," by Auturo Silva

Fine Print, April 1984, by Sukey Hughes, pp. 52-53

The Gold Leaf- Newsletter of the Hand Bookbinders of California, April 1984, p.3

Small Press, Vol. 1, No. 6, July/Aug 1984, by Allan Kornblum, p. 11

Craft International, January-March 1984, by Barbara Mauriello, p. 37

Book Arts Review, June 1984, Vol. 3, No. 3

Review of *Nagashizuki- The Japanese Craft of Papermaking (1979)*

Fine Print, Vol VI, No. 2, April 1980, by Jesse Munn, pp.53-55

Other Media Coverage

"Charting a New Course in Book Studies," by Hillary Gardner, *Hand Papermaking*, Vol. 13, No. 2, Winter, 1998, pp 16-20. Review of UI Center for the Book under Barrett's direction.

"The Anonymous Papermaker," *Paper Gram*, 1992. Article by Eric Dahl in Swedish graphic design magazine published in English, French, German, and Swedish.

"Turning to Dust," Canadian Public television special program, featured interview, 1990.

Repeated local print media coverage.

3. Grants

a. External

May, 2007, Institute of Museum and Library Services. Impact grant of \$184,740, to conduct a new analytical survey of western paper made between the 14th and the 19th centuries. The results of the research will allow conservators and other preservation specialists at museums and libraries to make better-informed treatment and collections care decisions. IMLS funding was matched by the UI VP for Research (instrumentation), and the UI Graduate College and the UI Center for the Book (Barrett's time).

February 2007, Kress Foundation. \$5,000 to support continuing research. PI

December 2005, Kress Foundation. \$15,000 grant to support development of a non-destructive technique for the estimation of gelatin content in paper. Matched by the Office of the UI Vice President for Research. PI

June 2004, Japan Foundation, \$4,000 Short Term Visitors Award (to support Summer 2004 lecture tour in Japan). An additional \$1,500 in support was provided by the Tokyo National University of Fine Arts and Music (GeiDai) Graduate School of Conservation, and the Sekishi Hanshi Handmade Paper Research Group. PI

March-August 1999, National Archives and Research Administration, \$10,000 commitment to the UI Center for the Book, collaborative with Lynn Amlie, UICB Paper Facility Shop Manager, (commission to develop special paper to be used in new encasements housing the Declaration of Independence, the Constitution, and the Bill of Rights). Co-PI

October 98-July 1999, NEH, \$25,000 award to the UI Center for the Book, Project Co-Director with Katherine Tachau, (Book Studies curriculum development project). Co-PI

1993, Kress Foundation, \$5,000, (additional support for research on the role of gelatin in paper permanence). PI

1992, Kress Foundation, \$20,000, matching funds grant to the UI Center for the Book, (new apprenticeship in conservation papermaking and related research). PI

1991-1992, Kress Foundation, \$25,000, (the role of gelatin in paper permanence). PI

1986 Kress Foundation, \$1,000, (travel funds to present paper at professional conference in England). PI

1984-1986, National Endowment for the Arts Museums Program/ Kress Foundation/ Western Michigan University, \$35,000, (early European papermaking/contemporary conservation papers). PI

1983, Japan Foundation, \$3,000, grant to Weatherhill, Inc., (publishing assistance for one of my books)

1978-80, National Endowment for the Arts, Art Services, \$10,000, (Japanese papermaking instruction manual). PI

1975-1977, Fulbright Fellowship and renewal, \$16,000, (research on Japanese papermaking history and technique). PI

1973 and 1975, National Endowment for the Arts, Art in Public Places (Murals), \$5000 and \$7,500 respectively, group grants.

b. Internal

1999-2000, \$20,000 collaborative Arts and Humanities Initiatives Grant. "UI Center for the Book Papermaking Research and Production," collaborative with Lynn Amlie, UICB Paper Facility Shop Manager. Co-PI

1997-1998, UI Vice President for Research Office CIFRE Award, \$9,100, (the role of gelatin in paper stability). PI

1991-1993, UI Video Facility Production Award, \$10,000 (estimate), (grant to produce a new 5-tape series on Western and Japanese-style hand papermaking techniques). PI

4. Invited Lectures, Conference Presentations and Workshops

(noted as L, CP, and W respectively)

a. International

2004

- “The Role of Traditions in the Future of Hand Papermaking.” 26 June 2004, Tokyo, Japan/Tezumi Washi Seinen no Tsudoi National Meeting. L
- “Aesthetics in Traditional European and Japanese Papermaking.” 29 June 2004, Tokyo, Japan/Tokyo National University of Fine Arts and Music (GeiDai) Graduate School of Conservation. L
- “Lessons Learned in the Company of Sekishu Hanshi Papermakers.” 2 July 2004, Misumi-cho, Shimane, Japan/Sekishu Hanshi Handmade Paper Research Group. L

1996

- “Non-destructive Measurement of Gelatin and Calcium Content of European Book Papers: 1400-1800.” 25 April 1996, , Sicily, Italy/Erice Book Conservation Conference. L (Co-authored paper with J. Waterhouse and P. Lang).*** L

1995

- “Hand Papermaking at the University of Iowa Center for the Book,” 1 March 95, Sanganer, Rajasthan, India/Kumarappa Handpapermaking Institute,. L
- “The Internationalization of Hand Papermaking and Future East/West Collaborations,” 6 October 1995, Kyoto, Japan/International Paper Symposium 95. L (panel participant and presentation).

1993

- “Character in Paper,” 27 October 1993, Toronto, Canada/Canadian Guild of Bookbinders and Book Artists, LW

1992

- “A review of methods for the identification of sizing agents in paper,” April 1992, Worchester, England/Institute of Paper Conservation Conference. Co-authored with Cynthia Mosier.*** CP
- “Evaluating the effect of gelatin sizing with regard to the permanence of paper,” April 1992, Worchester, England/Institute of Paper Conservation Conference. CP

(The following are additional international presentations, all on topics related to hand papermaking history, technique, science and/or aesthetics.)

1990

Caracas, Venezuela/Biblioteca Nacional Conservation Section LW

1987

Hobart, Tasmania/1987 Australian Paper Conference LW

1986

Oxford, England/New Directions IPC Conservation Conference CP

1983

Kyoto, Japan/International Hand Papermaking Conference CP

1980

Beer Sheva, Israel/Visual Arts Centre LW

London, England/International Institute of Conservation LW

1978

Pointe Claire, Quebec/Stewart Hall Cultural Center LW

1975

Tokyo, Japan/Fulbright Seminar Series L

b. National & Local

2007

“Investigating Aesthetics in Handmade Paper via Craft, Science and Art” 23 March 2007, Washington, DC. Renwick Gallery, Smithsonian Institution.

2006

“New Research on Gelatin Sized Papers” 20 October 2006. Chillicothe, OH. Annual Meeting of the Friends of Dard Hunter. L

“15th Century Papermaking and New Related Research” 29 September 2006, San Antonio, TX. Southwest School of Arts and Crafts. L

“From Undergrad to Book Specialist- One Wild Ride” 27 September 2006. San Antonio, TX. Annual Stieren Lecture in the Arts, Trinity University. L

“Japanese Papermaking and Other Crafts of Old Japan” 11 March 2006 Hadlock, WA. Jefferson County Library. L

“Handpapermaking; Craft, Art and Science” 29 March 2006, Winona, WI. Winona State University. L

“Coxing Secrets from 15th Century Papers” 7 April 2006, Iowa City. UI Center for the Book, Book Studies Workshop.

2005

“History of American and European Papermaking” 13-17 June 2005, Charlottesville, VA/ Rare Book School, University of Virginia, Co-taught with John Bidwell, LW
Also taught the same one week course with Bidwell in 1987, 1989, 1991, 1995, 1997, and 2003.

“Design and Production of Paper for the New Encasements” 22 September 2005, Washington DC. *Parchment and Titanium; Preserving the Charters of Freedom*, National Archives and Records Administration 19th Annual Preservation Conference. L

2003

“Why the Friends? Reflections by Your First President” 16 October 2003

Keynote Address

Minneapolis, MN/Friends of Dard Hunter Annual Meeting. L

“A Short History of Hand Papermaking,” and “Paper Chemistry and Paper Permanence,”
23 April 2003, Ann Arbor, MI/University of Michigan Conservation Group, LW

2002

“Charters of Freedom Paper Design and Production” 23 April 2002, Washington D.C./ National Archives and Records Administration (with L. Amlie)L

“Methods for Analyzing the Gelatin Content of Historical Papers” 3 January 2002, Washington, D.C./Washington Conservation Guild meeting, Smithsonian Institution, with Mark Ormsby.**** CP

“Quantitative Measurements of the Gelatin Content of Historic Papers Using Mid-IR and Near-IR” March 2002, Poster presentation at the 5th International Infrared and Raman Users Group Conference, Getty Conservation Center, Los Angeles, CA, with Mark Ormsby.**** CP

2001

“The Future of Book Studies at the UI,” 3 December 2001, Iowa City, IA/SLIS Colloquium Series.L

“Book Studies at the University of Iowa,” 15 October 2001, Moline, IL/Quad Cities Book Arts Festival, Augustana College Library.L

“Methods for Analyzing the Gelatin Content of Historical Papers” 1 October 2001, Atlantic City, NJ/Eastern Analytical Symposium, with Mark Ormsby.****CP

2000

“Charters of Freedom Paper & Gelatin in Paper Permanence,” 15 September 2000, Washington, D.C./National Archives and Records Administration & Library of Congress Conservation Sections, with Lynn Amlie.*L

“Artisan Turns Administrator,” 13 March 2000, Lawrence, KS/University of Kansas, L

“The Arrival of Papermaking In Europe,” 8 April, 2000, Chicago, IL /Newberry Library.L

1999

“Teaching the History of the Book,” Panel Discussion (Chair), 15 July 1999, Madison, WI/Annual SHARP Conference, University of Wisconsin.L

“Current Developments at the UI Center for the Book,” 7 April 1999, Iowa City, IA/Association of University Women, University of Iowa. L

“The Invention and Spread of Papermaking,” 22 March 1999, Iowa City, IA/presentation in K. Tachau’s “the Book in the Middle Ages” class. L

“Developments in Book Studies,” Panel Discussion, 26 February 1999, Tuscaloosa, AL/National Book Arts Conference, University of Alabama. CP

1998

“Hand Papermaking and the UI Center for the Book,” 13 January 1998, Iowa City, IA/Iowa City Unitarians. L

“Papermaking at the UI Center for the Book,” 18 August 1998, Des Moines, IA/Iowa State Fair, College of Liberal Arts Booth, D

1997

“A Brief History of Hand Papermaking 0-1997 AD,” 9 April 1997, New York, NY/New York Public Library Lecture Series. L

“The Study of Papermaking History: Aesthetic and Scientific Investigations,” 20-22 February 1997, Austin, TX/Graduate Program in Book Conservation, University of Texas at Austin. LW

“Hand Papermaking; History, Techniques, and Careers,” 12 February 97, Pella, IA/Central College. LW

1996

“The Role of Gelatin in Paper Permanence; Scientific and Aesthetic Considerations,” 10-12 October 1996, Buffalo, NY/Graduate Program in Conservation, Buffalo State College. LW

- “Japan and Japanese Papermaking,” 24 January 1996, Iowa City/Iowa/West High School Japanese Language Class. LW
- “Water Quality and 15th Century Italian Papermaking,” 30 March 1996, Iowa City, IA/Johnson County Water Festival. L
- “Book-related Production, Research and Careers,” 12 April 1996, Iowa City, IA/Luther College Design and Book Arts visiting classes, LW
- “A Career in Hand Papermaking,” 9 November 1996, West Branch, IA/Scattergood Friends School. L

1995

- “A Career in Hand Papermaking,” 14 January 1995, Minneapolis, MN/Minnesota Center for Book Arts. L
- “Early American Papermaking at the Georgetown Mill,” 2 April 1995, Georgetown, KY/Georgetown Historical Society. L
- “History of European and American Papermaking,” 17-21 July 1995, Charlottesville, VA/ Rare Book School, University of Virginia (co-taught with John Bidwell). LW
- “Traditional Hand Papermaking History and Technique,” 18 February 1995, Keokuk, IA/Keokuk Art Center. LW
- “Introduction to Hand Papermaking; Methods and Careers,” 7 April 1995, Clinton, IA/Washington High School,.
- “The Arrival of Papermaking in Europe,” 18 April 1995, Iowa City, IA/ UI School of Art and Art History, Tachau/Roberts Medieval Book class, visiting lecture.
- “Research on Historical Paper,” 1 November 1995, Iowa City, IA/University of Iowa Hygienic Laboratories Guest Lecture Series. L
- “Papermaking Techniques and Related Research.”13 November 1995, Iowa City, IA/Senior Citizens Center.LD
- “The Book Community in Iowa City,” 15 November 1995, Iowa City, IA/University of Iowa Museum of Art, L
- “Katsu Tadahiko- Leader of Japan’s Young Papermakers,” 11 March 95, Iowa City, IA/ Book Arts Club, University of Iowa. L

1994

- All following: New York, NY/The Grolier Club “15th Century Papermaking,” (American Printing History Association Lecture Series, NY Chapter), “Katsu Tadahiko,”(Dieu Donne Lecture Series) and “Craftsperson Makes Artist’s Books.”(Guild of Bookworkers talk), 17,18,19 February 1994 respectively. L
- “Traditional Hand Papermaking Techniques and Related Research at the University of Iowa,” 19 March 95, Tuscaloosa, AL/University of Alabama MFA Program in Book Arts. L
- “The Role of Gelatin in Paper Permanence II,” 11 June 95, Nashville, TN/American Institute for Conservation Book and Paper Group, Annual Meeting. Cynthia Mosier, co-author. CP
- “Research on Book Papers of the Incunabula Era: Scientific and Aesthetic Considerations,” 8 August 1994, Charlottesville, VA/Rare Book School, University of Virginia. L
- “Hand Papermaking for Conservators; Science, History, Technique and Aesthetics.”

- 16-17 September 1994, Buffalo, NY/Graduate Program in Conservation, Buffalo State College. LW
- “Research and Aesthetics in Hand Papermaking,” 1 October 94, St. Louis, MO/St. Louis Area Book Group,. L
- “Hand Papermaking- Techniques, History, Science and Aesthetics for Book Conservators,” 6-8 October 1994, Austin, TX/Graduate Program in Book Conservation, University of Texas at Austin. LW
- “Conversations with Dead Papermakers,” 21 October 1994, Chillicothe, OH/Friends of Dard Hunter Annual Meeting. L
- “Paper Science for Hand Papermakers and Conservators,” 6 November 1994, Chicago, IL/Columbia College Chicago Center for Book and Paper Arts. L
- “Traditional Hand Papermaking Techniques,” 12 January 94, Mt. Pleasant, IA/Iowa Wesleyan College. LW
- “Hand Papermaking Methods and Careers,” 18 May 95, La Grande, IA/La Grande Community High School. LW

1993

- “Looking for Character in Paper,” 14 April 1993, Des Moines, IA/Drake University 1993 Print Symposium L
- “Handmade Paper Character and Connoisseurship,” 18 September 1993, Richmond, IN/Earlham College. LW
- “Distractions Leading to a Career in Hand Papermaking,” 24 September 1993, Iowa City, IA/ visiting lecture, colloquium class, School of Art and Art History, University of Iowa. L

(The following are additional national presentations selected from a total of 162. All were on topics related to hand papermaking history, technique, science and/or aesthetics.)

1992

- Hilo, HI/University of Hawaii at Hilo
New York, NY/Columbia University Graduate Program in Book Conservation

1991

- Santa Fe, NM/Fabrile Studio
New York, NY/Columbia University Summer Rare Book School

1990

- Buffalo, NY/Buffalo State College Graduate Program in Conservation

1989

- Saugatuck, MI/Oxbow Summer Conference Center
New York, NY/Columbia University Summer Rare Book School

1988

- New York, NY/Columbia University/NYU Programs in Book and Paper Conservation
Omaha, NB/University of Nebraska at Omaha
Burlington, IA/Art Guild of Burlington

1987

- Sioux City, IA/Sioux City Arts Center
Silver City, SD/University of South Dakota

New York, NY/Columbia University Summer Rare Book School

1986

Syracuse, NY/Art Department, State University of New York

Minneapolis-St. Paul, MN/Minnesota Center for Book Arts

Chicago, IL/American Institute for Conservation Book and Paper Group Conference

Cooperstown, NY/Cooperstown Graduate Program in Conservation

Minneapolis- St.Paul, MN/Midwest Archives Conference

1985

Wash., D.C./American Institute for Conservation, Book and Paper Group Sizing Seminar

1984

Quartz Mountain, OK/Oklahoma Summer Arts Institute

Tuskaaloosa, AL/University of Alabama Book Arts Program

New York, NY/Columbia University & NYU Programs in Book and Paper Conservation

1983

Chicago, IL/Newberry Library Bindery and Conservation Section

Chicago, IL/Field Museum of Natural History

Claremont, CA/Scripps College

Kyoto, Japan/1983 International Hand Papermaking Conference

1982

Cooperstown, NY/Cooperstown Graduate Program in Conservation

Tulsa, OK/Southwest Graphics Conference

New York, NY/Columbia University Program in Book Conservation

1981

Raleigh, NC/University of North Carolina

Charlottesville, VA/Art Department, University of Virginia

1980

Memphis, TN/Memphis Academy of Arts

Bloomfield Hills, MI/Cranbrook Art Academy

1979

Des Moines, IA/Des Moines Art Center

Albuquerque, NM/Art Department, University of New Mexico

Little Rock, AR/Arkansas Arts Center

Delray Beach, FL/Morikami Museum

Lexington, KY/Art Department, University of Kentucky

1978

New Haven, CT/Yale University, Studioe Art Program

Cambridge, MA/Conservation and Special Collections Programs, Harvard University

Atlanta, GA/Atlanta College of Art

Washington, DC/ Book and Paper Conservation Laboratories, Library of Congress

Seattle, WA/Art Department, University of Washington

Laramie, WY/Art Department, University of Wyoming

Omaha, NB/Art Department, University of Nebraska

1975-1977

New York, NY/1977 New York Hand Papermaker's Conference

San Francisco, CA/San Francisco Art Institute

SERVICE

1. Departments

UI Center for the Book

1997-2002 Director of the UI Center for the Book

2001- Orchestrated move of the Windhover Press from English Philosophy Building to North Hall.

2000- Completed 2000 self-study. Oversaw preparation and submission of a proposal for new UICB MA and MFA degrees in book studies. Sat on search committee for a new UICB/English position.

1999- Chaired search for a new UICB Printing Specialist.

Sat on the UICB certification committee.

1998- Accomplishments include establishment of the new North Hall Kolarik book arts studio/classroom and UICB offices, award of a \$25,000 grant from the NEH for curriculum development, and receipt of the American Printing History Association Institutional Award for 1999. Chaired search for a new UICB Program Assistant.

1996 Appointed Coordinator of the UI Center for the Book in August. Became Acting Director of the Center beginning late July 96 due to the illness of then Director, K. Merker. During the first six months in office, designed and helped teach two new interdisciplinary courses, established a new typography classroom in North Hall, and completed a College of Liberal Arts mandated follow up review and future plan document for the Center.

School of Art and Art History

1998-1999 Books (curriculum and programming) ad-hoc committee

1994-1995 Art and Art History space utilization committee (“new building committee”)

In addition I routinely sit on 1-3 MFA thesis committees each year.

2. College

1999 Planned program for CIC summer research student

1991-1994 UI Study Abroad Scholarship Committee

1989-1990 Governor’s Summer Institute for the Gifted and Talented

Routinely listed as paper specialist in UI ArtShare Program literature

3. University

1999-2001 UI Press Advisory Board

1999-2002 VP Research AHI & CIFRE Arts and Humanities Review Committee

1999 Served on search committee for new UI Libraries conservator

4. Profession

2007- Current Advisory Board, Cleveland Non-profit Center for Papermaking

- 2006- Current Advisory Board, The Iowa Center for the Book, Des Moines, IA
- 1999-Current Advisory Board, The Newberry Library Center for Renaissance Studies
- 2002 Served as NEH grant application reviewer
- 1999 Invited to chair panel on graduate book studies programs at the June 1999 SHARP meeting (Society for the History of Authorship Reading and Publishing)
- 1999 Invited to sit on panel on developments in book arts programs at the Book Arts 2000 national meeting in Tuscaloosa, Alabama
- 1995 Invited to serve as Technical Advisor on the American Society of Testing and Materials ISR Advisory Committee to Study the Effects of Aging on Printing and Writing Papers
- 1995 Invited to serve as a pre-conference tour guide and conference panelist during the International Paper Symposium in Japan, 2-5 October
- 1992 Hosted a meeting for Library of Congress rare book conservators and makers of conservation papers
- 1992 Hosted the annual meeting of the Friends of Dard Hunter at the UICB
- 1990-1991, 1994, American Institute for Conservation Journal Reviewer
- 1990 "After 300 Years," Rosenfeld Gallery, Philadelphia, Exhibition Jury Member
- 1991 Organized and hosted at the UI, the first conference on American papermaking history
- 1988-Present, Dieu Donne Handmade Papers, Inc., Advisory Board
- 1985-1988, Handpapermaking Magazine, Board Member, Advisory Board, 1998-Present
- 1986-1990, Hand Papermaking Magazine, Board of Directors
- 1983-1993 Paper and Book Intensive Summer Conference, Founding Co-director
- 1983-1994 PBI Administrative Co-director

5. Community

- 1991-1994 Iowa City Book Arts Club, Faculty/Staff Advisor