

Kindred Spirits

30 Years of
University of Iowa
Center for the Book
Alumni Work

K.K. Merker Gallery
North Hall
October 6–24, 2025

Kindred Spirits

Kindred Spirits celebrates over 30 years of Book Arts Education at the UI Center for the Book. Featuring work from thirty-eight alumni/artists, this exhibition, which showcases both recent and earlier work, is a testament to the commitment UICB alumni make to their work and to the field. We include work from some of our first Certificate alumni in 1998 through work completed by new Spring 2025 Book Arts MFA grads!

These alumni were invited to submit a book – something new or something old – to share in our K. K. Merker Gallery in conjunction with the Guild of Bookworkers Standards in Iowa City. The work displayed presents a range of techniques, styles, and approaches in pieces ranging from traditional fine binding to zines and artists books. While most of these artists' time at the Center did not overlap, they are bound together as alumni of this program and the spirit and excellence embodied here. UICB staff and faculty are extremely proud of these artists and appreciate the opportunity to share the range of skills and imagination represented in this exhibit.

PARTICIPATING ARTISTS

Keren Alfred, MFA '22
Islam Aly, MFA '13
Mary Claire Becker, Certificate '19
Lindsey Beal, Certificate '11
Adam Bryant, MFA '21
Jamie Capps, MFA '24
Nicole Cotton, MFA '18
Tegan Daly, MFA '24
Emilia Ellison, MFA '14
Emily Eldred, MFA '25
Sonia Farmer, MFA '19
Jocmarys Viruet Feliciano, MFA '21
Leslie Kathleen Hankins, Certificate '20
Maggie Heineman, MFA '15
Erin Iams, Certificate '25
Edwin Jager & John O. Smith, Certificate '98
Caitlin Jochym, Certificate '08
Katie Kiesewetter, Certificate '23
Rachel Lapidès, Certificate '25
Maeve Leslie, Certificate '22
Rachel Livedalen, Certificate '14
Christine Manwiller, MFA '18
Michelle C. Moode, MFA '18
Krista Narciso, MFA '20
Kimberly Obee, MFA '22
Pamela Olson, MFA '13
Amy Richard, MFA '16
Sara Rieger, MFA '22
Dave "Thor" Rollins, MFA '16
Katharina Siedler, MFA '13
Rachel Singel, Certificate '13
Julia Skinner, Certificate '11
Mary Louise Sullivan, MFA '14
Theresa Vishnevetskaya, MA '22
Vernie Vukovich, Certificate '17
Joelle Webber, Certificate '00
Kazumi Wilds, MFA '18



work by Erin Iams, Joelle Webber, Maggie Heineman, Rachel Singel, Mary Louise Sullivan,
& Caitlin Jochym

Keren Alfred

MFA 2022



FULLJOY, 2022

artist's book, digitally printed,
edition of 35

9 x 6 inches

FULLJOY is an artist's book featuring my poetry paired with my illustrations of adinkra symbols and their meanings. The adinkra symbols complement or respond to the stanza of the poem they appear beside. The poem speaks to my process of learning to know myself, trust myself, and love myself while working to resist and heal from oppressive systems. The book was digitally printed and all aspects of production were done by the artist. "Fulljoy" is a word in Jamaican patois that is most commonly used as a verb and it means "to enjoy". It conveys that joy is whole and big and should fill you up. This poem is a declaration of joy and freedom and understanding what it means to be whole.

Keren Alfred was born and raised in Kingston, Jamaica, and often says that her interest in the environment is in her blood. She received an MFA in Book Arts at the UI Center for the Book where she specialised in papermaking, letterpress printing, and calligraphy. Her artwork builds on her environmental background and explores aspects of her identity as a Black woman from the Caribbean learning to resist and heal from oppressive systems. Her work is in the LuEsther T. Mertz Library of the New York Botanical Garden as well as several private collections. Her hope is to create art that cultivates joy, growth, and care.

Islam Aly

MFA 2013



Junctions Series: Perspectives, 2024

hand carved camel bone covers,
laser-cut handmade paper, linen
thread, leather strap

3 x 3 x 1 inches

The Junctions Series reinterprets the legacy of Coptic bookbinding. Each book in this collection serves as a bridge between past and present, honoring traditional binding elements while reimagining them through a contemporary lens.

Perspectives: The book transforms the beauty of Coptic floral ornamentation into an unfolding visual narrative. Inspired by historical Coptic book covers, the exterior features intricate vine work and blossoming patterns hand-carved on camel bone covers. The interior pages, made of various colors of handmade paper, are laser-cut with botanical illustrations that evolve progressively—from small motifs occupying a portion of the page to patterns that eventually fill the entire spread.

This gradual transformation creates a visual journey, echoing the cover's ornamentation as it unfolds within the book. *Perspectives* weaves together elements of art, culture, and history to create a unique experience.

Islam Aly is a book artist and Design lecturer at Helwan University's College of Art Education. His academic journey began with a Bachelor's degree in Art Education, followed by a Master's from the same institution. Driven by a passion for advancing his expertise, he earned a Ph.D. in Teaching and Learning with a concentration in Art Education from the University of Iowa.

Mary Claire Becker

Certificate 2019



Chimerical Yellowstone, Starter Travel Kit, 2024

photolithography, arches 88 paper,
buckram, davey board, magnifying
lenses

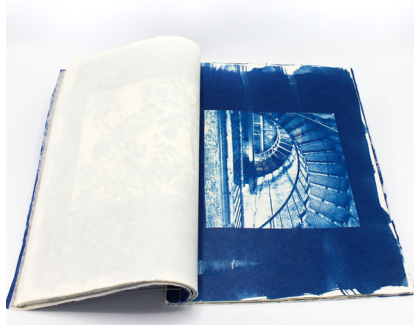
each card 3 x 5 inches

This portable stereoscope viewer and card set is inspired by Louis Prang's lithographic reproductions of Thomas Moran paintings. This project mimics the aesthetics of Victorian ephemera, which still serves as an influence on contemporary Western ideas about the natural environment as a place of adventure and escape, rather than as a space of embodied reality. As touted in one slide manual from the era, "When you see the Yellowstone through the stereoscope you omit the hours of railway and stage ride, but, even without their service, you can secure for yourself a thoroughly accurate and usually vivid sense of location." This impulse to view nature from the comfort of home, without the inconvenience of actually visiting an outdoor space, still persists in contemporary society. When we interact with nature via Instagram photos or video game landscapes, we can enjoy it as an unchanging and unchallenging space of leisure without having to grapple with the realities of human-made environmental destruction. My printed toy uses the allure of play to captivate the viewer's attention before directing their focus to the absurdity of the activity at hand.

Mary Claire Becker uses printmaking and sculpture to contemplate artificiality within media representations of Nature in industrialized societies. She holds an MFA from the University of Iowa, a Certificate of Book Arts from the UI Center for the Book, and a BFA from UNC Asheville. She is currently the Assistant Professor of Printmaking at Oklahoma State University.

Lindsey Beal

Certificate 2011



Commonplace Book, 2015

handmade clamshell box with
handbound Artist Book (Japanese
Stab-binding: waxed cyanotypes on
kozo, hand-made kozo paper; blue
Lokta paper)

11 x 20 x 2.5 inches

A commonplace book was kept by writers at the turn of the twentieth century to record quotes, information and daily occurrences. Similar to a scrapbook, these notes grew over time into substantial volumes that allow us to glimpse into the writer's life and era. Social media is our way of logging our daily lives, thoughts and links that grow into a substantial feed. Through cell phone photography, I document my surroundings and daily life, whether monumental events or banal details. I chose a small selection of these daily photographs to hand print in cyanotype, a historical process originally used to record personal collections. Commonplace is an ongoing catalog of my daily life.

Lindsey Beal is a photo-based artist working in Providence, Rhode Island where she teaches at the Rhode Island School of Design. Using research, collections & archives, her work examines historical American views on technology, parenting, and sexual & reproductive health, and how they reflect today's political & social landscape.

Committed to process, she connects her work to early photographic history, makers, and techniques, often incorporating sculptural photographs, hand paper making, or artist books into her work.

Adam Bryant

MFA 2021



Strange Case of Dr Jekyll and Mr Hyde, 2021

undyed goat skin over handmade
boards embossed with lace matrices,
leather onlays, blind and gold
tooled, block printed spine and
endsheets

7.7 x 5.7 x 0.6 inches

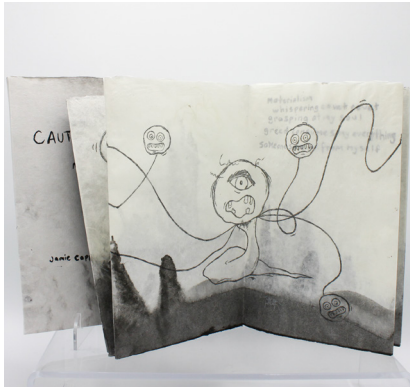
This is a rebinding of a 1945 Peter Pauper Press edition of *Strange Case of Dr Jekyll and Mr Hyde* published by Robert Louis Stevenson. The project brings together material research, book conservation considerations, and fine leather bookbinding.

My research involved the history and production of book board. I developed a method of embossing the boards and covering leather with designs constructed from lace matrices. The concertina guard that the text block is sewn into, and the flyleaves are conservation-grade papers. These material and structural choices were made to offer the text block some protection from the binding materials. The design and decoration, including the block-printed spine and endpapers, were inspired by certain phrases from the text: "great fields of lamps of a nocturnal city" - "it had no face, or one that baffled him and melted before his eyes" - "something troglodytic".

Adam Bryant is a book artist in Ithaca, NY where he runs Adam Bryant Book Arts. ABBA is a private studio that accepts commissions for small edition work and invites collaborations with anyone who wants to pursue creative book and printing projects.

Jamie Capps

MFA 2024



Caution: Monsters Inside 2024

double accordion book, handmade and dyed paper, printed on a C&P letterpress

9 x 6 x .25 inches
(45 inches when opened flat)

This work explores the connections between past and present, tradition and modernity, and folklore narratives' timeless relevance and evolution. Inspired by stories of the Japanese yōkai, kaiju, and American monster culture, this work responds to how myths and fables reflect the fears of a society at a given time and are reimagined in a contemporary context.

The book pages are handmade with a blend of bleached abaca and kozo fiber, each sheet stained with black pigment. The book was letterpress printed using photopolymer plates made from the scratch negatives of my original drawings and poems. The covers are pigmented abaca accompanied by a slide-on sleeve made from bleached and pigmented flax. The double accordion form allowed the poems to attach behind the pages of the drawings, creating glimpses of words that invite the reader to interact with the book further.

Jamie Capps is a California-born artist based in Saint Paul. After years spent as a single parent navigating the corporate world, she returned to school at 40 and holds a BA from Mount Holyoke College and an MFA from the University of Iowa Center for the Book.

Nicole Cotten

MFA 2018



You Should Smile More, 2021

lizard leather scraps and enamel teeth

5.25 x 7.25 x 1 inches

Any intention to create something unsettling came after I laid a foundation of material choices and basic structure. I love to collect different materials then play with interesting combinations. If there is a meaning behind my projects, I find it later. My interest is in the process and details of creating. I was raised not to waste any items or materials, so using scrap pieces of leather comes naturally. For my creature book series, I drew from different animal characteristics which opened a space for creating something without pre-set boundaries or definition, unlike more traditional book covers.

Nicole Cotten found her way to bookbinding while earning a BFA in painting from CU Denver, then went on to earn an MFA in book arts from UICB.

She worked for an art restoration company before launching her own book restoration and custom binding business in 2020. She currently works from home in Colorado where she struggles to keep her very interested 2.5 year old out of her tools and materials.

Tegan Daly

MFA 2024



Field & Grove, 2024

Handmade paper (hemp, cotton, flax), leather, ink, gold foil

8.5 x 6 inches

An investigation of place is central to *Field & Grove*, which incorporates materials and text that engage with the regional ecology of the Midwest. Each major element of the book holds equal weight for me artistically: the text, images, materials, and the binding. *Field & Grove* contains a series of eight original poems divided into two parts. My written work often takes the form of “place-based” poetry and essays. I am interested in the stories that overlooked places tell. Viewed from the outside, places such as these are dubbed “flyover states,” a term that, as a Midwesterner, I find frustratingly ignorant, yet not without reason. In heavily agricultural areas, there can be a sense of loss of place due to the imposed uniformity of monocrops. The Midwest contains a diversity of landscapes, yet, in the “flyover state” mentality, these bioregions and landscapes blur and become one enormous mass defined by what they are not: they are not urban; they are not coasts. This work, then, speaks from the Midwest, and from the rural perspective, in the hopes of creating a conversation around what the Midwest is, rather than what it is not. It is a perspective intrinsically tied to agriculture. *Field & Grove* recognizes a love of the pastoral and the necessity of using the land to feed people—while simultaneously critiquing modern agriculture’s industrial reshaping of the land for immediate returns and profits. This book lingers on the natural, yet acknowledges a proximity to human structures. I am interested in the overlap, and in the transitional moments of one giving way to the other.

Tegan Daly is a bookbinder, papermaker, letterpress printer, and poet. Daly holds an MFA in book arts from the University of Iowa Center for the Book and an MFA in creative writing from the University of North Carolina at Greensboro.

Emilia Ellison

MFA 2014



Art of Adaptation, 2025

Hahnemuhle Ingres text paper, Amate Bark Handmade decorative paper, Sekishu paper, Pergamena deer leather, tooling

9.5 x 12.75 inches

Art of Adaptation is a set of two springback account bindings, a style chosen for its unabashed ability to open fully and lay flat. Prompted by this very exhibition invitation, the project consists of two companion volumes: one created by me for Kyle Diebold, and one created by Kyle alongside me for people he loves. Kyle is an artist and endurance athlete undertaking a 10,000-mile ambition over four years following an accident that forced him to relearn how to walk. Starting January 1st, 2026, mine will house his daily drawings for exactly one year.

The books are structured around four seasons, marked by shifts in paper color, each introduced by an earthy drape. The covers bear gilded titles based on my own calligraphy and tooled designs representing each seasonal rotation. Deer skin, chosen for its scars, strength and symbolism of resilience, serves as the binding material; mine is black and Kyle’s is undyed. The collaborative process required constant adjustment! Equipment limitations, forgotten techniques, scheduling constraints, and the gap between vision and reality shaped the project at every single stage. What began as a straightforward act of binding evolved into a more fluid and experimental practice, recalling the unpredictable alchemy of letterpress printing rather than the straightforward tradition of bookbinding.

Emilia Ellison I fell in love with bookbinding, letterpress printing and calligraphy through my studies at the North Bennet Street School and University of Iowa Center for the Book and eventually chose to allow those artistic delights to fall into torpor while I pursued less dreamy but equally important life tasks. A new friend reignited an old creative flame in me and I’m thrilled to have collaboratively made a book for the first time in years.

Emily Eldred

MFA 2025



ESSENTIAL: DAY & NIGHT, 2025

board, Mohawk, Somerset papers,
bookcloth, FedEx uniform pants

closed: 6 x 7 inches
open: 6 x 11 feet by 8 inches

My thesis project explores my partner's and my experiences as essential workers with opposite schedules through the start of the Covid-19 pandemic. My partner worked for a rural delivery contractor during the day, and I stocked groceries overnight at a supermarket- we occupied the bed at opposite times, with very little waking time together. To tell this story, *ESSENTIAL: Day & Night* is a French-door double accordion-structured artist book, meant to tell two stories simultaneously, but apart. In some places, the type was set to mirror or mimic the other side, and the hazy, repetitive pressure printed illustrations on the back were designed to express a sense of isolation and the odd passage of time. These too, mirror each other, as the templates for the empty grocery store shelves and road imagery were traced and drawn from each other and eventually begin to merge towards the center. The silhouette-covers open to our masked silhouettes on the title pages, which move further apart as the book is read. Navy blue ink was mixed to match the bookcloth made from my partner's delivery uniform pants.

Emily Eldred has been working in the realm of book arts for twenty years. She earned a BFA in Sculpture with a certificate in writing at the University of Iowa and is a graduate of the University of Iowa Center for the Book's MFA program. Her sculptural works concern themes of censorship and memory, including long-term ongoing performances and participatory installations. Her letterpress-printed artist books (printed under Chaotic Harmony Press) tell stories, translating life experiences into the artist book medium, her latest body of work documenting the past year's physical and emotional effects of her cancer diagnosis and treatment.



work by Jamie Capps, Edwin Jager & John O. Smith, Keren Alfred, Leslie Kathleen Hankins, and Kazumi Wilds



Sonia Farmer

MFA 2019

A True & Exact History, 2018

poetic erasure letterpress printed on
Lettra Ecu and housed in a handmade
clamshell box

closed: 5.5 x 13 inches

Winner of the 2019 Holle Award for Excellence in Book Arts, “A True & Exact History” is an erasure of one of the most formative descriptions of the English Caribbean in the seventeenth Century, Richard Ligon’s 1657 guidebook, “A True and Exact History of Barbadoes.” Using the language, imagery, and thematic drives at the core of this text to disrupt the teleology of colonial Caribbean history, these unbound poetic fragments scattered among a shifting landscape simultaneously re-create and resist narrative as a device of cohesive history, ultimately calling into question what it means to write “a true and exact history” of anything. Untethered to linearity, the book can be encountered in multiple displays and formats, including as a sound piece.

As a person from the Caribbean, Sonia’s poetic erasure of Ligon’s book explores her preoccupation with the single Caribbean story, using erasure as a tool of disruption to investigate this existing narrative, question its inherent power structure, and make room for other marginalized voices. Her final artist’s book challenges dominant ideas of voice, gaze, space, and ownership in the ever-elusive idea of “paradise” scattered across unbound pages. These rootless fragments interact with multiple voices on a shifting grid, never allowing readers to gain a strong foothold in its landscape. One part book, one part map, one part box of postcards, this artist book holds little reward for its explorer, however: This dismantling of language, of space, has no ultimate intention of reconstruction—the very unsettled result is actually the desired result, as it is the state closest to the greatly unsettled space of the Caribbean.

A True & Exact History was completed at the University of Iowa Center for the Book in Spring 2018 in an edition of 25 copies with the generous support of the Caxton Club. Handset in Elizabeth Roman and Van Dijck, with images lifted from Ligon’s botanical drawings, architectural plans, and topological map of the island of Barbados reproduced in polymer, the book is entirely letterpress-printed on Lettra Ecu paper and housed in a handmade clamshell box.

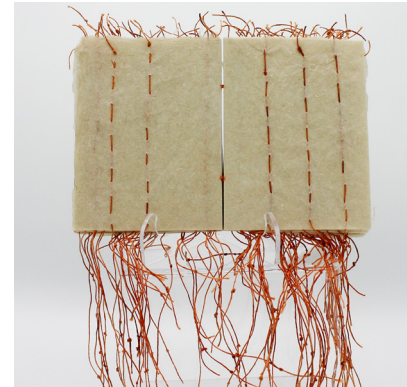
Sonia Farmer is a Bahamian writer, book artist, publisher, and educator whose practice works to shift the gaze that forms Caribbean identity, culture, and space. Through Poinciana Paper Press, her Center for Writing Book Arts & Publishing located in Nassau, The Bahamas, she works with writers and artists through classes, residencies, and publishing projects to advance cultural ownership and voice in Caribbean narratives. She has self-published various poetry collections, chapbooks, and artist’s books, including “Infidelities” (longlisted for the 2018 OCM Bocas Prize for Caribbean Literature) and “A True & Exact History” (winner of the 2019 Holle Award for Excellence in Book Arts & semi-finalist, the MCBA Prize). Her poetry has won the 2011 Prize in the Small Axe Literary Competition and been shortlisted for the 2020 Montreal International Poetry Prize. She holds a BFA in Writing from Pratt Institute and an MFA in Book Arts from the University of Iowa.

Jocmarys Viruet Feliciano

MFA 2021



work by Emilia Ellison, Sara Rieger, Michelle Moode, & Katharina Siedler



relatos ocultos, 2024

one of a kind artist's book with handmade paper made from abaca and flax fibers, contains linen thread that has been dyed with annatto seeds from Puerto Rico

2.5 x 3 x 2 inches

relatos ocultos, has a secret narrative formed by sewn threads that have been dyed with an ancestral seed from the Caribbean, annatto, popularly known as achiote. Annatto is widely used in Puerto Rican cuisine and was used by our indigenous culture as a medicine and body repellent. *relatos ocultos* as an artist's book and as an aesthetic object, is a confusing experience, but one that is not limited to its physical form and that offers space for imagination and the exploration of a new visual and tactile language.

Jocmarys Viruet Feliciano is a visual artist from Arecibo, Puerto Rico with a focus on hand papermaking and Book Arts. She holds a bachelor's degree in Fine Arts from the University of Puerto Rico, Mayagüez Campus and a master's degree from the University of Iowa, Center of the Book. Her first experience with handmade paper was in 2014 as an exchange student in South Korea. Jocmarys has taught several bookbinding and handmade paper workshops in Puerto Rico and in the United States at places such as Penland School of Crafts in Bakersville, North Carolina, Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee and Taller Lapaduma in Bayamón, Puerto Rico. Her artist's books are part of special collections such as University of Miami, University of Iowa, Yale University, University of Pennsylvania and Stanford University. Her most recent artistic experience was being part of a winter residency in the mountains of Penland School of Crafts in North Carolina and The Lucayan Archipelago Artist Residency at the Poinciana Paper Press studio in Nassau, The Bahamas.

Leslie Kathleen Hankins

Certificate 2020



Trespassageways: Passing the Test of Timelessness, 2016-2025

The mother text, volume I of *Trespassageways*, (297 pp) was digitally designed by Leslie Kathleen Hankins and printed by Bookmobile in an edition of 50 copies. The three-tier reclaimed vintage octagonal wooden structure that hold up the book is part of the project; it displays photographs of book covers of dozens of the spin-off satellite books. Materials used for the revolving wooden tower include glass, wood, and multi-faceted cling vinyl to replicate the too-muchness aesthetic of the realm, including the crystal atrium within the text, and lighting within the tower.

book plus display of book satellites rotating octagonal 12"x12"x21" height

Trespassageways: Passing the Test of Timelessness is a tribute to the Book Arts, the University of Iowa Center for the Book, and Virginia Woolf.

Trespassageways is not just one book, but an eclectic, quirky project, a constellation of books and artworks circling around a mother text. Speculative fiction, it is full of magic, chaos, whimsy, intuition, serendipity, and other forces often dismissed in the Normal Realm. Original photographs and experimental palimpsests of photographs partner with the writing, rather than serving merely as illustrations. The mother text, volume I of *Trespassageways*, was digitally designed by the artist and printed by Bookmobile in an edition of 50 copies.

The project presents a magic-infused collective of artists and activists who create not only art, but a collaborative Utopian realm, a speculative visionary one that celebrates Elders, the neurodiverse, dreamers, writers, artists and world-builders of all kinds. The project includes their artworks, both within the mother text and, more fully developed, as spin-offs. Mirroring the dynamics of diverse minds, the text and satellites take various forms: pictures with poetry, expressive paper installations, letterpressed broadsides and artist books, prose, short line breaks that honor shorter attention spans—and texts designed through Adobe InDesign and printed via Bookmobile in Minnesota, depending on the artist or writer.

Leslie Kathleen Hankins

- . . . fosters an aesthetic of too-muchness.
- . . . aims to be a Wise Elder, though she often finds herself an Other-Wise Elder.
- . . . is a scholar of Virginia Woolf with a passion for expressive papermaking.
- . . . is a neurodiverse writer of speculative fiction, now immersed in her sequel to *Trespassageways*, entitled *Murmurations: Towards the Learning Curve of Community*, about creative magic and camaraderie in groups, utopias, movements.
- . . . composes installation projects of expressive paper artworks and recycled vintage finds
- for her artist books of experimental, whimsical creative writing and photography.
- . . . is an Emerita professor, Department of English & Creative Writing at Cornell College.
- . . . would love to hear from you: lhankins@cornellcollege.edu

Maggie Heineman

MFA 2015



The Aerodynamics of Milkweed Plumes, 2022

kinwashi, Translucent Abaca, Snow
Cave Paper, Asclepius Tuberosa
seeds

6.25 x 4.75 x 1.5 inches

The Aerodynamics of Milkweed Seeds reflects my experience of sitting on the patio next to a species of milkweed – watching as the seeds broke away slowly, blowing freely and quite a long distance in the wind. I am drawn to the physical qualities of the materials that I use to make books. I am intimately attentive to the sounds, textures, odors, and other tactile qualities of my work. My goal is to share with the reader the joy that I find in the interaction and play of the binding supplies I have chosen. The translucent abaca is light, airy and makes a crinkling wind-like sound. The Snow Cave cover paper sparkles in the light. The Kinwashi are plumes which carry the actual seeds throughout the pages of the book. The text is short so as not to distract from the tactile experience. I am inclined in most of my work to include a little bit of math or science. As a nurse who has worked with newborn babies, I know that math and science are critical to our experiences of the beauty of life.

Maggie Heineman is a retired Registered Nurse who lives in Iowa City. Her area of expertise in nursing was Neonatal Intensive Care. Her father was an artist and she grew up in an atmosphere of creativity surrounded by the smells and textures of artworks in various stages of completion. This has and continues to informed her work as does her experience in a highly scientific field of study.

Erin Iams

Certificate 2025



Girdle Book, 2024

UICB Chancery paper, hardwood
boards, split leather, silk endbands,
brass fastenings.

2 x 4 x 16 inches

This medieval book model was created for the UICB class “Historical Book Structures” by consulting research materials and extant bindings. The text block was sewn over alum tawed cords and a multi-core chevron end band was created. Wooden boards were shaped to encourage a gentle rounding, and areas were chiseled to create space for the brass fastenings. After lacing the book into the boards, it was covered in leather and shaped. Brass fastenings were made from a sheet of brass and wire using hand tools. A monk’s head knot was tied at the end of the girdle.

Erin Iams is an emerging book and paper conservation professional. They have a passion for historic book structures.

Edwin Jager & John O. Smith

Certificate 1998



Threshold, 2008

Inkjet on Graytex acid free matte-coated paper using Epson Ultra Chrome pigment inks; hand-sewn on tapes, cased-in full cloth with jaconette hinge; foil titling and silk headbands

6.75 x 9 x 1 inches

Threshold takes the reader on a powerful narrative journey—a visual romance—about two lovers, separated in time and space. Like a film, the story is told over 800 images, unfolding through five chapters, recounting one day's interaction.

Edwin Jager and John O. Smith began their collaborative book arts work while attending the University of Iowa. Edwin teaches graphic design at the University of Wisconsin–Oshkosh and John teaches graphic design at Chicago State University.

Caitlin Jochym

Certificate 2008



Seasons, 2024

Cave Paper, Hewit Calf leather, binders board, acrylics

4 h x 4.75 x .75 nches

As an artist, I explore ideas through representations of the natural world that blend beauty, imagination, and a touch of whimsy. Artist books allow me to introduce a sculptural element to my work, giving images depth and a more immersive, physical presence. Full Circle is a carousel-shaped book that invites the viewer to move around it and engage from multiple angles. At first glance, it depicts a single view seen through changing seasons. On a deeper level, it reflects how our perception of the world shifts depending on the lens through which we view it and the context we're in at any given moment. The structure mirrors this concept, placing spring at the center and cycling outward through the seasons to winter, completing the circle.

Caitlin Jochym is a book conservator and visual artist in Endicott, NY. She works repairing books and manuscripts at the Black Finch Bindery, and creates artwork primarily in the medium of artist books and book-ish structures. In addition to making and fixing books, she draws, paints, block prints, sews, and makes paper cuts. Caitlin holds a studio art degree from Albion College and graduated with a certificate from the UICB in 2008.

Katie Kieseewetter

Certificate 2023



Behind, Sharp!, 2022

Behind, Sharp! #2: The Paris Journals, 2023

Behind, Sharp! #3: Chicago Style, 2024

Neenah ASTROBRIGHTS® letter paper, toner, staples

(3x) 5.5 x 8.5 inches (letter, folded)

Behind, Sharp! is a perzine series about the service and hospitality industry that combines over a decade of the author's on-the-job experiences with feminist theory, labor history, and quippy humor. Through tales of harassment, friendship, heartbreak, resisting the internalization of capitalism, and just plain goofing off, the author provides her readers with an all-encompassing peek behind the curtain into the complicated performance of restaurant work.

Katie Kieseewetter is a Chicago-based artist, designer, writer, zinester, bartender, and teacher. Her studio practice explores myriad topics from care work and emotional labor in the service and hospitality industry to intersectional feminism and the radical power of DIY. Commercially, she specializes in branding, print, and package design.

Rachel Lapides

Certificate 2025



NOMENCLATURE , 2025

paper and book cloth

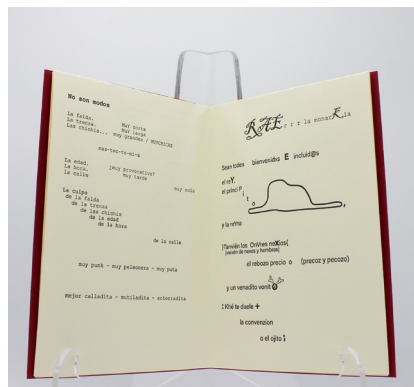
4 x 6 inches

In this piece, I wanted to explore the idea of text as visual shape. At first, the "NO" functions simply as a word. Then, as the "NO's" accumulate, their meaning is obscured in favor of lines and curves. We usually read words as complete units, not collections of individual, movable components. This artist book forces the reader to reckon with the difference between "NO" and "ON."

Rachel Lapides is a writer from New York City. She graduated with an MFA in poetry in 2025 from the Iowa Writers' Workshop.

Maeve Leslie

Certificate 2022



*: Khé te duele + la
convenzion o el ojito ;
2022*

letterpress printed artist book with
digitally set and arranged type and
photopolymer plates on Mohawk
paper.

Closed: 5.25 inches x 7 inches
Open: 10.5 inches x 7 inches Fully
Expanded: 10.5 inches x 14 inches

" : Khé te duele + la convenzion o el ojito ; " is a collection of five poems by Mariana Tejeda. Maeve and Mariana teamed up after Mariana expressed wanting to collaborate in book form when presenting a collection of her poems to our class. The poems were described by Mariana as "generally written in a mix of Spanish, English, made-up words, and double entendre games that only make sense in the language I choose to write them in. Of course the poems could be translated, it is possible because each word has an equivalent, but my poems are not cool with equivalents and "sister sizes" ".

In summary, the five poems of " : Khé te duele + la convenzion o el ojito ; " are a serious game and an innocent provocation, that aspire to be a spark that may ignite less innocent and, hopefully, uncomfortable conversations.

All poems are the work of Mariana Tejeda. Edition of 40.

Maeve Leslie (they/she) is a multi-media artist whose research revolves around unseen labor in the United States. Their work expresses identity, erasure, social justice, and diaspora through printmaking, hand papermaking, book arts, and installation. The importance of material exploration is emphasized in their work through learning and incorporating other mediums when necessary. Maeve's work strives to challenge their viewer's ideas around immigration, immigrant labor, and the ways children of immigrants have to navigate multiple cultures. Maeve received her MFA from the University of Wisconsin-Madison and continued their studies at the University of Iowa Center for the Book. They currently live and work in Denver, Colorado where they are an Assistant Professor and Area Coordinator of Printmaking at the Metropolitan State University of Denver.

Rachel Livedalen

Certificate 2014



What Remains, 2022

artist book with lasercut inkjet prints
and screenprints

13 x 10.25 inches (closed)

Using inkjet-printed pages from Greco-Roman art history textbooks, "What Remains" physically fragments these traditional sources with lasercut holes—disrupting the visual and textual authority of their content. On the reverse, bold monochromatic silkscreen layers introduce graphic elements. The result is a tactile meditation on how classical imagery—central to Western ideals of beauty and power—is preserved, manipulated, and questioned. While the pages themselves are delicate, the imagery remains assertive, revealing what endures and what is obscured.

Rachel Livedalen's creative practice explores representations of femininity through the lens of art history and visual culture. She earned her MFA in Printmaking from the University of Iowa. Rachel is currently an Associate Professor at TCU and heads the printmaking area. Her work has been supported by residencies at the Kala Art Institute, Virginia Creative Center for the Arts and A&H Museums-Maitland as well as by the art installation program of the historic Eastern State Penitentiary in Philadelphia. Her work is held in the collections of the Mulvane Art Museum, the Bradbury Art Museum, Soho House Austin, and UT Southwestern. Rachel is represented by Erin Cluley Gallery in Dallas, TX. She lives and works in Fort Worth, TX.

Christine Manwiller

MFA 2018



The Butterfly, 2018

botanical contact printed paper,
walnut ink, bookcloth, book board

5 x 5 inches (approx) when in box

The beauty, power, but also the subtlety of the natural world is the main source of my inspiration in all my work. Water and trees seem to be a central theme that I gravitate to in most of my pieces. I think it is the organic form and colors that draw me, as well as my experience as a child playing among the trees near water. Calligraphy is a central part of my artwork. I invite the viewer to be captivated by the texture and character found in the words I write freed from linear and uniform constraints that text usually exhibits. I explore the aesthetic properties of text, properties that can be stretched and altered because of the freedom of calligraphy. The calligrapher can attempt to be invisible to the viewer, allowing the meaning of the text to stand alone. Instead, I explore the alternative approach, using my own interpretation of poetry to overwhelm, the words themselves take a lesser role, sometimes becoming illegible. However, the words remain for those who take a closer look, creating the opportunity to study and reflect on the work in a different way. The poem in this particular piece, *The Butterfly*, is written by poet and translator Alice Yousef.

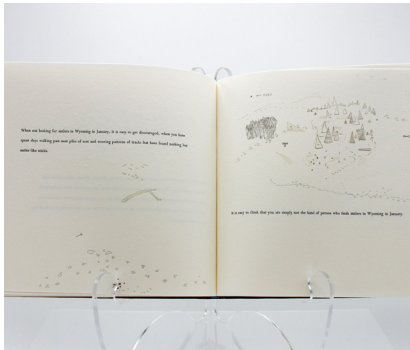
Christine Manwiller is from northwestern Wisconsin and completed her BA in art history, studio art, and chemistry from the University of Wisconsin-Eau Claire. She completed an MFA in book arts from the University of Iowa Center for the Book with a focus in bookbinding and calligraphy and an MA in library and archives conservation from SUNY Buffalo State College. She is currently the paper conservator at the Smithsonian National African American History and Culture Museum in Washington, D.C.



work by Christine Manwiller, Tegan Daly, Islam Aly, Kimberly Obee, & Amy Richard

Michelle C. Moode

MFA 2018



When Out Looking for Antlers in Wyoming in January, 2017-2025

paper, ink, thread, book board, bookcloth

7 x 9 x 1/2 inches

When Out Looking for Antlers in Wyoming in January is an artist book, a field guide, and a meditative wander. The text was written by Claire Miye Stanford, and was inspired by our experiences during a month-long residency at the Brush Creek Foundation for the Arts in Wyoming in early 2015. The illustrations present the vastness of the landscape, the loneliness of the experience, and the tiny details found along the way.

10-pt metal Perpetua was meticulously set and reset, as there were only 14 'y's available. Images are printed from photopolymer plates created by scratch-negatives. The paper is snowy white Johannot.

This project was generously supported by the Caxton Club of Chicago. I began designing and printing this book in the fall of 2016, during my third semester at the UICB. I was a bit ambitious in undertaking a project of this scale in a semester. After graduating, the unfinished project was packed up into a custom-made cardboard box; 97% of the printing was finished. The project was stored in Virginia for a while, then moved to Kentucky, then returned to Iowa a year later for an alumni residency, where the last bit of printing was completed. Through the pandemic and the births of my two daughters, "The Wyoming Book" was stored in our damp garage, although along the way the sheets were trimmed and I reviewed and revised the binding plan. Finally after moving to New York, I ordered book cloth, cut down boards by hand, (cursing past Michelle who had access to a board shear) and am happy to share the finished book in this exhibition.

"You will feel a weight you did not know you were carrying fall away. A lightness will rise from the base of your spine. And as you pick up the antler, its surprisingly smooth surface alive in your hand, your legs will start to move towards home."

Michelle C. Moode received her BFA from Murray State University in 2003, with an emphasis in Printmaking & Drawing. She earned an MFA from West Virginia University in 2007 and an MFA in Book Arts from the University of Iowa Center for the Book in 2018.

She has exhibited her books, installations, and works-on-paper nationally, and has taught a variety of topics in university and workshop settings.

Michelle grew up in a suburb of Los Angeles in the 1980s, influenced from an early age by fruit trees, rose gardens, science, science fiction and arcades.

She lives in Oswego, New York with Woody, Ursula & Beatrix. She teaches Screenprinting at SUNY Oswego, and can otherwise be found marveling at Lake Ontario.

Krista Narciso

MFA 2020



In Winter, Tree Sleeps, 2020

letterpress, pressure printing on
Kitakata paper, drop-spine box

8.5 L x 5.5 W x .5 H inches (closed)
11.5 inches wide when open for
display/reading

In Winter, Tree Sleeps is an artists' book consisting of seven single folios housed together in box. Folios 1-5 contain numbered poems describing an aspect of the life of my family's fig tree, which was brought to the United States from Southern Italy by my grandparents in 1920. In order for the tree to survive the cold Connecticut winters, it was buried every fall and uncovered each spring. Some of the poems read as recollections by family members of specific or important moments in the tree's life, while others serve as instruction manuals or recipe cards for caring for the fig tree. The final two folios contain 'amendments' — my own statements of fragmented memory surrounding the tree. The poems and imagery are printed from photopolymer plates. The type is digitally set Cormorant. The images are halftones created from family photos taken between 1954-1994.

Krista Narciso is a book artist and printer working in the crafts of letterpress printing, bookbinding, paper making, and fiber arts. Her artists' bookwork explores spaces that are both immersive and impenetrable; serving as meditations on place, land, movement and lineage.

Narciso is currently Preservation & Book Arts Librarian at Wesleyan University in Middletown, CT. She has taught book arts at Eastern Connecticut State University and the University of Hartford, and is the founding director of the Hartford Press Co-op, a community printmaking and book arts studio in Hartford, CT. She holds an MFA in Book Arts from the University of Iowa Center for the Book and a BFA in Printmaking from the Hartford Art School. She maintains her studio in Rocky Hill, CT.

Kimberly Obee

MFA 2022



Flora Fatalis, 2020

case bound book, Lithography,
reduction linoleum, handset lead type

3 3/8 x 2 11/16 x 5/8 inches

Flora Fatalis was inspired by years of independent research into poisonous wildflowers common to North America. Wildflowers in a general sense are fascinating in their resiliency and durability within the natural landscape and in this book close attention was paid to wild beauties with deadly secrets.

The stories of Nightshade, Oleander, and Water Hemlock sparked the writing of three poems that accompany each botanical illustration. The text of the poems alludes to the deadly nature of these plants interjected with historical references, medical conditions and physical descriptions unique to each plant.

Kimberly Obee is a Printmaker, Book Artist, and Illustrator living and working in Western North Carolina. She received an MFA in Book Arts from the University of Iowa Center for the Book and a BFA in Printmaking from the Hartford Art School.

Her studio practice begins outdoors in her sketchbook. Through observational drawing and on site plein-air sketching she records the subjects she sees, landscapes and native wildflowers and plants. Using her sketchbook as a guide for inspiration, she returns to the studio where she combines her skills in printmaking and book arts to create original lithographs, reduction relief prints, and artist books.

She founded Wishing Flower Press & Bindery in 2021, debuting her line of letterpress printed stationery, handbound books, and paper toys.

Pamela Olson

MFA 2013



Circular Logic, 2014

letterpress printed from handset metal type and polymer plates on Sakamoto paper, bound with foldouts sewn into paper wrapper and housed in three-flap portfolio

6 x 5 x .5 inches closed
6 x 15 x .25 inches open

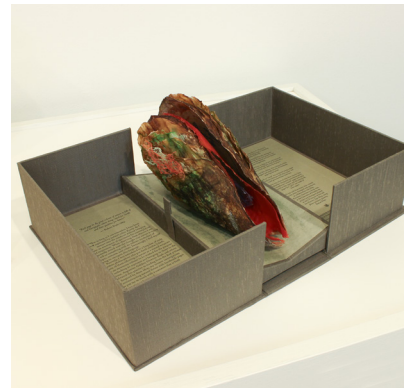
Circular logic is based on a series of circulars housed in the Chicago, Burlington, and Quincy Railroad archive at the Newberry Library. These circulars contain lists of employees who were terminated from the company in the late nineteenth century. The text for this book is taken directly from the lists, with the exception of employee names, which have been altered. The CB&Q route map is printed with polymer plates from a photo courtesy of the Newberry Library, Chicago. The images are printed from metal ornaments and polymer plates created from handcut negatives. Text is printed with Bulmer and Antique Condensed typefaces. Material and equipment support provided by a College Book Art Association Project Assistance Grant and a University of Iowa Center for the Book Alumni Residency, with additional assistance from the Department of Maps and Modern Manuscripts and Digital Imaging Services at the Newberry Library.

Edition of 35.

Pamela Olson holds an MFA in Book Arts from the University of Iowa and is currently working as a conservator at the University of Bergen library in Norway. Her work is housed in the collections of the Rhode Island School of Design, the University of California Los Angeles, and the University of Illinois Urbana-Champaign, among others. She has taught for the University of Georgia in Cortona, Italy, the University of Nebraska at Omaha, Northeastern Illinois University, the School of the Art Institute of Chicago, and Penland School of Craft. She has held a Transit Residency at the Hamilton Wood Type and Printing Museum in Wisconsin and a UICB Alumni Residency.

Amy Richard

MFA 2016



THE MOLLUSK. 2018

p(variable edition artist book #11/20) Dyed and pulp painted artist-made paper (abaca, flax, kozo) and kozo bark lace
clamshell box: 11 x 7 x 4 inches /
sculptural artist book: 9 X 4.5 X 3 inches

The shells and natural relics that I collect and study serve as objects I can “think” with, raising continuous questions about the regenerative powers of nature and the mysteries of creation.

Contemplating their elegant architecture, sensual lines, and mesmerizing textures, I perpetually seek to understand: how did these forms come to be and what are they telling us?

This may explain why I am so drawn to papermaking processes: Experimenting with the synergistic bonds between water and cellulose fiber never ceases to stimulate the imagination—providing excitement and humility as I try to conjure artwork from nature’s raw materials. Like the relics I am so captivated by, I consider my paintings and sculptures artifacts of an ongoing collaboration.

Amy Richard A native of Miami, Florida my fascination with the marine environment began at an early age while exploring the shallow waters of Biscayne Bay. Many years later, this resulted in a career as visual artist and illustrator, and later, as a science writer at the University of Florida/IFAS. In 2013, a long-time interest in paper as a creative medium led me to study at the University of Iowa Center for the Book where I completed my MFA in Book Arts. My work can be found in numerous private and public collections including the Smithsonian Portrait Gallery and Library and Newberry Library.

Sara Rieger

MFA 2022



Messages from the Meta, 2022

Mohawk Superfine and Bugra paper, letterpress printed with digital and hand-stamped imagery, hard back case made with handmade fabric book cloth

5.5 x 8.5 inches

"Messages from the Meta" contains six narratives of the high weird that have been created using appropriated text and comic imagery, combined in random and chance ways. Text comes from a diverse array of sources; from Reddit threads to Wikipedia to the garbled phrases received from a spirit box communicating at a haunted house.

Sara Rieger's work explores symbolism—how we create new symbols and how old symbols transform over time or in new contexts. My artistic process involves using elements of chance to create work that explores how we create meaning and narrative.

Dave 'Thor' Rollins

MFA 2016



Archive, 2025

found book, glass vials, wood

5 x 16 x 2 inches

Recently, I had been thinking about how our brains categorize and store information and I remembered the dust. The questions that evolved from the material are essential to the construction of the work, as the text used in the vials still physically exists, but the words have been broken down, mixed and mingled with other dust piles from other books. How can we now access the purest form of this information? Is it ever possible again? Do we care about the loss of this access? Should we collect it all, even if we don't understand the original context, just in case? If repackaged as positive, something aesthetically pleasing, and surface-level organized, does that spiritually soften the blow of the saw?

Dave Rollins is an artist, alchemist, and wizard (in that order). Having received his MFA in Book Arts from the UICB and BFA in Sculpture from MTSU, Dave has taught Fine Art Foundations, Book Arts, and Art Survey courses. Currently residing in Washington, he teaches art online and attempts to maintain a regular studio practice while his books, book sculptures, and drawings continue to show nationally.

In undergrad, my focus was on the physical deconstruction of book form. The contents of the vials in this work are the cutaway dust collected after I had initially sawn up my found books for various sculptures. Years after my MFA, I still had bags of "book dust."



Katharina Siedler

MFA 2013

Promise #1, 2013

Gampi fibre, tororo-ao, Persimmon dye, Methylcellulose 400. Paper formed in the traditional Japanese method (nagashizuki)

6 x 4.5 x 2 inches

Opening the door to a papermaking studio for me opened the door to a very distinctive work and life environment. Having been trained to look at the world from a historical point of view, I immediately began to understand the craft of papermaking in terms of the archeology of work: the labor and materials required to produce it as well as its technical, economic and cultural impacts.

Craft work involves controlled bodily movement. The body becomes an artifact that is shaped (and worn out), that learns to see, to distinguish, to estimate weight. Having been processed this way, the paper itself is hardly a neutral medium. Even when presented “blank” for another artist to use, handmade paper already documents a record of artisanal sensibilities and intentions. No two pieces look the same.

The flutter book is an accordion, rectangular sheets pasted together at the edges, but the pages can be fully expanded. Marks reference a moment in nature. Creases were intentionally created during the drying process, intended as the preliminary drawing. The application of persimmon dye transforms the crispy two-dimensional carrier paper into three-dimensionality, reinforced by the different absorptive qualities between the creased and smooth parts of the paper. My technique was to apply the persimmon dye, but I could not fully control where the paper absorbed the ink. At times the dyed strands ducked and dove under other fibers, at other times it remained foregrounded. I worked with intention and carefully ordered the book pages, but the underlying medium – the varying thirsts of each persimmon dyed strand as well as of the strands surrounding them – demanded a conversation with me that no fixed order could hide. It is this chaotic element that, for me, makes the medium irresistible.

Katharina Siedler has been producing handmade papers in her own studio in Berlin since 2015. She is specialized in historical papermaking and studied techniques of handmade papers from Europe, Asia and the Islamic world. She also prepares paper objects for presentation in museums and collections in Berlin.

Katharina Siedler began working with paper in a book conservation workshop during her studies of History and Eastern European Studies. After graduating (MA) from the Free University of Berlin in 2005, she worked for 4 years at Künstlerhaus Bethanien in Gangolf Ulbricht's paper workshop. From there she went to the USA, where she studied Book Arts (MFA) at the Center for the Book and was a Graduate Research Assistant to Timothy Barrett at the Oakdale Papermaking and Research Facility.

Rachel Singel

Certificate 2013



Nest, 2012

intaglio on handmade paper with
gampi fiber

5 x 7.25 inches

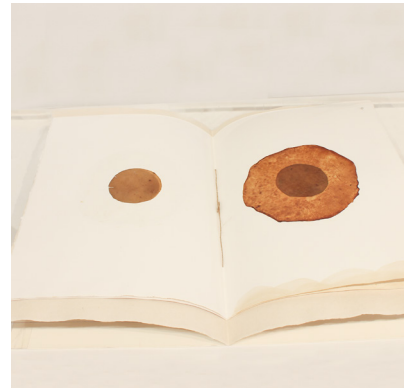
My work is a response to the intricacies and depth of natural forms. Lines are the building blocks of my imagery. Lines develop into curves, from curves to circles, and then to fields. As each line extends outward, the form begins to resemble how it occurs in nature: preconditioned, though subject to the elements around it.

Rachel Singel is an Associate Professor at the University of Louisville. Rachel grew up on a small farm in Charlottesville, Virginia. She received a Bachelor of Arts from the University of Virginia in 2009 and a Master of Fine Arts in Printmaking from the University of Iowa in 2013.

Rachel has participated in residencies at the Penland School of Crafts, the Venice Printmaking Studio, Internazionale di Grafica Venezia, Art Print Residence in Barcelona, Spain, Wharepuke Print Studios in New Zealand, Proyecto'ace, an Artist-in-Residence Program in Buenos Aires, Argentina, and AGA Lab in the Netherlands. She has studied non-toxic printmaking at the Grafisk Eksperimentarium studio in Andalusia and recently traveled to Japan to research papermaking. Her work has been exhibited nationally and internationally and represented in private collections and public institutions.

Julia Skinner

Certificate 2011



A Life in Balance, 2025

paper, herbal tinctures, ink, thread,
kombucha SCOBY

11 x 18 inches

Humoral theory posits that we each have our own unique state of balance, which lives at the intersection of our inner world and the world beyond us: the food we eat, our daily practices, and the medical treatments we undergo.

Humoral theory is rooted in the Classical world, and was carried forward in various forms through the Early Modern period, when other theories emerged. Though humoral medicine is no longer as common, its language (such as hot, dry, moist, and cool) can still be found in some regional medical traditions and herbal traditions, such as in the Southern Appalachians. It can also be found in some European food pairings (such as lemon and fish or pork and mustard, where the hot, dry flavoring was added to counteract the moist, cool nature of the meat).

Food is medicine, and this book explores what it means to create an artistic rendering of a life in balance rooted in the humoral medical perspective.

Each page represents one of the four humors, and centers around a dried kombucha SCOBY, allowing us to explore transformation through food on a microscopic level (and to ask how transformation can also occur on a macro level through food). Each page also uses dyes and inks made from preparations in my own apothecary that align with each humor's properties.

On the final page is a body in balance, a visual representation of humoral balance as a journey and process, rather than a quick fix. The representation of the humors as overlapping windows, which you can hold to the light to see the body in balance, further emphasizes this point. While all of us have the ability to live in balance, most of us are on a journey to understand what that means for our unique bodies and lives.

Julia Skinner, PhD is a food writer, artist, business owner, creative ecosystems guide, fermentation and culinary educator, and food historian.

Mary Louise Sullivan

MFA 2014



"I'm a tomboy.", 2024

letterpress printed linocut & hand set
type, limited edition, signed & numbered

3.875 x 6 inches on 5.5 x 8.5 inch

My "Tomboy" linocut series addresses a lifetime of being perceived as "other" in a society entitled to the comfort of easily identifiable categories. In the minds of those within the heteronormative gender binary, my perceived "otherness" grants them assumed authority to know, distinguish, and catalogue my deviations. This ongoing series of self-portraits documents phrases that I have collected from my interactions with strangers, coworkers, colleagues, family, friends, and loved ones.

My self-portrait "I am a tomboy." recalls a time in my childhood when identifying as gender diverse was only marginally criticized, and this image demonstrates the pride I derived from my gender defiance and the freedom of my gender expression. My goal is to bring dignity to my experience and identity as a tomboy, even as I struggle with the terminology. My hope is to bring visibility to how someone experiences a life outside of the gender binary, as someone who is deserving of autonomy, privacy, dignity, and respect.

Mary Louise Sullivan is a bookbinder and printmaker who owns and operates Crowing Hens Bindery in Nashville, Tennessee. After studying printmaking and photography at Maryville College, earning a BFA in Art, Sullivan joined the ranks at Hatch Show Print, where over the course of five years she worked as a designer and letterpress printer. There she discovered a love for production, traditional processes, and was introduced to bookbinding, which resulted in her acceptance to the UI Center for the Book in Iowa City. There she studied papermaking, fine press printing, bookbinding, & calligraphy, and served as a graduate research assistant to MacArthur fellow Timothy Barrett at the UICB's Paper Production & Research Facility.

After obtaining her MFA in Book Arts, Sullivan moved back to her hometown of Nashville and founded Crowing Hens Bindery in 2014, where she specializes in high-quality, handmade stationery goods, such as traditional stationery bookbinding, letterpress printed stationery, book jewelry, and decorative papers. This stationery work is supplemented by a body of work comprised of letterpress-printed fine art that explores themes of the natural world and personal narratives surrounding contradictions of acceptance, gender identity, and otherness in a binary culture.

Theresa Vishnevetskaya

Interdisciplinary MA 2022



Letting Go, 2025

yarn, mesh canvas

32 x 60 inches

This piece is a handmade facsimile latch hook rug of the 1970 Bantam paperback edition of Philip Roth's *Letting Go*.

Theresa Vishnevetskaya is an interdisciplinary artist and illustrator whose work spans book arts, textiles, and conceptual sculpture. Her practice explores the intersection of craft and cultural memory, often elevating overlooked or undervalued materials and forms. Originally from Chicago, she lives and works in Iowa City.

Vernie Vukovich

Certificate 2017



Untitled, 2025

Black walnut, Awagami Kitakata paper, handspun linen cord dyed with black walnut husks, linen thread, black walnut bark, walnut oil

8.5" x 5.5" x 2"

My experiences working with wood, bone, and paper at UICB lead to cultivating an interest in other handcrafts and folk arts. I learned to spin to make shifu in a 2016 papermaking class with Tim Barrett, and in 2018, I learned how to spin more traditional fibers. In 2020, I began carving spoons, and in 2025 I learned kolrosing, a Scandinavian folk art dating from the Viking era and used on utilitarian (as opposed to decorative) items by people of all social classes but particularly non-aristocratic classes. This binding is not a particular historical model, but allowed me to incorporate multiple crafts I have learned in my time since UICB. The linen cord in the headband was dyed with black walnut husks and handspun, and I have kolrosed the designs on the covers, which are inspired by medieval and Viking imagery. I had fun using black walnut, one of my favorite woods, for many different aspects of this binding

Vernie Vukovich (they/them) graduated from SLIS and UICB in 2017 as Kate Vukovich. In addition to an MLIS and certificate from the University of Iowa, they studied book history, letterpress printing, and creative writing at Colorado College (2013). Since graduating from UICB, they have driven the train at the zoo, installed Christmas lights, and been in the outdoor recreation industry. Additionally, they've worked as an archivist, conservation technician, and librarian. Their interests lie in unique archival collections of everyday documents, medieval books, and folk arts.

Joelle Webber

Certificate 2000



for the Time Being, 2020

handmade papers, paste papers,
water based pastels, gouache,
book board, book cloth, glue, silk,
threads, beads

12.5 x 6.5 x 6.5 inches, opened

Wondering how our most familiar expressions have originated and evolved, as well as what more those phrases could mean is a regular pastime. During the pandemic, the troubling phrase 'for the time being' came up too often. This artist book considers the more mundane meaning of a waiting period, while also giving life and purpose to a Time Being. One who is ever watchful of humanity's progress throughout time. A spiritual Being protecting the Earth eternally under her branches. In times of distress, we look for broader perspective and comfort to help us endure. The collective imagery of a cosmic tree of life, the spiral and the star flower, a wild flower of the Maine woods, illustrate wisdom, connection, security, strength and hope.

Joelle Webber has spent over forty years collecting book arts techniques. She began her career providing binding support in other's studios. In 2000, she earned a certificate degree from the UICB program, then returned home to set up Mermaid Bindery. Four pillars define Joelle's career; Binding books & boxes for clients, unique or editions, sculptural or page turners, new creations or repairs; Illustrating her original artist book sculptures with her writing, paper decorating, collage, calligraphy, pop-up & paper sculpting interests; Crafts in the Woods, her honor system shed, where she sells hand crafted book arts gifts; Finally, building on her many years of creative book & paper experiences, Joelle designs workshops for many different communities of makers.



work by Sonia Farmer, Katie Kiesewetter, Vernie Vukovich, Pamela Olson,
Mary Claire Becker & Rachel Livedalen

Kazumi Wilds

MFA 2018



KOJIKI (Japanese mythology) The Story of Ancient Japan, 2018

artists own handmade paper, Letterpress printed using hand set metal type (text), and linocut, polymer, other relief-printmaking & natural dye on paper and book cloth (imagery)

10 x 12.25 inches; 36 pages including one foldout

The Kojiki is Japan's oldest surviving written work, completed in the early 8th century. Composed in three volumes, it recounts Japanese mythology and the founding of the nation. These dramatic myths continue to be passed down through generations and remain alive in Japanese culture today.

I created an artist's book based on the opening stories of the Kojiki: The Origin of the Islands of Japan and Izanagi (God) and Izanami (Goddess), presented in the form of a picture book. The project began with the creation of paper made from flax, cotton, and Japanese kozo fibers, chosen to match the visual tone I envisioned. The images were printed using letterpress techniques with linocut, polymer plates, and other relief hand-printing methods. The text was also letterpress printed using handset metal type—"Bembo." Both the paper and book cloth were naturally dyed with indigo and other plant-based dyes. The book was bound using a Drum-leaf structure, ideal for integrating full-spread illustrations and uninterrupted imagery.

Every element of this artist's book was designed to immerse the viewer in a mythological world that is spectacular, exotic, mysterious, and at times, comical. I often draw inspiration from ancient myths, folktales, and poetry. From editing the stories to printing the illustrations, hand-setting type, dyeing materials, and binding the book, each step of the process was carefully crafted to reflect my interpretation of the Kojiki myths.

I hope viewers will enjoy this 1,300-year-old Japanese classic not only through its narrative, but also through the imagery and materials I used to bring it to life.

Kazumi Wilds is a creator of artist's books and a picture book illustrator, born in Tokyo, Japan. She holds a bachelor's degree from Joshibi University of Art and Design, where she majored in traditional Japanese painting, and an M.F.A. in Book Art from the University of Iowa Center for the Book, where she studied papermaking, letterpress, bookbinding, and other disciplines related to book arts. Her artist's books are housed in the special collections of eleven universities and at the Bainbridge Island Museum of Art in the U.S. She has illustrated a dozen children's books published in the U.S., Japan, and Singapore. Currently, she teaches artist's book courses and other art classes at Temple University Japan Campus in Tokyo.



work by Bill Voss, Nicole Cotten, Julia Skinner, Dave 'Thor' Rollins, Krista Narciso,
Emily Eldred & Jocmarys Viruet Feliciano

With thanks to Julia Leonard, Sara Langworthy, & Karen Carcia for their tireless support
and to all the UICB alums both near and far!

• Photos by Lily "Ollie" Oliver & Sara Rieger • Catalogue design by Abra Conn •
Installation by Craig Kelchen, Sara Rieger, Kathleen Tandy, Paige Wilkinson & Lionel
Zaccardi •



work by Lindsey Beal, Adam Bryant, Jennifer Otis Miller, Rachel Lapidés, & Maeve Leslie

IOWA

University of Iowa
Center for the Book

