

Introduction

Backstory:

- Initial meeting with Sha “Welcome to Baylor” and to learn more about me and my professional interest in my classes. As he was the art librarian, Sha was very welcoming and let me know that he was there for my needs.
- Ugly building, amazing Thai food
- Relationship that was built was the foundation towards our further collaborations

Day/Night

- Hired by Baylor to teach Graphic Design
- My passion has always been letterpress printing, typography and artist books.
- We do not have curriculum for letterpress or book arts so,
- Bring students to my studio through special topics classes and students gravitated towards this new opportunity.
- Decided to create a special topics course for book arts

in the meantime

Sha Becoming Embedded

- These are different ways that Sha immersed himself in the process relating to book arts
- Further himself to better understand letterpress and book arts
 - Better curator of Baylor's artist book collection
 - Continuing to build relationships within the art community / art dept
 - He also brought members of the Texas/Mexico Chapter of ARLIS to my studio

The Course

Planning Conversations & Contributions

- Lots of coffee or “fuel” for conversations
- True collaboration, not just a limited participation
- These are the things that we brought to the table

ART4338: Typography & the Artist Book

- Some numbers about the class...
 - 7 book structures
 - 4 trips to the library for selected projects
 - 8 projects
 - 5 Book Artists & Dealers

SEGWAY to Sha

Guest Artists

EMBEDDING

- Embedding is all about **building** and **leveraging** connections (to faculty, students, artists, dealers, etc.)
- Lots of different ways to embed depending on the situation:
 - bringing your expertise (as an artist and/or a librarian)
 - identifying materials from the collection to enrich student experience
 - working alongside students on projects
 - collaborating to plan course or components of course
 - (enrich) arranging guest artists/dealers/exhibitions

STRATEGIES

- **SCAN** the environment — investigate what's currently happening in classes/studios, explore what faculty might be open and interested, brainstorm avenues and entry points for inclusion of book arts and how they could play a role.
- **CONNECT** with potential faculty to find out about their interests, plans, etc. (more listening less talking).
- **COLLECT** in relevant areas or partner with other institutions
Even one artist's book can spark connections.
- **CONSIDER** faculty and courses outside the obvious (other disciplines).
- **START** small (informal, sharing, micro moments).

QUESTIONS

- **What if my library doesn't have any artists' books?**
Partner with other institutions (set up a traveling exhibition, take a field trip - or a virtual one), start sharing "cool finds" (dealer and artist websites, articles, etc.) with receptive partners.
- **What if my institution already has a book arts program?** *Evaluate avenues for engagement (already happening or that could be developed, what's currently working that could be expanded or what needs retooling). Is there an untapped market?*
- **What ways could I collaborate on a smaller scale?** *Host an open house in the library, consider a "pop up" experience near studio spaces or other places outside the library, design a "course guide" of resources relevant to a course or course project, map items from your collection to existing course projects*
- **As a librarian, how do I get my foot in the door so that art students or faculty will want to work with me or use the library's collection?**
 - *HANG OUT* where they are, meet informally, get to know the instructors (take them to lunch/coffee);
 - *SHARE* what excites you (whether in your collection or that you discover visiting artists/dealers/websites);
 - *LISTEN* to to the stories that faculty and students are telling (about their work, interests)
 - *DISCOVER* what excites them;
 - *PAY ATTENTION* to who is interested - where the fertile ground is and stop spinning your wheels where it's not.