



FROM THE EDITOR

WELCOME to the inaugural issue of *Openings: Studies in Book Art*, the new journal of the College Book Art Association (CBAA). This peer-reviewed journal provides a forum to examine the book as a work of art and to understand the broader context in which book art is situated, ranging from related fields in the visual arts to the practices of collecting libraries. With an especial focus on pedagogy in the book art field, CBAA brings together book artists, scholars, and students to foster teaching, scholarship, and artistic practice. *Openings* is one product of the dynamic interaction between these constituents and will serve as a conduit for the ongoing re-evaluation of the nature and teaching of book art.

From the start, *Openings* was conceived of as an online journal. While this may seem counter-intuitive for a field that is predominately anchored in the physical object, this decision reflects the radical and responsive nature of the CBAA membership and their interest in engaging with many different modes of expression, choosing whatever is appropriate for the task at hand. In the case of this journal, there is a fundamental interest in bringing the discourse around book art into the tradition of scholarship that has been

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Openings

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BOOK ART

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Openings: Studies in Book Art is a peer-reviewed journal of the College Book Art Association (CBAA). It publishes critical, historical, and theoretical articles, reviews, and interviews about book art and its pedagogy. *Openings* is published yearly online and is available as a part of membership in the CBAA or through institutional subscription.

If you are interested in submitting an article or review to the journal please visit: <http://journals.sfu.ca/cbaa>
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long established in other visual art fields. Considering the modern researcher's tendency to want to copy, share, and cite digital texts, it made sense to embrace the online environment as a critical element for examining the nature of the book. Publishing in digital form accrues several advantages: images can retain their color without undue expense, issue length can be untethered from the practical constraints of the printing process, and supplemental materials in the form of multimedia can enhance the traditional critical written essay.

Online publication also facilitates a modified open access policy for the journal. Balancing the desire to offer the journal as a benefit of CBAA membership and the goal of widespread dissemination of critical thought around book art, issues of the journal will become freely available on the web two years after their publication date.

As an editor, I am excited by the range of topics covered in this first issue. The articles range from the contemporary to the historical, from multimedia to trade publications. We will continue to seek engaging articles representing a wide variety of interests and points of view. This first issue includes an analysis of a work by a well-known book artist, an exploration of electronic media and how they expand the idea of the book, an inquiry into the symbolism of pictorial depictions of the library, and a structural exposition of the bibliographic, linguistic, and narrative coding of a complex work of fiction.

I hope you find yourself challenged, stimulated, and inspired by the articles in this first issue. If it can serve in the book art classroom the journal has done its job; if you are motivated to submit your own article, then I have done mine. We are seeking new perspectives and voices and welcome submissions. In addition to the types of content in this first issue, the editorial board would welcome shorter articles on the theme of Teaching with Books and additional formats such as interviews or exhibition reviews. I look forward to an ongoing collaboration with authors to create a journal that expands how we think about book art.

I would like to thank the people who have helped bring this inaugural issue into being. First and foremost the members of the CBAA Publication Committee and the Editorial Board (past and present) who defined the intellectual scope of the journal, developed a management structure and workflow, and guided the naming and design process. In addition to the current Editorial Board members listed on the masthead page, I'd like to include mention of Bonnie O'Connell (former chair of the Publication Committee) and Clifton Meador (former Editorial Board member). Invaluable assistance was also provided by Sara Sauers whose expert eye caught myriad errors in the final stages of proofing. ■