



PETER KOCH, PRINTER 🍷 **EDITIONS KOCH**
2203 FOURTH STREET BERKELEY, CALIFORNIA 94710
TEL: 510 849-0673 EMAIL: peter@peterkochprinters.com www.peterkochprinters.com

updated April, 2014

CAREER (synopsis)

- 2014 Participated (Keynote Lecture) at the first CODEX AUSTRALIA events
Travel to Mexico/consulting the Baroque Museum Project
- 2013 Produced and organized the fourth Biennial CODEX International Bookfair and
Symposium *Drawing a Bead on the Book* held at the University of California
Berkeley campus and at the Craneway Pavillion in Richmond CA.
- Edited & co-published BOOK/ART/OBJECT 2, the papers and books of CODEX
2009-II
- Participated in the CODEXMEXICO / Stanford University Library / CODEXAustralia
exhibition and Symposium, the Mexican Cultural Institute in Washington D.C.
- 2012 Co-Produced and co-organized the first CODEXMEXICO International Bookfair and
Symposium held at the Estación Indianilla, Mexico City.
- Co-Founded Codex Foundation affiliate: CODEXAustralia with Alan Loney and Susan
Filter.
- 2011 Produced and organized the third Biennial CODEX International Bookfair and
Symposium *Borders and Collaborations* held at the University of California
Berkeley campus.
- Curated the exhibition “The Art of the Book in California, Five Contemporary Presses”
at the Stanford University Art Museum. Designed and edited the catalogue for
the exhibition.
- Co-Founded CODEXMEXICO with Roberto Trujillo, Susan Filter, Adan Griego,
Fernando Ondarza, Jorge Lozoya, Julia Sarfati, and Isaak Masri.
- 2010 Judge, the Alcuin Society 2010 Book Design Competition. Vancouver B.C.
- 2009 Produced and organized the second Biennial CODEX International Bookfair and
Symposium *Considering the Book as a Work of Art* held at the University of California
Berkeley campus.
- Published BOOK/ART/OBJECT, the papers and books of CODEX 2007
- Published the CODEX+(1) first series of 3 monographs on the book as a material
object.

Travel to Paris, Amsterdam, Brussels, Venice, Rome, London and Oxford to promote the work of the CODEX Foundation: Visiting printers Dedier Mutel, Johannes Strugalla, Michael Caine, Michael Woolworth, Zone Opaque and curator Antoine Coron at the Bibliotheque Nationale and Yves Péret Bibliotheque St. Genevieve, Paris, the Museum von het Boek, Haarlem, Witockianna Museum, Brussels, Venice Bienalle etc.

Residence at the American Academy of Rome.

Lectures at Colchester Institute, Camberwell College, The Bodian Library and The Oxford Bibliographical Society. Attended the Oxford Fine Press Bookfair.

- 2007 Produced and organized the first Biennial CODEX International Bookfair and Symposium: *THE FATE OF THE ART: The Hand-made book in the 21st Century*, held at the University of California Berkeley campus. See website : www.codexfoundation.org
- 2006 Artist -In-Residence, The Scuola Grafica di Venezia Venice, Italy
- Artist -In-Residence Fellowship, The Emily Harvey Foundation, Venice, Italy
- Received the Oscar Lewis Award for the Art of Fine printing from The Book Club of California
- 2005 Co-founded The CODEX Foundation with Susan Filter, Roberto Trujillo, Carolee Campbell, and Duke Collier to promote the arts of the book. started website : www.codexfoundation.org
- 2004 Co-founded the Black Cat Gallery with Susan Filter. Exhibitions include Richard Wagener, Peter Koch, Winifred McNeil, Matt Phillips, Tony Green, Sandra Dal Poggetto, Stephen Braun, Carolyn Haydu, Ira Yeager.
- 2001 Curated *THE ART OF THE BOOK* Studio Section at the Art Museum of San Francisco, Palace of the Legion of Honor ... an interactive artist studio, press, and bookbindery to accompany the exhibition, *Artists' Books in the Modern Era 1870 - 2000: The Riva and David Logan Collection of Illustrated Books*.
- 1991 Invited by The Bancroft Library, University of California, Berkeley to teach *THE HAND-PRINTED BOOK IN ITS HISTORICAL CONTEXT*.
- 1990 Established a new imprint, *PETER KOCH, PRINTER* and published the fragments of *Herakleitos* with a translation by Guy Davenport
- 1989 Appointed Master Printer and Lecturer at *THE PRESS IN TUSCANY ALLEY*, a teaching press associated with San Francisco State University, 1989-1994. Departments of Art and Creative Writing
- 1988 Director of the Book Arts Program at the New College of California, San Francisco
- Consultant to the Regional Writers Project, Yellowstone Art Center, Billings, Montana
- 1987 Established limited partnership with Wolf von dem Bussche forming *PETER AND THE WOLF EDITIONS* to publish *POINT LOBOS*
- 1984 Moved the press to Oakland and changed the business name to *PETER RUTLEDGE KOCH, TYPOGRAPHIC DESIGN*.

- 1979 Served a one year apprenticeship (Master Craftsmans Apprentice Program —a State of California program) with printer and book designer, Adrian Wilson, at THE PRESS IN TUSCANY ALLEY 1978-1979.
- January 1979, son Max born.
- 1978 Moved BLACK STONE PRESS to San Francisco
- 1976 Married Shelley Hoyt.
- 1974 Founded *Montana Gothic: a journal of poetry, literature & art* and BLACK STONE PRESS a letterpress printing office and publishing imprint. Missoula, Montana.
- 1973 Computer Operations Lawrence Berkeley Laboratory
- 1972 Scientific Data Analyst, Lawrence Berkeley Laboratory, Trilling -Goldhaber Group investigating the topology of the Hydrogen nucleus.
- 1970 3 months residence in Paris smoking, drinking, and writing poems... then move to San Francisco and work at Heath Ceramics
- 1970 University of Montana, Missoula; B.A. Department of Philosophy.
- 1961 1961-1968 — eight years extensive travel in the United States, Europe and North Africa. Working various jobs, including ordinary seaman, bookstore clerk, lumber mill and railroad laborer. Never staying anyplace long. Intermittent attendance at University of Montana.
- 1947- Educated in Missoula public schools, intermittent travel, fishing, skiing, reading
- 1943 Born November 15 in Missoula, Montana

SOLO EXHIBITIONS

- 2011 *The Lost Journals of Sacajewea: visions and interventions.* Debra Magpie Earling and Peter Rutledge Koch
The Missoula Museum of Art, Missoula, Montana
- 2010 *Printing in the shadow of Aldus Manutius*
The Hawn Gallery, Hamon Arts Library, SMU Dallas, TX.
- 2008 *45 Books on the Frontier, The Koch Collection (a private collection held by Peter Rutledge Koch)*
Western Exploration: from a collection originally formed by Hans Peter Gyllembourg Koch on the Montana Frontier from 1869 to 1918. An exhibition at the Book Club of California
- 2006 *KALOS: In Search of Herakleitos & Parmenides* The Book Club of California
- 2004+ *Nature Morte.* The Holter Art Museum, Helena, Montana (Catalogue)
(travelling) The Yellowstone Art Museum & The Missoula Museum of Art, 2004-6,
Anaconda, Livingston, & the Paris Gibson Square Museum of Art, Great Falls, Montana,
University of South Dakota Art Gallery.
- 2002+ *Hard Words.* (travelling) : Beal Park Galleries, Bozeman, Montana,
Hockaday Museum, Kalispell, MT, Western Montana College Art Gallery, Dillon, MT,
Paris Gibson Square Museum, Great Falls, MT, & Churchill Arts Council, Fallon, NV (2004)

- 2000 *Hard Words*. Fine Arts Museum, University of Montana, Missoula, MT (Catalogue)
- 2000 *Hard Words*. Gallery 16, San Francisco (Catalogue)
- 1996 *Peter Koch, Printer: Recent Work*. Chicago Center for Book and Paper Arts
- 1995 *Peter Koch, Printer: Cowboy Surrealists, Maverick Poets and Pre-Socratic Philosophers*. A mid-career retrospective exhibition at The New York Public Library and The San Francisco Public Library (Catalogue published by The New York Public Library)
- 1995 *Peter Koch, Printer: Recent Work 1989- 1994*. Widner Library, Harvard University, (Catalogue published by the Department of Printing & Graphic Arts, The Houghton Library, Harvard University)
- 1988 *Point Lobos*, Mills College, Prieto Gallery, Oakland, California
- 1987 *Point Lobos*, Gleeson Library, University of San Francisco
Point Lobos, University High School, San Francisco
- 1981 *Black Stone Press*. The Book Club of California
- 1980 *Black Stone Press*. The Intersection Gallery, San Francisco

GROUP EXHIBITIONS (selected list)

- 2013 *The Book as Art / CODEXMEXICO*. Mexican Cultural Institute, Washington DC.
- 2012 *Adventure and Art: The fine press book from 1450 to 2011*. Baillieu Library, University of Melbourne.
Libros de artista exposición CODEXMEXICO. (travelling) Guadalajara, Mexico City, Puebla, and POPYRI: *Guestbooks, Bookworks, and Similar Departures by Guests of the Emily Harvey Foundation 2004-2012*. Archivio Emily Harvey, Venezia.
Book as Witness: The Artist's Response. Center for the Book Arts NYC
Men Over 25 Denison Library, Scripps College
Diamond Leaves: Artist Books from around the World / Central Academy of Fine Arts Museum. Beijing
- 2011 *The Art of the Book in California, Five Contemporary Presses* Stanford University Art Museum.
REBOUND: A Survey of Contemporary California Artist's Books. Sonoma Valley Museum of Art
Fine and Dirty: Contemporary Letterpress Art. (travelling) Minnesota Center for Book Arts / Center for the Book Arts NY / Scripps College / Kalamazoo Book Arts Center (2013).
- 2010 *The Book as Medium : Holding/Withholding Text*. Sesnon Art Gallery, UC Santa Cruz
Beyond the Text: Artist's books in the collection of Robert J. Ruben. The Grolier Club NY/ The Book Club of California
- 2009 *The Grolier Club Creates: Book Arts by Club Members*. The Grolier Club NY
The Joy of Vandercooking. (travelling) Book Club of California, Minnesota Center for the Book, U of Washington, Rutgers University, Columbia University, Museum of Printing History, TX
Mutanabbi Street Starts Here. SF Center for the Book, Florida State University etc.

- 2008 *New West Coast Design: BOOKS The Handmade Book as Craft and Fine Art Object*
San Francisco Center for the Book (Jan-April)
The Question is Known. Crossings/Chasse Croise. Mission Cultural Center for Latino Arts.
Metaphor Taking Shape, The Beinecke Rare Book and Manuscript Library, Yale University
- 2007 *California Printers in the Fine Press Tradition 1975-2006*
Peterson Gallery, Green Library Stanford University
- 2006 *Poets in Fine Presses* The Book Club of California
- 2004 *From Papyrus to Digital,* UC Irvine Library Gallery
- 2002 *o2txt A Celebration of the Visual Word,* Art Academy of Cincinnati
- 2001 *Artists' Books in the Modern Era 1870 – 2000. The Reva and David Logan Collection of Illustrated Books*
California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco
- 1998 *Westward Bound,* University of Utah (traveling)
- 1994 *Windows To The Mind,* Stanford University
Contemporary Artists' Prints in Books, University of Delaware Library
Books, San Francisco Museum of Modern Art Rental Gallery
- 1993 *Beyond the Book, Contemporary Directions.* Montgomery Gallery, Pomona College
- 1992 *Printed Responses to the Written Word,* Cooper Union School of Art, N.Y., N.Y.
Word and Image, San Francisco Public Library
- 1991 *In Book Form, The Artist's Book,* Artisans Gallery, Mill Valley. CA (juror)
California Artist's Books, The Armory Center for the Arts, Pasadena, CA
Bay Area Bookmaking; The Art & Craft Tradition, California College of Arts & Crafts
- 1990 *80 from 80's,* New York Public Library
Portraits of Literature, Palo Alto Cultural Center
Collaborations and Connections, 20th Century Collaborative Bookworks, University Art Museum,
Arizona State University
- 1989 *The Museum of Modern Art,* Fort Mason Gallery, San Francisco
- 1988 *The Victoria and Albert Museum,* London
- 1987 *AIGA Los Angeles,* William Andrews Clark Memorial Library
- 1986 *Western Books Exhibition. The Rounce & Coffin Club.* Los Angeles and traveling
- 1981 *Georgetown University,* Washington, D.C.
Typographic Printmaking, World Print Gallery, San Francisco (Peter Koch, curator)
The Hand Crafted Book in California, California Crafts Museum, Palo Alto

1980 The Intersection Gallery, San Francisco
ALGA Book Show 7, New York City
Rounce & Coffin Club Western Books Exhibition Los Angeles and traveling

REVIEWS AND ARTICLES (about)

- “Peter Koch & Montana Gothic: opening the field” Rick Newby. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “Montana Gothic(s)” Aaron Parrett. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “Getting out of Dodge” Edwin Dobb. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “Deadstart, Montana Gothic and Me” Adam Cornford. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “Gothic Days” David Thomas. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “Running Around off the Leash” Milo Miles. *The Complete Montana Gothic*. Hormone Derange Editions 2013.
- “L’Arca Santa di Peter Koch al servizio della Fine Art” Vittoria Bonani. *The Books of Venice/Il libro veneziano*. Biblioteca Nazionale Marciana/La Musa Talia/ Oak Knoll Press 2007
- “Da Victor Hammer a Peter Koch, private printers stranieri in Italia” Alessandro Corobulo *The Books of Venice/Il libro veneziano*. Biblioteca Nazionale Marciana/La Musa Talia/ Oak Knoll Press 2007
- “The Lost Journals of Sacajewea : Reviewed by Crispin Elsted” *Parenthesis: The Journal of the Fine Press Book Association*. Number 25, Autumn 2013
- “*The Fragments of Parmenides* EDITIONS KOCH” reviewed by Crispin Elsted. *Parenthesis: The Journal of the Fine Press Book Association*. Number 11, Autumn 2005
- “Peter Koch and the Pre-Socratic Philosophers” by Scott Brown. *Fine Books and Collections* (magazine) September/October 2004 pp 14-15 (illustrated in color)
- “A Printer’s Geography, Peter Rutledge Koch, Printer & Typographer” by Mark Dimunation. *Imprint/ The Associates of the Stanford University Libraries*. Volume 19 Number 2 Fall/Winter 2000/2001. pp. 7-25

SELECTED ARTWORK IN PORTFOLIOS, PUBLICATIONS, & CATALOGUES

- The Koch Ephemera*. A portfolio/box of printed ephemera from 1975 to 2007. Peter Koch Printers. 2007
- Nature Morte*. Portfolio of digital pigment and letterpress prints and text by Peter Koch from the exhibition by the same name. Editions Koch 2005.
- Nature Morte*. [exhibition catalogue] The Holter Museum, Helena, Montana. 2004
- Carving the Elements: A companion to the fragments of Parmenides*. Edited by Robert Bringhurst with essays by Bringhurst, Peter Koch et. al. Editions Koch, 2002
- Real Lead*. Typographic specimen book, Peter Koch Printers / Hormone Derange Editions, 2001
- Seven Liberal Arts*. Portfolio of 7 typographic prints with found engravings by Peter Koch, 2002

Hormone Derange Editions. Portfolio of 16 broadsides, various authors & artists, 2001

Hardwords. Portfolio of nine typographic prints with found engravings by Peter Koch. 2001.

Hardwords. Portfolio of nine digital pigment prints by Peter Koch. Editions Koch/Gallery 16. 2000.

Hardwords. [exhibition catalogue] Gallery 16 and The University of Montana Museum of Fine Arts, 2000

Peter Koch Printer: Cowboy Surrealists, Maveric Poets and Pre-Socratic Philosophers. [exhibition catalogue] The New York Public Library & the San Francisco Public Library 1995

Peter Koch Printer: Recent Work. [exhibition catalogue] The Houghton Library, Harvard University 1995

Ur-Text: Volume one. Artist book by Peter Koch. Bookbinding in collaboration with Daniel Flanagan. 1994.

Ur-Text: Volume three. Artist book by Peter Koch. Bookbinding in collaboration with Daniel Kelm. 1994.

The Defictions of Diogenes. Artist book, a collaboration between Peter Koch, Thomas McEvilley and Stephan Braun. 1994.

On Printing The Collected Writings of William Everson on Printing. Edited with an Introduction by Peter Rutledge Koch, The Book Club of California, San Francisco 1993

"Montana Gothic" 1-6, 1974-1977 includes essays, poetry and art. Peter Koch: designer, contributor, editor and publisher

LIVRES D'ARTIST AND FINE EDITIONS (designed, printed & published by Peter Koch, a selected list)

Small Elegies. W.S. Merwin with relief prints by Peter Koch. Berkeley 2011

The Lost Journal of Sacajewea. Debra Magpie Earling with photo interventions by Peter Koch. Berkeley 2010

Watermark. Joseph Brodsky with photographs by Robert Morgan. Venice, Italy 2006

The fragments of Parmenides. Greek with an English translation by Robert Bringhurst and wood engravings by Richard Wagener. 2004

Crossings / Chassé-croisé. Paintings by Manuel Neri and poems in French and English by Mary Julia Klimenko. 2003

The Helen Fragments. Homer translated by Richard Seibert and illustrated by Winifred McNeill. 2003

Personal. Robert Creeley with linoleum cuts by John Millei. 1998

Zebra Noise with a flatted seventh. Text and wood engravings by Richard Wagener. 1998

Unsought Intimacies, Poems of 1991. Thom Gunn with etchings by Theophilus Brown. 1993

Hormone Derange Editions. Collected illustrated literary broadsides by various authors including : William Kitteredge, John Yao, Barry Gifford, Robert Bringhurst, Thomas Sanchez, Peter Koch, Philip Whalen, Victor Charlo, etc. 1991 to 2001

Herakleitos. In Greek with an English translation by Guy Davenport. 1990

EDITORIALS & ESSAYS by Peter Koch

“A Brief Editorial Manifesto” *The Book Club of California Quarterly News-Letter*. Volume LXXIX Number 2 Spring 2014

“What is Fine Printing Anyway?” *The Book Club of California Quarterly News-Letter*. Volume LXXIX Number 2 Spring 2014

“Situation Cowboys: Fragments from an Autobiography” *The Complete Montana Gothic*. Hormone Derange Editions 2013.

“The Third Stream: a view from the West back to the East” in *BOOK ART OBJECT 2* published by Stanford University Libraries and the CODEX Foundation, 2013.

“The Origin and the Purpose of the Codex Foundation” in *Book Art Object 2* published by Stanford University Libraries and the CODEX Foundation, 2013.

“El Arte Del Libro en California” translated by Jorge Lozoya. in *Libros de artista exposición*. Curaduría: Isaak Masri, Julia Sarfati, Fernando Ondarza, Peter Koch, Roberto Trujillo. CODEXMEXICO 2012

“The Art of the Book In California: Five Contemporary Presses” in *The Art of the Book In California: Five Contemporary Presses*. Edited by Peter Koch and published by Stanford University Libraries, 2011

“Three Philosophical Printers: William Everson, Jack Stauffacher, Adrian Wilson” *Parenthesis 19 The Journal of the Fine Press Book Association*, Autumn 2010

“Printing in the Shadow of Aldus. The Book as a work of art in the twenty-first century.” in *The Books of Venice Il Libro Veneziano*. Biblioteca Nazionale Marciana. Miscellanea Marciana vol XX (2005-2007) Venice 2009

Art : definition five (and other writings). CODE(X)+I monograph series #2. The CODEX Foundation 2008

“Printing in the Shadow of Aldus” in *Parenthesis 15 The Journal of the Fine Press Book Association*, Autumn 2008.

“On Ephemeral Printing” *The Koch Ephemera*. Peter Koch Printers. 2007

“The Pre-Socratic Project and Remarks on the Philosophical Side of Fine Printing” in *Book Talk: Essays on Books, Booksellers, Collecting, and Special Collections*. Edited by Robert H. Jackson and Carol Z. Rothkopf. Oak Knoll Press 2006.

“Introducing the Codex Foundation” *Parenthesis 11 The Journal of the Fine Press Book Association*, Autumn 2005

“Philosophy and Printing in the Real West: or Herakleitos in Montana & Diogenes on Telegraph Avenue.” Essay on the making of *The Fragments of Parmenides*. in *Carving the Elements*. Editions Koch 2004

“Philosophy and Fishing,” *Book Club of California Quarterly*, 2000 #1

“What I Think About When I Think About What I Make.” [essay in aphoristic style] Peter Koch, *Printer: Recent Work*. Department of Printing & Graphic Arts, The Houghton Library, Harvard University (catalogue) 1995

“On Lead as a Text Transmission Object” *Diogenes Defictiones*. Peter Koch Printer. 1994

“The Press in Tuscany Alley,” *Book Club of California Quarterly*, 1991 #3

“Black Stone Press in San Francisco,” *Book Club of California Quarterly*, 1989 #1

“On Typography,” *Zyzyva*, Summer 1987

“Visible Language & Alphabetic Imagery,” *Print News*, Vol. 3 #4 1981, [Cover art and essay]

“DEADSTART” [essay] *Montana Gothic* (The Last Gothic) No. 6. 1977

“DEADSTART” [essay] *Montana Gothic* No. 4. 1976

Letter to the Editor. *The Coldspring Journal*. No. 7: 76. July 1975

Letter to the Editor. *The Coldspring Journal*. No. 6. March-April 1975

“Oblongota Sonata” *Other Times*. Vol. 1, no. 2: 18–20. London, 1975

“DEADSTART” [essay] *Montana Gothic* No. 1. 1974

“On Tactical Subversion.” [essay] *Chief Joseph*. Missoula, Montana. Vol. 1, no. 1: 2. 1969

“The Establishment Attitude on Tactical Subversion of Mis-Education.” [essay] *Chief Joseph*. Missoula, Montana. Vol. 1, no. 1. September 27, 1969 p. 4

BOOK REVIEWS by Peter Koch

H.P.M.: Harold Patrick McGrath. Chelonidae Press 1991. *Bookways*. A Quarterly for the Book Arts, Number Two, January 1992: 27.

Her Six Difficulties and His Small Mistakes. Marcia Southwick. Labyrinth Editions 1989. *Fine Print Magazine The Review for the Arts of the Book*, Vol XV, 2: 62. 1989

Matrix 7: A Review for Printers & Bibliophiles. *Fine Print Magazine The Review for the Arts of the Book*, Vol XV, 1: 5. 1989

Sea Lanes Out. Richard Hugo. Dooryard Press 1983. *Fine Print Magazine The Review for the Arts of the Book*, Vol X, 3: 95. 1984

Histoires ou contes du temps passé. Perrault [Charles]. Alberto Tallone Editore 1982. *Fine Print Magazine The Review for the Arts of the Book*, Vol IX, 4: 151. 1983

Tea Types. Peter Shire. Tea Garden Press 1980. *Fine Print Magazine The Review for the Arts of the Book*, Vol VIII, 2: 63. 1982

Le Nouveau Realisme. Northeast Rising Sun. Vol. 1, no. 4–5: p13. 1976

POETRY, ART by Peter Koch in other publications

Nocturnes. Peter Koch. Poems. Peter Koch Printer, 2011.

“Excerpts from NATURE MORTE” [prints] *Practice: New Writing + Art*. Number 2. San Francisco, 2007.

Coffeehouse Days. Ismail Kadare, photomontages by Peter Rutledge Koch. [prints] Rainmaker Editions 2004

“I Smile With My Teeth But Not With My Purty Eyes.” [poem] *Pacific Northwest Spiritual Poetry* (Charles Potts, ed.). Walla Walla, WA: Tsunami Inc., 1998. 158–164. (anthology)

“You Whom I Seek (excerpt).” [poem] *North Country Review*. Winter 1990: 15

“Discover Parts” “Parts Downtown” [poems] *NOT GUILTY! Vol.1 #4*. New York 1979

“You Whom I Seek” [poem] *Where We Are: The Montana Poets Anthology*. Cutbank/SmokeRoot Press. Missoula, 1978 (anthology)

“You Whom I Seek” [poem] *Vanishing Cab* Number 2. San Francisco, 1977

“The Little Man Inside” “The Chemical Marriage” [poems] *Third Rail*. Los Angeles, 1976

“Luminance” [poem] *Montana Gothic*. No. 4 Spring 1976

“Dear Diary” [poem] *QUOZ? POETRY*. Vol 3 #10. San Francisco, 1975.

“Crystal Dimension Demands Attention”, “Ellen”, “Cooking Up the Image of Things.” [poems] *The Coldspring Journal*. No. 8: 52. September 1975

“The Dance of The Sparrows” [poem] *Montana Gothic*. No. 3, 1975

Untitled illustration. *The Coldspring Journal*. No. 10: 47. 1975

Magnus Annus [poems] Litmus Editions, Salt Lake City. 1974 (chapbook)

“You Whom I Seek” “The Brain Drain” “Camera Obscura” [poems] *Montana Gothic*. No. 1. 1974

“In the Phrygian Mode” [poem] *The San Francisco Phoenix*. Vol 2 #16. 1974

Magnus Annus, [poem] *KLONH*, San Francisco 1973. (chapbook)

“Zone” & “The Somnambulist, Paris 1971” [poems] *Litmus Loadstone* Salt Lake City (1969?)

I Smile With My Teeth But Not With My Purty Eyes. NOH Directions Press. 1969. (chapbook)

“I Smile With My Teeth But Not With My Purty Eyes.” [poem] *Aldebaran Review*. No. 2: 51–55. 1968.

COLLABORATIONS WITH ARTISTS AND WRITERS (selected list)

W.S. Merwin
Ira Yeager/Paul Bowles
Manuel Neri/Mary Julia Kleminko/Lee Fatheree
Kara Walker/ Toni Morrison
Ismail Kadare
Winifred McNeill/Richard Seibert
Richard Wagener/Robert Bringhurst
William Theophilis Brown/ Thom Gunn
Wolf von dem Bussche
Jess (Jess Collins)
Stefan Braun
Joseph Goldyne
John Millei/Robert Creeley
Debra Magpie Earling

HONORS, AWARDS, GRANTS AND FELLOWSHIPS

- 2012 AIGA 50 Books of the Year Award (design and printing CODE(X)+1 monographs)
- 2009 Gladys Kribble Delmas Foundation, grant in support of the CODEX Foundation
- 2006 Emily Harvey Foundation, Venice, Italy : *Artist-In-Residence*
The Scuola Internazionale di Grafica Venezia, : *Artist-In-Residence fellowship*
The Book Club of California : *The Oscar Lewis Award for Fine Printing*
- 2005 The Rounce & Coffin Western Books Exhibition : *Award of Merit* 1980, 1986, 1995, 1996, 1999, 2000, 2002, etc..
- 2002 Artist Book Council Fine Arts Museums of San Francisco : *Honoree*
- 1992 Tamarack Foundation, Grant in support of The Press in Tuscany Alley Project SFSU
- 1991 LEF Foundation, grant for The Press in Tuscany Alley Project, SFSU
The San Francisco Foundation, for the Press in Tuscany Alley Project, SFSU
The Walter & Elise Haas Foundation, for the Press in Tuscany Alley Project, SFSU
- 1990 American Library Association, Award for Excellence Catalog Design
Chicago Book Clinic, Honor Award
- 1983 Coordinating Council of Literary Magazines, publishing grant, Black Stone Press
- 1980 American Institute for Graphic Arts, Award of Excellence
- 1979 National Endowment for the Arts, publishing grant, Black Stone Press
Windflower Press, Annual Book Design Award
Swamp Press Book Award

- 1978 California Arts Council, The Maestro-Apprenticeship Program grant to study book design with Adrian Wilson at The Press in Tuscany Alley.
- 1977 Coordinating Council of Literary Magazines, publishing grant to Black Stoner press for *Montana Gothic*
- 1976 National Endowment for the Arts, travel-study grant
The Pushcart Prize, awarded to *Montana Gothic*, The Best of Small Presses
- 1975 Montana Arts Council, study grant

COLLECTIONS (selected list of research and museum collections in which my work can be found)

University of Delaware Library Special Collections (Black Stone Press archive, 1974-1982)
Stanford University Library Department of Special Collections (Koch archive 1983-2006)
San Francisco Public Library, Book Arts & Special Collections Department
Spencer Collection, The New York Public Library
The Berg Collection, The New York Public Library
Fine Arts Museums of San Francisco, Achenbach Collection of Graphic Arts, David Logan Collection
Countess Donohue Rare Books Collection, Gleeson Library, University of San Francisco
The Bancroft Library, University of California, Berkeley
UCLA Research Library, Rare Books and Special Collections
William Andrews Clark Memorial Library, UCLA
Columbia University Library, Department of Rare Books
The British Library
Museum Meermanno-Westreenianum, The Hague
Department of Printing and Graphic Arts, The Houghton Library, Harvard University
University of Southern California, Department of Special Collections
Brown University Library, Special Collections
The Victoria and Albert Museum, London
The Alderman Library, University of Virginia
The Beinecke Library, Yale University
The Sterling Library, Book Arts Collection, Yale University
The Book Arts Collection, Sterling Library, Yale University
University of California, Santa Barbara Library, Rare Books Department
Ruth & Marvin Sackner Collection
The Getty Research Institute Library
The Huntington Library
The Grolier Club Library
Dartmouth College Library, Special Collections
University of Iowa, Special Collections
Princeton University Library, Graphic Arts Collection
Northwestern University, Special Collections
Mills College Library, Special Collections
Lilly Library
University of Utah, Rare Books and Special Collections Department
Scripps College Library, Special Collections
Zentralbibliothek Zürich
National Library of the Netherlands, Koopman Collection

TEACHING & LECTURING

Classes, and lectures on the book as a work of art, including the history of printing, the elements of typography, & the design and history of books, at the following institutions:

Stanford University (Lectures in Connoisseurship and the Book 2011)
University of California, Berkeley (Lecturer/Master Printer, The Art and History of Printing 1991 to 2011)
San Francisco State University (Lecturer/Master Printer 1989-94)
New College of California, San Francisco (Master Printer, 1990-1993)
University of Montana, Missoula (Lecturer 1976-77)

Lectures and presentations on my work as well as historical and current bibliophilic subjects at the following clubs, conferences, and institutions (selected list):

The CODEX Australia Conference. Melbourne 2014
Constructing the Bibliosphere, A Utopian View
Way Out West Centennial Symposium The Book Club of California/SFPL (October 2012)
The Future of the Book / Re-materializing the Book.
Stanford University Art History Dept.
Lectures in Connoisseurship and the Book (Spring Qtr. 2011)
Stanford University Art Museum (Cantor Center for the Visual Arts) (June 2011)
"The Book as a Work of Art"
The Meadows Museum SMU Dallas TX (April 2010)
"Printing in the Shadow of Aldus"
Alcuin Society Lecture, Vancouver B.C. (March 2010)
"Printing in the Shadow of Aldus"
The Sixth Annual Alcuin Society Book Design Lecture University of British Columbia (March 2010)
Fine Printing and the Imagination
The Oxford Bibliographical Society, Oxford University (November 2009)
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice"
The Bodleian Library Center for the Study of the Book, Oxford (November 2009)
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice"
Camberwell College, London (November 2009)
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice"
The Colchester Institute Colchester.UK (November 2009)
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice"
The Zamorano Club of Los Angeles (January 2, 2008)
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice"
The San Francisco Public Library, Koret Auditorium, 8 December 2007
"Printing in the Shadow of Aldus: The making of a fine press book in 21st Century Venice" (a symposium)
The Rowfant Club, Cleveland, Ohio. May 2007
"The Book as a Work of Art"
SHARP "Il Libro Veneziano Convegno" March 9-10 2007 at the Istituto Veneto di Scienze, Lettere, ed Arti
Laboratory presentation at The Scuola Internazionale di Grafica di Venezia
"Printing in the Shadow of Aldus" Ateneo Veneto, Venice, Italy 10 March 2007
"Il Libro come opera d'arte: Watermark"
The Book Club of California 2006
"The Book as a Work of Art: a meditation on poetry, metaphysics, and printing."
The Friends of the Madden Library, Fresno, CA 2006
"The Philosophical Side of Fine Printing"
Louisiana State University Library, Baton Rouge 2006
"Fine printing and Artists' Books"

The American Printing History Association, Symposium September 2005
 *"Digital Image Printing ... Hobgoblins and Hard Facts : Experimental works
 spanning the gap between 19th century printing technology and digital imaging."*
The Fellowship of American Bibliophiles Symposium Washington University, St Louis 2005
 "Carving the Elements: The Parmenides Project and Remarks on the Philosophical Side of Fine Printing"
The Caxton Club of Chicago, 2005
 "The Pre-Socratic Project and Remarks on the Philosophical Side of Fine Printing"
History of the Book Colloquia, San Francisco State University 2002
 "Buffalo Rome: Fine Printing in the Real West"
Montana State University, Bozeman 2002
 "Hard Words, Printing and the Arts of the Book."
University of Montana Art Museum, Missoula, 2000
 "Hard Words, Printing and the Arts of the Book."
Montana Festival of the Book, Missoula, 2000
 Lecture on Fine Printing
UCLA Clark Library Kantor Lecture 2000
 "Peter Koch Printer"
The Bancroft Library Roundtable Series, 1999
 "The Bancroft Library Press.... 8 Years, 8 Projects"
Frederick W. Goudy Lecture Series on the Book Arts, Scripps College 1998
 "Buffalo Rome: or FinePrinting in the Real West"
Paper and Book Intensive 1993. John Knox Ranch, Fischer, Texas
 "Xerographic Books" [workshop]
California College of Arts & Crafts (now re-named CCA)
University of California, Santa Cruz
The Center for the Book Arts, New York City
Yellowstone Art Center, Billings, Montana
Center for the Book, Helena, Montana
The Typophiles of NY
The Roxburghe Club of San Francisco
Columbia University Library School, Book Arts Press
Camberwell College of Art, London

BOOK DESIGN AND COMMISSION CLIENTS (selected list, past and present)

The Book Club of California
Stanford University Libraries
Robert Mondavi Winery
Mills College Center for the Book
The Grolier Club
Rainmaker Editions, Las Vegas

PROFESSIONAL MEMBERSHIPS

American Printing History Association
The Colophon Club of San Francisco (President, 1989-1991) (1993-6)
The Grolier Club, NYC
The Roxburghe Club of San Francisco (Master of the Press 2003-5)
The Typophiles of New York
The Fine Press Book Association

CAREER NARRATIVE

For the past forty years I have cultivated a cross-media dialogue between art, philosophy and literature. I have conducted my business as an artist and printer as a means of creating and transmitting my own ideas about language and form —both by creating my own work and by designing and directing collaborative publishing projects with others. In pursuit of my art, I am deeply committed to the crafts of typography, papermaking, printing, bookbinding and the design of books and I support these crafts as intensely as I can. A duality of commitment defines my art. I firmly stand on the side of the argument that there is no art without craft. Art without craft denies the difficult beauty of a thing well made, the elegant simplicity of an idea. Through craft and the precision of design, I seek to bring the rich civilization of the printed book with me to the forge of meaning.

In 1974, at age 30, following university studies in the liberal arts and after a brief career at the Lawrence Berkeley Laboratory in scientific data analysis and computer operations, I returned to my native Missoula and established Black Stone Press, the first fine letterpress printing/publishing business and independent literary journal in Montana. From 1974 to 1978 I edited and published *Montana Gothic*, a journal devoted to maverick poets and artists from Montana, Paris, London, New York, San Francisco and expatriate communities in Nepal, Mexico and Tangier. In Missoula, I began an intensive study of the book as artifact and as an artistic medium, concentrating on learning the superannuated technologies that in previous centuries had produced the finest books. At the same time that I studied the history of printing, I edited, designed, printed and published small limited editions of poetry and graphic arts, six issues of “*Montana Gothic*,” and poetry broadsides under my Black Stone Press imprint.

In 1978 I moved to San Francisco where I continued independent studies in the history of the book and began a several-year apprenticeship in book design and a life-long friendship with Adrian Wilson and his wife Joyce at their Press in Tuscany Alley. Adrian was one of the most beloved and respected book designers, book historians and fine printers in America, and in his studio I met and mingled with the greater world of print historians and typographers, including such European giants as John Dreyfus, Fernand Baudin and Hermann Zapf.

In the late 70's I began experimenting with a 19th-century handpress to produce fine art relief prints. My early explorations led directly to the conclusion that the sculptural aspects of language transmission were of primary consideration. These experiments led to a more detailed investigation of the properties of paper, experimental book structures and printing techniques. Working at the interface between art and language, I coined the term “typographic printmaking” to describe my work to artists who were unfamiliar with using letterforms as both image and text.

Between 1978 and the present I have worked continuously as an independent designer / printer to the bibliophiles and learned institutions in the San Francisco area. My clients range from such great research libraries as Stanford University Libraries and The Bancroft Library at the University of California, Berkeley to bibliophiles and private collector/publishers. Combining the business of typographic design and fine printing with the study of historical models, I was able to gain an insider's knowledge of the book as both a cultural icon and an art form.

In 1986 I began the project to design and print, in Greek, the fragments of the pre-Socratic philosopher Herakleitos, with Guy Davenport's English translation. The experimental form of this book was inspired by an imagined visit to the Library at Alexandria where I handled a copy of Herakleitos' lost book, *On Nature*, and by recent studies in early coptic book structures conducted by research scientists in book conservation and archeology. My intention was to create an exemplary book, a book that crossed over from a text transmission machine to a reflection of the iconic nature of the book as object.

In 1987, seeking an ideal typographic form for the presentation of a poem, I edited, designed, printed and published *Point Lobos* a portfolio of 15 poems by Robinson Jeffers and 15 photographs by Wolf von dem Bussche. *Point Lobos* was acclaimed, exhibited, and collected by many of America's finest libraries and special collections of books, prints and photographs, including the New York Public Library (selected for their show *80 from the 80's*), Princeton University, The Bancroft Library, Stanford University, UCLA, etc.

1988 – 89: as Director of the Book Arts Program at the New College of California in San Francisco, I created the first experimental press within the college.

1989 – 92: as Master Printer at The Press in Tuscany Alley (the studio of the late Adrian Wilson) in San Francisco's North Beach area, I created a teaching press associated with the departments of art and creative writing at San Francisco State University. This pioneering program was an experiment in bringing graduate students from creative disciplines into a printing and publishing environment to generate collaborations in the form of experimental books.

I published *Herakleitos* in 1990 and a few months later started designing and working on the *Defictions of Diogenes*, a close collaboration with art critic and philosopher Thomas McEvelley and sculptor Stephan Braun. The Diogenes project was my first "text transmission object" and was inspired by lead *defixiones* or curse tablets found in African and Asian Greek colonies. The text, composed of anecdotes derived from 1st century AD sources, describes the life and antics of Diogenes the arch-cynic. The experimental form of the *Defictions* was partially derived from archeological evidence, Greek epigraphy of the period and an imagined object retrieved from the dump of an ancient Greek settlement on the Black Sea.

In 1991 I was appointed to teach the history of printing and the arts of the book at the The Bancroft Library, University of California at Berkeley, an endowed lectureship currently in the Department of History where I conduct a seminar entitled "The Hand Printed Book in its Historical Context." This seminar, unique in the United States, is devoted to understanding how books were made from the 15th until the middle of the 19th century. A portion of the class is devoted to hand setting and printing a manuscript selected from the Bancroft's collections in precisely the same way it would have been done in the early 19th century.

In 1994 I printed and published my *Ur-text* volumes one and three in collaboration with historical restoration and experimental bookbinders. The binding of *Ur-text* (volume one) suggests an icon, a sacred book covered in vellum that might be carried by a noblewoman on her way to worship. Typographically it is pre-renaissance in allusion and at the same time, a concrete poem. Volume three is constructed as an icon of modernity, an exemplum of pure typography and an exercise in pure book architecture. A unique full-metal binding was designed for this volume in collaboration with Daniel Kelm.

In 1994 I was invited by the New York Public Library and The San Francisco Public Library to direct a mid-career retrospective exhibition of my work and to design the catalogue of the exhibition.

One year later, in January, 1995, *Peter Koch Printer: Cowboy Surrealists, Maverick Poets and pre-Socratic Philosophers*, opened in the New York and San Francisco Public Libraries. In May of the same year, a similar exhibition opened as a smaller "current work" exhibit at the Houghton Library at Harvard University. Illustrated catalogues were published for all three exhibitions.

Since 1978 I have designed and printed collaborations with artists and writers, including W.S. Merwin, Denise Levertov, Margaret Atwood, Robert Duncan, Jess Collins, Thom Gunn, Robert Creeley, Manuel Neri, Joseph Goldyne, Guy Davenport, Ismail Kadare, Eleanor Antin, John Yau, Barry Gifford, Kara Walker, Robert Bringhurst, and Toni Morrison.

In 1998, after nine years of study, design, and deliberation I printed *Zebra Noise with a flatted seventh*, my collaboration with the artist and author Richard Wagener. *Zebra Noise*, a *tour de force* of printing and wood engraving arts, was included in the exhibition *Artists' Books in the Modern Era 1870-2000*, *The Reva and David Logan Collection of Illustrated Books* at the Fine Arts Museums of San Francisco, the California Palace of the Legion of Honor.

In 1999 I began experimenting with the newest digital scanning and print technologies to produce an exhibition composed of images derived from antique printing plates (portraits of historic pioneers and anonymous businessmen) and moveable types titled *Hard Words*. This work extends my explorations in typographic printmaking to

include advances in digital reproduction. The exhibit opened at Gallery 16 in San Francisco in the Spring of 2000 and later that year opened along with a retrospective of my work at the University of Montana Art Museum Gallery. *Hard Words* is currently travelling a group of five museums and galleries in Montana and Nevada.

In June 2001 I created and organized a symposium entitled *The Hand & the Computer in an Early Twenty-first Century Book* at The San Francisco Public Library. Presenters included Robert Bringhurst, Dan Carr, Christopher Stinehour and myself. We each presented papers that now form the basis of the book *Carving the Elements, The making of Parmenides* published in 2004 by Editions KOCH.

In the fall of 2001 I designed a 1600 sq. foot exhibition model of an artist book studio creating an idealized version of my own studio in the museum setting to accompany the exhibit *Artists' Books in the Modern Era 1870-2000, The Reva and David Logan Collection of Illustrated Books* at the Fine Arts Museums of San Francisco.

The Fragments of Parmenides, a most ambitious project, was completed in the fall of 2003. Nine years earlier I had proposed to the Canadian poet, linguist, and essayist Robert Bringhurst that he translate the fragments of Parmenides for a new bilingual edition. I commissioned two new typefaces based on archaic Greek epigraphy, both designed especially for this book. One of these was cut in steel punches and cast in lead type for text (the first such type produced in over 75 years). The other is a digital text and display type, used in the companion volumes. I commissioned wood engravings from the artist Richard Wagener to accompany the texts and began planning the book about the book with essays by the translator, printer/publisher, type designers, the artist and the book binders, edited by Robert Bringhurst.

In 2002 I was commissioned by the Holter Museum in Helena, Montana, to create an exhibition based on my own reflections on the legacy of the Lewis and Clark expedition. The exhibition, *Nature Mort*, opened in March 2004 and is currently traveling in Museums throught the Northwest including the Yellowstone Art Museum and The Missoula Art Museum. The exhibition prints consist of ten large-scale digitally reconfigured prints derived from handwritten entries selected from the original journals of Lewis and Clark in the collections of the American Philosophical Society and the Missouri Historical Society, photographic images of un-natural disasters along the trail of the expedition including scenes of 19th-century mining, smelting, buffalo slaughters, Indian captivity, logging, etc., and a two syllable poem to accompany each image. In 2005 I published a portfolio edition of the exhibition which is enhanced with additional texts and in the format of a *livre d'artiste*.

In 2007 we published an artist's edition of *WATERMARK* by Joseph Brodsky that is illustrated with 14 photogravures from photographs by Robert Morgan, an American painter and friend of Brodsky who has lived in Venice for over 30 years. In Early September, 2006, we imported a letterpress (on loan from the Tipoteca Italiana Fondazione, a printing museum in Cornuda [near Treviso]) and floated it down the Grand Canal and installed it at the Scuola Internazionale di Grafica Venezia (in the siestiere of Cannaregio) where I was Artist-in-Residence for the Fall of 2006. This is a truly international collaboration.... paper handmade especially for this edition by Twinrocker Papermill in Indiana, photogravure plates made by Unai San Martin and printed at Magnolia Editions in California, typesetting at the Oliviere Typefoundry in Milan and printered letterpress in Venice. After the printing of the text was completed, the sheets were shipped back to my Berkeley studio for binding. The publication party and convegno was held in conjunction with an international conference "Il Libro Veneziano" in March 2007 at the Ateneo Veneto di Scienze Lettere ed Arti & The Istituto Veneto di Scienze Lettere ed Arti.

From 2005 until the present I have worked continuously at creating, organizing, and serving as founding director of the CODEX Foundation, a not-for-profit foundation devoted to the preservation and promotion of the fine arts of the book. For our debut event we held a symposium entitled: *The Fate of the Art: The Hand Made Book in the 21st Century*, in conjunction with creating an international fine press and artist book fair, The Codex International Artist Book Fair (biennial) at University of California, Berkeley in February of 2007. Over 120 exhibitors came from 11 countries and over 700 people attended both events. The CODEX bookfair has been heralded as the single most important bookfair for artists in the United States and possibly the world. By 2013 the fair had grown to over 180 exhibitors, with affiliates in Mexico (CODEXMEXICO) and Australia (CODEXAustralia).