



**PETER KOCH, PRINTER** 🍷 **EDITIONS KOCH**  
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updated June, 2011

### CAREER (synopsis)

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.

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 Didier 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 Bodlian Library and The Oxford Bibliographical Society. Attend 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](http://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 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.  
See website : [www.codexfoundation.org](http://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, & Carolyn Haydu
- 2001 Curated THE ART OF THE BOOK exhibition at the Art Museum of San Francisco, Palace of the Legion of Honor ... an interactive artist studio, press, and bookbindery.
- 1991 Invited by The Bancroft Library, University of California, Berkeley to teach THE HAND-PRINTED BOOK IN ITS HISTORICAL CONTEXT, a seminar still currently offered through the Dept. of History.
- 1990 Established a new imprint, PETER KOCH, PRINTER and published the fragments of Herakleitos with a translation by Guy Davenport
- 1993 Lecturer, Master Printer, San Francisco State University, Depts. of Art and Creative Writing.
- 1989 Appointed Master Printer at THE PRESS IN TUSCANY ALLEY, a teaching press associated with San Francisco State University, 1989-1994.
- 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.
- 1978- Moved BLACK STONE PRESS to San Francisco  
1979 Served a one year apprenticeship with master printer and book designer, Adrian Wilson, at THE PRESS IN TUSCANY ALLEY 1978-1979. Son Max born.
- 1974- Moved back to my hometown of Missoula and founded *Montana Gothic: a journal of poetry, literature & art* and BLACK STONE PRESS a letterpress printing office and publishing imprint. Married Shelley Hoyt.  
1978
- 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- 1968 Extensive travel in the United States, Europe and North Africa. Working at various jobs, including ordinary seaman, bookstore clerk, lumber mill and railroad laborer. Never staying anyplace long.
- 1947- Educated in Missoula public schools, intermittent travel, many fishing and skiing trips
- 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*  
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 to 5 Museums including: 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 to 5 museums : 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)

- 2011 REBOUND: A Survey of Contemporary California Artist's Books. Sonoma Valley Museum of Art  
Fine and Dirty: Contemporary Letterpress Art. Minnesota Center for Book Arts
- 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
- 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  
 AIGA Book Show 7, New York City  
 Rounce & Coffin Club Western Books Exhibition Los Angeles and traveling

#### REVIEWS AND ARTICLES (*about*)

*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 (illustrated)

#### 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)

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

*A Ore Perse, Poesie in Veneziano*. Franco Ferrari Delfino with Linoleum cuts by Tony Green. Berkeley, 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

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

"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)+1 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.

“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

"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.* [poem] 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)

Manuel Neri/Mary Julia Kleminko/Lee Fatheree  
Kara Walker/ Toni Morrison  
Ismail Kadare  
Winifred McNeill/Richard Seibert  
Richard Wagener/Robert Bringhurst  
Eleanor Antin  
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

- 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 reseach 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

## TEACHING & LECTURING

Classes, and lectures offered 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:

University of California, Berkeley (Lecturer/Master Printer, 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 and institutions (selected list):

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 Artst's 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 thirty-five 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, book-binding 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 Fran-

cisco 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*, my most ambitious project to date, 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 through 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 sestiere 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 printed 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.

In December 2008 we published a 432 page monograph entitled *BOOK ART OBJECT* a documentation of the proceedings of The CODEX Symposium 2007 with a full color catalogue of selected books exhibited by the 118 artists with contributions by a group of international correspondents.

In February 2009 we held the second CODEX biennial (growing to over 140 exhibitors) and launched our CODE(X)+1 monograph series at the second CODEX symposium entitled "Considering the book as a work of art."

In February 2011 we held the third CODEX biennial bookfair and symposium entitled "Borders and Collaborations"