

*Adventures in the Book Arts at Cornell College:**I am the Fox to Foxden Press*

Adventures in the Book Arts at Cornell College crafts a constellation of approaches to the book arts: artistic, aesthetic, archival and hands on. Beginning with a screening of *The Fantastic Flying Books of Mr. Morris Lessmore* and a display of letterpressed and digital broadsides and artists books, and moving to archives at Cornell College, the University of Iowa Special Collections and to archival documents from Harvard and Illinois, we will study books as art, as artifact, and as historical document. The focus of our constellation will be the work of Winifred Mayne Van Etten, as writer, editor, and prize-winning author of *I am the Fox*. As we bridge these various worlds, we will design broadsides using digital design software, such as InDesign and Illustrator, brainstorm and design projects using writings by Winifred Mayne, and her alias, Janet McBroom, in Cornell College's literary magazine, *The Husk*, of which she was an editor. As both a student and a professor at Cornell College, Winifred Mayne Van Etten lived a life centered on books, and this course is a tribute to her.

This unique topic course will meet in the lovely, inviting Van Etten Lacey Literary House & is open to first year students as well as more seasoned veterans. It will be a hands on extravaganza of book arts, archival research, and the re-discovery of a powerhouse novel of the 1930s. Curious about the writing and book-making tradition of Cornell College? Eager to delve into the Book Arts? Want to make books or broadsides? Intrigued by the prospect of printer's inks and digital design? Here is your chance!

This course will dovetail beautifully with the Fall semester-long ¼ credit course, (please take both if you wish!) Introduction to the Book Arts, which will bring in visiting experts to immerse students in the book arts and letterpress.

Designing Words:

Interested in learning how to make words dance across the page? How to make a one-sheet folding book? Pamphlet bindings? Fancy link-stitch bound books? A broadside of your own writing? Curious about how to use digital design to make a broadside or page design? We will work with Brooke Bergantzel to compose digitally, and work in the Print Shop of Foxden Press (located within the Van Etten Lacey House) as we learn basic elements of typesetting, broadside design, and letterpress, and make digital and letterpress projects.

Resurrecting a Lost Novel

Ever wonder about this mysterious Van Etten behind the Van Etten Lacey Literary House? What better way to get to know her than through the newly re-emerging print world of Cornell College? **Hint:** She was a beloved Cornell English professor & writer from the 1930s and her feminist novel, *I am the Fox*, won the Atlantic Monthly \$10,000 prize back in 1936!

I am the Fox. A thought-provoking read for the 21st century.

A fox hunt. A marriage proposal. A wide-ranging interrogation of life options & choices. A sneak peek at the Hilltop back in the 1920s, curfews & charismatic preachers, a cast of faculty and administration characters, closet gays, overworked and unappreciated faculty. Vignettes from the dust bowl, marriage as a train wreck, the hazards of flirtation, life, puberty, death and astute accounts along the way—captured with a keen and feminist eye.

(Re)Searching for Winifred Mayne Van Etten

Adventures in the Archives! We will explore the Van Etten cache in the Cornell Archives with Librarian Jen Rouse (as well other archives as in field trips to the UIowa Special Collections and through documents from the Harvard Archives) We will visit the University of Iowa Special Collections for inspiring glimpses into the Book Arts, artists books, and the magic of letterpress. At Homecoming, visiting alums will regale us with tales of Winifred—and a very recent alum will talk us through the astonishing tangle of the Cornell College archives on Van Etten—including audio tapes and letters from major movie studios, seeking to film *I am the Fox*. We will read the prize-winning novel, *I am the Fox* and short works by Van Etten, with an eye towards republishing them.

Final Showcase: We'll do a special display of our art and research for Homecoming, October 17-19th!! Plan to display/present at the Homecoming Reception at the Lit House on Saturday 3-5:30 p.m.

CLASS EXPECTATIONS: Please know this information:

See me immediately if you have any problems keeping up with the course. It is more difficult to repair serious gaps as the block goes on.

REQUIRED! Check your email twice a day for course information!

You must be present in class daily and for all workshops and conferences and presentations in order to pass the course. All work must be handed in on time. Your classroom presence contributes to your grade; for workshops and discussions, your absence cannot be made up to your peers. You should not have unexcused absences, but be aware that if you do, you may fail the course with more than 2. Late papers may not be accepted, and if accepted may be penalized by at least a letter grade.

I am eager to help you find projects that will be intriguing for you, and welcome conferences. To use the time most effectively, I expect you to be prepared for conferences, to have read the material and to have thought about the projects. You may not have all the answers, but I expect you to have taken some time to formulate a few questions.

Always cite sources and include a Works Cited if you used any sources—and that includes web finds and other students' papers. You should know what correct MLA form is and use it. Plagiarism is a TERRIBLY SERIOUS OFFENSE and may result in failing the course.

Use the Writing Studio. Tap the resources of our Consulting Librarians! Their expertise is invaluable. Of course, no matter how rushed you are, be considerate of their time and make appointments to allow time for calm work.

GRADE STANDARDS.

It is important to acknowledge that students earn their grades in college. They are not something the professor “gives” you. You may earn an A or an F or something in between; it depends upon your achievements, which often reflect your effort, though you are not graded for effort alone. You are expected to put solid intense effort into every course on the block plan, and to hand in all work at an acceptable level. You may not pass the course if you are missing ANY assignments. You may fail the course with 2 or more absences.

You may earn an **F** for poor or missing work, failure to carry your share of the load, plagiarism, absences, etc.

You may earn a **D** for slack or poor work that does not come up to the standard expectations.

You may earn a **C** for doing all the work, understanding all the readings, and contributing solid good work that is at the level of basic expectations for a demanding college course.

You may earn a **B** for very good work that exceeds expectations and demonstrates intellectual engagement, thorough understanding of all the readings and materials, and solid, positive contributions to class.

You may earn an **A** for superb work that excels beyond expectations and demonstrates impressive intellectual engagement, outstanding understanding of all readings and materials, and creative and dazzling initiative.

Give the course your all. That is why you are here, right?

Disabilities and Accommodation. We would like all students to succeed at the college. If you have a disability that requires special accommodation, please visit the Cornell College registrar and the website about Disabilities Services; please alert the professor and consult the website if you think you require accommodation because of a disability. The student must have appropriate documentation on file at the Registrar's Office in order to be eligible for accommodation, and must request accommodation within the first three days of each term in order to be eligible for accommodation.

Dates: Always open to change: note some field trips to archives have not yet been finalized.

WEEK ONE: Cornell Press History: Chapbooks, The Husk, and introductions to the Cornell Archive and Digital Design.

Monday September 29: Introduction & hands' on immersion in artifacts from Cornell press past.

Tuesday September 30: Introduction & immersion in broadsides, Husks, and other treasures. Screen The Fantastic Flying Books of Mr. Morris Lessmore.

Wednesday October 1: 10-11 Work with Brooke Bergantzel in Tech Studio. Introduction to In Design. Work on projects incorporating the words “I am the Fox” and Winifred Mayne Van Etten.

Thursday October 2: 8:30-10 individual slots for students with Brooke.
10-11 Work with Brooke Bergantzel in Tech Studio.
Afternoon class: 1-3: Discuss stories from *The Husk*.

Friday October 3: 12-1: Introduction to Illustrator with Brooke Bergantzel in the Technology Studio. 1-3 Inaugural immersion in the Cornell Archives with Jen Rouse, librarian.

Weekend October 4-5 Read and re-read all The Husk stories by Winifred Mayne and Janet McBroom.

WEEK TWO: Digital Design & Archival Treasure Hunting.
I am the Fox & archival exploration

Monday October 6: 9-11 Open House in the Archives with Jen Rouse

Assign readings on designing books.

12-1. Working with Brooke on technology projects. Show her your homework: playing around with “Winifred Mayne Van Etten” using InDesign & Illustrator.

1:15-3: (Van Etten Lacey House) Discuss the entries in *The Husks*. Bring your hard copies of each entry, and your extensive notes about each piece. Type up and hand in your Rankings, 1-13 (or whatever) with 1 the highest and 13 the lowest, of which you rank as best to re-publish.

Tuesday October 7: Jen Rouse open house in the Archives 9-11.

Afternoon class 1-3. Continue discussion of Husk stories and brainstorming about printing, using books about book design. Introduce and discuss *I am the Fox*.

Midterm Take Home Essay due at midnight. In the essay, you will analyze and review each story/entry and argue both for & against re-publishing, basing your arguments on critical analysis. Provide a Works Cited of the publications. Organize and write the essay with intelligence and appropriate intellectual language and structure for a highly educated editorial board. Use quotations from the stories, and details, that demonstrate that you know them well and that your points are based on a thorough knowledge of each text. 5 pages + Works Cited. **MIDNIGHT AT MOODLE**

Wednesday October 8: 9-11 Work on Projects in Technology lab with Brooke Bergantzel.

1-2 Van Etten Lacey house. Discuss *I am the Fox*. Discussion brainstorming options for editing/republishing. 2-3 Technology Lab with Brooke to work to work on the InDesign Projects of your *I am the Fox* cover by Winifred Mayne Van Etten. The projects will include your design, and a 2 page artists statement that presents details about the technology you used, your process, your aesthetic choices, and the outcome.

Students sign up for chapbook or Broadside projects, from the Mayne & McBroom entries in *The Husk*.

Thursday October 9: 9-11 Technology Lab with Brooke Bergantzel to complete and polish projects.

1-3 in Technology Lab Present and discuss first In Design projects (*I am the Fox* covers). Hand in hard copies. Discuss brainstorming for chapbook project.

Friday October 10: Jen Rouse 9-11 in the Archives

1-3 Jen Rouse in the Archives working on Archive projects.

Weekend October 11-12. Work to organize the Archive Project; work to brainstorm about your design project for your Husk republication.
Review new guidelines for the Archive project that will come via Moodle this weekend.

WEEK THREE: Projects! Archival, Letterpress & Digital.

Monday October 13: Class will be held 1-3 at the Special Collections in the Main Library at the University of Iowa. Students plan to car pool with Brent & aim to leave Cornell by noon at the latest. Parking in the ramps at Old Capital Mall would be a good choice. Chip in for gas and parking.

Tuesday October 14: 9-11 Open Archive work.
12-3 Discuss Archives Project in more detail. Conferences with individuals.

Wednesday October 15: Brooke Bergantzel 9-11 and 1-3 in Technology Studio. Work on your digital chapbook/broadside. Bring typed and proofread story/broadside to work with. Letterpressing & Digital work on designing Chapbook and cover and/or Broadside.

Thursday October 16: 9-11 and 1-3 Technology Lab working on chapbook/broadside projects. (Perhaps also working with the Press) Letterpressing & Digital

Friday October 17: Digital and Printing chapbook/broadside projects due.

Prepare for Homecoming Open House presentations
Open House Saturday October 18 at 3-5:30. REQUIRED

Weekend October 18-19

WEEK 4: The Grand Finale!

Monday October 20: 9:30-11 class meets at Special Collections University of Iowa Main Library. Students arrange car-pooling with Brent and chip in for gas & parking. The exhibits will be artists books, and will be amazing.

Tuesday October 21: Work day about projects. Possible Press work day.

Wednesday October 22: Present and hand in final version of Archive projects.

Husk stories & others (so far)

“Conformity.” Winifred Mayne. May 1925: 49-54.

“Dissertation on Roast Pork” Janet McBroom. March 1929: 11-17.

“Page Mr. Freud.” Janet McBroom. June, 1929: 1-9.

“Ladies at School” pp 11-19. Janet McBroom. October 1929.

“Attila.” Janet McBroom. November 1930: 25-30.

“The Cheerful Idiot.” Janet McBroom. May 1930: 5-12.

“ A Fisher of Men.” Janet McBroom. May 1931: 73-82.

“All that Should Accompany Old Age - -.” Janet McBroom ’26, December 1931: 31-37.

“Street Walker.” Janet McBroom ’26 March 1932: 70.

“6 Epitaphs.” Janet McBroom, ’26. May 1932: 85.

“The Hat: A One Act Play for Women Which no mere Man Could be Expected to Understand.” Winifred Mayne. May 1933: 83-91.

“Joanna.” Janet McBroom. December 1935: 25-31.

Announcement of Atlantic Monthly prize: May 1936: 81.

Atlantic Monthly: “The Judas Goose” and “Cattle Congress”

Additional:

“Isolation”

“Just Average”

Projects for the Course:*

--InDesign/Illustrator project designing cover for *I am the Fox* with brief artist's statement

--Project digitally designing a chapbook or a broadside from one of Winifred Mayne/Janet McBroom's entries from *Husks*. (with a 2-3 page artist's statement outlining your process, aesthetic choices, etc.

--Take home midterm review essay on her *Husk* entries. (5 pages)

--Archive Project and Presentation. Prepare a thoughtful, organized, rich 5-10 minute presentation on your archival work; you can use Powerpoint if that works to organize your material. A draft of this may be presented at the Homecoming Reception, or you could display your findings if you prefer. You will hand in a folder with all your scanned documents, pictures, notes, etc., as well as your focused research project & report. Your research report paper of 5-7 typed pages should be polished and intriguing. Remember a Works Cited of your documents and sources!

Optional: Broadside Can be your own writing, digital.

Possible Letterpress Group project: perhaps a broadside of our favorite phrases from Van Etten? We will decide this as a class.

*detailed guidelines for each project will be given and discussed in class.

Working in the Archives/ The Archive Project

You will work in the archives at Cornell and elsewhere to research about Winifred Mayne Van Etten and her writings. Archival work requires painstaking attention to detail. The archival project is broken into modular units: first you explore and take notes, then you explore and take more notes, then you consider how you may wish to focus your research, and pursue that focus with more in depth searches and note-taking. Finally, you report on your research, sharing key documents, details, and materials and your thoughts on what that research can add to studies of Winifred Mayne Van Etten's work and life. Your final report will be a class presentation (which may be a powerpoint, in order to share visuals of the documents) and a 5-7 page paper. You may wish to present/showcase your ongoing draft research on Van Etten at the Homecoming Reception.

Working in archives is a privilege and a pleasure. Archives have important protocols you must follow, protocols that are sensible and thoughtful.

Because the organization of archives can be precarious, we must do our best to help keep things organized. Also, we must keep things clean and available for the next researchers. That is why archives require you to put all your things away and to only bring a pencil and something to write on. Think about it: it is all about preserving the materials.

Make sure you have the Cornell College Van Etten Finding Aid (it is on Moodle) which catalogues the materials in our archive relating to Winifred Mayne Van Etten. That is your starting point.

It is easy in the archives to become so excited and overwhelmed by the wealth of material that we forget to keep track (mentally) of what we found and where. Take the time to keep detailed notes on what you found, where you found it, and so on. You will be grateful later!

Assignment: Delve into the Cornell archives and report back on your findings.

This preliminary delving into the archives is intended to stimulate and intrigue you. The goal is to search around and find areas that you may wish to explore in more depth in further searches. An initial search in an archive enables you to cast a wide net and then to consider your options.

*Take notes on the materials you work with. Copy out passages, note the dates, etc. Keep a list/chart of what materials you worked with, including any call or box numbers so you could find them again.

Though you may wish to begin with an overview of materials, at some point—not today probably, but in future searches-- it makes sense to focus on a particular search: materials about I am the Fox, or materials about Cornell/Van Etten, etc etc. You will probably find that focus organically, as you get excited about a particular thread you explore in the archives. Consult with me, and with Jen Rouse, about your findings and ideas for a focus.

As you work with the archival materials, keep track of the questions you find yourself asking about the materials. Write up those thoughts. Brainstorm about them. Be prepared for conferences with the professor to hone your research.

In addition to the Cornell Archives, you will have access to the Archives from Harvard and the Special Collections file on Van Etten at the University of Iowa. Those additional archival sources may deepen and enrich your study. Do the same notetaking and careful recording of documents with those archival materials.