



1997 Vietnam Journal 6.375" x 6.5", 54 pages, Vietnam.

REVISITING TRAVEL JOURNALS WHILE SHELTERING IN PLACE

DOROTHY KRAUSE

AFTER BEING INTRODUCED TO COMPUTERS IN THE LATE 1960S, I combined traditional and digital media, incorporating photographs of people and places from around the world while attempting to understand the issues that unite and divide us. In 1997, in an effort to escape from the computer, I purchased a blank book to document a planned trip—a “travel journal”—which introduced me to the scale, the hand work, and the sequential narrative possibilities of the book arts. Since then, I have averaged two travel journals a year and completed over 150 books, many related to my travel experiences. During this time of sheltering in place, I decided to revisit my travel journals and consider how they have influenced my work. Some are compilations of individual pages marking the journey’s progress, but more important to me are those that are thematically coherent, telling a relevant visual story. ¶ My first journal had a brown paper cover that wrapped around and closed with a strip of bamboo. It was chosen for a three-week trip to Vietnam to explore the legacies of that tragic conflict. Although I had intended to write about my experiences, the book also expanded to accommodate the ephemera I had gathered. ¶ Back in my studio, I scanned the pages and used the computer to distort my writing and add my photographs. I printed the resulting images on film and transferred the large-format prints to handmade papers from the region. Since writing was difficult and image-making easy, my future journals became primarily visual.

—DOROTHY KRAUSE

Dorothy Simpson Krause was introduced to computers while working on her doctorate at Penn State in the late 1960s and has since combined traditional and digital media. She embeds archetypal symbols and fragments of image and text into her work, combining the humblest of materials with the latest in technology, to evoke the past and herald the future. Her artmaking is an integrated mode of inquiry that links concept and media in an ongoing dialogue, as a visible means of exploring meaning.

After receiving a Smithsonian Technology in the Arts Award for organizing “Digital Atelier: A printmaking studio for the 21st century,” at the American Art Museum in 1997, Krause shifted her focus to artist books. Her work is in more than 50 public collections, including Harvard’s Houghton Library, Yale’s Beinecke Library, and the Museum of Fine Arts (Boston). She has been a Visiting Artist at the American Academy in Rome and at Harvard’s Countway Library; the Helen Salzberg Artist in Residence at the Jaffe Center for Book Arts at Florida Atlantic University; and the Von Hess Visiting Artist at the University of the Arts in Philadelphia.

*Krause is Professor Emeritus at Massachusetts College of Art, the author of *Book + Art: Handcrafting Artists’ Books* (North Light, 2009), and co-author of *Digital Art Studio: Techniques for combining inkjet printing with traditional art materials* (Watson-Guptill, 2004). Her work can be seen at www.DotKrause.com, and she can be contacted at DotKrause@DotKrause.com.*



2001 *Cuba/history rewritten* 6.375" x 6.5", 53 pages, Cuba.

ALTHOUGH I HAD NO EXPERTISE RELEVANT to the places I traveled, I often discovered an issue or a story to explore. In Cuba, in February 2001, foraging for collage materials, I found a history book written in 1925. I collaged its pages with materials related to Batista, Castro, Russia, and the CIA, as I considered how time and political persuasion affect, counteract, and obliterate viewpoints. Returning home, I replaced the spine on my overstuffed, triangle-shaped book to allow it to recover some semblance of normality and again used the scanned pages in my large-format work.

To avoid the problem caused by adding too much material to a bound book, I found another wrapped



2001 *Promised Land* 6.65" x 5", 32 pages, Middle East.

journal, this one with a leather cover, and I headed to the Middle East in September of 2001 to consider why one would kill another in the name of God. I was in Israel on 9/11, and I began filling the journal with images ripped from the headlines. The wrapped structure held my many collages, dutifully serving its expandable purpose, and the pages were again used in the production of large-format images.

Instead of being source material for my large-format work, the journals became my impetus for traveling, and I began taking workshops, learning how to keep them from falling apart. Although I carried a pencil case and a clear acetate envelope with a small selection of materials, I relied on ephemera and artifacts found in bazaars and flea markets along the way. As such, the line between journal, book, and book-like structure became more fluid.



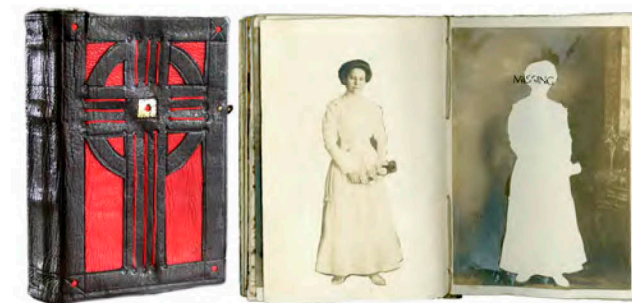
2002 folio 20" x 7" open, 5" x 7" closed, Lancaster, PA.

IN LANCASTER, PA, I found a handmade antique leather folio/wallet that a farmer or traveler might have used at the turn of the century, and I added images and old letters related to the area. In another find, an embossed metal box, I referenced Amish quilts with a concertina of pierced Arches on black cover, collaged paper quilt blocks, and text from early German documents.

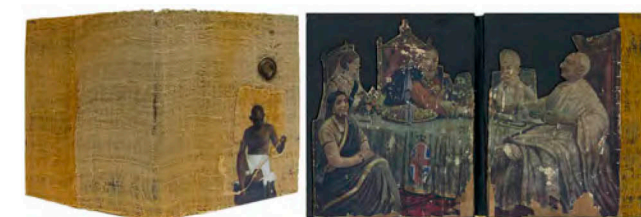
Although my goal was to complete each piece while traveling and away from the computer, some required additional research and assistance. In Ireland in the fall of 2002, I encountered the story of 133 unmarked graves discovered on property held by the Sisters of Charity. Returning home, I found that an estimated 30,000 woman worked in virtual slavery in the Magdalene laundries. I began this book shortly after in a class at the Center for Book Arts with Shana Leino. Referencing a bible or hymnal, this full leather Coptic binding over papyrus would have been beyond my limited abilities without considerable instruction.



2002 *Pieced Together* 6.25" x 4.75" each, tin box 6.25" x 4.75" x 2.25", 10 pages, Lancaster, PA.



2003 *Magdalene Laundries* 6" x 4.25" x 1.25", 72 pages, Ireland.



2004 *Weaver* 7" x 5.75", 2 pages, India.



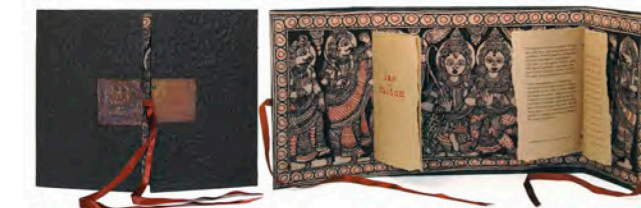
2004 *India* 7.25" x 4.75", 124 pages, India.



2004 *many truths* 4.75" x 10.5" x 5.25" tall, 2 pages, India.



2004 *Guardians* 5" x 6.25" x 2.25", 10 pages, India.



2004 *law and custom* 8.75" x 11" closed, 8.75" x 22" open, 8 pages, India.

IN THE WINTER OF 2004, I spent three weeks in India and made five books—*India*, *Guardians*, *Weaver*, *many truths*, and *law and custom*—using found objects and simple structures. I added the text for *many truths* and *law and custom* after returning home.



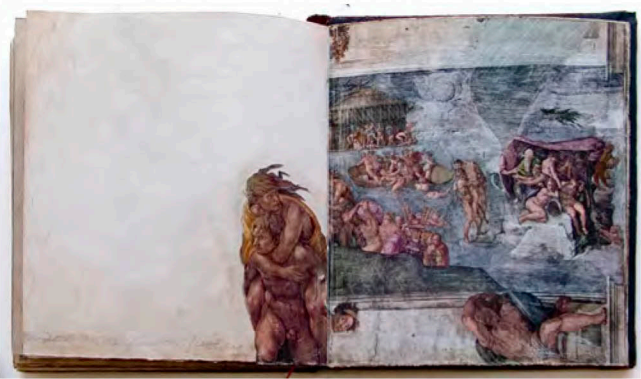
2005 *Terme* 6.5" x 4", 12 pieces unbound, Rome, Italy.

AS A VISITING ARTIST at the American Academy in Rome, in December 2005, I also made a number of journals. *Trastevere*, *One Square Mile*, and *Palladio* are concertinas, and *Chapel* and *Labeling Women* have case bindings. One of the books, *Terme*, began with a small book on the ancient baths (terme) of Rome and a copper printing plate found in a street vendor's bookstall. Reproduction coins of the heads of some of the emperors who had built baths were collaged with early etchings, diagrams, and copper leaf. The unbound pieces were wrapped in the paper showing the printed copper plate.

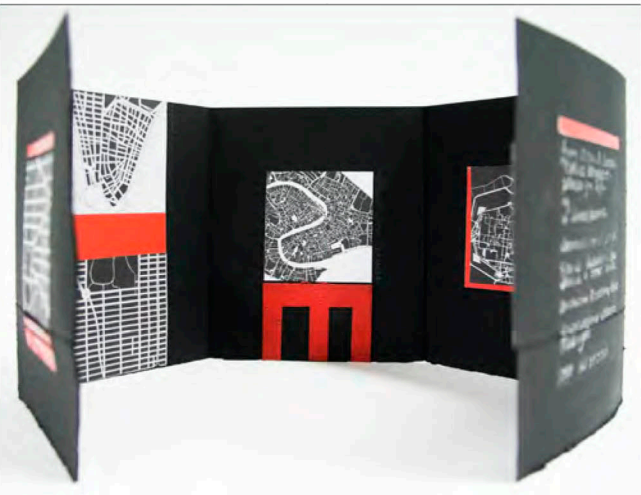


2005 *Trastevere* 6.5" x 4.75" closed, 6.5 x 38" open, 16 pages, Rome, Italy.

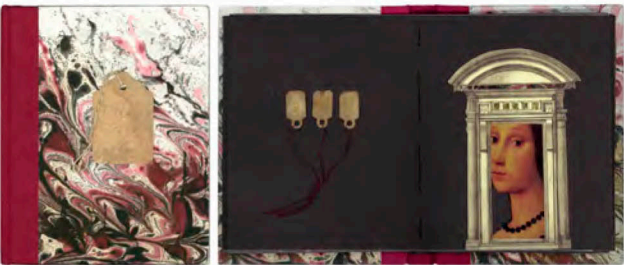
The wrapped binding, which could expand as needed, continued to be a favorite, and I began to make a leather cover with a longer wrap than I anticipated needing. I carried a selection of papers to add signatures as content demanded, and often incorporated guards or spacers to provide room for thick additions. At the end of the trip, the back cover was cut to size. It worked well for *Fasnacht*, created in



2005 *Chapel* 6" x 5.75", 60 pages, Rome, Italy.



2005 *One Square Mile* 4.5" x 4" closed, 4.5" x 20" open, 12 pages, Rome, Italy.



2005 *Labeling Women* 6" x 5" book, 40 pages, Rome, Italy.



2005 *Palladio* 2.75" x 2.75" x 1.5" closed, 1.75" x 26" open, 15 pages, Rome, Italy.

Switzerland, *West*, made in New Mexico, and *Land of the Incas*, made in Peru.



2005 *Fasnacht* 7.5" x 6", 24 pages, Switzerland.



2005 *West* 7.5" x 6.75", 24 pages, Santa Fe, NM.



2008 *Land of the Inca* 8" x 5.25", 48 pages, Peru.

AS I CONTINUED TO TRAVEL, I took more workshops and began to shift my focus toward making books. I wanted everything about the book to support its content: size, papers, binding, cover, materials, and box, slipcase, or bag, if it had one. Some of my travel journals had similar characteristics,



2008 *Sicily* 8" x 7", 56 pages, Sicily.

and a leather-bound concave spine book, made in a workshop with Wendy Hale Davis, went with me to Sicily.

A BOOK I MADE using Karen Hanmer's long-stitch binding version went to Egypt with me in 2010 and became *Valley of the Kings*. I also took a second book, that had been made using Cherryl Mooté's embellished two-sewn-as-one binding, which had pages aged with tea, coffee, and walnut ink, and a cover from paper embossed with hieroglyphic-like symbols. It was completed in Cairo with collaged vintage photographs and titled *Early Explorations*.



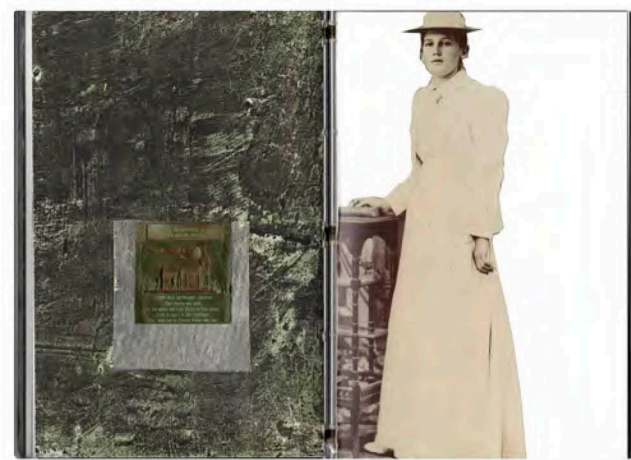
2010 *Valley of the Kings* 7.5" x 5.25" x 1.25, 84 pages, Egypt.



2010 *Early Explorations* 6" x 5.5", 24 pages, Egypt.

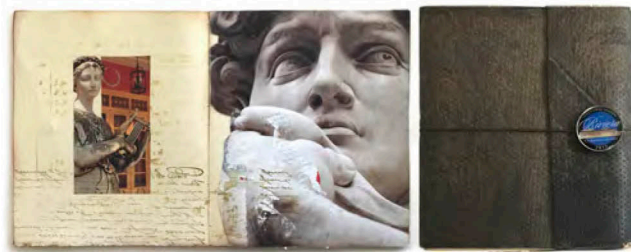
IN 2011, I WENT TO BERMUDA, with a Daniel Kelm wire-edge binding and metal covers. I discovered a dark side to the island and focused on collages related to their history of slavery.

FROM 2012 TO 2017, I was an artist in residence, teaching on Oceania Cruise Lines. With no idea how long this opportunity might last, I again used the wrapped leather cover and added signatures as needed. I traveled to Denmark, Germany, Lithuania, Latvia, Poland, Norway, Finland, Russia, Estonia,



2011 *Slave Trade* 8.5" x 5.5", 34 pages, Bermuda.

Sweden, Australia, New Zealand, American Samoa, Fiji, French Polynesia, New Caledonia, Tonga, Malta, United Arab Emirates, Oman, Jordan, Egypt, Israel, Cyprus, Croatia, Montenegro, Greece, Italy, Monaco, Spain, Portugal, France, United Kingdom, Canada, St. Martin, British Virgin Islands, St. Barts, Martinique, Barbados, St. Lucia, Aruba, Curacao, Granada, St. Vincent, and Antigua. Because of the number of ports covered in such a short time and my workshop schedule onboard, I couldn't focus on the uniqueness of any one area, so I kept a continuous visual narrative over the many voyages. However, in American Samoa I visited Robert Louis Stevenson's grave and bought vintage tapa cloth, and this year I completed my homage to him, *Requiem*.



2012 - 2017 *Oceania* 6.5" x 5.5" x .75", Oceania Cruise Lines.

IN 2017, FOR A RETREAT OUTSIDE ROME, I brought several monoprints and Caesar's Commentaries on the Gallic War, printed in 1888 and illustrated with an old map and costume plates. I toned the disparate pages with acrylics and watercolor and, using Tim Ely's drum-leaf binding, took advantage of the double

page spreads. The handwritten text, a quote from Shakespeare's play *Julius Caesar*, seemed appropriate since in many ways the U.S. government seemed to be "afloat," the title of the book.



2017 *Afloat* 7.75" x 5.75" x .75", 22 pages, Rome.

THE FOLLOWING YEAR IN GERMANY, I bought a book with images of sculptures by sixteenth century sculptor Tilman Riemenschneider and later saw an exhibition at the Nuremberg Documentation Center discussing the Concordat, an agreement between the Vatican and the Nazi government. Using bright orange-red painted, mono-printed pages I had brought from home, I collaged the contrasting images. The cover was made from the sleeve of a vintage leather jacket, found in a local shop. The cross shape created by the stitching amplified the effect.



2018 *Concordat* 5.5" x 3.75" x .75", 26 pages, Germany.



2018 *Apache* 5.5" x 3.75" x 1.75" closed and 5.5" x 28" open with 10 inserts printed back and front, Phoenix, AZ.

LATER THAT YEAR, I carried a well-worn leather pouch and small eco-printed tags on a trip to Phoenix and in the Heard Museum found an exhibition documenting our appalling treatment of Native Americans. I collaged vintage photos onto the tags, which were placed into a Hedi Kyle pocket accordion, designed to fit into the pouch. The colophon describes how prospectors and settlers, supported by the might of the United States government, gained their land, natural resources, and wealth while the culture, religion, and ceremonies of the Apaches fell into decline.

ECO PRINTING, AS TAUGHT BY Merike van Zanten, reappeared on the cover of a small journal of leather over board that I took to Alaska in 2019. Onto the wrinkled pages, which had been previously dipped into rust and indigo, I drew and painted Alaska's mountains and glaciers with graphite, water color, white gouache, and chalk. And when I returned to my studio, I printed and transferred text related to the impact of melting glaciers.



2019 *Glaciers Melt* 5" x 4", 24 pages, Alaska.

SINCE THE PANDEMIC BEGAN, in collaboration with Daniel Kelm, I've been tracking the worldwide journey of COVID-19 on a globe-like icosahedron, tentatively called *Spread*. I've also completed two other books related to travel restrictions and the effect of the virus: *Lockdown* and *Brain Fog*. I also worked on a book about the proliferation of gun violence, *Constitutional Carry*, a series referencing children separated from their parents at the Mexican border, *Whitewash*, and *Requiem*, mentioned earlier.

As I sheltered in place, I thought of myself as an "artist in residence" and participated in more than a dozen Zoom workshops and numerous presentations. The computer, which I was so happy to leave behind in my early involvement with the book arts, is now a means of virtual travel, my lifeline to the world. I'm increasingly grateful to the individuals and organizations who have shared their expertise so generously during this time, as well as all the instructors of workshops I took through the years. In addition to those mentioned, Velma Bolyard, Julie Chen, Melissa Jay Craig, Maureen Cummins, Tim Ely, Dan Essig, Don Glaister, Leslie Marsh, Suzanne Moore, Susan Joy Share, Laura Wait and Stephanie Wolff were especially influential.

AS I PLAN MY NEXT TRIP TO MEXICO, I look forward to each of us being able to venture into the world, in person and virtually, continuing the tradition of exploration and sharing.