

Barbara Yale-Read

C U R R I C U L U M V I T A E

EDUCATIONAL BACKGROUND:

MFA, 1982, East Tennessee State University, Johnson City, TN.
Area of Study: Graphic Design

BA, 1970, Cum Laude, Art Education, Towson University, Baltimore, MD.
Area of Study: Art Education

TEACHING AND OTHER PROFESSIONAL EXPERIENCE:

Appalachian State University 1986 – present
Department of Art
Boone, NC

East Tennessee State University 1985 – 1986
Department of Art 1981 – 1982
Johnson City, TN

Milligan College 1982 – 1984
Milligan College, TN

EXPERIENCE AS A GRAPHIC DESIGNER:

Graphic Designer 1984 – 1985
Homer Advertising and Design
Blountville, TN

Freelance Designer 1986 – present

CREATIVE ACTIVITIES: EXHIBITIONS:

INTERNATIONAL – JURIED:

“Calligraphia,” an exhibition of contemporary calligraphic work from the Soviet Union and the United States sponsored by International Typeface Corporation in New York City. The show opened in Moscow before coming to the United States in 1992, where it has traveled to seven locations in the United States. Soviet Opening in the Central Artists House, Moscow: November 5, 1990, then traveling throughout the Soviet Union.

NATIONAL – JURIED:

Letter Arts Review, Volume 22 Number 3, Winter 2008, Annual juried issue, three works selected for publication by jurors Alice Koeth, Karen Charatan and Ed Colker.

“Requiem” published in Review 1999, *Letter Arts Review Twelfth Annual*, Volume Fifteen, Number Three, 1999. Judges: Ewan Clayton, Brenda Walton, Jeff Keedy.

“Earthwork” was accepted in the show: “A Celebration of American Poetry,” Frye Art Museum, Seattle, Washington. Juror: Raphael Boguslav. March 27 - May 19, 1998.

“Earthwork” was accepted for publication in Review 1998, *Letter Arts Review*, Volume Fourteen, Number Three, Tenth and Eleventh Annuals, 1998.

North Platte Valley Artists Guild National Juried Art Show, two works selected by juror, C. Jan Skaar of Riverton, Wyoming. Gallery of the West Nebraska Arts Center, Scottsbluff, Nebraska, May, 1993.

Faculty and Participants’ Juried Exhibit, Letterforum Eighth Annual Conference of Lettering Artists, Marymount University, Arlington, VA, August, 1988.

Juried Show '87 of the Wyoming Scribes, Melville C. Brown Art Gallery, Laramie, WY, February 3–28, 1987.

REGIONAL – JURIED:

"Regional Art Grant Winners," Wilkes Art Gallery, North Wilkesboro, July, 2000

"Poppies" was accepted into the exhibition "Dimensions 2000: The Art of the New Millenium," The thirty-fifth Annual National Jurored Art Competition Offered by the Associated Artists of Winston-Salem, North Carolina, March 23 – April 29, 2000.

ARText, a National Juried Exhibition, two pieces selected by juror Teresa Bramlette, Gallery Director of the Nexus Contemporary Art Center, Atlanta, GA, Sawtooth Center, Winston-Salem, NC, October 22 - November 28, 1998.

16th Annual Henley Southeastern Spectrum, Spring 1997. Associated Artists and Milton Rhodes Galleries, Sawtooth Center, Winston - Salem, NC.

"Through Women's Eyes," Twelfth Annual Juried Exhibition sponsored by the Women's Center, Chapel Hill, North Carolina, February 29 - March 8, 1996.

13th Annual Henley Southeastern Spectrum, May 6 – June 2, 1994. Associated Artists and Milton Rhodes Galleries, Sawtooth Center, Winston - Salem, NC.

"Remarks," three works selected by Billy Maclaine, Arts Council Boardroom Gallery, Winston-Salem, NC, April 2 – May 7, 1993.

"Quill Power '88", Juried by Peter Thornton and Thomas Ingmire; work awarded "Best in Show", Research Triangle Park, Perkins Library at Duke University, May 21 – June 3, 1988.

ONE-PERSON EXHIBITIONS – INVITATIONAL:

Words of Silence, Solo exhibition at the Gallery of the Johnson City Area Arts Council Gallery, Johnson City, TN, 2001

Words of Silence, Solo exhibition at the Jones House Gallery, Boone, NC, January 5 - 29, 2000

One Person Exhibit of Calligraphy, Welshimer Library, Milligan College, Tennessee, October – November, 1982.

M.F.A. Exhibit, Slocumb Gallery, East Tennessee State University, March, 1982

INTERNATIONAL – INVITATIONAL:

"John Steele and the Taxpayers's Children" traveled to Germany in Spring, 2004. Two works selected.

REGIONAL – INVITATIONAL:

"Words in Art", Jones House, January, 2005

Invitational Exhibition "Writing – Word – Art: an Exhibition of Calligraphy" at the Center for Creative Leadership, One Leadership Place, Greensboro, NC. January 17 – April 10, 2003

"John Steele and the Taxpayers' Children" Carroll Reece Museum, Johnson City, TN, 2002

Appalachian State University Art Department Faculty Exhibition - Catherine Smith Gallery, January, 1996.

Appalachian State University Art Department Faculty Exhibition - Eastern Kentucky University, Richmond Kentucky, October, 1995

Alumni Invitational Exhibition, Slocumb Gallery, East Tennessee State University, February, 1995.

"Words and Non-Words," November 4 - December 30, 1994, Atrium and Second Floor of Spirit Square Center, Charlotte, NC; Invitational exhibit of the work of seven contemporary book/calligraphy artists from the Carolinas. (8 pieces exhibited)

Calligraphy by North Carolina Artists, Sixth Street Gallery, Public Library of Charlotte/Mecklinberg County, Charlotte, NC, June 1 – 30, 1993.

"From Medieval to Modern, A Calligraphy Exhibit by North Carolina Artists," The Reynolds Homestead; Critz, Virginia, October 8 – 30, 1992.

"Mark by Words," an invitational group show by North Carolina calligraphers, Gallery B of the Theatre Art Galleries in High Point, North Carolina, Apr. 23 – May 29, 1992.

"Paper Capers", Folk Art Center of the Southern Highlands Handicraft Guild, Asheville, NC, Summer, 1991.

"Writing on the Wall: Calligraphy by North Carolina Scribes," Irene Cullis Gallery, Greensboro College, Greensboro, NC, October 21 – November 4, 1990.

"Show of Hands, A Calligraphy Invitational," featuring the works five North Carolina Artists, Salem College Fine Arts Center, March 29 – April 21, 1990.

Faculty Exhibitions, Catherine Smith Gallery, Appalachian State University, Boone, NC, Summer, 1998; Spring 1989; Summer, 1989; Fall 1990; Fall, 1993.

R.J. Reynolds Gallery, Sawtooth Center, Winston-Salem, NC, Nov. –December, 1988.

Calligraphy Invitational, Catherine Smith Gallery, Appalachian State University, May – June, 1987.

Faculty Exhibition, Catherine Smith Gallery, Appalachian State University, Boone, NC, Fall 1987.

Art on Paper, Weatherspoon Gallery, Greensboro, NC, November, 1987.

East Tennessee Ten Faculty Exhibit – Traveling Exhibition of the Slocumb Gallery, East Tennessee – Southwest Virginia, April, 1986 – May, 1987.

Southern Highlands Handicraft Guild New Members' Exhibit, Folk Art Center of the SHHG, Asheville, North Carolina, May 17 – August 18, 1986.

Quill Power,'84, Sawtooth Center, Winston-Salem, NC, April – June, 1984.

East Tennessee State University Annual Invitational Exhibit, Carroll Reece Museum, East Tennessee State University, November, 1983.

Invitational Exhibit of Calligraphic Works, University of Tennessee, Knoxville, Tennessee, Nov., 1982 – Dec., 1982.

REGIONAL – OPEN:

Watauga County Arts Association Second Annual Juried Art Show, February 4 - 28, 2000. Second Place Award

"Night Visions," Jones House, Boone, NC, October – November, 1992.

"Cycles of Nature, Our Changing Environment," show at the Jones House, Boone, NC, August, 1989.

WORKS IN PUBLICATIONS:

Letter Arts Review Annual, Volume 22 Number 3, Winter 2008, Annual juried issue, three works selected for publication by jurors Alice Koeth, Karen Charatan and Ed Colker.

Letter Arts Review Annual, Spring, 2000 (juried) "Requiem" selected from over 400 entries

Letter Arts Review Annual, Spring, 1998 (juried) "Dreamwork" selected from over 500 entries

"Sic Transit", published in *Signs of the Times* (magazine), October, 1988

"Sic Transit", Catalogue of Quill Power '88, Spring, 1988

Calligraphy Review Annual, Spring, 1988 (juried)

CREATIVE ACTIVITY: GRAPHIC DESIGN:

Client: Appalachian State University

School of Music – Logo for the Hayes School of Music, Spring 2006

Office of Cultural Affairs

Appalachian Summer – 1999 – Poster, Booklet, Program Cover, T-Shirt, Rack Card

Performing Arts–1998-99 – Poster /Brochure

Performing Arts–1997-98 – Poster /Brochure

Performing Arts–1996-97 – Poster /Brochure
Performing Arts and Forum Series Poster/ Brochure for 1995-96
Forum brochure for Fall, 1994
Logo for Performing Arts and Lecture Series
*ARTS*Calendar for 1993/94
Redesigned “An Appalachian Summer” logo, Summer, 1993
Designed poster and brochure for An Appalachian Summer, 1993

Catherine J. Smith Gallery

“Views From Ground Level” – Poster, Brochure and Invitation, Spring 1996
Designed logo and catalog for “Two Brothers” exhibition, July, 1992.

College of Arts and Sciences, designed certificate for “Teacher of the Year,” 1992.

Office of Alumni Affairs, designed and handlettered awards for John Thomas, Richard S. Brantley, Seby Jones, William S. (Bill) Jones, G. W. Sywassink, Robert “Bob” G. Fox Sr., and Pete Kulynych.

Richard S. Brantley Risk and Insurance Center, College of Business, certificate design, Spring, 1992.

Client: National Council of Teachers of English, Urbana, Illinois

Redesign of interior and exterior of the scholarly periodical, *The Journal of the Conference on College Composition and Communication*, National Council of Teachers of English, Fall, 1999

Michaels, Judith, *Risking Intensity* – Design of cover and interior, December, 1998.

NCTE Research Report Series – Design of cover of 28th book in series, and format for cover for additional books to follow in the series. Current design is for *Motivating Reading and Writing in Diverse Classrooms: Social and Physical Contexts in a Literature-Based Program* by Lesley Mandel Morrow, 1996.

COVER DESIGN FOR THE FOLLOWING BOOKS:

CLIENT: NATIONAL COUNCIL OF TEACHERS OF ENGLISH

What is “College-Level” Writing?, edited by Patrick Sullivan and Howard Tinberg, 2006.

Composition and/or Literature: The End(s) of Education, edited by Linda S. Bergmann and Edith Baker, 2005.

Stenberg, Shari J., *Professing and Pedegogy: Learning the Teaching of English*, 2004.

Yancey, Kathleen Blake, *Teaching Literature as Reflective Practice*, 2004

Grammar Alive!: A Guide for Teachers, edited by Brock Haussamen, editor, with Amy Benjamin, Martha Kolln, and Rebecca Wheeler

Gallagher, Chris, *Radical Departures: Composition and Progressive Pedagogy*, 2002

The Fate of Progressive Language Policies and Practices, edited by Curt Dudley-Marling and Carole Edelsky, 2001.

Michaels, Judith Rowe, *Dancing With Words: Helping Students Love Language through Authentic Vocabulary Instruction*, 2001

Carey-Webb, Allen, *Literature and Lives: A Response-Based, Cultural Studies Approach to Teaching English*, 2001.

Owens, Derek, *Composition and Sustainability: Teaching for a Threatened Generation*, 2001.

Haake, Katharine, *What Speech Disrupts: Feminism and Creative Writing Studies*, Summer 2000.

Wolcott, Willa with Sue M. Legg, *An Overview of Writing Assessment: Theory, Research and Practice*, Summer, 1997

No Small World: Visions and Revisions of World Literature edited by Michael Thomas Carroll, 1996.

Linn, Ray, *A Teacher’s Introduction to Postmodernism*, 1996.

Dialogues in a Major Key: Women Scholars Speak, edited by Mary H. Maguire, Spring, 1995.

Fox, Helen, *Listening to the World: Cultural Issues in Academic Writing*, Spring, 1994

Intersections: Theory-Practice in the Writing Center edited by Mullin and Wallace

Voices on Voice: Perspective, Definitions, Inquiry, edited by Kathleen Blake Yancey, Summer, 1994.

Beach, Richard, *A Teacher's Introduction to Reader-Response Theories*, January, 1993..

LeBlanc, Paul, *Writing Teachers Writing Software: Creating Our Place in the Electronic Age*, March – April, 1993.

How English Teachers Get Taught: Methods of Teaching the Methods Class by Peter Smagorinsky and Melissa E. Whiting, Winter, 1993.

The Need for Story: Cultural Diversity in Classroom and Community, ed. by Anne Haas Dyson & Celia Genishi, Winter, 1993.

Teacher as Writer: Entering the Professional Conversation, edited by Karin L. Dahl, 1992

Social Issues in the English Classroom, edited by C. Mark Hurlbert and Samuel Totten, 1992.

Bizzaro, Patrick, *Responding to Student Poems: Applications of Critical Theory*, July, 1993.

CLIENT: UTAH STATE UNIVERSITY PRESS, LOGAN UTAH

O'Neill, Peggy; Moore, Cindy; Huot, Brian, *A Guide to College Writing Assessment*, January, 2009

Meyer, Susan E.; Kjelgren, Roger K.; Morrison, Darrel G.; Varga, William A., *Landscaping on the New Frontier: Waterwise Design for the Intermountain West* 12/08

Scott, Tony, *Dangerous Writing: Understanding the Political Economy of Composition* 12/08

Smart, William B., *Mormonism's Last Colonizer: The Life and Times of William H. Smart* 9/08

Fleek, Sherman L., *Place the Headstones Where They Belong: Thomas Neibaur, WWI Soldier* 10/08

Representations: Doing Asian American Rhetoric, edited by LuMing Mao and Morris Young 9/08

The Folklore Muse: Poetry, Fiction, and Other Reflections by Folklorists, edited by Frank de Caro 9/08

Who Owns This Text? Plagiarism, Authorship, and Disciplinary Cultures, edited by Carol Peterson Haviland and Joan Mullin 7/08

Francaviglia, Richard V., *Over the Range: A History of the Promontory Summit Route of the Pacific Railroad* 3/08

Mrs. Ramsay's Knee 6/08

Alexander, Jonathan, *Literacy, Sexuality, Pedagogy: Theory and Practice for Composition Studies*, December, 2007

Folklore/Cinema: Popular Film as Vernacular Culture, edited by Sharon R. Sherman and Mikel J. Koven, October, 2007

Butler, Paul, *Out of Style: Reanimating Stylistic Study in Composition and Rhetoric*, Fall, 2007

Adler-Hassler, Cynthia, *The Activist WPA: Changing Stories about Writing and Writers*, Fall, 2007

Living With Stories: Telling, Retelling, and Remembering, edited by William Schneider, Fall 2007

Strachan, Wendy, *Writing Intensive: Becoming a W-Faculty in a New Writing Curriculum*, Fall, 2007

Petersen, Jesse G., *A Route for the Overland Stage: James H. Simpson's 1859 Trail Across the Great Basin*, Fall, 2007

Goldstein, Diane E., Grider, Sylvia Ann, and Thomas, Jeannie Banks, *Haunting Experiences: Ghosts in Contemporary Folklore*, August, 2007

Manual of Grasses for North America, edited by Mary E. Barkworth, Laurel K. Anderton, Kathleen M. Capels, Sandy Long & Michael B. Piep, July, 2007

Holt, Ronald L., *Beneath These Red Cliffs: An Ethnohistory of the Utah Paiutes*, 2006

Mao, LuMing, *Reading Chinese Fortune Cookie: The Making of Chinese American Rhetoric*, March 2006

Brewer, Kenneth W., *Why Dogs Stopped Flying*, poetry, March 2006

Johnson, Melvin C., *Polygamy on the Pedernales: Lyman Wight's Mormon Villages in Antebellum Texas 1845 to 1858*, February, 2006

Harris, Joseph, *Rewriting: How To Do Things With Texts*, February 2006

Bishop, Wendy and Starkey, David, *Keywords in Creative Writing*, December, 2005

Machine Scoring of Student Essays: Truth and Consequences, edited by Patricia Freitag Ericsson and Richard Haswell. December 2005.

Papanikolas, Helen Z., *Rain in the Valley, A Novel*, November, 2005

Dethier, Brock, *First Time Up: An Insider's Guide for New Composition Teachers*, Fall 2005

Booth, Wayne C., *My Many Selves: The Quest for a Plausible Harmony*, Fall 2005

Refiguring Prose Style: Possibilities for Writing Pedagogy, edited by T. R. Johnson and Tom Pace, September, 2005

Anónimo Mexicano, edited by Richley Crapo and Bonnie Glass-Coffin, September, 2005

Women in Utah History: Paradigm or Paradox? edited by Patricia Lyn Scott and Linda Thatcher, September, 2005

Wingfield, Andrew, *Hear Him Roar*, July, 2005

Sims, Martha and Stevens, Martine, *Living Folklore: An Introduction to the Study of People and their Traditions*, May 2005

The Beautiful Lesson of the I, poems by Francis Brent, May 2005

DeJoy, Nancy C., *Process This: Undergraduate Writing in Composition Studies*, 2004

Goldstein, Diane E., *Once Upon a Virus: AIDS Legends and Vernacular Risk Perception*, 2004

The Private, the Public, and the Published: Reconciling Private Lives and Public Rhetoric, edited by Barbara Couture and Thomas Kent, 2004

Innovative Approaches to Teaching Technical Communication ed. by Tracy Bridgeford, Karla Kitalong, Dickie Selfe, 2003

Bishop, Suzette Marie, *She Took Off Her Wings & Shoes*, Spring 2003

The Center Will Hold: Critical Perspectives on Writing Center Scholarship, edited by Michael A. Pemberton and Joyce Kinkaid, Summer, 2003

Waterwise: Native Plants for Intermountain Landscapes by Wendy Mee, Jared Barnes, Roger Kjellgren. Richard Sutton, Teresa Cerny, Craig Johnson, Spring, 2003

What We Really Value: Beyond Rubrics in Teaching and Assessing Writing by Bob Broad, Fall 2002

Genre and the Invention of the Writer: Reconsidering the Place of Invention in Composition, Anis Bawarshi, Fall 2002

Thorne, Alison Comish, *Leave the Dishes in the Sink: Adventures of an Activist in Conservative Utah*, 2002.

Field of Dreams: Independent Writing Programs, edited by Peggy O'Neill, Angela Crow, Larry W. Burton, Winter, 2002.

Shearin, Faith, *The Owl Question*, Summer 2002.

Brigham Young's Homes, edited by Colleen Whitley, Winter, 2002.

Adams, Eilean, *Hell or Highwater: James White's Disputed Passage through Grand Canyon, 1867*, 2001.

Farmer, Frank, *Saying and Silence: Listening to Composition with Bakhtin*, 2001

Schroeder, Christopher L., *ReInventing the University: Literacies and Legitimacy in the Postmodern Academy*, 2001.

Johanek, Cindy, *Composing Research: A Contextualist Paradigm for Rhetoric and Composition*, February, 2000.

Bennett, Gillian, *Alas, Poor Ghost: Traditions of Belief in Story and Discourse*, Summer, 1999.

Christensen, Scott R., *Sagwitch: Shoshone Chieftain, Mormon Elder, 1822 –1887*, Fall, 1999.

Fargnoli, Patricia, *Necessary Light*, Spring, 1999.

North to Montana, October, 1998.

Williams, Lisa, *The Hammered Dulcimer*, May, 1998.

Schindler, Harold, *In Another Time: Sketches of Utah History*, May, 1998.

Bronner, Simon J., *Following tradition: Folklore in the Discourse of American Culture*, January, 1998.

Yancey, Kathleen, *Reflection in the Writing Classroom* – Cover design, calligraphy, photography, December, 1997.

Dykman, Judy and Whitley, Colleen, *The Silver Queen* –Fall, 1997.

Bishop, Wendy, *Teaching Lives: Essays and Stories*, Summer, 1997.

Freisinger, Randall, *Plato's Breath* –Spring 1997.

Butler, Anne and Siporin, Ona, *Uncommon Common Women* – design of interior layout and cover of a book published Summer 1996.

Client: Appalachian Coalition for Just and Sustainable Communities, Boone, NC—Website Design, 2001-03

Client: Promotions Unlimited, Boone, NC:

Designed a series of labels for lotion products, 1992

Designed a series of labels for lotion, shampoo, massage oil, Summer 2003

Client: New Orleans Snowballs, Blowing Rock, NC—Designed a series of labels for flavored syrups, 1991-1993

AWARDS AND HONORS:

Board of Governors' Award of the State of North Carolina for Appalachian State University, 2004

Outstanding Faculty Award for the College of Fine and Applied Arts, Appalachian State University, 2001

Second Prize of \$250 in the Watauga County Arts Association Second Annual Juried Art Show, February 4 – 28, 2000.

\$650.00 Purchase Award; 13th Annual Henley Southeastern Spectrum, May 6 - June 2, Associated Artists and Milton Rhodes Galleries, Sawtooth Center, Winston - Salem, NC.

Quill Power '88, Juried by Peter Thornton and Thomas Ingmire; work awarded "Best in Show", Research Triangle Park, Perkins Library at Duke University, May 21 – June 3, 1988.

1985 Tri-Cities Metro Advertising Awards: 3 awards

1984 Tri-Cities Metro Advertising Awards: 5 awards

1982 Mockingbird, First Place, drawing, Second Place, photography

1980 Mockingbird, Second Place, drawing

GRANTS RECEIVED:

2007 – 2008: Appalachian State University Foundation Fellows Grant, "Keeping up with Technology: Developing Web-Based Materials for the Teaching of Graphic Design"

2006 – 07: Grant from the University Research Council for project entitled "Language as Process: Mixing traditional and digital media in the production of paintings with words"

Grant from Regional Artist Project of Northwest North Carolina, October, 1999 for exhibition in January, 2000

Travel Grant from International Studies for travel to Cambridge, Durham, and London, England, Summer, 1999

Grant from the University Research Council for project entitled "An Examination of Language as Process in the Production of Paintings With Words," Summer 1998.

Travel Grant from International Studies to go to Angers, France with the Appalachian/Angers Student Exchange Program to work on improving knowledge of the French language for use in creative work, Summer, 1998.

Grant from the College of Fine and Applied Arts to go to Angers, France with the Appalachian/Angers Student Exchange Program to work on improving knowledge of the French language for use in creative work, Summer, 1998.

Grant from the Hubbard Center for the purchase of software:QuarkImmedia and SuperCard, 1998.

Workshop on Handcrafted Books with Suzanne Moore, Roaring Gap, NC, April, 1995, funded by a grant from the Hubbard Center.

Lettering Workshop with Julian Waters and Thomas Ingmire, Roaring Gap, NC, April 1 – 7, 1993, funded by a grant from the Hubbard Center.

Lettering workshop with Ann Hechle and Thomas Ingmire, Roaring Gap, NC, Oct., 1991, funded by a grant from the Hubbard Center.

Grants from Graduate Studies, College of Fine and Applied Arts and the Department of Art to travel to Moscow for the opening of "Calligraphia USA/USSR," Oct. 23 – Nov. 4, 1990

May-June Grant – from the College of Fine and Applied Arts to work on the project: "Investigation of the Macintosh II and New Software Applications/Curriculum Development for 'Mac for the Graphic Designer.'" May/June 1989.

Lettering workshop with John Stevens and Peter Thornton, Roaring Gap, NC, Oct. 1988, funded by a grant from the Hubbard Center.

May-June Grant for purchase of software for the Art Department Computer Lab: Aldus Pagemaker Classroom and Freehand Classroom, ImageStudio, May 1988.

Lettering workshop with Thomas Ingmire and Peter Thornton, Roaring Gap, NC, October 11–17, 1987, funded by a grant from the Hubbard Center.

May-June Workshop – Grant from FDISC to study the use of the Micro-Computer in the Department of Art, Appalachian State University, May, June, 1987.

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS:

Institutional Member, American Institute of Graphic Artists (AIGA)

Member, Southern Highlands Craft Guild; admitted to membership by jury process

