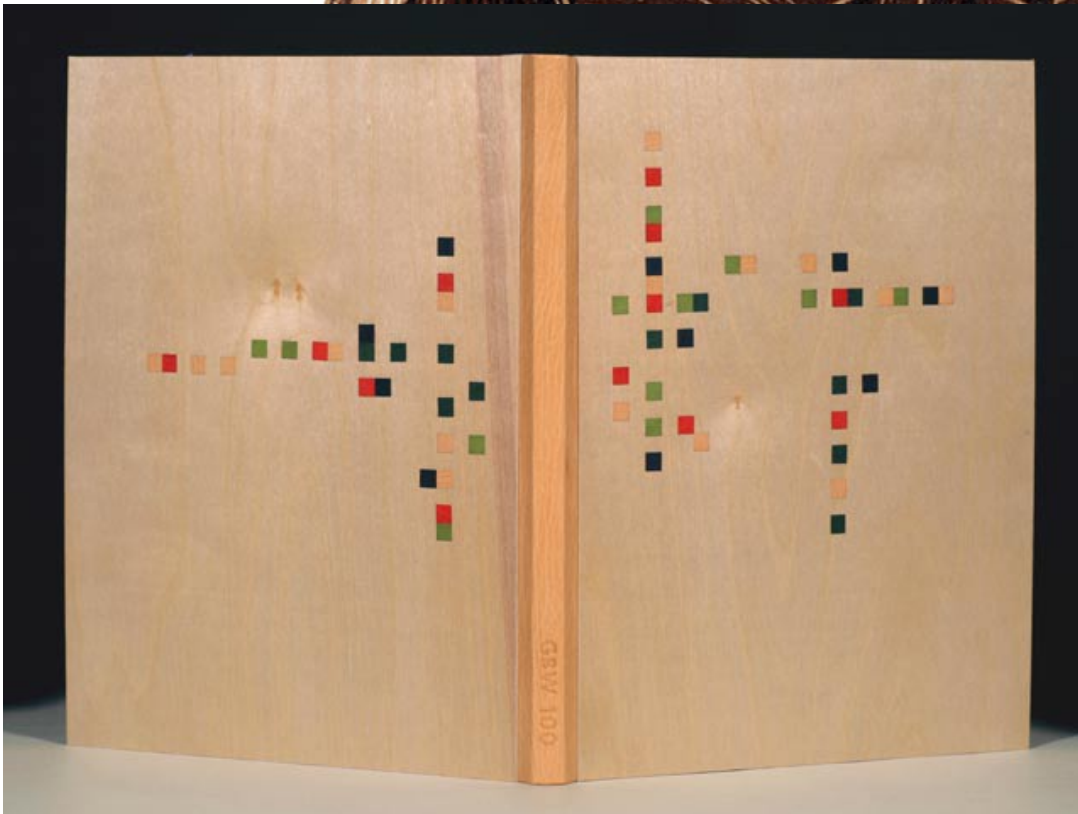


the BUNEFOLDER

an e-journal for the book binder and book artist



Print of wild plum wood from the book Sylvae by Gaylord Shanilec (above) and Bind-O-Rama entry by Amy Borezo (left).

Volume 4, Number 1, Fall 2007

Table of Contents

Sylvæ: An Adventure in Fine Printmaking, by Gaylord Schanilec	3
Collecting Artists' Books: One Librarian's Path from Angst to Enlightenment, by Ruth R. Rogers	9
The Failure of Fine Printing, by Michael Russem	14
Book Arts at Boise State University, by Tom Trusky	17
Creating the Future: Reflections on Outreach Programs for At-Risk Students, by Mary M. Ashton	23
Creating a Facsimile Edition of the <i>Nuremberg Chronicle</i> , by Selim Nahas	29
A Method for Reblocking Modern Books, by Pamela Barrios	35
Guild of Book Workers 100th Anniversary Exhibition Catalog Bind-O-Rama	36
A Review of the <i>Book of Origins: A Survey of American Fine Binding Exhibition</i> , by Terrie L. Wilson	45
Advertise in the Bonefolder	47
Submission Guidelines	50

Editorial Board:

Publisher & Editor/Reviewer:

Peter D. Verheyen: Bookbinder & Conservator / Special
Collections Preservation & Digital Access Librarian, Syracuse
University Library, Syracuse, NY.

Editors / Reviewers:

Pamela Barrios: Conservator, Brigham Young University,
Oren, UT.

Donia Conn: Field Services Representative, Northeast
Document Conservation Center, Andover, MA.

Karen Hanmer: Book Artist, Chicago, IL.

Chela Metzger: Instructor, Kilgarlin Center for the
Preservation of the Cultural Record, School of Information,
University of Texas at Austin.

Don Rash: Fine and edition binder, Plains, PA.

Full information on the *Bonefolder*, subscribing,
contributing articles, and advertising, can be found at:

<<http://www.philobiblon.com/bonefolder>>

To contact the editors, write to:

<bonefolder@philobiblon.com>

The masthead design is by Don Rash

This work is licensed under a Creative Commons License.

The Book Arts Web / Philobiblon.com © 2004

The Bonefolder (online) ISSN 1555-6565



Sylvæ: An Adventure in Fine Printmaking

By Gaylord Schanilec



My friend Rulon lives in a big house at the crest of Summit Avenue. When a trip to the Twin Cities requires a bed, I stay at Rulon's. Sometimes, if he has other guests, I stay on the third floor. On my first night up there, years ago now, I slept with the recently acquired private library of M. F. K. Fisher. On the second floor, adjacent to the master bedroom suite, is the primary guest room, and I stay there when it is available. It has a private bath, an impressive collection of twentieth-century first editions, and among other interesting bookish items, a mysterious canvas sack with "Jack London" printed on it. But it is the first floor of Rulon's house that holds the primary library. I can't begin to describe it here, but many of the books are very old, and very big. One morning Rulon showed me two old books. The content of both was the same, but one was larger than the other and made of finer materials. He said it was the "large paper" edition.

Rumor has it there is a mummy in Rulon's attic...

Ben Verhoeven graduated from the Rhode Island School of Design in the spring of 2005 with a diploma in illustration. That fall, his uncle, a neighbor of ours, brought Ben by the shop, thinking he might find the goings-on here at Midnight Paper Sales interesting. Not surprisingly, his education at a prestigious art school did not include any mention of fine printing. He had never before seen letterpress, real type, or an engraved block of wood. I doubt that he had ever handled a finely printed book.

Ben was interested, indeed, and agreed to stay on for a three-month internship. Besides helping around the shop with various MPS projects during his stay, he produced a small book of his own called *Twenty Rows In*. In the introduction, he explains, "Begun as *An Abbreviated Sylva of Pepin County*, this book was to catalogue the dominant trees of the area, with illustrations and historical anecdotes. Though an enticing idea, it would prove more than my three-month visit could afford.

The trees were winnowed down to four, but with autumn fast approaching I settled on one: a cottonwood on the acreage of Hazel and Gaylord Erickson." The book contains a reproduction of the first record of ownership for the property: a letter from President James Buchanan giving the property to a Civil War veteran, James H. Spotts. It also includes a brief description of the mathematics involved in estimating the height of the tree, complete with a mysterious but interesting listing of the equations involved.

When Ben arrived, I had just finished printing *Mayflies of the Driftless Region*, a four-year project, and I was tired. My plan was to launch a boat, a floating observatory of sorts, on the Mississippi River as a first step in spending the rest of my days in thoughtful repose. This plan would involve printing books of course, but I envisioned a more relaxed pace for my future projects, given that *Mayflies* had provided a bit of financial breathing room. Ben's little book, however, changed everything. His eye for design, the clarity of his vision, and his youthful energy were impressive and appealing.

I too had an interest in trees, having developed a passion for harvesting them (occasionally) and milling them into lumber on a neighbor's saw mill. Perhaps, if I could persuade Ben to stay a while longer, we might make an interesting book. I suggested we produce a full-scale *Sylvæ* together, based on the twenty acres of woods surrounding this studio. He was intrigued, and we managed to negotiate a two-year plan. The boat would have to wait.



In the spring of 2006, Ben and I concentrated on collecting and sawing wood specimens, with the notion of printing from them. Twenty-five different species were gathered and sawn, each supplying both end-grain rounds and long-grain boards. Every species was given an identification number, and the specimens were stacked and stored wherever we could find dry space. A living tree, of course, is composed primarily of water. It is like a bundle of straws that draws water from the roots to the crown. Most of this water must be removed before the wood can be used; otherwise it will twist and crack as the water leaves and the wood adjusts to the surrounding air. Most wood, if stored beneath a roof here in Wisconsin, will dry to a moisture content of about fourteen per cent in three-months time. We constructed a small dehumidifying kiln to reduce moisture content further, to approximately seven per cent, a level at which the wood is stable enough to be used for book

boards and boxes. We did not kiln dry our printing specimens, however. Instead, air-dried wood (about fourteen per cent moisture content) was put on the press immediately after it was machined, giving it little time to move. If it did move, it could be dealt with. I had assembled the woodworking tools necessary to machine type-high blocks from the various woods. One of the more useful tools is a drum sander. If a block warps slightly, for instance, it's relatively easy to sand it flat again. The specimen blocks vary in size from a small end-grain half round of two-by-three inches, to the long cross section of a root that measures twelve-by-twenty-four inches.

The process of printing so-called "fine" books generally leaves little room for surprise. An army of details must be put through drills until every one is as regular as the sound of the printing press. The structural elements of design and typography, as well as the mechanical and aesthetic properties of paper and binding, must be carefully considered: they *must* accommodate the entire campaign. In spite of the practiced elements of the most careful plan, surprise is inevitable. To the fine printer, surprise presents a problem that must be dealt with. Printmakers on the other hand, if they are both the maker and the printer of the block, can view surprise as an opportunity.



Printing wild plum long-grain on the Vandercook.

Printmaking became the central element of our *Sylvæ*. Ben and I would study both the end-grain and the long-grain specimens of a species and plan how we might produce two compatible images representative of the actual look of the wood, while keeping the number of press runs down to a

reasonable number. We adopted a policy of "raising" a voice as opposed to "changing" a voice. Our aim was to be true to the nature of the specimen, but we were willing to exaggerate a particular element in order to make a point. For instance, if you have ever tried to split elm for firewood, you know how difficult it is. On proofing our long-grain elm board, the resulting stained surface of the wood made the interlocking nature of the fibers—the reason the wood is so hard to split—plain to see, so we exaggerated the value of the final printed color in order to make this more obvious.



Considering colors for the background of sweet viburnum

When a thin layer of ink is applied to the surface of wood and impressed onto paper, the resulting image is a direct representation of that surface. It is more accurate than a photograph, which is a step away from its subject. There is intimacy in this process, and often there is surprise, due to the difference between what we see and the relief characteristics of the wood as rendered by impression and ink.



A two-color impression of the surface of end-grain white oak.

Long-grain white oak was printed in two colors to illustrate the nature of rays. In the tangle of lines and colors evident in the surface of the wood (a large cross-section of a knot formed where a branch had extended from the tree's trunk),

the fine lines of the rays, which extend out in straight lines from the center of the knot toward the bark, are lighter in color than the surrounding wood. Our plan was to print the entire surface in a light color, then cut away the rays themselves and print the block again in a darker color. The complexity of the wood surrounding the rays was simplified into a single dark color, allowing the rays themselves, which had been cut away after the initial printing, to stand out in the lighter color.



Long-grain white oak

Ink, when printed directly onto the right paper, is absorbed slightly into the paper fiber, making a clean and crisp impression. When broad background colors are printed onto the paper first, they form an uneven, slick surface that inhibits the absorption of ink into the paper of the final, usually more detailed key block. Sometimes, when holding detail was especially important, we would print the more detailed key block of an end-grain specimen first. This required the introduction of a second, separate block, since the key block had to be cut away before the background color could be printed. Such was the case with wild plum.

First, the lightest colored areas of the key block (the plum itself), were cut away, and the block was printed in a reddish brown. At the end of the press run, we transferred an impression from the key block onto a block of end-grain maple. This transfer was accomplished by attaching a sheet of Mylar to the impression cylinder of the press. The inked surface of the key block was printed onto the Mylar. Then, the key block was replaced in the bed of the press by the second, blank block, and the impression of the key block (still wet ink on the Mylar sheet) was printed onto the blank maple block.

The key block was then cut further and printed in a darker color. Finally, second block was cut, leaving the entire shape of the image, which was printed in a warm background color over the previously printed colors.



Wild plum key block.



Wild plum second block.

In past projects, I have relied on multiple rounds of preliminary proofing to determine how best to approach printing an image. This was not possible with *Sylvæ* since most of the images involved reduction cutting, and we didn't have the time to work out the details of fifty separate images ahead of time. Though certain methods and colors emerged as useful approaches to more than one image, each specimen offered a unique challenge. At times, in the middle of printing an image, our course would be deflected by some new revelation: the preliminary plan for printing each image had to remain flexible. This allowance for spontaneity led to a closer relationship between the process of printing and the final image.

The process of making images of wood is similar to that of making images of mayflies. The subject is studied, and a plan of composition, color, cutting, and printing is developed. With wood, however, the subject is also the printing block, and by default, one enters into the world of "nature" printing, a genre that has been in existence for hundreds of years. However, in cutting the surface, deliberate decisions are made, and one leaves the world of faithful reproduction of nature.



Key block printed, re-cut, and printed again.

6



Image over-printed with second color.

Most of the wood specimens required significant cutting to produce a satisfactory image. The use of wood-engraving tools on end grain is, for me, familiar territory. The variety of hardness, consistency, and structural make-up of the grain of the various species of wood in our *Sylvæ*, however, made for an interesting departure, as I have cut exclusively in end-grain maple for over twenty years. It has been even longer since I cut into long-grain wood with wood-carving tools. I enjoyed the coarse nature of the woodcut: a pleasant change from the careful precision of wood engraving. In the end, our specimen printing for *Sylvæ* resulted in twenty-five color wood engravings and twenty-five color woodcuts.

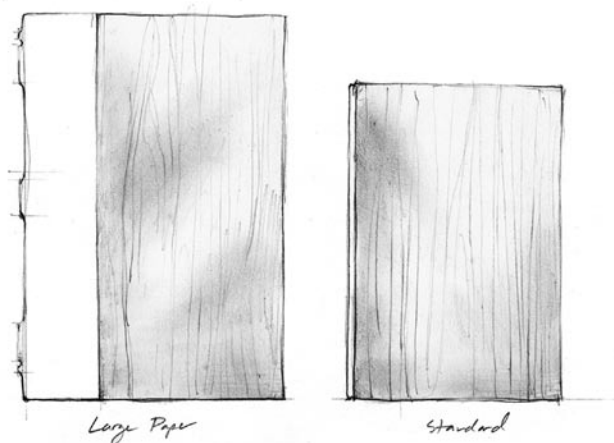
“What will you do for a text?” This question is often asked when I describe some big idea for a new book. Text is everywhere, and its relevance is largely a question of context. This has been my belief since reading Philip Gallo’s masterpiece, *Found Poetry* (The Hermetic Press, 1990). From overheard conversation in a skyway to a florist’s instructions with a bouquet of flowers, from graffiti to corporate typography, Gallo shows us that words, in a finely printed book, acquire fresh resonance and meaning.

In our *Sylvæ*, both Ben and I contributed text. I was determined that my contribution accentuate the immediacy of our image making, so I made notes on the process of collecting, cutting, and printing our specimens. While this approach introduced the slight tactical difficulty of an unfinished text (until the specimen printing was finished), it did allow for immediacy. These notes will be set in a small type size and likely printed in a color other than black. The heart of the text, however, is a continuation of Ben’s investigation that began with the lone cottonwood in *Twenty Rows In*. He has spent countless hours in the libraries and governmental archives of Pepin County and beyond, following leads of history, science, mathematics, and instinctual curiosity.



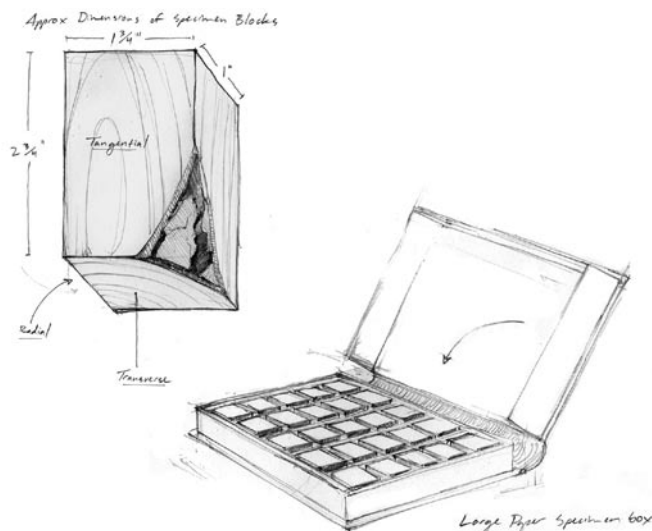
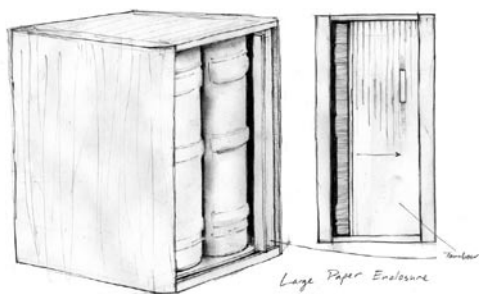
I have come to accept that a book of this scale ends up in a “collection.” It is not read as we would normally read a book. The text operates at a level parallel to the tactile and (or) visual nature of the book, and it can be hard pressed to hold it’s own. Ben’s text for our *Sylvæ* could easily have been far more extensive: it was kept to a single page per specimen. We both aimed to keep our contributions interesting, entertaining, and brief.

This brings me to Rulon’s library and the “large paper” edition. It was once pointed out to me (unfortunately I can’t remember the book or who did the pointing) that the page in an old book to which the fold-outs were attached was intentionally left blank, so that the fold-out could be folded out and the previous leaf turned back, allowing the preceding spread of the book to be viewed at the same time as the fold-out. This became a central component of our “large paper” *Sylvæ*. In both the large paper and standard editions, each species begins with a title page, followed by a spread with the end-grain specimen printed on the left and the text on the right. The next spread is comprised of any continuation of text on the left and the long-grain specimen (which often folds out) on the right. For practical reasons we decided that the standard edition would have no tipped-in sheets—that each sheet could be printed, in its entirety, on a single pass through the press. Since some of the images are three-panel foldouts, it was not possible to leave a blank page next to the long-grain image. The large paper edition, however, afforded us the opportunity. It will be possible to view both the end-grain and long-grain specimen printings of a species, the entire text pertaining to it, and an actual specimen of the wood itself, all at one time.



Ben's drawing of the large paper and standard editions.

In the past I have often printed both a standard edition and a special edition of a book. The special edition lets one incorporate finer materials and allows the binder extended opportunities. It is also a favorable marketing strategy, as special editions seem easier to sell than standard editions due to their limitation and their lavish nature. As for the idea of "large paper," I like looking at old books for ideas. It is much like Gallo's approach to text: in adapting some lost antiquarian convention to a contemporary book, context changes perception.

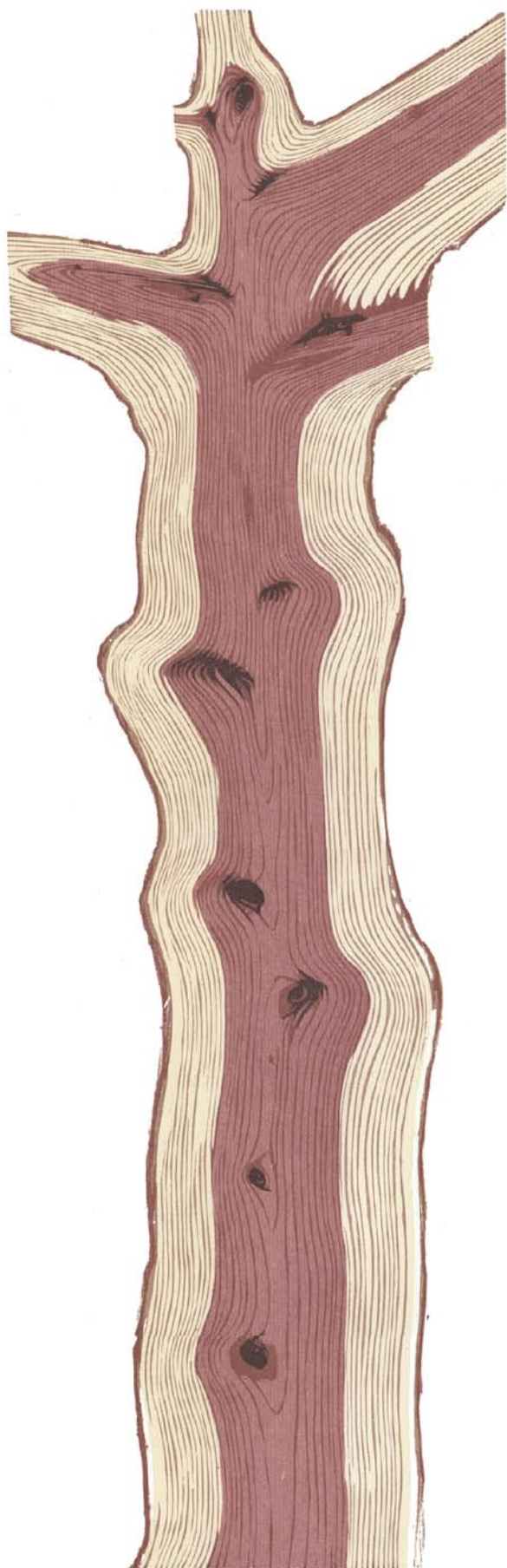


For our large-paper *Sylvæ* we decided to print the text on Twin Rocker handmade paper and the images on a special making of Zerkall 7625 known as Edwina Ellis. Edwina is a British wood engraver whose work is very fine. She was frustrated by the slight texture of 7625 smooth and prompted the mill to calendar the paper further to make the smoothest sheet possible. This seemed the best possible paper to capture as much delicate detail from the surface of the wood as was possible (Zerkall 7625 is known as Zerkall Book in the U. S.).

An interest in using wooden boards (from our trees) for the covers of the *Sylvæ* led me to Iowa City. I had seen images from the University of Iowa's Bookbinding Model Collection, and Gary Frost, a conservator at the library there, agreed to show me models of wooden board bindings. Through Mr. Frost, I found Craig Jensen of Booklab II, who will be binding both editions.



Thirty-one large paper copies will be bound in a medieval style binding with laced quarter sawn white oak boards and quarter tawed goatskin covering. The challenge for Craig was in adapting this structure to accommodate the multitude of separate sheets attached to the book block. The details of his solution to this problem--basically a rethinking of the manner of attachment, along with the introduction of a concertina support for the sewing--were worked out before we began printing. The book will be contained in a wooden tambour-fronted enclosure along with a separate box of twenty-five specimens of wood, one for each species represented. A tambour is like the cover of a roll-top desk: a series of strips of wood are glued to piece of fabric, and each end of the construction is placed in a channel, where it rides as the tambour is pulled open and shut. Not in my wildest dreams would I have imagined such a thing incorporated into a book project, but when I described this one to woodworker Dick Sorenson, it was the first thing that came to his mind. I suspect it is something he has thought about for awhile. One hundred twenty copies of the standard edition of our *Sylvæ* will be bound in a quarter tawed goatskin wooden lapped case binding, and contained in a wooden slipcase.



As I write this, all fifty specimen images have been printed. The 150 press runs took nearly five months to accomplish. Over 500 board feet of lumber have been cut, dried, and delivered to the shop where the woodworking will take place. The text has been put through the editing process and is being prepared for type casting. I had hoped, at this time, to report that our *Sylvæ* is finished. But it's not...

There is, however, a mummy in Rulon's attic.

The North Dakota moon stuck in Gaylord Schanilec's pocket in 1971, and he started down a road of bookish activity. Later in the 70's he moved to the Twin Cities, where he founded Midnight Paper Sales in 1980. Today he lives and works on the shoulder of the Mississippi River near Stockholm, Wisconsin. He can be reached at <gaylordschanilec@midnightpapersales.com>.

*Edition and subscription details for the *Sylvæ*, along with Ben Verhoeven's monthly "in progress" updates can be found at <<http://www.midnightpapersales.com>>.*

Collecting Artists' Books: One Librarian's Path From Angst to Enlightenment

By Ruth R. Rogers, Special Collections Librarian, Wellesley College

In my position as Special Collections Librarian at Wellesley College, I am responsible, among other duties, for collecting, exhibiting, and lecturing on fine press and artists' books. Wellesley's collection contains over 2,000 works in this genre, all of which have been carefully selected by former curators and myself. After 16 years of viewing and evaluating the many hundreds of books that come to me through booksellers, artist visits, catalogs, and the Internet, I have developed certain criteria for assessing the merits of artists' books in order to be considered for acquisition. Unquestionably, the subjective response to an individual work of art will always be a factor when making decisions about what to purchase. Every collector has his or her own reasons for liking one work and disliking another, and these cannot easily be quantified. Though there is no absolute yardstick by which to measure quality, there can be some guiding principles. My purpose in writing this article is to offer insights into my own selection process by defining the factors I use to make critical judgments. Using specific books as examples, and demonstrating how they have met my criteria, I hope to contribute to the growing dialogue on developing standards for artists' books.

I do not presume to set standards that should be adopted by all—every library and museum curator has individual circumstances and dictates that influence and constrain. What I do hope to accomplish is to advance the discussion about “gatekeeping” begun by Johanna Drucker in her essay “Critical Issues/Exemplary Works” (*The Bonefolder*, Vol. 1, no. 2) and Clifton Meador in his essay “The Small Pond” (*Journal of Artists' Books*, 21). Incidentally, fostering a dialogue on critical issues in the book arts was the goal of ABC: The Artists' Books Conference held at Wellesley College in June 2005. That event provided a forum for artists, collectors and booksellers to gather and learn from each other, but it was only a beginning. What became apparent at the ABC was an urgent need for a common language on educational standards in the quest to define the book arts as a legitimate discipline, as well as a need for communication between institutional collectors and artists. Mark Dimunation's keynote address went far in elucidating his own critical thinking about collecting artists' books for the Library of Congress, and stands as an example of clarity and openness to which others in these positions might add their voices.

First, here are the factors I consider and the questions I ask when deciding what to acquire for Wellesley's collection: meaningful and substantive content (not necessarily text), production materials and format appropriate for the content, skill of execution, immediacy (can I feel the hand of the maker?), transparency (is the artist's intention clear to the reader?), relationship to the existing collection, and continued relevance over time.

The latter two points need further explanation. Wellesley's Special Collections, established in the mid 19th-century, is a broad research-level library of rare books and manuscripts in the humanities. Artists' books share the same shelves because they are part of the long evolution of the book. They have even greater value when their subject matter relates to the larger collection, whether it is politics, social movements, world events or literature. I would be far more likely to purchase a well-made artist's book about the effects of 9/11 or the Iraq War than another book about someone's spiritual journey, no matter how well-designed. Finally, ‘continued relevance over time’ implies a certain universality that doesn't diminish with age. A good example is Maureen Cummins' *Ghost Diary*, a wire-hinged accordion structure printed on glass plates from vintage glass negatives. The text is a 19th-century letter from a father to his children about their deceased mother. It is haunting and poignant because its intimate text of loss and time's passage resonates with us as powerfully as Thomas Grey's *Elegy in a Country Churchyard* (also in the collection) published 250 years earlier.

What I want to see is *integrity*—in the root meaning of the word, a book that integrates all of these factors. The best artists' books are balanced, with no single element overwhelming the others. It is all too easy to be seduced by beautiful paper, ingenious formats, sensuous bindings, clever paper engineering, and superb illustration (and I have been), but does the book have substance? Do all of these factors illuminate the content in a way that enhances it, or is slim content just a vehicle for virtuosity of craft? Is the content meaningful to others, or is it self-centered and insubstantial? Is the concept better than its execution? After all, skilled craft is inseparable from good art. Do I understand the artist's purpose in making the book or does it require explanation? Can I perceive the maker's hand, or does its production overwhelm and interfere with its content? If we already have the artist's work in the collection, is it evolving in new directions or is it predictable? Does the work reveal new dimensions or meaning upon subsequent viewings? And here are some further more practical considerations: does the book fit on a shelf without damaging those next to it? If its format is unstructured, is there a box or slipcase? Unfortunately, I have seen too many otherwise successful artist books whose

housing appears to be an afterthought. Why would someone produce a well-integrated book and not consider the box or slipcase as an extension of the content?

10 Finally, my last consideration is one that may elicit some defensive responses. Is the price commensurate with the size and extent of the work? Materials cost, overhead, and studio time are factors that contribute to the price, but they should not determine it. This is a topic that needs a longer and multi-sided discussion, but for the purposes of this article, I must address it. The feel for what is a reasonable price comes from years of seeing, comparing, and conferring with colleagues. The two venerable New York antiquarian booksellers, Leona Rostenberg and Madeleine Stern had a perfect German word for it: *Fingerspitzengefühl*, which literally means “fingertip feeling.” I will pay a lot for something that is truly original and important in the context of the collection, but I will not buy something whose price is out of proportion to what it is. For instance, should a small soft cover book of digital photographs and computer generated text be issued in such a limited edition that its price is as high as a book with handmade paper, graphic art, letterpress printing or other manual processes? If new digital production methods allow larger edition size at lower individual cost, shouldn't these works be priced differently from their entirely hand-made counterparts? On the other hand, I have paid more for a compelling offset or digitally produced work that uses innovation than for an unexceptional hand-made one. It is really about knowing how to use the tools — a keyboard and a mouse can be used as imaginatively as letterpress in the hands of a skilled artist. Sam Winston's *Dictionary Story* comes to mind, as an example of innovative and funny story telling, designed on a computer but manipulated extensively by hand and printed offset litho. I wonder, how do emerging book artists know what is a fair price for their work if they have not seen a lot of what is out there? I once suggested to an artist that including a clamshell box for the book of photographs she was selling would make the price more reasonable. She later told me that the advice helped her sell most of the edition. Conversely, I have more than once offered to pay more than what was asked because I could see that the artist did not have any idea what she could sell it for.

I do not know how many artists consider these factors when creating their work, but I can always spot the ones who are experienced and educated in the genre. Original and well-crafted work does not appear fully realized on the first or even second attempt—it is a slow and iterative process. As any successful artist will attest, it takes many prototypes, failures, and revisions before the work matches his or her vision. Too many people who call themselves book artists lack any background on the historical antecedents of the

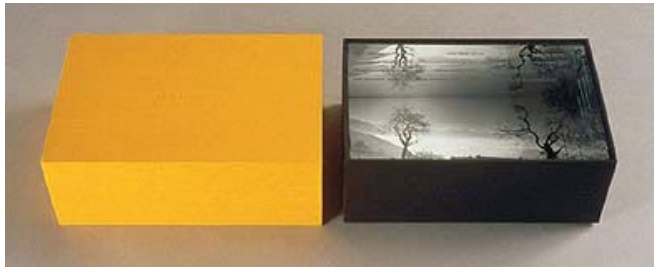
genre or familiarity with the major practitioners in the field, past and current. Those who venture lightly into exhibiting and marketing their work after an introductory course in bookbinding, papermaking, or printing do themselves and all of us a disservice by giving form to ideas naïvely expressed and inadequately executed. More than ever there is a need for agreed upon critical terminology that artists, educators, curators, and scholars can employ to define and guide this burgeoning and widely variable art form. We are all too familiar with the tedious debate over the definition of an artist's book. It is time for the discussion to move beyond this by adopting a common vocabulary of standards that will provide the benchmarks necessary to establish the rightful place of artists' books as a separate and legitimate medium in the art world and in academia.

Back to the question at hand: what makes a successful artist's book? In my encounters with artists and their books, I try to impose as few parameters as possible. It may be a codex, scroll, box, or other format. Its production may be calligraphy, letterpress, polymer plates, offset, or digital. It may use photography, intaglio, woodcut or other graphic techniques. The text may be original or not; it may have no text at all. The only important questions I ask are “does it work? Is the intent of the artist clear, and do the form, materials and craft add up to an object with meaningful content that draws me in and makes me want to come back?” In other words, a well-made object that reveals itself slowly, needs time to process, has layers of meaning, and can be appreciated anew with each viewing.

Since we have been dealing with concepts that may seem abstract without concrete examples, I have chosen three books from Wellesley's collection that in my opinion are successful. They are deconstructed here in detail, applying my own guidelines. Of course, my attempt at description and a digital image can hardly substitute for the hands-on experience of the dimension, color, texture, and unfolding sequence of the books themselves. Fortunately, they are available in many major libraries that collect artists' books, so one may see them in person. The following is an excerpt from a lengthier case study in process, which I hope to publish. I realize that others may not agree with either my criteria or selections, but at the very least, perhaps this exercise will add to the vocabulary for the critical evaluation of artists' books that is so badly needed.

Le 6 Avril, 1944

Text and photograph by Edward Hillel; design and construction by Jacques Fournier. Montréal, Quebec: Éditions Rosselin, 1999. (Edition of 44)



An artist who understands the beauty of restraint, Jacques Fournier approaches the Holocaust in a totally original way. With an event so often recorded in painful photos of victims and gruesome written accounts, how does one find a new way of making its horror felt? He does it by presenting the reader with a deceptively simple yellow box, the color of the Star of David that the Nazis forced the Jews to wear. The first thing one feels is its unusually heavy weight for its size. Lifting off the lid, one peers in the bottom of the box at a black and white photograph of bare trees and rooftops silhouetted in a desolate fenced-in field. We learn from the brief text inside the upper cover that this is the village of Izieu, France, where “forty-four Jewish children in hiding were arrested and deported to the death camps of Auschwitz.” (Text in French and English.) The names and ages of each child are printed horizontally at different levels on a reflective paper covering the sides of the box. Fournier’s thoughtful use of this mirrored surface gives a dimension of unreality to the tableau inside—the children’s names seem to float above the village, whose landscape and houses are reflected on the sides and become part of the sky. Metaphorically, the village still encompasses the children. The horrifying impact of that day in 1944 is conveyed simply and powerfully through the

visual and tactile senses — in a weighted coffin-like box, with names of innocent children inside who will not be buried. Fournier’s work is a model of sensitivity and restraint in every element—nothing is gratuitous; the form and content are deeply intertwined, and the craft is outstanding. Every school and library should have this book.

The Real World of Manuel Córdova

Text by W. S. Merwin; designed, printed, and bound by Carolee Campbell. Sherman Oaks, California: Ninja Press, c1995. (Edition of 160)



Merwin’s poem is based on the true story of a 19th-century Spanish explorer who was captured by natives and then lived among them along the Amazon River. With her typical

The Bonefolder: an e-journal for the bookbinder and book artist

12

thoughtful integration of form and content, Campbell chose a format resembling a portable folded map, the size one could carry on a journey. The reference is echoed in every other choice she made—materials, design, typography, and color. Paper is key here in communicating place and time. The folded case enclosing the book is modeled on an early map case format made from a heavy raw flax sheet that almost has the feel of old parchment. Reproduced on the lining inside the case is a hand-colored reproduction of the first map of the world's currents, a woodcut made in 1665 by Athanasius Kircher. The case closes with antique-style leather and bone clasps—anything machine made would be anachronistic. The text paper is Kakishibu, a persimmon washed and smoked Japanese paper that is thin and crisp to the touch. There is nothing casual about Campbell's choice of this unusual paper—it has a rich red-brown hue the color of clay and is veined in places, exactly resembling the pattern of sediment deposits in a riverbed, which was her intention. The accordion folded book expands to twenty feet, a format that is central to Campbell's interpretation of the text—it actually becomes a river of words. Not traditionally printed in stanzas of equal size and margin width, the text typography undulates alongside a five-color (rainbow roll) woodcut of the riverbed, following its meanderings. The poem is a moving, dreamlike torrent of words—an account of the white explorer's encounter with a native Amazon tribe and the conflict between two cultures. The central conflict is in his soul, bringing guns to the natives in trade for rubber trees, and eventually leaving them to destruction at the hands of the invaders. Campbell compounds the power of the words with an informed choice of typeface, Samson Uncial, with no punctuation to break up the lines. Uncial is a precursor of gothic, a form of which was commonly used in early Spanish manuscripts during the Age of Exploration. It is far more evocative for this content than roman or a modern sans-serif choice. The texture of uncial, without ascenders and descenders, creates one unified flow of text, forcing one to

read it without pauses—like a river of flowing water.

Altar book for Górecki: "The Symphony of Sorrowful Songs" by Henryk Górecki

Lyrics in Polish and English translation. Middletown, Connecticut: Robin Price, 1996. (Edition of 60)



In her colophon, Robin Price states that she was inspired to create this work upon hearing a recording of *The Symphony of Sorrowful Songs* by Henryk Górecki. I am always drawn to artists' books that are based on music and lyrics because they stem from a common language. Music resonates in the listener and is transformed into a visual and tactile form, reflecting the creator, but still linked to its origins. The colophon further informs the reader that the original Polish lyrics are from three different sources: a 15th-century monastery, a prayer on the wall of a cell in a Gestapo headquarters, and a Polish folk song. What could be a more suitable form for this unbearably sad lament about a mother's loss of her son than a tall wooden triptych, enclosed

in a rich wood box? The first experience of this book is to hold the closed flat case of polished cherry. With superb craft, dovetail joining, and a smoothly sliding cover, the very act of opening the case imparts a feeling of reverence, like opening a reliquary. Choice of color, paper, and letterforms are an antique brown, sensitive to the somber tone of the content. The cover, center, and back panels of the triptych are covered with hand-stained Wagon paper, on which are printed three different 17th-century engravings of birds, reproduced from Francis Willughby's *Ornithology*. Price states that they are visual equivalents to the symphony's three movements. When the work is fully open, the center image is the focal point, with the calligraphic verses on the side panels radiating downward from it. This graphic treatment of the text is made more dramatic by the dark woodcut tongues of flame leaping up into the page, which extend into the words. If the artist had chosen to use printed text, it would not have the intimacy of handwriting, which is timeless and personal, suited to the nature of the lyrics. The back of the third panel has the English text in small italics, effectively solving a frequent challenge in printing translations—how to present the work in the original language, but still provide an unobtrusive translation which will not detract from the design of the whole. Price has created a work about loss and hope, presented in a form modeled on religious art that draws one in and inspires quiet reflection.

Ruth R. Rogers is Special Collections Librarian at Wellesley College, where she administers a collection of over 40,000 items, including rare books, medieval and renaissance manuscripts, modern fine press books, and contemporary artists' books.

She makes the collection available to students and faculty, giving frequent lectures to visiting classes on the history of the book and artists' books. With the goal of inter-departmental collaboration, she created "Papyrus to Print to Pixel," a new seminar/lab course that explores the evolution of written communication technology over 5,000 years. The course received the Apgar Award for Teaching Excellence at the College.

A serious collector and promoter of artists' books, Rogers organized ABC: the Artists' Books Conference, held in June 2005 at Wellesley College, and published the related exhibition catalog, *Resonance and Response*. Most recently she was the juror and guest curator of the national exhibition *Beyond Words: Artists' Books* at the University of the South, in Sewanee, TN. She can be reached at <rrogers@wellesley.edu>



The Failure of Fine Printing

By Michael Russem

Why the beautiful book isn't so beautiful, and the ugly book isn't so ugly

14 In the fall of 2004, after ten years of working as a typographer, letterpress printer, and fine press publisher, I published *Sleep*, the book for which those previous years had prepared me. The story was by Haruki Murakami, my favorite writer. John Gibson, whose paintings I adore, contributed etchings. Because I felt particularly strong about the content, extra pains were taken to plan an especially luxurious edition which would evoke and honor that content. *Finally*, I thought, *this story will be presented in a format that is truly appropriate*. The papers were handmade at Twinrocker. The Dante types were set by Michael & Winifred Bixler. The color etchings were printed by Peter Pettengill at Wingate Studio. The leather binding was carried out by Claudia Cohen. These are the very best craftspeople, and I could not imagine assembling a better team to work on the edition. After eight months of planning and production, I had a book of which I could finally be proud. I shipped out copies to collectors and anxiously awaited comments and checks. The seven titles previously printed under my Kat Ran imprint had not garnered nearly as much gushing as *Sleep* eventually did, and it seemed as though the book was a real step forward. While comments on the etchings, typography, printing, and binding were copious, however, not one person had commented on the text. I wrote to an especially voracious Kat Ran collector to ask his opinion of the story. His reply: *I don't buy your books to read*.

When I started my apprenticeship in fine printing, I quickly gathered that nobody read the books over which we labored. The work, I thought, was noble and worthwhile regardless. On the rare occasion that this topic was broached by a collector, curator, colleague, or indignant cousin, I would comment that it did not matter if the books went unread. Because every element in a production is chosen to evoke and honor the content, a reader can not help but glean some essence of that content by simply handling the books and turning the pages. On the whole, however, I made every effort to forget that we printers have this absurd and silent arrangement with our readers—until being told outright that my books were not bought to be read. What was it about my books that evoked this response? Millions of books were sold every year, and although the fact that people no longer read is constantly lamented, I knew that some portion of those millions must be read.

What was I doing wrong? I had always thought that by choosing the perfect types, papers, and bindings, I was making books that—unlike those millions of poorly manufactured trade books—were truly meant to be read. I thought I was creating a visual and tactile reading experience. How could that not result in a superior, reader-friendly book? As I believed I was following Beatrice Warde's Crystal Goblet doctrine that told us printing should be invisible, why weren't my books being read?

To most fine printers, Ms Warde's idea that *printing should be invisible* is akin to *thou shalt not kill*. It's just a given, and is a practice religiously applied to the typography of limited editions. We all try to use modest, yet handsome types in a manner that is calm, quiet, and respectful of the text. But we are guilty of taking Ms Warde's idea too literally; we apply her principle *exclusively* to typography. When planning and designing the rest of the book, we opt for delicious handmade papers with feathery deckles, the glowing impression that comes from letterpress, and sumptuous bindings in leather and imported cloth. These choices create books that are anything but invisible.

A benefit of these choices, however, is that the work of most fine presses transcends the mere *book* to become *art*. While these may be works of art, they cease to be useful, functioning books, which, as Ms Warde wrote, are meant to *convey specific and coherent ideas*. "[I]t is mischievous to call any printed piece a work of art, . . . because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses." Because there is such emphasis on specific materials and methods, it is difficult to suggest otherwise that the deluxe edition is not guilty of trying to be a thing of beauty to entice the senses. Because we are so accustomed to mass market productions, the physical elements and processes traditionally chosen for fine press books—handmade paper, letterpress, and hand bindings—are foreign to the average reader and thus call too much attention to themselves, over stimulating the senses and spirit. It is impossible to handle them without relishing in the deliciousness of the materials—though all the while feeling panic over the possibility of damaging these precious items. It is difficult to imagine curling up in bed with a full leather or a delicate paper binding as one would do so readily with a paperback. Because the editions are so luxurious and often unwieldy, it is impractical and terrifying to read these book. People are often afraid to even *touch* them.

I suggested earlier that by selecting the materials and production methods most appropriate to the content, the viewer can not help but glean some essence of the content. But the *essence* of content is not the same as content. Reading the CliffsNotes for *The Iliad* is hardly the same as reading *The*

Iliad. (Although at least the act of reading is involved.) If the reader is expected to gain a sense of the text by the physical materials alone, it is as if we are watering down CliffsNotes. What author or poet would want this for his work? How, too, can a book typographer (often concerned primarily with the minutiae of letters and spacing, but nevertheless a Servant of The Written Word) take comfort in a job well done, when the meanings and intent of those words aren't being communicated to the reader? Are we really supposed to infer the gist of a book without reading it?—like an audience watching a movie with the sound turned off? It is unlikely that a director would advocate the viewing of his film in that manner, and I suspect few writers and poets would knowingly advocate a similar presentation for their work.

The overwhelming emphasis on materials and process inherent to fine printing is a tremendous obstacle to the act of reading and the ritual of sitting down to take in a story or poem. Fine press books have ceased to have anything to do with this ritual. In planning these editions, the fine press publisher asks (as Ms Warde noted) *How should it look?* not *What must it do?* As a result, the deluxe limited editions are not about *content*—they are about *materials* and *process*. They are exclusively about *form*, and as such, they are prime examples of *function following form*: the cardinal sin of design.

If these undeniably beautiful fine press editions, for which every detail is carefully considered and laboriously crafted, is inherently an example of bad design, then what book format can claim to be a successful example of good design? The paperback. The hastily designed, poorly printed, glorified pad of cheap paper is a far more successful piece of design than the fine press book. Although not necessarily handsome, the paperback book can be considered the more beautiful, more successful form because it selflessly gives itself over to the content. Rarely do we concern ourselves with the welfare of our paperbacks. This is because we are too busy *reading* them. The books are doing their job. Isn't this the most basic test of successful design, that the object in question is used almost without thought? Is this an attribute the fine press book can claim?

It is no doubt ironic that a book made with the finest materials can be less successful than a book made with the cheapest. Although the materials may be of the highest quality, they are often not the best materials for the job at hand. Fine press editions are made for the reader of the Renaissance, while the paperback is made for the reader of *today*. Standards of design and production are fluid, changing with lifestyles and technology. In an age of machine production and digital excellence, the fine press book does not reflect the culture of our time, and though it may be beautiful and stir

men's souls in indirect ways, it is a failure as a vessel for the specific ideas of writers and poets.

Consider the evolution of handwriting. Few can look upon a casual letter by, say, a 19th century clerk and not recognize that there is an inherent beauty to the script. Far fewer, however, would easily recognize just what that script actually said. The beauty may be timeless, but the usefulness of that particular hand has long since expired because our needs and standards are constantly in transition. This is the same problem with the fine press book. We are no longer accustomed to deckled edges and letterpress impression, just as we are no longer accustomed to reading or writing with quill pens. Until the engineers develop a comfortable, efficient, and affordable digital book "machine," and publishers decide to restructure the industry and embrace the technology, the paperback book will continue to be the book form of our time. Its days are surely numbered, but it is the most accessible and beautiful form that is available to the reader because it is something we all recognize and intuitively know how to use. We may all recognize the deluxe limited edition as a book form, but because times change, its materials are so foreign that we do not know how to interact with it.

Postscript

"The Failure of Fine Printing" received mixed reviews when it was originally published in the February 2007 issue of the *Caxtonian*, the monthly journal of The Caxton Club. In response to the ideas put forward, those who agreed tended to write me privately. Many who disagreed posted their thoughts on the Web—although I was told that a copy of the article was held up as an offensive piece of garbage during a lecture at the Codex Symposium. Among those who vehemently disagreed with the article, most found major fault with what I thought was a minor observation: Fine press books are not read. This observation was only meant to suggest a question: Are fine press books examples of successful design?

My friend and mentor, Michael Bixler, the printer and typefounder of Skaneateles, New York, once told me "A good designer does what he *should* do, not what he *wants* to do." Although Michael was speaking about typography, it was not until a collector pointed out that he didn't buy my books to read that I applied his idea to the whole of bookmaking, and wondered if I used metal type, Vandercooks, and handmade papers because they truly were the best tools for the job, or because I *wanted* them to be the best tools for the job. This begged the question "What is the job?" Or, "What am I designing?"



In his film *Design Q & A*, the architect and designer Charles Eames defined *design* as “a plan for arranging elements in such a way as to best accomplish a particular purpose.” When a designer inquires as to how to achieve a particular purpose, he must consider the user, and predict how the user will interact with that which is being designed. There are many purposes for books and there are many ways to interact with them, but just as the most basic purpose of a chair is to enable the act of sitting, the most basic purpose of a book is to convey the specific ideas of an author. When the work of the book designer strays too far from an innately recognizable and useful book and the user is afraid to interact with that book, the design is not successful. That which is innately recognizable is in constant transition as technology and methods of production change the tools we use every day. One could argue that the fine press book follows a time-tested, historical model, but that model—say, the Kelmscott Chaucer—would hardly pass as an acceptable piece of design in our modern world. It may be a beautiful book, but it is no longer an effective tool for conveying specific ideas because it was not made with the types, tools, and techniques with which readers are now familiar or comfortable.

Making books whose sole purpose is to exist as exemplars of the craft is, of course, a worthwhile and noble pursuit. However, one must not confuse good craft and beauty with good design. When that occurs, the parts of the book are inevitably greater than the whole.

Michael Russem is a book designer with offices in eastern and western Massachusetts. He can be reached on the Web at <<http://www.katranpress.com>>.

Book Arts at Boise State University

By Tom Trusky

A more accurate title for this piece might be “Bookmaking in Frontier Idaho.” Boise State University has no papermaking facilities, other than the occasional, easily-burned-out blender or the “Kelvinator Macerator,” a tricked-out garbage disposal unit purchased at Sears & Roebuck that can spew a glob or two of pulp when not overheating. Gutenberg has yet to arrive with adequate letterpress equipment. Other species of the press (book, nipping) also have yet to be sighted, although our university printing and graphics unit does have a two-color, offset Heidelberg and a new Xerox digital color press as well as some basic production capabilities (collator, programmable Polar cutter, saddle-stitcher, and Wire-O®/Plastikoil/comb binders).

The same picture of a challenging environment might be sketched of the book arts faculty, which currently consists an English professor gone bad and a few art faculty members who have become interested lately in bookmaking. I’m the former and have somehow slouched my way toward Biblio Bethlehem over an almost fourscore-years-long career. I began as a creative writing instructor and literary magazine advisor. In time, I founded university fiefdoms that frequently published books: the Ahsahta Press (publisher, then, of poetry relating to the American West); the Hemingway Western Studies Center; the Idaho Film Collection; and the Idaho Center for the Book, an affiliate of the Library of Congress Center for the Book. When able, I studied papermaking, printing, binding, and book history at the then-California College of Arts and Crafts (now the California School of Fine Arts) in Oakland; Rare Book School (when Columbia University was wiser and the University of Virginia less fortunate); Joan and Nathan Lyons’ Visual Studies Workshop in Rochester; Nexus Press in Atlanta; and Franklin Furnace (scrutinizing every title in its archive prior to its acquisition by MOMA, the last to do so, according to founder Martha Wilson); MOMA (during the Phillpot era); and – especially – The Center for Book Arts, these last three in New York City. Now, in the concluding chapters of my career, I find myself exclusively teaching undergraduate and graduate book arts courses.

Advising *Impulse*, the undergraduate literary magazine, befell me, the new creative writing hire, upon my arrival in 1970 at then-Boise State College. It was a conventional, stapled, offset-printed affair produced at the campus print shop. Reviewing the magazine, I found it utterly conventional, completely deserving of its name. At my Oregon coast high school, I had transformed our newspaper, *The Harbor Light*,

from Multilith to offset; I decided to attempt a similar sort of makeover at what was then a small state college in the interior of Idaho. I began by requesting sample copies of over 200 college and university literary magazines from across the country, to see what I might plagiarize.

I discovered to my dismay that our *Impulse* did not differ greatly from most undergraduate magazines. The desire to be different from the git-go (as per Idaho-born Ezra Pound’s dicta, “Make it new!”) is what probably inspired me, then, to produce a boxed literary magazine that might hold both conventional and unconventional contents. Nor was I impressed with titles typical, it seemed, of literary magazines: *Halcyon*, *Muse*, *The Parnassan Review*, *Pegasus*, and the like. Such monikers, I believed, held no appeal to a public used to cheering athletes whose mascot was a bronco. Instead, I sought a name with regional relevance. (I remember being particularly impressed with a Louisiana journal titled *Red Beans & Rice*.) One of my poetry students, who was reading Gary Snyder, discovered “cold-drill,” the term describing a hand-held chisel used by miners. It seemed an apt metaphor for writing and its labors and was clearly related to the Gem State industry.

In hindsight, the literary magazine’s new format and new title seem to have marked the inception of book arts at the college-soon-to-be-university. For over twenty-five years, *Cold-Drill* could be counted on to contain prose, poetry, and artwork – but often in surprising modes: scratch ‘n’ sniff poetry in an accordion-fold insert; a 3-D Feminist comic book with glasses; a “Writer’s Workout” issue housed in a videocassette box with a rivet-bound book that readers had to bind themselves (rivets included); writings on thermotropic (“Mood Ring”) papers, poems about Idaho on handmade, Idaho-derived papers (made with potato and syringa, our state flower); a die-cut chapbook with two volvelles; a poetry cassette, and for our state centennial issue, a handful of colorful confetti.

Some of the more successful assignments I have concocted in the book arts courses have sprung from the same concern that led me to retitle our literary magazine: a desire to draw on and appreciate local or regional history, cultures, and mediums. “Silver Lining” and “The Donkey Man” are two recent projects that have elicited intriguing, unexpected works from graduate students in E-509 Book Arts. The first project provided students with information and artifacts relating to an Idaho silver mine that had been donated to the university by a family in Massachusetts. In addition to mining company records, students had access to a teenager’s 1890s journal and the cyanotypes he took when trekking west to visit relatives at the mine. Students could use these materials any which-way and loose: reproducing them in

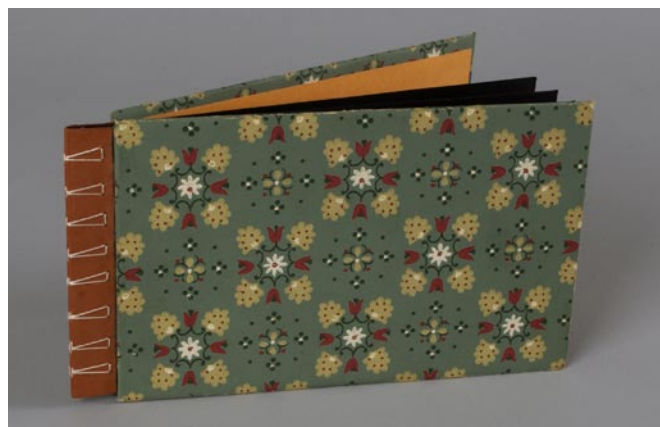


The Bonefolder: an e-journal for the bookbinder and book artist

book form, altering or metamorphosing them, using them as springboards for their own fiction, poetry, journals, photo essays, collections of drawings, silk screenings, lino prints, et al. I worked with students to develop, focus, and refine their concepts, often suggesting structures, formats, or materials they might employ to produce books in Bronco Land.

Memorable works resulted from the “Silver Lining” assignment. One student created an anthology of Victorian/fin-de-siècle letterhead type styles he discovered in business correspondence in the mine archive.

18



Early Wood River Printing, by Matthew Brunicaudi. An anthology of late nineteenth-century letterheads from the Pass Mine Archive.

Another reproduced the teenager’s journal and bound it in a box that also contained silver ore the bookmaker had dug from the now-defunct mine. Another student, intrigued by the teenager’s journal entry noting “Indian trouble” in southwestern Idaho, researched the conflict and learned, as she phrased it, that a more accurate description of the situation would have been “trouble for the Indian.” This student then reproduced newspaper stories of the time on scarlet paper folded accordion-style and housed the piece in a canvas pouch decorated with beadwork based on a Shoshone pattern.



...Indian Disturbances..., by Molly Garner. Reproductions of selected Idaho, Wyoming, and Utah news stories describe white fears in the region in the 1890s and are contained in a beaded pouch.

Yet another student collected over a hundred contemporary paper samples that mimic the look, heft, and texture of the various antique papers found in a century of mine records. We not only look at but also we feel the past.



Tailings, by Catherine Fraser Allen

A phase box houses not only a bound, map-fold book chronicling the history of the Pass Mine, but also a sampling of over 100 papers approximating the variety of papers preserved in the Pass Mine Archive.

Concertina, volvelle, Schraubthaler, codex, map fold – students deployed a variety of appropriate formats to present their personal responses to the assignment. Lest my summary descriptions of their achievements seem those of an unreliable narrator, please note the exhibition *Silver Lining: Pass Mine Artists’ Books* has appeared at the Missoula Art Museum and will be on display this summer and fall at the Sun Valley Institute for the Arts

This year I supplied graduate students with material for a new plot, summarized here in passages from a university press release of May 2007:

Students were asked to create a book that dealt with the story of the “Donkey Man,” J. Fred Anderson, a photographer who worked in northern Idaho and eastern Washington at the turn of the 19th century.

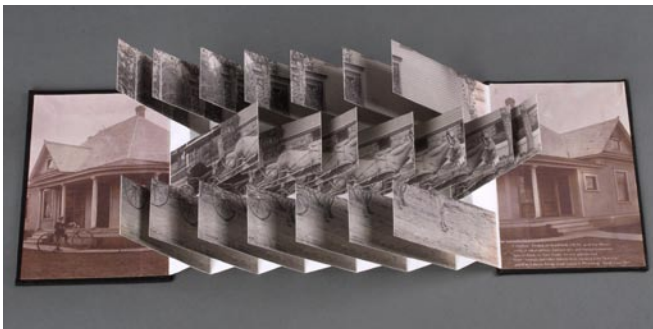
Anderson found a suffering, abandoned donkey in Lewiston, Idaho, and nursed it back to health, later enlisting the donkey to carry his chemicals and other photography equipment. Anderson would travel from town to town, often taking photos of children riding the donkey and wearing costumes, as well as portraits of American Indians in the region. He married a young woman that his family later referred to as “The Child Bride,” according to Anderson’s son, Howard. The Child Bride ran off, and Anderson

eventually married again and fathered Howard Anderson and a daughter. After being mistreated by his father, 17-year-old Howard ran away from his parents and Idaho, never to return.



Anderson's Grimoire: A Forgotten History of Idaho, by Kate H. Baker.

A dark fairy tale based on the few facts known about Idaho pioneer photographer John Frederick Anderson. Artifacts fill this typescript memoir bound in what Baker terms a "corset stitch."



Tergiversate, by Sarah Lenz.

A flag book based on Karen Hammer's Bonefolder directions and containing three narratives. The top narrative is that supposedly written by J. F. Anderson's "Child Bride"; the second is visual: Anderson's a photograph of his donkey pulling a cart; the third is supposedly typed by Anderson's son, Howard.



J. F. Anderson's Pony Premo No 6 Camera and Behind Anderson's Camera, by Earle Swope Swope's written and photographic reconstruction and history of the pioneer Idaho photographer's camera (left) and life.



Behind Anderson's Camera, by Earle Swope
Exterior photographs open to reveal text on panels which provide details about Anderson, his camera, and (not shown) a colophon. Also not shown: the backside of the camera has a small compartment containing approximately twenty reproductions of Anderson photos.

Results from this semester's "Donkey Man" may be seen in photos, below, and in 3-D on my Web site <<http://english.boisestate.edu/ttrusky/donkeyman.shtml>>. The latter also features pictures of student authors and brief descriptions of their works.

Of course, not only subject matter may determine the nature of a bookwork. I have attempted to sensitize students to the effects that substrates (paper, ink, thread, adhesive, cloth, board, et al.) have on the works they create. Frequently, I rely on the expertise, training, and skills of others to illustrate my contention. Undergraduate students in E-309 Introduction to Book Arts travel forty miles to Mountain Home each semester to make handmade paper at the home of Tom Bennick, an Idaho paper maker and owner of the only Hollander Beater within hailing distance of the campus. (Bennick first learned about papermaking when he took my course two decades or so ago, back in the Kelvinator Macerator Era.)

Other resources are closer at hand. Two workshops near the end of the course focus on the provenance and the preservation of books. They are taught by BSU archivist Alan Virta and Boise binder and restorer Kim Hoppie. Working with a chemistry professor in university labs, I have held class sessions to produce Egyptian or India inks (soot and gum Arabic-based), Roman (ink sacs from fresh squid), modern, acidic varieties, and sympathetic (invisible) inks. As well, the quaint mysteries of hectography have been revealed to students; their work with this process is recorded on my Web site <<http://english.boisestate.edu/ttrusky/hecto.html>>. Contemporary printing processes and practices are explained in a workshop held in our campus print shop.

Some years, I resurrect an experiment based on an exercise I learned of as an undergraduate biology major. If memory serves me well, Louis Agassiz, the famed Harvard zoologist, would usher students into his classroom where they would discover on their desks little piles of bleached bones. Their task? To reconstruct the skeleton of the unidentified deceased. My version of this assignment isn't half the grisly, educational fun, unfortunately, but it does require assemblage skills. Students enter my class to discover perhaps fifty bottles, tins, vials, or tubes I have painted black, and on which I have inscribed white numbers (a new use for Liquid Paper). These containers hold unidentified adhesives. Students select three or four and take them home, to test their efficacy on paper, plastic, vinyl, leather, cloth, metal, wood – any material that might be used in bookmaking. They then share their test results, after which the instructor provides a "periodic chart" that correlates "atomic number" number to product name and manufacturer claims.

Recently, I have required students to use Dissolvo® "spy paper," which dissolves in water, to illustrate the importance of substrate considerations and to suggest how themes or content might be enhanced. Rationales for use of this paper and a sampling of student biblio spy craft is at <<http://english.boisestate.edu/ttrusky/dissolving.html>>. Future results from my interest in barks, veneers, and tree carvings (on which I dwell when discussing the use of wood, predating its use for codex boards) will soon be seen in the work of Earle Swope, a former student who is creating a tome on Idaho Basque arborglyphs.

Students must also concern themselves with selection of appropriate book structures or formats to most effectively present their work. The undergraduate course is historically oriented. It opens with a survey of pre-book structures; traces the development of the codex and papermaking; focuses on Idaho's Lapwai Mission Press (first in the Pacific Northwest, oldest surviving Western American press); and Idaho artist/bookmaker James Castle (1899-1977); then concludes with considerations of book repair, restoration, and provenance. A decade ago, visiting an exhibition in New York City about the healing arts in Africa, I learned about Ethiopian Protective Scrolls. Instantly I realized I might incorporate this pre-book structure into my syllabus, requiring students to make their own protective scrolls. Since that time, the protective scroll assignment has appeared each semester in the opening portion of the course because of its appeal to students. G. W. Bush, global warming, fast food, a boorish big brother, b.o., an incorrigible university instructor – students have little difficulty identifying someone or some one thing from which they seek protection, relief, or respite. A few early student scroll works may be viewed at <<http://english.boisestate.edu/ethiopian/index.html>>. Other assigned structures or formats have included the "Hidden Room Book," the accordion-tunnel book, and a stab-bound book.

For readers as concerned as I am that my courses seem too "orchestrated," too "directed," I offer five self-serving caveats:

1. Content of student works is never proscribed, except that students may not design and bind selections of Emily Dickinson's poems, nor build yet another biblio boat for Ahab to set sail in. Nor do I allow the production of blank books, believing craft and technique are best taught by art department faculty – or others who know. Student works contain as much student work as possible. "It's all about you," I tell them.
2. Content (written, visual, or a combination of the two) is never censored.

3. The result of an “orchestrated” or “directed” assignment (such as a Dissolvo® book) is considered a rough draft or work-in-progress and may be revised repeatedly, endlessly . . . , to improve a grade. (I have posted on my office door what I pray is the university’s only public display of a Ten Commandments: Porter Garnett’s “A Declogue for Craftsmen,” which concludes: “Thou shalt not be satisfied – ever.”)

4. The final assigned bookwork in both undergraduate and graduate courses is a “classroom edition.” Students must make one copy of their book for every class member, two for the acquisitive instructor. Frequently, however, students make additional copies for family, friends, business associates – or other classes. Subject matter, materials (papers, cloths, etc.) used to make the book, format or structure, are all decisions to be made by the student. Conferences with the instructor about classroom editions are required, however, in part to reassure the uncertain, in part to prod the balky, in part to spare the innocent-but-enthused from disaster. (One student, delighted with his conferenced plans to produce a black-and-white, hand-cut-and-assembled tetratetraflexagon, expanded his concept without consulting me and signed a contract with a local printer for a four-color, die-cut-and-assembled production. That student’s classroom edition cost approximately \$800, not the usual expenditure for such a project.)

5. To illustrate the instructor is not above his “law,” I frequently do assignments I have inflicted on students. Most recently, to underscore the accordion fold’s utility in conveying a physical, emotional, mental, or spiritual journey, I created *PolygamyLand*. This sixteen-and-a-half foot long (unfolded) volume depicts my somewhat traumatic venturing into Fundamentalist Latter-Day Saints communities in southern Utah and northern Arizona.

In contrast to E-309 Introduction to Book Arts, my E-509 Book Arts course is more open-ended and intensive. Core texts have included Johanna Drucker’s *The Century of Artists’ Books*, Betty Bright’s *No Longer Innocent: Book Art in America, 1960-1980*, Stefan Klima’s *Artists Books: A Critical Survey*, Finkelstein and McCleary’s *An Introduction to Book History* as well as hundreds of artists’ books from my personal library. I seldom have to encourage graduates to exploit on-line resources such as the Book_Arts-L list or Bonefolder or JAB; most students; most students today seem born “wired” and often provide their instructor with news of valuable book arts-related URLs or on-line discussion groups. (Graduate students this year formed their own on-line group and have invited anyone interested in books arts to join. See <<http://idbookarts.ning.com/main/index/>>.)

Graduates must teach chapters from the texts and mount displays related to their teachings in a flotilla of vitrines I steer at the university.

Graduate students also attend workshops or seminars taught by recognized book artists in the region, among them Evelyn Sooter, Roberta Lavadour, and Barbara Michener. While undergraduates must write a number of personal explications and reviews, graduates produce documented essays and research papers.

One curious feature of my courses is that bookworks account for only 40 per cent of the student’s final grade. Writing (essays, book display and exhibition signage, book-related t-shirt slogans, “Blue Book” examinations, and writing in books) accounts for 60 per cent. The origins of the courses I teach explain this injustice. When I first proposed a book arts course, I approached the Art department, believing it would be the most appropriate university unit to offer such a course. At the time, however, that department had no



PolygamyLand, by Tom Trusky. One side of this accordion fold book is a photographic and written narrative of the author’s visits to Hilldale, UT and Colorado City, AZ. (Shown is a young Fundamentalist Latter-Day Saint woman.) On the reverse panels are extracts from historians and journalists who have written about the FLDS. A translation chart for the Deseret Alphabet is reproduced on the back cover paste-down.

particular interest in the field. So I devised courses that met my department's criteria and was successful in navigating the courses through the Scylla/Charybdis of department/university red tape.

22 The future for book arts at Boise State, now the largest university in Idaho, bodes better, I believe. While undergraduate and graduate students have seemed to relish overcoming the deprivations of the biblio environment noted early in this article (most students arrive at the university not only experts at iPods, but are also at least able to minimally manipulate design software and printers, which they utilize to complete assignments), that environment is warming – in a good way. Book arts began here as an experimental “Special Topics” course in the 1980s; currently, five sections of graduate and undergraduate book arts courses are filled each academic year. Today, the art department faculty is incorporating book arts into existing courses and developing new ones related to book production and techniques as well as acquiring appropriate equipment. My hope is that by the time my academic books are balanced or at least closed, the English and/or history departments will field full-fledged book-history courses instructed by well-trained, well-equipped instructors, in conjunction with art department faculty and curricula.

Tom Trusky is the Director of the Hemingway Western Studies Center at Boise State, Professor of English, and founding head of the Idaho Center for the Book (an affiliate of the Library of Congress Center for the Book) and the Idaho Film Collection, a state archive of silent and talkie feature films shot in the Gem State. He is also co-founder of Ahsahta Press, publisher of poetry of the American West. In addition to making artists' books, Trusky's research has been devoted to silent film writer, actor, editor, director, producer Nell Shipman, and to self-taught Idaho artist/bookmaker James Castle. Trusky has just completed a documentary, “At Lionhead: Nell Shipman in Idaho, 1922-1925,” and the second edition of his definitive biography, “James Castle: His Life & Art,” will be published in 2008. He can be reached at <ttrusky@boisestate.edu>.

Creating the Future: Reflections on Outreach Programs for At-Risk Students.

By Mary M. Ashton

“Art changes people. Art Changes people’s minds. Art changes the consciousness of individuals. And guess what those individuals do? They change the world.”

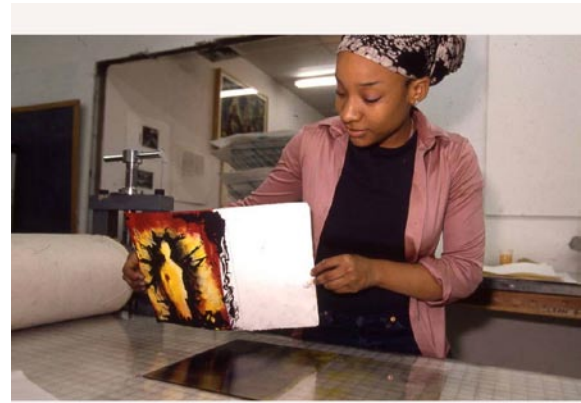
(Tim Rollins interview, *The Creation – Tim Rollins + K.O.S.* at Pyramid Atlantic, Pyramid Atlantic Arts Center, MD, 2005. p. 42)

Pyramid Atlantic Art Center’s mission statement includes providing a safe setting for artistic innovation, collaboration and dialogue with artists to help them continue to expand their work through crossover of media. This proposition is valid for mid-career artists, emerging artists and especially important for young artists in our schools who may be “at risk” in our society. Creation of this kind of safe and innovative environment can provide an intense experience that impacts and changes a mind set - empowers a life course. While a resident at Pyramid Atlantic I was privileged to be involved in the ongoing evolution of outreach programs that produced growth in both participant and mentor, alike.

One of the early innovative programs that brought advanced high school studio art students to the studios at Pyramid was organized and developed by artist/educator Bill Harris (Duke Ellington School for the Arts, Wash. DC), art supporter Ann Abramson and Helen Frederick (Pyramid Atlantic Founder and Executive Director). In a setting away from their home school and teachers, the students worked with mentor artists in collaboration to produce highly personal autobiographical artist books. During an intensive week of hand papermaking, printmaking, book design and journaling, students discovered they had stories to tell. They were introduced to new materials and encouraged to question “what is a book?” and how do materials and design affect the communication of their ideas.

Guest artists were invited into the studio for short discussions about artistic method and process in their own work. In this neutral setting, students developed and exchanged ideas and cultural perspectives between their peers, Pyramid staff and the visiting artists who guided these young artists to powerful personal expressions. The week culminated in presentation of their final design and narrative to an audience of their teachers, family and peers and participation in a short exhibit of the work.

The *Making Connections* program with advanced young artists was a positive experience and the project



A Making Connections student in the print studio removing printed sheet from the press.

was expanded to incorporate at-risk students from other regional schools in Maryland and DC. The students were selected by their teachers in terms of artistic potential and those determined to be the most at-risk by being out of the mainstream of traditional development; the risk determination could be based on a variety of criteria such as socio-economic, academic, or lack of conventional communication pathways. During the nine years of this program, due to the nature of the interaction of cultures, materials, ideas and visual literacy, the project led to strong life experiences and sometimes the real ‘light-bulb moment’ and connection of the young artist with his/her art. The introduction of students to working artists and the frank discussions of artistic method and practice as well as the collaboration with the mentor artists to bring about the young artist’s personal expressions contributed to their growth during this time-compressed experience. The presentations and exhibit of their artist books elevated their own sense of professional practice and authorship and emphasized to them how much they accomplished and communicated in such a short amount of time.



Student presentations at the end of the intensive week of papermaking, printmaking and book arts.

Literacy and visual literacy are defined as understanding, using and creating words and images to communicate and are key to life in our society. Different minds think and communicate in different ways for a wide variety of reasons. Out of the Making Connections program evolved Pyramid's Visual Literacy Project, *Making Connections - Art as Content, Reading as Process* was the result of collaboration between Pyramid and Howard County Secondary Education Department and it extended the program to teachers K-12 (kindergarten through high school). More students could be served by expanding the perspective of the teachers that work with them every day. There is a need for teachers of all subjects to understand literacy and enhance literacy and communication in the classroom. The role of visual literacy in working with all students and especially those who their teachers perceive to be the most at-risk can be crucial to establishing the 'connection' with those students. This connection can prove to be a self-empowering experience to those most in need of support, guidance and trust. The course was expanded to two weeks and included a reading specialist in conjunction with an intensive studio experience for the teachers. This program fulfills the Maryland State requirement for a Reading Certified Professional Development Credit for the participating teachers.

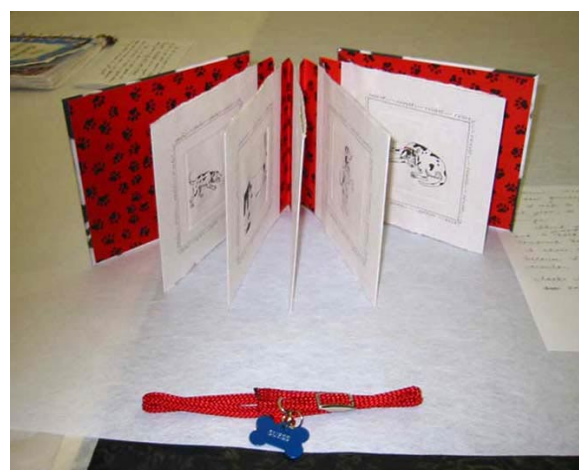
Each year participants in this collaborative process exchanged ideas and experiences with regard to verbal and visual literacy in their own classrooms and opened up a new dialogue and perspective for the teachers to take back to their respective school programs.

In this neutral setting, away from their classroom environment, the teachers safely explored new media and worked on their own personal art. Contact with visiting artists and staff gave these teachers a 'jump start' to and new energy for their own artistic development as well as a new approach to their students' work.



Dialogue with visiting artists gave a new perspective to participants for their own work as well as their approach to the classroom. Artist Michael Platt and writer Carol Beane seen top center

The experience of teacher-becoming-student, working in the limited space of a workshop setting, collaborating on equipment if not on ideas and under time, space and materials constraints in order to produce a final cohesive project brought the teachers to a renewed understanding of the frustrations of the classroom from the student perspective. The involvement of the Reading Specialist in group instruction, in communication exercises and in one-on-one consultation with the individual teacher's questions related to his/her own school setting expanded the literacy development of this program and the future classroom experiences of the participants. The teachers' artist books often were related to the age level they taught so that they could express their personal ideas and also have something relevant to take back and use in the classroom.



A book by an elementary school art teacher using ideas, story and alternative book structures.



A page from a mythical and fantastical bestiary made for a middle school audience and vocabulary exploration.



Sculptural structures and ideas explored by high school teachers working on their own ideas and challenges. These teachers present these same challenges to their students who may be working toward portfolio work for their development.

A further extension of the student programs developed into the ARTvantage programs at Pyramid. These programs, funded by the Maryland Arts Council, gave at risk youth a self-empowering, yearlong collaborative experience. Again, the participating students were from different schools in the area and determined for one reason or another to be at risk. Students came to the studio with their teachers for one and two day work sessions. New topics, materials, methods were introduced to both students and the teachers. The young artists were expected to pursue and explore these processes in their own schools and with their teachers between sessions and bring their work back for collaboration and sharing over the year. Seven to eight sessions took place at the studio and at the end of the year the students had an exhibit of select pieces of their work.

Pyramid's move to a new larger facility provided more opportunities for crossover experiences that students could explore. The new space gave more prospects for inclusion of a wider range of visiting artists, new materials and large-scale projects. The students worked with the Mexican Day of the Dead artist, Adelberto Alvarado. This cross cultural communication through art and the visual image was integral to this collaboration; verbal translation of Mr. Alvarado's words was through a mentor/student from the previous year's project and the "talking of hands" allowed the students to communicate with the artist through their handling of materials and learning from the visual instead of directly through language.



Students work with Mexican Day of the Dead artist Adelberto Alvarado (upper left, center, and bottom, at right) through nonverbal communication (working with and learning the materials) as well as verbal communication through translation by mentor/student Luis Hernandez (upper left in red shirt).

Working with handmade paper, pulp painting and three-dimensional structures in the purpose-built paper mill gave an introduction to and understanding of new materials and equipment not easily adaptable to all school art programs. The paper mill is in proximity to the print room and bindery and the experiences gave comprehensive insight into the interactions of new disciplines and outlets for their personal expression. An introduction to alternative book structures and how they could be the armatures for collaborative work started discussions and experimentation with their personal narrative.



(left) Pulp painting materials were available in the paper mill; (right) visiting sculptural paper-artist, Eve Ingalls, demonstrates techniques to the students.



Students exchanging ideas and working on a narrative exercise in the print studio.

Collaboration was key to the Steam Roller Print Project led by artist Steve Prince. Large plywood sheets were cut jigsaw puzzle fashion. The basic elements of carving a woodblock were presented and the students and teachers took their individual pieces to work on their own interpretation of “community”. Each piece was brought back to Pyramid and put back together into large 4’x8’ panels which were part of a larger body of work executed by Steve Prince. All of the panels were to be inked up and pressed with a steamroller on the local street.



(left) Students work on carving their woodblock for the steam roller print project; (right) several of the carved pieces in the process of being assembled into the final 4’x8’ format for printing.

The rain that day prohibited the steam roller aspect of the project but, in reality, led to an even more meaningful collaboration as the panels were inked up and all participated in hand pressing with a variety of objects used as effective barrens. Space, cooperation, a great deal of hard work and a realization that large pieces can be done with a minimal need for specialized equipment created a most valuable experience for these young artists.



Students participate in the hand-inking and hand-printing of the 4’x8’ panels made for the rained-out ‘steam roller’ print project; (inset) detail of sanding the woodblocks before printing.



One of the final prints of the jigsaw woodcuts carved and printed by the students.

Pyramid’s new exhibit spaces enhanced the exposure of the students to outside artists – their method, materials and individual perspective. Maria Barbosa, a bilingual artist and former biochemist, expanded the young artists’ views of cross-cultural experiences. Foreign languages are not just regional but also extend across disciplines and literacy is not just words but use of jargon, icons, signs, and images that mean different things in a visual/verbal “context”. Seeing and talking with Maria about her exhibit, “Letters to the Editor”, gave the students a new perspective with regard to space, juxtaposition, and sequence to convey meaning and pose a challenge to the viewer.

This dialogue with the artist gave the participants the confidence to collaboratively and collectively decide what to exhibit, how they wanted their exhibit to look and what message they wanted the work to communicate. They would be the docents for their artwork during the show, presenting the group work, not just their individual work.

One of the highlights of my outreach participation at Pyramid was involvement with “Discoveries Through Reading as Process, Art as Content”, which featured Tim Rollins + K.O.S. (Kids of Survival) from New York and was funded by the National Endowment for the Arts Access to Artistic Excellence. This was an interactive and collaborative project that involved Tim Rollins working with a diverse group of Maryland and DC area at-risk students and regional educators. The participants ranged from middle school

age through high school age and incorporated George Mason college students as participant/mentors as well as independent curators Andrea Pollen and Melina Kalinovska.

Rollins is a visual artist and educator who engages students in close readings of classical texts or musical scores and encourages exploration of ideas, concepts, materials, form and interpretation emphasizing relevance to daily life. His work is theme driven as opposed to the personal narrative of the Visual Literacy Projects. For this endeavor, he chose Franz Josef Haydn's oratorio, *The Creation*, because of the very nature of this work as collaboration — a moving and creative score married to text distilled from Milton's *Paradise Lost*. The students were immersed in the music, the text, discussions about art, media, technique and most important artist method.



Students working on journaling and idea building while being immersed in the music of Haydn's oratorio, THE CREATION (Tim Rollins at top center in black shirt, K.O.S. member Rick Savinon at bottom right in black t-shirt)

This was a true collaboration of the students of disparate ages (12-18) supporting mutual respect for each individual's ideas and contribution but without the mark of any one hand. The students worked continually in groups exploring papermaking, screen-printing and artistic thought. The trust of the students as well as Rollins' demand of commitment and quality produced a mass of powerful work and reflected growth in these young artists. The neutral environment of Pyramid again contributed to the equalization of input from student, teacher, mentors and guests.

It became quite clear is that there was much more productive exploration when working with materials and media which were out of the student's familiarity and comfort zone. The materials were new; freedom to use them in a much more experimental way with some guidance and introduction to equipment and method gave way to "controlled abandon". Developing the different strengths and abilities of all the students yielded a successful atmosphere of collaboration, with all its ups and downs and periodic fatigue and elation factors.



Students worked in groups making large sheets of paper (30"x40") while exploring work with paper pulp. (papermaker Mary Ashton at top center, curator Milena Kalinovska at top left).



Student learning screen print technique with printer/participant Pepe Coronado.

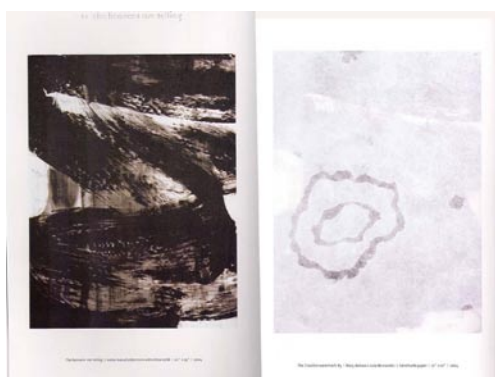
Production of the final work from the project included the challenges of respect for the authenticity of the work and collaboration of the participants as well as a commitment to the quality of art. The young artists developed their artistic vocabulary, their artistic eye for the jewels amongst the mass of work created and their understanding, or visual literacy for the work which would communicate their collective interpretation of the "creation" theme. They learned about the composer, the author, the universe, the scientific and mythic interpretations of the concepts introduced by the music and literary work and they learned about cooperation and collaboration toward achieving cohesive piece with meaning to the outside world. The participants (students, mentors, educators) all contributed to the discussions and content of the work.

The young artists created the mass of work; they curated and developed the final portfolio of prints and watermarks. The resulting challenge was in the execution and presentation of the 7 silk-screens and 7 interleaved watermarks honoring the integrity of the images. The culmination of this project is *The Creation*, a collaborative print portfolio that has been

exhibited and is a limited edition portfolio available through Pyramid Atlantic.



Some of the many screen prints produced and spread out for evaluating and curating done by the young artists.



(left) *The heavens are telling*, water based silkscreen with chine collé, 22"x15"; (right) *The Creation watermark #5*, handmade paper, 17"x12".

There is also a published catalog, *The Creation* – Tim Rollins + K.O.S. at Pyramid Atlantic, which accompanied the “On Music” exhibition at the Kreeger Museum in Washington, DC in 2005. This publication documents and illustrates the program, including interviews with the mentor/artists, folio plates and other work by Tim Rollins + K.O.S., which were part of the exhibit.

Whether theme related or personal narrative all of these outreach projects thrived because of the access to a neutral setting that was a safe environment for exploration, discourse, expression and collaboration. The projects expanded the perspectives of all the participants (student artists, mentors, educators and guests) and had an impact on their future.



The descriptive flier of The Creation Portfolio, presentation box (top left), the seven screen prints of the portfolio over an enlarged digital blowup of one of the watermark sheet that interleave the screen prints.

“Many artists feed from the past. Some artists are really stuck in the present and can’t move. But when you work with young folk, you are creating work in the future tense.”

(Tim Rollins interview, *The Creation* – Tim Rollins + K.O.S. at Pyramid Atlantic,

Pyramid Atlantic Arts Center, MD, 2005. p.41)

Mary Ashton was Resident Papermaker and Outreach Coordinator for Pyramid Atlantic Arts Center from 2002 through 2005. She is an artist who creates with her artist-made paper, artist books and textiles. She has formal training in the Biosciences, Art History, Textile History and Textile Conservation. She has traveled extensively and studied the arts in the U.S., England and Japan. She has taught textile arts and papermaking for close to 30 years. Her work has been exhibited in regional and national shows. She can be reached at <kozo2@earthlink.net>.

Creating a Facsimile Edition of the Nuremberg Chronicle

By Selim Nahas

I would like to express my deepest gratitude to Stacy Nahas for her unwavering patience and support of my passions and ambitions.



Introduction

My book addiction began with an attraction to rustic early bindings. I knew little to nothing about early books in general and had close to no financial means to afford any. I am fortunate enough to live in a city where access to these books is possible. The Boston Public Library offers any reader the opportunity to access important early works. Harvard's stacks are also available to any enthusiast, making it easy to access early works of all kind. But that's not how I read. I would have to limit my visits to a schedule and location. Like visitation rights to someone in a prison. I wanted to have the book on my own terms. I simply wanted to have them for my own.

In some cases you can obtain facsimiles of early works, but there is a catch. These facsimiles are usually the product of someone's interpretation and resource constraints. Recreating a book to look and feel the way it did five hundred years ago would bring the experience closer to home. But how? Would people want them? What purpose would they serve? Haven't they been done before?

The *Nuremberg Chronicle* is an easy book to find. It is the only incunabula where original records of production and sale survive. Adrian Wilson, Joyce Lancaster and Peter Zahn, authors of the *Making of the Nuremberg Chronicle*, estimate that 1500 copies of the Latin edition were originally printed along with 1000 copies of the German edition. In 1970 it was estimated that 800 Latin and 400 German copies remain in circulation. If we consider the notion that we have 3000 colleges and universities in the U.S. alone and an even larger

number in Europe, we realize that access to these books is not available for most people. The soaring cost of purchasing these books and scarcity make it unlikely that future generations will have the pleasure of interacting with the original works. I attended the New York Antiquarian book show at the Armory and found five copies of the *Chronicle* for sale, four Latin and one German. With the exception of one copy, they all commanded an asking price in the six figures. So what could another facsimile provide the public? How would you make it reach the masses? Printing facsimiles is not a viable model in which to share the book with the world.

The idea is simple. Find a way to finance buying an original book, digitize it and publish it on the web for all to use. Finance it by providing a small production run of high quality facsimiles and make the book look and feel as if you were purchasing it in the 15th century. If you search the market today, you can find a variety of companies that provide facsimiles of various works. Most are of important manuscripts, though some have made facsimiles of printed books including this one. There is a wealth of companies in Spain, the UK, Germany, Austria, and Australia that print production runs of 1000 copies at a time and sell them for a handsome penny. In some cases, they can be quite attractive while others fall far short of the mark. I have even seen one company that makes them smell like old books. Others provide frayed edges and soiled pages. None provides the book online.

The Value of the Digital Book

If anyone in the world with a web browser could access the *Chronicle*, would we spark new discussions about the contents of this book and others like it? Yes, it would help people collate a copy or write a report about it, but what broader implications would there be? What if you could search the text of the *Chronicle* for key words or phrases? I have an active project to create the same font used in the Latin edition for use in Optical Character Recognition (OCR). The Latin edition of the *Chronicle* is approximately 640 pages long. Having the ability to search for key words, may prove to be considerably useful. It may also be possible to use other tools to evaluate sentence structure to identify the original author. The *Chronicle* is a compilation of many works. We do not have a concise record of the authors of the various ages, but we do have evidence that much was derived from books in Hartmann Schedel's personal library. Digitizing the book would provide the first step to converting the text from a raster to vector format. This would offer the reader new options and possibilities that were previously not available.

Translations

There are many facsimiles of the German edition of the *Chronicle*. In my travels, I have found four. I have not found any published Latin editions aside from two facsimiles coming from Spain. Having the German translation will not guarantee the reader a full understanding of the author's original perspective. For you to feel comfortable with this idea, you would need to make some assumptions. The first is that the German and Latin editions are the same. We know that the German was translated from the Latin by Georg Alt. We also know that his predecessor was fired. Having done translation work myself, I know how open to interpretation a translation can be. It's something like a game of telephone, only you repeat it in another language. To test this theory, I asked a friend from Beloit College to translate a page from each. His initial conclusion is that there are enough differences to warrant further investigation. While it is true that the Latin edition targeted the scholarly reader, the German was intended for the upper middle class. I am not convinced that the difference was purely a product of targeting an audience. I believe that much of the content was modified by sheer virtue of translation. There is no known published English translation of the *Chronicle*. If we were to consider translating this book into English, it would be better suited to go from the Latin to English directly. The problem is that the translator will need to be fluent in Latin and the nuances of the day. This is not typically found in the repertoire of most Latin translators. I can share with you that I have held in my hands an English translation with commentary that was derived from the German edition. It is planned for release to the public by Beloit College in the near future. But what of the translation issues I mentioned? Are there any structural differences between the Latin and German edition? It appears that the Latin edition was created in haste and had numerous grammatical problems that had not been resolved by the time of publication. The German edition, by sheer virtue of having been translated, was more refined than its predecessor. Johann Schönsperger's 1496 copy of the *Chronicle* was considerably more edited and enjoyed such success that it forced the patrons Sebald Schreyer and Sebastian Kammermaister of the 1493 edition to cancel the second printing.

The Facsimile

This is a good point to share with you my philosophy concerning this project. The premise of the design was to adhere to the original weight, materials, and technique of the *Chronicle* where possible. The materials are the same with the exception of the composition of the ink and the plywood birch boards for the full leather binding. Letterpress was not an option for financial reasons. While it would be possible to pull polymer plates from the digital media, it was

not the solution for this project. It is, however, the way to go if you want to restore a copy using this media. Another limitation is the machine made paper. It is possible to get hand made paper that is very close to the original, but this is financially prohibitive. The handmade paper and watermark could be created for a restoration, but is not appropriate for this facsimile. I feel it is appropriate to give the binding antique properties, although I do not favor this for the pages. I have soiled pages to see how convincing they appear, but it has never been my intention to provide an old looking book inside and out to the reader. I am merely trying to tone down the flashy appearance of new materials to avoid providing a gaudy looking final copy.

I acquired my copy of the *Chronicle* in New York City in 2005. It had been owned by the renowned bibliophile Edward Newton and later by the silent film actor Gene Hersholt. The book is complete and in wonderful condition. Like most copies of this book, it had been trimmed a little. The original was intended to be 19x13 inches per page. If you account for trimming during the binding process, you should still be within an eighth of an inch of these dimensions. The binding was a recent calf skin binding.

The first problem to overcome is the scanning equipment to be used. Most library systems use a single camera that can produce 400 DPI images of the book. These systems typically do not require you to disassemble the book. The *Chronicle* posed a problem for this type of system as many of the city spreads run into and across the gutter of the book. The distortion issue would also be difficult to overcome. The second challenge is the resolution. The resolution was too low and the single lens system produced a distortion that was not acceptable.

The solution was to have a paper conservator disassemble the book for digitization and later re-assemble it in a proper quarter binding with birch boards and clasps. I haven't mentioned that I have been collecting early books for a few years now and have a small library of my own. I have had binders restore copies for me in the past, but none had ever been tasked with a binding of this magnitude. I also hadn't known binders and conservators like Jeff Altepetter or Daniel and Babette Gehnrich before the *Chronicle* project.

My first meeting with Daniel and Babette Gehnrich was an experience. They had come highly recommended from a number of sources including Jeff Altepetter, but I still didn't know them. After our first meeting and on the drive home, I remember thinking that I had just left the most important book in my collection in the hands of strangers. It was an unsettling feeling. The book was disassembled and made ready to scan within 5 weeks. In hindsight, I wish Daniel, Babette,



and Jeff had done all my previous bindings.

The scanning process took three months, during which I labored every evening after supper until about two in the morning. I used a large format Epson flatbed scanner to scan one page at a time. I then reassembled the images using Photoshop into a 26x19 format to make the complete pages, a process that took another two months.

Paper and Ink



The original *Chronicle* was created with paper from five mills, none of which were in Nuremberg. Hartmann Schedel considered paper from Nuremberg deplorable in quality, despite having close relations with the owners of the local mills. In the *Chronicle's* image of Nuremberg, one of these mills appears in the lower right hand corner of the page. The paper has one of five watermarks on it signifying the mill of origin. I did not want to reproduce the water mark for fear of being accused of forgery. I am merely looking to offer the reader the experience of handling the book. The original pages are on average 0.068 inch in thickness. The paper of choice came from Hannemülle in the form of the 90lb Gutenberg. It is close enough in weight and crispness to feel similar to the original pages. My only criticism of this paper is the texture is a little fuzzy in contrast to the original. The next challenge was the ink system to be used and the paper absorption rate.

The paper absorption rate proved to be important to the printing process because the paper is not sized or coated for inkjet printing technology. After testing and reviewing the Canon and Epson systems, I selected the Epson for its archival capabilities. The Canon was faster and crisper out of the box. I had to adjust each print with a series of filters to accommodate for the bleed. This essentially allowed me to compensate for the bleed by shrinking the edges of each printed element. This process took a long time to perfect. The initial results were poor and did not look promising. I was

convinced that this should theoretically work, so I persisted in testing the idea. Every page was compared to the original for validation. Interestingly enough, what you see on the screen is not what you get on paper. This made the process very tedious and frustrating. I also sent a sample to be offset printed to compare the processes. By the end of the trial, I could finally print using my Epson Stylus Pro 7600 with comparable results to offset printing.

The Binding



Convinced that the right binding talent was onboard this project, I set out to produce two prototypes. The binding was one of the most interesting parts of this project. There is no lack of examples of bindings from this period in history. In fact, we can still consult Hartmann Schedel's personal copy which appears in Adrian Wilson's book. A beautiful quarter binding with birch boards. If this book is to offer the full experience to the reader, it will not only need to be made from similar materials, but also have the appropriate hardware. I consulted three people that proved instrumental in helping guide me through this process – Daniel and Babette Gehnrich along with Jeffrey Altepeter. The elements that I needed are available, but difficult to obtain in any quantity. The easiest of these were the wood boards. However, finding cured boards in quantity for such a project is difficult and warping is a common problem. The solution is to use a 3/8 inch birch plywood board for full leather bindings. The multi-directional grain minimized the warping issue and kept cost low while maintaining an overall weight that is comparable to the solid birch boards.

It was common to bind this book in tooled pigskin. There are also examples of calf skin bindings, though many appear to be from a later period. Once again the problem of consistency presents itself. You can purchase pigskin to bind a book today. Getting it in quantity is another story. Most suppliers either do not carry it, or would shy away from quantity. Jeff

Altepeter was able to recommend facsimile pigskin that was actually made from alum tawed goatskin embossed with the grain of pigskin. It is easy to work with and can be aged if necessary. Alum-tawed pigskin is so bright white when you first use it that most people are shocked by its appearance. I received requests to give it an aged appearance which sent Jeff experimenting. I relied heavily on guidance from the Gehnricks and Jeff. Having Jeff's shop in close proximity to my home proved to be instrumental to the creation the prototypes.

32

Making the Prototype – by Jeff Altepeter



I was asked to create a prototype for this facsimile edition. The desired binding was expected to evoke a typical Gothic binding that might be found on an incunabula – alum tawed pigskin over wooden boards with clasps and a full complement of brass furniture.

The intention was to develop a binding that, while true to the historic style in most respects, could be replicated as a modern edition binding. We needed to test out a few ideas on the prototype but it needed to be a functional and finished sample, to be used as a critical visual aid in presenting this facsimile to prospective buyers—proof that the book was possible.

The challenges:

- The binding structure proposed for this edition is antithetical to modern edition binding.
- The materials to replicate this type of binding in the most accurate manner would be perhaps impossible to procure for a large edition.
- The prototype was printed on single leaves.
- A new alum tawed binding doesn't look much like a 500 year old version.

The Gothic-style binding on an original copy of the *Liber*

Chronicarum may be seen in the context of an explosion in productivity in the workshops of the period. It had become, by the date of this book's publication, a production binding in some sense. However, for the modern bookbinder, this structure is far from the ideal as an edition binding. The sewing over double raised supports is slow and tedious, the board shaping is extensive, the tawed skin is an uncommonly used material, the clasps and hardware are cumbersome additions – the list could go on.

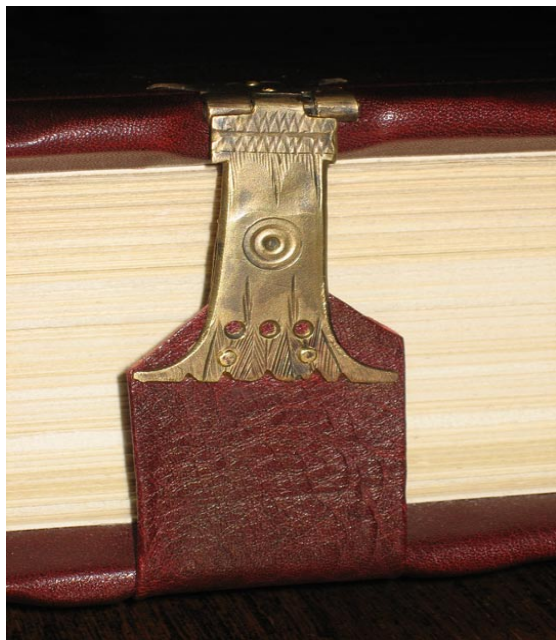
Plywood was chosen for the boards as it would be prohibitively expensive if not impossible to procure such a quantity of large quarter-sawn oak. As there is no consistent source for any quantity of alum-tawed pigskin we selected an alum-tawed goatskin with an embossed pig grain from the Hewit Tannery.

The single leaves of the prototype printing were gathered and sewn into sections with a sewing machine, about 5mm from the spine edge. The resulting sections could then be sewn all along, over raised cords, much like traditionally folded sections. The endbands are sewn on thongs and laced into the boards with the other supports. After making a template for the boards – binders board, laminated to the appropriate thickness, was shaped with a spoke shave and palm sander – the plywood boards were shaped by a machine woodworker. Again, the intention was to develop a system for producing boards for the edition with minimal hand labor.

The prototype was tooled very simply, based on the linear portion of the design found on a copy of the book in a contemporary binding. The hope was that this would be an economical alternative to the extensive decorative blind stamps due to the savings on labor and expensive tools. The effect, combined with the characteristically white tone of a new alum-tawed binding, has proved to be a bit too modern for many viewers. We have also been working on vegetable stains for the alum tawed skins to develop a more sympathetic, antique finish. I'm also looking forward to applying what we've learned to the first bindings of the actual edition, which will certainly have more complex decoration using additional finishing tools.

Bosses and Clasps

The bosses and clasps on this book are simply beautiful. I have always been attracted to early bindings. They truly spark the imagination and offer a tactile experience that is pleasant, though cumbersome at times. Books today are not generally produced in such sizes. When I began looking for a source of hardware for this book, I found one in Germany that had top quality bosses and clasps. I used some of them for the prototypes, but realized that I would have to find a more



economical solution given the steep price coupled with the exchange rate that is currently adding 30% to each purchase.

I then began to actively purchase early bindings to acquire the hardware in order to reproduce my own. It is not possible to simply take an original and have a mold made of it. There are several factors to consider when making reproductions. The first is that the casting process produces significant shrinkage. The final cast will be about 3% to 4% smaller than the original. This is important to consider as it is noticeable to the eye. The next factor and most complex problem with the more intricate pieces is the thickness. If the parts are too thin, they will have flow problems that will not fill the full volume despite attempts to properly vent the mold. It is not simply a matter of venting the mold properly. Using pressure to inject the wax will help, but will force the mold to require tighter tolerances to assure minimal leakage. This will present some serious problems for production runs. If the casts are too thin, they will have a tendency to fail at a high rate. This is not so important if you only want to make one complete set, but this will not be economically reasonable for a facsimile or even an original. The molds have to consistently produce quality parts. The key to making this work is having the ability to thicken the original prototype, take into consideration the shrinkage factor, and get a final cast that is comparable to the original. Furniture with slightly smaller dimensions are not a problem if you are producing parts for a facsimile or if you are supplying all the bosses for a book. However, if you are looking to produce one or two to match an original, then you need to arrive at the same dimensions as the original.

I now have a sizable family of molds to produce my own clasps and bosses, which I am now offering to the public. The parts are cast in brass or bronze and de-burred in my shop. I also oxidize them using a number of different options that produce different shades of brown, black or blue.

Tooling

Adrian Wilson was kind enough to provide us with a sample of the tooling used on Schedel's personal copy. While I have not gone so far as to reproduce it, it is on my list of future possibilities. With the help of Jeff Altepeter, I did select a motif that fits the period and style.

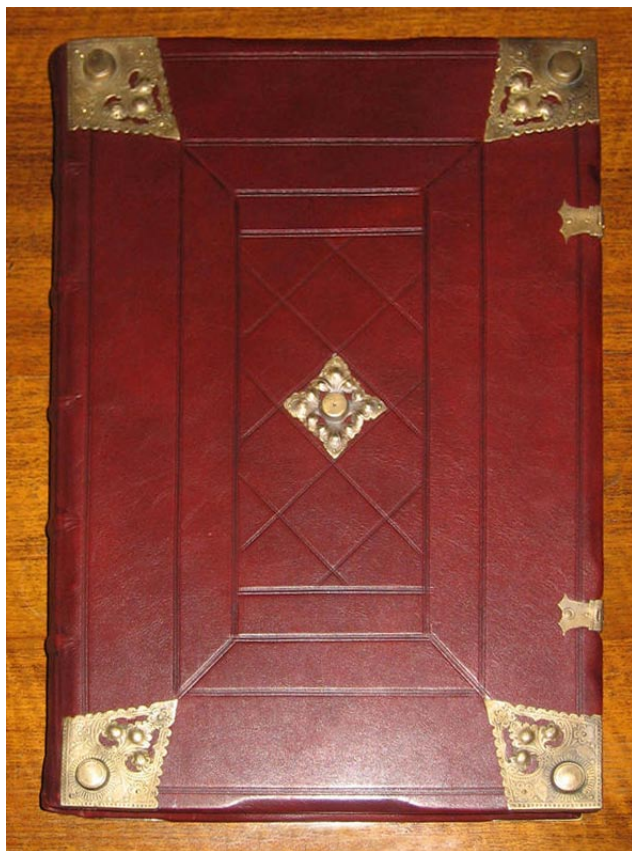
The Complete Prototypes

Today, I circulate one of the prototypes for the public to enjoy and keep the second in my home library. The Brookline Public Library will display the book sometime in December of this year. Also, while I don't produce facsimile editions full time yet, I hope to in the near future. I am truly happy in my shop working on some aspect of these projects. I will never make production runs of a thousand or more as I would grow

tired of the repetition. Thus, I have decided to make no more than 100 *Nuremberg Chronicle* facsimiles. I will not make the German edition for the simple reason that a beautiful version was produced in Leipzig in 1933. Copy number 110 sits proudly on the shelves of my library. The economics of the quantities I produce force me to produce the runs myself. The production is slow, but the quality is high. I offer my clients a full money back guarantee if they don't like the final product with no questions asked. You must have confidence in what you do!

He has worked in the Semiconductor for 13 years and holds a B.S. in Arts and a B.S. in Engineering from Northeastern University in Boston. The website for Smith & Press is at <http://www.smithandpress.com/>.

What's Next?



For the longest time, I struggled with what I would produce next. I was hoping to find inspiration at antiquarian book shows, but found that the dealers only peddled what they had in their inventory. I returned home empty handed to find the book staring me in the face in my own library. I will not tell you the title to shroud a little mystery around it. I will say that it's a late 16th century work that encompasses medical observations as well as an exaggerated realm of possibilities for new species on our planet. I will leave you with this... I have never seen a facsimile or translation of this book anywhere!

Selim Nahas is a book collector and enthusiast living in Brookline Massachusetts. He currently works for Applied Materials as a Senior Business Development Consultant for the factory software automation division.

A Method for Reblocking Modern Books

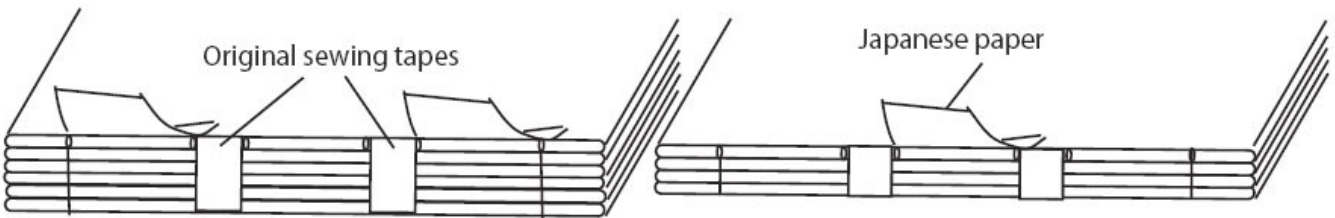
By Pamela Barrios

Here is a method for reblocking books. I recently used it on a trade-rebound 17th century book that was in 3 sections. The animal glue on the spine had deteriorated. The center section had pulled away from the middle until it detached from the crash on the spine, and finally pulled out of the book, so this section needed quite a bit of mending. I was able to restore the movement of the book, using this method.

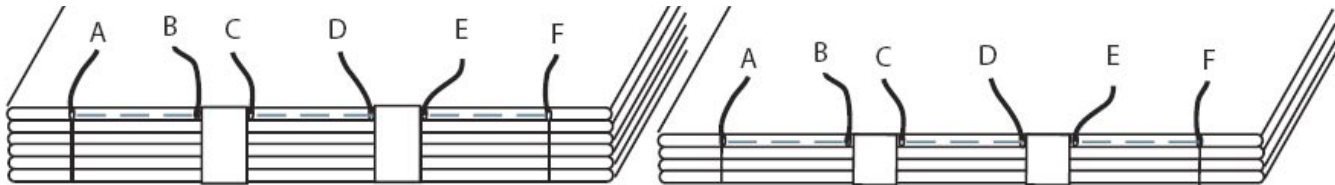
Instructions

After repairing the sections to be blocked, I sew short lengths of thread between each sewing station, the ends of which are left unattached. I put short Japanese paper hinges between each station as well. I align the sections before attaching them to each other. After perfect alignment, I tie the threads to unify the book. The Japanese paper assists in maintaining the placement. Additional linings can be added after the alignment is correct.

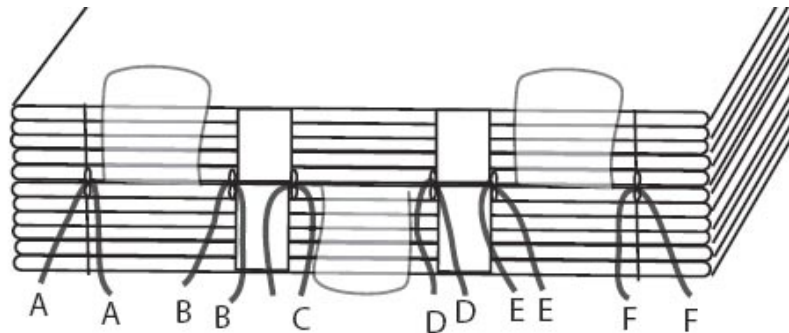
Our hypothetical book has 10 signatures, and was originally sewn on 2 tapes. Let's suppose it has broken apart between the 4th and 5th signature. There are sewing stations at the kettles and on each side of each tape. We will sew into all stations.



On one section, adhere Japanese paper hinges 2 or 3 mm onto the shoulder of the first page of the signature, between the first two and last two sewing stations. Repeat on the other section, this time covering the middle.



With a length of thread, enter the kettle stitch and exit the next sewing station. [Enter A exit B] Leave a few inches of thread on each side. With new thread, enter sewing station C and exit sewing station D. With new thread, enter sewing station E and exit sewing station F. Do this to both sections of the book.



Position the two sections together. Tie adjacent threads together, forming a tacket on the outside of the spine. Adhere the Japanese paper hinges upward from the bottom of one block and downward from the other. When dry, line the book as necessary.

GBW 100th Anniversary Exhibition Catalog Bind-O-Rama

Initiated in 2004, the Bind-O-Rama challenge and online exhibition has become an annual event. This year features the catalog to the Guild's 100th anniversary exhibition. A total of 26 entries were received and I was quite pleased to see the variety of bindings by seasoned professionals, students, and those in-between. Shown are numerous nicely decorated papers, traditional leather-work, and interesting designs.

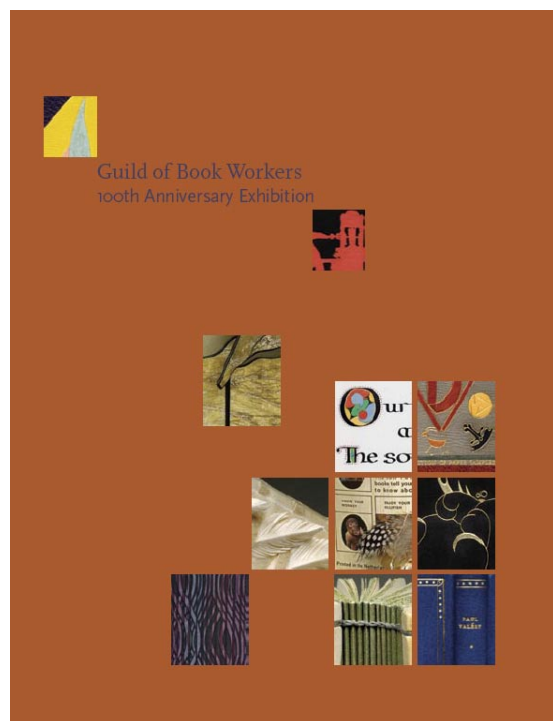
While the number of entries was lower than expected based on the number of orders received for the unbound catalog, I am pleased to be able to report that the entire edition (1500 copies, 150 unbound) of the exhibition catalog is now virtually sold out, and that before the close of the exhibition at Dartmouth in late November. This is an amazing feat in its own right given the challenges faced by those who produce and market exhibition catalogs. While the print catalog is sold out, the online exhibition will continue to remain online at the Guild's website hosted by Conservation Online.

In contrast to past Bind-O-Ramas, this one featured exclusively binders from the United States, though not by design. We hope to return to a more international format next time.

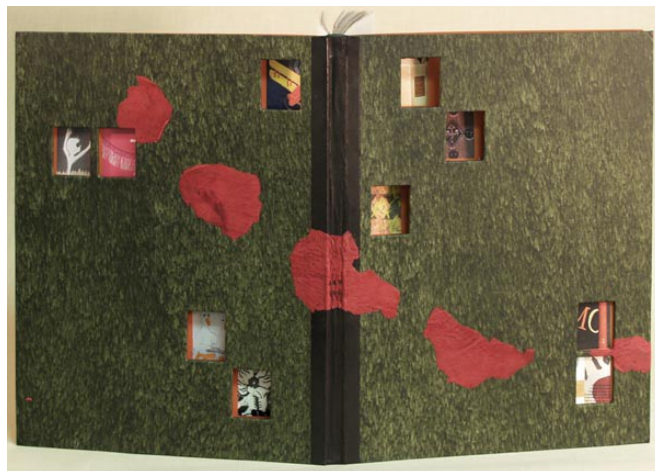
Thank you to all who participated.

Enjoy,

Peter D. Verheyen, GBW Exhibitions Chair (2004-2006)



Eric C. Alstrom, Okemos, MI.



Sewn-boards binding with tightback black kangaroo leather spine and corners. Claire Maziarczyk pastepapers with red goatskin on covers and across spine. Cut outs in cover reveal images of book details on endpapers. Title stamped in blind. Grey Hahnemühle Ingres endsheets and black moriki hinges. Acrylic-dyed top edge. Bound September 2007. 28 x 21.5 x 1cm.

Eric Alstrom has been involved with the book arts since 1989. He studied under James Craven and at the Bessenberg Bindery in Ann Arbor, Michigan. He has taken workshops from many bookbinders and artists, including Daniel Kelm, Barb Korbel, Sid Neff, Jr. and Sylvie Rennie. Eric is head of conservation at Michigan State University Libraries and teaches binding and book arts workshops. For further information, please visit Eric Alstrom | BookWorks at <http://webalstrom.ftml.net/bookworks/>.

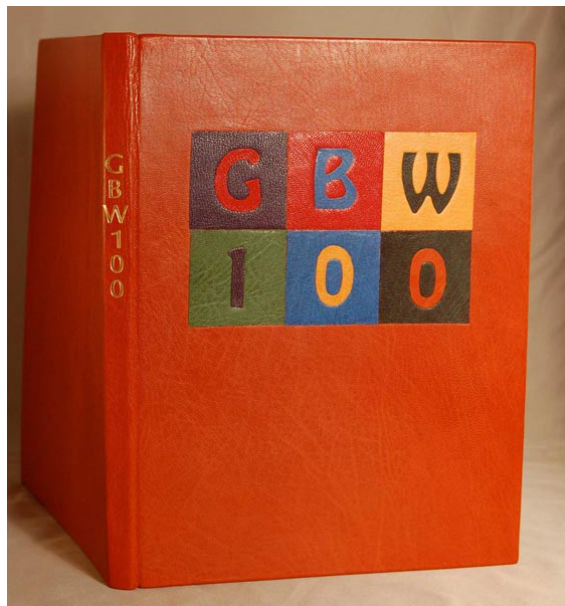
Whitney Baker, Lawrence, KS.



Sewn boards binding, chartreuse endpapers, chartreuse sailcloth spine dyed with acrylics, paste paper sides made by binder. 27 x 21.5 x 1.7 cm.

Whitney Baker began as a preprogram work/study at the University of Iowa Center for the Book and received her MLIS with an advanced certificate in library and archives conservation, University of Texas at Austin, interning at the Library of Congress under Tom Albrow.

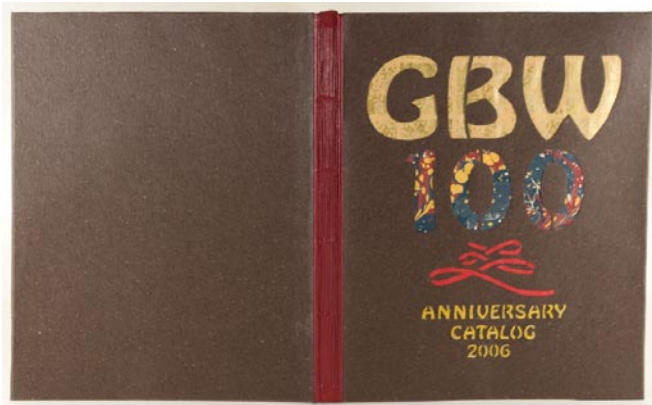
Sherry Barber, Frisco, TX.



Full goatskin over boards with backpiped leather onlays. Leather headbands and Japanese paper endhseets. 21.6 cm x 28.6 cm x 1.7 cm.

Since 2000, I have studied with several binders including Pam Leutz, David Lawrence, Catherine Burkhard, Priscilla Spitler, Monique Lallier, and Jan Sabota. I am currently teaching bookbinding at the Craft Guild of Dallas.

Pamela Barrios, Orem UT.



Sewn-board binding; red spine leather follows the shape of the signatures, the spine is concave when the boards are open; sides are brown "bier" paper (made from the green waste of hops); cut-out letters over decorative paper. 27.7 cm x 22.3 cm x 1.6 cm.

Trained in conservation at the NY Botanical Gardens and the New York Public Library (where she received full time intensive training in fine binding and conservation from Elaine Reidy Schlefer). Has attended numerous workshops and intensives, including Hugo Peller, Tini Miura and Deborah Evetts in fine binding, and Abigail Quant and Bernard Middleton in conservation. For 17 years has been a Rare Book Conservator at the Harold B. Lee Library at Brigham Young University.

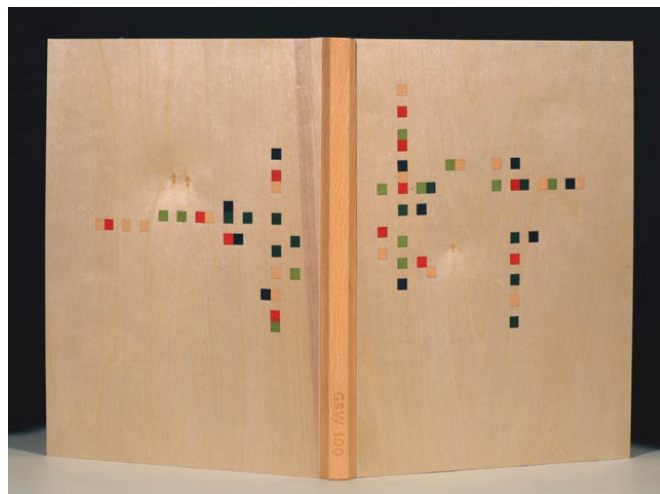
Elizabeth Bittner, Syracuse, NY.



Boards are covered in decorative long fiber tissue with a collage of decorative paper scraps in the center of each board. Some scraps are paste papers of my own design while other scraps are paste papers from other artists or printed decorative paper. The stations closest to the head and tail were sewn using the caterpillar pattern. The sewing in the center is the Celtic weave. Both patterns are from Keith Smith's *Non-Adhesive Binding*, vol. 3. The remaining four stations were sewn using a two needle Coptic pattern. Sewing for all stations was done using dyed linen thread. 29 x 22 x 2.25 cm.

Graduate student in the book and paper conservation program at the University of Texas, Austin. Currently interning in the Conservation Lab of the Special Collections Research Center, Syracuse University Library.

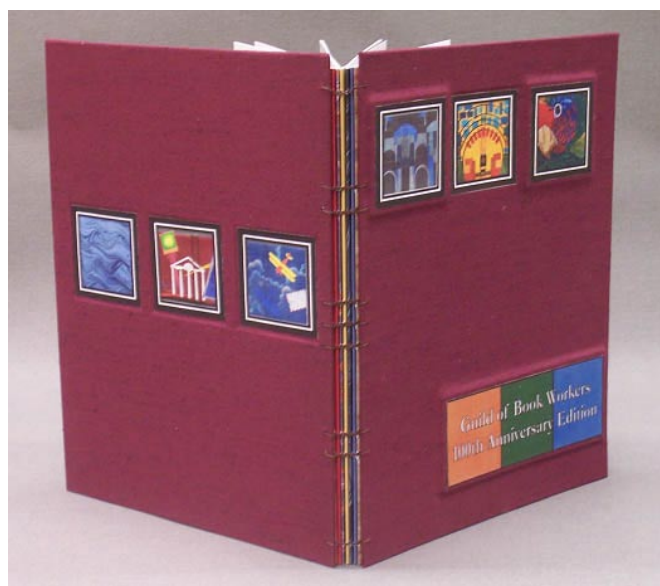
Amy Borezo, Orange, MA.



Flat-back case version of Gary Frost's sewn boards binding (with offset spine). Biscuit Nigerian goatskin with blind embossing on spine. Covers in birch veneer with leather onlay. Sewn on linen tapes. Hahnemühle Bugra Bütten Lilac endpapers. 22 x 28 x 1.5 cm.

MFA in Painting/Printmaking from the Rhode Island School of Design. Bookbinding study with Daniel Kelm and Barry Spence.

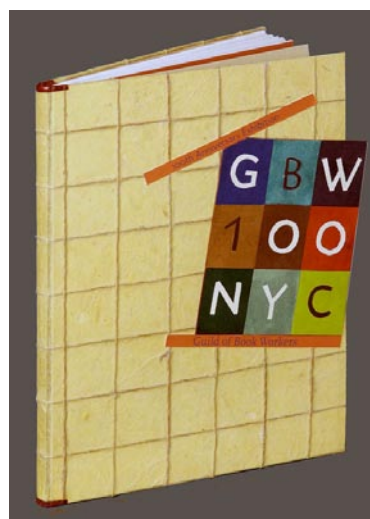
Lyndsey Carney, Normal, IL.



Coptic binding with exposed spine sewing; Sewing done with dyed wax linen thread, with each signature wrapped in decorative paper to better display sewing. End papers done with decorative papers, as well. Boards covered in Canapetta book cloth, with inlays and build-ups to display images from catalog. Images from catalog and title printed on stretched cotton cloth. Circa 28 x 22 x 1.5 cm.

Currently working as a Specialist, in the Conservation Lab at Illinois State University, studying under Soline d'Haussey, Conservator at ISU.

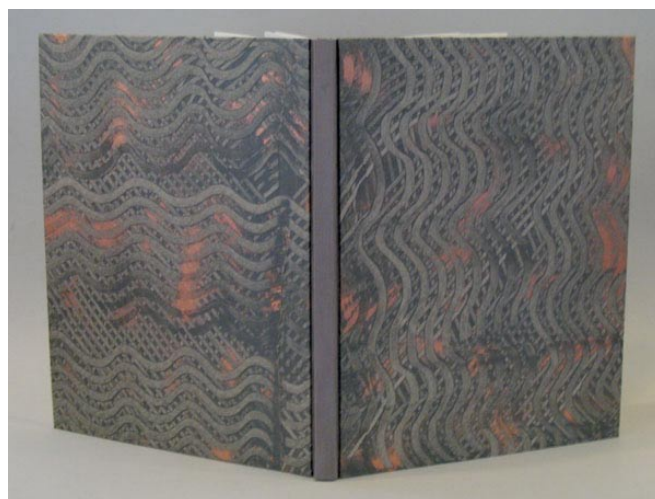
Carol Ceraldi, Syracuse, NY.



Case binding; cream Roma endpapers; sewn link-stitch on 3 linen tapes; white linen thread; rust goat skin stuck-on endband and head and tail decoration; boards covered in Nepalese Lokta with inlaid jute thread grid; leather double layer onlays; title borrowed from original soft cover. 28 x 22 x 1.5 cm.

Trained in design at the Cooper Union, bookbinding study with Dorina Parmenter and Peter Verheyen, as well as with Daniel Kelm at the Garage Annex School in Easthampton, MA.

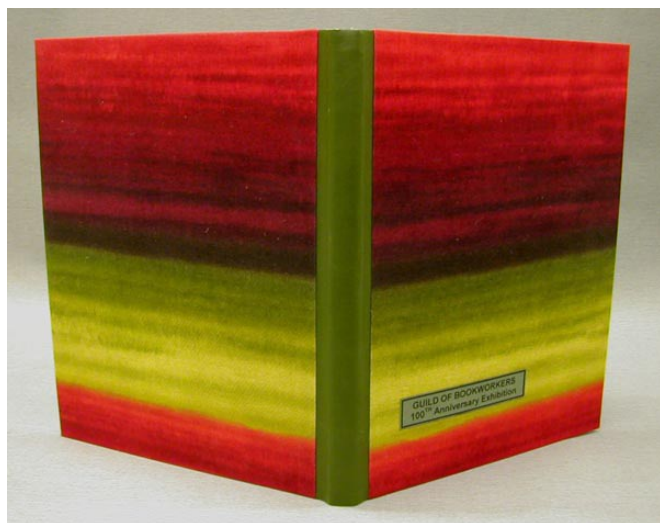
Leigh Craven, Dorchester, MA.



Case binding; sides covered in original pastepaper with Japanese silk spine. 28 x 22 x 1.5 cm.

Leigh Craven has a BFA in printmaking from Cornell University and a MFA in printmaking from the Rhode Island School of Design, and studies bookbinding with Peter Verheyen. She has taught at LeMoyne College in Syracuse, New York, is currently teaching in the Department of Art at Bridgewater State College in Massachusetts, and has been a visiting professor at various other institutions. Her work has been exhibited widely in group and solo exhibitions earning her numerous honors and awards.

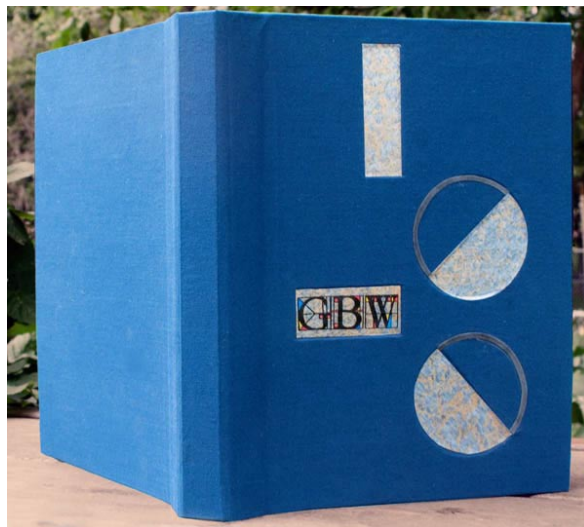
Soline d’Haussy. Normal, IL.



Gary Frost’s sewn board binding structure with leather spine. Covers are constructed of 20 point board covered in Comanche Sunset fabric. Endsheets are made of green Canson Paper. Label is printed on Canson paper as well. 28 x 22 x 1.9 cm.

Internship in General and Special Collections Conservation under Whitney Baker, Conservator, KU Libraries. Workshops with Jim Canary, Gary Frost, and John Tonkin. Currently working at Milner Library, Illinois State University as Conservator.

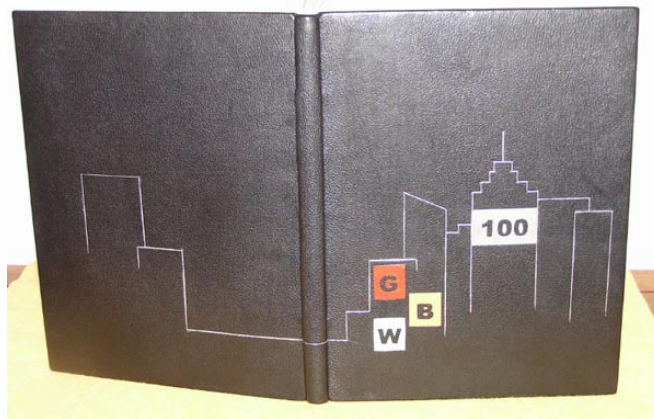
Mary Drabik, Shoreview, Minnesota USA.



Wire edge binding using Daniel Kelm’s technique and a drop back spine I learned from Jill Jevne. The book has a cloth cover with insets using Claire Maziarczyk’s paste paper. This paper was also used to anchor the wire sewn into each signature. 28.7 x 22 x 2.5 cm.

As a member of the Minnesota Center for Book Arts, I have been privileged to take a variety of bookbinding classes from resident and visiting teachers. Jana Pullman and Jody Williams have been especially helpful. I have also taken bookbinding workshops at Split Rock, Haystack, and Paper and Book Intensive. I’m currently taking a longer term course of study through the Canadian Bookbinders and Book Artists Guild.

Jane Bortnick Griffith, Kensington, MD.



French-style laced-in binding. Covered in black French Chagreen goatskin. Reverse leather onlays and silver tooling. Handsewn double silk endbands. Handpainted Japanese paper endpapers. 28.5 x 22 x 1.7 cm.

Jane Bortnick Griffith studied with Jacqueline Liekens in Brussels, Belgium, 2006. Classes with Monique Lallier and Daniel Kelm, 2007. Previously took courses and workshops at Smithsonian Institution, New York Center for Book Arts, and Pyramid Atlantic.

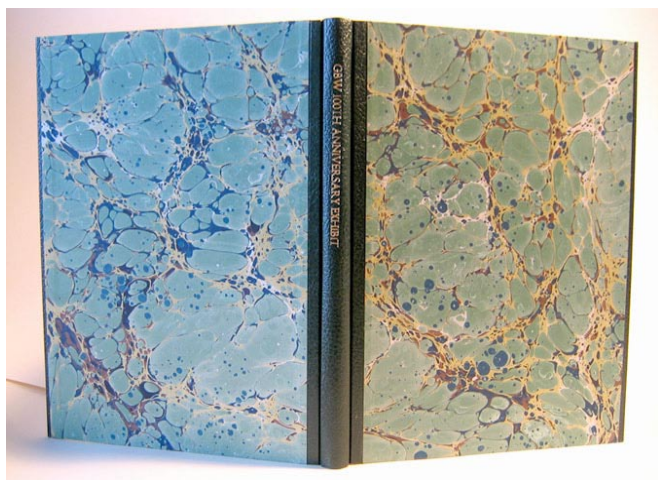
Dolores Guffey, Eureka, CA.



Faux leather covers made from kraft paper impregnated with shoe polish; hand marbled end papers by D. Guffey; double needle Coptic binding with wax linen thread; covers have windows cut out to reveal images on the first and last pages of the catalog; a photocopy of one of the books from catalog was mounted on the front cover. 28 x 21.5 x 1.5 cm.

Member of the North Redwoods Book Arts Guild

Mark S. Hall, Austin, Texas USA.

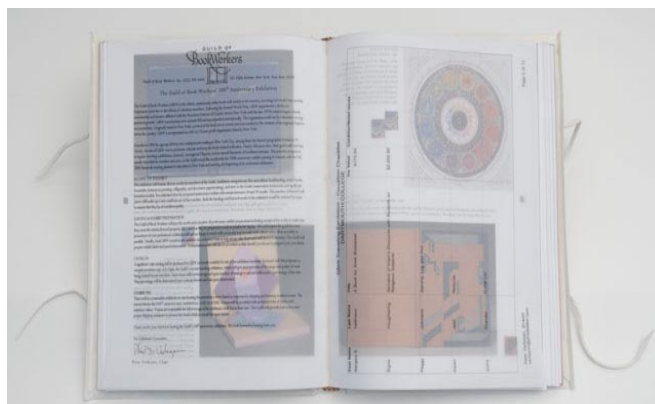


Quarter leather case binding with Harmatan goat leather along spine and fore-edge; sides covered in hand-marbled paper by Catherine Levine, contrasting blue calf leather

headband, burnished graphite top edge, text block sewn link-stitch with endpapers in light green by Hahnemuehle. Title stamped in gold leaf on spine. 28.7 x 22 x 1.6 cm.

I have been binding books and studying printing as a hobby since March, 2007. I've taken 2 classes at the Craft Guild of Dallas. My first binding instruction was taught by Jim Croft earlier this year. I learned to do the case binding in a recent class from David Lawrence and the staff of the Craft Guild. I also studied at the Texas A&M University Book History Seminar this year where we bound pamphlets and other ephemeral items from the hand press period.

Karen Hanmer, Glenview, IL.



Limp calf vellum binding (Pam Barrios' 3 piece technique), folios from catalog alternate with folios of laser prints on translucent paper. Binding gives Guild of Book Workers Exhibition Chair's view of Guild 100th Anniversary exhibition - the show is viewed through a veil of paperwork: shipping forms, invoices, press releases, condition reports, etc. 29 x 22 x 2.5 cm. Collection of Peter D. Verheyen.

Studied with Scott Kellar, Monique Lallier, Priscilla Spitler; 365/24/7 technical support by Peter Verheyen. She is currently Exhibitions Chair with the Guild of Book Workers, was a juror for the 100th anniversary exhibition, and is represented in the contemporary part of the exhibition with a binding. She is online at <<http://www.karenhanmer.com>>.

Forrest Jackson, Dallas, TX USA .



This hollowback binding of the Guild of Book Workers 100th Anniversary Exhibition is sewn on three frayed linen cords. The spine is quarter leather bound in the skin of a copperhead snake that was shot and tanned by the binder in August 2007. (I love snakes, but couldn't suffer this venomous one to live on my land.) The book also features top-edge gilding, leather headbands and Lokta Momi paper covered boards and endsheets. 28.7 x 21.8 x 1.5 cm.

I started bookbinding at the Craft Guild of Dallas in 1997. Since then, I have pursued fine binding, conservation and restoration. I've also taught beginning restoration classes at the Craft Guild and the Edgemere Retirement Community. Currently, I slowly practice this Old World trade for entertainment purposes only. More examples of my work can be seen at Rosedale Rare Books. Favorite instructors: Sally Key, Jim Croft, Pamela Leutz and David Lawrence.

Peggy Johnston, Des Moines, IA.



Description of design: Covers are 1/8 inch thick plexiglass. The plexiglass was masked, then sand-blasted to create windows allowing the images on the front and back pages of the catalog to be viewed through the cover. The blasting material gave the plastic a rusty tint which reflects the color

of the book's pages. The binding is Coptic, sewn with linen thread on six needles. The label is letterpress printed on dyed goat skin. 28 x 21.5 x 2 cm.

Peggy graduated from the University of Wyoming with a double degree in art and education. Since then she has continued her studies in painting, printing and the book arts by taking classes and workshops whenever possible. She is represented in the contemporary part of the exhibition with a book work.

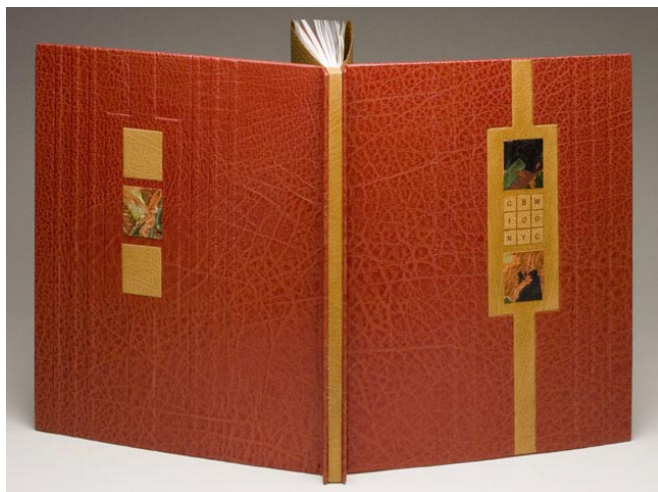
Ashley M. Kanaley and Shalini Patel,
Syracuse, NY.



Half-bound case binding: Sewn on three rami tapes; pastepaper stuck-on endband; case covered in pulled and crinkled pastepapers at spine and corners and comb-made pattern on sides. Forwarding by Shalini Patel with case made by Ashley M Kanaley. Technical support and encouragement provided by Peter D. Verheyen, David Stokoe, and Elizabeth Bittner. 28 x 22 x 1.5 cm.

Ashley and Shalini are both work-study students in the conservation lab of the Special Collections Research Center, Syracuse University Library. When not working in the lab, both are printmaking majors (junior and senior respectively) in the School of Art and Design at Syracuse University. Shalini completed the "book arts" course last fall and currently working on an independent study in advanced book arts topics, both with Peter Verheyen.

Monique Lallier, Greensboro, NC.



New Oriental binding with buffalo leather over multi-layered boards. Onlays of goat skin leather and in "lacunose" technique. Blind tooled title. Mokuba end papers. 28 x 22 x 1.5 cm.

Trained in French-style binding in Montreal with Simone B. Roy, Hedwin Heim in Ascona and Hugo Peller in Solothurn. Also trained in gold tooling in Paris with Roger Arnoult. Participated in numerous exhibition all over the world and was chair of the Standards Committee of Excellence of the Guild of Book Workers from 1988 to 2000. Is currently Director of the American Academy of Bookbinding in Telluride, CO and Ann Arbor, MI. She is represented in both the retrospective and contemporary parts of the 100th anniversary exhibition. She is online at <<http://www.moniquelallier.com>>.

Charlene Matthews, Hollywood, CA.



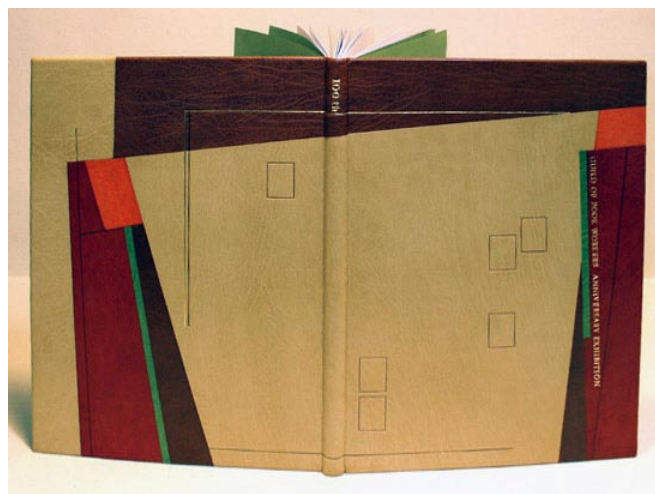
Bound September 2007. I had a copy already, but bought another set of loose sheets to bind. I decided to interweave both copies, same pages together, as through the years, I can

see many of our lives interweaving together. It was a great experience, I was able to see and think about each book as I wove another into it, and I realized how I had not paid much attention to my peer's bindings as much as I should have. The cover was hard, and I completed about 5 different bindings before I came up with this one. How this one developed was through pure frustration and depression. After weaving the books, I realized how they all looked alike, they were all different, but the same. I wanted to make a cover, delicate for the preciousness of the books inside, and I also wanted to destroy them all.

The covers are covered in pinhole photographs of my bindery back porch. It is a panorama from a 25 minute exposure from a camera I call the Big Guy. One can just see the door entry. I thought that was appropriate, the entrance to a bindery. I have clouded it, as the clouds keep me aware. The holes represent lace, a delicate thing. Inside, the holes drilled through all the pages, suddenly become music sheets. A rough, but complete harmony. 28 x 22 x 1.5 cm.

Charlene Matthews is a full time bookbinder, working in restoration, box making, art fabrication and book arts. Her work can be found worldwide. She is also crazy about her oatmeal box pin-hole camera. She is represented in the contemporary part of the 100th anniversary exhibition. She is online at <<http://www.charlenematthews.com>>.

Jana Pullman, Minneapolis, MN.



Sewn on four linen tapes, green Moriki Japanese paper endpapers, green leather end bands. Covered in inlayed brown, terra cotta, orange, tan and green goat leather with blind and gold tooling. 28.5 cm x 22 cm x 1.5 cm.

Student of Jim Dast, University of Wisconsin-Madison and Bill Anthony, University of Iowa. MFA in printmaking with an emphasis in book arts and papermaking. Worked for libraries and institutions in book and paper conservation and now I am in private practice.

James Reid-Cunnngham, Cambridge, MA.



Open joint binding; textblock trimmed unevenly; sewn with a long stitch through a Tyvek bonnet using linen thread colored with acrylic; vinyl tile boards lined with Zerkall Mouldmade 140 gm. paper; boards laced to the Tyvek using linen thread colored with acrylic paint. 29 x 24 x 1.6 cm.

Trained in bookbinding with Mark Esser at the North Bennet Street School in Boston. He is currently President of the Guild of Book Workers.

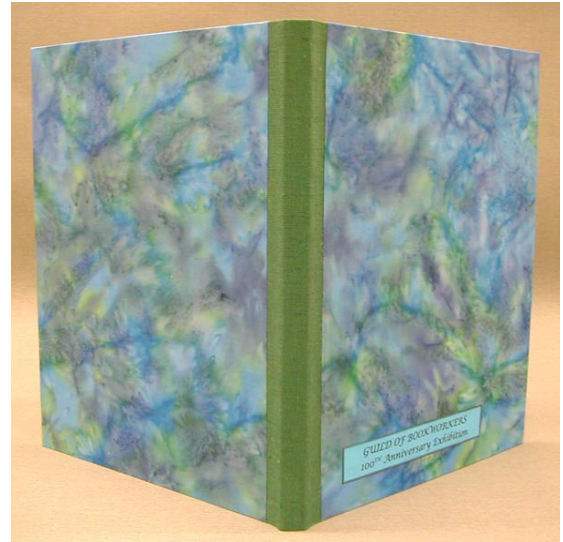
David Stokoe, Syracuse, NY.



Half bound case binding, emulating 19th century English "trade" style using fake raised cords. Sewn on 3 tapes, Gutenberg laid endpapers, original Cockerel style marbled side panels, University of Iowa PC4 paper molded & toned with acrylics. Blind tooled & computer generated label. 28 x 22 x 1.5 cm.

Apprentice with the UK Society of Archivists; worked at College of Arts & Tech, Newcastle; 4 year Cert. in Bookbinding. Professional conservator since 1982 – Tyne & Wear County Record Office; Manx National Heritage, Isle of Man; Cumbria Archive Service, all in UK; Union Theological Seminary, NYC & now at Syracuse University, NY.

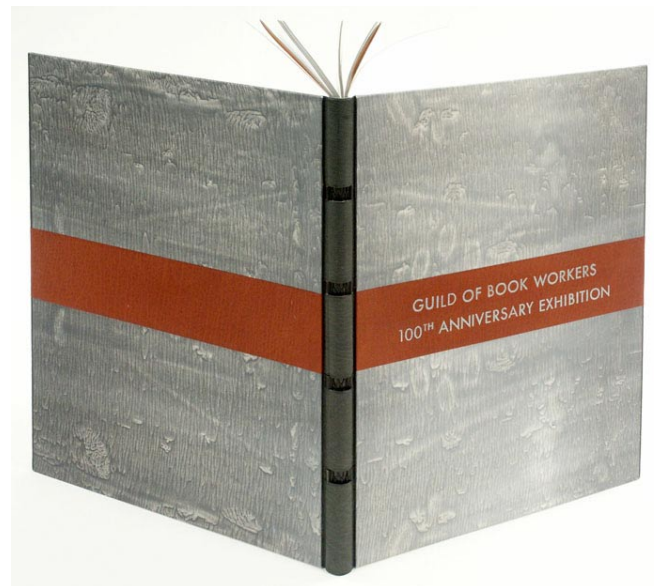
Sharon Swanke, Bloomington, IL.



Gary Frost's sewn board binding structure with Canapetta cloth spine. Covers are constructed of 20 point board covered in Batik fabric. Endsheets are of white Neekoosa vellum paper. Computer generated label. 28 x 22 x 1.9 cm.

Internship in conservation and preservation under Soline d'Haussey, Conservator, Milner Library, Illinois State University. MSLIS from University of Illinois.

Peter D. Verheyen, Syracuse, NY.



Case binding; white Johanot endpapers; sewn link-stitch on 4 black vellum slips; slips and thread died black; burnished graphite top edge; pastepaper stuck-on endband; spine covered in dark grey oasis goat with cutouts for slips; boards covered in pastepaper with terracotta leather onlays on both boards; title stamped in anthracite foil. 28 x 22 x 1.5 cm. Collection of Karen Hanmer.

Peter Verheyen completed a formal apprenticeship at the Buchbinderei Klein in Gelsenkirchen, Germany; internships at the Germanisches Nationalmuseum in Nuremberg, Germany, and at the Folger Shakespeare Library with Frank Mowery; worked with Heinke Pensky-Adam and William Minter, and at the Yale, Cornell, and Syracuse university libraries. Past Exhibitions Chair for the Guild of Book Workers and represented with one work in the contemporary part of the 100th anniversary exhibition. Online at <<http://www.philobiblon.com>>

44

Pamela S. Wood, Tempe, AZ.



Traditional covered boards (case binding), using bookcloth, created by the binder; inlaid die cut metal letters; doublure inlays of marbled paper by the binder. 28.5 x 22 x 1.2 cm.

Studied with Joe D'Ambrosio, Hedi Kyle, Tom Conroy, Chela Metzger, Pam Barrios, Dolph Smith, Jodi Alexander. BFA in Printmaking, Kent State University.

A Review of the Book of Origins: A Survey of American Fine Binding Exhibition

By Terrie L. Wilson

Artists' books, with their non-traditional bindings and often imaginative appearance, tend to be the focus of many if not most book art exhibitions and publications. The attention gathered by the artists' book has somewhat overshadowed the earlier tradition of fine binding, but as *The Book of Origins* proves, it is a tradition that is alive, well, and flourishing in North America.

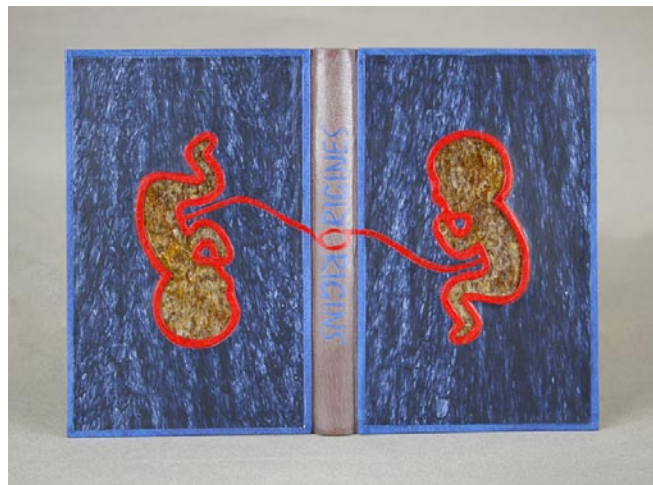
The Book of Origins: a Survey of American Fine Binding manifests itself in the form of a traveling exhibit, an online exhibit (see <<http://library.syr.edu/digital/exhibits/b/bookoforigins/>>) and a small exhibition catalog. The original set binding exhibition took place in Quebec, representing a larger number of works by both Canadian and U.S. artists. The traveling show is comprised of works by 10 of the artists represented in the first show. The name "Book of Origins" is derived from the inspiration for the Canadian show, a bilingual letterpress text that tells the story of the creation myth of the Huron people.

Twenty books are presented in the exhibit, representing two works by each artist. One binding is created around/in response to the text of *The Book of Origins*, and the second piece is a work of the artist's own choosing. The artists featured in the show are Cathy Adelman, Eric Alstrom, Marlyn Bonaventure, Wilfredo Geigel, Karen Hanmer, Scott Kellar, Monique Lallier, Kaarina Tienhaara, Gerritt VanDerwerker, and Peter D. Verheyen. These individuals come from a variety of backgrounds as book binders, book artists, and conservators. Many pursue book binding as a profession, but even those who describe themselves as amateurs or hobbyists clearly display a mastery of the craft. Each brings a unique style to their work, employing a variety of techniques in the creation of their bindings.

What is particularly striking about the books in the exhibition is the use of similar, traditional bookbinding techniques manifested in a variety of interesting ways. Coupled with exquisite attention to detail, the books are truly one of a kind, despite the similar techniques used in their creation.

The majority of the artists in the show chose to work with a traditional leather binding. The choice, however, does not imply a lack of creativity or daring on anyone's part; each piece is unique, well-crafted, and reflects the style of the book binder. Highlighting the Amerindian theme of twins, Eric Alstrom chose to represent two fetus-like images,

connected by an umbilical cord that itself connects to the "o" in "Origins". The boards are covered in red, gray, and blue goatskin, with the images of the twins highlighted using red leather onlay. Alstrom's choice of twins and an umbilical cord emphasizes the connection between origin and birth. The simple, slightly abstracted images set in red against a blue background are stunning.



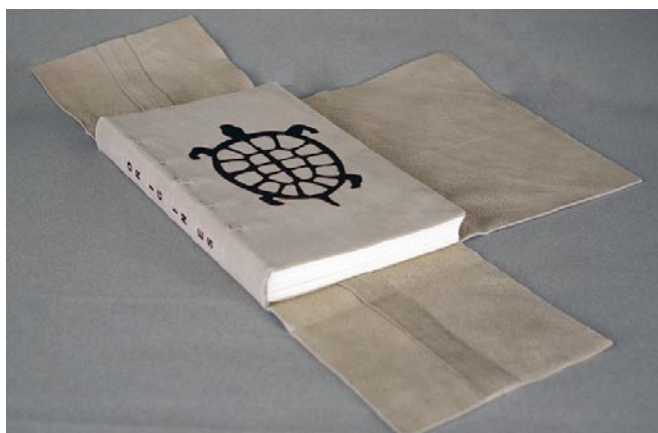
Bold, striking colors are a feature of several leather bindings, including Marlyn Bonaventure's take on James Crumley's *Mexican Pig Bandit*, Karen Hanmer's *Ficciones* (authored by Jorge Luis Borges), and both of Scott Kellar's entries, *The Book of Origins* and *A Sense of Time Left* (Maureen Morehead). Bonaventure's bold use of color in leather onlays for the title of her book makes the words lift off the cover. Karen Hanmer's use of leather to create the shape of a tiger out of its two colors – black and yellow – provides the viewer with an almost optical illusion.



A similar technique of optical manipulation is evident in Kellar's geometric patterning on both covers. Yellows, reds, blacks, and blues form patterns that appear to be "paintings", done in leather instead of oil or acrylic.

One of the better-known artists in the show, Monique Lallier, also employs the use of color, but in a more refined style, based on the French construction of the book. Lallier's cover for Emile Zola's *La Fete a Coqueville* is a vast field of blue leather with onlays of "Lacunose", or creased leather. Small raised rounds of various colors cut across the cover on a diagonal. The artist's choice for the *Book of Origins* divides the cover into areas of red and black leather edged with green. Each is an elegantly represented binding.

A softer, less rigidly constructed use of leather is seen in Gerritt VanDerwerker's *Book of Origins*. The text block is held together with deerskin "thongs" which are then woven into the unsupported deerskin cover. The cover has 3 deerskin flaps that completely encase the book, a historical technique that helps protect the book.



Another artist who chose not to work with more formal goatskin but a variant form of leather is Peter D. Verheyen. His *Book of Origins* blends parchment on the spine, leather boards, and an onlay of codfish leather. The scaly gray skin, left to a natural shape rather than trimmed, has a 3-dimensional quality about it and appears to lift off the covers of the book. This particular book was chosen as the cover image for the show's catalog.

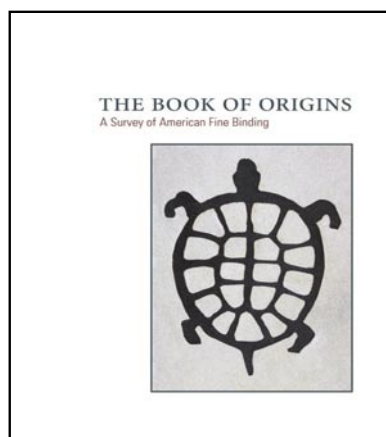


Not all of the artists in the exhibit chose to work in leather. Some opted for parchment, cloth, paper, or a mixture of materials. Cathy Adelman's *Book of Origins* is covered in a creamy, translucent parchment that allows images from the book covers underneath to show through. Both of Kaarina Tienhaara's entries are bound in a combination of highly colorful cloth and paper. Her *Book of Origins* is covered in striking combination of gray Rives BFK paper painted with broad strokes of ochre and features a spine stitched with bold oxblood red waxed linen thread.

Although each artist's style and use of material is unique, a few common themes appear on the covers, specifically, those related somehow to nature. This may be in part due to the subject matter of the *Book of Origins* (i.e. the creation myth of the Huron people), or it may be the result of a wider interpretation of creation myths. Wilfredo Geigel, Karen Hanmer, and Gerritt VanDerwerker all employ the image of a turtle/tortoise on their versions of the *Book of Origins*. Hanmer includes deer antlers with her book to further emphasize the Huron myth.

The books featured in *The Book of Origins: a Survey of American Fine Binding* represent a wide variety of book artists and bookbinders, and they serve as testimony to the enduring craftsmanship and artistry of fine bookbinding. Whether amateur or professional, the artists who participated in the show prove that the fine art of the book is alive and well in North America.

Terrie L. Wilson has served as the Art Librarian at Michigan State University since July 2000. Prior to that time, she went to graduate school and worked at Indiana University in Bloomington, Indiana, where she received her Masters degrees in Art History and Library Science. She has published articles on artists' books for *Art Documentation: the Bulletin of the Art Libraries Society of North America*. She can be reached at <wilso398@mail.lib.msu.edu>.



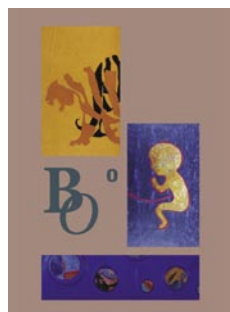
**THE BOOK OF ORIGINS:
A SURVEY OF AMERICAN FINE BINDING**

This traveling exhibition features contemporary fine bindings by ten American binders. The group includes established masters as well as gifted emerging artists. Two works are presented by each binder; their binding in response to the set *Book of Origins* text, and an additional example of their work.

Full Color Catalog Now Available

The 32 page, full color catalog was designed by Julia Leonard, designer of the Guild of Book Workers 100th Anniversary Exhibition catalog. It depicts all 20 works, plus descriptions and biographical statements by each binder.

Pre-payment of \$15 plus \$5 per order for priority mail postage is required. Make checks payable to Karen Hanmer.



Send orders to:
Karen Hanmer
709 Rosedale Road
Glenview, IL 60025

Or via PayPal, payment to karen@karenhanmer.com

The entire exhibition and travel schedule is online at
<http://library.syr.edu/digital/exhibits/b/bookoforigins/>



Advertise in the Bonefolder

The *Bonefolder* is an international journal for bookbinding and the book arts, which through its association with the Book Arts Web has the potential to reach on average 1500 viewers per week. Publication of the *Bonefolder* will be announced prominently on the Book Arts Web, the Book_Arts-L listserv and other topically related lists reaching many thousands of readers.

Though published in an online format we will present the *Bonefolder* as a print publication with keen attention paid to layout, typography, and illustration.

The *Bonefolder* will be published on a semi-annual basis with back issues archived online for continued availability.

In order to make the *Bonefolder* freely available, we will offer advertising space for sale at competitive rates. These rates include publication of your advertisement in both numbers of a given volume.

Full Page — \$300 US

9.5" x 7" (24 x 17.75 cm) vertical format

Half Page — \$150 US

7" x 4.5" (17.75 x 11.5 cm) horizontal format

9.5" x 3.5" (24 x 9 cm) vertical format

Quarter Page — \$75

4.5" x 3.5" (11.5 x 9 cm) vertical format

Full information on submitting your advertisement and payment is found at [<http://www.philobiblon.com/bonefolder/advertise.htm>](http://www.philobiblon.com/bonefolder/advertise.htm).

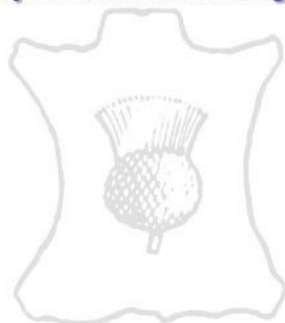
**The deadline for the Spring 2008
issue is February 1.**



J Hewit & Sons Ltd

TANNERS & LEATHER DRESSERS

Suppliers of Equipment, Tools & Materials
for all your Craft Bookbinding needs.



The 'One-Stop Shop for Bookbinders' is available online at:

www.hewit.com

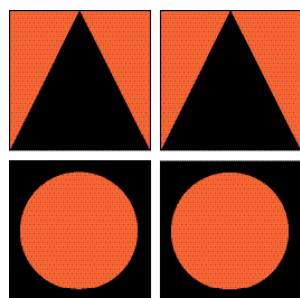


Westfields Avenue, Higham Ferrers,
Northamptonshire NN10 8AX, England

Telephone: +44 (0)1933 412151
Facsimile: +44 (0)1933 412242

Email: marc@harmatan.co.uk
Visit our Web Site at <http://www.harmatan.co.uk>

Please also look at:
bookmarc leather ltd
www.bookmarc.co.uk
email marc@bookmarc.co.uk



American Academy of
Bookbinding

970-728-3886

aab@ahhaa.org

www.ahhaa.org

PO Box 1590

Telluride, CO 81435

A Professional School for International Bookbinders

AMERICAN ACADEMY of BOOKBINDING

Now Celebrating 15 Years of Excellence

2008 Courses

COLORADO Telluride Campus:

Book Conservation: Treatments of
Textblocks & Sewing with Don Etherington
April 7 - 18

Book Conservation: Finishing
with Don Etherington
April 21 - May 2

Intermediate Bookbinding
with Monique Lallier
May 5 - 16

Contemporary Decorative Techniques
with Helene Jolis
May 19 - 23

Contemporary Decorative Techniques
with Helene Jolis
May 26 - 30

Advanced Bookbinding with Monique Lallier
June 2 - 13

MICHIGAN Ann Arbor Campus:

Introduction to Leather Binding
with Monique Lallier
February 25 - 29 & March 3 - 7

Restoration of Cloth with Don Etherington
March 16 - 21

Finishing with Don Etherington
June 2-13

Intermediate Bookbinding with
Monique Lallier
September 8-19

Box Making with Monique Lallier
September 22-26

Treatment of Textblocks & Sewing
with Don Etherington
September 29 - October 10



Aboard The Mavis by Richard Markham
New York: Dodd, Mead and Company, 1880

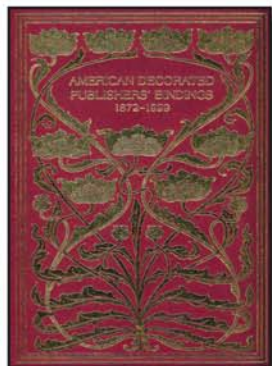
AMERICAN DECORATED PUBLISHERS' BINDINGS 1872-1929

Collected and Described by Richard Minsky

This is an artist's book, an exhibition catalog, and an exploration of art history seen through publishers' book covers. Through 500 examples we look at the work of 88 known artists and many anonymous ones. We see some astoundingly modern American works that pre-date art movements, including prototypical examples of Futurism in 1880, Art Nouveau in 1881, 1890's Constructivism, abstract landscape in 1903, and Surrealism in 1904.

Limited Edition in a foil-stamped Hahnemuehle Bugra Butten paper cover. The foil stamping of each cover was done by Richard Minsky. Edition of 100 signed and numbered copies.

Deluxe Edition limited to 25 signed and numbered copies printed by 5760x1440 dpi archival pigment inkjet, in a foil stamped cloth hardcover.



CD-ROM Edition with all the text and images of the Deluxe Edition in PDF format. Also includes the database with fields for title, author, publisher, date, designer, description of binding, variants, and images of all the books. And a browser-viewable checklist with "thumbnail" images of all 500 designs.

Details, exhibition archive images, sample pages and online ordering at

minsky.com

The Bonefolder reaches thousands of readers interested in the book arts worldwide.

Won't you consider advertising in this space to support this publication?

Deadline for the Spring 2008 issue is February 1. See page 47 for details.



Submission Guidelines

The *Bonefolder* welcomes submissions of articles for publication. Articles should relate to the fields of bookbinding, book arts, decorative techniques, education, exhibition reviews, tips & tricks, or book reviews. Articles that have not been published elsewhere will be given first consideration.

The language of the *Bonefolder* is English, though it may be possible to work with authors in the translation of non-English articles.

Because the *Bonefolder* is published electronically we are able to reach a worldwide audience at minimal cost. Issues will be released as PDF files which can be opened with Adobe Acrobat Reader.

Submitting your text:

Only completed articles should be submitted to the editorial review board. This includes proof-reading. Please indicate position of graphics in text by placing the filename of the image in brackets, i.e. [AuthorLastname-Image1.tif].

Articles may be included either as plain text in email letters, or as word processor files attached to email letters. Microsoft Word or WordPerfect are the preferred file formats. Formatting should be very basic with italics, bold, and other formatting used sparingly. Please do not use any "tables." Font should be either Arial or Times Roman. Images can be included in the JPG or TIF formats. Images should be sized to 1024 x 768 pixels if taken with a digital camera. If scanned or created digitally, save at 400 dpi. Line art should be saved as bitonal, b/w images as 8 bit (256 shades of grey), and color as 24 bit. DO NOT embed images in body of text, but save separately and attach. Likewise, collaged images are not allowed.

Files should be named as follows

The article (if not sent in email message body):

AuthorLastname-ShortTitle.doc

Images:

AuthorLastname-Image1.tif (.jpg)

AuthorLastname-Image2.tif (.jpg)

References:

* Any references should be included in () following the text they refer to. If links are included, you must include the full URL, including "http://" enclosed in "<>".

Examples:

Middleton, Bernard C. (1996). *A History of English Craft Bookbinding*, New Castle, DE: Oak Knoll Press.

Etherington, Don and Matt Roberts (1982). *Bookbinding and the Conservation of Books: A dictionary of descriptive terminology*. Washington, D.C.: Government Printing Office. <<http://palimpsest.stanford.edu/don/don.html>>

Files sent through regular postal mail on floppy diskettes or CD are also acceptable, provided they are in the PC format. If sending on disc, please write the editor for a mailing address.

Copyright:

Authors retain copyright of their articles and are free to publish them elsewhere. In submitting articles for publication, authors grant the *Bonefolder* worldwide distribution rights for their article as it appears in the journal.



The *Bonefolder* uses the Creative Commons licensing/copyright agreement. For more information see the Creative Commons FAQ.

This work is licensed under a Creative Commons License.

Contact:

Email articles to:

The *Bonefolder*, <bonefolder@philobiblon.com>

Authors are normally informed of the publication decision within four to five weeks.

Full information on the *Bonefolder* can be found at <<http://www.philobiblon.com/bonefolder>>.

The deadline for the Spring 2008 issue is February 1.