

THE BUNFOLDER

an e-journal for the book binder and book artist



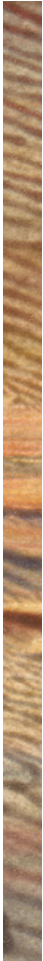
*Example of contemporary binding
by Leif Malmgren of Sweden from
the article by Monica Langwe Berg*

Volume 5, Number 1, Fall 2008

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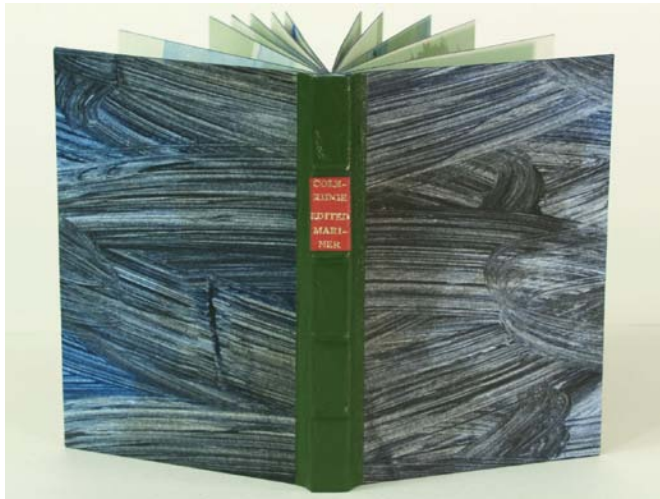
2008 Bind-O-Rama

Initiated in 2004, the Bonefolder's Bind-O-Rama challenge and online exhibition has become an annual event. The 2008 event features works exhibiting ANY of the structures described in the past 8 issues of the Bonefolder.

The eligible techniques include: The springback; drum leaf binding; the tunnel book; edelpappband/millimeter binding; the flag book; molded paper spine; limp vellum binding; twined binding; split board variation; board book adhesive binding.

Past Bind-O-Ramas featured the springback in 2004, the edelpappband/millimeter in 2005, the flag book in 2006, and the 2007 "set book" on the catalog to the Guild of Book Workers' 100th anniversary catalog.

Eric Alstrom, Okemos, MI, USA



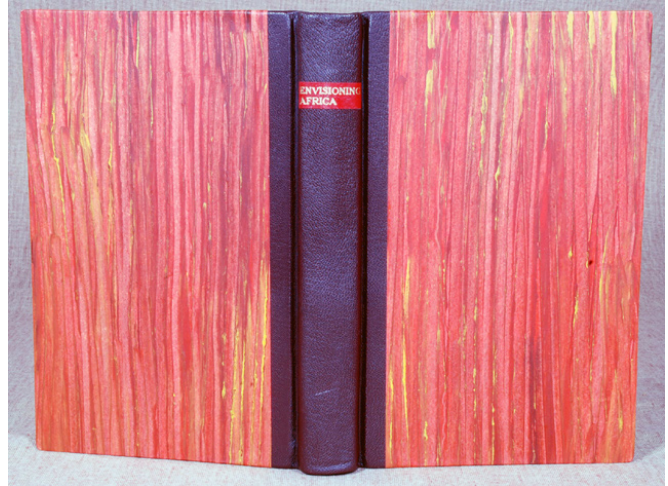
The Rhyme of the Edited Mariner is a reduced-text version of Samuel Taylor Coleridge's *Rime of the Ancient Mariner*. Using Microsoft Word's Autosummarize feature, the text has been reduced to just 25% of its original, making it much more palatable for our fast-paced modern culture.

The text is ITC Bodini Text, laser-printed on Strathmore Fern Wove 80lb cover wove decorated with acrylic wash. The binding is the drum leaf binding with green leather spine, red skiver label and original hand-made pastepper covers. 13.6cm x 9cm x 1.2cm

Eric Alstrom has been involved with the book arts since 1989. He studied under James Craven and also at the Bessenberg Bindery in Ann Arbor, Michigan. He has taken workshops from many bookbinders and artists, including Don Etherington, Daniel Kelm, Barb Korbel, Sid Neff, Jr. and Sylvia Rennie. Eric is head of conservation at Michigan State University Libraries and the binding instructor for MSU's

book arts program. He also teaches conservation, binding and book arts workshops locally and nationally. For further information, please visit Eric Alstrom | BookWorks <<http://webalstrom.ftml.net/bookworks>>.

Whitney Baker, Lawrence, KS, USA



Envisioning Africa by Peter Edgerly Firchow. Lexington: University Press of Kentucky, 2000. Bound in the springback style with chocolate brown goatskin spine; paste paper sides (made by binder); made ends featuring yellow Ingres paper, brown Cialux cloth, and brown waxed linen thread. 23.5 x 16 x 2.5cm.

Whitney Baker was a work/study at the University of Iowa Center for the Book. MLIS in library science with advanced certificate in library and archives conservation, University of Texas at Austin. Advanced internship at the Library of Congress under Tom Albro. Currently conservator for University of Kansas Libraries.

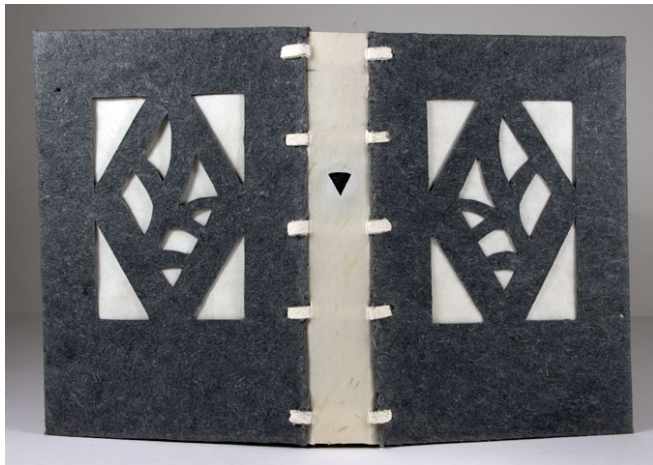
Sherry Barber, Frisco, TX, USA



Full Harmatan leather binding with full thickness recessed onlays of alum tawed leather. Split board construction with blind tooled and stamped cover design. Sewn on frayed out cords and bound in the German fine binding tradition. This version is a copy of the Arion Press' edition of Moby Dick. 26.5 x 18 x 5 cm.

My training includes ongoing classes from local Dallas instructors as well as numerous workshops with various master binders and GBW's standards seminars. The most recent workshop was a private week with Frank Mowery purchased at the Dallas Standards auction. This book was completed during that week.

Pamela Clare Barrios, Orem, UT, USA



Vellum spine/Cave Paper sides. Cut-out design. The alum-tawed thongs at the head and tail are incorporated in the sewing. This allows them to be laced at a right angle to the spine rather than angled down. 9.5 x 14 cm.



Jumping Fish. Clip art fish cut out of the flag book accordion base to give a feeling of space and shadow. Color laser printed on blue cover weight paper. 7.8 x 14 cm

I trained in conservation at the NY Botanical Gardens and the New York Public Library (where I received full time intensive training in fine binding and conservation from Elaine Reidy Schlefer). I have attended numerous workshops and intensives, including Don Glaister, Hugo Peller, Tini Miura and Deborah Evetts in fine binding, and Abigail Quant and Bernard Middleton in conservation. For 18 years I have been a Rare Book Conservator at the Harold B. Lee Library at Brigham Young University. I am currently pursuing a BA in Art at Utah Valley University.

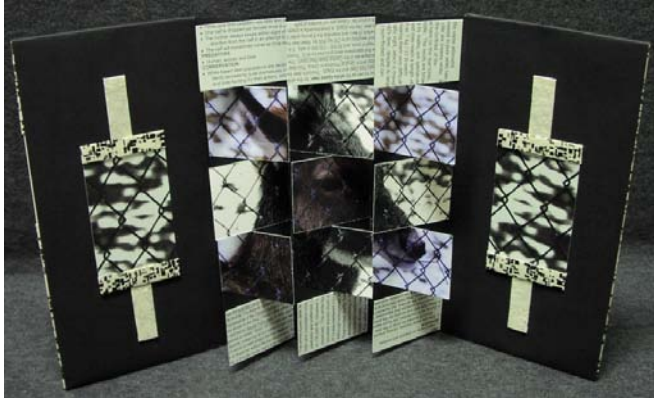
Cathy Berg, Vancouver, BC, Canada



Tunnel book based on *The Emperor's New Clothes* by Hans Christian Andersen, watercolor and pencil illustrations, three hand-cut watercolor paper panels. 36 x 24 x 15.5cm,.

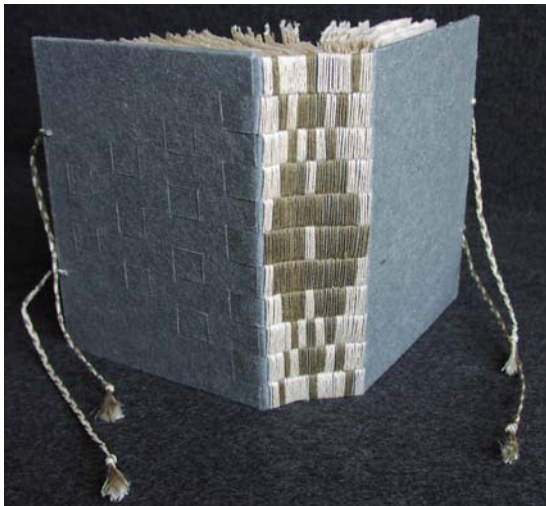
BFA, Emily Carr Institute of Art and Design, Vancouver Canada.

Elizabeth Bittner, Dallas, TX, USA



Animal as Information. The idea for this book came from an article that was required reading for one of my introductory library science classes. Unfortunately, I don't remember the name or author of the article, but I do remember the author was attempting to define "information." At one point the author asked under what circumstance an antelope could be regarded as information. Taking that idea, I created this flag book using a picture I took of a female white-lipped deer at my local zoo. The fragments of text above and below the picture (and on the cover) were taken from various informational websites. The shape of the book is reminiscent of a brochure or pamphlet.

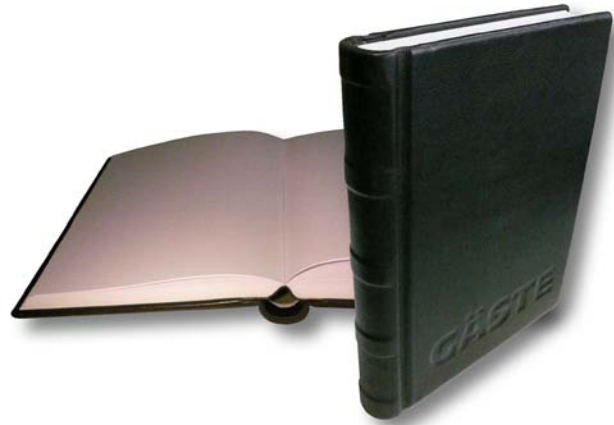
The picture and text were printed onto cardstock and a decorative Japanese paper was used for the cover and decorative accents. A heavy weight black artist's paper was used for the accordion and inside covers. 12 x 22 cm.



Diamondback Twined Binding. The textblock of this book is paper I made from abaca pulp at Jim Croft's 2007 Old Ways of Bookmaking workshop. paper sized with gelatin and then burnished it with bonefolders; Tim Barret PC4 paper was used for the covers and the sewing was done with linen thread. 13 x 16 x 4 cm.

Elizabeth Bittner is a graduate of the book and paper conservation program at the University of Texas, Austin. She interned during 2007-2008 in the Conservation Lab of the Special Collections Research Center, Syracuse University Library.

Heinz Bossard, Zug, Switzerland



Volume 1, covered in Norwegian buffalo leather with title on cover in relief. 36 x 28 x 6cm.



Volume 2, covered in split goat leather with separately covered boards and spine. 34 x 27 x 4cm.

Both volumes are ledger books bound using the German-style springback technique.

Apprenticed as a bookbinder with Louis Nabholz and studied with Franz Zeier (author of *Books, Boxes, and Portfolios*) at the Kunstgewerbeschule, both in Zurich, Switzerland. <<http://www.bossardzug.ch/buchbinderei>>.

Linda M. Cunningham (Lasqueti Press), Calgary, AB, Canada



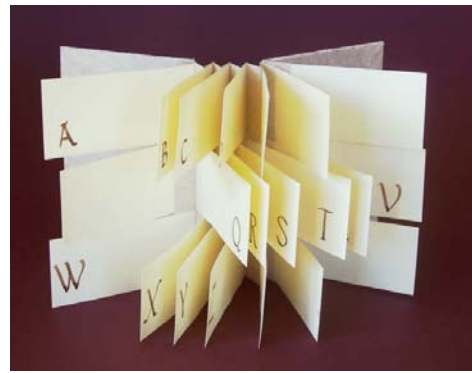
Le Rêve du Normand/Norman's Dream. Tunnel book, inkjet printing (Epson Stylus Photo 1400), paper (Canson Montval cold press 140 lb. watercolour), paste paper created by the artist, PVA, found objects (feathers, larch cone). Photography by the artist. 11.4 x 15 x 5cm.

Primarily self-taught bookbinder, with a two-week apprenticeship with Don Rash. Long-time fibre artist, spinner, knitter, designer and teacher.

Linda Douglas, Brisbane, Australia



Quest for Peace. 6 Flag books, Saunders watercolour paper, board, cover paper, hand carved erasers for the cover images, concertina spine. 12cm x 8 cm x 1cm.



Foundational. Flag book, handmade banana paper, parchment paper, cardstock, hand written font. 15.2cm x 11cm x 1cm.

President, Queensland Bookbinders' Guild, Australia 2005 – present.

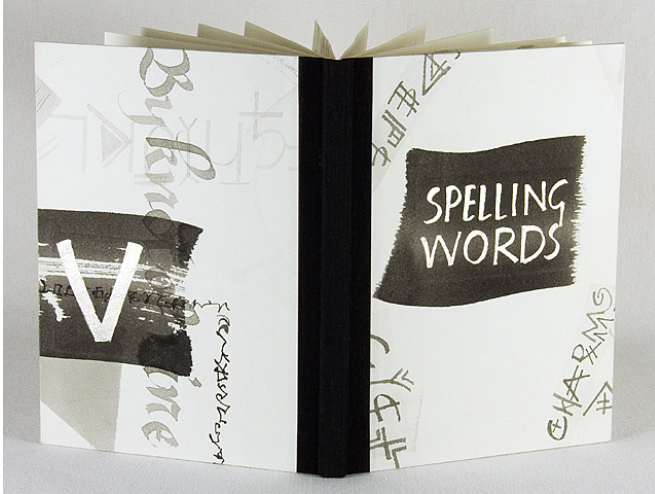
Monica Feeney, Seattle, WA, USA



Twined Binding. Blank book block of light gray 100 gr Ingres, waxed linen thread (half undyed, and half dyed with blue Sellaset, blue and gray paper-backed book cloth. 9 x 12.5 x 3.5cm.

North Bennet Street School Graduate (instructors: Mark Andersson and Jeffery Altepeter), BFA Savannah College of Art and Design (instructor: Ana Galindo).

Cari Ferraro, San Jose, CA, USA



Drum-leaf style binding; calligraphy in graphite and ink on Arches Text Wove; paper-covered board, cloth spine, titles gilded with platinum leaf. 24.8 x 18.4 x 1.2cm.

“Spelling Words” explores the root of the English word “spell” and its intersection with letter magic. This binding allows every folio to be written and drawn across the two-page spread. I learned this book structure from Laura Wait, who adapted it from Timothy Ely’s design, at Ghost Ranch in New Mexico in 2007.

Chris L. Hall, Deerbrook, WI, USA

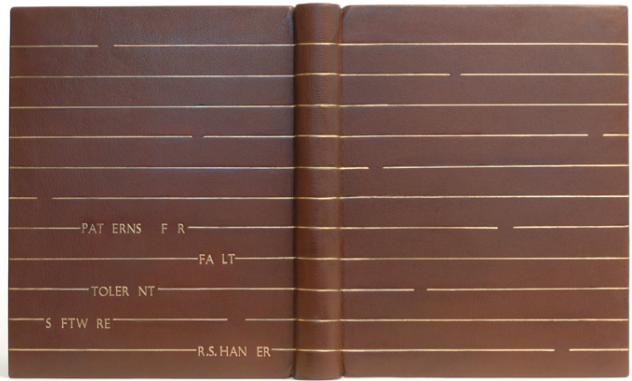


German Springback form, blank book/notebook, the size was set by the cover material, an old men’s silk tie, (a thrift store find) which I took apart and laminated onto mulberry tissue. The height of the book was the width of the bell of the tie minus the turn-ins. The boards were profiled, the textblock is made from plain ordinary 25% cotton bond typing paper, the endpapers are a Japanese Woodgrain Paper

olive green, the headband is sewn on the spine with green, purple and white silk thread. 18 x 11 x 2.5cm.

I have no formal training in bookbinding or printing; my degrees are in Residential Design and Accounting. One day I decided that I was going to make books, it started as a hobby (that long ago got out of any control,) I read books on books, the internet and *The Bonefolder* e-journal, but it all comes down to just practice, practice, and more practice. This is the first time I’ve submitted a book for any sort of tournament, even though I have been doing this for more than 10 years.

Karen Hanmer, Glenview, IL, USA.



Patterns for Fault Tolerant Software by Robert S. Hanmer. Full leather binding, Don Rash’s split board technique. Hand sewn silk headbands, gilded top edge, gold foil tooling. Leather hinge, brown Cave paper doublures and endsheets. Design evocative of software written to automatically recover from failures. 24 x 20 x 3cm.

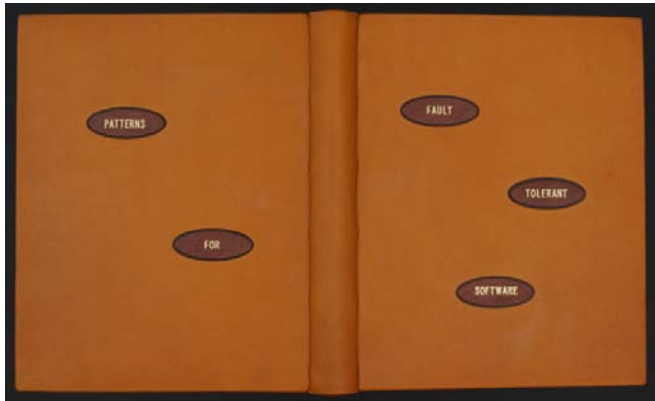


Stiff: The Curious Lives of Human Cadavers by Mary Roach. Trade book disbound and guarded. Pam Barrios’ threepiece technique limp vellum binding in veiny calf. Hand sewn silk secondary endbands over reverse bead primary endbands. Gilded top edge. Yapp foreedge with ties. Drawings from Andreas Vesalius’ 1543 *De Humani Corporis*

Fabrica visible through case. Additional folios of Vesalius drawings interleaved with folios of thin vellum as first and last signatures of the book. 22 x 15 x 3cm.

Study with Scott Kellar, Monique Lallier, Priscilla Spitler, and generous technical support from her colleagues on *The Bonefolder* editorial board. Hanmer also serves as Exhibitions Chair of the Guild of Book Workers. <<http://www.karenhanmer.com/>>.

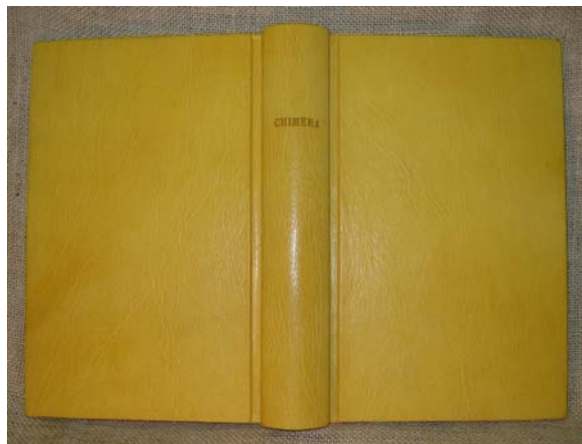
Robert S. Hanmer, Glenview, IL, USA



Patterns for Fault Tolerant Software by Robert S. Hanmer. Covered with Bookmarc goatskin using Don Rash's Split Board Binding variation. Hand-sewn silk endbands. Marbled paper ensheets. Goatskin onlays. 24 x 20 x 2.8cm.

Studying bookbinding for 10 years with Scott Kellar and Karen Hanmer.

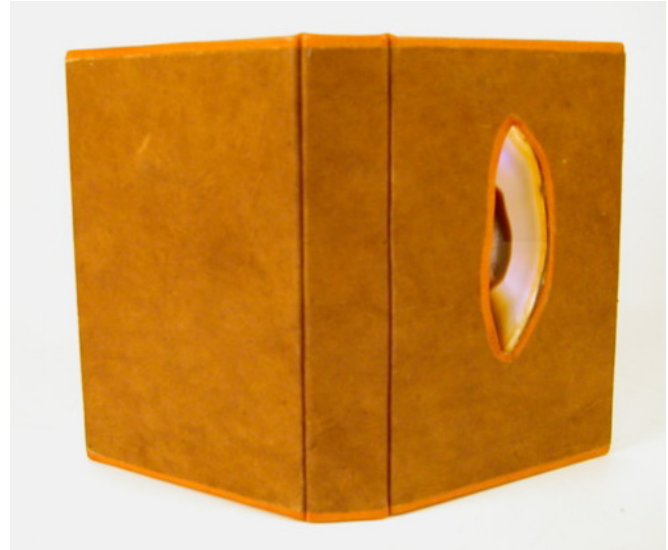
Forrest Jackson, Dallas, TX, USA



Chimera: an Anthology of Literature, Art and Essays. This German-style springback binding in full goat-skin features yellow and green silk headbands and a simple, blind-stamped title on the spine. The colorful tiger eye endpapers were marbled by Catherine Levine. The text was printed on Mohawk Superfine paper in an edition of 540 copies. 29.2 x 20.9 x 4.7 cm

I started bookbinding at the Craft Guild of Dallas in 1997. Since then, I have pursued fine binding, conservation and restoration. More examples of my work can be seen at Rosedale Rare Books. Favorite instructors: Sally Key, Jan Sobota, Jim Croft, Pamela Leutz and David Lawrence.

Peggy Johnston, Des Moines, IA, USA



Edelpappband Binding. Head and tail of this blank book are of Harmatan goat. A slice of agate is embedded in the front cover of the book. The opening for the stone is lined with goat skin, too. The rest of the cover is dyed lokta paper. 15.7 x 10.3 x 3.2cm

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.

Amy R. Lapidow (The Three Ring Binders),
Somerville, MA, USA



What Color Today. Flag book with box Found museum tags, paper, board, ribbon, book cloth. 22 x 20 x 1cm.

Trained at the North Bennet St School, Boston, MA.

Roberta Lavadour, Pendleton, OR, USA



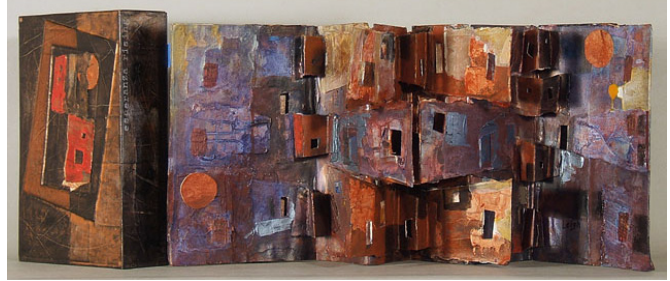
Diamondback 2008. Twined Binding, waxed linen over O'Malley walnut dyed flax, Zerkall Niddegen pages. Open faced enclosure can hang on a wall. 12 x 25 x 5cm.



Aphonopelma (Mexican Diamondback) 2008. Twined binding with slit warps, waxed linen over western style handmade paper crafted from crudo usually used for making amate. Waxed linen embroidery. 11.5 x 7 x 3cm.

Roberta Lavadour's book arts education has been shaped by workshop based encounters with icons of the book arts world, independent investigation and ten years of studio practice. For more see Mission Creek Press – Desultory Press at <http://www.missioncreekpress.com>.

Carolyn Leigh, Tucson, AZ, USA



Esperanza Rising, 2008: a tribute to families who create shelter against all odds. Flag book. 53.4 x 13.7 x 3.5cm.



Two Two's, 2008: balance between chance ... shielded or juggling. Flag book. 78.8 x 15.2 x 2.5 cm.

My one-of-a-kind flag books are made from acid free binder's board and papers from recycled books, Golden and Daniel Smith acrylics, ph-neutral PVA adhesive and finished with Renaissance Wax.

Background includes: 1970-72, Scientific Illustration (which I later taught), University of Arizona including letterpress and offset printing; 2003, book binding and box making workshops with Curt Dornberg, Deer's Run Press, Tucson, AZ; 2007, flag book workshop with Karen Hammer after first working with her article in *The Bonefolder*. <http://www.CarolynLeigh.com>.

Julie Mader-Meersman, Cincinnati, OH, USA



Flag book format used for the book, "Date Night" made in homage of Friday night dates to the grocery store composed of: reused paperboard packaging (flags); cash register conveyor belt rubber (end papers); coupon sheets (cover

papers); grocery bag paper (envelope for the receipt title on the cover). The book is audibly “clackity” because of the use of paperboard flags and the motion/interaction with the book simulates groceries getting scanned by the cashier as it is opened and closed. 11 x 21 x 1.5cm.

MFA, Visual Communication Design, University of Washington, 1996; BFA, Graphic Design, Northern Kentucky University, 1993; Cincinnati Book Arts Society workshop attendee; and self-taught. <<http://www.originalia.org>>.

Enrique Rodrigo Mancho, Valencia, Spain.



Painted linen on leather binding. 25 x 17,5 x 2,5cm.

Trained at the Escuela de Artes Aplicadas, Valencia.

Marvel Maring, Omaha, NE, USA



Two Drum Leaf Books (Tim Ely). Mixed media, watercolor, acrylic, pencil, colored pencil, paste paper covers, Book #1 has a green leather spine, Book #3 has an orange cloth spine. 24 x 13 x 1.2cm.

Marvel Maring has an MFA in Painting from the School of the Art Institute of Chicago (1991) and an MFA in Book Arts from the University of Alabama at Tuscaloosa (2003). She has attended many workshops including two with Tim Ely, as well as two PBI's.

Rhonda Miller, Halifax, Nova Scotia, Canada



Springback binding, English tradition. This is a blank journal, with quarter leather binding using brown deerskin. Cover paper marbled by the binder. Contains 544 pages, Mohawk superfine text weight paper. 13.5 x 8.5 x 3.5cm.

Training was received through numerous workshops including: Paper and Book Intensive at Arrowmont; Nag Hammadi Workshop with Susan Mills, Nova Scotia College of Art and Design; Introductory Book Arts with Nicki Moulder, Nova Scotia College of Art and Design; Historic Book Structures with Susan Mills, Boxes and Portfolios with Joe Landry, Handbound Books 2 with Joe.

Bea Nettles, Urbana, IL, USA



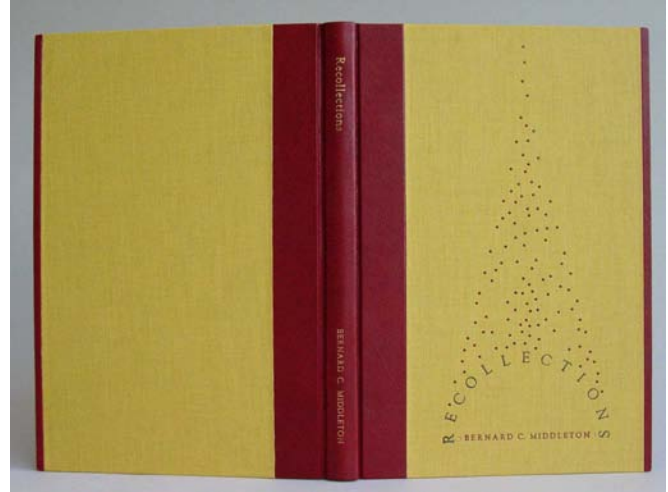
Fate, Being and Necessity, a flag book. Hard bound in white leather with tyvek spine covered with decorative paper. Images are printed on a color Xerox printer. 20 x 10 x 1 cm.



Aging Gracefully, a tunnel book with slipcase. Epson prints on 100% rag paper, laser cut and attached to paper concertinas. Covers are hardbound in gold bookcloth. Slipcase is cloth covered with Epson print insert. 12.5 x 16.5 x 40cm.

Nettles has made books since 1970. Her formal training has consisted of workshops with Heidi Kyle, Barbara Mauriello, and short courses at Paper and Book Intensives. She taught artists' book courses at the University of Illinois for five years before retiring in 2008.

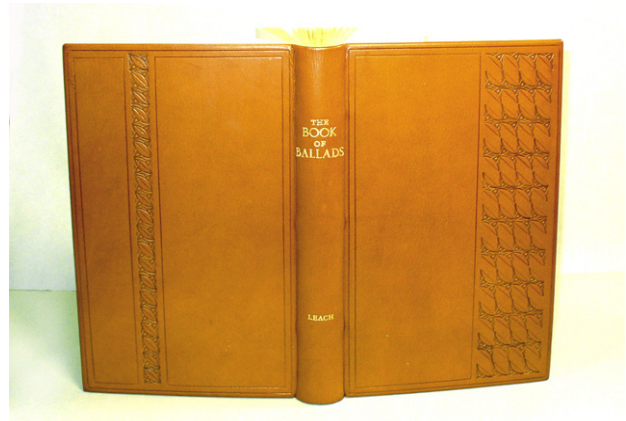
Sabina U. Nies, Ashland, OR, USA



Recollections by Bernard Middleton, Oak Knoll Press & The British Library, Edelpappband, ¼ leather, leather foreedge, Kennet book cloth, marbled end papers, leather headband, acrylic top edge decoration, title on spine in 24k gold, cover title and design in carbon and foil, hand tooled, 8 x 25.7 x 1.6 cm.

Sabina U. Nies is originally from Berlin, Germany. Sabina studied bookbinding with British bookbinder Dominic Riley and the German master bookbinder Tini Miura. Sabina graduated from the American Academy of Bookbinding in Telluride, CO in 2005. She has entertained her own bindery "SUN Book Arts" for ten years and now lives in Ashland, OR. She teaches classes at the San Francisco Center for the Book and at her studio. < <http://www.sunbookarts.com/> >.

Jana Pullman, Minneapolis, MN, USA



Bound in full goat leather using the split board technique. Blind stamped decoration and gold foil titling done on a kwik print stamping press. Lined borders were done with a hand pallet. Sewn on three linen tapes with three colored silk endbands and colored and sprinkled edges. Endpapers are done with tan Ingres papers and leather joints. 27cm x 17cm x 3.3 cm.

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

James Reid-Cunningham, Cambridge, MA, USA



The Pleasant History of Lazarillo de Tormes, Gwasg Gregynog, Newtown, Wales, 1991. Limp vellum binding pierced to reveal green silk lining. Back bead linen headbands. Sewn herringbone style on three alum-tawed goatskin thongs. Endband cores and thongs laced into the vellum case. Tyvek single tray box with bone clasps. 26 x 17.5 x 2.2 cm.

James Reid-Cunningham studied bookbinding with Mark Esser at the North Bennet Street School in Boston. Formerly the Conservator of the Graduate School of Design, Harvard University, he is currently the Chief Conservator of the Boston Athenaeum. He is the President of the Guild of Book Workers, and a Professional Associate of the American Institute for Conservation.

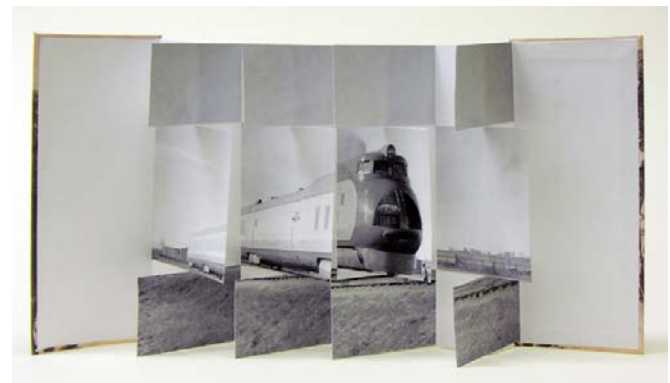
Linda Rollins, Silver Spring, MD, USA



What's In Your Wallet?, a flag book. Boards covered with paper scanned and printed from a million dollar bill. "Flags" are collected expired credit cards, facsimiles of credit cards from the never ending stream of credit card applications that come in the mail, "membership" cards and forgotten hotel keys. 17.6 x 9.2 x 1.8cm.

Training received from John C. Campbell Folk School, NC, Dea Sasso, instructor; 1 1/2 years apprenticeship with Joe Fisch, bookbinder, at Capella Book Arts, Ft. Lauderdale, FL, 10 yrs.(binding & restoration); internship at Folger Shakespeare Library, Washington, DC; Binder-in-Residence at Pyramid Atlantic, Silver Spring, MD.

Peter D. Verheyen, Syracuse, NY, USA



Choo Choo's End. As a bookbinder, model railroader, and lover of children's books focused on railroads, Virginia Lee Burton's *Choo Choo* (1935) is a natural to bind or interpret. It was also begging me to create an artist's book based on it. In the book, Choo Choo bored by his hum-drum life of pulling locals makes a run for, loses his tender, and runs out of steam in the dark woods. In "Thomas" speak, he was not a helpful engine that day. As luck, and fate, would have it, he is saved by the big, bad streamliner in the form of a stylized Union Pacific M10000 that pulls him out backwards. Though mending his ways, Choo Choo will inevitably be rendered obsolete by the streamliner. This book is dedicated to Karen Hanmer and should have been completed for the 2006 Bind-O-Rama, but I had the lazy excuse of being overwhelmed by the Guild's 100th anniversary exhibition. 35 x 7 x 1 cm.

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

Pamela S. Wood, Tempe, AZ, USA

BFA Textile Design University of Kansas. Three-year Conservation Intern/GRA for Whitney Baker, Book & Paper Conservator for the University of Kansas. MA Museum Studies-pending spring 2009.

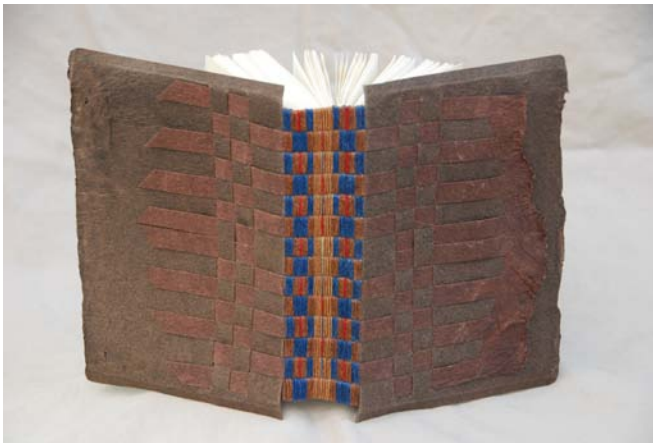


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Rabbit on the Moon, May, 2008, derivative of flag book, is based on Hedi Kyle's panorama book. Japanese Yuzen Chiyogami paper, Canson Mi Teintes, Johannot papers, laser typesetting, 18 kt gold ink. The cover is traditional quarter bound case binding with hand dyed book cloth by the binder. Accordion fold main page is decorated with painted gold stars and rabbit constellations. Flags are adapted to five slip cases, each slip case contains a simple pamphlet stitch booklet and is decorated with moon and rabbit. The five parts tell how the legend of the rabbit on the moon came about. 67 x 12 x 4.5cm.

Studied with Joe D'Ambrosio, Hedi Kyle, Tom Conroy, Chela Metzger, Pam Barrios, Dolph Smith, Jodi Alexander. BFA in Printmaking, Kent State University, post-graduate studies at Cleveland Institute of Art.

Roberta Woods, Lawrence, KS, USA



Twined binding on a copy of *Ireland: From the Act of Union, 1800 to the Death of Parnell, 1891* short stories selected by Robert Lee Wolff. Endsheets: double folio of Dove Grey. Covers and twining supports: cut from sheets of walnut red and walnut brown Cave Paper. Twining material: waxed linen thread (red, tan, brown, royal blue, mint green). 21.4 x 14.8 x 4.7cm.