The BONEFOLDER

an e-journal for the bookbinder and book artist

Document Type Definition (DTD) for Artists' Books Online

<!ELEMENT work (title+, genComment, agent+,

<!ELEMENT agent (name+, nationality?, note?)>

<!ATTLIST agent type (artist | author | publisher | printer | calligrapher | other)

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Critical Issues / Exemplary Works

By Johanna Drucker

Originally presented at Pyramid Atlantic, November 2004

For years, artists' books have remained one of the last zones of artistic production that doesn't have an organized culture of gate-keeping. The vetting of artists' books is done by earnest curators or passionate collectors who acquire according to instinct and budget, trying to set useful parameters if they are stewards of institutional collections or to create a solid repository along lines of individual vision if private. But a handful of knowledgeable individuals doesn't constitute a critical field, even though they might usefully contribute to a larger project if engaged in a productive conversation about how they assess the merits of books made as art works. That conversation is long overdue. Because the field of artists' books suffers from being under-theorized, under-historicized, under-studied and under-discussed, it isn't taken very seriously. In the realms of fine art or literature elaborate mechanisms exist for sorting and filtering work. But the community in which artists' books are made, bought, sold, collected, hasn't evolved these structures. Our critical apparatus is about as sophisticated as that which exists for needlework, decoupage, and other "crafts" using materials from Michaels. I'd even go so far as to say that the conceptual foundation for such operations doesn't yet exist, not really. We don't have a canon of artists, we don't have a critical terminology for book arts aesthetics with a historical perspective, and we don't have a good, specific, descriptive vocabulary on which to form our assessment of book works. These three things are needed, even though each has its own problems and will raise hackles and objections.

With all the due caveats – this will cause strife, competition, set up a hierarchy, make people feel they are either included or excluded, etc. creating a canon, a critical terminology, and a descriptive vocabulary is a necessary step if artists books are going to come of age. Otherwise, the risk is that the dross will overwhelm the better work and that the junk (sorry, but true) that is being produced under the rubric of AB's, will just drag the level of production and conception to an impossible low. As Mark Dimunation remarked at a talk and then passed on to me in person, ABs are the only field he knows where someone takes a weekend workshop, goes home, sits down with scissors, tape, and paper, makes something in a few hours and then feels they have license to sell it as an artist's book. Ruefully, cruelly, we agree that the phrase "I am a book artist" is subject to unholy abuse.

I'm not about to pass any edicts or to imagine that you can bring a canon into being by making a checklist. But I know that in creating a teaching collection I've got books on a list that matter to me as major points of reference. The canon will emerge, and I don't mind helping lay the groundwork. But it won't emerge just because things are made and collected. It will come into being by critical consensus and debate. By writing *The Century of Artists' Books* I did some of that work. More remains to be done and my own horizon of ignorance is something I'm keenly aware of. My own biases are of course something else, but I'm always interested in expanding my understanding of how to make judgments. This call for a community to participate in creating a critical language for artists books from a historical/aesthetic perspective and from a descriptive approach to books-as-such is part of my own impulse to force myself to make *explicit* many of the criteria *implicit* in the way I think about books.

For the moment, I'll put the issue of the canon aside, and get into the more intellectually engaging questions of the basis of a critical terminology with a historical perspective and a descriptive vocabulary. Obviously artist making books draw on many aesthetic traditions – pop art, dada, postmodern pastiche, activist impulses. But they are also defined within traditions more specific to book production: fine press, small press, livre d'artiste, conceptual work, catalogues, albums, calligraphic work, visual narratives, graphic novels, visual poetry, unique books, process works, book-like-objects, and so on. That list is not infinite, and it is relevant to what we understand a book to be. The descriptive vocabulary for artists' books involves both conception and instantiation (material realization). The identification of an initiating agent (who brought the book into being) is crucial. Then descriptions of the media, format, materials, and means of its production should be accompanied by a discussion of structural features. What is the book structure type (codex, scroll, accordion, flag, other)? Finally, in what way are book features engaged to create a dialogue within the book and to foster development across its pages? Book features include gutters, margins, text/image relations, repetition and variation of elements and motifs, sequencing, overlapping, and layering in physically literal and semantically meaningful ways. I'll elaborate on this in more detail in the appendix to this paper, but first, I'd like to justify my assertion that this is important.

Here's an anecdote to illustrate this necessity. A dealer came to see us (the University of Virginia Library, Special Collections) recently carrying a suitcase of artists' books for us to look at. A familiar routine for those of us who help decide how to spend that little bit of the library budget we can manage to divert for this purpose.

He brought about two dozen books. But which were artists' books – original, creative objects in book form (rather than simply codex publications with high production values or amateur instances of personal expression)? And what criteria could we use for assessing them? Good/bad, original/derivative, innovative/conventional, interesting/boring, professional/amateur? A whole host of binarisms offers itself, but how to determine where something fits in this scheme? How do you *know* when you are looking at a boring, derivative work? How do you know if you are even looking at an artist's book? Of the two dozen works, only three were genuinely interesting to me as artist's books.

My criteria for judgment about what constitutes an interesting artist's book are simple: is this an original work of art that makes creative use of the book format? Beyond that, other questions arise that I ask of any work of art. Does the work make experience or perception into form in a compelling way? Does it move my understanding from one place to another? Does it distill the essence of a perception or experience into form? Does it open a door of imagination or insight or make a significant argument? Does it fulfill the terms of the problem set by the artist? Was it an interesting problem or initial idea? If so (because if not I'm not even going to go on) then does it do this in an aesthetically compelling way? Aesthetically compelling is not the same as beautiful. Or well-made. Or highly produced. Finally, what kind of dialogue is created within the book, among its elements (page to text, image and text, paper and ink, binding and innards, gutters and margins, etc.) And what conversation is it having with the broader sphere of art of life? No formulae apply here any more than in any other realm of art. Most challenging of all is the question of translating these observations into scholarly and critical work.

Work that doesn't fit my criteria include objects at both extremes of production: books that are perfectly correct with respect to protocols of book production but don't add anything to what I already know or works so amateur that they shouldn't be shown in a professional context no matter how useful or meaningful they were to the person who made them. I don't say this to be cruel, just clear. Personal expression finds an important outlet in art making and likewise, artisanal skills and capitalization contribute enormously to a work. But obviously, neither of these are sufficient criteria. Few undergraduate painters end up in the Whitney Biennial. Few creative writing students get contracts for their books. When I look at a book for the first time, I want to know (though it usually shows immediately in the work) whether the artist who made it has made books before, understands the form they are working with, and has the combination of intellectual and artistic skills to pull it off. Or, use phrases that rhyme with the themes of this paper, what is the relation between the conceptual and production values of the piece? Answering this question isn't always easy.

Nothing substitutes for experience and a knowledge of the field – what's been done, by whom, when and where, and who is doing what now. But even without extensive knowledge, a few basic criteria can help in assessing books. I propose that we develop a common critical vocabulary along the lines I've sketched above. This language has to be appropriate to the specific structural characteristics and dynamic features of books. I see turf battles and hurt feelings ahead. But I really don't see this field developing until we are willing to take on this challenge. So, here's my opening attempt. It's partial (incomplete) *and* partial (partisan). I'm willing to make a start so that at least we'll have something on the table to generate conversation.

To begin with, I suggest three basic questions that can be used to assess any artist's book. Answering these leads immediately back to the need for a critical terminology and descriptive vocabulary.

> What was the project set by artist?
> How did this work transform, develop, or present that project?
> How does this project work as a book?

For instance, if we look at Marlene MacCallum's *Domestic Arcana*, the problem the artist set for herself was to create a structured set of spaces within the book format for presenting images of ordinary domestic experience in such a way as to show the viewer the extraordinary quality of the quotidian. Is this an interesting project? Indeed. We can contrast this with Keith Smith's more recent *Reminiscences* (2002-03). Smith's work is a mediation on home and memory that explores the spaces of access, entry, transition, and inscription within a doubling effect of literal book space and represented home space. Smith's book thus leads us towards some of his own earlier work, but also, some of the first collaborations of Telfer Stokes and Helen Douglas, who made similar alignments of literal and represented spaces. In general, I find that work that closes down into a single literal reference often has a one-liner quality that, though it may be clever or cute, often doesn't have much deeper resonance.

Even in such a brief discussion, the difference between my first question, "what was the project set by the artist" and the usual question "what is this book about" should be clear. The second question assumes that the subject or theme of the work exists independently, apart from its execution. The "content" of a book is not its conceptual premise. Asking what a book is about assumes that what artists *do* is to take up *themes*

or *subjects* that can be treated (thus the "about-ness" of the book). But asking what the project set by the artist is suggests that we back up, ask what the grounds of the project are, how it came to be conceived, and within what parameters the very idea of the book came into being. Not "what is it" but "within what assumptions did it come into being". An artist may not, themselves, know what assumptions were involved. This is the critic's responsibility. And the historian's. All work is conceived within the horizon of plausibility and conventions of its time. I'll give an example of this from another field. Most suburban houses are now conceived according to some version of the "open plan" invented by modern architects (Frank Lloyd Wright, Le Courbusier, Gerhard Reitveld) at the beginning of the 20th century. Older houses have distinctly separated spaces for kitchen, dining room, formal living room or parlor – because the very idea of the open plan didn't exist. It hadn't become one of the conventions according to which the program of domestic architecture could be conceived. All works of human representation encode their assumptions, but we generally don't develop the skills for seeing the assumptions, instead, we identify the literal-seeming features – oh, it's a 19th century house, or a Victorian house. We could, in fact, quite properly say that such a building was a house about the 19th century's idea of a domestic structure. Similarly, until conceptual art really broke new critical ground in the mid-20th century, thematic and formal features were used to describe and distinguish works of fine art. We work, however, in a post-conceptual frame, with the clear capability to articulate the idea of a work of art as well as – or even more than – its formal or thematic properties.

So, that was question number one: what is the project set by the artist? In fact, an even more fundamental question should be asked first. Who is the initiator of this project? In many cases, books are conceived by publishers and editors. In that case, the "project" that is being undertaken is often "to create a series of works that can be marketed and sold under a particular brand." This is not an evil thing to do. Recognizing that work is made in this way and for this purpose is not a wicked statement, nor meant to be judgmental or dismissive, but simply, clear. Artist-initiated projects and editor or publisher-initiated projects have their parameters set differently. In an artist-initiated project the production parameters and conceptual issues are artist-driven. In a publisher-initiated project a dialogue takes place in which production and conceptual parameters are negotiated. This is all part of the way the project's basic problem or issue is defined.

Let's go on with the next two questions I've put forth: How did this work transform, develop, or present that project? How does this project work as a book? The first of these asks that we reflect on the relation between the execution of the work and the problem the artist set for themselves. I'll continue with MacCallum's *Domestic Arcana* and suggest that her use of structure and sequencing to create levels of access within the book actually *makes* interior space. She creates a private environment, one that physically brackets out the peripheral vision of the viewer at the same time that it makes a theater of absorption within the openings. Focused on her own environment as a source for the imagery of her art, MacCallum posed the problem of examining her relation to that source. She cites Gaston Bachelard's *Poetics of Space* and Jane Austen's novels as works in which domestic and spatial issues are raised with an awareness that resonates with her own. But the structure of her book demonstrates several distinct and clear responses: "the formal/phenomenological attraction, the necessity of ritualistic or routine actions, the joy in the discovery of the bizarre or incongruous in the mundane, and lastly the building of a memory archive." The shape of her book puts the terms of attraction and incongruity into play through the juxtaposition of images, clearly distilled and selected, and placed in proximity. The highly formal character of the hinged openings in the heavy (almost starched-feeling) paper are made to echo the triptych structure of small alterpieces, reinforcing the connections of the mundane and the ritualistic.

Keith Smith makes use of repetition and scale changes to create a haunting sense of déjà vu within the experience he provides. We see something on a page and realize we have seen it before, somewhere, smaller, earlier, from another angle, through a doorway, a mirror. The book's ability to refract through multiple, parallax "views" is of both an optical and a referential nature. I remember, memory, that recollective strain, is structured into the book so that the viewer's own memory becomes an active agent of meaning production in reading across the represented spaces. The subject of this work is Catholic priests and pederasty, a topic that Smith relates as a tale of recovered memory. Thus the book itself is full of codes and symbols that reinforce the nightmarish account. The book darkens as it progresses, for instance, and the shifts of point of view within the photographs continually remind us of the way children are at the mercy of adults. These are subtle features of image and sequence, but they depend on and make use of structure at the level of each image and motif, as well as at the higher level of organization of the whole. Smith's own detailed discussion of this work in his new edition of *Text in the Book Format* is filled with information about his particular decisions on a page by page, image by image basis. The example is useful, since it also demonstrates the productive dialogue between intuitive and deliberate approaches to working process. These are instances of "how" the original idea or project is transformed by the making, and also, of how a book *works*.

I want to develop these ideas somewhat more, using a slightly different approach, but keeping in mind the basic issues: what is the problem or project of the work and how does it's making make it work. These could be read as questions at the intersection of conceptual issues and production values. These two crucial aspects of a book need to be distinguished in order for any critical judgment to operate. Production values and conceptual values each have their own traditions. Each have their own justification and qualities. But they are always, inevitably, engaged in some kind of dialogue. Any book object you are looking at is both an idea and its execution, even if they come into being simultaneously. Production values lend themselves to ready description. They inhere in the physical object. But simply enumerating these properties isn't sufficient, we need to read their encoded value (good, old fashioned semiotics is in order here).

MacCallum's book is produced on a thick, high-quality printmaking paper essential to the effects of her photogravures. Printmaking protocols of a traditional sort (clean edges, well-produced impressions, wide margins on a discrete image) have been observed, but they have also been used within a larger codex structure. This book is not a suite of prints. It is a book that draws on the conventions of printmaking to enact and explore its conceptual premise: how to make the ordinary extraordinary through the structured presentation of the experience of quotidian life rendered in codex form. Printmaking paper, large margins, case binding, and slip case all signal their value and character to the eye, but the mind must process these in relation to the worlds of art, image production, fine art traditions within an age of mass culture, and all that the choices to use these materials in this way suggests. Likewise, the photographic reproductions from digital files that comprise Smith's work extend his long-time engagement with the desk-top capabilities of computers as production tools for book artists. How does the artist's relation to available means of production – in both of these instances – signal something significant about the current condition of book arts? How do each of them find the match or dialogue between the conceptual project – photographic imagery in both instances – and production values? MacCullum wants the deep stillness of her velvety blacks and the thick impression of plate in paper, the feeling of a threshold crossed in each opening. Smith works with the full color spectrum, lightness of smaller scale and more accessible formats. His presentation of domestic space and experience has a surface continuity to it, unbroken by elaborate folds or enclosures, but exposed as if the self-evident character of experience might be grasped by viewing. It cannot. Reflection is essential, as he shows, and the appearance of the ordinary or available is belied by the richness structured into the images and their disposition in sequence throughout the work. The codes are important to identify and read, in part because they often parade themselves so conspicuously that the conceptual aspect of the work is concealed. Over-production is particularly deceptive since it tends to confer importance simply through conspicuous display.

Assessment of conceptual values in their dialogue with production, goes beyond any description of the literal, material features of book production. A lot of books that have more production value than conceptual value get bought and collected. Why? Because they look right, or seem to be "worth" what they cost–in sheer, material terms. Here's where the interesting work begins in developing a language for conceptual values.

Conceptual values are those fundamental premises on which the project is conceived and executed. In an important sense, all creative work is procedural. All works of art, literature, music, architecture, or other design are forms brought into being through a set of procedures – commands and generative actions. Recovering the procedural basis of a work is part of the task of articulating its conceptual values. For instance, the *Danville Community Encyclopedia* produced by Anna Callahan in 2003 is a black and white text-based dictionary of entries in which knowledge about a whole range of topics is provided by the members of the Illinois community in which the work was generated. The artist set up the project and then structured the engagement of the member of the community. The project is very much in the conceptual tradition: the idea very overtly is the "machine" that makes the work. A few other assumptions motivated this work: that a collective project could be useful and empowering to a community; that the shared knowledge base of individuals was more interesting in aggregate than in isolation; that a fairly low-end, straightforward presentation served this material while coding it as "democratic" – i.e. having the appearance of something that could be made without a high level of professional skill, but with a respect for neatness, orderliness, and a basic workmanly approach. Unfussy and overly under-designed, this book makes very clear its relation to earlier conceptual projects that used lists, dictionaries, and other information or data structures as a way to present materials while avoiding personal, subjective expression in their hierarchy. The project ends up being oddly anarchistic – there's no way to know what's in it or what one will encounter item to item – it's an a-systematic systematicity that orders anything simply in accord with alphabetic sequence.

The people's voice, a cliché of its own, but here treated with an interesting combination of naivete and respect, has a very different presentation in the hands of Warren Lehrer and Judith Sloan. *Crossing the Boulevard* is a highly produced, very self-consciously designed book in which the individual

portraits of people from varied ethnic and cultural backgrounds are created by Sloan and Lehrer through interviews, transcription, editing, and presentation. The shape of each individual takes on a figured distinction, and an exaggerated sense of character is produced for consumption in terms that engage the modes of mainstream mass culture. The pages are slick, the images all expertly cropped and cut, the colored inks and images are spacious on the page, with plenty of room for the eye to move. Pull quotes and typographic manipulation of the text have the controlled variety typical of mass circulation journals. A promotional rhetoric of self-as-product engineers the design of the portraits until we come to feel that the only terms on which identity matters now are those set by media culture. Lehrer and Sloan work against that grain and within an activist, performance-art arena, but they have to reckon with the terms of a monoculture that has already colonized us. The design devices for navigating the book are conventional – a street layout, a map – and are used for their familiarity rather than to re-orient us to our experience. The individual stories are marked in their uniqueness, but their differences are reduced to difference itself, just as their faces are all excised from context, so that we focus on the features as personae, isolated, intensified. The moves within the book become formulaic, not out of dullness, but on purpose, to set up and repeat the presentation mode throughout. As a gallery or album the work makes use of these consistencies to orient a reader, but the effect is also numbin,g and the cultural tourism almost levels the careful attention to individualism that was supposed to motivate this work. But whose work is this? Like the Danville encyclopedia, this is an artists-initiated project in which the material is supplied through community interaction. Who owns these identities? Whose identities are they? In the Danville work, only knowledge, not personality, is presented. In *Crossing the Boulevard*, the terms of celebrity culture with its emphasis on individuality dominates the conceptual plane. The fact that the production comes up to and is in keeping with that of mainstream mass-circulation publications only reinforces this conceptual foundation.

Knowingly or not, artists work within established conventions and traditions. More mature artists tend to know how to situate themselves within a fine press, experimental, activist, conceptual, printmaking, or other context. They know if they are working out of a spiritual, pop, abstract, expressionist, surrealist, diaristic, political, social, documentary, fiction, poetic, or travel narrative tradition. Younger artists often don't know, and still produce surprising and interesting work. Books are made of very familiar elements: words, images, and physical materials. Is the writing original? Is the writer a writer? Are the images executed in a manner appropriate to the work? So many clichés abound in this field that it behooves a curator or collector to be critical – is this "another book about the loss of a brother/sister to cancer/suicide/accident?" That sounds awful, I know, but while these experiences merit attention and creative expression, they don't necessarily result in work that should be in a major collection. Is the work "about women's images of themselves in relation to media imagery?" Another cliché. Is it a "personal travel narrative about a spiritual journey at a crucial moment of life transition?" If so, it's likely to be just like every other such work on this theme. You get my point, certain themes, like certain approaches have been so exhausted that they almost can't be salvaged except by really good writers and artists. Loss, media critiques, and spiritual journeys usually send up red flags to me.

No rules apply across the board or absolutely, and what makes a book interesting isn't what an artist can say about it, but what it says in its function and operation as a book.

This leads me to my final overall point: the description of the book as a book. I'll describe a book of my own and one of Ruth Laxson's as case studies.

I did a book last year, *Damaged Spring*, that has a fairly straightforward appearance. Text and images sit on the pages together, each in its own discrete space. The images are linoleum cuts. The text was set in Quark and printed on my laser-printer, each line in its own text box and set slightly off the horizontal. The layout was meant to say "conventional book" by conforming to the usual organization of text block, margins, and page sequence. And the slight deviation from the norm of alignment is meant to register as a disturbance within that convention, not as a radical break from it. The heavy weight of the text and the line weight of the images was carefully calibrated, so that a stark darkness, slightly expressionistic, characterized the whole look. What is less obvious is that the layout was structured by the images. I put them into the dummy first so that the changes of size, scale, placement and the exchanges of looks across the gutter from one figure to another all move the reader through the book. The space of the book exists as that which is created within the bracketing gazes of the represented figures. Except in one instance, where a figure stares out at us, hand on a tombstone, asking us to witness what is obviously, evidently, a senselessly violent act. This book, in its modest way, uses the book structure to create the work as a primary realization. The text aligns with the images, but only incidentally, so neither functions as illustration for the other. The ragged cover collage and the pasted hinge binding that holds the text block into the covers have a stylistic aesthetic charge to them, even as they say handmade, they say, old-punk-style hand-made and neo-dada-quoting-expressionism. A work of darkly figured reportage, synthetic, contemporary, *Damaged Spring* interweaves personal experience, anecdotes, tales of friends and family life, and current events.

I think this has a lot in common with the Ruth Laxson work, *100 Years of Lex Flex*, one of the final books printed at Nexus Press under Brad Freeman's direction (and by his labors). Laxson's work is a virtuoso realization of her stylistic sensibility. Created from original collages that make use of handwriting, letterpress, typewriter, drawings, cut-outs figures, and other means of image and type production, Laxson's book is a sharply drawn work in which personal memory and official history interact. (I could also contrast this with my own *History of the/my Wor(l)d* which has similar themes). Laxson has culled facts and factoids from the last century, put them into a book sectioned by epoch, and interspersed these with narrative fragments from her own experience. I'm always reminded in such works of the poignant piece by Guy DeBord, *In Girum Imis Nocte et Consumimur Ignis* (We go around and around in the night and are consumed by fire), his personally inflected insight into the production of self as historical subject. We are what our age imagines us to be. And so Laxson registers the experience of an era through her own and vice versa, and the range of visual textual materials in the work articulates a space of record and a space of individual inscription. The book moves forward in time, marking its passage across a century. Thematic development and visual continuity and variety work in counterpoint. Each layout and arrangement has its own devices, but works consistently within the overall design and structure. Her work also sits on the page within the conventional expectations of codex form, text block and images well spaced and contained by the margins and gutters that anchor and stabilize the elements on the sheet. But her sense of how to use the color of type and the color of ink to create variety and liveliness is impeccable, as is her understanding of the varying registers of language and their dialogue with each other in the interwoven lines. The project of this book? To create a record of the personal that demonstrates the relation of shared, borrowed, processed cultural experience within the codes of visual and verbal form. Handwriting inflects language. It does not invent it. Laxson decision to use the "style" of her well-developed range of idiosyncratic hands continues her now substantial career in which this intersection of personal and public life has been the central project. Visual, verbal, and production codes reinforce each other, as the book structure and materials participate in an expertly handled use of scale, texture, size, and sequence. Not by accident do we move from cut-out to drawn figure, from text in a column to text in lines. At the level of page, section, and complete work the book is thought-out in terms of the duration of experience it offers. Complex and rich, it sustains re-reading, re-engagement, because the fragmented nature of its whole permits ready reconnection of the parts to each other within the field of possibilities.

Where does Laxson's work fit in a historical sense? I think of Victor Shlovksy's *Sentimental Journey*, and also, John Dos Passos's works of apparent pastiche, of some of Dieter Roth's accumulated pages and Bern Porter's found poetry, and of Rauschenberg's mid-century collages with their highly aesthetic record of personal and public life. Collage and pastiche are 20th century forms, each with their own characteristic features – appropriated and recycled, with innocence on the one hand and a sophisticated irony on the other. Laxson's work is consistent with the late 20th-century aesthetic of hypermedia synthesis, and its peculiar tensions – longing for the lyrical subject, trying to preserve the authenticity of individual voice, even as it struggles with the mediated condition of experience itself. If one of the tasks we ask of art now is that it recover for us the possibility of having our experience, creating a space within the monoculture in which aesthetic acts gain purchase, then Laxson seems to provide a striking demonstration of that possibility.

MacCallum, Smith, Laxson, Lehrer/Sloan, Callahan – all are experienced and expert book artists. I could cite many others. My list of exemplary works is long. But my point is not simply to celebrate these works, but in so doing, to have attempted to show a way of thinking critically that goes beyond description of the "theme" or "materials" of the books. What is the project? What are its premises? How is it working?

One of my fellow conference speakers, Emily McVarish, will be discussing her own work and working process. Her projects usually have a highly circumscribed, very specific set of procedures that structure the piece. On the surface, this seems to be a unique feature of her books, something that sets them into a particular category of what is referred to as "procedural" work – a work made by following a deliberately established set of rules or protocols (e.g. take every sixth word in the dictionary as the basis of your text and set every tenth word in small caps). But in a serious sense, often overlooked, all works of art are procedural works, they just don't state this explicitly. And we work according to protocols or procedures of which we are not always aware, even though they structure our activity and its results. (For example, the decision "to place every text block on the page so that it has a margin with greater dimensions on the bottom of the page than on the top" is procedural, but appears simply natural because the convention is so familiar. Aesthetic content as well as formal principles of design are rule-governed, but the rules often escape explicit articulation.) Emily makes clear that what appears to be an anomaly is in fact the rule, and that we have only to work to expose that rule and then come to a critical understanding of the assumptions and procedures according to which we work. This isn't nearly as difficult, arcane, or esoteric as it sounds.

This year, I'm starting a project to create an interlinked online database that will promote scholarship in the field of artists' books. I'm beginning with my own work, because it's what I have at hand and what I know best. But the project takes as its point of departure the premise that this field needs some shared reference tools. To create this reference base, I'm suggesting some protocols for what librarians refer to as "meta-data" – the information about the information in a record. I'm hoping to ask a number of you to be involved in this project once it develops, and to use the project as a platform for encouraging serious critical work in this field. I've created some guidelines (appended) for this project and some working methods, including questions to ask about a book in order to stimulate critical understanding. We seem poised, now, to break through some of the longstanding limitations that have held this field back. I look around at this conference, my peer group, a mature generation of book artists, others already established and gone, others emerging, and I know, just know, that the critical issues in this field are ready to be addressed from within this community so that we can compel attention to this work in a broader sphere.

Appendix A: Proposal for a critical approach to meta-data for artists books

Cataloguing information for a book or work of ephemera conventionally conforms to the following kinds of fields:

Image
Author
Additional author
Title
Related Title
Repository
Height
Width
Genre
Subject
Number of images

The confusion of types of information in this set of fields is somewhat hidden by their familiarity. But on examination we see that they can be distributed among three categories:

conventional bibliographical fields (author, title, repository, all problematic in various ways in any case, but even more so with respect to artists' books),

description of physical features (height, width, number of pages, images, etc.) apparently self-evident and able to be described through quantitative, empirical means such as measure, also problematic)

characterization of the work (as a physical object? a semantic field? a conceptual work?) in highly subjec tive terms (to be filled in under genre and subject).

One of my first tasks has been to think through the re-ordering of this cataloguing meta-data with the conviction that the habits of thought that are perpetuated by these fields contribute to an unthinking blindness to the character of a work and a book.

For instance, we don't stop to ask about what "order" of thing an author or title is, but we should. For artists' books, for instance, the issue of who the "initiating agent" is for the project challenges the category of authorship considerably. If a publisher sets the form and production terms, then the conceptual parameters of the work are already set *before* the "artist" begins to work. Physical form and materiality are themselves substantive, not incidental or vehicular, features of a work. A book made as part of a publisher-driven series whose page size, binding, and over-all construction are designed to make it identifiable within the brand of an imprint communicates this "artifactually." No value judgment is implied in this statement, but much follows from recognizing this fact and the implications for engaging the aesthetics of the work in critical terms.

The scheme outlined below is still very much in progress, and it is far more elaborate and detailed than the list of fields above. This could cause some initial difficulties for implementation of this scheme in realistic, pragmatic terms. But the point is to create a momentary stumbling block, an obstacle in the habitual pathways, to defamiliarize and thus re-structure, attitudes towards a book work.

First, we have to assume that the object under investigation is a work, and that any physical book object is a realization of that work. The properties that belong to the work as a whole should are those that are shared (or in data-base terms, inherited) by each example. A strong argument could be made for the unique nature of each individual book or instantiation, but this is counter-productive if we keep in mind that another goal is to create a data-base for research across a wide array of objects and repositories.

The point of the elaborate and somewhat unusual scheme of metadata is to bring crucial questions to the fore. An initial research or critical encounter with an artists' book could be guided by some of the following questions, answers to which are essential for addressing the fields specified in the proposal:

1) By whose agency has this work come into being? This may not be a simple answer and may involve several individuals or institutions. Who initiated this project (and thus set the parameters for its production)? Is it mainly artist-driven or

publisher-driven? The distinction between these is fundamental to the field of artists' books.

2) Is the work unique or editioned? How do the production values and conception values relate? Is it made entirely for consumption by a special collections audience? Would it have a life outside of that realm? Who is the audience? What cultural role or impact is imagined for this work?

3) What is the idea in this work? How aware is the artist of the aesthetic roots and connections to idea/issues that form the assumptions on which the work is made? Is it an example of a certain kind of work? Or is it a work that challenges the assumed parameters, definitions, or categories of aesthetic or poetic production? Are its virtues primarily in its execution and production? Or in what it has to communicate? Or in the dialogue or tension between the two? Are its innovations useful or trivial? Is it over-produced? Under-produced? Amateur? How much authority does the work have? Does it set an interesting problem? And does it answer that with an interesting instantiation on its own terms?

4) What are "its own terms"? Is this a one-liner, single idea work? Does the execution add to the idea? What kind of development occurs through the book? Do we move from one place to another? How long could we stay with this work? Would you come back to it? Would it sustain multiple readings?

Systematically addressing and answering some of these questions would create greater self-reflexivity within the field of artists' books.

The following pages show a short-form outline of critical terminology for metadata for artists' books that shows the correlation between information in a conventional record and one that would suit artists' books. This outline has served as the basis of the XML schema designed to begin a test of online collection building for artists' books. This outline is expanded and discussed in greater detail with justification and explanation in Appendix B beginning on page 12:

CONVENTIONAL RECORD	RECORD EXPANDED to suit Artists' Books
	WORK (concept of the overall project)
Image	Thumbnail (if applicable)
Title	General title
Author	Initiating Agent
	Artist(s)
	Publisher
Additional author	Additional agent (as applicable)
	Project conception
	original production
	reproduction of existing work
	facsimile
	other
Genre	Aesthetic profile
	Content type (personal, narrative, graphic novel etc.)
Subject	Thematics (loss, spiritual journey, journalism, diary etc)
	Production aesthetic (fine press, conceptual, pop, etc.)
Edition	Edition information (number, printings, dates, publishers)
	Community (immediate context or influences for production)
	mentors
	workshops
	classes or school affiliation
	Sources (for the content of the work)
	appropriated images (click art, commissioned art etc.)
	borrowed texts (dead poets, classic texts, news etc.)
Subject	Subject terms (Library of Congress Subject Headings or other)
Date	Time Period (for this work)
	conception
	production
	publication
	distribution
	Exhibition history (of the work)
	OBJECT (the literal thing, instance, being catalogued, scanned, tagged)
	Agents (link to vita, website, profile, credentials etc.)
	Initiating (artist or publisher)
	Producing (binder, illustrator, writer etc.)
	Conventional Publication Information
	Status (unique, editioned)
Title	Title
Related Title	Related title (as applicable)
Date	Time Period (for this object, may be the same as for the Work)
	conception
	production
	publication
	distribution
Edition	Edition (specific information for this object)
	Thumbnail (representative image, cover, or other)
	Descriptive Bibliographical info
	Media of production (literally present in the object)
Height/Width	Format (size, structure type, binding, presentation)
	Materials (paper, binding, etc.)
	Means (figuratively present -- typography, photos)
	Critical description and analysis*
Number of Images / pages etc.	Structural features
	Graphic (repetition, layering, variation etc.)
	Book features (dialogue with pages, sequence, development, climatic moments, turnings, etc.)
	Thematic features
Repository	Repository
	Collection information
	Shelving/ storage
	Display protocols (platform, software etc.)
	Exhibition requirements (case, standing, network, lighting)
	Preservation history (repairs, needs, condition)
	Exhibition history (of this object)

Appendix B: Detailed outline of metadata scheme and definition of terms

WORK

The overall, inclusive project includes all editions, printings, objects, elements, variations, notes, mock-ups, production records, etc. An OBJECT is a subset of a WORK and inherits all its properties except where specified. A OBJECT has its own specific information that distinguishes it within the work.

Thumbnail: (as applicable, a representative image)

General title: For the WORK, this may apply to a collection of OBJECTS.

Initiating Agent: Allows for a number of possibilities that the conventional "author" term does not and acknowledges that a work may be initiated in a number of ways.

Artist(s) In any combination, not exclusive of Publishers
Publishers In any combination, not exclusive of Artists

Additional Agent: (as applicable)

Project conception: The definitions that follow are relevant to artists' books and make a significant distinction for sorting.

Original production: exists only in book form, doesn't pre-exist production
Reproduction of existing work: an exhibition catalogue, suite of prints, etc.
Facsimile: reproduction of a pre-existing work, no matter what form
Other: special cases

Aesthetic Profile: Another set of definitions that are specific to artists' books and will help establish a critical relation among individual books and also place artists' books in the context of other artistic and/or literary traditions. The emphasis here is on artistic movements that seem relevant to book arts, but other categories/keywords could be added. Words in parenthesis are familiar options that should be in a keyword list.

Content type:
Personal narrative: (diary, journal, album,letters, etc.)
Documentary: (collection or narrative)
From archive sources
New documentary (text, photos, journals)
Narrative: (stories, tales, travelogue, fiction, other)
Poetry: (traditional, conventional, experimental)
Prose: (traditional, conventional, experimental)
Theme-based: (collection or narrative)

Thematics:
Personal: (loss, illness, epiphany, family history, journey)
Documentary: (the body, a place, portrait or set of portraits, diversity, aging, disability, family, immigrant group, social class, type of object, routine activity, identifiable social group etc.)
Narrative: (personal, historical, fictional, mythic, biblical, etc.)
Poetry: (characterize the theme if possible – lyric, epic, etc.)
Prose: (characterize the theme if possible)
Provocative: (meant to spur action or response)

Production Aesthetic: Specific to book arts, but linking them to other fields, these should be used in combination, not exclusively (e.g. a work can be process-based and also an exhibition catalogue etc.).

Fine press tradition:
– Image-text pairings, no development
– Images often multi-colored linoleum or wood, small scale
– Case-bound or in elaborate wrappers or a box
– Literature-driven

Small press tradition:
– Experimental literature
– Small scale, lower-budget publication

Livre d'artiste:
– Image-text pairing, one usually dead artist/author
– Oversized paper
– Inflated production values
– Case-bound or portfolio-like

Minimalist/conceptual:
– Small-scale
– Photo-offset or industrial production, no hand work
– Perfect bound, smythe-sewn, or commercially bound
– Impersonal, theoretical, conceptual, idea-driven, cool

Process-based:
- – Record of own making as content and formal expression

Exhibition catalogue:
- – Usually production as reproduction of preexisting images
- – Sometimes a work in itself, series or sequence
- – Often with an introduction, title, spine, half-title etc.
- – Established or known artist, gallery
- – Supported production

Book craft:
- – Conspicuous binding
- – Conspicuous paper, frequently hand-made with stuff
- – Calligraphic or hand-painted
- – Small editions
- – Limited content

Paper engineering:
- – Pop-ups, sliders etc.

Unique books:
- – Small or unique editions
- – Illegible text
- – Water color or gouache washes
- – Appropriated or found text, or personal statement of faith

Calligraphic works:
- – Original text
- – Appropriated text
- – Classic text

Collage work:
- – Dada – absurd, word-image collages, mixed fonts
- – Surreal – dreamlike, unreal, using cuts and cliches
- – Pop – clever, commercial culture appropriation
- – Post-modern – self-conciously critical, addressing gender, race, or sexuality, other issue-based work

Interventionist / activist:
- – Often anonymous or collective
- – Text highly critical, subversive, radical
- – Aimed at deconstructing a known concept or institution

Auratic or fetishized works:
- – Highly personal or communicative
- – Level of craft in production

Visual narratives:
- – Drawn, photography, collage
- – Freestanding or collaged

Visual poetry: (keywords: dada, futurist, surreal, concrete, lettrist, experimental)
- – Hand-drawn
- – Typographical,
- – Collage visual/cut-up
- – Digital

Graphic novels:
- – Author/artist identity and context
- – Production method

Book-like objects:
- – Sculptural and free-standing
- – Usually not readable, containing very little content
- – Open up or assume a static form

Other: specified according to the artist or cataloguer

Edition Information: should be as complete as possible
- **Number and size of editions**
- **Printings**
- **Publishers and places**
- **Dates** (see below for more information about time and production)

Community: immediate context or influences on production
- **Mentors** (individual instruction or consultation)
- **Workshops or Classes** (through art centers or other non-matriculated classes)
- **School or institution** (matriculated in a program of study)

Sources: for the content of the work
- **Appropriated images**
- **Commissioned images or text**
- **Found text**
- **Borrowed text** (e.g. dead poets who have no say in the "collaboration")

Subject terms: this is the place to preserve and use and Library of Congress Subject Headings or any other standard thesaurus or core of terms used within the standard cataloguing protocol.

Time Period for this work
- **Conception** (period of gestation)
- **Production** (period of actual production of objects)
- **Publication** (date at which the work was available)
- **Distribution** (period during which the work was in print or available)

Exhibition/collection history of the work: Describe and list any sites, venues etc.

OBJECT (the literal thing, or object, volume, instance being catalogued)

Agents: (responsible for setting the terms of the production and/or conception, which may need to be distinguished, replaces the usual author and/or publisher) link to vita

Initiating
- Artist / Writer
- Collaborator
- Publisher
- Editor

Producing
- Artist
- Additional artist
- Writer
- Additional writer
- Illustrator/photographer
- Designer
- Printer
- Binder
- Other production consultants

Conventional publication information:
- Status: Unique or editioned work
- Title
- Additional title
- Place of publication

Time Period: (for this object, may repeat the information above for the work)
- Conception (period of gestation)
- Production (period of actual production of objects)
- Publication (date at which the work was available)
- Distribution (period during which the work was in print or available)

Edition: (for this specific object)

Thumbnail: (of this specific object, a representative image, cover or other)

Descriptive bibliographical information:

Media (of production, literally present in the object)
- Letterpress
- Hand worked
- Traditional printmaking
  - Etching
  - Lithography
  - Screen printing
  - Engraving
  - Relief printing
  - Offset
- Digital output device
  - Laser printer
  - Ink jet
  - Iris
  - Other
- Lamination or other treatment

Format:
- Size
  - Vertical
  - Horizontal
  - Depth
- Number of pages
- Structure type
  - Codex
  - Accordion
  - Cut/slit
  - Spatial / formed / object
  - Folded
  - Speed
- Binding proceess
  - Sewn
  - Case bound
  - Smythe
  - Saddle-stitched
  - Other
- Presentation
  - Box
  - Case
  - Swaddling or wrapping

Materials:
- Paper or other substrate
  - End, text, other
  - Variable
  - Uniform
  - Standard and conventional
  - Non-standard and unconventional
- Binding
- Containers
- Other pieces

Means: (production methods used to generate represented contents, not literally present, but figuratively or generically present)
- Typography - fonts
- Photography - production information
- Images - production features (black and white, color, copies)

Critical description:

Structural Features:

– Internal structure

Repetitive
Variable
Image-text pairings
Image-text interleaving
Shared elements
Discrete
Overlapping
Palimpsest
Surface – single use or multiple layers

– Book features

Dialogue

Text and paper
Text and image
Image and paper

Within pages
Across gutters
Across openings
Throughout

Margins - inert, passive, or active (just there, observed, violated, engaged)
Gutters - inert, passive, or active (just there, observed, violated, engaged)
Turns - inert, passive, or active (just happen, with care but no impact, impact)
Sequencing (could these be in any order or does order matter)
Development (do we end up somewhere different from where we started)

Binding: thematic, neutral, conventional

Thematic Features:

– Introduction
– Preface
– Beginning
– Foreshadowing
– Climax
– Resolution
– Anticipation
– Recapitulation
– Other

Repository:

– Collection information
– Shelving/storage

Display protocols: software, hardware requirements

Exhibition requirements: case, standing, lighting conditions etc.

Preservation history: repairs, needs, condition

Exhibition history: of this object

Provenance: of this object

Johanna Drucker <http://www.people.virginia.edu/~jrd8e/> has published and lectured extensively on topics related to the history of typography, artists' books, and visual art. She is currently the Robertson Professor of Media Studies at the University of Virginia where she is Professor in the Department of English and Director of Media Studies. Her scholarly books include: Theorizing Modernism (Columbia University Press, 1994), The Visible Word: Experimental Typography and Modern Art (University of Chicago Press, 1994); The Alphabetic Labyrinth (Thames and Hudson, 1995), and The Century of Artists' Books (Granary, 1995). Her most recent collection, Figuring the Word, was published in November, 1998, (Granary Books).

In addition to her scholarly work, Drucker is internationally known as a book artist and experimental, visual poet. Her work has been exhibited and collected in special collections in libraries and museums including the Getty Center for the Humanities, the Whitney Museum of American Art in New York, the Marvin and Ruth Sackner Archive of Visual and Concrete Poetry, the New York Public Library, Houghton Library at Harvard University, and many others. Recent titles include Narratology (1994), Prove Before Laying (1997), The Word Made Flesh (1989; 1995) The History of the/my Wor(l)d (1990; 1994), Night Crawlers on the Web (2000), Nova Reperta.(JABbooks, 1999), Emerging Sentience (JABbooks 2001), the last two in collaboration with Brad Freeman. A Girl's Life, a collaboration with painter Susan Bee, was published by Granary Books in 2002.

The Book Arts Program at the J. Willard Marriott Library

By Madelyn Garrett

What is it about a book that so captivates the heart? We love to hold books. We open them in excitement and anticipation, as if embarking upon a new adventure. Is it the scent and texture of handmade paper, the joy of beautiful typography and illustration—the sheer possibilities of what may be on the next page? Perhaps it is actually something impossible to define—an ineffable and magical connection, a silent conversation between author and reader. Certainly, it is one of the most powerful bonds of communication that can exist and a relationship with which we are all so familiar. After all, we have been reading books for over 5,000 years.

Since 1995, the Book Arts Program at the J. Willard Marriott Library has encouraged appreciation for the art and history of the book. It is a program that begins and ends with books.

The foundation, the very soul of our Book Arts Program is the Marriott Library's rare book collections, sixty thousand books representing the history of science; travel & exploration; the history of religion; Middle East collections; medieval and Mesoamerican codex facsimiles; fine press, artists' books; and the history of printing and papermaking. Ten years ago, few except senior research scholars and graduate students knew what treasures were to be found at the Marriott Library. Today, literally thousands participate annually in programming surrounding our rare book collections.

The Book Arts Program at the J. Willard Marriott Library

The Book Arts Program was established the same year that the Rocky Mountain Chapter of the Guild of Book Workers was created. Both were in response to the growing need for bookmaking opportunities in the Intermountain West. The Program was launched with an inaugural lecture by British design binder Philip Smith in the autumn of 1995. It was standing room only. The enthusiasm generated by this lecture led us to investigate the viability of establishing a book arts program. In the end, our decision to move forward was based upon demand—from students, faculty, and the local community. We decided to go where it took us and let the Program find its own way. If demand dried up, the Book Arts Program would disappear.

Soon we had a fully-fledged Program—workshops, lectures, summer intensives and semester-long classes in bookmaking. We were fortunate to have an experienced bookmaker with us from the start. We asked Pam Barrios, conservator at nearby Brigham Young University, to teach bookbinding classes for the Program. She became an integral part of our teaching program. We happily began hosting wonderful guest artists from around the world—Tim Ely, Daniel Kelm, Ken Campbell, Gene Valentine, Jana Pullman, Laura Wait, Dominic Riley, Carol Pallesen, Jean Formo, Sheila Waters. We were having much too much fun.

In 1998—after three years—we decided to celebrate. We had survived and prospered. We planned an elaborate summer book festival with a series of workshops for children and adults, lectures, and a juried exhibition. We invited Claire Van Vliet to offer a two-week bookmaking intensive; Austin papermaker Dianne Reeves a papermaking workshop; and we cosponsored with the Utah Arts Council a panel discussion on marketing strategies for bookmakers, led by San Francisco book dealer Edwina Leggett.

Westward Bound, our first juried exhibition, also opened during the festival. It traveled throughout the West for the next two years. We produced a full-color exhibition catalog, a mostly-donated collaboration of numerous professionals: artists, photographers, designers, and printers. *Westward Bound* started us on the path of developing and sponsoring exhibitions. We now offer six exhibitions a year, which include traveling exhibitions, *Counterform*, our annual juried student show, and exhibitions that spotlight our own collections.

In 1999, the Book Arts Program moved to its current space—3500 sq ft. and room for a growing number of presses, type cabinets, and other equipment. Book Arts Studio Manager Marnie Powers-Torrey began teaching workshops and semester-long letterpress classes. She also began printing, along with her assistant Jen Sorensen, all of our Red Butte Press imprints. **(Pix # 6 Marnie Powers-Torrey)**

The Red Butte Press

In 1981, Lewis and Dorothy Allen had donated their 1846 Columbian handpress to the Marriott Library—with the understanding that we would establish our own working and teaching press. The Allen Press was one of the most famous of all twentieth-century fine presses. Since 1984, the Red Butte Press has continued to publish in the tradition of the Allens, printing on their Columbian press. Examples of Red Butte Press imprints include original works by U.S. Poet Laureate Mark Strand (*A Poet's Alphabet of Influences*, written while Strand was teaching in the University's English Department); Wallace Stegner (the Stegner archives are located in the Marriott Library's Special Collections); Nigerian Poet Laureate Wole Soyinka and Salman Rushdie.

Our latest book, two and one-half years in the making, is *Something Lived, Something Dreamed: Urban Design and the American West* by acclaimed architect and designer William McDonough. The book examines the complex relationship between the natural and urban landscapes in the Western U.S. In keeping with the message of the essay, the book itself was conceived in the spirit of sustainable design. Led by Red Butte Press creative director Victoria Hindley, over fifty people from around the world helped create this book. The covers are made from a single sycamore tree reclaimed from an urban construction site in California. Recycled aluminum, mounted directly onto the boards, was donated and finished by Alcoa Technical Center in Pennsylvania. The book was bound by Craig Jensen. The three letterpress monoprints by Washington State artist and printer Christopher Stern are each hand-inked, resulting in slight variations among prints making each book unique. And, of course, the book was printed by Marnie Powers-Torrey and Jen Sorensen, who found time to print this monumental project while facilitating the Book Arts Program's ever-growing annual calendar of events.

Book Arts Program Classes and Workshops

On campus, the Book Arts Program was collaborating with the University of Utah Art Department, a natural constituency. Our bookbinding and letterpress classes, offered as non-credit classes to the general public, were also listed as credit courses through the Art Department. Popularity of our bookmaking classes and workshops continued to grow, as word traveled across campus. Classes soon became electives in all areas of the Art Department: drawing, painting, sculpture, printmaking, photography and graphic design. Final projects in all of these areas more and more often were *books*. As faculty became aware of our resources, collaborations increased. Whether it was partnering with the Art Department to bring in British bookmaker Ken Campbell as a visiting artist or organizing a practicum in the Book Arts Studio during a visit by three Italian printers, students and faculty have been overwhelmingly responsive to these opportunities.

The English Department—particularly its creative writing classes—was another natural constituency. Undergraduate, graduate, and PhD. candidates have been involved in our Program. Today, the English and Art Departments are collaborating on their own, with projects producing books of poetry and short stories, illustrated by drawing and printmaking faculty and students.

Workshops and classes are filled with Art and English students, but also with students in Engineering, Physics, Anthropology, Education. Off and on for years, we have also taught bookmaking through the Graduate School of Architecture. The classes present design theory and method through the structure of the book. Students choose a topic—a building, an architect, a movement—and their research paper becomes the content of an artist's book, the design for which complements the text. We have taught similar classes for the Honors Program.

Last year, seventy students were enrolled in our beginning and intermediate letterpress classes. Two sections were

University of Utah Art Department typography classes, where students had the opportunity, perhaps for the first time, to explore traditional design problems in a letterpress studio rather than on a computer. Our letterpress class is academically rigorous, teaching not only the fundamentals of technique and design, but also the history of printing. This semester we have twenty students in beginning and intermediate bookbinding. Taught by bookmaker and conservator Chris McAfee, bookbinding is also an in-depth academic class, teaching not only the fundamentals of book design and technique, but a good dose of the history of the book. In each of these classes, books from the rare collections are prominent. Always, the rare book collections are an integral part of all programming for the Book Arts Program.

Rare Book Presentations

And so, we come back to the real reason that the Marriott Library sponsors a book arts program. It is simply this. The goal of the Book Arts Program is to integrate the rare book collections into campus curricula, to expand usage of the rare collections on campus and in the community and to promote understanding for the history and art of the book.

To realize this goal, we developed our rare book presentations—a lecture and book display. Even before the Book Arts Program, we were telling stories with the rare books to visitors to the Library and to classes. But by the early 1990s, these presentations were rapidly increasing in number and scope—from one specific topic to a comprehensive chronological history of the book. What we found was that the rare books—no matter what the specific topic—told the same story. For creative writing, advanced drawing, or the history of the Renaissance. All were the *same* story—the history of the book. Indeed, the history of the book is nothing less than the history of the human thought.

Soon there were so many requests—on campus and off—that we began to offer presentations for two consecutive days each month during the school year—for up to eight lectures each day. Classes come from our own campus: from Art, Art History, English, Language, History, Honors and Education. From other universities and community colleges around the state. From the community. And from out of state.

Each presentation is specific to the needs of the students and teachers. How can we do this? Easily. At the core of each presentation runs a backbone of books that tells the same story—the history of the book**.** From Sumerian tablet, early papyrus, Coptic manuscript and medieval manuscript leaves, leading up to the Renaissance and examples of *incunabulae*, through the Age of Discovery to the Age of Enlightenment and on through the twentieth century and up to today, following the history of the book is to follow an unbroken chain of human intellectual and cultural achievement. Additional books may be added to expand into one particular area or another, to accommodate a French literature class or a history class focusing on the Reformation or an upper-division Shakespeare class or twentieth-century poetry seminar. But the heart of the presentation remains the same.

Many may never have been to a special collections department before. Our goal is to make our Department hospitable and accessible. Luise Poulton, associate curator of rare books, opens each presentation with an introduction to Special Collections. Each presentation has its own annotated checklist of all the books in the particular lecture/presentation. Each book has its own story. Each student walks away with a checklist. The next day, we see many of these students who attended the presentations in our Special Collections reference room, checklist in hand, asking for a second look at the books. One small proof for us that our rare collections are becoming more and more part of the lives of the people they touch.

Every semester we collaborate with faculty to integrate rare books into classroom curricula. Although we can work with an instructor to digitize specific rare books for classroom study, at least once, the class must come to visit the real thing. From graduate seminars in French and creative writing to classes in graphic design; photography; ancient, medieval, renaissance and nineteenth-century history; architecture; honors; art education: we are open to all. Every student,

every person who participates in our Book Arts Program gets at least a *taste* of our rare collections. Whether workshop, lectures, intensive, or semester-long class, rare books are always present.

Commitment to the Community

And what about our involvement in local, state, and regional communities? From the beginning, the Book Arts Program has also had strong commitment to community involvement. Approximately one third of all participants in our classes and workshops are members of the local community. We are a major sponsor of the annual Great Salt Lake Book Festival, offering bookmaking workshops and demonstrations involving over thirty volunteer bookmakers. In 2004, more than 20,000 people attended the festival.

One of the best ways to ensure the continuing relevance of the book is to focus on our children. And our K-12 programming is now a major component of the Book Arts Program. Each summer we offer fully-underwritten bookmaking intensives to sixty K-12 teachers. In the past four years, we have reached over 250 teachers and through them, over 30,000 students. We also collaborate with the University of Utah's Art Education Department, training interns to teach bookmaking in Utah's elementary, middle, and high schools.

Beginning in 2004, we initiated our Rare Book Treasure Chest program. Volunteer educators, trained in the history of the book and in children's bookmaking, take our rare book treasure chests to schools across the state of Utah. Not yet two years old, we have reached thousands of children, allowing them the opportunity to see, smell, and touch real rare books, while learning a bit of history and bookmaking at the same time.

Collaborations with community organizations such as the Utah Calligraphic Artists, Rocky Mountain Chapter of the Guild of Book Workers, Utah Humanities Council, Utah Arts Council, Utah Center for the Book and with literally dozens of talented volunteers, along with our own committed staff, have made our Book Arts Program possible. Over 75% of all funding for our programs comes from grants, book sales and individual donations.

Conclusion

The Book Arts Program at the J. Willard Marriott Library has thrived for ten years. What have we learned during this time? What we already knew.

That books are magical.

Each time we see the excitement in a student's eyes, we are excited as well. Each time a student stands awed before a book that has personal meaning or that changed the course of human history, we are awed as well.

We have also learned that it takes a lot of time, hard work and commitment to develop and maintain a Book Arts Program. That it takes faith in the future of the book and its continuing ability to inspire.

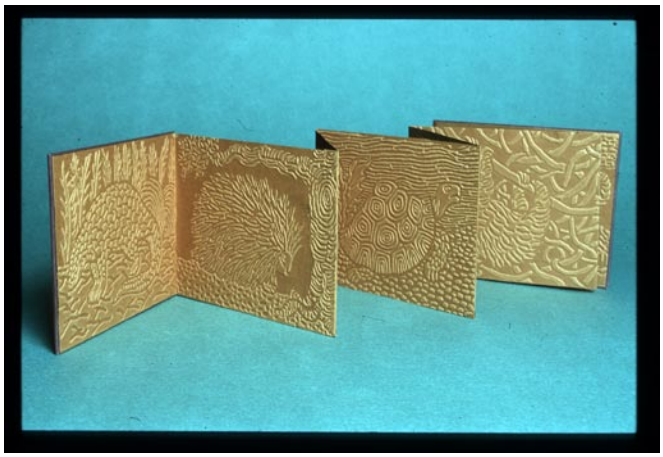
What is it about a book that so captivates the heart? We love to hold books. We open them in excitement and anticipation, as if embarking upon a new adventure.

Madelyn Garrett, B.A., English, M.A., Art, is the curator of rare books at the University of Utah J. Willard Marriott Library. Madelyn began her career at that Marriott Library in the Preservation Division, where she was a book conservator for ten years. In 1992, she accepted the position of Curator of the Rare Books Division of Special Collections. The rare collections number over sixty thousand books, dating from the first century up to the present. In 1995, Madelyn organized the Book Arts Program, designed to showcase these distinguished books and to integrate their use into campus curricula and the community. She has lectured extensively on the history of the book and its continuing relevance to modern society. She organizes local and statewide book-related events, including lectures, exhibitions, workshops, and community outreach programs. Madelyn also makes books and her work is exhibited in local, regional, and national exhibitions. <madelyn.garrett@library.utah.edu> <http://www.lib.utah.edu/rare>

Tunnel Book: A Theatrical Structure

By Rand Huebsch

In 1990 I attended the Morgan Library's show *Be Merry and Wise*, which presented three hundred years of English children's books. Among the objects were two 19th-century tunnel books; those portable tableaux fascinated me. A printmaker, I had always been interested in visual narratives, and the tunnel format seemed ideal for presenting images from my personal mythology. The following thoughts arose from my years of happily exploring the format, both as artist and as teacher.



Constructing the Book

Originating during the Italian Renaissance for studying perspective, the tunnel book is a fairly simple structure. It consists of a series of parallel image-bearing panels; except for the solid back panel, they all have cut-out areas. The panels are attached on two sides to accordion-folded strips. When those strips are extended, the book can stand upright to present a unified scene. ("Peepshow," an early term, attests to the book's theatrical nature.) To construct the book, only a few materials are needed: a pencil, a ruler, glue, bone folder, scissors or X-acto knife, a protective cutting board, such as a plexiglas sheet, and images on paper. Those can include: prints, drawings, watercolors, rubberstamps, xeroxes, collages, photos, text, or mixed media. Most of my limited-edition books are comprised of hand-colored etchings, and it is as a draftsman that I usually approach image-making.

Intuition and a willingness to let the book evolve are key to conceiving the imagery for a tunnel book. For *Night Desert*, as well as other books, I made a construction-paper prototype in the following way. After cutting four 5" x 8" panels, I sketched images on the perimeter of the first panel, then used an X-acto knife to remove the unwanted interior areas. (The knives are very sharp and should be used carefully.) I placed the first, front panel over the second panel and traced the interior contour onto it, to serve as a rough guide for the second sketch, and so forth. (Most people will want only a unique book, but I wanted to make an edition, so I used the four completed panels as templates for transferring the design to tracing paper and then used white carbon paper to re-draw the image onto a wax-coated copper plate. Then I removed the drawn lines with a stylus, to expose the areas of metal that were to be etched and ultimately hold the printing ink.)

When designing a book, you should periodically set the panels in an upright position, one in front of the other, so as to better visualize their interaction. For example, you may see that the visual balance needs adjusting and can then cut away or add elements. For many years I made do with ink bottles or paper cups as props. Now, for that purpose, I make wire easels, which are much steadier supports and make it easy to experiment with the spacing between panels. (When deciding on that spacing, sit fairly close and at eye level to view the panels. That will let you know if they form a united vista or if, instead, there are visual leaks between panels.) I based the easel design on that of the ones used for displaying small photos. Sixteen- or eighteen-gauge wire is a good thickness: it can easily be bent, but is strong enough to support paper.

There are other ways of developing imagery. For *Fable 1*, I played with copies of four etchings that I had done as unrelated images and experimented both with their sequence and with variations on the cut-out areas. (If using original drawings or photos, you may want to make xeroxes of them for planning the prototype.) You can also start from a single two-dimensional image: allocate some of its elements to the front panel, some to the second, etc. It will soon become evident, however, that the extra dimension makes additional demands. Recently I adapted a Renaissance painting of a deep-space interior, in which curtains framed the scene. The question arose: in a three-dimensional version of that scene, what is behind the curtains? (Part of my answer was to use the same curtain imagery on both the first and second panels of the book.)

The number of panels for a book is often determined by the complexity of each panel, as well as the amount of overlap. The English books that first inspired me had at least ten panels, each one fairly simple. That same number is contained in Edward Gorey's *The Tunnel Calamity*, which has a peephole on the front cover. I usually put a lot of information into each page, with considerable overlapping, so that four panels are sufficient for the book. Sometimes I make several options and, using the wire easels, see how each one relates to the other panels in the series.

The completed panels are connected by hinges to accordion-folded strips. Heavy paper should not be used, as it will not score well. The strips tend to contract slightly once the book has been placed upright. Therefore, If you want a 2" space between each panel, measure a 2 1/2" section on the strip. To support the panels properly, the strips must be of sufficient width. For example, on a book that is 6" high, use a 2" width strip and position it at the midpoint of the panel. Bone folders are excellent for scoring the strips and the hinges that will attach them to the panels. I also use the connecting strips as surfaces for images that comment on the panels. If you are going to make a number of copies, templates for measuring and scoring are helpful in speeding up the production.

To avoid overlapping, the hinges should be no wider than the accordion strip. Assemble the book in the following way. Measure and mark on the backs of the panels for positioning of hinges. These marks will serve as guides when you assemble, so that all the strips will be aligned correctly with the panels. Glue hinges to the backs of all of the interior panels. Hinges are not needed for the book's front and back panels: the accordion strips are attached directly to their backs. When you glue the hinges, make sure that their fold is aligned with the outer edge of the panel. Then start gluing the strips. The strips will attach to the other side of the hinges on all the interior panels. Remember that the fold of each accordion segment between panels faces inward. For all gluing, use a bone folder for pressing the elements together. Place a piece of tracing paper between the folder and the elements, so that any excess glue will be picked up.

As sculptural pieces, tunnel books require a degree of engineering. For example, a small book does not need as sturdy a paper to be stable as does a larger book. To strengthen the structure, the paper or board for the front and back panels should be heavier than that of the interior panels. As a rule, use card stock for inner panels and two-ply museum board for covers. Or you can use the same paper for all the panels, but

reinforce the front and back ones with a second sheet of paper (for the front panel, that requires cutting away at least as much on the support paper as was cut from the image panel). If you don't want the side strips to be visible when the book is collapsed, the book's panels must be at least as wide, at the hinge point, as half the length of the strip segment between two panels. In designing my books, I have not been concerned about that issue.

Esthetics of the Book

The tunnel book has a built-in paradox: it's a three-dimensional structure comprised of two-dimensional elements. That dichotomy gives the format a special visual logic that allows for stylization. Perspective can be manipulated and "forced," in the manner of a museum diorama. In *As You Like It*, the front panel depicts only the upper body of a Shakespeare character. He looks directly at the viewer, and his arms form a framework that encloses the succeeding panels, which show smaller, full-length figures from the play. *The Burglars of Bremen*, based on a Grimm's tale, depicts interior/exterior space. On the right side of each panel, a braying farm animal stands outside a cottage; on the left side, within that cottage, is a frightened human figure.

With its linked parallel planes, the tunnel book can imply the passage of time or a series of events. In *As You Like It*, each panel depicts a separate scene. Unified, they comment on each other, so that the book recalls those early Renaissance paintings that simultaneously displayed several episodes of a saint's life. *Circe* presents a chapter from the *Odyssey* in which a sorceress transforms sailors into swine. In the farthest and "earliest" panel, she offers a bowl of potion to an unsuspecting man. In the next one, a pig-headed human figure appears, and so forth, until the frontmost panel, where a swine leaps. As each page has a framework of stylized brambles, the book is ambiguous: it may be showing different beings at a single moment, or one being in various stages of a metamorphosis.

One can exploit the architectural aspect of the tunnel format. In *The Wunderkammer of Rudolph II*, I show a 17th-century cabinet of curiosities. One of my students made elaborate, calligraphic cut-outs within the panels of her mosque-like book. Another student made a visual journal in which she adhered elements from travel photos to panels that were framelike in shape. Onto those panels, and also onto the connecting accordion strips, she had rubberstamped Japanese ideograms. For image ideas one can look at: interior scenes by the Dutch painter Pieter de Hooch; Persian or Indian miniatures for their non-Western perspective; and German Expressionist films, such as *The Cabinet of Dr. Caligari*, with their stylized lighting and distorted sets.

Currently I am exploring several elaborations on the format. *The Canterbury Tales* is an accordion-tunnel book, similar to the carousel format, but not identical. In its accordion form, the book presents the figures in procession, while each tunnel segment shows the history of a specific pilgrim. *The School for Scandal* is a collapsible toy theater; to each panel a rod affixes a shadow-puppet marionette, so that the viewer can manipulate the stationary figure. The back panel is adhered to the interior of a shallow covered box; the cover is hinged such that it serves, when the box is opened, as a floor for the extended theater. In the works, for a group printmak-

ing show, is a collaborative tunnel book, with each panel by a different artist. Within the basic framework of the tunnel format, the possibilities are endless.

Description of books

Fable 2, tunnel book, four hand-cut panels, hand-colored embossings on black museum board, side strips printed with hand-carved rubberstamps, 5"h x 8"w x 9"d.

Night Desert, tunnel book, four hand-cut panels, hand-colored embossings on black museum board, side strips printed with hand-carved rubberstamps, 5"h x 8"w x 9"d.

Circe, tunnel book, four hand-cut panels, hand-colored embossings on black museum board, side strips printed with hand-carved rubberstamps, 5"h x 8"w x 9"d.

To create the images for the books *Night Desert*, *Fable 2*, and *Circe*, I first made a prototype by drawing with colored chalk on black paper and seeing how the panels related to each other. Then I made embossing plates in the following way. Using the prototype as a guide, I drew the image on tracing paper. Then I transferred it (re-drew it), using white-powder paper, to copper plates that had been coated with an acid-resistant waxlike ground. With a metal stylus, I removed ground from those areas of the plate that were to be etched, almost as if making a relief print. As the drawn lines represented areas that would not be etched, I scraped away the ground on either side of each of those lines. (Unetched areas of the embossed plate are recessed on the print, while etched, recessed areas of the plate create the raised areas of the print.) The plates were placed in acid for about 20 hours, so that they were deeply etched, to form embossing molds.

I used an etching press to emboss on black museum board, after which I cut away the non-image areas with an X-acto knife. I then hand-colored the embossment with Caran d'Ache crayons held at an angle, so that only the raised areas received the color. I connected the panels by hinging them to accordion strips that were stamped with rubberstamps (printed with silver water-based block ink) that I had carved with a linocutter from Staedtler Mars polymer erasers.

Not Out of the Woods yet, five panels, hand colored etching.

One of my first tunnel books, "Not out of the Woods yet," was done in pen and ink and colored crayon. For many years I intended to make printing plates for an edition of the book and recently did so by re-drawing all of the linear elements contained in the original book onto copper plates that were etched. After the plates were inked and printed on an etching press, the prints were hand colored with Caran d'Ache crayons and water. (I welcome the color variations within the edition that this method entails.) Then I cut away the open areas with an X-acto knife and connected the panels with accordion strips that were printed with related, etched images.

The Lives of Quadrupeds, accordion book, eight panels, each panel 6"x 8", uninked embossed Canson Mi-teinte paper.

The Lives of Quadrupeds was in part inspired by the dioramas at the Museum of Natural History in New York City and was printed from uninked embossing plates on Canson Mi-teinte, a paper that comes in many colors and is used primarily for pastels. When I first started making deeply etched embossing plates, I experimented with various printing papers, to see how they would take the uninked emboss, and discovered that Canson slightly lightens on the raised areas. It also looks like leather, as a result of the printing. As the book's panels are essentially bas reliefs, they are especially dependent on the light source and alter in appearance when the book is placed upright, like a miniature folding screen, and re-positioned in various ways.

The School for Scandal, materials include foam core, Caran d'Ache crayon, cardboard, string, and pen and ink. 15"h x 19"w x 12"d. (Photo by Marcia Rudy):

Essentially a large tunnel book, the piece was made for an exhibition of toy theaters in New York City. Some of the figures have movable parts to which strings are attached, so that the viewer can manipulate them, just as some of the play's characters manipulate and scheme. The book does not illustrate a specific scene, but rather was intended to convey the general satirical tone of the play. As a collapsible and lightweight piece, the theater was easy to transport. At some point, I'd like to make very large "tunnel books" that could be used as portable stage sets, possibly carried on and off the stage by the performers when they enter and exit.

Rand Huebsch is a printmaker, book artist, and teacher. In addition to working with traditional print processes, he has experimented with more recent techniques, such as carborundum aquatint, alumigraph, and gesso-printing. In 1986 he co-founded the Manhattan Graphics Center, and he has curated printmaking exhibitions for the New York Hall of Science, and has occasionally ventured into the world of shadow puppetry. His technical articles have appeared in "Movable Stationery" and "Printmaking Today." He recently published an article on curating a printshow in "Sigla Magazine" <http://www.siglamag.com/arts/0502/An-Exhibition-Evolves.php> Among the collections housing his tunnel and accordion books are those of the Victoria and Albert Museum, the Detroit Institute of Arts, the Fogg Art Museum, the New York Public Library, and Yale University. Photographs by Daniel Falgerho, <http://www.falgerho.com>, except "School for Scandal" which is by Marcia Rudy. Rand Huebsch can be reached at <rahuebsch@earthlink.net>

The Edelpappband, or "Millimeter" Binding

By Peter D. Verheyen

INTRODUCTION:

What we call the "millimeter" binding in North America is a "nobler" version of the German "pappband," or paper binding, hence the name "edelpappband." The technique is based on the German case (Bradel) binding which is covered in paper. What distinguishes the technique is that cloth, leather, or vellum trim is added to the head and tail, foredges, and/or corners for greater durability, making the book more elegant at the same time.

In Denmark, a variant with the leather trim running along the entire length of the head and tail is referred to the Rubow binding after the librarian who suggested it, but in essence they are all variations on the same technique which can be developed even further.

All varieties can be made "in-boards" or as case bindings, instructions for the cased version of which follows. The style is an ideal introduction to working with leather as only small amounts are needed and scraps can easily be used. It is also a good exercise in working very precisely.

This style of binding is well suited for smaller, thinner, books, and with the right proportions creates an extremely elegant binding suitable for editions as well as one-of-a-kind bindings.

The "edelpappband" is distinctly different from the "Danish millimeter" binding which has the shoulders backed to 90°, is made in-boards, and is covered with a full leather spine which is worked into the groove and is only visible for a few millimeters on the boards.

ADHESIVES:

Adhesives which are used in the process of this binding style include wheat paste, 50:50 PVA/methylcellulose (or PVA/paste) mixture and straight PVA. Use of synthetic adhesives is for ease of use. Gelatin (hide glue) can be substituted for PVA.

Paste is used initially for pasting up the spine, for working the leather, and occasionally adhering the sides. This is because it extends the "open time" and provides"slip."

50:50 mixtures may be used for putting down the sides, applying counter linings and fill. They may also be used for casing-in.

Straight PVA is used for assembling the case, and may be used for applying counter linings and fill. It may also be used for casing-in.

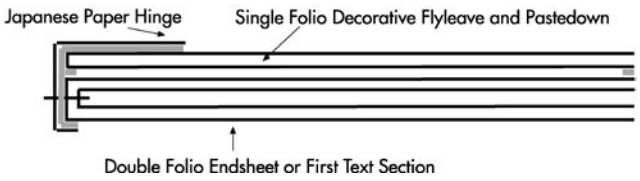
The choice of adhesive will depend on such factors as climate, controlling warping, and the materials being used.

TEXTBLOCK PREPARATION:

Endsheets:

The endsheets are generally one of two varieties. The first is a single folio of paper, decorative or plain, which is very narrowly (2-3mm) tipped onto the first and last signatures. The other is a double-folio endsheet signature which is sewn along with the text signatures. A variation of the latter is adding a tipped-on folio to the double-folio. In both cases add either a guard of medium weight Japanese paper or thin cloth. The Japanese paper guard is pasted out and wrapped around the first and last signatures so that the paper wraps around the signature on the textblock side by 2-3mm. If using a guard of thin cloth, tip this to the textblock side of the first and last signatures and then wrap around the signature. The remainder will be glued down during casing in.

Endsheets

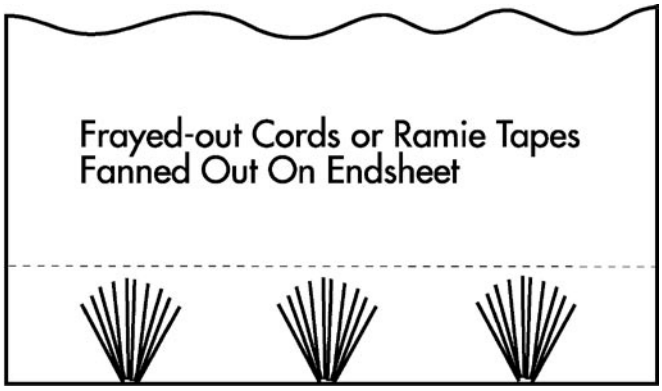


Sewing:

Thread should be selected so that swell appropriate to the board thickness is created. To see the effect of swell, wrap different thicknesses of thread around a pencil as many times as the book has signatures. Some of that swell will be absorbed by the paper and by rounding. The remainder will create the swell which is managed by backing and the board thickness. The book can be sewn using a linked stitch (unsupported), on ramie or linen tapes, or frayed out cords. The latter are cords which are untwisted, laid neatly next to each other, and sewn in the same manner as tapes. Sewing holes should be pre-punched using a jig for consistency with the kettle stitch 1cm in from edges and the appropriate number of sewing stations for the size of the book. Generally 3 for smaller books.

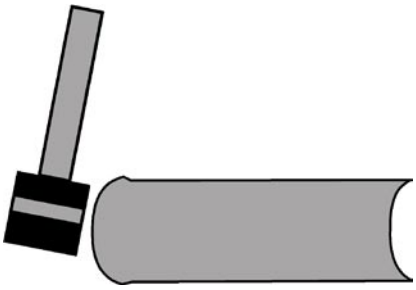
Even a small textblock can be rounded and backed. When making a square backed textblock, backing is still important. To begin, paste or glue up the spine, making sure that the adhesive is not too thick and is worked between the signatures. This step will ensure a solid text block. If the textblock was sewn on ramie tapes or frayed out cords, separate out the

fibers, paste out, and fan out onto the endsheet. If the textblock was sewn on cloth tapes, they can be pasted down now or during casing in.

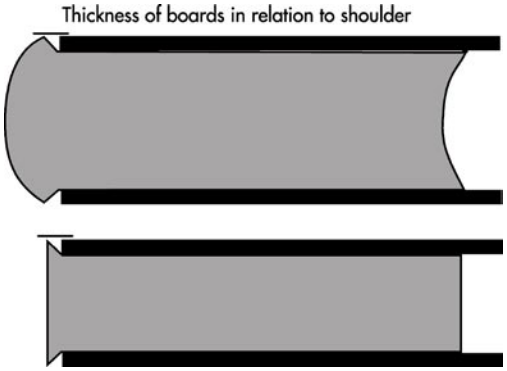


Rounding and Backing:

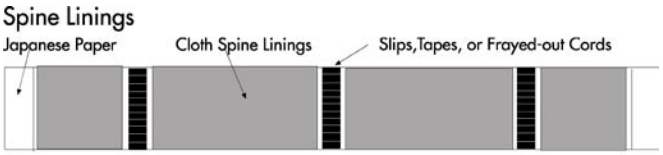
If a rounded spine is desired, round the textblock by first gently massaging into shape, and if needed by working the spine from both directions with a backing hammer, with the blows beginning below the center, and then working towards the shoulder. During rounding, place the thumb along the foredge and fan the hand out across the textblock to help pull the book into shape and prevent it from "bouncing" while using the hammer. Flip the book over and repeat from other side. Repeat as needed. Blows should be gentle, yet firm.



To back the book, mark a distance twice the board thickness from the shoulder. Board thickness will be determined by the size of the book and amount of swell, with the thickness of the board equal to the height of the shoulder after the book has been backed. This structure is ideal for smaller, delicate, books. Board thicknesses can range from 40 - 60 pt.



Place the book in a job backer, or between boards and in backing press, with the edge of the backing cheeks or boards lined up the marks made earlier. With the backing hammer, backing tool, folder, and/or fingers, work the spine of the book so that the shoulder creates a 45° angle to the textblock.



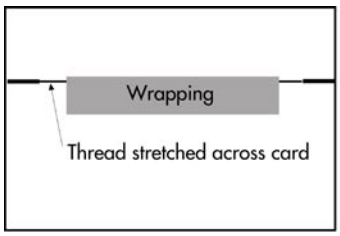
While the book is still in the backing press, line the spine between tapes, and tape and kettle stitch with thin cloth or paper. Do not line between kettle stitch and book edge. PVA can be used as an adhesive for this.

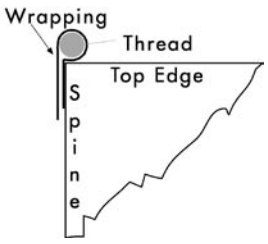
EDGE DECORATION:

Edges can be decorated by burnishing, coloring, graphite, or gilt. Paul Mitchell's A Craftsman's Guide to Edge Decoration is an excellent guide to this topic. Most traditional binding manuals will have chapters on this topic.

ENDBANDS:

Endbands can be hand sewn or made by wrapping a thread of the appropriate thickness with paper, cloth, or leather. Scraps of old marbled or paste papers can be especially attractive. The height of the endbands should be slightly lower than squares. The stuck-on endbands should not extend beyond kettle stitch. Most traditional binding manuals will also have chapters describing simpler sewn endbands. If the endbands are sewn, apply a cloth lining over the threads from the edge to the kettle stitch. After the endbands have been applied a paper spine lining can be applied along the length of the spine slighly overlapping the endbands.



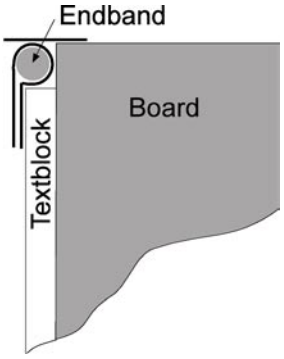


MAKING THE CASE:

Boards:

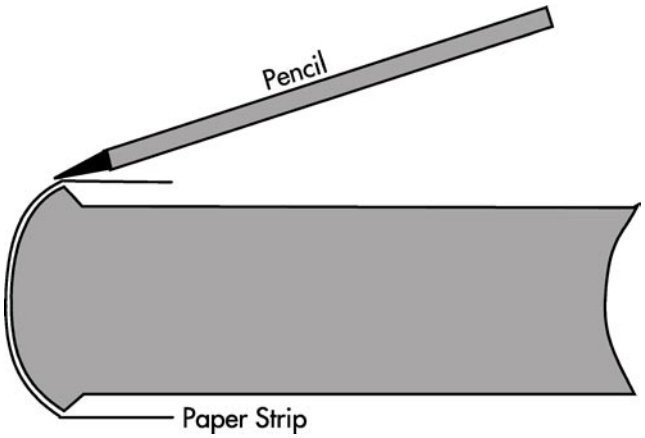
The board thickness will be have been determined at the time of backing.

Cut boards to size so that the height of the boards equals the height of the textblock plus the

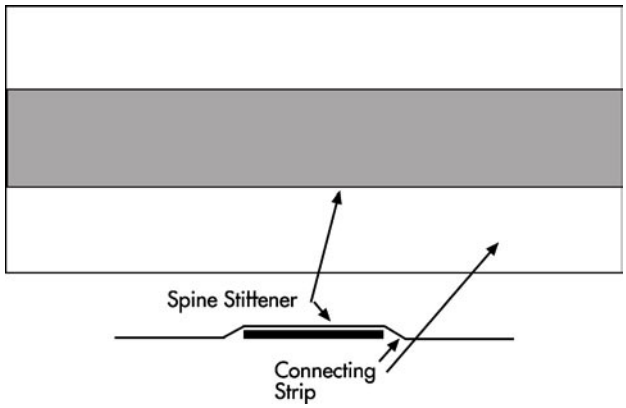


endbands. If we want to be perfect, this would equal the height of the textblock plus two board thicknesses. The width of the boards should be the width of the textblock plus one cm. This may seem very large now, but once the case is assembled and rounded, but before covering, it will be trimmed to the proper width so that we have even squares all around.

Measuring the Spine:



To measure the width of the spine, pull a strip of paper across the widest part of the spine, usually the tapes or headbands, and mark exactly at the shoulder on both sides. Double check at the other end to make sure the spine is not uneven. If there is a difference choose the larger of the two. Cut a spine stiffener out of card weight paper (10pt) to that width and slightly longer than your boards, grain running parallel to the spine. For smaller square backed books, I will use the same thickness of card for the spine stiffener as for rounded books. This thickness may be increased on larger books.



Cut a connecting strip of 80 lb paper to a width of spine stiffener + 6 cm, and slightly longer. Apply PVA to spine strip and center on connecting strip. Rub down with folder, turn over, and accentuate edge of spine strip with folder.

Assembling The Case:

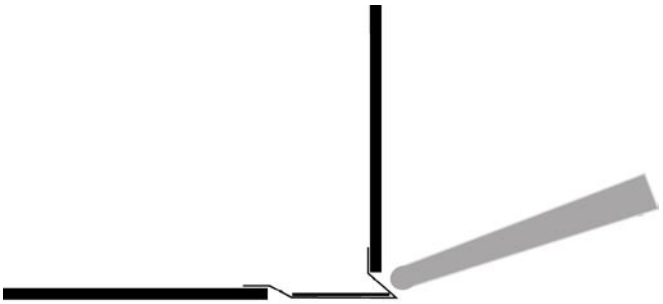
The groove between the board and spine stiffener will be between 5 - 7mm in width dependent on the thickness of the covering materials. If you use paper it can be slightly narrower, if you use thick cloth it will have to be wider. Initially, it is a good idea to mark this distance with dividers, but within a short time you should be able to measure this distance by eye. You will also want to have a narrow strip of waste board handy to line up your boards with along the top edge.

Arrange your two boards and spine strip in a step like manner with the spine piece on top, paper side up (card side down). Brush adhesive on all three, flip spine piece around and brush on some more. Align your first board with your marks on the spine piece, then using your piece of waste board as a guide put down the other board and rub the paper down.

BOARDS MUST BE PARALLEL TO SPINE STRIP AND LEVEL WITH THE SPINE CENTERED ON STRIP

Fitting The Case:

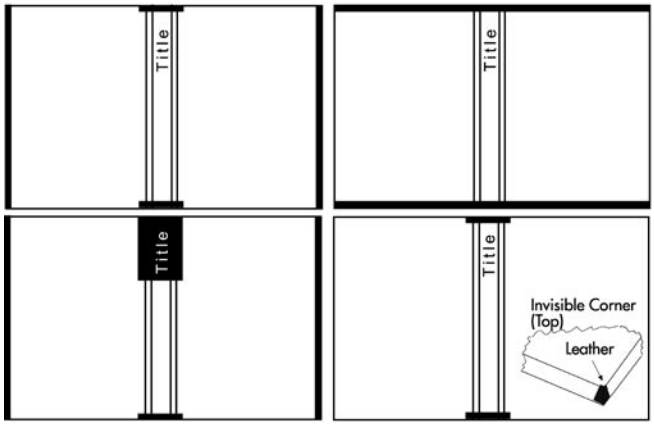
Fit the case by first sharpening the joints of the case with a bone folder.



If appropriate, round by rolling the case gently, but firmly, in the ball of the hand over the edge of the bench. It is important is to round the spine evenly so that it matches the round of your book. If over rounded, the spine can be flattened by rubbing down with your folder or fingers.

Fit the cover to the book, marking the top of your case and book on the spine and spine stiffener. Using a knife or sharp pencil mark the foredge square. This will help give you an even square on all three sides of the paste-down even if the book is not quite square. The top and bottom edges are always parallel. Trim off the excess of the foredge.

TRIM:



Trim can be be of leather, vellum, or cloth. In this style of binding it can be applied in numerous ways: along the top and bottom edges; fore-edges; head and tail caps; and "invisible corners.

These can also be combined. Leather should be trimmed as thinly as possible. A Schärfix or Brockman paring machine will be indispensable. Blades should be changed often, when one notices that resistance is increasing. Always start off with a fresh blade.

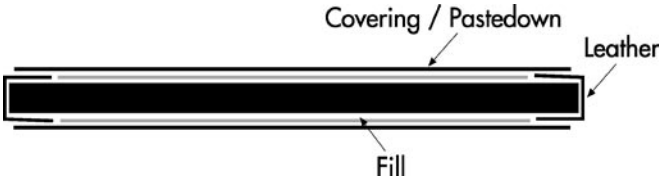
Preparing the Leather:

Cut the leather strips to slightly larger than needed. Edge-pare with a paring knife or scalpel to reduce the chances of cutting or tearing into the strip on the paring machine. Using the intended fill-in as a guide, set the gap on the paring machine. If your leather is thick, it can be desirable to pare in two passes. Pull leather through, keeping it tight to the roller and tension even. DO NOT push towards the blade as this will create slack which can cut holes into the leather.

Applying the Leather:

Dampen leather from grain side and paste out flesh side well, letting the paste soak in. Re-paste and apply leather to case as desired. Make sure material is tight to boards, especially at the joint. Rub down firmly, but gently, with paper between folder and leather. Teflon folders are excellent. Mitre or pleat corners. Let dry.

This image shows what will happen if you do not work the material into the joints well. The result will be that the foredge of your case will be shortened and the joint as well, leading to problems in opening the cover.



When dry, mark leather to indicate extent of paper covering using a very fine bone folder or fillet. Fill in. Leather trim at headcaps and "invisible" corners should also be pared and sanded for a smooth transition. Cut and apply the decorative paper covering according to the design. In applying the decorative paper, making sure material is tight to boards, especially at the joint. Paste or PVA/Methlycellulose mix can be used, whereby paste offers much greater working time and greater "slip" for adhesion. Turn-in where applicable. Let dry between absorbent boards and under light weight. Then, trim-out and fill-in inside of case. Any stamping should be done at this time.

Casing-In:

Re-round (if needed) and shape the case so that it fits well around the textblock.. Case in, either using edged boards , rods, or a bone folder to rub in the joint (be careful not to tear your material). Use the first two if you have a press. If you don't, use your folder. Before placing the book in the press, insert a piece of card "fence" between the pastedown and your flyleaf. This will help absorb some of the moisture, and prevent the turn_ins from impressing themselves onto the flyleaves. Place the book in the press, giving a good hard nip for about 20 seconds or so, then take out, change the cards and let dry under weight.

Completing:

When dry, set the joints by opening the book cover to 90 degrees and supporting it with the hands, push the board downward to set the joint. This will help the book open nicely.

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See also the titles mentioned in the "Edelpappband, or 'Millimeter' Binding" section.

Peter David Verheyen began his involvement in the book arts while a work-study student in the conservation lab at the Johns Hopkins University Library. Interned in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany, 1984 and 1986. Formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing examinations in 1987. Studied at the Professional School for Book Restoration at the Centro del bel Libro in Ascona, Switzerland in 1987. Mellon intern in book conservation at the Folger Shakespeare Library, 1988. Worked in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant conservator to William Minter. In 1991 he began work as assistant conservator at the Yale University Library. In 1993 he became rare book conservator at the Cornell University Library, before establishing the rare book conservation lab at the Syracuse University Library. He is current Exhibitions and past Publicity Chair for the Guild of Book Workers. His bindings have been exhibited widely with the Guild, its regional chapters, and in invitational and solo exhibitions. In 1994 he founded Book_Arts-L and shortly thereafter the Book Arts Web at <http://www.philobiblon.com>. He can be reached at <verheyen@philobiblon.com>.

Faith – Family – Country: A modern family heirloom

By William Minter

For nearly a month and a half, I was consumed by a binding project that not only took every waking hour, but also taxed every bit of my skill and patience as a bookbinder. This very special project had one "Original" fine binding, plus ten easier(?) "Copies", as well as boxes for each, plus a box for sixteen rolls of microfilm.

The book was a special gift to a Captain in the Navy from his father. It is mainly comprised of 200 pages of microfilm images selected from over 15,000 pages of the USS Constitution's "Old Ironsides" Logbooks that span more than 200 years. A very touching Preface explains why the book was commissioned. There are also a number of family pages as well.

It was one heck of a job for the seven weeks that it was in the shop, and it needed to be completed as soon as possible because the client, who is blind, was to have heart surgery. He wanted to be sure that he could present the book to his son before the surgery.

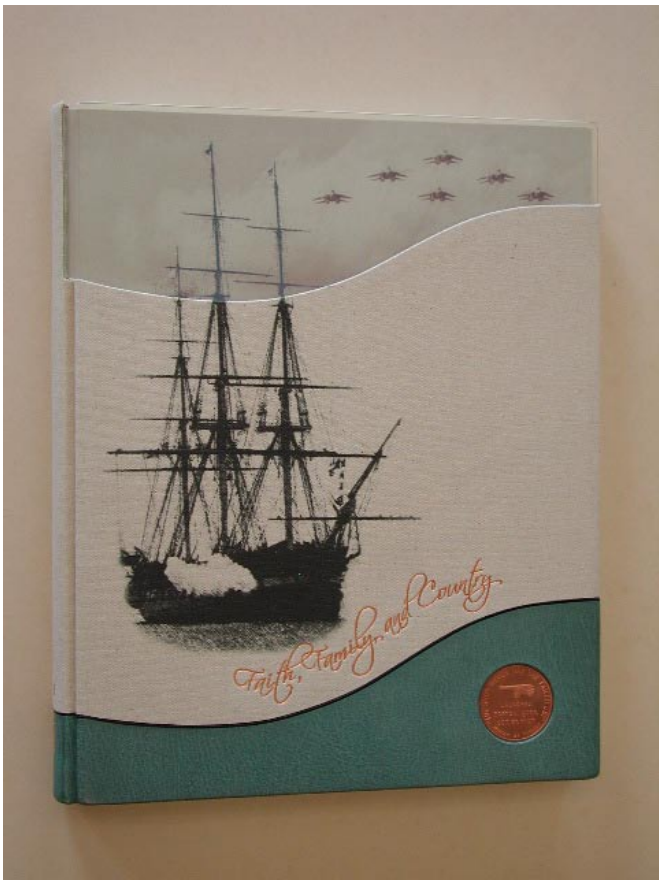
I worked with Populore Publishing, a small publishing firm in West Virginia where they specialize in limited edition, Family History books. The book and cover were designed by Angela Caudill from the University of West Virginia.

The entire project was in the works for almost a year. While it was a wonderful challenge, and very time consuming, I am nonetheless very pleased with the results.

One-of-a-kind binding:

A photograph of "Old Ironsides" on the cover, as well as showing a portion of the endsheet with the modern aircraft carrier USS Nimitz --- the covers are scratch-resistant, UV filtering plexiglas; the basic construction is a three-piece Bradel style binding. The cloth is cotton-duck that was specially prepared by sizing and the ship was inkjet printed. Leather covers the bottom of the front and back plexiglas, as well as the spine; a black leather line is inlaid. The front cover has a copper medallion inset -- it was struck from reclaimed metal from the 1976 restoration of the ship; the reverse of the medallion is visible when the cover is open. The title is hot stamped in copper/bronze foil. Note that the leather and cloth cross the joint only at the lower portion --- there is no hinge along the upper portion of the cover.

Original binding clear plexiglas at the top covered with cloth in the middle and leather at the bottom.



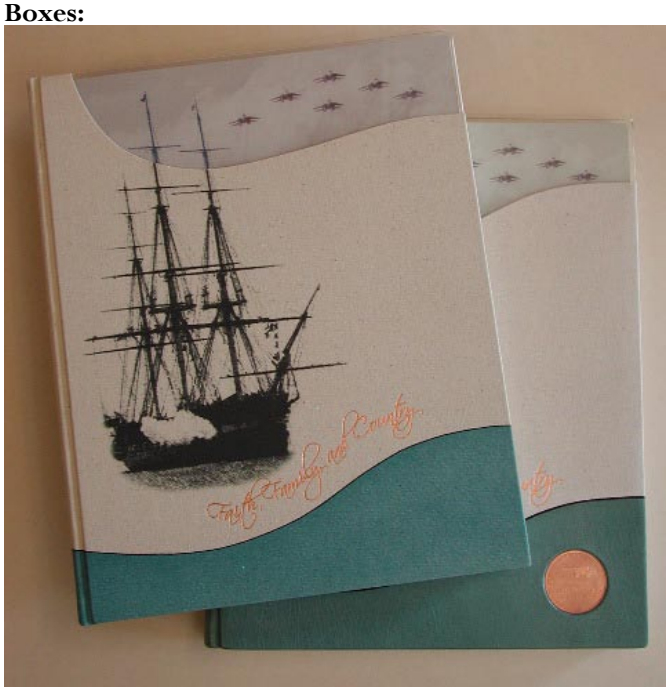
Endsheet of the Original book with the USS Nimitz and medallion, plus a ghost image of "Old Ironsides"

Editioned Bindings:

There were ten copies that have 1/8" thick PETG (Vivak ®) plastic for the covers. These Copies are covered in the same cloth as the original, but the lower portion has been colored with acrylics similar to the leather on the Original; a black-inked line has been added; the binding style is a standard Bradel; note the full cloth outer-hinge.

Copy (one of ten) and the Original

Boxes:



Top One of ten phase-boxes with cloth cover for the Copies, and special linen-tape and velcro closures.

Middle Drop-spine box for the Original book; note another medallion inset into the front cover.

Bottom Drop-spine box for 16-rolls of microfilm; see detail below.

All the boxes have Ink Jet printed paper labels recessed on spine.

Drop-Spine Box for 16-rolls of microfilm. The box has the same outer dimensions as the Original book box. The box

has dividers, a ribbon pull for each box, and a scanned and printed label at the lower right to fill the void.

Construction Comments:

Covers: Scratch-resistant UV filtering plexiglas was used on the one-of-a-kind binding. After it was sawn to size, the edges were polished. For the editioned copies, in order to save time and expense, these were made from PETG plastic (Vivak ®) because it could be cut in the board shear and the edges could be polished where needed.

Special Cloth and Ship Imprint: After looking at various commercial book cloths, we settled on cotton-duck fabric from Testfabrics Co. Since it was too light in color and soft, it was sized with wheat starch paste and methyl cellulose with a small amount of Golden Liquid Acrylic added for a darker tone. We tried to silk screen print the image of the ship, but the results were not acceptable. Therefore, we tried Ink Jet printing and the results were fantastic; the image was also quite durable. For added protection, the cloth was sprayed with Krylon.

Aqua colored area: As stated, leather was used to cover the bottom edge of the one-of-a-kind binding. For the editioned copies, I thought I could easily color that area with acrylics. This proved more difficult than imagined, and needs further improvement. It may be possible that this area could have been Ink Jet printed just like the ship.

Adhesives: After using 3M's #956 double-sided tape for the prototype, I had to find something more forgiving. PVA adhesive and heat activated Dry Mount Tissue were tried, but still problematic. The solution was 3M's #568 Positionable Mounting Adhesive. Tests showed that the Positionable adhesive held as well to the plexiglas as the other adhesives. After the cloth or leather was perfectly aligned, the cover was pressed.

Medallion: After a hole was drilled in the plexiglas, the medallion was secured with the 100% formulation of silicon sealant (caulking) -- this was recommended by an Objects Conservator. The front and back of the medallion were then protected by a piece of .020" thick PETG (Vivak ®) plastic.

Cutting curves: Here is where the biggest problem was. Initially, I had used a piece of the .020" PETG (Vivak ®)as a template because it was easily cut. But that material did not allow for a stable, strong cutting edge. Therefore, I had to cut and shape a piece of .035" thick stainless steel (like a ruler). After the stainless was cut with a jig saw, the edges were filed and polished to mate perfectly. This jig allowed for an accurate cut to be made by following the contour with a razor blade, and a perfect match of the components.

Final Comment: As stated, this project was extremely challenging because of the different components and materials. But the biggest issue was the alignment of the ship's mast on the cover to the image printed on the endsheet.

Now that the books are complete, I can look back with a great deal of satisfaction at a job well done. In fact, the client was so pleased with his books that he took out a 1/4 page ad in the Morganstown, West Virginia Sunday newspaper to show his appreciation. He is also sponsoring a day-long workshop and lecture series at the public library where printing, binding, publishing and various other book crafts can be witnessed. That event will take place on April 23, and I am hopeful that Mr. Harding is in good health at that time.

William Minter began his binding career when he started working for The Cuneo Press, Inc. in Chicago, where he met William Anthony, noted fine bookbinder and book conservator. After assisting him on a number of projects, he advised me to make a commitment to the field of book conservation. Following a seven-year apprenticeship with him, Minter opened my own shop in 1978 where he specialized in bookbinding and the conservation of rare books and manuscripts for university libraries, museums, rare book dealers, and private collectors. Occasionally, a design binding has been executed for commission or for exhibition. In 1994, the business was moved to rural Pennsylvania where the same services are offered.

As a member of various professional organizations, Minter have served as an officer in many of them. He have also presented papers at professional meetings, as well as lectures to numerous groups of collectors on the various aspects of book and paper conservation. Over the years he has taught bookbinding and book conservation classes to numerous students.

Minter finds the field of book and paper conservation challenging and rewarding because of the variety of problems, and the necessity to understand the materials that are encountered. While the quality of treatment is of the utmost importance, He has also worked to improve the efficiency of treatment by developing various ideas. The most notable piece of equipment is the ultrasonic welder for polyester film encapsulation.

Did you just complete a challenging project you would like to share? If so, please contact the editors at <bonefolder@philobiblon.com>

The Practical Bench

By Roberta Lavadour

This summer, my husband and I had a new studio raised on our property just east of Pendleton, Oregon. I was determined to create a workspace that would be highly functional and organized and when it came to a workbench, it was about creating the proper balance between uncluttered flat space and easy access to tools.

My work style can best be described as chaotic. There are always a dozen projects in progress, and I like it that way. What I've concluded is that instead of trying to change my nature, I just need to create a structure within which I can function most effectively.

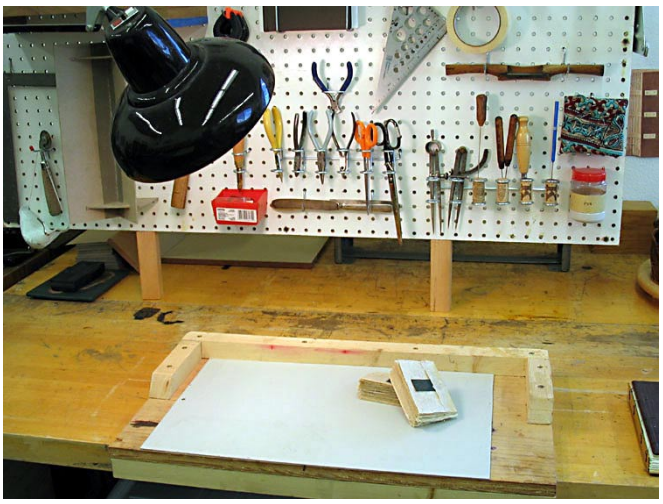
Enter the pegboard. My father, as many dads of the day did, had them around the garage and even spray-painted outlines of his tools on them to leave no question as to where things went. I realize now it wasn't because he was organized, it was because he was so unorganized he had to literally had to draw himself a picture of where to put things back. Today the home improvement craze has elevated the pegboard from dumpy garage storage to trendy home decor.

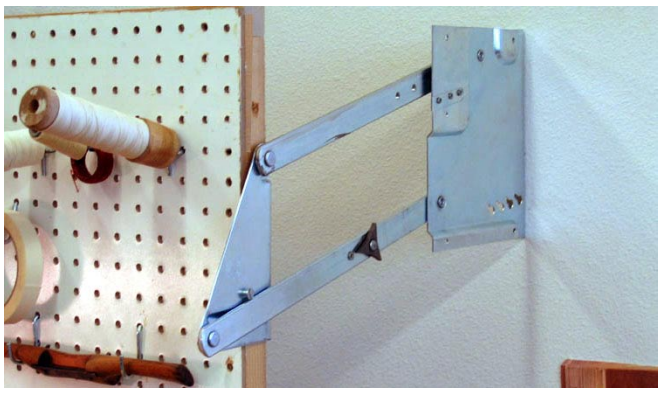
But the problem with installing a wall-mounted pegboard behind a deep workspace, one that can accommodate large papers, stacks of edition parts and various binding accessories, is that you can't quite reach the needed tool without executing that 'just beyond your grasp' stretch which, when combined with the slightest twist, can lead to one of those scary popping noises, followed by searing pain.

The answer to this dilemma came as I browsed the thrift store. An old computer desk had been disassembled and the bracket assembly that once allowed the keyboard tray to be stowed underneath or pulled out and up for use was the only part left. This proved to be the perfect solution.

First, a 2x2" wood frame with two center supports was built and attached to the back of a 2' x 4' foot pegboard with screws and wood glue, then two short sections of 2x2 were attached to the bottom of the frame. The heavy springs were removed from the brackets, which were then mounted in the opposite orientation from their original use. The side that was originally mounted to the desk was attached to the pegboard frame and the side that was originally mounted to the keyboard shelf was attached to the wall with long screws sunk into the studs.

When the board is in the "up" position, tools can easily be accessed when standing in front of the bench. The two short sections of 2x2 function as handles, allowing the board to be pulled out and down to a position just behind my bench hook (a slight nudge towards the wall releases the stops). The 2x2s also provide footing that keeps the board at the right height and keeps the full weight of the board from pulling on the wall attachment. The unique movement of the brackets allows the board to clear the items at the back of the workbench, in this case a "box-box" and paper dispenser.





Obtaining the brackets can be a bit of a challenge. I've seen similar hardware used on other items, namely under the counter knife holders and shelves, but those from computer desks seem to be the most easily adapted for this project. But unless you're going to be there anyway, time spent perusing thrift stores in search of obscure items may render any in-studio time-savings moot. Woodworker's Hardware <http://www.wwhardware.com/> offers similar brackets for a Swing-Up Under-Drawer Shelf under the product number WM16 for $34 plus shipping.

A quick trip to the hardware store can arm you with a range of helpful pegboard accessories, from jars for adhesive to trays for screw-punch bits to racks for reference books. Other quick tricks can further adapt the storage area for binding tools. A small square of Styrofoam can be covered with fabric and pushed over a two-pronged hook for storing needles. Wine corks neatly and snugly fit between the openings of screwdriver racks for storing awls.

After working with this system for the past several weeks, I'm left wondering what I ever did without it.

Roberta Lavadour lives and works in eastern Oregon, near the foothills of the Blue Mountains. She credits the time she spent playing alone outside as a kid - the exploration that emerged after being truly bored - with developing the rampant curiosity that marks her work today. She dabbled in making books in high school and as a young adult, then in 1997 began pursuing book arts full time. She has worked with many fine book arts practitioners in workshop settings over the years and has maintained a steady schedule of self-directed independent study. She operates a private studio, Mission Creek Press <http://www.missioncreekpress.com/> where she publishes her own artist's books and takes on a small number of custom binding and papermaking clients. Roberta is currently newsletter editor for the Northwest Chapter of the Guild of Book Workers.

Do you have a great idea or technical tip you would like to share? If so, please contact the editors at <bonefolder@philobiblon.com>

Books04: Works of Imagination

Noosa Regional Gallery, Australia
28 August 17 October 2004

By Linda Carroli

Annually for eight years Noosa Regional Gallery has presented an exhibition of artists' books. This is one of the few regular artists books events in Australia. Together with Floating Land, the Bookworks exhibition is among the most popular and anticipated exhibition events presented on the Sunshine Coast. Books04 was themed 'nature' and artists responded with works that examined this notion in wide ranging fashion, from natural materials to human nature. How and where does one begin in thinking about nature in book form? In turn, what is the nature of the artist's book? Such are the questions that this exhibition raises through its array of works which include conceptual, text-based and sculptural works.

It is in these myriad inquiries that we see the book is an agglomeration of multiple media, yet remains quite a resilient form. As a form, even in its undoing, even when it is an 'un-book' or an 'anti-book', it is still, critically, a book. It can still be a book because it folds or opens or communicates like Natalie Hartog's cube puzzles or Marianne Little's book of torn away pages or Mayrah Yarrage Driesc's 'message stick' featuring her letter to a white person debunking particular stereotypical views about Indigenous peoples. It can still be a book because it contains, like the wood and perspex boxed works by Rob Duffield and Laura McKew in which sand and toy plastic soldiers can be shaken to reveal texts such as 'it's natural for children to play games at the beach' and it's natural for adults to lie'. It can still be a book because it collects, such as Judy Barrass' *In Their Nature*, a traditionally bound book, in which she has collected, not in any particular order, a series of cultural and ethnic stereotypes such as 'bystanders are innocent' and 'Australians are bronzed'. Even though many commentaries in the book are unwelcoming, we, as readers, are welcome to skip, flip and read at random. There's an appealing contradiction in this work where the book, as an icon of knowledge, is undermined through its repetition of mindless mistruths. And then there is the page such as Ruark Lewis' Banalities, a series of puzzling, numbered, aphoristic statements as white text on black cloth banners. Almost like newspaper headlines, the statements are self-contained stories and curiosities. While we may or may not take these statements as truth, they do highlight emotional and psychological realities as if passing or wandering thoughts - not so banal at all.

'The book' has come to mean much more than merely a form of bound pages: there is a plurality of books just as there is a plurality of technologies. Even so, several artists' books retain this sense of book-based narrativity or linearity through diary or photo essays. A.C. Berkheiser's small handmade book documents three days spying on an urban fox where the artist has taken a series of photos of a fox which has found temporary refuge within view of his window. For the three days of the fox's visit, he photographs it as it naps and skulks, tries to befriend it and leaves food for it. Other works are non-liner or non-narrative such as Tommaso Durante's Terra Australis for which he photographed details from the landscape and digitally manipulated them to produce a limited edition commercially printed book which includes several poems by Australian poets. He has also punched holes through many of the pages which adds to a sense of layering and obliterating. As a recent migrant, his images are exploratory, focusing on the 'newness' of the landscape and details, which those more accustomed to, may overlook. Many artists' books in Bookworks include photographic studies and they remind us of the role the camera has played in the way we see nature and read the landscape, flora and fauna inclusive. Likewise, Matt Dabrowski's bolted and carved street directories (existing books which have been used as a material). Dabrowski has carved holes into the layered books as if they are wells and gaps in the maps which chart our comings and goings in urban space. There's an urge to refill these excavations because the maps are now unreadable. The holes give them a dimensionality and depth that they had lost in the translation of space to maps.

In writing and reading worlds, the object and its text are interlocked and we habitually read and write books, forgetful that the text is a different entity to that object and that the object and text may in fact be indifferent to each other. Materiality matters and this is perhaps why we refer to the book rather than the fiction and N. Katherine Hayles argues that there is a 'feedback loop from materiality to mind'. For the artist, Hayles writes, 'artefacts spring from thought, but thought also emerges from interactions with artefacts … Insights are stimulated through touching, seeing, manually fitting parts together and playing with materials, that declined to come when the object was merely an abstract proposition.'[1] Artists' books, then, find themselves stranded in a semiotic minefield. Taking a step only to have their leaves blasted across allegories. In addressing the question of the nature of the artist's book, Johanna Drucker is instructive when she writes that the more salient question is not 'what is a book?' but rather 'how a book does?'.[2] In so saying, she evokes performativity and its relationship with interpretation. Random reading and flipping through pages makes for bookish encounters. We understand books, even produce them,

through our interactions with them and artists' books, as rigourously critical or crafted works, present us with another means of performing and thus producing the book.

Notes

[1] Hayles, N Katherine (2002). Writing Machines. Cambridge: MIT Press. 75

[2] Drucker, Johanna (2003). 'The Virtual Codex from Page Space to E-space'. http://www.philobiblon.com/drucker. Accessed on 20 October 2004.

Linda Carroli is an award winning new media writer and critic based in Australia. As an arts writer and cultural journalist, her work has been published worldwide and she is formerly an editor of fineArt forum, an art, science and technology electronic magazine. She is the recipient of an Australia Council grant to undertake research in text-based artistic practices.

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Files should be named as follows

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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, include the full URL.

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.

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