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Newsletter

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Books

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by Sarah Pike

And More...

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The Guild of Book Workers is a national organization representing the hand book crafts. There are regional chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the Guild of Book Workers website:

guildofbookworkers.org

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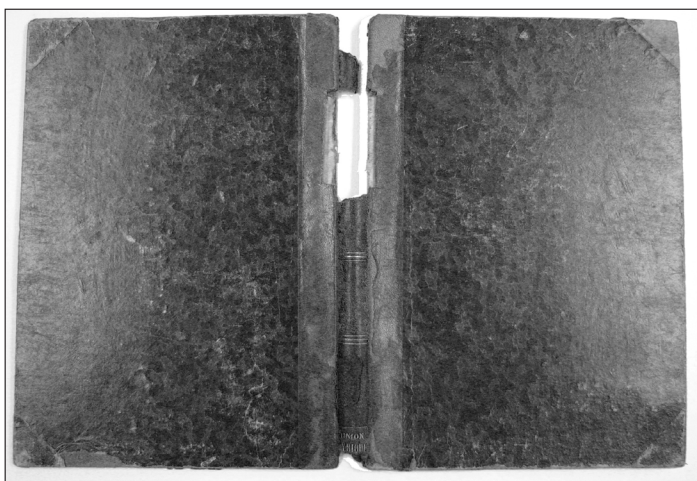
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Letter from the Editors

DEAR READERS, WE hope that you are finding ways to stay cool and be inspired with many bookish projects. The Dog Days of Summer edition of the *Newsletter* features the theme *Details, details!*

Barbara Adams Hebard shares with us a thoughtful review of a catalog for an exhibition of miniature design bindings, which she wishes was even more replete with details. Iris Nevins, our indefatigable marbling correspondent, provides the details of her studio setup that help her avoid the aches and pains that can come with repetitive physical work. I am sure that we can all relate, as makers and craftspeople! As part of our new series called Tools of the Trade, Carolyn Shattuck and Sarah Pike weigh in with appreciations of two modern tools for making intricately detailed cuts in a wide variety of materials useful to the bookbinder and book artist (the Cricut machine and a laser cutter, respectively). Carolyn also explains how the Cricut can help avoid the aches of repetitive cutting by hand, so perhaps our secondary theme is *Self Care for Book Binders*, or, *Avoiding Painful Injury while Creating Something Beautiful*. Are we going too far? Perhaps, but we were inspired by Karen Hanmer and Jeff Peachey's online Standards demonstrations showing us how to keep our hands strong and fit for bookish tool handling.

Chela Metzger returns with the final installment in her series on bound record-keeping structures. In it, she wonders how a 1920s-era ledger came to be repurposed for a collection of 1950s recipes, on top of the mystery of why the ledger's mechanism functions the way that it does. The details of this mechanism are so reminiscent of the modern three-ring binder that you, too, will wonder why you are only now hearing the name George Washington Newman.

Our own Bridget McGraw talks with Inge Bruggeman, who is dynamically stepping into her role as Executive Director of the CODEX Foundation, about how she and a small team intend to propel the founders' vision into the future. And we introduce a new feature called RetroVerso in which you will

find a detail or two about the history of the Guild. We hope that you will enjoy an occasional dive into the past, and will share with us your own memories of Guild events and history. We wish to get your feedback! (The much overused exclamation point—thanks to digital media's dearth of ways to express sincerity¹—is intentional here. Enthusiastically, sincerely, and hopefully, we ask you to send us pictures and words.) What do you remember about the Guild's Newsletter or Journal?

Send us snippets and glimpses for RetroVerso and Tools of the Trade, please!

newsletter@guildofbookworkers.org

1. "The single exclamation mark is being used not as an intensity marker, but as a sincerity marker," says Gretchen McCulloch, a linguist who studies online communication. "If I end an email with 'Thanks!,' I'm not shouting or being particularly enthusiastic; I'm just trying to convey that I'm sincerely thankful, and I'm saying it with a bit of a social smile." (Julie Beck, "Read This Article!!! How many exclamation points do you need to seem genuinely enthusiastic?," *The Atlantic*, July 16, 2022, theatlantic.com/technology/archive/2018/06/exclamation-point-inflation/563774/.)



Photo by Linda Segerfeldt on Unsplash

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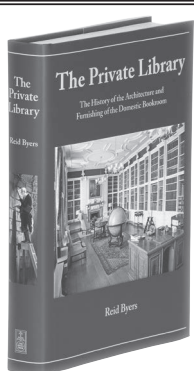
The Private Library
The History of the Architecture and
Furnishings of the Domestic Book Room
by Reid Byers

Listed on The Washington Post's 2021 list of "50 notable works of nonfiction" and featured in The New York Times article "How Many Books Does It Take to Make a Place Feel Like Home?"

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

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News & Notices

Standards of Excellence

Registration for **The Standards of Excellence Seminar** (October 20–22, 2022 at the Courtyard Atlanta Decatur Downtown/Emory) will close on **September 15**. Many thanks to everyone who has registered so far! Seminar attendance is limited to 150 people. A wait list will be created if registration passes 150. Online registration is available at guildofbookworkers.org.

We look forward to presentations from **Dr. Cathleen A. Baker, Béatrice Coron, Erin Fletcher, and Monique Lallier**, and to tours of the **Center for Puppetry Arts, Emory University Libraries, and The Robert C. Williams Museum of Papermaking**. The latter will also serve as the host for our opening reception on Thursday evening. The Emory Tour will include an exhibition of the newly-acquired **Sam Ellenport Collection**, complete with remarks by GBW member Sam Ellenport.

Seminar attendees are encouraged to visit the Decatur Arts Alliance's **Book as Art Exhibition** at The Periodicals Gallery of the Decatur Branch of the DeKalb County Public Library, a short walk from the hotel.

Following Friday's presentations, please join us for the Guild's **Annual Business Meeting** where we will bid farewell to outgoing board members and welcome new officers. The **Mentor Protege Happy Hour**, also on Friday evening, is a great opportunity to network with book artists, bookbinders, and conservators. Saturday evening's banquet will feature a **keynote address by the Guild's first Standards Chair, Don Etherington**, as well as the presentation of the **Laura Young and Lifetime Achievement Awards**, and a live auction benefiting future scholarship recipients.

We are so grateful to the individuals and organizations who help to make Standards possible with a financial contribution. Please visit the Guild of Book Workers' website for more information on Standards Sponsorship Opportunities, or to donate an auction item, and please email me with any questions.

Hope to see you in Atlanta!

Jennifer Pellecchia
Standards Chair
standards@guildofbookworkers.org

Call for Proposals 2022 Contemporary Artists' Book Conference, Re-Envisioning Artists' Book Visibility

The CABC planning committee asks, "How do people find and experience artists' books?"

We invite proposals that explore what visibility means practically and historically within the world of artists' books.

CABC is currently accepting session proposals for the conference happening October 13–16, 2022. Please follow this link for more information: centerforbookarts.org/cabc.

Tropic Bound: A Miami book fair, February 16–19, 2023

Tropic Bound has been organized by Ingrid Schindall of IS Projects and Cristina Favretto, Director of the Special Collections Department at the University of Miami. This venture is made possible with support from the John S. and James L. Knight Foundation, in a city with a growing book arts community.

Miami is home to world class artists' book collections, art museums, galleries, artist-run spaces, and educational institutions. Tropic Bound will be a multi-day event and exhibition for artists' book creators, dealers, publishers, and collectors. Showcasing an international selection of vetted exhibitors, Tropic Bound aims to present the highest quality and most diverse representation in the field of artists' books to its audience.

Early-bird deadline: August 31, 2022

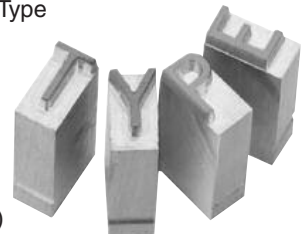
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Visit for more information: tropicboundfair.org.

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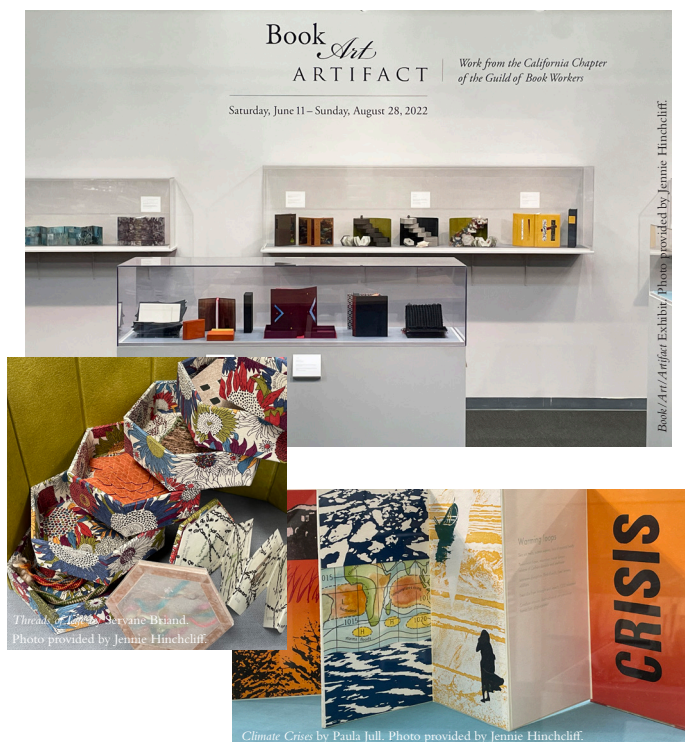
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Chapter Reports



California

CO-CHAIRS: Marlyn Bonaventure & Rebecca Chamlee

Election for board members for the 2022–2024 term was held mid-July 2022.

Annual open board meeting: Aug. 20, 2022 at Claire's Cafe in Long Beach, CA.

Exhibition *Book/Art/Artifacts* opened at the San Francisco Center for the Book on Saturday, June 11, 2022 with the opening reception on Friday, June 17. Several of the artists were present for visiting and sharing their work. The exhibition will be open until Sunday, August 28.

Delaware Valley

CO-CHAIRS: Val Kremser and Kristin Balmer

After a long delay, the Delaware Valley Chapter finally held an in-person gathering. We convened our Annual Meeting at the Azalea Garden near the Philadelphia Museum of Art. Each officer gave a quick report on events from the past year and plans for the future. Jennifer Rosner has stepped down as chapter chair after fourteen years of service and is being replaced by co-chairs Val Kremser and Kristin Balmer. The weather was beautiful. The best part, though, was actually being together for the first time in a very long time!

Midwest

CHAIR: Lisa Muccigrosso

Wild/LIFE moved to the Lloyd Library and Museum in Cincinnati, Ohio, for its final venue on July 8. To celebrate,

several Midwest Chapter members with work in the show have recorded interviews about their work: Eric Alstrom, Alicia Bailey, Mardy Sears, Mary Uthuppuru with Andrea Peterson, and Charles Wisseman. The Lloyd will have these interviews available on their website, and for in-person exhibit visitors to view on site via QR code. The exhibit closes September 17, 2022, so if you're in the area, please stop in and check it out! More information may be found at lloydlibrary.org/exhibits/.

Additionally, we look forward to offering a Standards of Excellence scholarship for a member of the Midwest Chapter, to include registration, a banquet ticket, and four nights in the conference hotel. As of this printing the deadline to apply has passed. Please stay tuned as we announce our winner in an upcoming newsletter.

New York

CHAIR: Jane Mahoney

The New York Chapter presents “The Legacy Press Series” at The Center for Book Arts. This series of talks and book signings features The Legacy Press authors and their research.

DR. CATHLEEN BAKER

Monday, July 18, 2022 from 6–8 pm

Dr. Baker—founder and owner of The Legacy Press, book arts scholar, conservator, and instructor—discusses her ongoing research and The Legacy Press mission.

FRANK TRUJILLO

Friday, September 9, 2022 from 6–8pm

Mr. Trujillo, Drue Heinz Book Conservator at the Morgan Library & Museum, discusses *Coptic Bookbindings in the Pierpont Morgan Library* (The Legacy Press, 2021).

RUSSELL MARET

Thursday, November 17, 2022 from 6–8pm

Mr. Maret discusses his book *Visionaries & Fanatics and Other Essays on Type Design, Technology, & the Private Press* (The Legacy Press, 2021).

These lectures are free in conjunction with The Center for Book Arts.

28 West 27th Street, NYC, NY 10001 and all are welcome.

Northwest

CHAIR: Jodee Fenton

The Northwest Chapter has a new Board for the upcoming term: Michael Sobel is Treasurer, Mari Eckstein Gower is Secretary, Paula Jull is Events Coordinator, and Jodee Fenton will continue as Chair. The Board will receive support for membership from Greta Movassaghi and for programming from Ealasaid Haas and Roberta Lavadour. The outgoing Board members—Elsi Vassdal-Ellis, Bonnie Thompson Norman, and Mel Hewitt—deserve our gratitude for making the Chapter function and thrive during the pandemic, with

robust programs for members and the public. The Chapter added new members in the last term, a welcome trend which we hope to continue.

The last program in the Chapter's series "Getting Down to Business: Conversations on the World of Book Arts" will be a zoom panel discussion in October. Here is the link to more information and registration:

eventbrite.com/e/getting-down-to-business-conversations-on-the-world-of-book-arts-tickets-239692626097.

It is free and open to everyone.

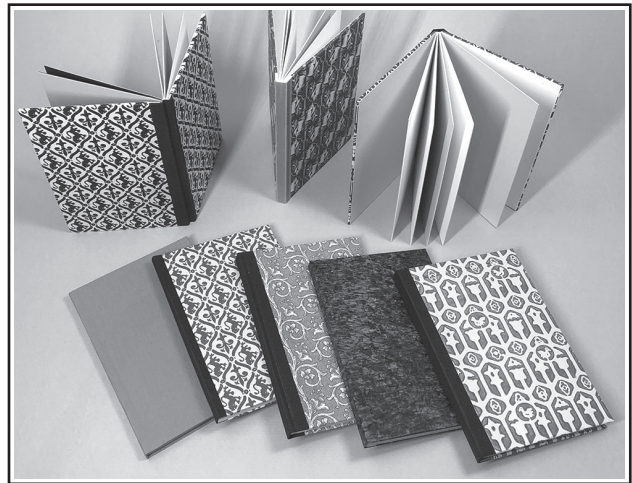
Southeast Chapter

CHAIR: Kim Norman

Exciting plans continue for Standards 2022 in Decatur, GA. Register here: guildofbookworkers.org/content/standards-excellence-2022.

To view our April program, *A Conversation About Book Arts With Brad Freeman*, please follow this link to the presentation recording: youtu.be/Yvfz7u2h2iE.

Anyone may sign up for our GBW-SE Chapter list-serv by emailing us your request to be added: southeast@guildofbookworkers.org.



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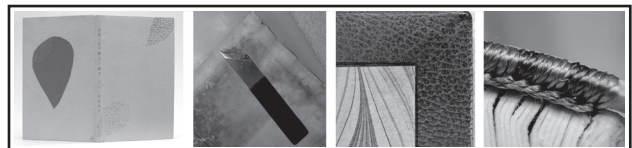
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I offer monthly, single-session workshops on less advanced topics through the Jaffe Center for Book Arts at Florida Atlantic University, San Francisco Center for the Book, and Minnesota Center for Book Arts. I also occasionally teach for the Canadian Bookbinders and Book Artists Guild and regional chapters of the Guild of Book Workers.

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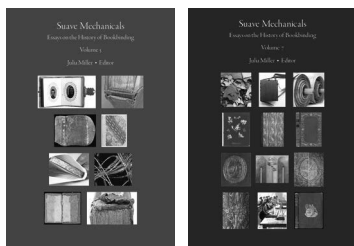
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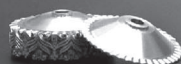
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Tom Grill and Neale M. Albert. *The Neale M. Albert Collection of Miniature Designer Bindings: A Catalog of an Exhibition Held At the Grolier Club September 13 – November 4, 2006*, (New York: The Grolier Club: Piccolo Press, 2006).

BOOK REVIEW

The Neale M. Albert Collection of Miniature Designer Bindings

Reviewed by Barbara Adams Hebard

THE NEALE M. Albert Collection of Miniature Designer Bindings, a Catalog of an Exhibition held at the Grolier Club September 13 – November 4, 2006; with introduction by Priscilla Juvelis and essay by Neale M. Albert; photographs by Tom Grill; NY: The Grolier Club, Piccolo Press

Originally printed in 2006 for the Grolier Club exhibition, this catalog has been made newly available, as of June 2022, through the University of Chicago Press. The copy used for this review is from the 2006 Piccolo Press edition. This version is large format, 9 ¼" h x 11 ¼" w, has a cloth-covered

case binding, with inset image on the front cover, and is enclosed in a cloth-covered slipcase.

The opening essays by Priscilla Juvelis and Neale M. Albert nicely describe the context for the exhibition for those who were not able to visit it at the Grolier Club in 2006. Neale M. Albert set out to gather miniature books made by Designer Bookbinders, a group that he rightly recognized as masters of the art. He wisely did not set any limitations on their output, allowing them to interpret their chosen text blocks as they desired. This collection reflects, on a miniature scale, a wide stylistic span of fine bindings. Although petite in size, these

bindings showcase the great technical skills and imaginative creativity of members of Designer Bookbinders. It should also be noted that some of these bookbinders are, or those now deceased were, members of GBW as well.

The catalog, ambitiously and expensively produced, contains more than 7,000 color illustrations, showing the miniature books, and, in numerous instances, their enclosures, from multiple angles. The volume features binding styles presented as: traditional, variations, geometric, abstract, representational, gems, flora and fauna, lettering, diminutive, and experimental. The names of the designers, the year the book was made, dimensions, and a brief description accompany the photos of each binding in the catalog. It is a delight to see the work of a multitude of international bookbinders, some whose books are not regularly seen in this country. The inclusion of images of the enclosures adds to the pleasure of studying this volume. Juvelis, in her introduction, highlights “the protective boxes or slipcases [that] are often something more fantastic than the usual clamshell or chemise and etui.”

While it is marvelous to view so many illustrations, it is also frustrating to look at miniature books shown smaller than actual size. With the exception of the ultra-small books and the single books that illuminate the introductory pages for each binding style, which are shown true to size, all the other images of books and their enclosures are not shown at full size. As noted above, the catalog is a fairly large-scale volume. In addition, there is plenty of blank space on most pages, even with multiple views of the books, suggesting that there was no need for such tiny illustrations. Further, since the bookbinders often created intricate details, such as in gold tooling and inlays, it would have been helpful to see some of those details in close-up views.

That said, Neale M. Albert's goal, to gather fine bindings executed in miniature scale, made by masters of that genre, resulted first in an outstanding collection, then an excellent exhibition seen by many bibliophiles, who are often also collectors. This illustrated catalog will serve, albeit somewhat imperfectly, as a comprehensive record of the miniature bindings created by Designer Bookbinders, since it likely is the largest and most specialized documentation of these binders' miniature works to date.

BARBARA ADAMS HEBARD was trained in bookbinding by Mark Esser at the North Bennet Street School. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works and a long-time member of GBW.



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MARBLING

ACHES & PAINS?

BY IRIS NEVINS

YES... I THINK we've all had them. How do they come, and what can you do to prevent or lessen them? I have to say, I have been lucky in my 44 years of marbling. I just turned 70 this year, but still think I am 35, in spite of salt & pepper hair (the "new blonde" since covid!) ...but seriously, many people get back aches, neck aches, leg aches, foot aches, and so on.

Back aches, especially after a long marbling day, seem to be the most common complaint. I have never had them, thankfully, but I think the key reason is that the height of my work table, in relation to my height, is quite good. If you are getting backaches, try raising the table or counter a bit to where you do not have to crouch over. I am not very tall at about 5' 4 1/2".... but a very tall person would likely have a problem using my counter over the course of a day. This can cause neck aches, too.

Raising your paper from the trough, or tray, to hang on lines: there is a lot of repetitive motion going on there. Have your drying line at a reasonable height where you do not need to stretch upward too much. Or maybe use a wooden clothes-drying rack, with numerous bars, and a tray underneath to catch the drips. You will need to drape the papers over the wooden dowels of the rack, and it will leave a soft bend in the middle as it dries, but it should flatten out fine under boards for a few days. I have often used these racks when doing a demo at an event away from home. I use lines at home, maybe a foot or so above my head, so it's not a drastic stretch. In fact it feels good, it's exercise! But like any exercise done for hours at a time, it can tire your arms out.

Legs and feet may feel the most impact during a long marbling day... Personally the only ache I might ever get is in my right foot. I think we all lean on one foot more than the other. I try to be aware of that and distribute my weight more evenly. Wearing shoes with a good arch support also helps a lot. On a long marbling day, we can be walking in circles for many hours. It can tire your legs out.

After marbling, a long hot shower is always in order, I think that or a bath, the sooner the better afterwards is a great help. I also look a fright after a long marbling day! I have had to answer the door covered in paint too many times, but it's a sign of having done good honest work!

Many people have complained about aches the following day. Funny how we often don't seem to notice them until the next day, much like snow shoveling. Marbling is hard physical work, so I hope this has helped if you have "marbling aches."





Image 1. Image by Chela Metzger, from her private collection.



Image by Chela Metzger, from her private collection.



Image by Chela Metzger, from her private collection.



Image by Chela Metzger, from her private collection.

Bound Record-Keeping Structures

An Informal Look at Loose-Leaf Bindings
and Associated Topics

Part Three

by Chela Metzger

DEAR READER, WELCOME to the third and final essay in this casual series, where we look at bound record-keeping structures in America, and ask a few burning questions along the way. For reference, all three books I have discussed in this series are pictured in Image 1. The topic of this essay is the top book, the “Ruby Ledger Binder” patent number US1732584A.¹

Between 1920 and 1929, Google Patents shows there were 1,650 patents taken out for loose-leaf binders. That is 183 patents a year. On behalf of the Wilson-Jones company, George Washington Newman alone took out 17 patents for loose-leaf systems, starting in 1922 and ending in 1926. The whole US seemed to be busy coming up with new loose-leaf systems.

For this last installment of the series, we move to the late 1920’s, and structural mysteries are accompanied by social mysteries. Here we examine an undated, but 1926 or later, structure sold by “DeLuxe Line,” from Chicago, called the “Ruby Ledger Binder.” (Image 2) This structure is mostly covered in full red cloth meant to look like leather. The stainless steel elements are revealed at the head and tail, and there are round “buttons” at head and tail, begging to be activated. (Image 3) “Patent Pending” is stamped on the exposed stainless steel. As we saw from my essay in the last issue, the history of the DeLuxe line of loose leaf systems is a bit complex.² By the time of this June 16th 1926 patent, the DeLuxe line was part of Wilson-Jones Company. This “Ruby Ledger Binder” structure was patented by George Washington Newman, and the patent drawing packs a lot of complications into one page.

(Patent drawing, Image 4). The book is easy to activate, but I had to read the patent description to fully understand that the ledger rings open to two positions. Press the buttons at head and tail together once and two of the rings open. Press them again and all the rings open. The advantages of this are explained in great detail in the patent, but I still don’t get it. Write to me if you see the advantage!

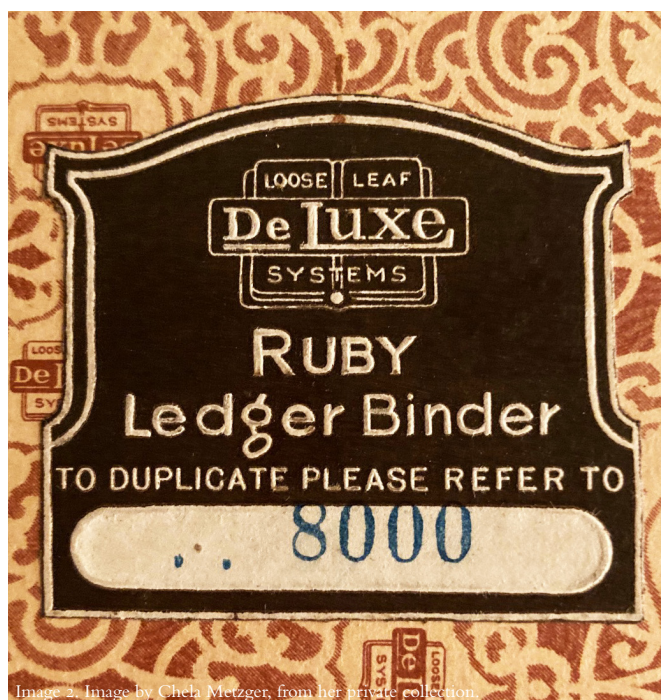


Image 2. Image by Chela Metzger, from her private collection.



Image 3. Image by Chela Metzger, from her private collection.

The larger 1909 “Jewel Outfit” ledger described in the last essay needed a key to open and close the clamping spine. With this key, the “Jewel Outfit” spine easily expanded almost 2 inches, so specially punched leaves could be pushed onto or taken off the posts as needed. This later 1920’s “Ruby” ledger cannot accommodate the addition of leaves beyond what the rings in the spine can fit. It is smaller and sleeker in looks and function. The “Ruby” ledger is definitely easier and more intuitive to open than the “Jewel Outfit” ledger. It is still common today to press the head and tail of a three-ring binder and have the rings pop open, so, in a way, this straightforward, ergonomic release and closure has become an industry standard. The “Ruby” has a clean, modern look that does not even attempt to look much like a “normal” book, with a curved spine and gold tooling, as many earlier record keeping structures did. Like most of these business “systems” you had to buy specially punched paper to fit into the binder, and one assumes that is where the majority of the profit lay!

Because of the way this particular object has been used, the why and what of the technology gives way to a few social questions about record-keeping structures. This book is a ledger, but that has not ended up being its dominant usage at all. A few pages have names and amounts of money listed. But most of the pages with writing have recipes written on them, and tucked among the handwritten recipes are a clippings from boxes and newspapers with more recipes printed on them. (Images 5 and 6) Though the accounting entries are from 1927 or so, the recipes are clearly from the WWII era. Who was the person using the ledger as a recipe file after the ledger no longer was needed in a business setting? Blank books that were never filled in, or blank books used in a way they were never intended to be used, is very common in my experience in archives, and always leaves me feeling wistful. We buy a new bound record-keeping system in great hope, it seems, but don’t always end up using it as we intended.

Oct. 22, 1929.

G. W. NEWMAN

1,732,584

LOOSE LEAF BINDER

Filed June 16, 1926

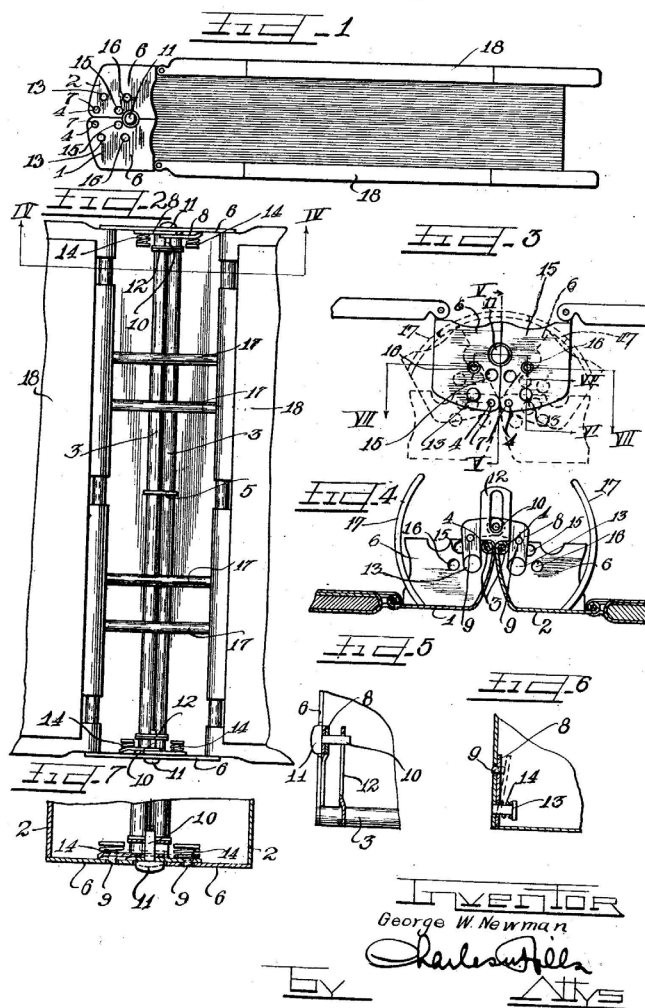


Image 4. See endnote 1.

The Standard Industrial Classification (SIC) code for bound record keeping structures is 2782, covering blank books, looseleaf binders, and devices. This is still a fairly vigorous industry sector, and patents for new record-keeping systems still come out, with 10 pages of patents for loose-leaf binders taken out between 2020 and 2022 according to Google Patents, most from China. I hope as bookbinders and book artists we can begin to visit the history of bound record-keeping in our craft education. Manuscript culture lives on in these varied and sometimes curious structures. As always, thanks for your kind attention, and I am happy to answer any questions.

CHELA METZGER is a bookbinder, book conservator and bookbinding historian who has published a couple of pieces on the history of bound record-keeping structures. Chela looks forward to hearing any of your observations on the



Image 6. Image by Chela Metzger, from her private collection.

topic. For an intro to a few of her ideas on the topic from 2011, please see “An Introduction to the Blank History of the Blank Book” on YouTube at [youtube.com/watch?v=okt-mjKsofg](https://www.youtube.com/watch?v=okt-mjKsofg).

1. Loose-leaf binder, United States of America, US1732584A, filed June 16, 1926, and issued October 22, 1929. patents.google.com/patent/US1732584A.

2. As noted in the last newsletter, the twists and turns of the Wilson-Jones Co. in Chicago, which was associated with the DeLuxe Line, can be perused at your leisure online on the Made in Chicago Museum website: madeinchicagomuseum.com/single-post/wilson-jones/.



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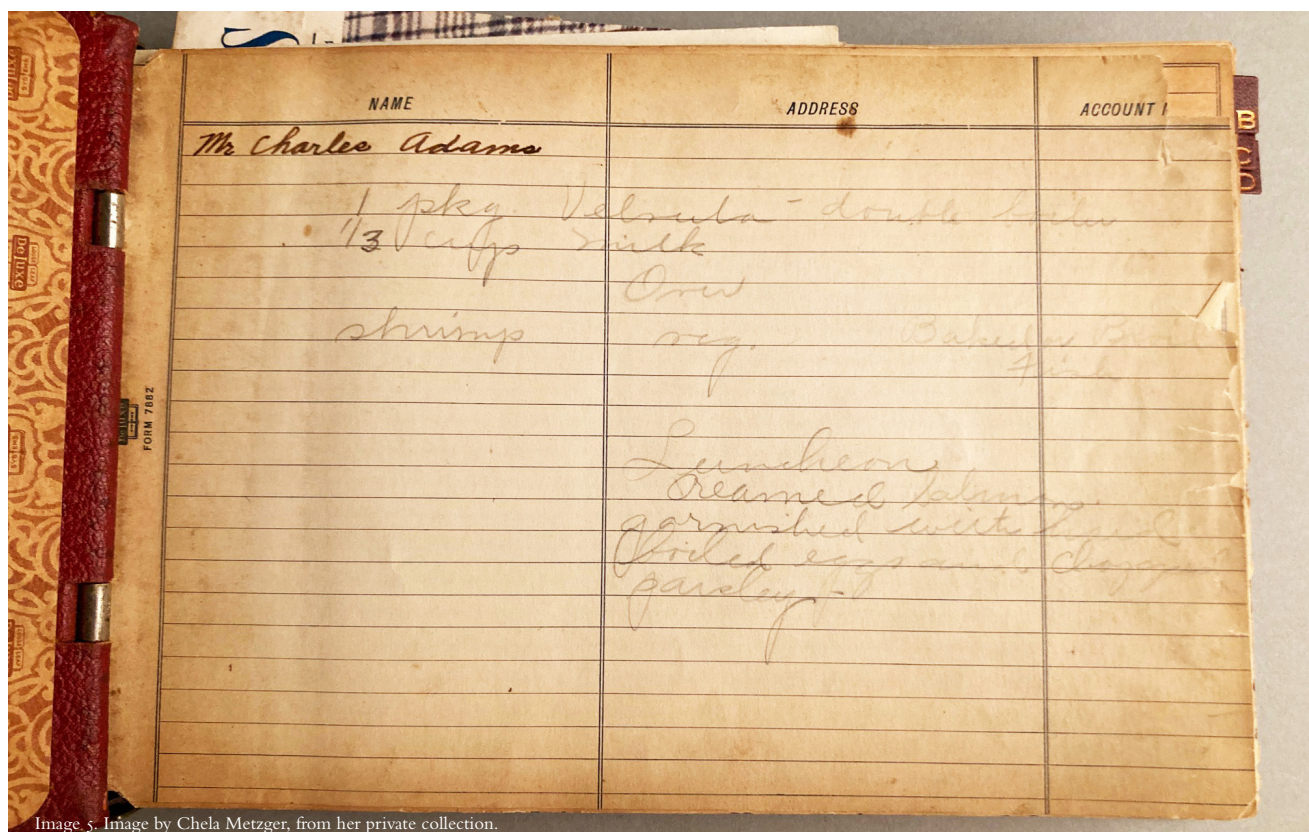


Image 5. Image by Chela Metzger, from her private collection.

TOOLS of the TRADE

by Bridget McGraw

BACK IN THE early days of the COVID-19 pandemic, I felt removed from the community that I had grown to appreciate with the Hand Bookbinders of California (HBC), an organization celebrating its 50th year together in 2022. As a fan of hardware stores, flea markets, workshops—and all manner of maker spaces—I thought that we could host a series of lunchtime video calls in which book-minded people could gather to discuss tools. Megan Gibes, who binds exquisite books for Arion Press, suggested that we name the series “If these tools could talk...”

Our first speaker, Dominic Riley, stayed up late and forewent an evening of pub trivia in the UK to join us. The illustrious group of speakers, available on the HBC website (handbookbinders.org/hbc-tool-talk), presented everything from their own handmade tools (Brien Beidler, Shanna Leino, and Jeff Peachey) to conceptual tools like color (James Tucker) and one's library (Karen Hanmer). Behind the scenes, I was struggling with a new tool called Zoom, email RSVPs, and scheduling the event. Insiya Dhatt, a friend, book artist extraordinaire, and fellow HBC board member expertly

arranged and troubleshot each event. Without her, the show would not have gone on.

I was inspired to suggest an occasional feature to my co-editors, Emily Bell and Lindsie Yost, after receiving an email from Guild member Carolyn Shattuck. She wrote:

Todd Pattison and I participated in Book Arts Bazaar in Portland Maine recently. We were discussing techniques in bookmaking and Todd asked me to write an article of the use of the Cricut machine. The application of the Cricut has changed my approach a lot in terms of intricate die-cutting.

The idea is to publish your take on tools, dear readers. Please send paragraphs and pictures to newsletter@guildofbookworkers.org.

BRIDGET MCGRAW co-edits the GBW *Newsletter*, serves on the board of the Hand Bookbinders of California, and makes artists' books.

Why the CRICUT?

By Carolyn Shattuck

CREATING ARTISTS' BOOKS is a multi-dimensional challenge, which I enjoy. In my work, I wanted to be able to make images that required fine intricate detail, such as the branches of an acacia tree, or the scales of a pangolin. Cutting by hand with an X-Acto knife was difficult, time consuming, and a challenge to my fine motor skills.

One of the tools I have discovered in the last few years that can help with these challenges is the Cricut machine.



Photo provided by Carolyn Shattuck.

Why the

Laser Cutter?

By Sarah Pike

THE MAGIC OF laser cutting is its tiny beam of light, .003" in diameter, that is capable of cutting with a high level of precision and intricate detail. A laser cutter can cut through many materials, including paper, board, wood, acrylic, leather, and fabric. It is a versatile tool for a book artist. In addition to cutting completely through, this heat-based tool can be finely tuned to cut to a specific depth. For example, it can shave off only the top layer of Japanese paper to etch a watermark effect, or carve into wood to create a relief block for printing (Image 1).

In the book arts, the laser cutter can help create effects from the subtle to the dramatic. It can emboss surfaces, sculpt variously-shaped and -sized magnet holes, and cut binder's board into any shape. It can also engrave images into book



Image 1. Relief block print by Jamie Wainright. Photo provided by Sarah Pike.

cloth (Image 2), cut leather onlays (Image 3), or even cut through a book cover (Image 4)!

SARAH PIKE and FreeFall Laser can be found at:

FreeFall-Laser.com

Instagram: freefalllaser

A Cricut is a digital die-cutting machine. It is designed for cutting paper, felt, fabric, and other materials such as leather, mat board, and wood. The extensive detailed edges are very consistent and precise. The ability to program the Cricut digitally avoids the repetitive cutting that can contribute to carpal tunnel problems.

I learned how to use this machine with the help of a fellow bookmaker. There is still a lot to learn, but the results can be very satisfactory.

The Cricut machine can be purchased at Staples and Michaels. The setup seems daunting at first, but it is worthwhile.

CAROLYN SHATTUCK can be reached at:

193 Patricia Lane, Rutland, VT 05701

Shattuck@sover.net

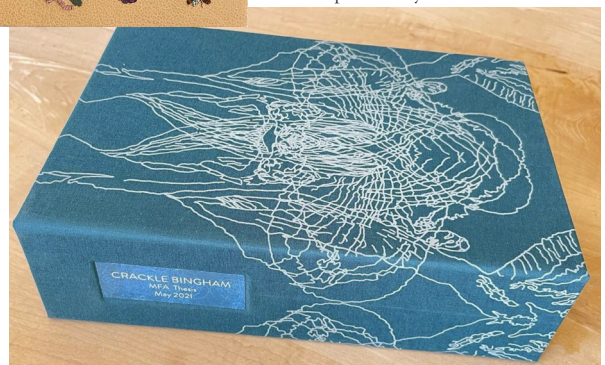
shattuckgallery.com/book-arts-portfolio



▲ Image 4. Book bound by Robin Brandes. Photo provided by Sarah Pike.

◀ Image 3. Book cover by Erin Fletcher. Photo provided by Sarah Pike.

▼ Image 2. Book cover by Crackle Bingham. Photo provided by Sarah Pike.



RETROVERS

THE NEWSLETTER IS introducing an occasional feature, RetroVerso. In it, we will unearth an article, artifact, or event from the history of the Guild. The idea is to connect us all to the rich tradition of craft and scholarship from which the Guild has grown, to encourage curiosity about and discovery of our common ancestry of bookbinders and artists, and to explore their legacies. We welcome your thoughts on this feature, including memories of people or events, or the inspiration that it provides for your own work.

This edition of RetroVerso is a special inaugural two-for-one deal. Our first item is a blurb from a past issue of the *Newsletter* itself, from December 2006 (Number 169). In it, Pamela Leutz announces the upcoming publication of *The Thread That Binds*, a delightful volume we encourage you to read, if you have not yet done so. The announcement includes snippets of the many engaging interviews that appear in the book, from some of our very own Guild members.

Our second item is a lovely Art Nouveau poster for the 1917 Annual Exhibition of the Guild of Book Workers, held in the New York Public Library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs: Art & Architecture Collection. It prompted a few questions from the *Newsletter* editorial team. Was this event an ancestor of the triennial GBW touring exhibit, *Wild/LIFE*? What was exhibited? How many people were represented, and were they all Guild members? Was it a juried exhibition? Who created the design for the poster?

Let us know your thoughts about the Annual Exhibition poster, or what it inspires you to create. Did your heart resonate with *The Thread That Binds* stories? Did you ever buy anything from the FOR SALE section of the *Newsletter* that you could not live without? What else do you remember? Send us snippets out of the past. Please send your comments, or suggestions for future editions of RetroVerso, to newsletter@guildofbookworkers.org.

The Thread That Binds

PATHS TO BOOKBINDING

Pamela Leutz

Bookbinders are so diverse and yet interconnected. Each has a "story"—significant, fascinating and unique. Each story reveals the path that unfolded, leading them to bookbinding and sustaining them as they continue their craft. In an effort to capture these stories, I traveled around the country and met with independent bookbinders. I photographed their working binderies, recorded their "stories," and enlisted my senses to write my impressions of these remarkable people. I narrowed my search to include only independent bookbinders for this project. The life of hard work, perseverance, and the risk of uncertain finances made them especially interesting to me. I have discovered threads that weave through their lives. This project has been thoroughly enjoyable. They graciously invited me into their homes and studios and openly shared their "stories," and I am grateful to each one. Following are snippets of each interview, offering a glimpse of a step along their path. I hope you are enticed and want to read more. Look for *The Thread that Binds*, fall 2007. Contact: pleutz@sbcglobal.net / 214.538.6324

Monique Lallier, Greensboro, NC

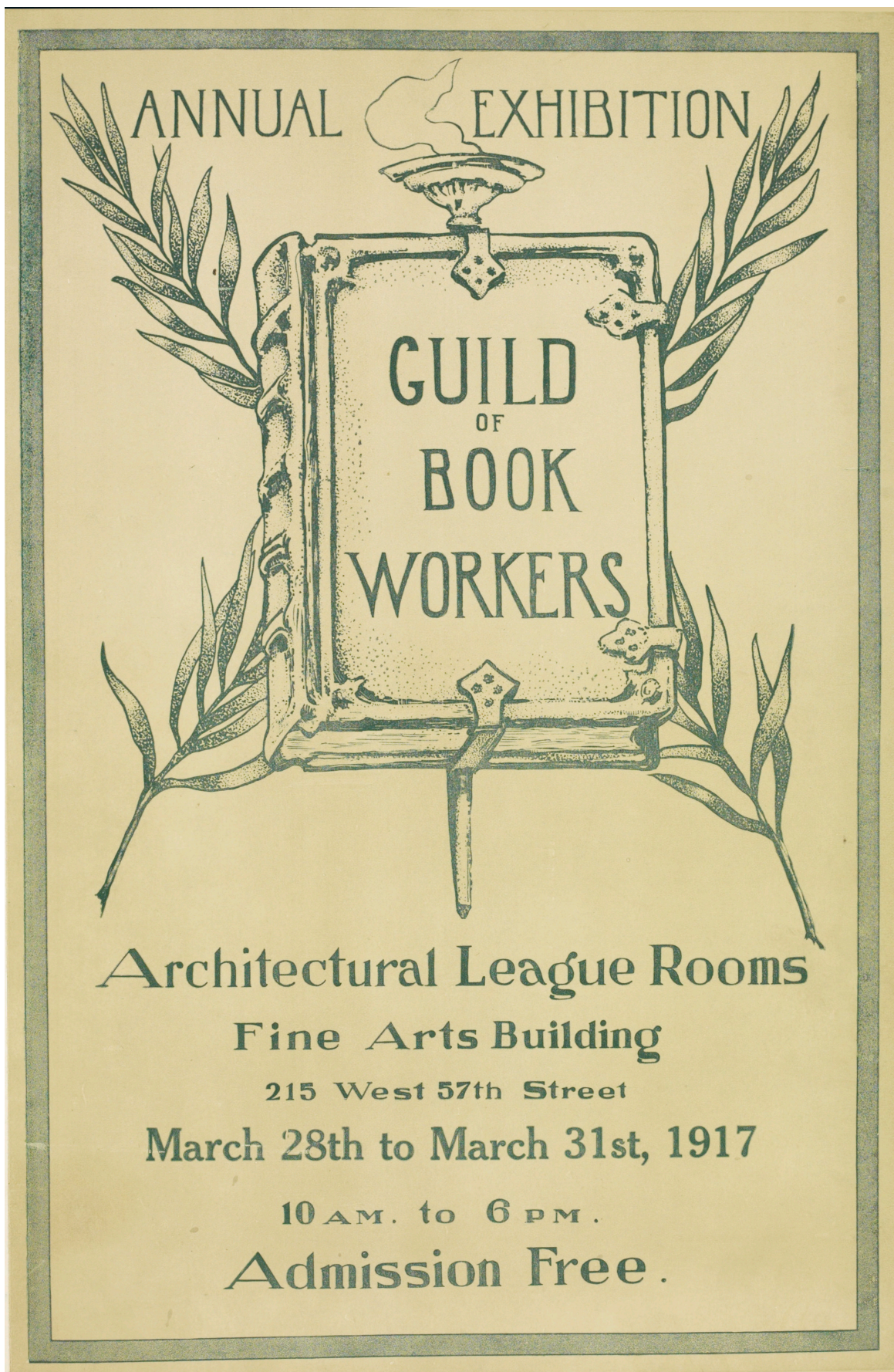
I was invited by Hugo Peller to go to a conference in Finland. I met Don (Etherington). Ten days after we met, in a Russian restaurant in Helsinki, he asked me to marry him. We have been married 18 years.

Frank Lehmann, San Diego, CA

When I was ten years old, I found on the shelves a beautiful calfskin binding done by Zaensdorf. I couldn't afford it. But a few bookshelves down was a 1950s copy of Cockerell's book, *The Binding and Care of Books*, that I could afford. Being ten years old I kind of figured, OK, next week I'll be cranking those.

William Minter, Woodbury, PA

The NYC Fire Department tried to find ways to preserve the 2' x 30' poster on which the community communicated their thoughts, wishes and prayers during candlelight vigils after 9-11. It is the longest document I have ever encapsulated. My boys and I delivered it to the fire station on 9-11-06, to commemorate the 5th-year anniversary of that event.



The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Art & Architecture Collection, The New York Public Library.
 "Annual exhibition. Guild of book workers" New York Public Library Digital Collections. Accessed July 16, 2022.
digitalcollections.nypl.org/items/510d47e2-9494-a3d9-e040-e00a18064a99.

A Conversation with Inge Bruggeman

*Executive Director of
the CODEX Foundation*

by Bridget McGraw

AFTER BEING BASED in the studio of Peter Rutledge Koch since its inception in 2005, The CODEX Foundation has new offices, appropriately in blocks C and D, in a quiet neighborhood in Berkeley, California. The Foundation also has a new Executive Director, Inge Bruggeman. I visited Inge on a sunny Saturday morning in June. After exchanging pleasantries about the new space in Berkeley, which was nearly empty—except for a few desks, a carton of *Materialia Lumina* catalogs, and a few chairs—I awkwardly asked Inge for the elevator pitch about the CODEX Foundation’s mission. Inge adeptly directed me to a handy brochure, and to their website (CODEXfoundation.org) which states:

The CODEX Foundation exists to preserve and promote the contemporary hand-made book as a work of art in the broadest possible context and to bring to public recognition the artists, the craftsmanship, and the rich history of the civilization of the book.

BRIDGET MCGRAW: What is your role? Has Peter Koch handed you the scepter?

INGE BRUGGEMAN: Peter Koch and Susan Filter both started the organization, built it, and continue to foster it. I had interned with Peter in graduate school and kept in touch with him over the years. When I was teaching in Reno, I offered to help with CODEX. I was interested in helping the artists and the mission it promotes. Eventually he and Susan wanted to retire from the day to day management, so the timing was amazing. I had just been granted tenure and was

going to take a sabbatical after teaching for around 20 years. I was leaning towards the Bay Area for my sabbatical and my partner and I were looking for change, but the “lean” quickly snowballed. Peter and Susan are still on the board, but I am taking over as Executive Director and Dina Pollock will be the Managing Director.

BM: As a practicing artist, would you consider yourself to be an Artistic Director too?

IB: Some organizations have both. Kala [Kala Art Institute] has both executive and artistic directors; but it is just Dina and me for the moment with Peter and Susan still helping with the transition. Jonathan Gerken, who has worked with Peter for many years, will eventually come to work with the Foundation. He really knows CODEX well.

BM: When you were presenting on the San Francisco Center for the Book’s “From the Bench” virtual studio tour series, you showed the viewers a boxed set of prints. Was that related to the latest CODEX Foundation publication, *Materialia Lumina*?

IB: It is related to *Materialia Lumina: Contemporary Artists' Books from the CODEX International Book Fair*, a catalog conceived by Peter, Susan, and Roberto Trujillo of Stanford University Libraries. Artists included in the publication have all exhibited at the CODEX fair, and Stanford holds the artists’ works in their collections. It developed from there with the addition of many in-depth essays by prominent academics, curators, and artists to write about each work. It is a pretty substantial contribution to the field of artist books and contextualizing them within the larger contemporary art world.

BM: As a relative newcomer to the world of book arts, that is important. I have been exposed to Johanna Drucker and Richard Minski and then a vast horizontal field of book arts thinkers and writers. I look forward to reading the essays.

IB: That's what interested me, being in academia and hesitant to leave, I realized that this job was a way to continue pursuing scholarly interests in the field while also helping to promote the field of book arts. As a newcomer, one may not be familiar with artists' books, but once you're in it, it feels vast. There is much that can be done to make it more visible and accessible. It never ceases to amaze me how relevant books as works of art have been to significant art movements in the 20th century and before, yet how little known the field can be in some circles. The craft of the book (the book arts) goes way back, while books as an artistic medium and conceptual space have flourished throughout the 20th and 21st centuries, so it should be more commonly understood as an artistic practice.

BM: Yes, as a distinct medium! I rarely see artists' books in galleries and museums except for in the context of book arts exhibits. When will we see book arts alongside paintings and sculpture in major institutions?

IB: Right, the goal is to keep exhibiting, publishing, and talking. The Foundation is interested, for example, in working with curators to help them include artists' books into larger themed exhibitions or publications. We advocate including artists' books into a greater context. People sometimes talk about Fluxus and Dada artists, or the Italian Futurists and Russian avant-garde, whose use of books and prints are well-known. We promote a broad understanding of the important role of books in art movements over time, bringing them into the conversation. The opportunity to focus on this work is what drew me to working with the Foundation. Peter and Susan have done so much for this too with the Foundation's published catalogs, art fair, lectures, and symposia.

BM: Part of my intention with this interview is to inform the Guild membership that the scope of the CODEX Foundation is broader than the biennial fair and symposium. Where are the symposia proceedings published?

IB: Some of the monograph series are from talks at the symposium. This year video recordings are up online, so talks are available on the website. Another thing we do is our Assembly/Exchange Portfolios—boxed sets of prints. We are currently working on the *Materialia Lumina* portfolio. Artists in the *Materialia Lumina* catalog were invited to participate, and 29 artists agreed to send an edition of 80 prints for the edition. John DeMerritt is making the boxes for the edition. Each artist gets a copy and the rest are offered for sale as a fundraiser for the Foundation. I believe that this is the fourth CODEX Foundation portfolio. It is a stunning collection of work.

We have many publications: monographs, a journal called *The CODEX Papers*, which is a smallish format that has color



photos and substantial articles. During the pandemic, we had a pause with that and the fair, but we are in the process of starting it back up on the guest editor model.

Before taking the CODEX position, I agreed to work on the Board of the Fine Press Book Association. I am trying to serve out the term and find a replacement because it is too much to do both. I didn't think all this would happen so fast! Plus, I am also now teaching a pressroom class in The Bancroft Library at UC Berkeley.

BM: I had no idea that Cal offered book arts classes.

IB: Yes, the course is run through the Interdisciplinary Undergraduate Studies Department. It is a dream teaching job because it is not too intense as a 2-unit course, but the Berkeley students are crazy nerds for learning so they're really into it. When I offered optional extra hours to come in and work on our project, many of the students would take me up on it. We start by pulling books from the collection and study the printed book in its historical context, beginning pre-letterpress, then early printed books, and then proceed historically through the centuries, looking at pivotal (mostly American and European) pieces.

We also talk about how moveable type was invented in Asia, pre-Gutenberg. Additionally, one of the curators comes

in and talks about early printing in Spain and Mexico. The class meets in seminar form for the first half, then we turn around and work in a beautiful print shop, starting with an iron hand press. The studio has a Vandercook and they're getting a Chandler & Price press to add to the collection. Each student collaborates on the creation of a chapbook and everyone gets two copies, then the rest go to The Bancroft Library. Last semester we made an edition of almost 50 copies using the Yoshiko Uchida Papers in the archives. Our book that semester was on Yoshiko Uchida's experience in the Japanese internment camps and was created from excerpts from her diary. Yoshiko Uchida was a Cal student who didn't get to graduate because she was taken with her family. She eventually got out of the camp by being accepted to Smith College. The class printed the entire book and bound it together using a simple Asian-style stab binding.

The students loved the course and it was a pleasure to work with them.

BM: My beloved is the Artistic Director of Berkeley's Baroque Ensemble, and her students are incredibly talented non-music majors, playing on period instruments from all sorts of majors in the hard sciences, pre-med, etc.

IB: The class benefits from a broad range of participants. I had students from a wide range of departments: Art, History, English, Data Science, and French. They all bring their own research and ideas to the course. It is nice to have someone who's knowledgeable about art studio practices too! I had a printmaking student who helped a lot.

BM: One last thing. Is *Materialia Lumina* available for sale on the CODEX Foundation website?

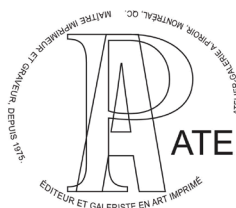
IB: [Smiling] Yes, plus we are selling it through Idea Books in the Netherlands, which is more for our international audience because shipping is so expensive right now. Oak Knoll will be carrying it soon too.

POSTSCRIPT

After our conversation, I read Ruth R. Rogers' essay about Inge's bookworks and would like to borrow her closing line to help introduce you all to Inge Bruggeman.

A bold artist and thinker, as well as a lucid writer, she set her own artistic vision into a statement that is as compact as it is fluid: "[I have] a broad and interdisciplinary view of what the book can be, and how modern technologies can help us rethink and retool the book for more dynamic ways of visually and textually communicating information."¹

1. Paul van Capelleveen, ed., *Materialia Lumina: Contemporary Artists' Books from the Codex International Book Fair* (Berkeley, CA: The CODEX Foundation and Stanford Libraries, 2022) 155.



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November 4th for the December 2022 Issue (No. 265)

January 6th for the February 2023 Issue (No. 266)

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