



Guild of Book Workers Standards of Excellence

PHILADELPHIA

October 24-26, 2019



REBECCA CHAMLEE

The Art Of Nature Printing

Directly printing forms found in the natural world has been used for centuries by scientists, naturalists and artists to preserve the ephemeral beauty of nature. This presentation explores a variety of processes to create prints and book content on paper by direct impressions of fresh and dried plant materials. Techniques such as traditional Japanese nature printing and other hand printing approaches reproduce plants with intricate detail. The demonstration will also provide a basic understanding of the exciting and unpredictable botanical contact printing process using heat and natural dyes with foraged leaves and flowers.

Rebecca Chamlee is a book artist, printer, writer and bookbinder who has published letterpress printed, limited-edition fine press and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. As a self-taught naturalist, Rebecca's artist's books examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world. She is inspired to record, interpret and celebrate nature. Rebecca is an associate professor at Otis College of Art and Design in Los Angeles where she teaches bookbinding, letterpress printing and artists' book classes and heads the Book Arts minor program. She also holds workshops at her studio and book arts centers throughout the country.

GRAHAM PATTEN

The Continuously Convoluting Carousel

Graham will be presenting a new book structure, a Jacob's Ladder Carousel or Continuously Convoluting Carousel. This book is the result of experimentation with structure, movement, and fold, and the idea of a book that can open in multiple directions. This multiplex carousel can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A number of versions of the structure will be explored and demonstrated in this presentation, playing with variation in the dimensions, shapes, and materials of the different structural elements.



Graham Patten is a 2014 graduate of the Buffalo State College master's program in art conservation, and is currently the Book Conservator at the Boston Athenaeum. He served for three years as an Assistant Book Conservator at the Northeast Document Conservation Center (NEDCC). He was the 2014–2016 Conservation Fellow at Northwestern University Library and was previously a conservation intern at the Harvard University Weissman Preservation Center. In his artistic pursuits, Graham often focuses on dynamic sculptural and mechanical elements, and enjoys merging these features with innovative book structures. He received the 2016 Meggendorfer award for Best Pop-up Artist Book for his book "Call Me Trintab". His micro-miniature bound illuminated manuscript "Earth Dreams" won Best in Show for the GBW Delaware Valley Chapter's 2014 exhibition "Three Inches or Less".



JULIA MILLER

Modeling Ambiguity: Lessons Learned

The presentation will be two-tiered: images of selected historical bindings dating primarily from the first millennium of the codex paired with the display and discussion of models of the same codices created by the presenter. Ambiguity enters the arena every time we study a historical binding type; when we study fragmented early codices, relying on the early scholarship, if any, that describes them, ambiguity becomes relentless and confusion can overwhelm. On the other hand, the rewards are many, and we learn how to recognize, interpret and value what we are seeing—with connections forward throughout the history of hand bookbinding. The final portion of the presentation will focus on the idea of identifying “signature” binding structures found on some of the earliest surviving codices—“signatures” that can be looked for/compared as more early codices and binding fragments turn up in the future, when they emerge, as they surely will, from private collections, institutional storerooms, and the desert.

Julia Miller came to book arts and book conservation from studying history as an undergraduate and graduate student—and her life has returned full circle with her work on aspects of the history of bookbinding—no end in sight, no single goal, just the joy of the ah ha! moment, and the connections made. Her research career was ignited by curating the exhibit “Suave Mechanicals: Early to Modern Binding Styles” at the University of Michigan in 2003, and by receiving a Kress Foundation Fellowship in 2008 and a Mellon Fellowship from The Library Company in 2010. Julia was honored to receive the GBW Laura Young Award in 2014. Her writing includes *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings* (2010) and *Meeting by Accident – Selected Historical Bindings* (2018) and she is series editor for *Suave Mechanicals: Essays on the History of Bookbinding*, all published by The Legacy Press. Julia has taught and lectured for many years around the U.S., Canada, and Italy, and is teaching this next year at the University of Cincinnati, at PBI, and at the Centro del bel Libro (Ascona); her bench workshops focus on aspects of early codex binding drawn from her continuing research in that area.

JEFF ALTEPETER

Metalworking for Book Workers

This presentation will address some fundamental concepts of metalworking in an effort to demystify metals for the book worker. We will examine basic fabrication tools and techniques for the production of clasps, furniture, and some simple tools. Non-ferrous metals, particularly copper alloys, are no more challenging than the leather, parchment and other materials we already use regularly. These techniques present opportunities for individual expression, creative control and immediacy.

Jeffrey Altepeter is the head of the bookbinding department at North Bennet Street School and a 1999 graduate of the program. Jeff also received a diploma for Fine Binding from the American Academy of Bookbinding in 2003. Jeff has worked at Harcourt Bindery, Harvard University, and as a self employed bookbinder. In his own work he enjoys experimenting with historical binding structures and materials.

