

## Faculty Development Grant Report, Spring 2016

EMAIL FROM MARK ANDERSSON,  
PRESIDENT OF THE GUILD OF BOOK  
WORKERS, JANUARY 15, 2015

*At Standards this year we have decided to use the fourth session to break up into smaller groups—book arts, bookbinding, and conservation.*

*The initial idea is to have a series of short presenters for half the session, and then perhaps have panel discussions after the break.*

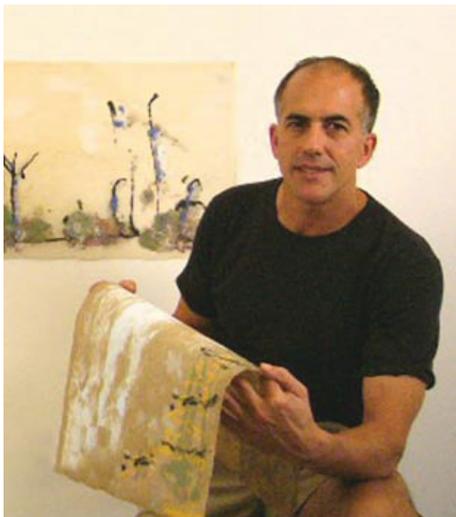
*The panel sessions idea arose from the desire from younger members to get more practical information. So perhaps the books arts group could have a session on “how to get my work in a gallery.” The binders group could have “how to bid in production work.” on educational opportunities in the fields.*

*Or the advantages of Korean paper over Japanese paper. It pretty much is limitless.*

*We would be thrilled if you would agree to coordinate the book arts room and do a presentation of your work, as well. You can, of course, recruit others to help you with this. If you want me to help as well, please let me know.*

Mark

Mark Andersson  
President, Guild of Book Workers



Submitted by Rebecca Chamlee, Associate Professor  
Communication Arts Department

*Funded Project:* Attendance at the Guild of Book Workers Standard of Excellence in Hand Bookbinding Seminar, October 14–17, 2015 in Cleveland, Ohio to give presentation.

The Guild of Book Workers was founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” Among its early members are well-known artist-craft workers such as bookbinder Edith Diehl and printers and typographers W.A. Dwiggins and Frederic W. Goudy.

The Guild still believes, as did its founders, that there is a responsibility among civilized people to sustain the crafts involved with the production of fine books. Its members hope to broaden public awareness of the hand book arts, to stimulate commissions of fine bindings, and to stress the need for sound book conservation and restoration.

The Seminar on Standards of Excellence in Hand Bookbinding is the annual Guild of Book Workers conference. Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts.

I was chosen to organize a book arts session and present my work at the 2015 Guild of Book Workers Standards of Excellence in Hand Bookbinding national seminar in Cleveland.

It is a prestigious distinction to be asked to present at the Standards seminar. The conference is attended by the top practitioners in the field. I was honored to represent my work and my affiliation with Otis during my talk, “Finding content in the natural world,” in which I presented the development of my artist’s book, “Where Stucco Meets Chaparral,” that was made possible in part by a faculty development grant in 2014.

### Book Arts Lightning Round

Limited to 20 slides in 15-20 minutes, presenters will give concise, focused talks about topics relating to their own experiences as book artists and members of the book arts community. The six unique practitioners were chosen for their diverse approaches to craft and practice to give an overview of the field and the variety of possibilities available, especially to those just beginning their careers.

Attendees will be invited to handle work and speak to the presenters one-on-one during an informal question and answer period following the talks.

### Thomas Ervin Balbo

Tom Balbo has spent most of his life in and around Cleveland, Ohio. Born December 19, 1954, he attended public and private schools in the Cleveland area. In 1977 he graduated from Baldwin-Wallace College in Berea, Ohio with a B.A. in Studio Arts. The following year, he began his Masters Degree at Syracuse University’s College of Visual and Performing Arts in Syracuse, New York, where he was awarded a Syracuse University Fellowship Grant in 1979 and 1980, and a Ford Foundation Grant. His work at Syracuse focused on ceramics and printmaking, but he also developed interests in papermaking and sculpture. In 1980, he completed an M.F.A. at Syracuse in Studio Arts.

Tom’s earliest work was principally in ceramics and printmaking - interests that he keeps today. As his interest in papermaking grew, his work turned increasingly

towards expressing his artistic creativity in this area, and he gained substantial technical expertise as well.

Over the past 25 years, Tom's work has been exhibited and shown in a huge number of shows and galleries. He has garnered numerous awards and critical attention, and his work is featured in many collections.

Tom continues to work, principally in paper and ceramics, and divides his time between a warehouse amazingly converted to an enchanting studio, and his gallery. He lives in a condominium in beautiful and historic "Shaker Square", and his amazing terrace garden is a delight to visitors, and a featured pictorial story in the Cleveland Plain Dealer.



### Rebecca Chamlee

As a graphic design student at Otis College of Art and Design in Los Angeles in the early eighties Rebecca Chamlee was introduced to letterpress printing and small edition books. This transforming experience continues to inspire and inform the direction taken in her 30-year career as an artist and designer.

To pursue her ambitions in book arts Rebecca acquired a Vandercook 4 hand-operated cylinder press in 1985 and began producing finely crafted, limited-edition, hand-bound letterpress printed books, broadsides and ephemera under the imprint of Pie In The Sky Press. Her work is exhibited widely and included in many private, major public and special collections worldwide.

Rebecca joined Otis as an associate professor in 2002 to teach book arts classes in both the BFA, MFA and Continuing Education programs including Introduction to Letterpress, Advanced Letterpress, Book Structures, Advanced Book Binding, Experimental Printmaking and Book Making Projects. She also is a workshop instructor in letterpress printing, bookbinding, decorative paper and box making. These courses vary in duration from three hours to all-day intensives and take place in the Pie In The Sky Press studio, book arts centers and university settings.

Like self-taught naturalists of the Victorian era, Chamlee's recent work examines the intersection of her artistic and scientific interests by collecting and cataloging the natural world. She is inspired to record, interpret and celebrate nature.

Books are Rebecca's artistic passion and medium, that explore the intersection of many disciplines such as writing, graphic design, typography, printing, paper craft, image making and the traditional craft of bookbinding. The medium integrates experimentation with technical, traditional and conceptual considerations.

She is interested not just in the words — the verbal structure of a book — but also in the physical object; the sensation of smelling the ink, touching the paper and feeling the impression of the type; echoing the tone and content of text in accompanying images, the typography and the binding.



*Where Stucco Meets Chaparral*, Rebecca Chamlee, 2014



*Altered State One (Cressy)*, Elsi Vassdal Ellis, 2014

### Elsi Vassdal Ellis

Elsi Vassdal Ellis creates books in a well-equipped studio in the Pacific Northwest. Since 1983 she has produced 118 editions (offset, letterpress, digital, stenciled, punched and cloth) as EVE Press as well 115 one-of-a-kinds. She exhibits nationally and internationally. Her work is permanently housed in many public collections including the National Museum of Women in the Arts, New York City Public Library, Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Grabhorn Collection in the San Francisco Public Library, and Arts of the Book Collection in the Yale University Library. Western Washington University has been her professional home since 1977 where teaches digital pre-press, offset and letterpress printing, graphic design history, and book arts.



*Hasluck Bookbinding*, Bookbinding with Numerous Engravings and Diagrams| bound by Karen Hammer in 2014

### Karen Hammer

Karen Hammer's artist-made books are physical manifestations of personal essays intertwining history, culture, politics, science and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format.

Hammer is winner of the Jury Prize for Binding in the 2009 Helen Warren DeGolyer American Bookbinding Competition. One of only eight graduates of the American Academy of Bookbinding's Fine Binding program, Hammer has studied with many notable fine binders. She holds a degree in Economics from Northwestern University.

Hammer exhibits widely, and her work is included in collections ranging from Tate Britain and the Library of Congress to UCLA and Graceland. Solo exhibition venues include Florida Atlantic University, University of the West of England Bristol, and the Center for Book Arts (NYC). Curated exhibition venues include the Anchorage Museum of History and Art, Brooklyn Museum, Harvard University's Fogg Museum of Art, the Kentucky Museum of Art and Craft; and traveling exhibitions sponsored by the Guild of Book Workers (US), Designer Bookbinders (UK) the Canadian Bookbinders and Book Artists' Guild, and Les Amis de la Reliure d'Art du Canada.

An acknowledged leader in the book arts community, she served on the editorial board of *The Bonefolder*, the peer-reviewed online book arts journal, and is a reviewer for the Guild of Book Workers Journal. Hammer curated *Marking Time*, a triennial exhibition sponsored by the Guild of Book Workers. She offers workshops and private instruction focusing on a solid foundation in basic binding skills.



*Anything Helps*, Laura Russell 2013

### Laura Russell

Laura Russell is a photographer and book artist who creates hand-bound, limited-edition artist books that incorporate photographs of our urban landscape and tell a story about our culture and our communities. She has participated in national and international book arts and fine art exhibitions.

Her books are collected by individual collectors and are in major collections at museums, libraries, universities and corporations. Laura is also the owner of 23 Sandy Gallery, a fine art gallery in Portland. She lectures frequently on various topics related to the book and paper arts.



*Ballot BOX* Bonnie Thompson Norman, 2014.

### Bonnie Thompson Norman

For Bonnie Thompson Norman, books are a passion as well as a profession.

She has been the proprietor of The Windowpane Press, a letterpress printing and book arts studio, for over thirty years and works as a hand bookbinder in a commercial bindery. Evenings and weekends, Bonnie teaches classes in printing and bookmaking.

Her first job, at age 16, was in a bookstore, and nearly every job since has in some way involved books or art. Bonnie became interested in letterpress printing beginning in 1967 when she went to work for Jake Zeitlin at Zeitlin & Ver Brugge in Los Angeles. She was Studio Director at the Woman's Building and worked for renown letterpress printer, Patrick Reagh, for a number of years. She was one of the original group of Women of Letters, which continues to meet today, more than twenty-five years after their original gathering.



*Homeland Security*, Bonnie Thompson Norman, 2006

After moving to Seattle in 1993, Bonnie went to work as a hand bookbinder for Puget Bindery in Kent and so began offering classes through the University of Washington Experimental College as well as occasionally teaching at Seattle Central Community College and the School of Visual Concepts. She is a member of the Board of the Friends of the University of Washington Libraries, Co-Chair of the Northwest Chapter of the Guild of Book Workers and a long time member of the Book Arts Guild in Seattle.