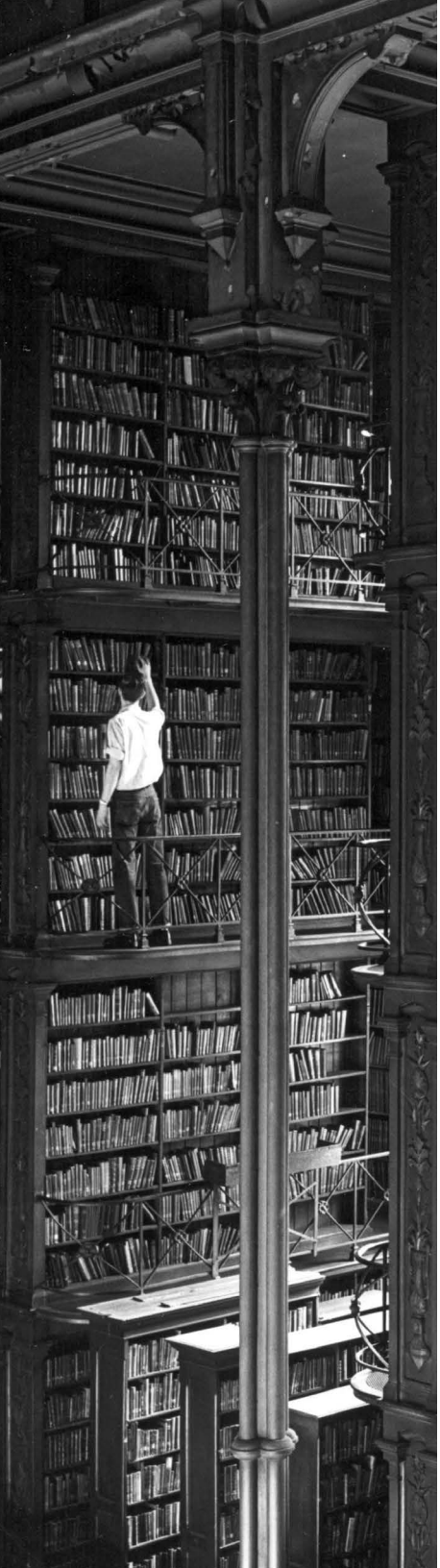

VOLUME 1

THE CODEX PAPERS

THE BOOK AS A WORK OF ART
AN INTERNATIONAL REVIEW

ROBERT BRINGHURST, GERALD W. CLOUD, KATE CONTAKOS, JOHANNA DRUCKER, CRISPIN ELSTED, JERRY KELLY, PETER RUTLEDGE KOCH, MARK LIVINGSTON, KITTY MARYATT, MARCIA REED, GAYLORD SCHANILEC, VERONIKA SCHÄPERS, PAUL VAN CAPELLEVEEN, RICHARD WAGENER, LESYA WESTERMAN

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EDITOR'S NOTE

As the Codex Foundation prepares to celebrate its fourteenth year and host its seventh biennial book fair and symposium it was determined that a journal of some sort was overdue. As an organization dedicated to promoting the book as a work of art, Codex has made regular formal efforts to document and disseminate the content it has generated over the years, including *Book Art Object* and *Book Art Object 2*; a monograph series, *CODE(x)+1*, which recently published its fourteenth title; and *Assembling* (*Alchimie du Verbe* and *Mapping the Cosmos*) two carefully curated collections of printed works from some of the finest book artists and printers in the world. Yet, there was a sense among the Directors that the Foundation could do more, that it could generate a periodical that would offer a more frequent occasion for Codex to engage in dialog with its supporters, collaborators, and fellow travelers. As a relative newcomer to the Codex crew, the idea seemed to me a no-brainer: the Foundation was ideally positioned to solicit contributions and issuing a journal at some regular interval would be in keeping with its effort to maintain an ongoing if not perpetual exchange with makers and well as readers (the editor hopes that the readers of this note will allow the simplification: citizens of the Codex universe are frequently *maker* and *reader* simultaneously, a dynamic that reaches to the heart of the matter).

This inaugural number of the *Codex Papers* is a first shot over the bow, a clarion call for members of the book arts world to put pen to paper with an aim to articulate their observations, opinions, and critical analysis of the book, the artist book, and the book arts as they are practiced today, and perhaps, as they ought to be practiced in the future.

The CODEX Papers will give its readers an informed view on what's happening with the CODEX Foundation, and all that it seeks to support. We hope that our readers and members of the book arts community will consider submitting proposals for future articles; our interests include: scholarly, bibliographical, and historical perspectives; research, reports, and critical articles on contemporary book arts; photographic essays documenting studios, ateliers, bookshops and libraries; interviews and profiles; book and exhibition reviews and publishing perspectives; collecting contemporary book arts; letters to the editors, opinion, and travel, and other dispatches from the global perspective.

—GWC

A WELL-THROWN ROPE

Robert Bringhurst

Nothing I have done in my life has been more important to me than visiting the painted caves. I have not been in them all; I am not, by temperament, a collector. And they are so fragile, and those who hope to visit them now are so many, that it seems both inexcusable and demeaning to join the crowd. You have to get in somehow by accident, luck, a miracle. And miracles are rare, but they do happen.

In the museum, art is confined within its frame. In the cave, there are no flat surfaces, no square corners, no stretchers, and of course there are no frames. There are limits – the fields of vision and illumination, the wavering patch of flickering light cast by a bobbing headlamp, a flashlight, a flame – but the limits are fuzzy and constantly moving, the fields expanding and shrinking and then winking out. There is no fence between the artwork and everything else. There are images piled on images, shapes overlapping – like nothing so much as a marginless, scribbled-on, crumpled and partially uncrumpled page. Like that except for everything else: the changing scale, from hand-size to hall-size; the moist, subterranean air; the glassy and spongy and flinty surfaces of the stone; the fleeting quality of the line; the richness and subtlety of the color; the tangible presence of an ancient past; and the sense that the world has turned inside out: you are crawling around in a stomach, a womb.

Books are rectangular most of the time. They are also portable and small – very much smaller than painted caves, and much less colorful as a rule – but you can lose yourself in a book as you can in a cave, and that is enough to make the connection profound. The page is a block of text in a frame, yes, but that's what you see when you *look* at a book, not when you read it. The textblock is simply a door. When you've entered the book, you're surrounded by shifting images – the ones that the flickering light of the words throws up in your mind. You're also surrounded by letterforms: little black marks with their own small beauty, relentless pattern, their visual grammar, their impurity of form. They have work to do, those letters. Purity is something they can dream of but not something they can afford.

When you read the book, as when you really see a painting, the frame disappears. It is not what matters. As you read, this continues to happen. You keep turning the pages; you needn't back off. Indeed, you never *can* back off and see the whole thing hanging on the wall. So the inconspicuous, almost colorless little book is more like a painted cave than a painting.

John Berger was in Chauvet, where I have not been. He got there, it seems, by proposing to make a film, which is a gesture of generosity and a kind of travesty both at once. But it got him in, which is the only way to learn what you can learn. "It is still possible here," he says, "to come upon a crumb of broken charcoal which fell to the floor when a line was being drawn."[1] Printed books don't go back thirty thousand years, like the paintings of Chauvet, but that is also how it is when reading a genuine book. That is the

relationship we need, and can readily have, with the old printers and punchcutters. Their books are rare enough, but not so rare as painted caves, and not so fragile. Page after page, line after line, you can see and touch and smell ink and paper squeezed together in honor of meaning when the book was being made, perhaps five hundred years ago.

You can't have that relation to paintings or painted caves through the intermediary of films or computer screens or books of photographs, and you can't have that relation to a book by way of an imitation book, printed in two dimensions on a web-fed automated machine and bound with a squirt of glue. You can read the text in such a book, and you can learn what the text can tell you, but you will not touch the human thread; you will not find or sense that crumb of charcoal. If you are stuck with the ersatz book, you are there on the other side of the fence, deprived of the taste and smell and feel of a civilization. You cannot hold a fake book in your eyes or in your hands the way you hold a real book, because only the real one holds you in its turn, in every opened pair of leaves.

Berger is still there in the cave, looking at the image of an ibex. "Each line," he says, "is as tense as a well-thrown rope, and the drawing has a double energy": that of the animal being drawn, that of the draftsman moving his hand. A thrown rope vanishes like any other gesture, but gestures can leave traces. This one is still there to be admired after thirty thousand years.

Letters are things, not pictures of ibexes. They do not therefore have that double energy. It is consolidated energy they have. A well-thrown rope is also not a picture – not even of the calf it may soon put within your reach. All it has is the energy you give it and the form that comes from being what it is.

For the people of the caves, Berger says, "the notion of past and future is subservient to the notion of *elsewhere*. Something that has gone or is awaited is hidden elsewhere in another place."

And that is how it is that books are painted caves, and painted caves are books. The world is there between those covers, in that modest brick of paper you can carry in one hand or open and enter and read for days and nights. Most of it is hidden, but all of it is there, and what is hidden keeps on changing, every time you turn the page. Books turn the world inside out and take you in. They take you elsewhere, and then they let you go. And once you've been there, you will never be the same.

Robert Bringhurst is the author of a number of books, among them: *Selected Poems, A Story as Sharp as a Knife, The Elements of Typographic Style,* and *Palatino: The Natural History of a Typeface.* His most recent book is the long poem *Going Down Singing,* a collaboration with artist Joseph Goldyne, published by Two Ponds Press.

1. This quotation and the others that follow are from "Le Pont d'Arc" in John Berger, *Here Is Where We Meet* (London: Bloomsbury, 2005).

Didier at his Fleury etching press; to the right is his Ledeuil press. Photo by Gilles Leimdorfer.

PHOTO TOUR OF ATELIER DIDIER MUTEL, ORCHAMPS, FRANCE, NOVEMBER 2016

Gerald W. Cloud & Kate Contakos

Photos by Alexis Catnooks, except where noted.

In November, 2016, Kate Contakos and I rented a car near the Place de Madeleine in Paris, and headed for Orchamps, in the Jura region of France, just east of Dijon, to visit the Atelier Didier Mutel. The main purpose of our visit was to learn more about the studio and Didier's projects, and to select material for the inaugural exhibition at Atelier Contakos. The exhibition would coincide with CODEX VI (2017), and Kate was excited about selecting work that had not been seen in the United States.

For myself, there was a sense of some unfinished business: in the summer of 1991, I left San Francisco for an extended stay in Paris. For the first few months I resided in a cheap hotel in the rue Saint-Jacques between the Sorbonne and the Luxemburg garden. The Hotel Medicis was short on luxury but a single room could be had for 75 francs per night (about 15 bucks), and the neighborhood was hard to beat. Unbeknownst to me, across the street from the hotel, literally, behind a double-door entry to 187 rue Saint-Jacques, was the home of Atelier Georges Leblanc, an engraving studio of long-standing.

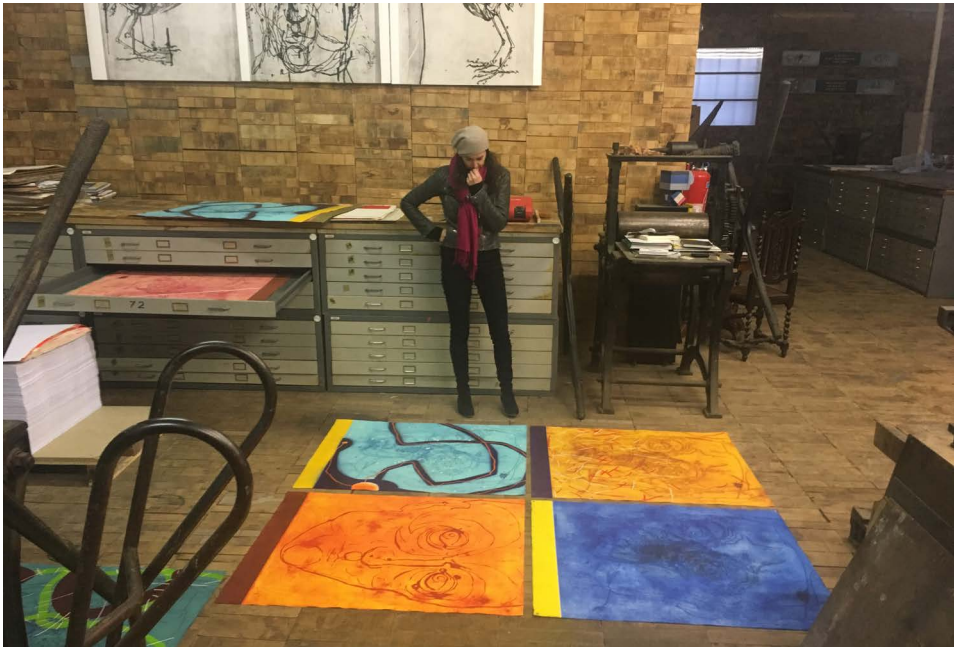
Ground floor work space, Atelier Didier Mutel, Orchamps.

Under the guidance of the studio's director, Pierre Lallier, the 19-year-old Didier Mutel was in the early days of his apprenticeship as a printer, engraver, and book artist. Didier had yet to create his celebrated *The Strange Case of Dr. Jekyll and Mr. Hyde* (1994), but he had printed several works including his first book, *Conte Zagawa* (1989).

Didier and I may have passed each other on the street, we may have eaten in some of the same inexpensive restaurants in the Latin Quarter, but neither of us has any recollection of it. That meeting would have to wait until 2008, when Didier visited Columbia University's Rare Book and Manuscript Library, where I was then working. Around the time Didier and I met in New York, the Atelier Leblanc, which had been in the rue Saint-Jacques since 1880, was about to move, and Didier Mutel was about to succeed master printer Pierre Lallier as the new director of France's oldest engraving studio.

A brief history of the studio

In 1793, Jean-Charles Rémond founded an intaglio printing workshop in Paris at 15 Rue Saint-Jacques. At the beginning of the 19th century Rémond was one of the 5 printers chosen by Napoleon to print the monumental *Description de l'Egypte*. The delicate *Roses* of Redouté were also printed there, and engravers such as Meryon and Braquemond printed their engravings at the workshop, followed by Manet, Rodin, Münch, Pissaro. In 1880 Alfred Salmon who took over Rémond's studio, set up and reorganized the new workshop at 187 rue Saint-Jacques, where it remained until 2008. Salmon was followed in 1894, by Alfred Porcabeuf, his grandson, who would run the workshop until 1946. The workshop was closed from 1939-1945, but before the Second World War Jean Moulin



Kate Contakos selecting work for the exhibition, Orchamps.

printed there. Georges Leblanc succeeded Porcabeuf in 1946, and Vercors printed his *Hamlet* there in 1965. In 1962 Pierre Lallier, aged 15, was welcomed to the studio as an apprentice, then in 1968, Maurice Lallier and his children, Pierre, Marie-Claire and Françoise, took over the workshop. Pierre Lallier would go on to lead the studio brilliantly for 40 years. It was in 2008, following an eviction notice, the workshop was forced to leave its historic premises in the rue Saint-Jacques, and at this moment Pierre Lallier turned to his long time trainee, apprentice and pupil, Didier Mutel. After a few temporary moves within Paris, the presses and historical equipment dating from the eighteenth and nineteenth centuries were moved to their current home in Orchamps. On May 30, 2014 Pierre Lallier and Didier Mutel officially reopen the workshop in Orchamps in the Jura, where it is thriving to maintain the history and traditions of etching, engraving, intaglio printing, and as a functioning and diverse printing workshop.

The more I came to know Didier's work the more chagrinned I felt to have once lived in the shadow of the Atelier Leblanc without ever having crossed its threshold. Kate and I came close to visiting the studio in Orchamps in December 2015, when we were in Paris for a few days. We managed to visit Didier in his Paris studio where he was working on a set of holiday greeting cards. The "cards" it turned out were fragments from his *Rosetta Stone* that he had mounted on small wooden blocks.

Presses on the ground floor, (left) Ledeuil, (right) Dubois & Harrissard, Orchamps.

Finally, in November 2016 we made it to the studio. Didier was still glowing from winning the *Prix Liliane Bettencourt pour l'Intelligence de la main* for his latest work, R217A, so we had something to celebrate.

The first thing we learned was that the studio is very large, consisting of two floors covering about 10,000 square feet. Upstairs the central space includes a large main room and a presentation room. On the walls, there are works created at the studio, and two vitrines displaying books. There is also a projection room to screen films, an office for administrative matters, and a large kitchen. Plans are in place to develop three guest rooms as well, where visiting artists and friends of the studio can stay. Two wood burning stoves heat the space, which in the chilly November weather of our visit required frequent attention.

The ground floor space includes a work area of about 3,200 square feet, one room for the for printing presses, and the other for book making, framing, and the assemblage of the studio's productions. There are also flat files to house both Didier's own work and some of the archive of the historic atelier that he inherited from Pierre Lallier. On the same floor there are two other rooms: a small workshop and a dedicated teaching space to welcome students—a more formal program of teaching young students both the history of engraving as well as the practical skills to make their own prints will begin in 2019. Including other spaces for staff, a break room, and storage, the ground floor covers over 5,000 square feet.

Pigments from the 19th century, still actively used by the studio today.

The presses that Didier works with mostly date from the 19th century, and include a Ledeuil, a Fleury, and a Dubois & Harrissard; there is also an 18th century wooden press as well as a modern Heidelberg for relief printing. Keeping these historic presses in proper working order and using them for printing as well as teaching is a key aspect of Didier's bigger project: the transition from the wooden press to the cast iron press is an important turning point in the history of printing, which the Atelier Didier Mutel is dedicated to preserving. This history is conveyed through teaching and giving students access to precious equipment.

The studio has also saved the cardboards used for dying and flattening the engraved sheets as well as the lead weights used in this process, equipment that has been part of the studio for nearly 200 years. Didier told me, "I cherish the cardboards very much, we are working with them all the time, they are also from the eighteenth century... things which were worthless, heavy and dusty are [often] thrown away. Now we value them and they will be safe forever I think. The same is true with the weights, which are from the nineteenth century, and a lot of pigments from the end of the nineteenth century. Pierre Lallier always told me that someday visitors will be amazed and charmed by these simple and beautiful ingredients." Exhibition of many of the atelier's historic objects will have a permanent space with in the next two years.

In preparing for the exhibition at Atelier Contakos, Kate wanted to find works that Didier had not been able to show previously, works that would reveal the broad range of

Top: Panorama view of the ground floor work space, Orchamps. Bottom: Panorama view of Didier's opening at Atelier Contakos, San Francisco.

his art, particularly his non-book work. Several of the large broadsides that Didier has printed over the years are on display in the studio, including the *Rosetta Stone* and the large portraits titled *Portrait of an Unknown Engraver*. The studio is an ideal space for the display of these works.

One of the works that Didier wanted to show at Atelier Contakos was *Nova Terra Acidæ*, a work comprising 48 plates, or globe gores, that when assembled as a sphere form a new world. The continents, islands, oceans, and seas of the *Nova Terra Acidæ* are named for various artist-etchers, such as Goya, Manet, and Rembrandt, and reflect Didier's efforts to find new ways to promote traditional and historical engraving. In this case, Didier liked the way the individual gores looked when displayed on the wall, but wanted the piece to appear to float. His solution was to mount the printed plates on slightly larger pieces of Corian, that would then be mounted to the wall with a small bracket. The technical solution made exactly the effect Didier had in mind and *Nova Terra Acidæ* was displayed in the entry hall for the exhibition at Atelier Contakos.

The Atelier Didier Mutel is many things: printshop, archive, studio, workshop, exhibition gallery, classroom, and a space where the traditional art of engraving, etching, and the associated book arts are practiced, taught, and displayed in France and beyond.

Left: Cardboards and weights, dating to the late 18th and early 19th century, still a valuable tool today.
Right: *Nova Terra Acidea*, Installed, Atelier Contakos, 2017.

Led by *Maitre d'Art* Didier Mutel the studio is taking on a central role in preserving the art of engraving. Didier describes the approach as follows: "I organize about two, or three workshops every year, mainly with art schools, teaching engraving techniques, but more to reveal the historical roots. I am aiming for a strong vertical connection in whatever we do. Vertical means history, time; connecting with Manet, Münch, Rodin etc., back to cave drawings, that vertical connection is making our family very big and very beautiful. But we are also promoting a horizontal connection, this horizontality means working with others, in the same field or other fields, artist books or glass, or wood, whatever. We are all open, happy to share projects, skills, passion. The program of the atelier is therefore clear: to work equally well vertically and horizontally; to do our best, we definitely need others. And this program has to be understood from an international point of view. Of course Codex is exemplary for gathering people to make this happen."

Didier Mutel and Kate Contakos at the 2017 Codex Book Fair.

Didier Mutel is a French engraver, printer, and book artist who has created more than 50 works, including artist books, prints, etchings, engravings, atlases, and sculptures. Didier's breakthrough success came in 1994, when he designed and printed his edition of *The Strange Case of Dr. Jekyll and Mr. Hyde*, a two-volume project in English and French. Several ambitious works followed, including *Alice's Adventures in Wonderland* (2002) and *Through the Looking Glass* (2004), which cemented his reputation as one of the leading book artists of his generation. In 2013 he received prestigious title of *Maître d'art*; he was awarded the 2016 *Prix Liliane Bettencourt pour l'Intelligence de la Main*, for his book, *R217A*. He joined the faculty of the Institut Supérieur des Beaux Arts, Besançon, France in 2003, where he continues to teach courses on engraving and drawing. From 1997-1999 Didier was in residence at the Villa Medici in Rome where he produced two collaborative books. He received in 1997 the Grand Prix des Métiers d'Art from the city of Paris.

Kate Contakos is the founder and creative director of Atelier Contakos. Collaborating with living artists who work in traditional photographic processes, engraved prints, and artist(s) books, she curates exhibitions in non-traditional spaces such as temporary pop-up galleries, salons in lofts, and site-specific installations. Trained in cultural heritage preservation, darkroom photography, and the history of the book (MA, King's College London), she has worked as a librarian at New York University Libraries, Beinecke Rare Book & Manuscript Library, Stanford University Libraries, and the Harry Ransom Center.

Gerald W. Cloud is an antiquarian bookseller in San Francisco, CA.

PARTICIPATING WITNESS: THE POETICS OF GRANARY BOOKS

Johanna Drucker

OVERVIEW

Granary Books occupies a singular place in the American publishing landscape. Through its commitment to work at the intersection of current literature, art, and book production, Granary exists at the living edge of culture, producing books that participate in contemporary aesthetics as well as offer evidence of it. Few editors have positioned themselves so fully within the independent mainstream, or had the interest in paying attention to what is going on in literary (and artistic) activity, as Granary's Steve Clay. He has consistently brought new, sometimes edgy, often experimental, works before the public eye in editions and formats designed to demonstrate the rich possibilities of connections between production and conception. Other fine presses can compete with Granary for high-end lavish editions, and many small presses, short and longer lived, contribute actively to independent literary publication, but none combine these elements with a commitment to "the book" as both a subject and a means of expression. These three strains—literary work, contemporary art, and critical engagement with "the book"—weave throughout Granary's *oeuvre*, and have for the thirty-some years of its existence.

The over-arching rubric under which Granary's activities can be grouped is the idea of *participating witness*—the vital combination of *bringing forward* and also *generating* works that define a particular place within the larger field of independent publishing. The specific features of the Granary zone can be seen in the vocabulary and title phrases on Granary's list: "a secret location," "book of the book," "eyewitness," "checklist," "poems," "the word made," "of the literature," "visual poetics," "cutting edge," and "at the intersection." Such phrases create a synthetic image of publishing as an intersectional undertaking, informed by a multiplicity of concerns and interests. To reiterate, these weave together the strains of "book," "art," and "literature" that define Granary's contribution to contemporary scene.

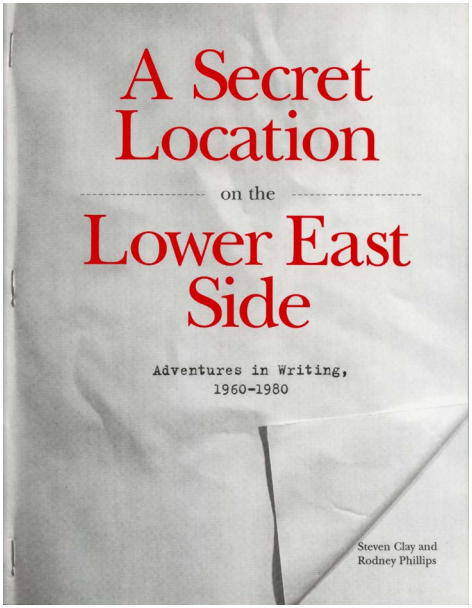
SPECIFIC LOCATION

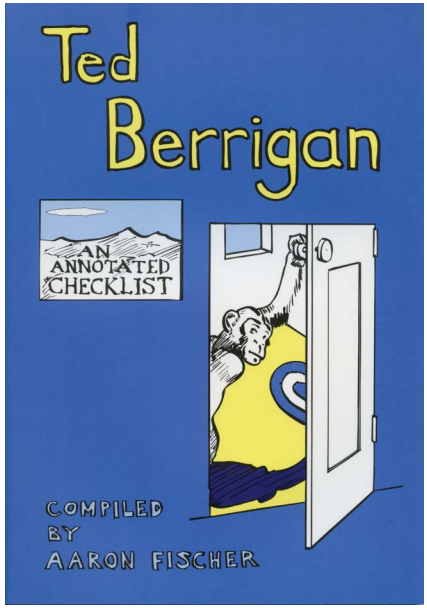
Steve Clay's particular "location" within that scene is quite legible from the list of writers, artists, and collaborations he has produced. Clay began publishing in the mid-1980s, in a period when literary poetics was largely a non-academic activity, forged through personal networks and deliberately cultivated connections. A figure like Jonathan Williams (and his Jargon Society), seminal in Clay's formation, provided a model of this independent, self-determined, path. Clay found his way into poetry through contact with books, then people, in bookstores and venues in the very heartland of the United States, the Midwestern world of small towns and independent bookstores. That era is largely vanished, but an aesthetic defined by reading, first one author and then

another, because poetry spoke to you in a way nothing else did, does not vanish. The core conviction that literary work creates a space that nothing else can occupy took hold of Clay and has deepened over time.

The evidence of his early interests shows in the Granary list, with its conspicuous engagement with writers known as the New York School poets. Coming of age in the 1960s, his generation was fully aware of the triumphalism of American abstract art, the energy around the Abstract Expressionists, and the sense that New York had become the crucible for a radical transformation of aesthetics that broke from European modernism to become fiercely individualistic, existential, and inventive. That mythology dominated the mainstream, and many New York poets, John Ashbery, Frank O'Hara, and Barbara Guest were affiliated with painters and wrote art criticism. Guest also articulated a procedural, processual, approach to writing that has much in common with the working methods of Jackson Pollock and others (her conviction that the poem becomes what it is through the act of its own making). These poets and painters were not the first important figures in American letters, but they were generationally significant, the ones who were breaking new ground at a time when Clay was becoming immersed in cutting-edge poetics. While "hipster," "beat," and other terms characterized one flank of post World War II poetic movements, the sophisticated cosmopolitanism of the New York poets introduced a very different, ironic, often anti-formal tone. Though Granary's publishing range exceeds any single poetic affiliation, Clay's interest in the work and history of major figures from the New York scene is evident. In addition to the figures mentioned above, he has published multiple titles by or about Ted Berrigan, Joe Brainard, Anne Waldman, and others, such as Charles Bernstein more loosely associated with that scene. Granary cannot be characterized simply as a publisher of New York School work—that would be inaccurate and insufficient—but to recognize that Clay's serious engagement with and valuing of their poetic enterprise was crucial to the formation of Granary and to its ongoing activity.

Clay's work contributes in the active sense, not just by putting work into print, but by finding lost works, or evidence of moments in the historical past, that merit being brought into the light of day, recovered from obscurity of their "secret locations" and made visible. Not surprisingly (but unusual for a non-academic independent publisher) Clay has published many volumes that bring bits of hidden history to light, formalize a bibliography or checklist of an author, or document a moment or chapter otherwise lost or unknown. One striking example of this kind of contribution is *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980: A Sourcebook of Information*, published in 1998 to accompany the exhibition of the same name mounted collaboratively by Clay and Rodney Phillips at the New York Public Library. Elaborately researched and curated, the exhibition and publication documented the work of many independent small presses and pulled them into a framework that provided a conceptual argument for the period. This included attention to the impact of the available means of production—mimeo in particular—in a period before Xerox and high-end offset printing were readily available



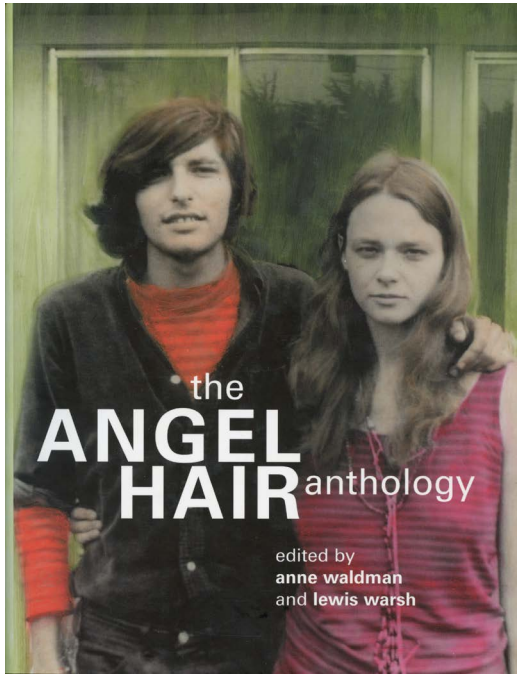


Left: *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980: A Sourcebook of Information*. by Steve Clay and Rodney Phillips. 1998. Granary Books and New York Public Library. Right: *Ted Berrigan: An Annotated Checklist* by Aaron Fischer with drawings by George Schneeman. 1998.

or accessible. Presented as "adventures in writing," the project made its literary commitments clear, but also, situated the center of this activity in the New York downtown venue that was emerging as a center of artistic innovation, what would, in an earlier era, have been characterized as "bohemian" life. Clay identified his publication as a "sourcebook," bringing its reference value to the fore, and it provides a major resource for critical research into literary publishing of the period.

RESOURCES AND REFERENCES

Other important works on Granary's list serve as sources or references, such as the 1990 collaboration, *Execution: The Book,* an unusually poetic catalogue of the first United States exhibit of the work of British book artist and printer Ken Campbell. Campbell's letterpress productions are painterly, elaborately executed, and often highly conceptual in their propositions. His unique aesthetic has made him one of the foremost individual practitioners of "book arts" in the deepest sense—though the phrase feels limiting in ways that sound too close to craft to provide an adequate description of his work. This exhibition "checklist" was a work in its own right, carefully designed and produced, like all of Granary's publications. Another Granary project that bridges the standard reference and innovative work is *Ted Berrigan: An Annotated Checklist* (1998), produced with collaborative efforts of Lewis Warsh, George Schneeman, and Aaron Fischer. Berrigan had



Angel Hair Sleeps with a Boy in My Head: The Angel Hair Anthology
Edited by Anne Waldman, Lewis Warsh. 2001.

died in 1983, but still exerted powerful influence on those who had been his peers and on the generation following. A record of 1960s and 1970s poetic expression, the *Checklist* made use of Schneeman's images, a host of citations and anecdotes, and personal recollections by friends and fellow-poets, to create a profile of a poet whose individual sensibility had left a lasting impression. This hybridization also characterized the anthology of Jackson Mac Low's *Doings: Performance Pieces 1955—2002* (2005) as well as John Zorn's edited volume, *Arcana: Musicians on Music* (2000). These publications are characterized on Granary's website as "trade" books, though some included limited, specially bound or produced, copies among their editions. Yet every one of these works is individualized, each made to serve the project of an informed and sometimes idiosyncratic point of view, with artistic voice and perspective foregrounded by the production.

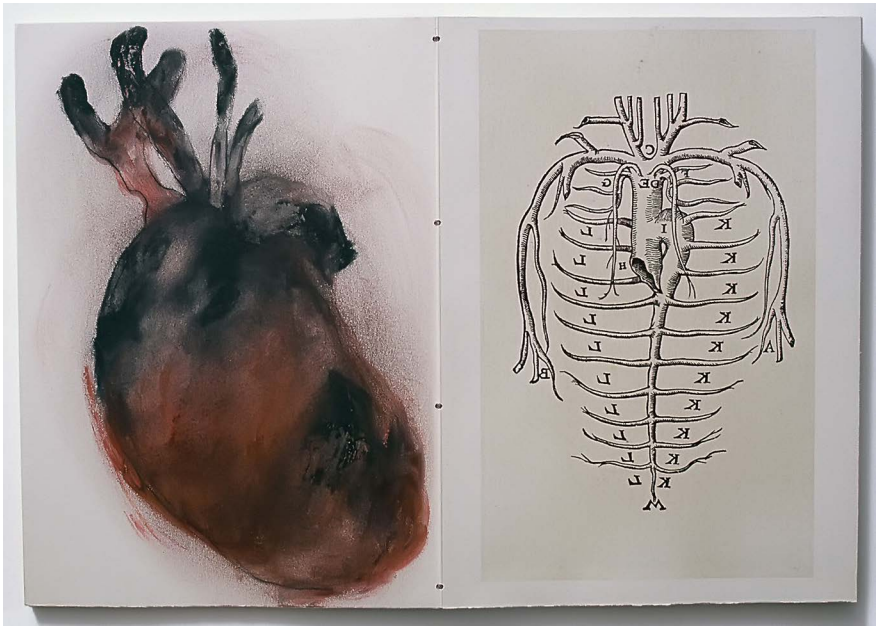
Among the many substantial publications in the vein of independent press works, one particularly ambitious project exemplifies the qualities of the rich offerings in the fuller list. *Angel Hair Sleeps with a Boy in My Head: The Angel Hair Anthology* (2001) was a labor of considerable appreciation, an homage almost to the efforts of a young Anne Waldman and Lewis Warsh, and their highly influential magazine of the same name. *Angel Hair* played a crucial role in publishing a "new" American poetry for a little more than a decade—edgy, irreverent, alive in its language and direct use of vernacular expression

and poetic craft. The magazine, published between 1966 and 1978, exhibited some of the same cross-overs between visual and literary art that are so important to Granary's identity. Work by Vito Acconci, the conceptual performance artist, appeared in its pages, along with works by a who's who of American writers of the period—Denise Levertov, Bill Berkson, Tom Clark, Robert Creeley, Lorenzo Thomas, Bernadette Mayer, Hannah Weiner, Frank O'Hara, Ron Padgett, and a host of others. Angel Hair also published books, broadsides, catalogues, and various ephemera as well as the magazine, and the anthology contains a checklist of these items illustrated with photographs of each. This attention to the bibliographical record of literary production is rare. The labor involved is not rewarded directly, and cannot be adequately compensated through book sales. It is an intellectual investment without return, except for the benefits to the larger community of poets, scholars, critics, and researchers whose own passion will be served by these efforts.

Other catalogue-type productions, *Painter Among Poets: The Collaborative Art of George Schneeman* (2004), edited by poet Ron Padgett, Constance Lewallen's *Joe Brainard: A Retrospective* (2001), Nancy Kuhl's *The Book Remembers Everything, The Work of Erica Van Horn* (2010) (co-published with Coracle), and the catalogue for the exhibition *Poetry Plastique*, edited by Charles Bernstein and Jay Sanders (2001), were all produced to serve a specific event or occasion, or to formalize the presentation of a corpus of work by an individual or from a period or publisher. Certain names cycle through, appearing multiple times, as Clay's commitment to his own networks of affiliation and aligned sensibility show through. Thus, we see Joe Brainard, Berrigan, Charles Bernstein, Susan Bee, Jen Bervin, Simon Cutts, Jerome Rothenberg, Lyn Hejinian, and John Ashbery make multiple appearances, among other figures whose work has clearly engaged Clay's own spirit over the years. But individual poets of significance also appear here: Alice Notley, Susan Howe, Kathleen Fraser, Anne Tardos, Ed Friedman, or the Canadian concrete poet, bill bissett. Each of these works participates in the life of our times, in the ongoing production of literary and aesthetic work to create a space within the culture that speaks with independent voices and sensibilities. In these pages and volumes, we are offered the possibilities of thinking and expression that are not standard, that are reflective and thoughtful works of individual experience and perception given form and expression. They witness the world around us, and offer insight into our relation to it, providing ways of thinking about assumptions formed in habits of language and other expressions.

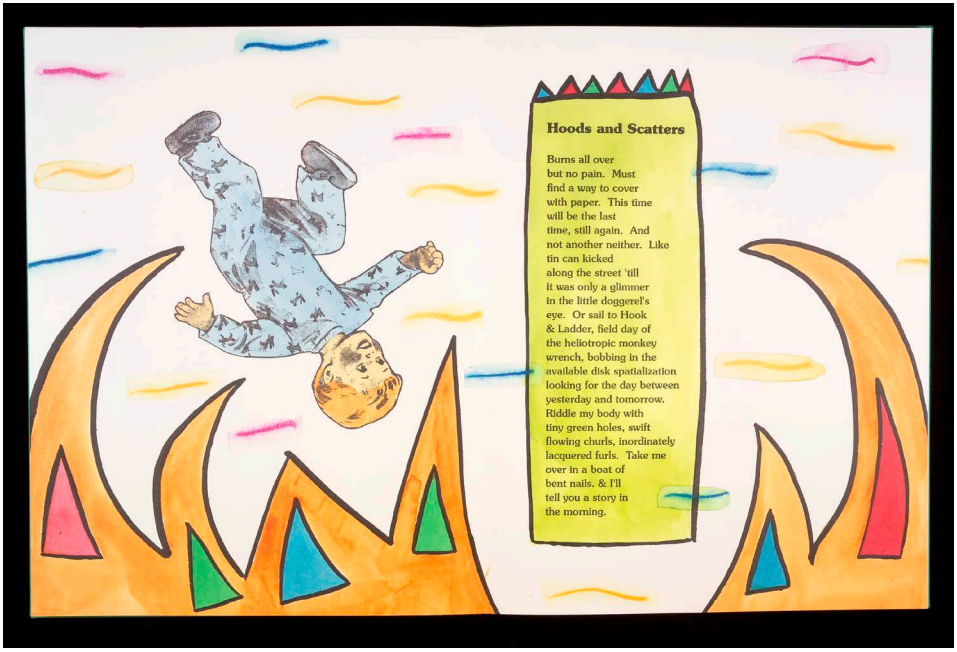
ARTISTS' BOOKS

Clay could have made an impact simply as a publisher of contemporary literature, but at the heart of Granary's publishing identity are the carefully produced and conceived individual works that embody a more complex aesthetic vision. These publications don't fit neatly within the categories of *livre d'artiste* or *artist's books*, but borrow features of each—elaborate design and craft, attention to the workings of a book as a bound sequence of intertextual play, and thoughtful orchestration of image, words, and materials. Many



Notes on the Body by Shelagh Keeley. 1991. Edition of 17.

involve a combination of printing and handwork, and each is custom tailored to optimize the instantiation of the piece. Among the earliest of these books are Tennessee Rice Dixon's *Scrutiny in the Great Round* (1992), Toni Dove's *Mesmer: Secrets of the Human Frame* (1993), and *Notes on the Body* by Shelagh Keeley (1991). Each has a lavishness to its distinct presentation: the techno-scientism of Dove's work, the collage pastiche palimpsests in Dixon's, and the hand-painted images in Keeley's are so different from each other that only the high quality of production unites them. Keeley's work is lyric, personal, filled with sensuous physicality that expresses embodied touch through the use of multiple media, like wax, gouache, and pigments that are particularly sensitive to nuance. The "body" and embodiment were terms circulating in the early 1990s art world, in part as a recovery of what felt lost in the 1980s post-modern engagement with mass culture and media images. Dove's work in *Mesmer* might feel closer to some of the pastiche appropriation that had dominated the decade before, but her attention was trained on historical concepts of the self, subject, and soul at the intersection of 19th-century technologies and discourses. Dove channels Freud and Mesmer, early cinema, and the study of electricity and psychoanalysis, and the work's metallic meshes and shimmering surfaces produce an effect of nocturnal hallucination, a not-quite-ever stable imagery in which the tropes of hypnotic illusion and selfhood intertwine. Dixon's work is highly crafted, carefully assembled, with its own feel of nighttime imaginations and theatrical play. Though not explicitly concerned with any particular historical phenomenon or moment,



Little Orphan Anagram by Charles Bernstein, Susan Bee. 1997. Edition of 35.

Dixon's imagery invokes associations across art historical and cultural time by virtue of the pasted bits and pieces culled from the inventory of art historical materials. The density of her pages, with their stained, layered complexity, reminds us of Max Ernst's *frottage* and collage works, but in a contemporary mode. All three of these artists have an acutely self-conscious awareness of their own historical circumstances, of the traditions in which they work and the contemporaneity of how they position their imagery and sensibility, as women artists, within those traditions.

Charles Bernstein, Jerome Rothenberg, Norma Cole, John Cage, Larry Fagin, Alison Knowles, Ed Epping, Jane Brakhage, Leslie Scalapino, and others feature among the writers whose texts have been published in works that combine features of fine press (paper, binding, high level printing), *livres d'artistes* (atelier print production, established artists), and artist's books (original works in the book format). These productions were generally issued in small editions—sometimes as few as under twenty copies, and in a few cases, as many as two hundred. But in general the edition sizes are small, and hand-work and finishing are sometimes present (Susan Bee hand-colored the images in *Talespin* [1995] and *Little Orphan Anagram* [1997]). These books have their genesis in dialogue between Clay and their authors or artists, and the work emerges in that conversation, driven by an originating impulse from one or the other, but guided by the expertise that has made Granary successful (choices about production costs, design, and

Too Much Bliss by Henrik Drescher. 1992. Edition of 41.

implementation). Clay's long commitment to particular printers and binders facilitates execution, but design tends to be more specific to each project. The books are well-made, but not tricky, and none fall into the errors of novelty thematics or semi-sculptural works—in part because no matter how fine the work or how high-end the outcome, these books are all meant to be read, not put on display as static objects.
Granary's "business model" (the phrase would seem out of place, except that Granary has been a successful enterprise) emerged from experience, rather than being crafted in advance as a way to establish a publishing mode. The range of projects and productions has often meant that more deluxe works have to subsidize the trade books, and that book sales and work with archives and collections adds a necessary supplement to support publication. With a few exceptions, notably Emily McVarish, Jen Bervin, and myself, Clay guides the production, and thus these works are his vision in terms of their execution, even if they are collaborative in their conception. The McVarish exception is based on a track record of trust and communication about each book's development, another example of Clay's unique style as a publisher.

While the visual qualities of Granary books are as varied in style as the texts, a "glyphic" sensibility is evident in several of the highly graphic works among the Granary volumes. One of the first publications, Henrik Drescher's *Too Much Bliss* (1992) is emblematic in this regard. The graphical vocabulary is inexhaustible and exhaustive at the same time, drawing on organic forms and references to creatures and anatomies

implied and explicit. The pages register marks, signs, and cryptic decorations that all swarm suggestively in the primordial fluid or æther that forms the background of the pages. The ways in which the visual signs in Drescher's work hover on the edge of legibility and yet are intricately, finely, made are symptomatic of an orientation to visuality that shows in Tim Ely's "sacred geometries" and Barbara Fahrner's exquisite calligraphic drawings. These are artists with refined skills and attitudes, versed in the associative sign language of almost recognizable shapes, lines that hint at form but stop short of explicit identification with any particular object. They are artists of density and imagination, who draw forth their images as if tapping into a graphic vitalism, and they appear in fertile abundance in Granary's books.

A wide range of visual artists' work appears in Granary's publications. Susan Bee's work is manically eclectic, borrowing clichés abundantly and mashing them together with genre images of children's books, pulp novels, mass culture iconography, and the lush traditions of painterly color. George Schneeman's drawings bring the same personal, sketchbook, touch to his imagery as his collaborators do to poetic language, letting its informality provide a way for the reader and viewer to enter into the work. Trevor Winkfield's formal geometries are vivid, bold, vibrant works of cosmopolitan modernism. The washed erotic bodies in Francesco Clemente's depictions blur the lines between provocation and depiction. Each of these artists stand on their own and yet find their individual approach brought into heightened focus through the collaborative space of a book. Pressed into connection with a writer and their text, the artists find their imagery pushed into dialogue by the dynamics that occur in the bound structure of a codex. Across the gutter, within the frame of the page, across the sequence of the openings, the images and texts talk to each other in ways that mimic conversational shifts and changes.

Among these lavish collaborative works, one that has a particular poignancy is *Some of These Daze* (2005), the collaboration between poet Charles Bernstein and painter Mimi Gross. Its texts and images were produced in the immediate aftermath of the events of 9/11. Both artists live in New York, and feel the city as an extension of their bodies, psyches, and identities. Gross's visual journalism is rich and personal, vibrating with angst and anxiety, and her lines form on the page with the same conviction as that of her collaborator, convinced that aesthetic work can register, have some role in the culture, as witness at the very least. Bernstein's writings are distilled observations, notes taken in shock. The immediacy of these testimonies, and the fresh, unfiltered feel of the work, comes through even more than a decade after the events. Bernstein's usual ironies and ludic play are subdued here, and the voice of reportage reminds us that part of the participatory power of poetic work is its direct engagement, permission to speak with and through the voice of immediacy.

Characterizing Clay's editorial vision as eclectic would trivialize the deliberateness with which each work is chosen, the human relations with which each book is involved. Many Granary titles are collaborations with artists of considerable renown. In addition

to those already mentioned, consider Kiki Smith, Alex Katz, Susan Rothenberg, Carolee Schneemann, Ian Tyson, or Cecilia Vicuña. Clay's ability to connect with these figures, engage them in his productions, speaks to his credibility and stature.

Clay's eye and ear are sharply tuned to pick out works that fulfill his own expectations that literature should matters by virtue of its aesthetic convictions, rather than through didactic messaging. Something substantive has to be said, be made, brought into view, and given a platform or framework through production in every instance. The range is still surprising. Among the other loyalties and orientations that give Granary's list its distinctive profile are innovations associated with "new-age" thinking in a spiritual strain that sees beyond the material quality of existence into the realms of "bliss" and "light" or the "sacred geometry" that characterizes work by artists already mentioned, Ely and Drescher, but also, Terence McKenna and Jerome Rothenberg. The notion of the book as a "spiritual instrument" carries real conviction for Clay, and his commitment to "luminous volumes" speaks to the belief in the very potency of the word in the world.

BOOKS ABOUT BOOKS

Clay has also chosen to champion a highly materialist engagement with the book as an aesthetic form and cultural practice. And no discussion of Granary's publishing agenda would be complete without attention to the many titles that are "books about books"—and even about "bookness" as a material and theoretical concept. My book, *The Century of Artists' Books* (1995) was the first of these full studies (though the catalogue of Campbell's work, a 1990 collaboration with Walter Hamady, and the publication of Barbara Moore's *Some Things Else about Something Else*, also 1990, are certainly harbingers). *Century* came about as a result of our mutual interest (mine, Steve's, and Brad Freeman's) in helping promote the field of artists' books by creating stronger critical discussion. Initially we imagined an anthology of writings by various people who could cover different aspects of the field, but gradually, realized that creating a comprehensive vision required single authorship. Input from both Clay and Freeman was supplemented by advice from the late Tony Zwicker, a figure we all respected as a mentor and friend. Zwicker introduced us to works from a European context of which we were ignorant, and pushed our thinking about what was original, important, and worthy of critical attention. Though many of the ideas in *Century* were floating inchoate in the discussion of the field at the time, no systematic critical approach had been articulated before that publication.

Other works that are important contributions to the critical engagement with artists' books include Renée Riese and Judd Hubert's, *The Cutting Edge of Reading* (1999) and Betty Bright's *No Longer Innocent* (2005). The Huberts' work takes close reading practices from literary and visual arts and applies them to the images and texts of individual artist's books, closely studying the relations among these elements. Bright's project was focused on institutional contexts for the development of artists' books, and the sites and scenes within which they were fostered. Stefan Klima's *Artists Books: A Critical Survey of the Literature* (1998) tracked the bibliography of the field to that point, lending legitimacy to

Turning Leaves of Mind by Ligorano/Reese and Gerrit Lansing. 2003.

production through a demonstration of the rich array of exhibition catalogues and texts that had taken books seriously as works of art. The 1996, collaboration between Jerome Rothenberg and David Guss, *The Book, Spiritual Instrument*, laid some of the foundation for Clay's later editorial collaboration with Rothenberg, *A Book of the Book: Some Works & Projections about the Book and Writing* (2000). This comprehensive volume brought materials from anthropology, philosophy, literary criticism, art history, and poetic reflection together in a dramatic demonstration of their capacity to illuminate each other as well as to provide a faceted approach to the study of the book and writing.

Critical engagement is never abstract or theoretical for Clay, or for the authors and artists whose work he chooses to publish. A critical, engaged, reflective material sensibility is evident in every publication, no matter what its means and methods of production. Perhaps one of the most striking of these investigations of the expressive quality of the formal features of the codex is the work by artists Marshall Reese and Nora Ligorano, done in collaboration with poet Gerrit Lansing, *Turning Leaves of Mind* (2003). Described in the Granary listings as "a conceptual essay" the book is a photographic study of Spanish bookbindings from the late Renaissance (13th century) to the 18th. Though texts run through the book, it is the images that carry the work. These close-ups, studies of details, fragments, bits of wear, coloration, stamping, features of binding and textures of the fore-edge or the faded character of the leather or rich color

of the paper are the real text here. They provide voluble and eloquent testimony to the material semantics of book structures and materials. We can "read" a hinge, decipher a clasp, understand and compare the iconography of gold patterns pressed into leather. Each detail provides another aspect of the rich text comprising elements meant to focus our attention. We emerge from the immersive space of those colorful pages, bleeding off their edges, and into the physical world of our lives, and it is life that for a moment seems flat after the multiple dimensions of sensory experience provided by the "leaves" that we have been turning.

CONCLUSION: PARTICIPATING WITNESS

Attention to a recent book that brings the issues of simultaneously witnessing and participating back into view will serve to focus the conclusion here. A modest publication, *Eyewitness: From Black Mountain to White Rabbit* (2015), was an extended conversation between San Francisco writer Kevin Killian and the lesser-known figure, Carolyn Dunn. The book may seem an unlikely object to pick to summarize Clay's publishing agenda, but its very modesty and authenticity offer a useful example of the ways Granary's contributions participate in and offer witness to the history of poetics in America. Inconspicuous in size—66 pages, and a standard-sized trade book, 6 x 9", *Eyewitness* provides a bit of lost history, with focus on the recollections by Carolyn Dunn of a year around 1956-57, when Jack Spicer had left (fled?) the New York scene to take refuge in Boston, lick his wounds, and then set off for the next, significant and influential, phase of life and career in San Francisco. Dunn, who had been at Black Mountain, and thus steeped in the cutting edge of radical artistic work of the time, was in her early 20s when she and her young husband, Joe, met Spicer in that year. Dunn's direct engagement with a crucial transitional moment in Spicer's life also links several major centers of artistic activity—and their disparate agendas—in a crucially generative moment of American letters. Black Mountain, now justly mythic for the cast of characters present in its short existence (established in 1933, the school closed in 1957), was a loosely formal "school" where John Cage, Robert Rauschenberg, Merce Cunningham, and many other figures now fully canonical in American art, met and inspired each other in a new wave of conceptually oriented interdisciplinary work. Dance, music, visual art, performance, and literature shared this formative space, and created forces that shaped the arts for decades. For Dunn, young, impressionable, bright, absorptive, and creative, the experience was galvanizing. By the time she encountered Spicer, she was fully immersed in the networks of social and artistic exchange that linked the many figures around Black Mountain and Boston with a broader set of distributed nodes of activity.

Why recover such a figure and her memories? What put Killian on the path to the interview that became the text? His own biography of Jack Spicer is considered a major contribution to the study of that poet and his influence. Spicer found his place in the Bay Area where his connections to Robert Duncan and Robin Blaser forged a unique approach to poetics that drew on Surrealist precepts in practices that were far from—and

even opposed to—the heroics of the New York school. These differences are still felt, and the possibilities for poetics held out by Spicer's sensibility were far from the ironic cosmopolitanism of his New York contemporaries. Killian's willingness to pursue Dunn, engage with her recollections, and recover an account of a period in Spicer's history that had been vague and undetailed might be of interest to a mere handful of people (the book was issued in 300 copies and is out of print), but for that audience, this is an invaluable piece of literary history. This dedication to poetics distinguishes Granary. Clay knows this small recollection matters, that it is unique, unlikely to find a publisher elsewhere, and that it makes an incontrovertible contribution. The knowledge that supports such an assessment is the result of a lifetime of knowing the figures, their work, their histories and connections, so that recognition of significance comes immediately, along with the decision to commit to such a project.

NO COMPARISON

Comparisons could be made between Granary and other independent fine press publishers. The lines of distinction would be drawn between those that are closer to art presses, some more clearly literary, and others that aspire to mainstream and trade publishing from an independent perspective and still others dedicated to alternative or activist agendas. Sprinklings of all of these show up in Granary's mix. Such comparisons would heighten the relief in which Granary's work stands out.

The history of Granary is a record of Steve Clay's encounters with individuals he found intriguing, ideas he wanted to promote, and collaborations in which he was successful. By founding his publishing work on solid connections with people (curators, artists, collectors, writers, other publishers), he established a viable and credible profile. His reputation is based on good business practices as well as solid intellectual and aesthetic judgment. If someone in the next generation aspires to follow the pattern, they should attend to these aspects of his character as well as aspire to his artistic vision.

Generational breadth also registers in Clay's agenda. The figures who were central to the scene a generation ago, many already established when Granary's first publications began, have now shifted into canonical status. Taking chances on younger artists and writers like Gary Sullivan and Nada Gordon, whose courtship e-mails formed the basis of *Swoon* (2001), keeps Granary from ossifying around an eclipsed aesthetic sensibility. Across the thirty years, however, a poignant observation can be made. Many of the figures with whom Clay worked when they—and he—were young have now shifted their positions and status. Emily McVarish, Susan Bee, myself, and others have become, in part through Steve's offices and efforts, figures known and established. So the cycles of generational change continue, with the horizon of what is next just coming into view, and of what has been passing out of it. What is done is what remains, and what has been finished stands, part of that chain of activities through which we come to recognize ourselves as cultural beings in a long lineage of closer and more distant connections across time. Steve Clay's contribution to those activities now amounts to a

substantial achievement, and the steady output of Granary—nearly two hundred publications in three decades—has established its place as a participating witness to the life of contemporary letters.

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A LEARNED AND EXPERIENCED DISCRETION: ROBERT BRINGHURST, TYPOGRAPHER

Crispin Elsted

It is given to few of us to know an eponym. The namesakes of some have been a part of my life: I have enjoyed dahlias in gardens and floral arrangements, but Anders Dahl died long before I was born; without the applications of Jock Macadam, late lamented, I would have had a thorny time of it on the roads of the West Highlands; I managed (with some relief) to outlive the administrative use of M. Guillotine's efficient little machine, which nevertheless held a grim fascination for me. But as a typographer, designer, and hand-compositor, I have sought out Bringhurst on innumerable occasions and, fortunately for me, in both species: in book form, as *The Elements of Typographic Style*, and by correspondence or telephone, as Robert Bringhurst, a valued friend of long standing.

At the time we met I hadn't realized that one of the connections between Robert and me was our mutual interest in types and printing. My wife Jan and I had established ourselves as Barbarian Press three years earlier, and by the time I met Robert I was regularly setting type by hand and trying to learn how the stuff worked. Robert had a few years' head start. He has told me that his interest in typography sprang from a self-imposed crash course in the subject when he was left to design his own first books of poetry, *The Shipwright's Log* (1972) and *Cadastre* (1973), for Kanchenjunga Press in Bloomington, Indiana. Since he had studied a bit of architecture, he told me, it was decided by the group involved that he must know something about putting lines and letters on pieces of paper, so he became the designer by default. He went to the library and by good fortune – although I suspect good judgement came into it even that early – laid hands on Daniel Berkeley Updike's *Printing Types: Their History, Form, and Use*. Reading that considerable text, and re-reading it many times over to the point where he had "almost memorized it", he came to feel that "typography put the broken pieces of [his] world together."

Forty years later, in 2010 at Rochester, New York, here is Bringhurst talking about the joy of a reader encountering a finely made Renaissance book:

… it's like the sun coming out on a fine spring day, the finches singing and the apple trees in bloom. We inhale those carved, cast, printed letterforms as if each one had been handmade by a first-class scribe. And not just the letterforms. The fine rag paper, the fine black ink, the way the letters nestle in the paper, and the way the book is sewn and cased. Those books are real because they were made with tremendous craft and they were made with fine materials … (and) they are real because the shapes in front of your eyes embody a serious craftsman's deep understanding of what printing was all about.

['*What is Reading For?*' Rochester, Cary Graphic Arts Press, 2011, p. 23.]

Robert Bringhurst's development as a typographer in those forty years is one for which anyone who cares about books and recognizes their intellectual, aesthetic, and cultural pertinence must be deeply grateful. One may be the more thankful because that development carries with it so much else, reflected in his many writings about typography and design and inseparable from the whole, which might be characterized broadly as cultural history: poetry from many cultures, music, botany, grammars and morphologies, mythology, the proper care of cooking utensils, cataloguing systems for libraries, folk tales and story-telling … the list goes on. I find it impossible to talk about Robert's work as a typographer and book designer without also talking about many other things – his poetry, his writing and speaking, his translations, his profound study of languages, his knowledge of and taste in music, and his friendship. Friendship perhaps most of all, because his sense of design derives fundamentally from a congeniality between Bringhurst and the reader of the books he creates, both as a writer and as a designer and typographer. Writing about him in any of his pursuits is a process rather like a puppy's tracking a beetle, perambulating all over the shop in continuous fascination, with deep curiosity and robust contentment. His work and thought are so homogeneous that particular concentration becomes bafflingly obtuse. Why is this so? I may as well begin there.

The developments of typographical design derive, as does any other organic and thoughtful practice, from the interconnections of aesthetic impulse and practical application. Typography's progress through the last five hundred and more years is, at every point, coterminous in meaning and development with architecture, music, philosophy, science, painting, sculpture, medicine, ethics, garden design, and indeed any other human endeavour that transmutes so-called 'abstract' conceptions into the means to live in some harmony with the spirit and necessities of the world. The progressions of these many endeavours are simultaneous and reciprocal – any one of them can reflect and illuminate the others anywhere along the way – but typography, because through printing it is used to provide our best repository of cultural and social knowledge and awareness, is the most striking and generally familiar of them all.

It is interesting to look back at those first two books designed by Bringhurst and to try to see some faint trace of the consummate designer and typographer he has become. There is little to help us in the materials of the books themselves. Both are printed on decent commercial stock of the time, unidentified anywhere in the books, but with the aid of strong light their watermarks designate them as Beckett (for *The Shipwright's Log*) and Andorra Text (for *Cadastre*). The type is a standard typewriter font, printed offset. The titling for *The Shipwright's Log* is a roughly hand-drawn, squared off, ultra-bold lettering in black for the title and Bringhurst's name, with one word – 'POEMS' – in an outline version of the same design. But *Cadastre*'s titling is the designer's first evident purely typographical choice, and it is a good one: handset Solemnis, with some glyphs from Linear B, handwritten by Bringhurst, within a single ruled frame.

There is something else, to do with structure: the formats of both books, slightly more square than tall, aim to provide proper space for the longest lines in each book; they are made to accommodate their texts. *The Shipwright's Log* doesn't quite come off in this respect: there are perhaps half a dozen line drops to accommodate the longest lines – something which I can imagine must have niggled badly – and the gutter margins of every page are the same throughout. In *Cadastre*, however, there are no such line breaks, and the designer has learned to place the left-hand margin in one of two different positions so as to allow the longest lines to breathe where required, but to move poems with shorter lines slightly right on the page to avoid the reader's eye's drifting into the gutter of the book. Something has been learned.

It may seem picayune to dwell so long on two books which Bringhurst would now probably disavow, were it not that the poet and the designer were learning together, and from one another. It is worth mentioning that several poems from these books went on to be included, with some revision, in his *Selected Poems* of 2011. I sense in these books something which took me much longer to learn about the relation between thought and craft: that it is increasingly difficult to think deeply about any one thing, or to do anything really well, without eventually thinking and working in the awareness of everything. Structures of craft or of thought grow together, like a fan vaulting where in due course all things combine in support. Putting it another way, thought and craft are congruent, each both as abstract and as material as the other. In Bringhurst's thinking, in his writing and design, this dichotomy becomes a play of opposites, a fugue. Its first flicker is here, in *Cadastre*.

There are other elements of Bringhurst's later work in these early books too. Other languages have already made a strong appearance, not only in the epigrams, which include Greek, French, Latin, German, and Spanish, but in the English versions of poems from Arabic, Nahuatl (via Spanish), and Italian – not to mention the somewhat jocular title of one of the drawings in *Cadastre*, Ποσειδῶν χαλκεοθωραξ [Poseidon in armour, as I read it], which shows three (presumably bronze) hydrant nozzles clamped shut. A silver-fork irony also appears in the credit given to George Payerle in *8 Objects* (San Francisco and Vancouver, Kanchenjunga Press, 1975): *Excudebat Georgius Payerle, archityographus Kancheniungiensis*. There is a growing attention to the Greek Pre-Socratics; they will emerge with greater importance later, particularly in *The Fragments of Parmenides* (Editions Koch, 2004), which has its precursor in the poem 'Parmenides' in *8 Objects.* There is also a beginning interest in storytelling: the epigram for the fifth section of *Bergschrund*, published by Sono Nis Press in 1975, is a quotation from Hans Christian Andersen's 'The Snow Queen', and one of the poems in the section, 'The Fish Who Lived to Tell about It', is a parable.

Then comes *Bergschrund* (Sono Nis, 1975). Many things come together here. The book is by far the most professional piece of design and printing of Bringhurst's work to have appeared by that time. Published simultaneously in cloth and paper, with a fine colour photograph of a double fountain in Cusco for the cover, set in Baskerville with

Centaur for display, and jointly designed by Bringhurst and Bev Leech – a much underrated Canadian designer – this is the book where Bringhurst's distinctive feeling for the page begins to emerge. The margins are generous, the type for the first time is worthy of its text, and the book is sewn in gatherings, not 'perfect bound'– that vile misnomer denoting a stack of separate pieces of paper glued on the spine side with flexible paste and slapped into a cover. It is a real book, with real type, on real paper which, although unidentified, is a decent wove sheet that has not discoloured in the nearly forty years I have owned it.

The qualities that lift this book several steps above any earlier productions under Bringhurst's name are hard to define. Indeed, the nature of typographical design is often, even usually, chary of description. The readiest way to suggest at least what is different about *Bergschrund* as a book is to say how well it works in the hand, and in the eye: there is nothing about the typography or the arrangements on the page, the page formats, the titling, or the facility with which the book lays open to separate the reader from the text. Bringhurst has said that good typography should have 'a statuesque transparency'; like the best film music, fine typography must be noticeable only when it is missed.

About eight years later, in his essay 'Finding the Place' which opens *Ocean Paper Stone*, 'the catalogue of an exhibition of printed objects which chronicle more than a century of literary publishing in British Columbia', Bringhurst gives us what may be his earliest description of the nature of a book:

A book is a discontinuous space, a moving two-and-a-half- dimensional object, like a manually operated, tactile, abstract film. It requires a runner's sense of breath and a monk's (preferably an ecstatic monk's) sense of rhythm.

[*Ocean Paper Stone.* Vancouver, William Hoffer, 1984, p. 24]

Not until 1979 would Bringhurst begin to work professionally as a designer other than for the publications of Kanchenjunga Press, the imprint which he and his partner Miki Sheffield had brought with them from the States to Vancouver in 1973. From then until 1978 Kanchenjunga published nine chapbooks and some broadsides, issued from Vancouver and San Francisco, but all in fact produced in Vancouver. Seven of these were designed by Bringhurst, and all were 'produced after hours in a series of typeshops owned or inhabited by novelist George Payerle. There, as usually where small-press pamphlets are made, the type was, in good cheer, *found* rather than chosen.' [Ibid. p. 90] The equipment consisted of an IBM typesetting machine that had some minimal ability to tune word- and (presumably) letter-spacing. What type was used depended on a selection of the 'golfballs' like those used in IBM Selectrics, so that if italic was required one had to remove the roman ball, insert the italic, type the word or words, and replace the roman ball. The copy produced was scrolled out on a continuous roll of clay-coated paper that would then be cut and pasted up for camera-ready proofs.

It was under these somewhat constrained circumstances that he began to design for other writers, to create 'two-and-a-half- dimensional objects' for other people's words. The two of these I have – Dennis Lee's *The Death of Harold Ladoo* and *The Gods* – demonstrate an increasingly idiomatic approach to the page, a growing ease with the relation between type and the space it inhabits, and a strong sense that the structures of the book and the poem between them create their own dimension. By 1979 this acquired ability had become a profession. Kanchenjunga was no more, and he was designing trade books for other publishers, notably Douglas & McIntyre.

Giving a portrait of Robert as a designer is difficult without several large tables and a few dozen books. His gifts as a designer are implicit in his writings about type and books, but at the risk of clumping through what could seem interminable lists and examples, I will try a few observations.

Bringhurst's taste in type is very wide, and his knowledge of the characteristics of various faces profound. He has inclined to European designs, and in particular to those of Hermann Zapf (Palatino and Aldus especially), Friedrich Poppl (Pontifex), and Jan Tschichold (Sabon). Beyond these, he uses a very wide range of types including many of the Monotype revivals, notably Centaur (often for display), Garamond, and Bembo, and Robert Slimbach's Minion has become a favourite. He is also fond of several sans serif faces, among them Syntax and Scala Sans. Working almost entirely with digital founts he has the opportunity to experiment widely, which results in fascinating combinations of types giving unexpected colour and balance to even the simplest of his pages. For me, working exclusively with foundry and Monotype and setting by hand, this is unimaginably bewildering, but it deepens my awareness of his skill and eye for rhythm in text settings, characteristics which have been clear in his designs since the beginning.

As he has designed more and more books, his style has naturally strengthened. Bringhurst is one of those artists – and that is not a term I use easily at all – whose knowledge of his craft is absolute. Robert Schumann writes somewhere in a letter that 'One is not master of the thought until one is master of the form.' This sums up Robert's mastery of his book design as much as of his poetry and his prose. Once having spent any time with his designs, it is impossible not to recognize a book he has designed as his. His title pages, especially in 'art' books, are alluring but never cluttered. They draw the eye because of the balance of elements, but one never has to search for whatever information is needed.

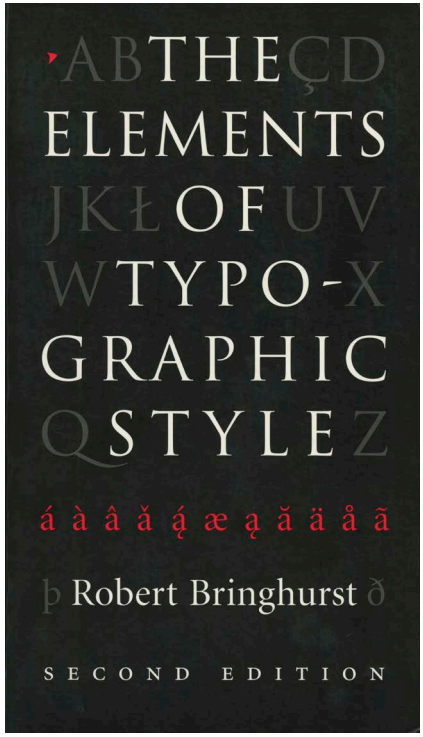
One book in particular which to my eye is masterly, and shows Robert's work at its best, is *The Surface of Meaning: Books and Book Design in Canada* [Vancouver, CCSP Press, 2008]. Designing a book with scores of illustrations combined with text is a balancing act. When the illustrations are all of books – title pages and bindings and text pages and pages with illustrations – the difficulty is compounded, because the reader's eye, used to the form of the page, will unavoidably be drawn in several directions, with some openings showing photographs of other openings from several books. Robert's solution to this is delightfully simple: he has all the books photographed in openings (that

is, showing both recto and verso pages), and prints the most important photograph in any spread in as large a size as possible across the double spread of the book, so that the gutter in the illustration falls into the gutter of the book the reader is holding. Other images of the same book, printed in reduced size, may be placed on the right and left pages, sometimes overlapping the main illustration, just as books laid on a table will sometimes overlap one another. The effect is lively, engaging, and continually interesting, because the balances of every opening are different from every other, but the whole is held together by the use of the gutter to anchor the book being illustrated. The main texts are brief, no more than 24 pages divided into three brief essays, set into the centre of the page, and so leaving very wide margins on either side for shoulder notes, small illustrations, and captions.

Here we need to back up a little and scurry over a few years and a number of titles. Bringhurst's work as a designer has clearly informed his views of the book in general, and also allowed him time and energy to explore widely varying formats – in particular art books, in whose design he has become a master. It has also, by circumstance, given him time to investigate with real intensity the indigenous cultures of the Pacific Northwest, which have intrigued him for years and have led to much work on oral literatures, most notably of course his seminal work on the Haida mythtellers. As well as designing a substantial monograph on Bill Reid for Douglas & McIntyre, he also wrote for the same publisher *The Black Canoe: Bill Reid and the Spirit of Haida Gwai* (with Ulli Steltzer's photographs), and *The Raven Steals the Light*, which he co-wrote and designed with Bill Reid, who became a mentor. At the same time he was designing other books, especially books of poetry for McClelland & Stewart: Dennis Lee's anthology *The New Canadian Poetry* and books by Don McKay, Milton Acorn, Christopher Dewdney, Paulette Giles, and Irving Layton, with many others. Among these were his own first selected poems, *The Beauty of the Weapons* (1982), and two further volumes of poetry, *Pieces of Map, Pieces of Music* (1986), and an updated selected, *The Calling: Selected Poems 1970-1995* (1995). Then, in 1992, Hartley & Marks published the first edition of Bringhurst's *The Elements of Typographic Style*.

The jacket blurb for the first edition of *The Elements* suggests that the reason for the book's appearance was that the sudden appearance of personal computers had offered everyone who owned one the opportunity to produce printed work using an astonishing array of typefaces. 'Long the preserve of specialists alone,' we are somewhat breathlessly told, 'typography is a territory newly opened to everyone who has access to a computer.' Of course Bringhurst's purpose is much deeper than merely to offer guidelines to the many-headed so that they might avoid setting an undertaker's letterhead in Comic Sans. I wonder in fact whether such things were in his thought at all as he wrote the book. This is where my contention that friendship is implicit in all Robert's work comes into play. He wants people to know, because knowing is both essential to life, and joyous. Anyone who has ever taught knows this; anyone who has had children understands it.

Robert had been thinking about type and the page and the codex for many years by this time: his introductory essay to *Ocean Paper Stone* eight years earlier, in 1984, was not



at all the work of a man who had merely been offered a job of writing. In eighteen closely argued pages he had set out a history of literary publishing over one hundred years in British Columbia, paying attention not only to the nature of what was published and why, but how well it was produced, and how whatever progress there had been had come about. His critical perceptions of many key books in that history were original, profound, and exciting. I had been born and raised in British Columbia and had always been a reader, and every paragraph of that essay brought me up short. This was an area which was pretty much virgin territory to all but special collections librarians, and it must have required considerable research and a great deal of time to write the piece. Whether or not that process itself provided Robert with the impetus to write a book on typography, no one who had read that essay can have been altogether surprised at the extraordinary brilliance of *The Elements of Typographical Style*.

This is not the place to offer a *précis* of the book, even if there were space. In any case, any person presuming to literacy should read it. Typographers and designers were universally knocked sideways. The cry goes round, "Consult Bringhurst!" – and so Robert has, as I said (and probably to his dismay) become the only eponym in my acquaintance. After seventy years in which only two or three books could be thought *sine qua non* for any

typographical library (chief among them Updike's *Printing Types* of 1922/37), here was a new look at the nature of type and its history, and a book which treated a new technology which threatened to unleash typographical chaos on us all with respect and common sense. Moreover, the clarity and humanity of the writing and the pleasure of the thought are overwhelming. Type classification, which had settled into a dreary drone of 'old style, transitional, and modern', is suddenly refreshed by classifications which are detailed, specific, graphically presented, and sensible. Above all, sensible: Renaissance, Baroque, Neo-Classical, Romantic, Realist, Geometric Modernist, Lyrical Modernist, and Post-modernist. Even more important, they bring alive those reciprocal and simultaneous connections with the other humanities and epistemologies I mentioned earlier: Baroque music – Baroque type; Romantic poetry – Romantic type, and so on. Typography, the voice in the page, is, through these classifications, entwined with a broad range of human endeavour. So much is clear, and the first principle of the book, on the opening page, is given a context by those connections:

In a world rife with unsolicited messages, typography must often draw attention to itself before it will be read. Yet in order to be read, it must relinquish the attention it has drawn. Typography with anything to say aspires to a kind of statuesque transparency. Its other traditional goal is durability: not immunity to change, but a clear superiority to fashion. Typography at its best is a visual form of language linking timelessness and time.

[The Elements of Typographic Style. Vancouver, Hartley & Marks, 1992, p. 17]

He then goes on to say this:

One of the principles of durable typography is always legibility; another is something more than legibility: some earned or unearned interest that gives its living energy to the page. It takes various forms and goes by various names, including serenity, liveliness, laughter, grace and joy.

[Ibid.]

This, it seems to me, is a crucial point in Bringhurst's thinking, something which Robert has continued to develop and to grow from. Reading his speeches and essays from the last twenty years, I see him come back continually to that almost indefinable – *almost* – realization of the unity of thought and being which is touched by serenity, laughter, grace. Something of that unity is what I believe Puttenham meant in his *Arte of English Poesie*, in his use of *decorum* to mean the interconnectedness, even interdependence, of moral gravity and figurative grace, where each subsumes itself in the other. Matthew Arnold means something similar when he speaks of the sublime. But it is clear in many of Robert's arguments that the knowledge which decorum requires is not easily gained, and requires a willingness to be open to the new. That openness means the acquiring of

skill, mental and spiritual, which in the broad sense one might speak of as 'craft'. The late Dan Carr, the craftsman who cut the punches for a new Greek typeface used in the Editions Koch publication of *The Fragments of Parmenides*, said, 'I have found that craft is an investigation of being.' ('Parmenides: Craft and Being', in *Carving the Elements,* Berkeley, Editions Koch, 2004, p. 85) But of course one must go about acquiring craft, in whatever one chooses to learn to do, before one can come to this realization. As Puttenham says, 'verely it seemes to go all by discretion, not perchaunce of euery one, but by a learned and experienced discretion.'

Robert's talks and 'pieces of thinking' make it clear to me, at least, that he believes such 'craft' to be within the reach of all who wish to achieve it. Even the craft necessary to cook a fine omelet is a skill which results from examination and testing. I am perfectly serious in this. One of the most remarkable elements in Robert's writing and speaking is the essential simplicity he finds in which to say things of immense importance. 'Books, whether written or oral, are and have to be utilitarian objects.' ['What Is Reading For?', p.10] And so when he makes a book, the design is clean, with space to breathe, and with every element in its place. One has only to open any book he has designed at any page to see a decorum in the work, such that whatever one needs to find is easily found.

To return to Bringhurst's 'something which is more than legibility' – to that grace: earlier I said that I found it all but impossible to talk about Bringhurst as a typographer without also talking about his poetry, his teaching, his understanding of languages and trees and so many other things, probably including shoes and ships and sealing wax. I am no idolator, and he would not thank me for writing him a shrine to inhabit. Nor perhaps will he thank me for saying that his 'earned or unearned interest … serenity, liveliness, laughter, grace and joy' is, to me, the Tristan chord in his work, a sudden event from which he is impelled to go on. It is that moment of genius – by which I mean dazzling recognition – which by its nature cannot be resolved, but continues to aspire, and reach out, and learn, and to talk of that learning. There will certainly be more books, and more ideas – all pieces of thinking.

Crispin Elsted is a poet, essayist, translator, designer, and compositor. With his wife, Jan, he is owner/publisher of Barbarian Press in Mission, B.C., established in 1977, which publishes limited edition letterpress books. Between 2002 and 2005 he edited a new edition of Shakespeare's *Pericles, Prince of Tyre* (Barbarian Press, 2011). His designs for Barbarian Press have won multiple awards in Canada and elsewhere, and in 2015 the Elsteds were honoured by the Alcuin Society of Canada with the Robert R. Reid Award and Medal for Lifetime Achievement in the Book Arts. Elsted edited *Parenthesis*, the journal of the Fine Press Book Association, from 2005-9, and he continues to publish reviews and articles on typographical and literary subjects.

AN APPRECIATION OF BRAM DE DOES

Jerry Kelly

"But if I lack the will, ability or courage to be terribly original, I can still try to be very thorough, well-balanced, meticulous and charming. All these are admirable traits which, however, I am rather short of. … extreme ordinariness and extreme originality can, it seems, be combined…."

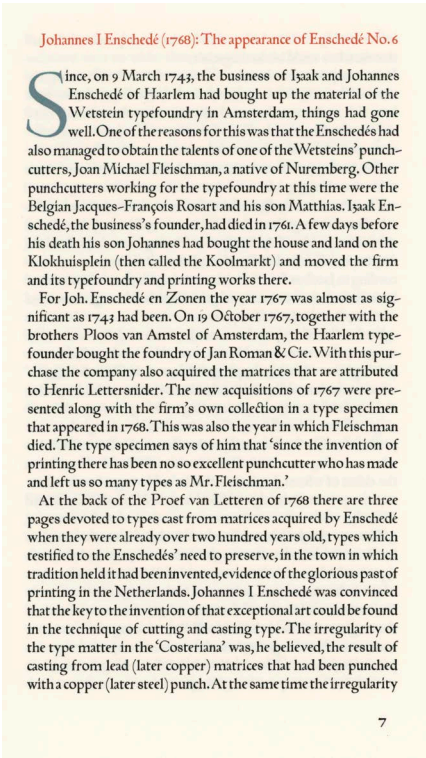
–Bram de Does

When Jan van Krimpen died suddenly in 1958 at the age of 66, the House of Enschedé might very well have found themselves at a loss: Van Krimpen had done a large part of the fine book design for their printing department, in addition to creating several much-admired type designs. The unheralded Hendrik Clewits had worked at Enschedé on typographic designs for many years, and S.H. Hartz was on the payroll, as well as others who could handle some design, but none to the level of Van Krimpen. However, 24-year-old Bram de Does, who had gained notice as the top student at the Amsterdam Grafische School, had joined Enschedé just a few weeks earlier, was available to help bridge the gap.

De Does was born into printing: his father ran a small print shop in Amsterdam called Systema, which was founded by his father (Bram's grandfather), A. de Does. At first the young Bram had little interest in the family business, instead pursuing studies in music, but when he could not find work making musical instruments he went to work at his father's shop. This led to deeper studies in the field. It was at Systema that de Does was first exposed to, and developed a love for, the typefaces of Jan van Krimpen, which in turn led to his becoming acquainted with the Enschedé type foundry, where Van Krimpen's types were produced.

After a short four years de Does left Enschedé to work as a book designer at the publisher Querido, where he lasted only four months. He missed the direct connection with those working in the composing room and pressroom, and he also did not like the fact that some aspects of a book, such as the dust jackets, were produced by others at a commercial publisher such as Querido. A year later he was back at Enschedé. When the veteran Hendrik Clewitts retired in 1968, de Does became the head designer at the firm. Then, a couple of years later, he again became restless, and he made a most drastic career move: in April 1970, de Does left full-time employment and went into "dynamic" farming. A little later, in 1972, he started his own farm in Aartswould in northern Holland, with the assistance of his wife Nora and their two daughters. He did this for about three years, before two enticing projects seduced him into returning to Enschedé full time. One was designing the monumental English edition of Charles Enschedé's *Typefounderies in the Netherlands*, the other a typeface design commission. In fact, he had never completely left Enschedé's, going in a couple of days a week even while toiling as a farmer.

Another facet of de Does' career was his work at his own private press. In 1961, when he was 26 years old, de Does and a friend from his school days, Gerard van Beusekom,



Johannes I Enschedé (1768): The appearance of Enschedé No. 6

Since, on 9 March 1743, the business of Isaak and Johannes Enschedé of Haarlem had bought up the material of the Wetstein typefoundry in Amsterdam, things had gone well. One of the reasons for this was that the Enschedés had also managed to obtain the talents of one of the Wetsteins' punch-cutters, Joan Michael Fleischman, a native of Nuremberg. Other punchcutters working for the typefoundry at this time were the Belgian Jacques-François Rosart and his son Matthias. Isaak Enschedé, the business's founder, had died in 1761. A few days before his death his son Johannes had bought the house and land on the Klokhuisplein (then called the Koolmarkt) and moved the firm and its typefoundry and printing works there.

For Joh. Enschedé en Zonen the year 1767 was almost as significant as 1743 had been. On 19 October 1767, together with the brothers Ploos van Amstel of Amsterdam, the Haarlem typefounder bought the foundry of Jan Roman & Cie. With this purchase the company also acquired the matrices that are attributed to Henric Lettersnider. The new acquisitions of 1767 were presented along with the firm's own collection in a type specimen that appeared in 1768. This was also the year in which Fleischman died. The type specimen says of him that 'since the invention of printing there has been no so excellent punchcutter who has made and left us so many types as Mr. Fleischman.'

At the back of the Proef van Letteren of 1768 there are three pages devoted to types cast from matrices acquired by Enschedé when they were already over two hundred years old, types which testified to the Enschedés' need to preserve, in the town in which tradition held it had been invented, evidence of the glorious past of printing in the Netherlands. Johannes I Enschedé was convinced that the key to the invention of that exceptional art could be found in the technique of cutting and casting type. The irregularity of the type matter in the 'Costeriana' was, he believed, the result of casting from lead (later copper) matrices that had been punched with a copper (later steel) punch. At the same time the irregularity

7

TYPEFOUNDRIES
IN THE NETHERLANDS

FROM THE FIFTEENTH TO THE
NINETEENTH CENTURY

BY

CHARLES ENSCHEDÉ

A HISTORY BASED MAINLY
ON MATERIAL IN THE COLLECTION OF
JOH. ENSCHEDÉ EN ZONEN AT HAARLEM
FIRST PUBLISHED IN FRENCH IN 1908

AN ENGLISH TRANSLATION
WITH REVISIONS AND NOTES BY
HARRY CARTER
WITH THE ASSISTANCE OF
NETTY HOEFLAKE
EDITED BY
LOTTE HELLINGA

HAARLEM
STICHTING MUSEUM ENSCHEDÉ
1978

Left: *The Steadfast Tin Soldier of Joh. Enschedé en Zonen*, Spectatorpers, 1992. Right: Charles Enschedé, *Typefoundries in the Netherlands*. Joh. Enschedé en Zonen, 1978.

began work on establishing a journal to be called *De Spectator*, but the publication never came to fruition. Often when young we extend a feeling of invincibility toward biting off more than we can chew, and producing a substantial journal was just such a youthful folly. However, the unrealized exercise did lead to de Does establishing a private press called Spectatorpers. The first Spectatorpers book was *An English Alphabet* by Pierre Kemp, set in 12 point Romanée and published in 1961. It was chosen as one of the best-designed books of the year in Holland, an auspicious beginning. Almost thirty more titles followed up to 2002, notably including *Essays* by Sem Hartz (1992), *The Steadfast Tin Soldier of Joh. Enschedé en Zonen*, 1992, and *Fleischmann on Punchcutting*, 1994. *The Steadfast Tin Soldier* won the Felice Feliciano Prize awarded by Mardersteig in Verona. About a third of the books set and printed by de Does at Spectatorpers were for other publishers, the rest were issued under his own imprint.

The thirty Spectatorpers titles are a small part of de Does' work as a book designer, most of which was done for Enschedé and other Dutch firms. His masterpiece is the 1978 edition of *Typefounderies in the Netherlands* by Charles Enschedé, translated into English

and annotated by Harry Carter. The 478 pages are handset in Romanée and meticulously printed by letterpress, with offset for some illustrations, on specially made laid paper. So demanding were de Does' specifications on this project that the entire first special batch of 7000 kilos of paper for the book, made to a special shade and finish, was rejected as being too two-sided.

Other notable volumes designed by de Does while working at Enschedé are a two-volume type specimen (1968) and a heavily illustrated catalogue of the Gale collection of Japanese prints (set in Bembo, 1970).

De Does' style is often symmetrical with carefully spaced capitals and small caps for display, similar to designs by Van Krimpen, whose work he admired. But it did not stop there: asymmetric layouts are also used, occasionally in combination with symmetrical elements. Classical typefaces – mainly designs by Van Krimpen and a few others such as Monotype Bembo – prevail. Sans serif types were avoided; though Gill Sans was used for captions in the 1968 specimen book. Ornament is rare, but sometimes used to good effect, also as seen in the 1968 Enschedé type specimen book, where each section title has a type name with decoration printed in color with a different ornament appropriate to the font.

Yet another field in which de Does enjoyed some notable success is type design. In fact, his work as a type designer came about almost by accident. In the late 1970s Enschedé began to consider a phototype version of Van Krimpen's Romanée typeface. De Does was consulted, and rightly advised that this was the wrong approach: Romanée was a metal typeface which stemmed from that medium, both in the seventeenth century font designed by Christoffel Van Dijck (1601–1672) which served as a model, and its 1930s re-design by Jan van Krimpen. Instead, de Does suggested a new typeface should be designed, loosely following the proportions and style of Romanée, but in fact a genuinely original design. To his surprise the management at Enschedé asked him to design just such a type. The result was Trinité, so named because it was produced in three variants: short ascenders and descenders, suitable for small sizes such as in footnotes; medium ascenders and descenders, suitable for text composition, and long ascenders and descenders, which add an unusual elegance to the typeface design in display settings.

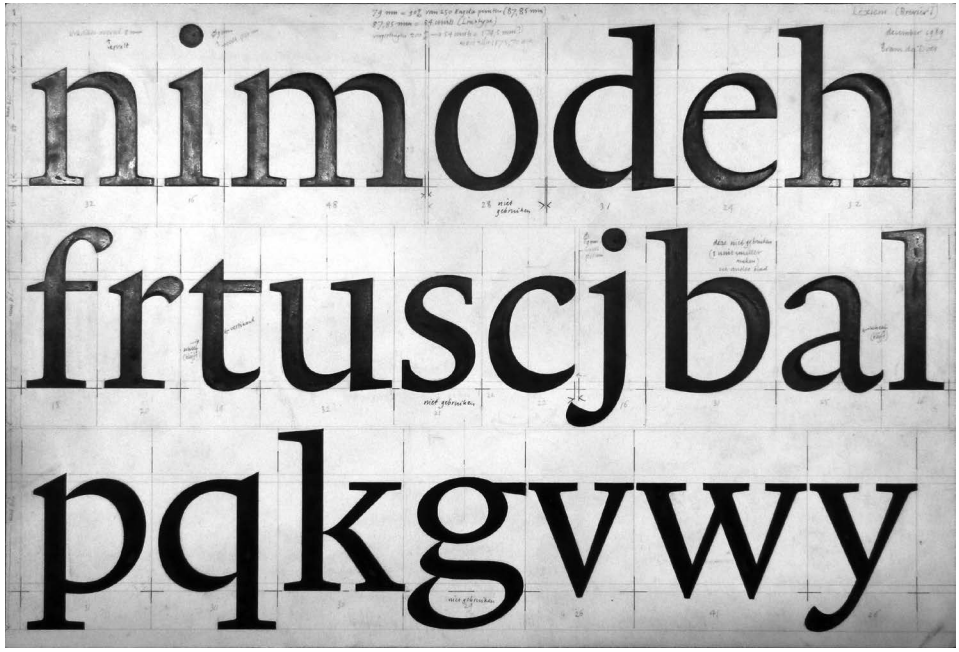
Trinité is a lovely and useful typeface (a difficult and rare combination), but its dissemination has been hampered by the types equipment companies that marketed it: first it was issued on a Bobst typesetting system which did not gain wide acceptance and was eventually taken over by Autologic, who in turn never achieved a firm foothold in the typesetting market. Later Trinité was digitized Peter Matthias Noordzij, under de Does' watchful eye, and issued by The Enschedé Font Foundry (TEFF), but the font was sold at a very high price and Enschedé jealously guarded TEFF, being the sole source for the type. If Trinité had been more widely offered by Adobe or Monotype at a price competitive with other text fonts it would surely have enjoyed wider use.

Trinité type specimen. Autologic.

A few years after de Does' type was introduced the Dutch publisher Van Dale wanted to use a slightly heavier and condensed version of Trinité for a dictionary, but again this was the wrong approach, so de Does suggested a new typeface specifically suited to the purpose. The result is the Lexicon type, designed in collaboration with Noordzij.

De Does' final endeavor as a type designer is a very different thing: he drew a small set of ornaments for use in various combinations, called Kaba (the Arabic word for *square*). He commissioned Enschedé to produce the design in metal, a project that took years, finally reaching fruition in 1987. A charming specimen was printed by de Does at Spectatorpers, originally intended to be the first of nine specimen books of the ornament in use, but only one was printed. Many of the designs for the other volumes, however, were reproduced by offset and published by De Buitenkant in Amsterdam in 2006.

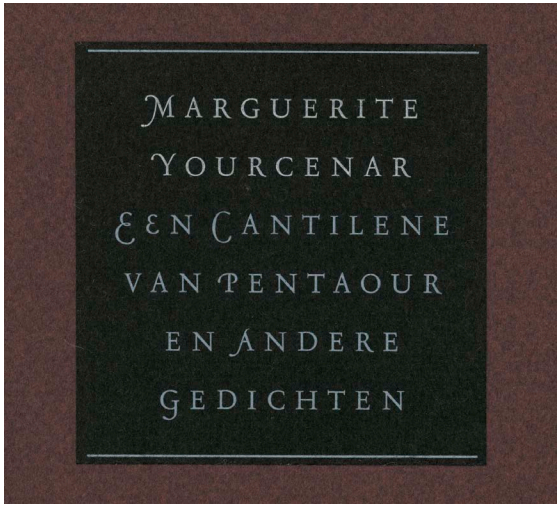
De Does became a professional designer at an inauspicious time, for someone with a classical bent and subtle sense of refinement in typography. He began his career in the shadow of the much-admired Jan van Krimpen, and to a lesser extent Sem Hartz, another



Lexicon type drawing.

typographer at Enschedé. Then, by the 1960s modernism, not classicism, was in vogue with the international design community, leaving a conservative, "quiet" book typographer like Bram de Does little heralded. It didn't help that he lacked ambition, something noted in job assessments by his main employer, the Enschedé typefoundry and printing house. Ironically, he gained some notice for his work as a type designer, an area of graphic design he never meant to pursue and only fell into by default. Still, de Does remained true to his design sensibility, gaining appreciation among a small segment of serious book designers who recognize the virtue of his careful, spare, elegant typography, which often forms a bridge between the traditional style of those who proceeded him and the modern movements of the late twentieth and early twenty-first centuries.

In 1988 de Does left Enschedé permanently. From then on he would concentrate on his private press work at Spectatorpers and a few select commissions. In 2002 de Does' eyesight began to fail, which he attributed to overwork at his press. He closed up his print shop in 2008. He passed away several years later, on 28 December 2015.



Marguerite Youcenar, *Een Cantilene van Pentaour en Andere Gedichten*.

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Jerry Kelly is a calligrapher, book designer, and type designer working in New York City. Kelly has written books on calligraphy and typography, including *Artist and Alphabet* (The American Institute of Graphic Arts & David R. Godine, 2000), *A Century for the Century* (The Grolier Club, 2000), *The Art of the Book in the Twentieth Century* (RIT, 2011), and with co-author Misha Beletsky, *The Noblest Roman: The Centaur Types of Bruce Rogers* (The Book Club of California & David R. Godine, 2016).

VERSO REVIEW: OUT FROM UNDER

Mark Livingston

Some while back now I was handed a sheaf of printed materials, introduced as having some sort of Antipodean connection—a cabal of bibliophiles & *bibliurges* of all stripes, it seems, had unveiled itself, alive and at work (as we speak!) in Australia & New Zealand—and asked to distill from these documents something of use to the readership. Merely spreading the word seems to me the surest contribution to be made.

Like many in this part of the world, my orientation's markedly boreal, but I saw that it might be useful, after all, to make common cause with devotees of the black art who endlessly endure being introduced as from 'Down Under'—all presumptive descendants of transported British convicts—much as we Californians bear with the contumely of our *East-Coasta Nostra,* many of whom to this day relegate us to garrisoning remote, fogbound outposts of gold- (now maybe cannabis-) crazed frontierspersons. *Down under,* they might call the former prejudice *Magwitch's Syndrome*[1], while *Up yonder,* we might complain of *Sutter's Distemper*.[2]

That armful of print, I was soon to learn, was the tip of an iceberg of earnest, sometimes daring productivity which, while often championing regional cultural heritage—notably that of Australia's & New Zealand's pre-colonial tribes—can hardly be cast as *ersatz*-ethnic. Our counter-hemispheric colleagues' sense of place and history, rather—their own artistic response to both—has nurtured traditional and fomented more adventurous bookcraft, not so unlike the mix we find in our own Euro-colonial circles.

As it turns out, our colleagues Down Under are as much given to theorizing about what it is they do, as any of us Up Yonder: engaging both in continual typographic experiment and parallel commentary, though till recently few of us may have encountered much of their work, or tuned in to the colloquy that frames it. More recently that conversation has expanded, however, calling attention not only to this virtual Guild's role at home, but also to its members' participation in world book-culture. Thanks for this enlivened interest on both shores of the pond are due in no small measure to the tireless efforts of a handful of folk, notably professor/printer/poet Alan Loney, a New Zealander transplanted to Melbourne. His name is one you'll soon come to recognize as we make our way through that sheaf: most prominently as founding editor of *Verso* magazine.

Behold, the life of a *meta*-commentator is surely a marginal one! Descriptions of print creations already closely observed by reviewers (in the pages of *Verso, Codex* documents, etc.)—including paraphrases of their makers' ingenious conceptual underpinnings or interpretations—bring few tasty new dishes to the table. So, I propose simply to list here a sampling of titles—chiefly Australia- and New Zealand-based—reviewed in *Verso* (original series), along with occasional booklets traveling in its orbit—with just detail enough to give the reader some feel for the scope of invention at play. Finally, below, I append information about viewing and purchasing these publications.

Some bonnie booklets (unbanding the sheaf)

Here, then, we have a booklet—*10 Books, 5 Makers* (Melbourne: CodexAustralia, 2014; 24pp.), more commentary than catalogue, documenting Australia's entries in an exhibition, *The Book As Art,* mounted by CodexMexico at the Mexican Embassy in Washington, DC, in spring 2013. Architect-lecturer-sculptor-poet & bookman Alex Selenitsch & lecturer-designer-printer/printmaker Marian Crawford—familiar names to *Verso* readers—contribute essays. And Albert Comper provides crisp, actually legible color photographs.

Second, a techno-whimsical CodexAustralia chapbook, *the Book of 3 Times* (Melbourne, 2013): text & book-objects both by Alex Selenitsch, again generously illustrated with color photos. Selenitsch's compact (22pp), rather meditative manifesto takes a classic Confucian symbolic triad of virtues as a metaphorical armature for its modernist musings. Addressing both physical & philosophical book-artistry, he delves well beyond the bounds of the book as a purely literary vessel.

The Book as a Work of Art in our Time: The Verso Lectures (Melbourne: 2016, 57 pp.) This third booklet publishes the text of three provocative lectures on & around the title theme, commissioned by *Verso* magazine and delivered at the Melbourne Athenaeum by working book artists Sheree Kinlyside, Marian Crawford, and the ubiquitous Alan Loney.

Finally, I have before me the five issues of *Verso* magazine. Outside of his (emeritus) role as proprietor of Electio Editions, Melbourne, Alan Loney is more widely known in recent years as editor/printer/publisher/factotum of *Verso,* a modest but handsomely designed, well produced, thrice-yearly "magazine for the book as a work of art" (appearing in March, July, November), which he founded in 2015.

Verso breaks the color barrier that *Fine Print* magazine never fully crossed, for one thing: trading off letterpress for full-color photo-offset, which much enhances its descriptions of works reviewed. Issues average 24+ pages, measure 30 x 21 cm (11.94" x 8.25") upright.

Typically 4 or 5 pressbooks—some perhaps more aptly 'artifacts'—both retrospective and current, are reviewed in each issue: generally anchored near home but more and more in overseas collaborations as well. Reviewers to date have been mostly drawn from a faithful cadre of writers—themselves for the most part makers of books, independently or in collaboration—alongside occasional guest writers. Throw in a news column, another supplying specifications for the books under review, a brief *Who's Who*, and maybe a feature article; a few inches of ads—*voilà!*

The books themselves are as various as their makers: skillfully produced, mostly on an impressive array of vintage cylinder & cast-iron handpress equipment; often also incorporating one or more printmaking media (relief, intaglio, lithography) for illustration or decoration.

Verso published five issues spanning October 2015 through March 2017. In No. 5, Mr. Loney announced that he found himself obliged to suspend publication—echoing Sandra Kirshenbaum's experience at *Fine Print*, here in San Francisco: a constant struggle not merely to keep such a publication going, but issue-by-issue to live up to its own

standards (*herding cats* is a phrase that comes to mind; also *squeezing blood from a stone*). *Fine Print* (1975-1990) is long gone. Soon after Mr Loney announced the suspension of publication, with support rallied by the news, he was able to resume publication with a 'New Series' of *Verso,* after only a modest delay after all. Three further issues appeared—restarting as nos. 1–3 in March 2017—before publication ceased again, alas, in July 2018.]

Meantime, since 2007 the place of a professional printers' & book artists' forum in the Bay Area has been wideningly filled by our own regional *bienniale:* Codex Foundation's *Book Fairs*—which, with their associated publication programs, lectures, panels, & *wayzgoose* (wayzgeese?) have gone increasingly global: complementing the valuable exchange role played by a dedicated professional journal.

Mr Loney has not been idle here, either. Cultivating ties with Codex Foundation, which briefly spun off a national entity, *CodexAustralia,* in 2011—he's taken an active role in the Book Fair himself, delivering the convocation address in 2013, and contributing essay #3, *Each New Book,* to the *Code(x)+1* monograph series.

Though it disbanded after only a few years, owing to the usual exhaustion of required monomaniacal commitment, CodexAustralia's 'work trail' has been in some measure preserved & extended at the blogsite *Pretext, Creative Books in the Antipodes):* http://www.pretext.com.au/?p=259

There it was, at any rate: an armload of print spread before us: a conspectus of the "book arts" actually in practice, classify them however you will: in all combinations & gradations of *bookish* artistry. A sampling of books reviewed in *Verso* Nos. 1–5:

Notable for prominent elements of design or production

Sing, weaving and *Recollect: Italy,* texts by Judith Haswell: designed, ornamented & bound by Elizabeth Steiner, using a vivid palette of woven fabric in geometric arrays, & non-adhesive binding structures. Auckland: printed at Pear Tree Press and Puiri Press, 1997 & 1999, respectively.


verso 3

A magazine for the Book as a Work of Art

Edited by Alan Loney / July 2010

ISSN 2205-4409 (PRINT)

Familiar album made strange

Alex Selenitsch


verso 4

A magazine for the Book as a Work of Art

Edited by Alan Loney / Melbourne / November 2016

ISSN 2205-4409 (PRINT)

A promise of water

Alan Loney

Vessels, aliud seculum, made by Denise Campbell. A complex, multilevel medley of letterpress, linocut, etching, & collage including mylar jacket and interior overlays. Launceston, Tasmania, 2011.

the next word: RED SQUARE, text by Hendrik Wetkman & Arthur C. Danto; multicolored shaped typographic images, with a whiff of constructivist/concrete layout; design and letterpress printing by Alan Loney. Melbourne: Electio Editions, 2012.

Kindness, text by Jordie Albiston, etchings by Sherree Kinlyside, diffusing rich black foglike nebulae among the verses; 'flutter'-bound (accordion-style)—setting up in effect an antiphony of text & etchings. Townsville: Red Rag Press, 2013.

Love in the Time of War, text: sonnets by Yusef Komunyakaa, designed & printed in silver ink on dark-dyed & painted silk by Robin Price; collaboratively bound with Daniel E. Kelm, Easthampton, CT (USA): published by the artist, 2013.

Chrysalis, a complex 'sculptural book object,' incorporating (unidentified) tipped-in text. Design and topological/transformational mechanics of text corpus, based on the geometric 'oloid' form—along with transforming encasements—by Julie Chen. Oakland, CA: Flying Fish Press, 2014.

Howl for a Black Cockatoo, [text extracts from Lewis Carroll's *Alice* books, *et al.*], multivoice/multiple-layered, colored & printed letterpress by Sue Anderson with etchings by Gwen Harrison. Sydney, 2015.

More traditional text-centered, illustrated & decorated books—

[A typographic manual or specimen-book, incorporating diverse titles, printed from 1924–1943 by Sydney-born brothers James & Cecil Johnson at their Windsor Press in San Francisco. Diverse formats, typically traditional and in smaller sizes; meticulously printed, often frankly imitative in design.

An Alphabet of Owls, et cetera, idiosyncratic text and graphics (photo-offset from scratchboard) by Donald Friend, printed at the Croft Press by Jim Walker. Melbourne: Gryphon Books, 1981.

Music in the Mirabell Garden, [vol. *a:*] poems by Georg Trakl, James McAuley translator, with sepia-tone drawings by John Olsen (reproduced by photo-offset): [vol. *b:*] as set to music by Larry Sitsky (copied ms. score & CD included). Hobart: New Albion Press (University of Tasmania), 1982.

Persephone, Yannis Ritsos, poet, Nikos Stangos translator: Greek/English bilingual (facing pages), with cover screenprints, interior woodcuts including derived ornaments by Joe Tilson; printed at Verona, IT. Edizioni Ampersand, 1990.

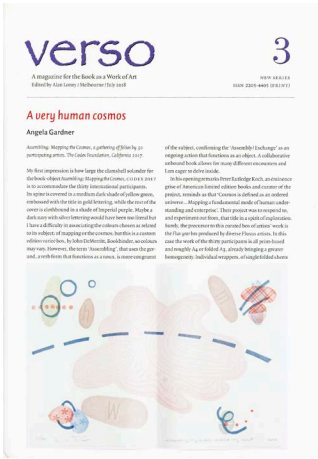
How is a Man [?], (A Commonplace Book): texts compiled & printed by Robert Summers, with tipped-in plates. Morsels of humane wisdom artfully arrayed in dual service as a type specimen book, comparable to Hermann Zapf's *Manuale Typographicum*; Pearl Beach NSW: Escutcheon Press, 1999 (2001).

twelve labours: poems by Angela Gardner, etchings by Gwenn Tasker; interleaved synthetic paper pages covering versos of debossed etching pages, printed with images extracted from the etchings. St Lucia, Queensland: Light-trap Press, [undated].

A Modest Proposal, text by Jonathan Swift, with screenprinted drawings by Maaret Sinko, letterpress by Derek Lamb. (First published 1729.) Rockhampton, Queensland: Officina Athelstane, 2015.

& A SINGLE-SHEET CALLIGRAPHIC MANUSCRIPT, REPRODUCED PHOTOLITHOGRAPHICALLY

Rain: Hone Tuwhare, poet. Multilayered, almost palimpsestic handlettering in a loosely inclined half-uncial by David Wood + other scripts, principally in shades of blue; with faintly lettered flame-colored 'background' capitals. Accordion format: 10 panels,



590mm wide overall, including letterpress title & colophon. Highly evocative setting of a native New Zealand poet's famous ode, somewhat in the manner of Neruda. Screen-printed in Sydney: Harwood & Assocs., 1992.

Down under via up yonder: how to get hold of Verso & CodexAustralia titles

Viewing & handling: Public access to printed *Verso* and *CodexAustralia* publications is available in the San Francisco Bay Area at The Codex Foundation (Peter R. Koch, Printer), in Berkeley, CA (USA), by appointment; the Book Arts & Special Collections Department of San Francisco Public Library; Stanford University Library, in Palo Alto, CA; and the library of the Book Club of California, San Francisco.

Purchase: Oak Knoll Books of New Castle, Delaware (USA) handles non-subscription sales, both of back issues of *Verso* magazine and assorted *Verso* and CodexAustralia publications. As of this writing original *Verso* numbers 1–5 all remain available @ $30 USA each, or all five for $130. Issues 1–3 of *Verso*'s New Series are expected to arrive in New Castle shortly, along with pricing information.

The Verso Lectures 2016 booklet is also in print @ $30. Purchases may be made online at: www.oakknoll.com *(Search for listings using Verso, Loney, or Codex)*

1. Magwitch: in Charles Dickens's *David Copperfield,* the escaped convict, subsequently transported to Australia, whom the young hero encounters in hiding, changing the course of both their lives.
2. John Sutter, proprietor of a mill in the Sierra foothills of Northern California, where gold was first detected in the bed of the American River (South Fork), setting off the 1849 California Gold Rush.

Mark Livingston, calligrapher and typographer, lives in Berkeley, California.

CROSSOVERS : THE TRADE BOOK AS A WORK OF ART (A PERSONAL HUNCH)

Alan Loney

FROM WRITING TO PRINTING

An excellent place to witness the graphic shift from handwritten books to printed books is in the history of the illustrated herbal.[1] Early herbals from the sixth century to the advent of printing in the mid-fifteenth were often brilliantly drawn and written by hand. Not bound by the mechanical letterpress rectangle, the early herbals could have text and/or image on any part of the page, with great freedom of intertwining interaction between the drawings and the text. In contrast, the later letterpress herbals tend to have image and text in separate portions of the page, making for a somewhat more regimented page-layout, and a lot less color in the images.

It is commonly understood that printed books began by imitating the handwritten book. In the same way, the offset-printed book of the twentieth century tended to imitate the letterpress book, and the digitally-printed book imitates the offset-printed book. But letterpress was never able to replicate the mis-en-page opportunities of the best early hand-drawn herbals as the illustrations were achieved by wood-cuts, set within the rectangular form necessitated by letterpress.

Offset printing very happily accommodated the coming of phototypesetting, and it was phototypesetting that ushered in the admittedly short era of the cut-and-paste (as a physical process, not a computerized one). Phototype was generated on a roll of paper or film printout, which could then be cut up into any shape and pasted down (warm wax was used as 'glue') onto the paper or taped onto the film. Paper printouts could then be added to, subtracted from, or altered by the graphic artist to create a lettering that no typesetting medium could produce. If a tighter letter-spacing was required, then the artist could simply cut white 'space' from between letters or words and paste the paper down again. In work like this, the eye is the guide – the space is not altered by mechanical or electronic means, but by the hand, a sharp scalpel, and a sensitive eye. This capability was not much used inside books, although it was often used for dust-jacket design. And the people who performed these sorts of operations were graphic designers, most of whom worked in advertising, corporate design (stationery, signage, annual reports etc), and magazines. The main period for cut-and-paste graphic design was the 1960s and 1970s, and major figures were Herb Lubalin, Tom Carnese, Tony Dispigna, Paul Rand, Saul Bass, Milton Glaser.[2] Most of them were not only splendid typographers, but they were letterers also, owing much of their expertise to the decorative potential of calligraphy, and indeed, the term 'lettering' was often used to refer to the work of these and other graphic designers of the day.

These hands-on techniques were superseded by the computer and its increasingly sophisticated programs designed for type and image manipulation. But it seems ironic that the very practice of cut-and-paste seems almost crude alongside the computerized

programs we have today, and yet the work of the graphic designers is often more accomplished than a great deal of current design. It is also undeniable that the capabilities of cut-and-paste produced a sophistication of result unmatched by the fine press typographers and printers of that time who used raw wood and metal types. The cut-and-paste technique is perfectly suited to replicating the early herbals because placing a group of words or even a single word is done by cutting out the chosen words or word, backing it with wax, and laying it down anywhere on the page one wished in preparation for offset printing. The only contemporary use I know that matches it is in map-printing where words and colors are arranged using specialized software designed for the purpose. Whether this software has been used in book and magazine design, I do not know, but it is hard not to think that map-design software could open interesting potential for modern book design. It may be the only technology available to us now that could emulate the freedom and openness of the early hand-drawn illustrated herbal.

A SORT OF MANIFESTO

Most of us live with a sense that some things, some objects, are somehow intrinsically precious, or more valued, or more fragile, than others. It shows in how we handle them, how we store them, even in how we talk about them. We know we must be careful when handling roses or thorns might make us bleed, or petals may drop to the floor. This kind of care is the kind we give to artworks, and in galleries and museums everywhere we are told DO NOT TOUCH the artworks or exhibits. Without an express invitation to do otherwise, it's HANDS OFF for everybody except the staff, who must unpack the work, put it somewhere, and pack it up again. This sort of behavior is deeply within us, as most of us obey the injunction without even seeing the sign. We all 'know' to leave the things alone.

While I ought to issue an apology for mentioning something that everyone already knows (and I most sincerely do apologize) I want to just sit with this information a moment and see if I can make any sense of it when the word 'book' saunters into the discussion. This point, whether to touch, or not touch, a book, is the point, is it not, where the question of whether a book, any book, is a work of art. For if it is a work of art, then surely we must not touch it. If, however, it is a work of craft, then presumably we are not hindered by any prohibition on touching it – we have to touch a book in order to make it work, like a tea bowl (pottery as craft), or a shawl (weaving as craft), or a goblet (glass-blowing as craft), and so on. The State of Victoria's public gallery (the National Gallery of Victoria) however, also exhibits glass, furniture, pottery, and so on (all crafts) with the same prohibition on touching as with the artworks (as it is with the National Art Gallery of New Zealand and most other national or major art galleries anywhere). Perhaps this prohibition is peculiar to the art gallery or museum – it is not meant to operate outside such institutional boundaries. Perhaps it has a purely economic function: if you break the work, you have broken or damaged something that belongs to someone else, and there are implications for insurance and the value of the collection. Yet if you break a

work that belongs to you, it can still be affected by any insurance you have on your own property. So it looks as if the prohibition is not because the objects are works of art, but because they are worth money, and breakage or damage activates your insurance policy. The distinction between 'art' and 'craft' has to be sought elsewhere.

Marcel Duchamp had an intriguing take on this matter, in part because he has had considerable influence on discussion about what is a work of art and what is not. In 1913, Duchamp asked, 'Can one make works which are not works of art?'[3] The question is devastating, because if the answer to it is 'No', then all things made by humans are works of art. If the answer is 'Yes', then some works are and some works are not, works of art, and thus we are back where we started. How do we tell the difference? Duchamp himself wanted his readymades to *not* be works of art – yet they have been remade, exhibited, discussed by critics and by institutions as if, without question, they *are* works of art. But if we accepted, and respected, Duchamp's wish, then he is operating with a notion of what is a work of art that is as traditional and standard as any we could find. It is not that he wanted to change how we thought of art, but that he wanted to ditch the whole package of art in his time and make things on a different basis altogether: making 'works which are not works of art'.

Whoever wanted or wants the readymades to be works of art (and therefore extend the possibilities for artists 'of our time' etc.) runs counter to Duchamp's reluctance to see them as art – 'Throughout his life Duchamp often declined to participate in exhibitions, especially when his readymades were involved'.[4] In an interview with Katherine Kuh (1961) Duchamp said that the readymades might be 'the most important single idea to come out of my work'.[5] If it is, and the readymades are not works of art, then it follows that 1) his readymades are not the only objects made by artists that are not works of art, or 2) all works made by humans are works of art.

CRAFT AND THE READYMADE

For Marcel Duchamp a readymade is simply any already manufactured object, presented either 'as it is' or 'assisted' (the object plus something added to it). This means that all craft works, of any kind, and any standard of quality, are the same kind of work as are the readymades. In this sense, books are not works of art, on the grounds that they are the same kind of object as the readymades. If this is so, no works of 'craft' are works of art. But Duchamp's readymades were not works of craft, as he understood it, but works of industrial manufacture. Therefore, all works of human manufacture are works of art (contra Duchamp), or no works of human manufacture are works of art. Duchamp was clearly having problems with the whole practice and discussion about art in his day. He wanted to free himself from that environment, and he wanted to keep conducting his life as someone who made things. It seems to me to be a somewhat poignant trap in which he found himself. He knew his position was one of straight contradiction, and he said so in an interview with Phillipe Collin in 1967: 'There is an absolute contradiction, but that is what is enjoyable, isn't it? Bringing in the idea of contradiction, the notion of

contradiction, which is something that has never really been used, you see? And all the more since *this use doesn't go very far.*'[6] (my italics).

Duchamp was completely aware of the position he was in. He made major works in secret, he did not like to exhibit, and he wanted to make works that were not works of art. He deliberately did not live the life of an artist as we tend to understand it. And if it were not for the fact he did not accept the life, role or function of 'the artist' as it was generally understood in his time, he could easily have solved his problem by taking it that everything humans made were works of art – a solution that has been adopted by the art market and the art academy ever since. Again, the question comes back to How do we distinguish works of art from works of not-art? Or the artist from the not-artist? The answer which states that taking an object into a gallery and exhibiting it makes it a work of art is the answer the art establishments have adopted, even though many of those same establishments refuse to accept 'craft' works into that process. Even Duchamp himself was caught up in this common cultural assumption – he maintained that craftworks had to be removed from their functionality to become works of art, which of course is exactly what had to happen to a manufactured object to become a readymade. If this applied to books, then our craft-made books could only become works of art if their functionality was removed from them, which is to say, if they were never opened. Many of us would, I think, have something negative to say about that.

This story about Marcel Duchamp is just one way of getting a glimpse at the problem of seeming to suggest that the whole art market and art establishment has got it wrong, both about Duchamp and about craft. While I am not quite making that argument here, I can say with confidence that the position that Duchamp's work is in today is one in which his own position and reasoning are disregarded in favour of the kind of valuations made by art establishments about the status of things now called 'works of art'. His works will never be accepted or acted upon as if they were works of not-art.

THE MARCH OF EVERYDAY OBJECTS

Talking about Duchamp brings an often neglected factor in discussions about craft and art back to the table – the industrially manufactured object. I want to look at this now from two different standpoints: 1) the making of our books, and 2) the thinking of David Pye.

It is a three-way event and process. Not simply art and craft, but craft, art, and the industrial object. All of our books, whatever 'category' we take it that they are in, are embedded in, saturated with, dependent upon, actually made of, industrially made products. Most papers, all inks, all binding boards, cloth and leather and vellum cover materials, printing types, both metal and digital, sewing threads, sewing tapes, sewing needles, polymer plates, copper plates for etchings, hand-held ink rollers, and the presses, letterpress and etching and lithographic, are all factory made, and without them, we could not make our handmade books. We are utterly reliant on industrially made materials and equipment for the conduct of our craft.

Artists too are implicated. Paints and pigments, inks, pencils, crayons, brushes, prepared canvas or linen, many techniques for using various materials for sculpture, video and camera equipment etc etc, are all available to us only through industrial process and manufacture. We do like to use the word 'technology', but I am unable to think of any technological process that does not use industrially made or pre-prepared goods.

It is true, some artists make their own paper, or mix their own inks, have even made their own presses, but these are exceptions to the rule, which I now provisionally articulate as: No art or craft is possible without industrially made products. And that means that, in any work whatever, art, craft, and industry are all implicated, all at once, independently of the various degrees in which they occur in the work. Even so, some may find this talk of 'degrees' unsettling if we have no practical means for establishing which degree of what might reside in any work. The trouble is that these are not matters of exact measurement, nor can concepts be defined enough to allow us to say that this object has 63.5% art in it. But we do have at hand one guideline, developed by woodworker, furniture maker, lecturer and writer David Pye (1914-1993) who lived and died approximately a quarter of a century after Marcel Duchamp (1887-1968).

THE WORKMANSHIP OF RISK

In the year of Marcel Duchamp's death, David Pye's book, *The Nature and Art of Workmanship*[7] was published. Pye is one of those splendid people who takes his information from a wide variety of disciplines and who can speak plainly of any object from a variety of practical and theoretical viewpoints. Among other things, he asks 'Is anything done by hand?' To give something of the flavor of the thinking of David Pye, it is worth quoting a couple of paragraphs here –

Let us consider some possible definitions of handicraft, or hand-work, or work done by hand. 'Done by hand' as distinct from work done by what? By tools? Some things actually can be made without tools it is true, but the definition is going to be rather exclusive for it will take in baskets and coiled pottery, and that is about all! Let us try something wider and say 'done by hand-tools as distinct from work done by machines'. Now we shall have to define 'machine' so as to exclude a hand-loom, a brace and bit, a wheelbrace, a potter's wheel and the other machines and tools which belong to what is generally accepted as hand-work. So that will not do either, unless we propose to flout the ordinary usage of mechanics: which on the subject of machinery seems a trifle risky.

Suppose we try 'As distinct from power-driven machine tools'. Now we are faced with having to agree that the distinction between handicraft and not-handicraft has nothing to do with the result of handicraft – the thing made: for no one can possibly tell by looking at something turned, whether it was made on a power-driven, foot-driven, boy- or donkey-driven lathe. And then again, if we hold to this definition, do we say 'made entirely without the use of power-driven machine tools' or do we say 'made partly without…'? If we say 'entirely', then all the carpentry, joinery, and cabinet-making of the last hundred years is excluded, pretty nearly: indeed for longer than that. Louis [sic, should be Lewis] *Mumford remarks (in a different context) that … 'If power machinery be a criterion, the modern*

industrial revolution began in the twelfth century and was in full swing by the fifteenth'. The sawmill is a very ancient thing and so, of course, is the water-driven hammer.[8]

Nowhere does Pye say anything about whether art or craft is involved – he is talking about hand-work and machine-work. If we talked about book-making in this way we would have to pay attention first to how the base materials of our books and the equipment we use in making them were themselves made, and then it would be fairly easy to see how much of our work is genuinely 'done by hand'.

No doubt we could devise ways of describing the difference between 'done by hand' and 'done by machine', but whatever we came up with, it would still be impossible to tell which was which by simply looking. It reminds me of those arguments that took place with the advent of the photopolymer plate, which allowed computer typesetting to be printed letterpress. Some people swore they could tell the difference between polymer printing and printing from metal type, yet failed the tests set up for them. In the same way, some people swore they could tell the difference between printing from handset type and machine-set type, and many failed the tests for that also. So, if there seems to be no intrinsic means for identifying our levels of skill in the making of things, David Pye has an intriguing measure for it which he names *The workmanship of risk,* and *The workmanship of certainty*.

Put simply, 'the workmanship of risk' is '... workmanship using any kind of technique or apparatus, in which the quality of the result is not predetermined, but depends on the judgment, dexterity and care which the maker exercises .... The essential idea is that the quality of the result is continually at risk during the process of making'.[9] By contrast, the workmanship of certainty is 'found in quantity production, and found in its pure state in full automation'.[10] For instance, if we are printing at the handpress the workmanship of risk is very high because we are exercising judgment and skill with every sheet that passes through the press. If we print in 4-color offset printing the workmanship of certainty is high after the work is set up from proof and the machine is suitably adjusted. When it comes to digital printing, the risk of poor quality is low, as the certainty of result is very high after proof.

ANNE CARSON AND THE NONESUCH PRESS

To my knowledge, there was never a direct relationship or connection between Canadian classicist and poet/writer/translator Anne Carson and the Nonesuch Press of London. Yet it is possible to draw indirect connections between them that are relevant to my enquiry, and those connections consist of more than my considerable admiration for both of them. The history of the Nonesuch Press is complicated in its later stages, but the part I'm interested in here is the first period between 1923 and 1935, when the press was run by Francis Meynell, his wife Vera Meynell, and bookseller David Garnett. The aim of the press was straightforward, and in Francis Meynell's terms it was intended to make books 'for those among collectors who also use books for reading'.[11] Another way of seeing it

is to imagine a press making books that look as if they were produced by a fine press, but were actually made by good quality commercial typesetters, printers, and binders. The skills for achieving this were honed at an Albion handpress with handset type by the Meynells in their dining room for around two years before realizing that editions could usefully be expanded by deciding to 'intelligently exploit the best mechanical equipment and the highest technical skill available'.[12] Meynell continues, 'Our stock-in-trade has been the theory that mechanical means could be made to serve fine ends; that the machine in printing was a controllable tool. Therefore we set out to be mobilisers of other people's resources; to be designers, specifiers, rather than manufacturers; architects of books rather than builders'.[13]

Nonesuch was not alone in adopting this model. Other presses and organizations like The Limited Editions Club, The Officina Bodoni offshoot, Stamperia Valdonega, The Roxburghe Club, The Caxton Club, The Book Club of California, The Grolier Club, and others all took advantage of this capability while major fine presses were still in operation.

Since Meynell's time, the book world has changed dramatically. Fine presses are still with us, but they are no longer recognizable by their books and the design of their books as readily as they used to be. The artist book has entered the field with designs often so radical as to make it fair to question whether some of its objects can be named 'books' at all. Zines have become popular because they are relatively cheap to make and owe little if anything to the great book designs of the past, and the skills they rely upon have little if any relation to the traditional book arts of papermaking, typography, printing, or binding.

What has not changed much since the early Nonesuch time is commercial book design. Apart from cover designs and dust-jackets, a 1930s fiction or non-fiction book is almost indistinguishable from a 2018 one. The general exceptions are books about art and artists, and children's books. So when someone like Anne Carson comes along, who seems able, because of her status as a writer, to tell publishers what she would like, commercial books are issued which take decisive notice of what is happening in the field of the book as a work of art. Some of her books are straight, as it were, off the normal, academic press. But I have three books by her, the designs of which owe more to the 'book as a work of art' than to normal commercial publishing.

IF NOT, WINTER[14]

Published by Alfred Knopf, the almost chaste design of this book is not in the normal repertoire of commercial book publishing. The simple fact of two-color printing throughout (red for the Greek text, black for the English text) makes this book rare among contemporary commercial books. Each Greek fragment, many with as few as three words, has its own page, and the variously-cut foredges and two-color head-bands and tail-bands imitate fine press books. In most respects, the book is the sort of book that one would expect in a trade bookshop, but there is enough difference to mark it out from most of their companions on those shelves. It seems a small enough set of differences, but I want to say that it presages the two other books in Anne Carson's recent works.

NOX[15]

Published by New Directions, *NOX* is a response to the death of a brother. Carson made a diary of her thoughts, feelings, memories about her brother, which includes photographs and other images – a very different procedure from that of Roland Barthes after the death of his mother. Barthes did not include photographs, and his work was made up of small texts, each one written on a separate catalog card, and the commercial book that was made from it bore no marks of a different mode of composition in the way that Carson's book does. The New Directions work is in a drop-back box, and the work maintains its original page by page (not spread by spread) layout as a one-sided concertina. It is beautifully copied, right down to the often crumpled bits of paper on which the original writing was often done. While there may be other commercial publications of this kind, I have not seen them. The point is however that the commercial publisher has taken note of the work from the field of 'the book as a work of art' in order to render this book very different from most others and, moreover, at a very reasonable price.

ANTIGONICK[16]

Published by Bloodaxe Books in the United Kingdom, this book, more that the other two, shows the influence of the book as a work of art. Sophokles' play is translated by Anne Carson, illustrated by Bianca Stone, and designed by Robert Currie, with all three names on the title page. But it diverges radically from the commercial book at that point. The text is reproduced from hand-written lettering in two colors (red and black) throughout. The illustrations, of which there are a great many, are printed on translucent paper and therefore overlaid on the text when they appear. This technique has been used to wonderful effect by fine press and artist bookmakers Susan Johanknecht at Gefn Press in London, USUS (Ulrike Stoltz and Uta Schneider) in Germany, and Veronika Schäpers (in Japan and Germany) among others in the field. In this case, the drawings match the text very well, and the text itself is written in capitals throughout, as it would have been written in Sophokles' time (Greek lower case was a later invention), and the design of these letters is quite unsophisticated, with little attempt to replicate a set of standard forms.

POSTSCRIPT

All these books are in line with the practice of Nonesuch Press nearly a century ago, to 'intelligently exploit the best mechanical equipment and the highest technical skill available' to make books that mimicked the fine book, but were much less expensive and available to more people. I am not aware of many other attempts by commercial publishers to benefit from the extraordinary work of book artists but, as poet Lyn Hejinian has said, 'If there's one, there may be more'. I know that Siglio Press[17] is making limited editions as commercially published books, and that digital printing has helped make such an option possible.

While these ruminations only touch the 'real subject' of their intent, they have signaled to me that the state of the art of the book is in considerable and highly positive turmoil, both with respect to what notions we might have of art itself, and of the book itself. If all we are doing is trying to shore up some sort of defense of our preferred positions on these matters, then we lose the capability of thinking our way through the array of books being made every week, across the anthropological possibilities of our world and to register them as bookish possibilities also. The phrase 'the book as a work of art' makes no reference to differences between one kind of book and any other kind of book. Its clear neutrality refers to 'the book' which, as a common noun, refers to any and every book whatever. The question is always, Here is a book, what can one say about it as a work of art? The fact that we find an 'ordinary' paperback not to be a 'great' work of art does not deny its genuine status as a work of art. Humans will always find something to say under that heading.

If we think of who the great printers were at the end of the nineteenth century, one is thinking of middle-aged, middle-class, white males, with independent financial means, with no need to sell their books in order to make a living. A century later it is possible for almost any person, of any gender, any color, from any country, language, religious or philosophical and socio-economic background and level of education to enroll in a Book Arts course or simply buy a printing press, and bring that entire background with them, without being constrained by the ancient traditions or the current self-supporting boundary markers that make their new work possible. It means that categories of book, like fine press, artist book, calligraphic book and so on have become less and less viable with time and with the multitudinous variety of the people who work in the field. I am heartened by this direction of influence, from the limited edition to the commercial one, and see it as an indication that the crossovers, the influences we are able to detect in the field of the book from one modality of book to any other modality of book, have at last reached into the commercial book and publishing world. I hope that such efforts remain in our minds as part of the maintenance of the arts and crafts of the book as a primary carrier of the best impulse and knowledge of all of us.

Alan Loney is a poet/printer living in Melbourne, Australia. His books include *Each new book* (Codex Foundation 2008), *The printing of a masterpiece* (Black Pepper 2008), and *The books to come* (Cuneiform Press 2010). *Crankhandle* (cordite 2016) won the Victorian Premier's Poetry Award. His latest poems are *Melbourne Journal*, University of Western Australia Publishing, 2016.

NOTES

1. Wilfrid Blunt and Sandra Raphael, *The Illustrated Herbal*, London, Thames & Hudson 1979.
2. See the following:
   http://www.printmag.com/interviews/designer-for-the-age-of-austerity-adrian-shaughnessy-on-herb-lubalins-life-and-work/

   https://99designs.com.au/blog/famous-design/saul-bass-graphic-designer-of-a-century/

   http://www.saulbassposterarchive.com/gallery/film-posters/

   https://99designs.com.au/blog/famous-design/4-principles-by-paul-rand-that-may-surprise-you/

   https://www.miltonglaser.com/
3. For all references to Marcel Duchamp: http://toutfait.com/abusing-marcel-duchamp-the-concept-of-the-readymade-in-post-war-and-contemporary-american-art/
4. Ibid.
5. Ibid.
6. Ibid.
7. David Pye, *The Nature and Art of Workmanship*, London, The Herbert Press, rev. ed. 1995.
8. Ibid, 25-26.
9. Ibid, 23.
10. Ibid.
11. A J A Symonds, Desmond Flower, Francis Meynell, *The Nonesuch Century*, London, The Nonesuch Press 1936, 42 (Meynell).
12. Ibid, 42.
13. Ibid, 43.
14. Anne Carson, *If not, winter, Fragments of Sappho*, New York, Alfred A Knopf 2002.
15. Anne Carson, *NOX*, New York, New Directions 2010.
16. Anne Carson, *Antigonick (Sophokles)*, Northumberland, Bloodaxe Books 2012.
17. See sigliopress.com

THE 1913 AVANT-GARDE BOOK: LA PROSE DU TRANSSIBÉRIEN

Kitty Maryatt

The poet Blaise Cendrars and artist Sonia Delaunay created a milestone for the avant-garde in 1913. The bookwork they published was like no other book at that time: It unfolded like a Paris tourist map to over six feet long. The full title is *La Prose du Transsibérien et de la petite Jehanne de France.* The prose poem in four colors meandered down the cut and folded pages like a twisting, curving train, changing typefaces and styles repeatedly. It dodged pools of color as it traveled from Moscow to Valdivostok and suddenly back to Paris.

The seventy-four-inch-long pochoir painting by Sonia Delaunay at the left of the poem enhanced and reflected this movement with a torrent of intensely colorful swirls, finally landing at the Eiffel Tower and the Grand Roue de Paris, the only figurative imagery in the book. Sonia and her husband Robert were proponents of simultaneous contrast in painting, an idea embraced and extended to words and image by Blaise Cendrars. Sonia met Cendrars in January of 1913 at the residence of the poet Guillaume Apollinaire. They called their production the "first simultaneous book."

Blaise had published his first poetry book, *Les Pâques à New York*, in 1912 and was in the middle of printing his second, *Séquences*, in early 1913, both of which were in traditional codex form. So one wants to ask, how did Blaise and Sonia develop the idea for a book in the form of an unfolding map? What was the nature of their collaboration on the production in 1913? Why did Blaise utilize so many typefaces and styles, and why was the planned edition of 150 copies never completed?

These questions haunted me from the first time I saw the fold-out printed version in *Fine Print Magazine* in 1987 and while viewing the original at the Getty Museum soon after. How, I wondered, could that lively and immediate painting actually be a pochoir edition with stencils? In the late 1980s *La Prose* was beginning to have a revival of interest in the book arts world, unlike the limited exposure it had to the art world in 1913 and 1914. *La Prose* appeared as a fold-out in Marjorie Perloff's book *The Futurist Moment* in 1986, in Steven Clay and Jerome Rothenberg's *A Book of the Book* in 1999, and on the cover of *A Century of Artists' Books* published by the Museum of Modern Art in 2002.

In 2008, Yale University Press published a full-sized facsimile of *La Prose*. Two thousand copies were now in circulation for us to study. In 2012, I started my own research project to understand why, from a bookmaker's point of view, the edition was never completed. I knew at least ten primary reasons why an edition might get derailed. In this case, I suspected that the pochoir was so complicated that it took longer than planned, and then World War I would have intervened. I already knew how to produce American-style pochoir with acetate stencils and dryish French pochoir brushes. I thought if I could try to make one copy of the *La Prose* pochoir, then I could project how long it might have

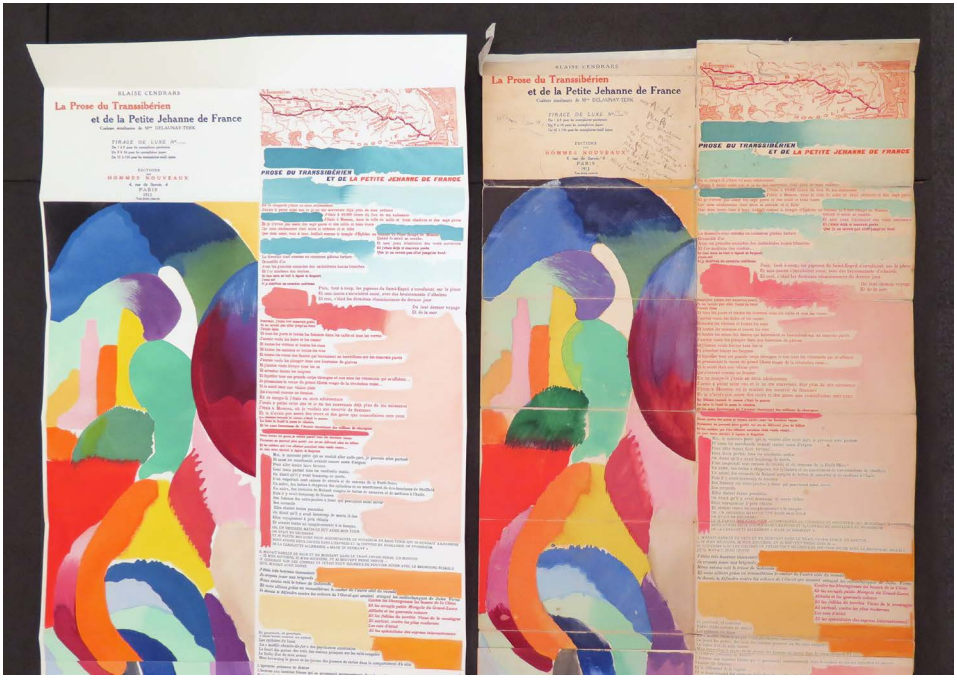
taken one pocheur to complete the edition of 150 copies. If more than one pocheur was involved, then I could estimate how much more quickly it could have been done.

The typesetting and printing would not have taken as long as the pochoir, and it needed to be completed before the pochoir could be done in any case. I wanted to research the production timeline from the time Sonia and Blaise met in January 1913 to the time the first copy was done in early November 1913. Eventually, I decided to attempt a complete re-creation of an edition of 150 copies of *La Prose* myself. I started in January 2017 by raising funds from underwriters and completed the first five display copies by November of 2017. The new edition is projected to be completed by the end of 2018. This article will reveal the insights learned over the last six years of investigating the production of *La Prose*.

In January 1913, when Blaise met Sonia, *La Prose* was already partially hand-written. Their meeting sparked an immediate friendship; Blaise called it *un coup de foudre d'amitié*. Blaise gave Sonia a copy of his first book, *Les Pâques à New York,* and she created a new cover for it with collaged papers. By the end of February or early March, Blaise had completed writing his poem in longhand. Meanwhile, he was lunching regularly with Robert and Sonia and having discussions on the nature of simultaneity of color contrasts. He wanted to do something similar with his poetry, having words and ideas in juxtaposition and contrast.

He referred to painting several times in his poem: *Comme mon ami Chagall je pourrais faire une série de tableaux déments* [Like my friend Chagall, I would make a series of demented paintings]. He included color words near the end of the poem: *jaune* [yellow] a common color for the wrappers of French novels. Several of the jaune words were set in bold type. He added: *Si j'étais peintre je déverserais beaucoup de rouge, beaucoup de jaune sur la fin de ce voyage* [If I were a painter, I'd pour out a lot of red and yellow at the end of the journey]. In fact, this entire poetic journey was more psychological than the ostensibly physical train journey from Moscow to Vladivostock on the Trans-Siberian Railroad. It was more about his questioning of his poetic voice: *j'étais fort mauvais poète* [I am such a bad poet] he repeats several times.

Why did he choose the Trans-Siberian Railroad as the vehicle for his thoughts? Blaise was born as Frédéric Sauser in Switzerland in September of 1887 and created his poetic name Blaise Cendrars later. When he was a youth of almost 13, his family traveled to Paris to see the 1900 Exposition Universelle that celebrated the achievements of the past century. Construction on the Trans-Siberian Railroad had been started in 1891 and wasn't completed until 1916. It was highlighted at the Exposition as the longest railway in the world and captured Blaise's imagination. He includes the evocative names of some of the stops in his poem. The ferris wheel, the Grand Roue de Paris, was also featured at the Exposition and of course, the Eiffel Tower loomed over the Champs de Mars where the Exposition was held. He later lived in St. Petersburg for a time, which was also a bonding point with Sonia Delaunay, who was raised there. After traveling extensively and living briefly in New York in 1912 where he wrote *Les Pâques à New York*,

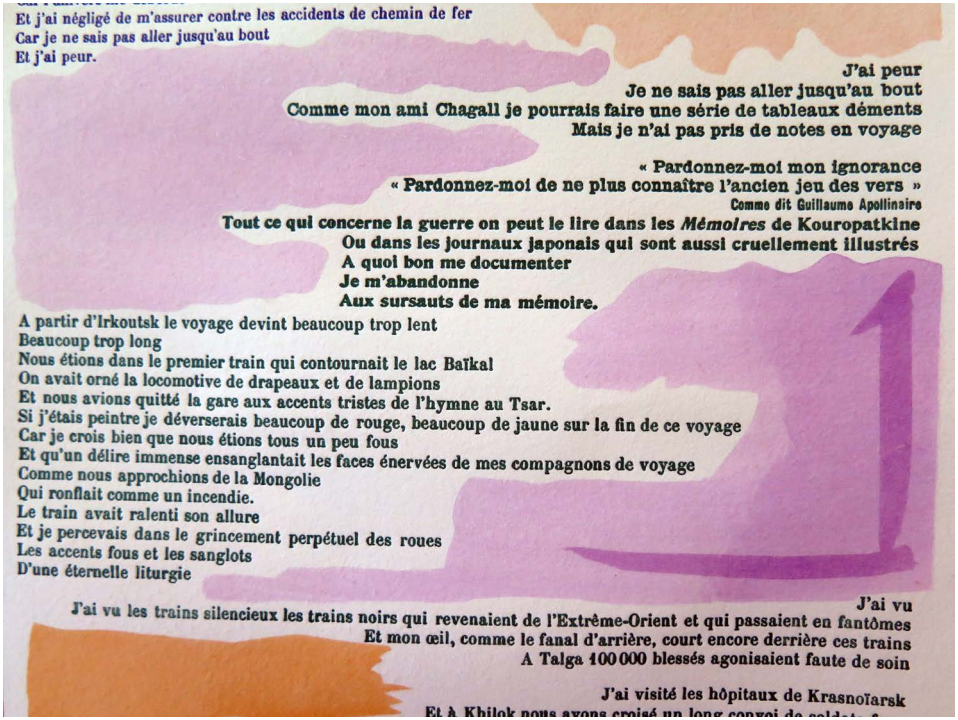


First page of the Getty Research Institute copy (right) next to first completed copy in 2017 at Two Hands Press (left); note that the paper in the Getty copy is slightly darker than my copy.

he eventually moved permanently to Paris in the summer of 1912, becoming a French citizen in 1916.

What was Sonia doing in early 1913 while Blaise was writing his poem? When did she paint the oil painting that was reproduced via pochoir for the book? She had her own painting practice exploring the beginnings of abstraction, managed her husband's exhibition schedule and catalogs, took care of their two-year-old son, went dancing at the Bal Bullier on Thursday nights, sewed avant-garde outfits to wear at the Bal Bullier, and painted everything that did not move in their apartment (though the walls were white to show off her paintings). So it was not until he finished his poem in March that she could attempt a response to it.

Sonia was born in the Ukraine as Sarah Ilinitchna Stern in November of 1885, so she was just two years older than Blaise. At a young age, she was sent to St. Petersburg to be raised by her aunt and uncle, the Terks, and there she received an excellent education in both art and literature. She was financially supported by the Terks until the Russian Revolution in 1917, when she lost all funding and had to support her family herself, since her husband's paintings weren't selling well enough, nor were hers. At the time of the making of *La Prose*, she called herself Sonia Delaunay-Terk.


Et j'ai négligé de m'assurer contre les accidents de chemin de fer
Car je ne sais pas aller jusqu'au bout
Et j'ai peur.

J'ai peur
Je ne sais pas aller jusqu'au bout
Comme mon ami Chagall je pourrais faire une série de tableaux déments
Mais je n'ai pas pris de notes en voyage

« Pardonnez-moi mon ignorance
« Pardonnez-moi de ne plus connaître l'ancien jeu des vers »
Comme dit Guillaume Apollinaire
Tout ce qui concerne la guerre on peut le lire dans les *Mémoires* de Kouropatkine
Ou dans les journaux japonais qui sont aussi cruellement illustrés
A quoi bon me documenter
Je m'abandonne
Aux sursauts de ma mémoire.

A partir d'Irkoutsk le voyage devint beaucoup trop lent
Beaucoup trop long
Nous étions dans le premier train qui contournait le lac Baïkal
On avait orné la locomotive de drapeaux et de lampions
Et nous avions quitté la gare aux accents tristes de l'hymne au Tsar.
Si j'étais peintre je déverserais beaucoup de rouge, beaucoup de jaune sur la fin de ce voyage
Car je crois bien que nous étions tous un peu fous
Et qu'un délire immense ensanglantait les faces énervées de mes compagnons de voyage
Comme nous approchions de la Mongolie
Qui ronflait comme un incendie.
Le train avait ralenti son allure
Et je percevais dans le grincement perpétuel des roues
Les accents fous et les sanglots
D'une éternelle liturgie

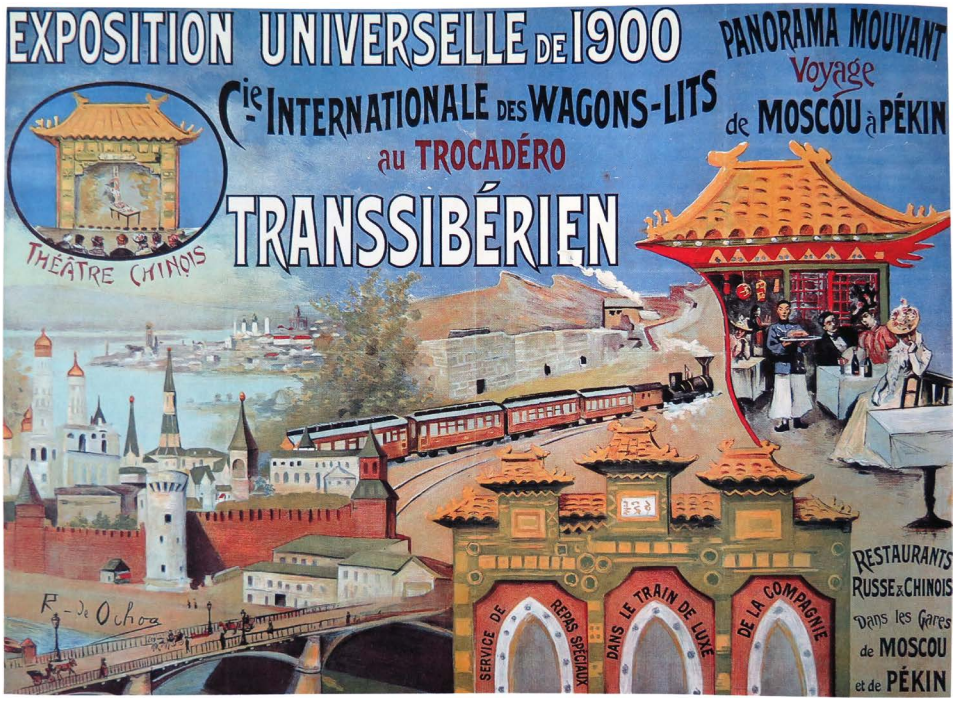
J'ai vu
J'ai vu les trains silencieux les trains noirs qui revenaient de l'Extrême-Orient et qui passaient en fantômes
Et mon œil, comme le fanal d'arrière, court encore derrière ces trains
A Talga 100 000 blessés agonisaient faute de soin

J'ai visité les hôpitaux de Krasnoïarsk

The Chagall mention is third line from the top at the right; the painting quote is the sixth line in the long paragraph at the left.

Since Sonia had classical art training, her early oil paintings were traditional subjects and were typical in size and format. When she moved to Paris in 1905 to study art, she was exposed to post-impressionism and particularly was captivated by the Fauves and their brilliant colors. After she met her second husband Robert, the two of them experimented with the effects of simultaneous color contrast creating movement and experimented with abstraction. The painting she created for *La Prose* is similar to another 1913 painting, *Bal Bullier*, which is also semi-abstract and even sports the same colors as *La Prose*. It was quite long, twelve feet, and the figurative features were intertwined dancers. The proportions were unusual, just like the *La Prose* oil painting, which is held by the Centre Pompidou in Paris.

Sonia had not illustrated books before meeting Blaise. Blaise had never issued an illustrated book before. But he was familiar with publishing, not only his own poetry starting in 1912, but he published an avant-garde magazine with a colleague called *Les Hommes Nouveaux*, which is the publishing imprint for *La Prose* as well. So his role in the partnership with Sonia was to manage the production of the book, the typesetting and the printing. Since he was already having his second book, *Séquences,* printed at a large printing firm in Corbeil, about 25 miles from Paris, he went there to get his poem typeset.



Poster highlighting the Trans-Siberian railroad at the 1900 Paris Exposition Universelle.

The printing establishment was called Imprimerie Crété and was enormous, covering an entire city block in Corbeil. They were capable of printing any kind of document or book; they had hundreds of type cases as well as Monotype typecasters; they had a complete bindery capable of binding books and magazines; and they had a large room for pochoir with at least nine pocheurs. They were a full-service printer. Blaise suggested in an interview later that he had typeset half of his first book, *Les Pâques à New York*, at the studio of a printer friend, in which case he had knowledge of the rudiments of hand typesetting. But did he typeset his poem himself at Crété, and how and why did he choose so many typefaces?

Arthur Cohen stated in his 1988 book on Sonia Delaunay that there were twelve typefaces used for the *La Prose* book. This has been repeated everywhere since then, even in library catalog descriptions. In my early research, I found that there were possibly thirty-eight distinct typefaces. Of the 445 lines of poetry in *La Prose* (447 as actually printed in the book), I concluded that fully 270 lines were in one typeface in three sizes. When I met type expert and collector of early French metal typefaces Michael Caine, I asked him to identify the typefaces by name if he could. I gave him my list of faces identified by an alphabetic letter line by line. I told him that I was convinced that there was a catalog of typefaces at Crété that Cendrars would have used when he was making his decisions

From upper left, clockwise: Imprimerie Crété took up an entire city block in Corbeil, France, about 25 miles from Paris. Monotype composing room and casters at Crété. Type Composing room at Crété. Pochoir room at Crété with nine pocheurs.

about a typeface to use. Michael indeed found the Crété catalog and identified 30 distinct typefaces along with the typefoundries that Crété would have used.

Several of the lines of all capitals I had identified as unique were actually one of the main faces, so I am now convinced that there are actually thirty distinct faces. This changed the count of the main face (Monotype Modern in three sizes) to three hundred and one lines from my original count of two hundred and seventy lines; this is fully two-thirds of the entire poem. The second most-used face was Elzevir (thirty lines), and the third is Cheltenham (twenty-two lines). Those three faces account for three-quarters of the type in the poem, so the other twenty-seven faces are used very sparsely.

What would Cendrars have been faced with at the printing firm? He had a handwritten poem that would need to be set. Neither Blaise nor Sonia have talked about this process, other than Sonia, who said that she suggested that the poem be printed in four colors and not in black as usual. Michael Caine determined that the major face, Monotype Modern, would have been typeset on the Monotype caster. This would have been very easy to change from Roman, to Italic, to all capitals, to all Italic capitals while typing in the poem. But why would he do that, and how did he actually start the process?

INTERLIGNÉ 1 POINT

ROMAIN 1-11 (Corps 10)

LES CARACTÈRES D'IMPRIMERIE

LES CARACTÈRES D'IMPRIMERIE

Les recherches modernes qui se sont attaquées à toutes les branches de l'art appliqué ne pouvaient pas négliger le Livre ; mais le Livre est un dieu dans son temple, et son culte est défendu contre les novateurs par quelques grandes traditions respectables, belles murailles qu'il ne faut franchir que par les portes. Devant ces portes a poussé la haie des préjugés et des manies, dont il faut un certain courage pour négliger les épines. — Depuis quelques années, beaucoup de bons serviteurs du Livre ont osé le faire, et les plus heureuses trouvailles ont récompensé l'audace d'avoir conquis, pour l'artiste, le droit d'être de son époque en puisant dans le trésor des maîtres l'inspiration plutôt que les formules. — Pour le fondeur de caractères, l'usage de ce droit est des plus délicat ; cela seul suffirait à expliquer le nombre restreint des tentatives dans son domaine, comparativement surtout à ce qui a été fait dans ceux de l'illustration et de la reliure. L'arbitraire de la mode et des conventions n'est pour rien dans certaines règles strictes fondées sur les conditions mêmes de l'existence du caractère, dont le premier rôle est d'utilité et qui doit subordonner sans concession tout agrément à cette fonction.

Si le travail du temps a modifié lentement la forme des signes

1234567890

ITALIQUE 1-11 (Corps 10)

LES CARACTÈRES D'IMPRIMERIE

Les recherches modernes qui se sont attaquées à toutes les branches de l'art appliqué ne pouvaient pas négliger le Livre ; mais le Livre est un dieu dans son temple, et son culte est défendu contre les novateurs par quelques grandes traditions respectables, belles murailles qu'il ne faut franchir que par les portes. Devant ces portes a poussé la haie des préjugés et des manies, dont il faut un certain courage pour

1234567890

Crété catalog page showing Monotype Modern, called Romain série 45 in the Crété catalog.

Remember that Sonia is still waiting for proofs to figure out what she is going to do for her imagery.

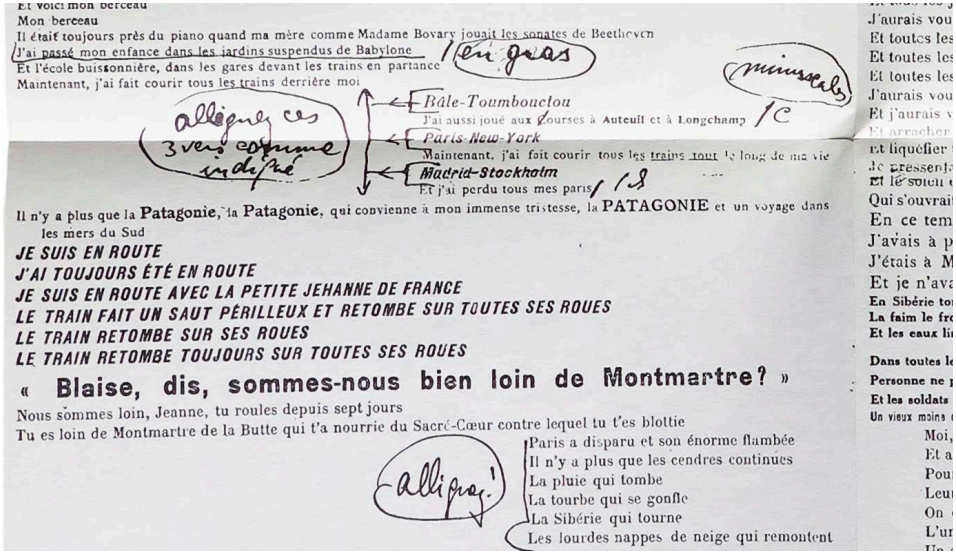
Unfortunately there are no early proofs extant, but there are proofs from the end of the typesetting process. These late proofs show that the indents and type styles were by that point already determined, and that there were only a few typos and slight position movements to change. These proofs were taken from type set up on long galleys, which are metal trays holding the type in line order. But at the beginning, would he have chosen a main typeface for the entire poem as in his previous two books? That iteration might have been the usual flush left style, but for *La Prose*, he indented often; in fact, 214 lines are indented. The spacing between words is the usual late nineteenth-century style of three to the em, which is wide by twenty-first century standards. Often the spacing is even much wider, as if to drive out the length of the line for visual purposes. In fact, there are only six lines that use up the full measure of the type space.

Now I am turning to educated speculation about how the book came to be in a long vertical format. When Blaise started the typesetting process, he would have seen the hundreds of type cabinets in several rooms. Probably Crété gave him a catalog from which to choose type. Both of these instances could have inspired him to choose multiple typefaces, since he always wanted to be in the vanguard. He certainly knew Mallarmé's 1897 poem *Un Coup de Dés Jamais N'Abolira Le Hasard* (note the long title), where the space of the page was used in a new way from before, with indented lines and multiple typefaces. He could have worked closely with the typesetter, who would have been typing the poem directly onto the Monotype keyboard, and suggested that the typesetter change to a smaller size, or to all capitals, from time to time.

After the type is set, the Monotype paper tape is taken to the caster and the lines of type are slid onto a long galley for proofing. The first page proof would therefore be about nineteen inches long by the width of the longest line of type (41 picas). Careful type-fitting would have estimated that there would be four pages of galleys. Thus they could have estimated the exact total length so that Sonia could start painting (note that her painting is actually longer by a few inches than the final edition). Blaise would have seen this first proof as it developed into four pages, and it is possible that this inspired him to see the poem as one long train ride, so to speak, moving along the rails from town to town, in a vertical format.

Whether or not this was the inspiration for the long format, there were other influences. Both Blaise and Sonia would have seen the fold-out tourist maps of Paris, and of course, Blaise printed a long, narrow map of the Trans-Siberian railroad line at the beginning of *La Prose*. Remember that Sonia was drawn to a long horizontal format for her 1913 painting Bal Bullier, and perhaps the vision of the long galleys of type might have inspired her to turn her painting vertically for *La Prose*.

However the format was determined, Sonia was now ready to develop her imagery for the poem. Having grown up in Russia, she was drawn to the colors of the folk costumes of her youth, and by living and painting in Paris, she had embraced the Fauvist color

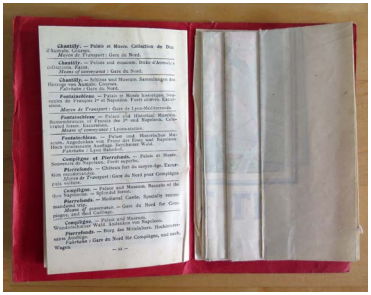


Galley proof of the poem with corrections.

scheme. By 1913, she had already made a number of fully abstract paintings, all with the undulating and circular movement generated by the ideas of simultaneous contrast. She and Robert were also struck by the new electric lights on the boulevards and the halo they produced. She painted the oil painting on mattress ticking instead of canvas (the same material as used for Bal Bullier); it is several inches longer than the final pochoir version. She added the Eiffel Tower and the ferris wheel at the end, when the poem returns abruptly to Paris and mentions both.

Sonia's husband, Robert Delaunay, had a particular fascination with the tower and represented it in many of his paintings. The Eiffel Tower, situated at the entrance of the 1889 Paris Universal Exposition, was the highest structure in Paris at the time of the expo, and still is today. He knew it so well that he declared that the proposed 150 copies of the finished *La Prose* (which was about six and a half feet long) would have reached the height of the Eiffel Tower (1,063 feet), which was repeated and adopted by Blaise.

The theory of simultaneous contrast of color was written about extensively by Michel-Eugène Chevreul in *De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés* (*The Principles of Harmony and Contrast of Colors*), published in 1839, and Sonia and Robert Delaunay were quite converted to his theories. Sonia and Blaise called their book the first simultaneous book: the unfolding map format emphasized and extended the idea of the simultaneity of the poem and the painting. However, neither the poem nor the painting can be seen as the book unfolds. Not until the last vertical fold is lifted do you see the two simultaneously, all at once. This concept was important to Sonia and Blaise but is not really practical. Your eye tends to run down one side and then the



Above: Map of Paris from around 1913 with list of monuments on the left side in four languages, and the folded map glued into the cover on the right side. Right: Final unfolding of the Paris map.

other, rather than finding the connections between the image and the poem. Reading the poem is a challenge anyway, with 445 lines to read on more than six feet of paper. It seems to feel most comfortable as a poem-painting on the wall. Even then, you have to use a stool to read the highest lines. There was at least one event held at the time where the lines were read out loud.

The imagery can be seen as reflecting the movement of the train, the jostling back and forth, an insistent march down the pages. The joyful colors are vivid primary and secondary colors, with their tints. The pools of color surrounding the type on the right help to integrate the dense painting with the poem. In the gouache maquette that acted as the intermediary between the painting and the pochoir edition, the colors originally were literally over the type, which was changed when they finalized the edition. There are dozens of extra freehand brush strokes calculated to make the painting more alive and appear spontaneous, and a layering of colors to reflect the layers on the original oil painting. One suspects that Sonia worked directly with the pocheurs to make the edges of the stencil holes frequently more lively. It is instructive to compare copies of a particular area on the first page. These show the possibility of different hands working on the book; though the stencil shapes are constant, the brush strokes are varied.

Rich blues, reds, greens and oranges dominate: there are only a few somber colors in browns, black and grays. The poem often talks about the horrors of war: the millions of corpses carried away in the river, and the long convoy of mad soldiers, disappearing in a tunnel of war. This seems like a disjunct between the serious overall tone of the poem and the vigorous, pulsating movements of the dramatic painting. Still, Sonia holds her own against the whirlwind of words from Blaise.

Two-thirds of the poem was set in one typeface, Monotype Modern, in three sizes, but it looks like more faces because of the combination of the use of italics, all capitals, indentations, varied leading, and color changes. Many of the stanzas were short with fewer than ten words, so indenting made sense to make better use of the space available.

Top: Map of Paris unfolding exactly as *La Prose* does at first. Above: Second unfolding of map; note that this is exactly what *La Prose* looks like when completely unfolded.

When Blaise got the first proofs, they would have been in black. It would have been easy to mark up the copy with the changes in color that Sonia had suggested earlier.

If we add the Elzevir and Cheltenham lines to Monotype Modern, we now have 75% of the poem in only three faces. The other 27 typefaces were sprinkled throughout in mostly fewer than five lines. For example, he changes to Venetian Old Style on the tenth and eleventh lines where he writes, "j'étais fort mauvais poète." He returns to Venetian Old style on lines 24-26 when he repeats the same phrase. His second typeface change, from Monotype Modern to Antiques Allongés, arrives on lines 16-18 when he mentions the legend of Novgorod and repeats this face on line 49 when speaking of the legend of Novgorod again. The legend of Novgorod is the subject of his supposedly first published poem (probably an apocryphal story encouraged by Blaise).

The refrain, *Blaise, dis, sommes-nous bien loin de Montmartre* [Tell me, Blaise, are we far from Montmartre?] is used six times with six different faces. He occasionally mixes typefaces within a line of type, for example, on line 243: j'ai pitié j'ai pitié [*for pity's sake*] is in a different face from the rest of the line, in Cheltenham. But mostly the typesetting is very direct, except for the many times he added extra space between words to drive out the line a little longer. These frequent changes in type color (as opposed to the color of

A section from the first page of four different copies of *La Prose;* note the overlapping of colors and the freehand brush strokes which suggest multiple pocheurs working on the books. Upper left: Getty Research Institute, upper right: Yale University, lower left: Legion of Honor, lower right: New York Public Library.

the type) allowed the reader to pause and reflect on each grouping of lines, and even to be startled with the change in voice to all capitals, for example.

Blaise must have been dizzy with delight with the choices of typefaces at Crété. He was driven by his desire to embrace the new, to be in the literary vanguard. He chose modern faces like Monotype Modern, released in 1896 but also traditional French styles like Cochin Capitals, released in 1912, and Elzevir, released by several foundries showing distinctly different characteristics. His recent journey to bustling New York influenced him to choose American advertising faces like Cheltenham, Washington and Cleveland.

The proofs reproduced on page 68 were issued probably by late July, and by that time Sonia would have been done with her painting. The decision to reproduce the painting

by pochoir was not surprising. Pochoir was at the beginning of its popularity in Paris as a way to obtain a more accurate and vibrant color match to the artwork than by the usual printing techniques of the day, especially if the artwork required a large number of colors. This technique had been influenced by the complex and intricate Japanese katagami stencils for coloring kimonos that had appeared in publications in Paris in the nineteenth century. Katagami stencils are made out of persimmon-juice infused paper that has been smoked to become waterproof.

French-style pochoir uses metal stencils cut by hand with a knife and hog bristle brushes for the watercolor or gouache paint. In the 1910s, several metals of various thicknesses were used depending on complexity of the artwork: lead, tin, pewter, copper and aluminum. Once a hole is cut in the plate, a very fat, short brush with hog bristles and no handle would be passed over the hole in a swirling movement.

We are not sure who was contracted to do the pochoir for the *La Prose*, but I strongly suspect that it was done at Imprimerie Crété where they already had a number of pocheurs and a dedicated room for pochoir. It is known that Crété completed the pochoir for the prospectus that was used for publicity and was later wrapped around the book to hold it closed. Sonia and Robert had already contracted with André Marty to publish a catalog of Robert's paintings for an exhibit in 1912. Marty was a publisher who printed by collotype (*phototypie* in French) and pochoir. He trained a young Daniel Jacomet, who established the long-running pochoir firm where Nathalie Couderc and Christine Menguy of Atelier Coloris worked from 1967-1971 (with whom I started my training in French pochoir in 2015). But neither Marty or Jacomet executed the pochoir for *La Prose*.

Since the painting and the poem had been created independently, one for each side of the book, more integration of the image and the poem needed to be done. The pocheur master who cut the stencils for the reproduction would normally have made the necessary tracings from the oil painting, but the painting was longer than the finished book version. Arthur Cohen said that Sonia made the intermediate gouache maquette that was used for the tracing for the plates, which is now in Geneva. Both the oil painting and the gouache maquette, and a copy of the edition, were placed side-by-side in the magnificent "Inventing Abstraction" exhibit at the Museum of Modern Art in New York in 2012–2013. The oil painting was again exhibited at the Tate Modern in London in 2015 next to a vellum copy that had not been folded in the usual way with 21 folds (though some have 20, and some 22 folds). The colors, particularly the yellows, did not match the oil painting very closely, so it must have been a maquette as well. It was not numbered, which supports the idea that it is an early maquette.

When we view the gouache maquette on simili Japon (faux Japanese paper with Western fibers), the paper used for the bulk of the planned edition (the other paper is Japon with 27 copies, and 8 copies on vellum), we see that the side with the poem has areas of color painted over and surrounding the type. We can also see a note to the pocheurs in Sonia's hand to not obscure the type, so this shows that Sonia did work with the pocheurs on the books. There is no evidence that she actually went to Crété to meet with

them, if Crété actually did the pochoir. However, there are many areas of overpainting of edges and painterly and brushy effects that I think must have been directed by Sonia to make the imagery more spontaneous-looking. I would love to know how many versions were tried before the *bon à tirer*, ready to print, order was given.

When the printing was completed, probably in August or September of 1913, then the pocheurs could start. There is a postcard, not dated, from Blaise to Sonia complaining that the printing was delayed because his contact was not at Crété when he arrived. The first task would be to decide on how many colors and tints of colors there were, the order of the colors (usually light to dark), mix the colors, make the tracings of the areas to cut holes for, and to cut the metal plates with registration areas cut at the same time on each plate. The registration areas would depend on the previous plate, as they locked in to the already-applied colors. The pocheur master, always male, would be in charge of these tasks. He would give a plate to each pocheur, normally female, who would swirl the color on for the entire edition for however long that might take. It was usual to have a number of pocheurs work on different plates in the edition.

It was in September that a postcard from Blaise to Sonia said that the pocheurs were in full flight, that is, working hard on the pochoir. They had originally planned for the publication date to be in October. But the first few copies of *La Prose* with completed pochoir and bound with the vellum covers that Sonia painted were not available until after November 1. It is not known how long the pocheurs worked on *La Prose* after November 1. Presumably the entire edition of 150 copies had been printed with some extras for any mistakes by the pocheurs. There were sixteen print runs, since there were four pages with four colors to be printed on each page. It would have been most unusual to have printed only a portion of the edition. However, no printed pages without pochoir, have ever been found. So it is possible that the pocheurs were not asked to do the 150 copies for the edition all at once, but to do fewer copies at first so that the hoped-for publication date in October could be met. In the end, that date was not achieved; we do not know exactly how many copies were completed by November 1.

When the pochoir was done, the binding would have commenced. The pages were printed larger than the final book so that they could be cut to size for gluing and folding. The parent sheets were about an inch larger than the final cuts all around. They would have been cut close to the pochoir at the left and right of the pages, and close to the type at the top, leaving about five-eighths of an inch for an overlap for gluing together at the bottom. Then they would have been folded in half and folded again into an accordion fold. I found when making my copies that it was easier to fold in half first, cut to size using the folded edge to make sure everything was squared up, and align the centerfold marks to match the edges before gluing. Otherwise, they would have had to fold the seventy-eight-inch-long book in half, against the grain.

The folding is a conundrum. The originals are folded into 21 panels, or 20, or 22, and maybe one was folded into 18 panels. Some are folded above Blaise Cendrars' printed name at the left, and some are folded below. A number of extant copies are unfolded

Top: Pochoir brushes come in many sizes and are used for only one color. Above: The plate shown here is .0055-inch aluminum; it is being used a second time for a darker pink, applied with a pochoir brush and a second brush for hand-painting a fade, on the first page on the right side.

and unnumbered. Some unfolded copies are numbered. The numbering system for the edition is chaotic. Since there were not 150 copies completed but probably around 80 copies, Blaise must have numbered them at various points over the years. There is a copy #1 and a copy numbered 150. There are two #47, two #111 and two #139 copies. I have been working on a census of the copies and found evidence of 51 copies so far. My census was published last year on my blog laprosepochoir.blogspot.com. Happily, Mme. Miriam Cendrars and her son Jean Gilou have just published a catalog of an exhibit in Switzerland on *La Prose* at the Fondation Jan Michalski which included the latest census compiled by Julien Bogousslavsky. I look forward to examining the details.

What does the folding tell us about the binding? It is probable that some of the copies were bound at Crété. But the evidence of different folding schemes tells us that many different hands were involved in the folding over the years. Mme. Miriam Cendrars, in her book about her father Blaise Cendrars, tells us that at some point, Blaise took home (from Crété) all the copies that had not been bound before the war started. His wife Féla was left to collect on the few sold but unpaid copies at the beginning of the war in August 1914, as Blaise went off to war right at its beginning. In fact, the book did not sell well after its publication date in November 1913. It is possible that because of lack of funds, Blaise and Sonia stopped the pochoir effort at some point. The book was not shown in any exhibits in Paris before the war; it was only shown in Germany and St. Petersburg in 1914, so not many potential purchasers had a chance to see it. There was no positive publicity, no critiques, only a series of articles about the claim to be the first simultaneous book, and a misunderstanding of the size and format of the book.

How did they pay for *La Prose* in the first place? Blaise told Sonia that he had come into an inheritance, but Mme. Cendrars said in her book that Blaise borrowed money from his girlfriend Féla, whom he married later. There is no evidence that Sonia contributed any funds. Sonia and Robert were in Spain when the war started and stayed there for the duration, so sales dropped off precipitously. Blaise was in charge of sales when he returned to recover from losing an arm in the war, and continued to sell the book for years.

My own re-creation of *La Prose* started with a faculty research grant from Scripps College, where I was Director of the Scripps College Press and Assistant Professor of Art, to go to France in the summer of 2015. I did research at the Bibliothèque Nationale, the Bibliothèque Fornay, the Jacques Doucet Library, and worked for a week with Nathalie Couderc and Christine Menguy at Atelier Coloris in Ploubazlanec, France to learn how to cut metal plates. I eventually wrote a paper about the reasons for the shortfall of the edition for the Book Club of California, published in 2016.

When I was ready to launch my project in early 2017, I spent January through March finding twelve underwriters. I tried to keep to the timeline that Blaise and Sonia followed as much as possible for my project to see how long it might take to do the various processes. I produced an edition of two hundred copies of a partial page of the book for the Zamorano Club in February and made several small editions in March and

April for practice. In March, I re-cut the seventeen plates for the first page that I had done in 2015. Over the next month or two I cut another sixty plates.

In April, I was able to obtain a license for digital scans of the type from the copy at the Palace of the Legion of Honor in San Francisco. Fine printer Richard Siebert finessed the type from the scans in May and June. By the end of June, just before I left for France to do some of the pochoir at Atelier Coloris under their supervision, he had the sixteen print runs done. I cut the twenty-one plates for the right side of the book in France and worked on fifty of the copies of the book for six weeks in July and August and completed about 60% with the help of my assistant Chris Yuengling-Niles. I did complete five display copies in France, but not the binding of them. When I returned to Two Hands Press, I finished the pochoir for forty-three copies by the end of November and finished the bindings by the end of December. By the end of March I had thirteen more copies done. Now I am working on the next eighty-four copies, and thirty hors commerce copies for the underwriters.

What I have learned is that it would have taken too long for one person to complete all the pochoir. They must have used several pocheurs. There are ninety-three plates, several of which have two colors on them. There are sixty-six brushes for the sixty-six colors. Each sheet of paper has to be handled from thirty-two to thirty-nine times, each time having to be registered perfectly.

The typesetting and printing was intricate and demanding, especially when separating the parts for all the print runs. But that did not take months and months. The binding was also tricky, but not complicated like sewing and binding a multi-signature codex. So I was probably right that the complexity of the pochoir was a significant cause for the shortfall, but the paucity of sales and subsequent lack of funds was undoubtedly the major reason.

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MAKING HISTORY: ARTISTS' BOOKS IN ART HISTORY AND MUSEUMS

Marcia Reed

What are we talking about when we talk about artists' books? It should be simple. They are books made by artists; and they have changed over the centuries as book production, artistic media, and methods have changed. At the end of the second decade of the 21st century, we can see the importance of artists' books in the history of art literature and their current context in the history of contemporary art. As literature, the artist's book should be seen alongside the traditional genres, particularly writing by artists—treatises by Albrecht Dürer and Abraham Bosse, or the first art history by Giorgio Vasari. These are notably early books on art history by artists, who designed them (or participated in their design). In rare book collections, these early books by artists can stand beside foundational sources like Piranesi's *Della Magnificenza Ed Architettvra De' Romani / De Romanorvm Magnificentia Et Architectvra* (1761) as well as historic publications, published by others but not made by artists. Graphic artists, that is printmakers, were essential to the images in books, and artists were responsible for other signal features such as designs of type fonts. Now centuries-old, these book are bearers of original texts and images; there are zero degrees of separation from the artist. Therefore, rather than a separate stream which pops up fully formed in the twentieth century, artists' books can be seen as rooted in both art literature—as early illustrated books—and as original sources. This is particularly impressive when one considers commercially published art books; it positions artists' books closer to archival documents, except that artists' books are made to circulate. In addition, artists' books appropriate the characteristics of books and visual works on paper which are not presently part of book history, such as albums, scrapbooks, and paper devices, pop-ups, paper theaters and vues d'optique. Only recently seen as part of the history of art and visual culture, like artists' books, they serve to broaden our purview of the history of the book.

Is it relevant or even interesting to question whether artists' books are art or books? This is one of the slow-simmering discussions in twentieth-century libraries as well as museums with modern and contemporary collections. According to traditional collecting categories, we already know the answers. Art belongs in museums, books in libraries. Since artists' books purposely expand or depart from traditions of artistic practice as well as bookmaking, it begs the question to ask about how they fit in: Artists' books intentionally or implicitly question the silos and buckets by which inherently conservative institutions such as libraries and museums organize their collections and determine collecting policies. More broadly than "Where do artists' books belong?", the question is: "Are they worth collecting?"

If you think that art and book collections are of interest because of their artfulness, originality, and insights, the response is yes. If, on the other hand, you think collecting is about the cookie-cutter approach (for example, hunting down every book listed in

Printing and the Mind of Man), stop reading here. Just to note that in the mid-twentieth century, it did seem as though the collecting of such "automatic libraries" was a library administrator's dream. Approval plans supplied new publications that libraries didn't actually order. Selecting and ordering so many books was viewed as too much work. In the same vein, libraries increasingly accepted Library of Congress classification for their collections. Instead of collecting and organizing books for specific interests or research, libraries seemed to aspire to look alike, to deny considerations to anything outside of the box.

Coming of age in exactly this same period, of course artists' books did not fit into library approval plans, nor did they correspond to similarly conformist and basically commercial schemes for collecting art. Books also ingeniously bucked the system that art galleries proposed for promoting art. Artists realized that they were not on the A-list and took another route, distributing their work in/or as books. The availability of relatively cheap printing technology allowed artists to follow the example of small press publications. However, lack of clear genre identifications often left artists' books unmoored, or worse homeless: they were seen as even less than "just books." Ed Ruscha presciently saw this ambiguous gap as an opportunity to write himself into art and library history. One of his first books, *Twentysix Gasoline Stations* (1962) was rejected when he sent it to the Library of Congress. Ruscha saved the letter from Jennings Wood, Chief of Gifts and Exchanges, and published it in the March 1964 *Artforum* under the header REJECTED, offering the book at $3.[1] More than ten years later, in recognition of their importance as art books, the Art Libraries Society of North American gave Ruscha a Special Art Publishing Award for his books in 1977.[2] This was the initial salute to the books as notable art books. It took several more decades for museums and art collectors to acquire them as paper monuments in the history of art.

It is kind of wonderful to observe how the materiality of artists' books has silently agitated and navigated in both libraries—principally art libraries and special collections—and in contemporary art—in private collections, galleries, and museums, making a place in institutions that are currently the primary collectors of artists' books of all kinds. Books as art have also made a place for the inclusion of texts in art. If you view a work by Lorna Simpson, Raymond Pettibon, Glenn Ligon, or Alexis Smith, you also read it. While artists have always been involved with bookmaking, what is new is the use of the book or text as an icon or symbol. Artists themselves frequently acknowledge their historical connections, and some of the most notable contemporary artists' books reference earlier books. Some do this obviously, others subtly or covertly: Ken Botnick's *Diderot Project* (2015) extracts from the *Encyclopédie*; Felicia Rice's and Guillermo Gomez-Peña's *DOC/UNDOC Documentado Undocumented Ars Shamánica Performática* (2014) is explicitly inspired by Duchamp's boîtes; Russell Maret's *Interstices & Intersections* (2014) updates the diagrams which accompany editions of Euclid's *Elements*. In this new republic of artists' books, the new works engage with past books, stressing not just illustration but also visual communication, effectively extending the discourse.

Returning to museums, although it could seem as though museums don't collect books by artists, this is not true. Museums have considerable holdings of art in books: medieval and Renaissance illuminated manuscripts and elaborate treasure bindings; works on paper by artists such as Dürer, Piranesi, and William Blake, including the latter's illustrated books are collected and viewed unquestionably as part of the canon of art history. In many cases, books are in print collections because historically, museums collected graphic arts exclusive of the accompanying texts. We don't even need to talk about the literal de-contextualization that takes place when texts are ignored. But this has changed. In recent years, most major museums are now cataloging their books as such, rather than categorizing them as if they are simply prints.

More recently, books have crept into museums by way of exhibitions. It has been fascinating to observe the increasingly frequent inclusion of rare books, including modern and contemporary artists' books in museum exhibitions in order to frame major works, shedding light on the artists' milieus, providing background and context for the subject. In the late eighties and early nineties, the Getty Research Institute received loan requests for Italian Futurist, Russian Constructivist, and Bauhaus books to be included in important monographic surveys at East Coast museums. At the time, I remember thinking "Really! Books made by artists such as Filippo Marinetti and Aleksander Rodchenko will be shown alongside their paintings and sculptures. Amazing!" Looking back, I think that it was more meaningful to have these avant-garde forerunners of contemporary artists' books integrated into broad historical exhibitions than to have artists' books grouped as a genre. Books made by artists were viewed as an important element of their history.

The first illustrated surveys of artists' books were published by museums. Eleanor Garvey's *The Artist and the Book* from the Museum of Fine Arts in Boston appeared in 1972; Riva Castleman's *A Century of Artists Books* from the Prints and Illustrated Books Department at MoMA was published in 1994. Some twenty years apart both were overviews that focused on graphics by well-known artists in illustrated books or livres d'artistes, rather than on contemporary artists' books which brought texts and images together in alternative designs created by artists. Johanna Drucker, who makes books herself, rightly critiqued this highly conservative perspective, responding a year later in *The Century of Artists' Books*.[3] In its defense, *A Century of Artists Books* was based on MoMA's collections. Indeed, other far more transgressive, dare we say interesting, artists' books were lurking in MoMA's Library, shown in cases there, but not in the museum. Ed Ruscha's books were among those presciently collected for the Artist Book Collection, and modestly exhibited, by the MoMA Librarian Clive Phillpot, until he was told not to.

Nowadays, there are so many different ways to include books, that rather than isolating (or even ghettoizing) them as a medium, I think it makes far more sense to see them in context of a specific artist's practice; as productions of a movement or a group, such as Fluxus; or as collaborative publications of an alternative press, bringing together writers and artists. As the twenty-first century progresses and diverse artistic media and production are accepted, art historians are finally recognizing that artists' books are significant

parts of an artist's corpus. Most appropriately, they are no longer side-lined because they don't fall into traditional categories.

The fact that artists' books resemble books in shape, content, or methods of production, or that they could seem to be ephemera or multiples further and possibly purposely muddies the clarity of genre or media categories. Perhaps these are no longer useful. These categories—painting, drawings, sculpture, decorative arts—are those by which Euro-centric museums are organized. In tandem, research and courses in academic departments of art history tend to focus on what museums collect. Historically, of course, this not books. Those reside in museums' curatorial libraries or in special collections. A little recognized benefit of the diversity of modern and contemporary artistic practice is that it has broadened perspectives on collecting. In the 1980s at the Getty Research Institute, we only collected illustrated rare books. Dürer's treatises fit but not his print suites or single sheets. We could justify the acquisition of a stellar copy of Piranesi's complete works because they were in their original board bindings. As a paintings curator told me at the time: "They're just books." I responded, "Yes, even paperbacks."

Decades later, this is obviously a limited view of art history. What is collected is important because it becomes what is studied and published in the writing of history. Looking back and forward, the inter-connectedness of books and art seems easy to see, especially in the context of special collections which view books as objects. It is a concept that museums have discovered more recently as well, looking deeper into their vaults; they have always collected books amid their collections on art. Once this long history of artists and their books is seen in perspective, the current engagement of artists and books becomes less novel and more understandable. In their design and images, artists' books hold significant examples for both art historians and book historians, who are interested in areas as diverse as creative processes, reception, markets and circulation, and of course, collecting—both past and present.

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NOTES

1. It is now in his archive at the Getty along with his notebook of all those to whom he sent *Every Building on the Sunset Strip*. It reads: "Dear Mr. Ruscha, I am herewith returning this copy of *Twentysix Gasoline Stations* which the Library of Congress does not wish to add to its collections. We are nevertheless deeply grateful for your thoughtful consideration for our interests. Sincerely yours, Jennings Wood / Chief Exchange and Gift Division / October 2, 1963.
2. "He made books when that seemed an odd thing for an artist to do and whose style, wit, and energy encouraged other artists to use the inexpensive, self-published book as a form of expression." Arlis.org website
3. Eleanor Garvey, *The Artist and the Book, 1860–1960, in Western Europe and the United States* (Boston: Museum of Fine Arts, 1972). Riva Castleman, *A Century of Artists Books* (New York: Museum of Modern Art, 1994). Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 1995). In the latter Drucker marshalled a prodigious compilation documenting artists' engagement with books from the early twentieth-century avant-garde on, with emphasis on the postwar period. By the nineties, the dealers and collectors Elizabeth Phillips and Tony Zwicker were careful to make the distinction between artists' books and livres d'artistes, focusing on the latter, in their selection for the Grolier Club exhibition, *The American Livre de Peintre* (New York: Grolier Club, 1993).

MY MIGHTY JOURNEY

Gaylord Schanilec

When first asked to think about this topic I had just finished *Lac Des Pleurs*, a book about a 25-mile-long expanse of the upper Mississippi where the river broadens out into a natural lake—a place of little current and sudden gales, of distinctive points and bluffs noted by most who pass through—where once a week for five years I climbed into my boat and pushed off from shore with as little agenda as possible. I believed if I squinted my eyes I could see what Louis Hennepin saw when he had come through 500 years before me: the shape of the land, the color of the sky. Hennepin named the lake Lac Des Pleurs. From his journal: "Thirty leagues higher up, you find the lake of Tears, which we so named, because the Indians who had taken us—wishing to kill us—some of them wept the whole night, to induce the others to consent to our death."

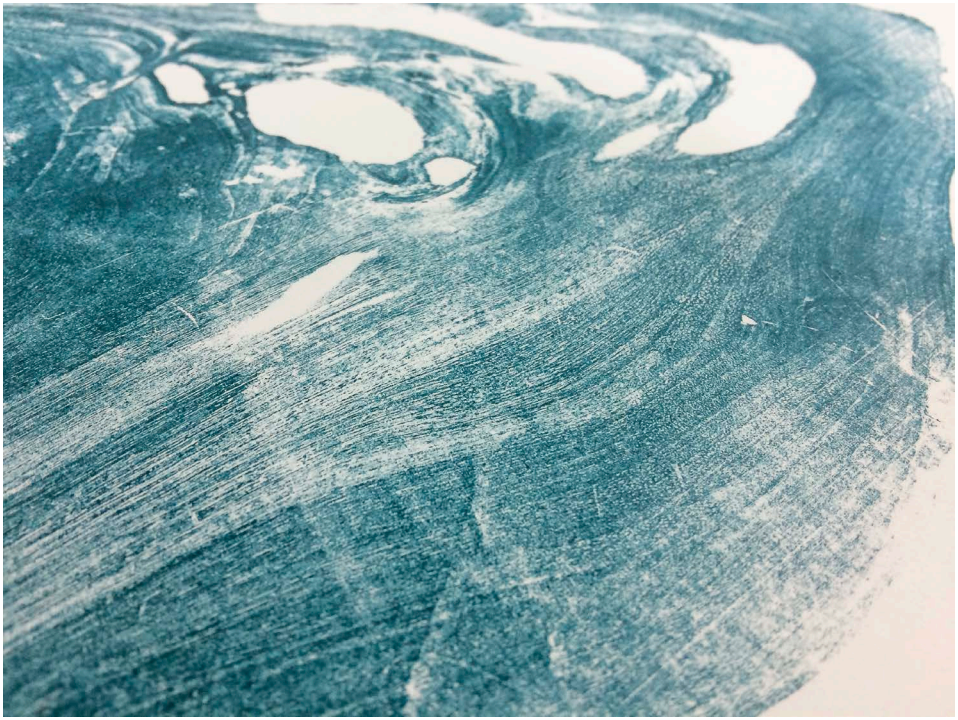
When I finished *Lac Des Pleurs* it occurred to me I had said all I had to say about that place, and about rural life. I found myself standing on a precipice, and I leapt, landing in a warehouse at a bend of the river in Saint Paul, Minnesota, 70 miles to the north. 12,000 years ago, the glaciers were melting and the water flowed down into the Red River Valley of North Dakota and across Minnesota. When it came to this bend in the river another flow entered in from the north, and it breached the limestone crust to the soft sandstone layer beneath. The sandstone began eroding and the limestone collapsed into the chasm that formed as a result. Water poured in with enough force that the erosion process accelerated and a massive waterfall formed that extended the entire breadth of the valley. The erosion continued and the waterfall began to move. 12,000 years later it stopped at downtown Minneapolis—a 12,000-year journey of a total distance of 10 miles.

There is a program in the Twin Cities that gets students out on the river in canoes. These kids are growing up on the shoulder of the river, but most have no idea of its history. The director of the program mentioned to writer John Coy that it would be nice if they had some way of describing this journey of the falls. John had been working for years on a story, in verse, from the perspective of the waterfall, describing what had gone on along the banks of the river over the course of the falls' journey through time. The Minnesota Historical Society Press agreed to publish the book, a children's book, and was looking for an illustrator. They thought of me because I had once made a book with images of both the contemporary falls and what the ancient falls might have looked like. But when they asked me I was still working on *Lac Des Pleurs*. "I might be interested," I said, "but I can't even think about it for a couple of years." A couple of years later they asked again, "Would you be willing to illustrate *My Mighty Journey*?" At that point I was standing on the precipice.

As much as I appreciate the world represented by the readers of this journal, and realize I could not survive without it, it feels a bit like an island sometimes, and this seemed like a good opportunity to stretch out a bit, to try something new. A children's book. Why not. I agreed to take the project on.

The MHS Press was expecting sixteen full-scale color wood engravings. In the seven years I worked on *Lac Des Pleurs* I had only managed six. I told them not to expect full-scale color wood engravings. It wasn't clear what I was going to do, and since it wasn't clear I suggested there could be no firm deadline. I also had them write into the contract that I could reproduce the images, for my own purposes, in whatever form I pleased. It was clear I could not commit the kind of time the project might require for the royalties from sales of the book they were able to offer. There would have to be another edition.

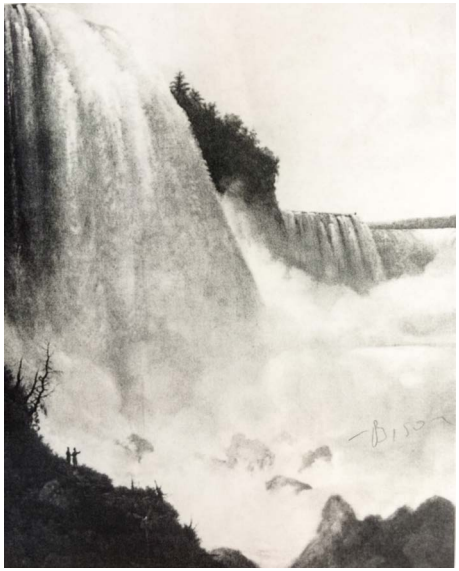
Awhile back I made a study of trees, collecting specimens of different kinds of wood and making them into type-high blocks. In the process I learned how to cure the wood, machine the blocks, and to print from them. I thought this block-making from found materials might be a good place to begin work on *My Mighty Journey*. An expedition was organized and we went down to the river, along the course the waterfall had traveled, to collect materials with the idea of making type-high blocks from them. We were looking for interesting pieces of wood, and I thought we might try printing from limestone. "We" included interns from both the Historical Society and the Minnesota



Center for Book Arts, Jeff Rathermel, then the director of MCBA, Dan Leary, the book production manager of the MHS Press, and myself. With the resources of two institutions behind the book, it became clear I was no longer working solo—I was no longer a man alone in a boat.

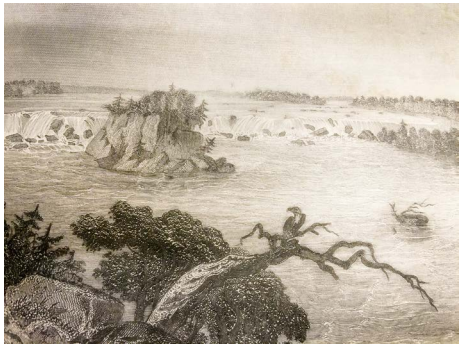
We began proofing our blocks in the basement of the Minnesota Center for Book Arts. When you make a type-high block, apply a thin layer of ink on its surface, then impress it with paper and take a print from it, it gives you a direct impression of that surface. If done carefully, the level of detail you can achieve is amazing. We found it interesting that wood grain flows around a knot much in the same way water flows around a rock. Like most buildings of the Twin Cities built in the 19th century, the foundation of Open Book, the building that houses MCBA, is made from limestone. In the basement we were surrounded by it and it inspired us, particularly in the development of our palette. At this point "we" included two interns and myself. One of them was Paul Nylander, a Ph.D. in small particle physics with the analytical mind of a scientist, but also a curiosity and delight in creative thought. Paul quickly became enamored with the project, and agreed to stay on board until the end of the journey.

The Historical Society provided us with an intern who found all the images she could of the falls and provided us with a pile of grainy photocopies of screenshots.



These photocopies become a basis of the development for many of our images. We liked this image in particular because it seemed to get to the power and the scale of the ancient falls. On the left is the photocopy we chose to work from, and on the right is the image we came up with, all printed from objects collected from along the river. The MHS Press was expecting a landscape format—horizontal images—but this image demanded verticality, and I refused to reduce scale to accommodate the horizontal format. The image of the ancient falls would require the reader to turn the book sideways to view it. When confronted with this conundrum, John Coy thought about it for a minute and said "Well you know, when kids look at the book they're going to get to this page and they'll think 'Whoa, the waterfall was so big, I have to turn the book sideways to see it!'" Our images had begun to affect the format of the book, and the text itself. The concept of "illustration" began to fade. The book, in all its elements, had taken on an organic nature, growing of its own volition.

Some of the limestone we collected was encrusted with fossils from an ancient ocean floor that predates the period of time we were focusing on by five million years. I found limestone to be just soft enough that the drum sander in the wood shop could be used to make type-high blocks. The fossils were harder than the limestone—denser—and so printed in a slightly darker tone than the limestone itself. All the mist and foam rising from the falling water of the vertical falls was printed from pieces of the ancient ocean floor. The stones the vertical falls fell over were printed from cottonwood bark. Cottonwood bark peels off the tree in long slabs just over an inch thick, an ideal thickness from



which to start sanding towards type-high but it is fragile, and requires support in the bed of the press. The key ingredient in making this support is Bondo, automobile body repair filler, a two-part epoxy, mixed and used to fill the openings and build up beneath any parts of the object lacking support. Bondo sets in a matter of minutes, after which it can be sawed and sanded like wood. In our process, the object to be printed is placed on a sheet of waxed paper and framed in with wooden strips. All is then clamped down securely to the tabletop and the Bondo is applied.

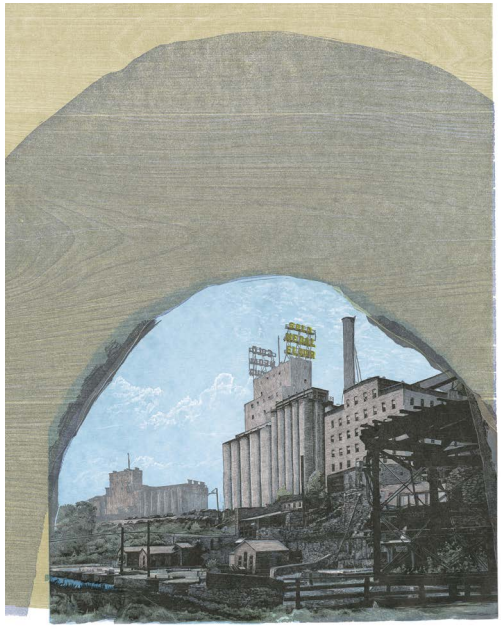
In the collection at the Minnesota Historical Society we found a painting by Peter Gui Clausen, who as a young man near the middle of the 19th century made a painting of the falls. We looked at other works Clausen had painted later in life, but never again did he capture the raw energy of the rushing water as he had as a young man. In looking at his painting of the falls we realized falling water does not reflect the sky because it doesn't face the sky; what you see instead is a distorted image of whatever the water is falling over. Another image of the falls that caught our interest was a steel engraving based on a painting by 19th century watercolorist Seth Eastman. In his image, Spirit Island—a sacred place to the Dakota people—had just emerged from the falls. Along the right-hand margin of the picture, mid-stream in the river, a branch had caught on a rock. In the later part of the 19th century there was an appetite for images of the vast, newly explored interior of the country—and money to be made from images depicting it. We noticed this same branch and rock in a number of paintings of the period, and realized some of the artists probably had never visited the falls, but instead copied Eastman's image.

Our depiction of Spirit Island brings us to 1680 when Louis Hennepin became the first European to see the falls first hand. Up to this point all the elements of our images were printed from found objects; with the arrival of a European, however, it felt appropriate to begin to render some things, in this case making small wood engravings for our Spirit Island trees that were deliberately made to look like Eastman's trees. In the back of the Historical Society Press edition of the book will be background information offering some explanation of what we were thinking as the images developed. It is hoped that

some students might recognize Eastman's trees in our image and think, "These guys are doing it too. They're copying that other guy's picture." To leave little doubt, in the lower left-hand corner, a branch has caught on a rock.

We found the backside of cottonwood bark made good sky blocks. There are gaps for clouds, and it has a soft and beautiful texture, but tends to give up fibers while printing. These fibers must be picked off the ink rollers by hand—a tedious task—but we didn't mind because an important part of the story of the falls is the constant breaking down of things over time. So, when a piece of limestone develops a crack during printing it's okay with us—it becomes part of the story.

In 1819 the United States government built a fort on a bluff overlooking the confluence of the Minnesota and Mississippi Rivers. To the Dakota people this confluence is the most sacred place on earth; they believe it is where they emerged into the world. They call the confluence of the two rivers bode Mni Sota, which roughly translated means "place where the water is so smooth it reflects the sky." When the soldiers captured the Dakota in preparation for sending them off to reservations elsewhere, they built a stockade at the base of the bluff—the Dakota people were imprisoned on the bank of their most sacred place. In the middle of the book will be an image with no text—just the shape of the bluff and water so smooth it reflects the sky.



Then change came quickly. The Europeans began clear-cutting the forests of northern Minnesota and floating the logs down the river to the falls. They found they could use the power of the falling water to power saw mills, and the mills sprang up around the falls with a web of elevated troughs presumably for moving wood. Like the place downriver where the falls started moving 12,000 years earlier, there is a soft sandstone layer beneath the limestone crust of the land where the milling took place. One of the milling companies decided to dig a tunnel through the soft sandstone layer to expand waterpower to Nicollet Island. Before they were able to put their plan into action the tunnel collapsed, and the falls were in danger of disappearing all together. The solution to this problem was to build a wooden apron to keep the falls in place. In the wood type collection at MCBA we found some ultra condensed wood type we felt made excellent timbers for our wooden apron. In a series of three images depicting the sawmill era of the falls, the organic background of water, stone, and sky is printed from found wood and stone objects, as it is throughout the book. In these images I cut blocks of long grain cherry blocks (wood cuts) to depict the progress/regression of the sawmill industry around the falls. Once a composition was established, in this case based primarily on photo-copied screen shots of photographs of the mills found in the archives of MHS, I was able to cut a woodcut block in a matter of days, whereas a wood engraving of this size and complexity would have taken many months to engrave.

I grew up in the Red River Valley of North Dakota. In school we were taught we lived in the breadbasket of the world. We were surrounded by wheat fields, and all of the wheat ended up at Saint Anthony Falls where it was milled into flour. After the sawmill industry exhausted itself, flour mills sprang up around the falls. We found a photograph of the Gold Medal Flour mill that was taken from beneath the stone arch bridge in about 1920. The railroad baron James J. Hill built the stone arch bridge with its graceful curve so Easterners would have a good view of the waterfall and the budding metropolis of Minneapolis as they arrived on his railroad. I liked the composition and thought it would make a nice wood engraving. The building and Gold Medal Flour sign still exist. Throughout the book we made a point of including recognizable buildings and structures evident in the old photographs in an effort to give students an awareness of remnants of the past that remain a part of their world today. The engraving portion of the image is printed from five separate end-grain maple blocks. Remnants of the bark around the edges of the maple rounds are evident along the underside of the arch to suggest the wood engraving process. The bridge itself is printed from large slabs of white cedar, beneath the ever-present backside-of-cottonwood-bark sky.

Flour dust is volatile, and there were explosions and fires. We needed to print fire and found rotting driftwood made excellent fire, with wormholes like the tails of embers flying in the air. The dilapidated wall, which still exists as part of the Mill City Museum, was faithfully rendered as a wood cut.

For the final image of the book we wanted a panorama that might include as many of the other elements from the story as possible. In a photograph taken from an airplane in the late 1950s we found the point of view we were looking for. Spirit Island was still there at that time. Shortly after the photo was taken however, the captains of industry decided they needed a lock and dam so barges could get upriver above the falls, so they quarried out the limestone. Never mind that Spirit Island was a sacred place to the Dakota people. It seems that kind of detail rarely entered into the thought process of the captains of industry. Sixty years after its construction the lock and dam was closed. It had become apparent that the lock and dam was not necessary for commerce, but it was not closed for lack of use—it continued in operation for years after this became evident, opening its massive doors for the occasional canoe—it was closed in an attempt to keep invasive Asian carp from getting further up the river. So much resource and energy was put into building the lock and dam, only to abandon it for the sake of a fish.

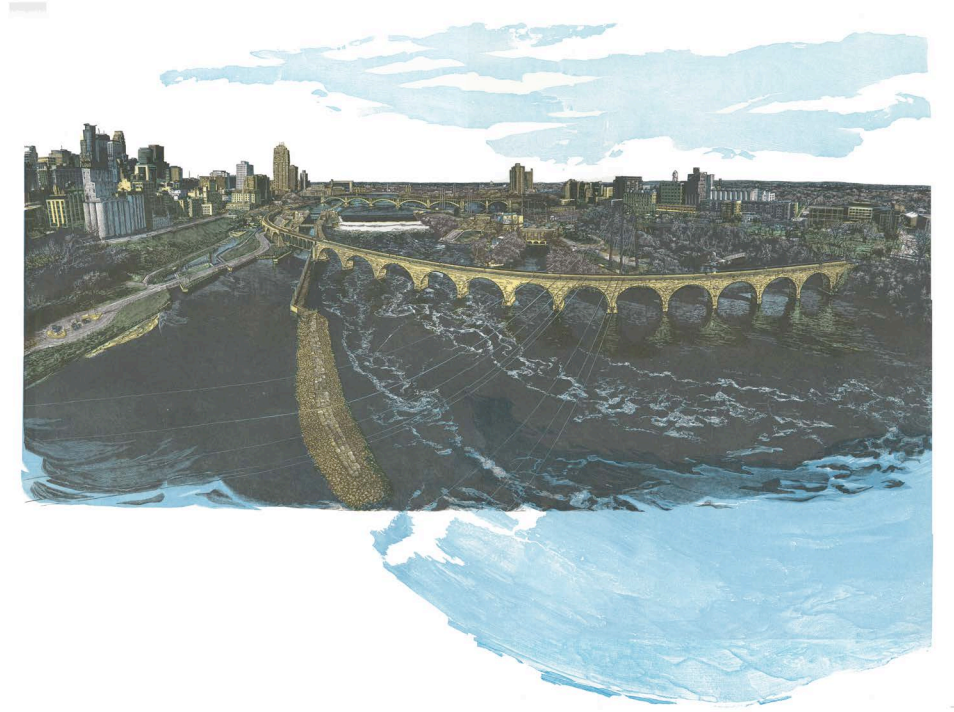
We were looking for a contemporary view similar to the old photograph. We tried photographing from the tops of tall buildings, and from the freeway overpass, but couldn't find the view we were after, so we got in touch with a drone photographer who generously gave us twenty minutes: the length of time a battery lasts in his drone. At the end of our book you find one full-scale color wood engraving with, of course, the organic backdrop that flows throughout.

Our edition *My Mighty Journey* grew into a river monster measuring twenty-four inches high, more than two feet long, and weighing in the neighborhood of forty pounds. Barbara Ejadi, a retired graphic designer who joined us along the way, came up with a sewing method of joining our sheets on cords and we prepared a dummy of the book for Codex 2017. I showed it to Carolee Campbell and Russell Maret. Both questioned our making it into a book at all—it presents all kinds of problems because of scale and everything else. They suggested it might be better to make a box of prints.

But we make books. That is what we do.

A blog by Paul Nylander shows more photos of this project at:
mymightyjourney.tumblr.com

Photos courtesy of Gaylord Schanilec, Paul Nylander, and the Minnesota Historical Society.
This article was adapted from a talk delivered at the 2017 Codex Symposium.



Gaylord Schanilec, noted for his color wood engravings, established his own press, Midnight Paper Sales, in 1980. Since then he has published more than 25 books under his imprint, as well as accepted numerous commissions including works for The Gregynog Press in Wales and the Grolier Club of New York. He has been the recipient of numerous awards including the Carl Hertzog award for excellence in book design, and the Gregynog prize. He is an Honorary Member of the Double Crown Club, and an active member of the Typophiles, the Ampersand Club, and the Fine Press Book Association. His work is represented in most major book arts collections in the United States and in the United Kingdom, and the archive of his working materials is held at the University of Minnesota.

"REPORT US," EILEEN BOXER: A REVIEW

Veronika Schäpers

Yaj Yig Vue, from St. Paul, is charged with child endangerment after leaving a loaded gun in the presence of his three-year-old son, who fired it into a neighbor's house.

A 17-year-old Baton Rouge boy was charged Saturday with negligent homicide after the teen fired a fatal shot into his 16-year-old friend while the two played with a gun.

A man was shot on Saturday while walking in North St. Louis.

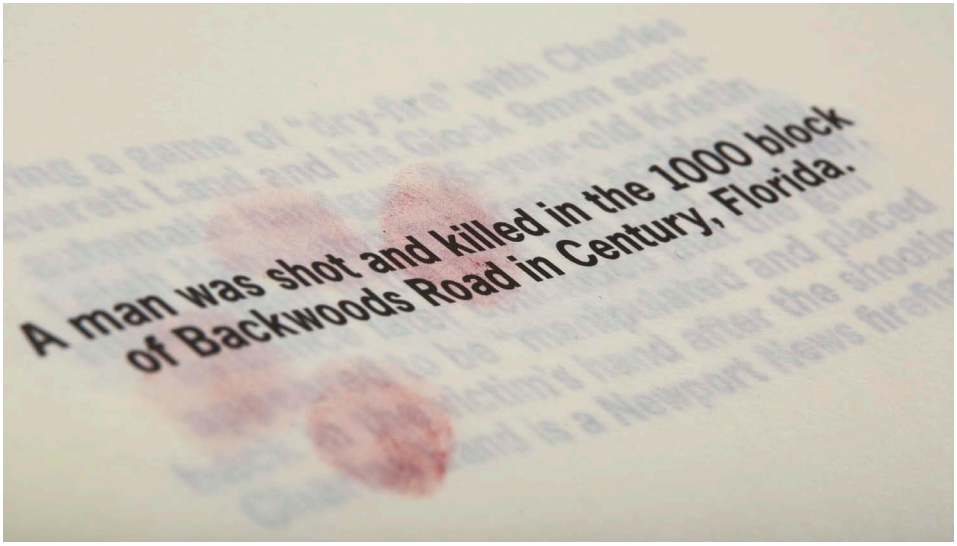
Austin police officer Arturo Canizales will be suspended temporarily for accidentally shooting his own patrol car on Saturday, January 17.

Ricardo Mendoza, 25, was arrested Saturday night for pointing a gun at his father then firing the weapon into his house in Silver City.

An unidentified man shot another man in the left leg in a residence on Walton Avenue in the Bronx before fleeing.

These are just six of the 137 incidents that took place in the United States on January 17, 2015, involving the use of a firearm. It makes for difficult reading, both banal and horrifying. At the same time, January 17th was not a special day – no, it was a totally normal day.

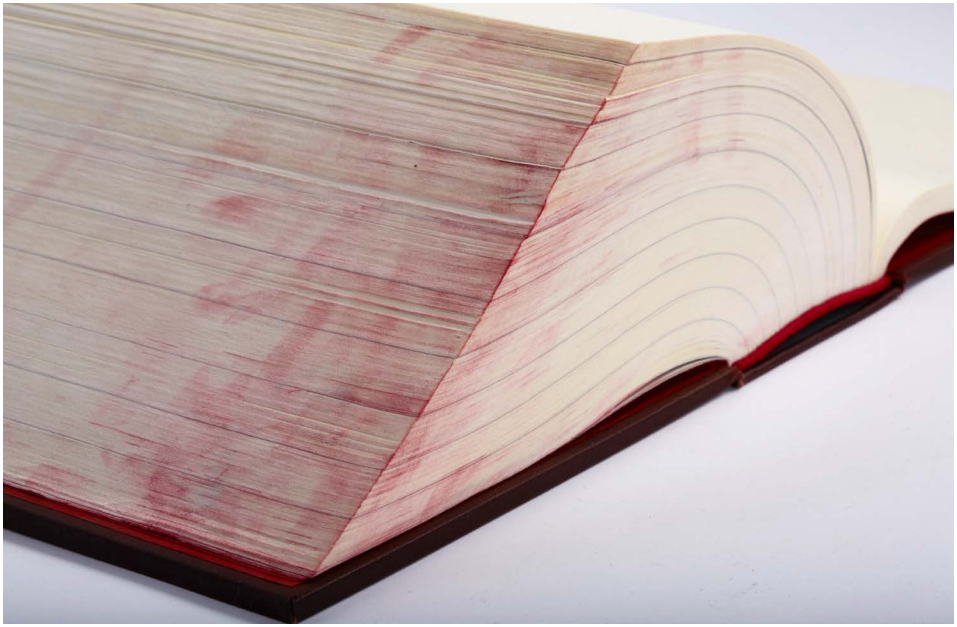
In her project *Report US*, Eileen Boxer presents facts; in a sober, unemotional way, she edited every reported incident that involved a firearm for the entire month of January 2015: one incident per page. That creates a huge book for the month of January alone: 3,136 pages, plus endpapers and separator sheets between the individual days, divided into four thick volumes.



This is not Boxer's first project involving the gun issue; among other things, she used a classic shooting range target, as the basis for the invitation to the exhibition "The Gun - Icon of Twentieth Century Art" at Ubu Gallery and mailed them with eight rounds of real bullet holes. (www.boxerdesign.com/mailart/ubugallery)

For *Report US*, she mentions three different aspects that inspired this extensive project, all of which took place in late 2012 or early 2013: Boxer's dismay after the mass shooting at Sandy Hook Elementary School, in which 27 people were killed, including 20 children; reading the "Gun Report" by Joe Nocera and Jennifer Mascia, a daily compilation of the previous day's shooting victims in the Op-Ed pages of the NY Times; and finally a request by artist Martin Wilner to share the news items and thoughts that are currently occupying her for a period of one month. She took this last request as an opportunity to do more extensive research on the libidinous relationship that many Americans have with firearms and all the bizarre forms that relationship can take, such as pregnant women posing with weapons and weapons as an accessory on the catwalk.

In the course of her one-month collaboration with Wilner, Boxer created a temporary website, bulletnews.org that eventually led her to *Report US*. Emotionally overwhelmed, she set herself a goal of documenting all the incidents involving firearms over the course of one year, thereby allowing readers to viscerally experience the role that weapons play in day-to-day life in the United States today. Her spontaneous original idea was to set up a digital billboard in a public place so that passersby would be forced to confront the incidents. However, Boxer soon rejected this idea in favor of the book medium. As a professional book designer, it was the medium that made the most sense to her on the one



hand; on the other, interacting with the audience is what she most valued about *Report US*, something that could be achieved most effectively using this format.

One aspect that makes *Report US* such an impressive project is the incredible volume of data that it compiles and edits, paired with an uncompromising design that leaves nothing to chance. In order to meet her high standards, Boxer considers every detail.

• She finds the raw material for her project in the Gun Violence Archive (GVA), "a not for profit corporation formed in 2013 to provide free online public access to accurate information about gun-related violence in the United States."
• She hired Julia Geist, a talented young programmer, to write a software program for *Report US* that transferred all of the cases published in the GVA from January to December 2015 to an Excel file and checked them so they could be edited. Without this program, Boxer would not have been able to process the huge volume of information. Even so, it still takes her a full work day to process and edit 24 hours worth of data.

Her concept for the book's aesthetic is very clear right from the start: *"I wanted the object to be beautiful as a contrast to the horrors that lay within,"* and she reduces the design to three main characteristics: black typography, white paper, red binding.

Eileen Boxer chooses a very bold sans serif font, News Gothic Bold, centered and densely typeset, which evokes an obituary notice. She spent a long time looking for the right paper as the carrier material, one that matched her vision – thin and transparent,

soft and skinlike – and finally found it with a Kozo and Pulp paper from Japan with coating for inkjet printing.

Each page has exactly one incident printed on it; the reader's gaze is guided to the middle of the page as if to a target or a bullet wound, and at the same time the next incident can already be seen faintly underneath. It makes the chronological closeness and frequency of the shootings tangible, and draws the reader's gaze into the book.

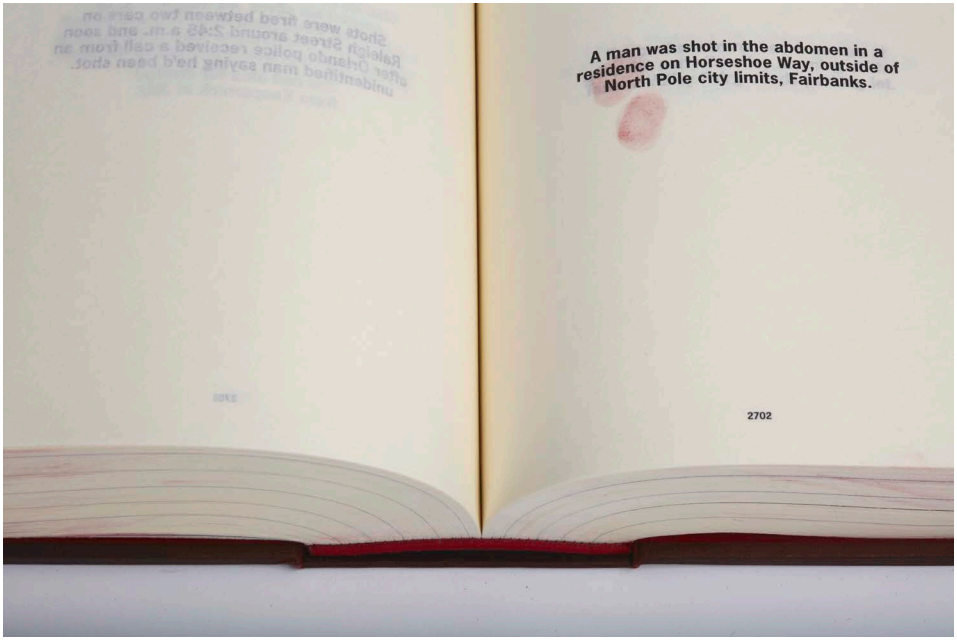
However, it only happens if you make it that far: leafing through the book is a great challenge for many observers. Among other things, we can see how polarizing the book is. There are many who don't even want to touch the book – "*it is too uncomfortable*." It is not just the sober description of gruesome facts that scares readers away. As the pages are turned, the reader's hands imprint each touched page of the book with fingerprints that come from a pigmented endpaper and gradually cumulate into a blood-like mess. Everyone who picks up the book leaves their own imprint behind. At the same time, the book also leaves the reader with red pigment on their fingertips. Boxer developed this pigmentation for the endpaper together with Robbin Ami Silverberg in her paper mill, Dobbin Mill, in Brooklyn. It is an almost alchemical masterstroke; not only is the pigmentation an almost inexhaustible source of staining, but the color of the endpaper and the fingerprints left behind correspond exactly to the color we associate with "blood." It happens to be a non-toxic synthetic irgazin-ruby loose pigment from Kremer, saturated but unfixed into Silverberg's handmade paper.

Real blood comes into play in the binding. The cloth is glazed with cow's blood and then fixed; it leaves no traces behind, but does create a certain sense of revulsion that contrasts with the clear, streamlined concept and precise design of the volume. In fact, it is tempting to touch the book. As an object, it radiates a sense of beauty, in part because of its excellent realization. It is the work of bookbinder Lee Marchalonis, created in the workshops at NYCBA (NY Center for Book Arts). The solid/flawless handiwork is also a necessity, since the book is meant to be paged through again and again – a technical bookbinding challenge, given the approximately 1000 pages per volume.

To date there are 4 volumes, covering all of the incidents in the first four weeks of 2015. Their sheer size forces each viewer to imagine how much space the 52 volumes of an entire year would take up.

Boxer would love to realize all 52 volumes, 54,000+ incidents. " I can imagine an installation of a long narrow book table, perhaps made of melted down bullets, a long horizontal bar graph in haunting dark red, installed in a traveling reading room and available to the public to open, touch, read, and leave their fingerprints behind. "We all have blood on our hands." But she discovered that after editing and constructing the first month, she needed a massive support – financial and volunteer. She has the entire year of data scraped off the Internet, waiting for that possibility.

As a result, she is now focused on distributing and publishing the project. Her success is clearly shown by the increasing number of red fingerprints on the pages of



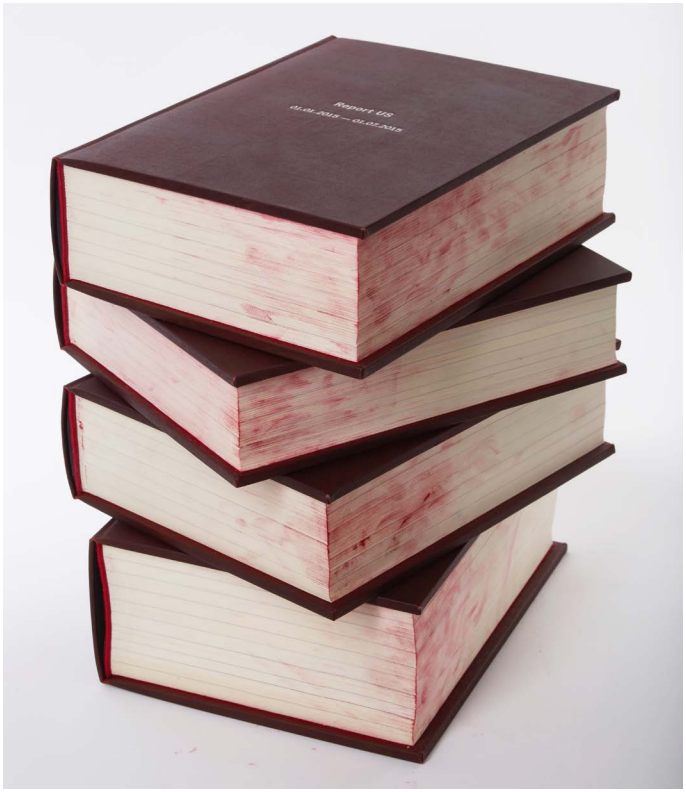
the individual volumes, a result of the numerous exhibitions where *Report US* is publicly displayed.

She has also created a few ancillary projects that leave direct marks in her neighborhood. For instance, Boxer regularly puts up stickers and posters with individual case descriptions in New York, and posts one incident daily to her Instagram account #reportusdaily. She has also produced a 35 min video of several hundred sample cases, designed to be projected on a public building.

In addition to the four volumes described above, Boxer published a boxed set paperback edition of 31 books for sale, each volume covering one day—the spine widths serving as a 3D bar chart.

Boxer emphasizes, "*Report US* is not about statistics, it is not about politics. It's not about the Second Amendment or Congress or even the NRA. It's not about how we, as a nation, have allowed guns to proliferate in our midst but how they have become an essential part of our identity. *Report US* is about people — it's about families, and communities, and it's about the fabric of our society."

When asked what she considers a successful work of art, Boxer responds, "*A successful work is one that stays with you after you've left the room. It should touch you viscerally, exhibit beauty and provide no finite answers.*"



All of that certainly applies to "*Report US*." Eileen Boxer has created an extraordinary, impressive work of art in book form that I hope will find many more viewers.

* Specifications: Hiromi Asuka paper, hand bound and sewn. Trim size: 8.25 x 11 x 5 inches. 13.5 lbs. Blood (cow) and mixed media painted on cloth on board, waxed fixed. Handmade endpapers by Dobbin Mills, unfixed synthetic pigment. Hand-tied silk head and tail bands.

** *Report US* has won Yoko Ono's 2016 Courage Award For The Arts

VERONIKA SCHÄPERS is a leading protagonist among today's book artists. In her work, boundaries disappear; her elaborate text arrangements are neither simply illustrated nor typographic books, but instead are best characterized as visual compositions. These are accompanied by an astonishing range of bindings, including the traditional codex, scrolls, leporellos and objets d'art. Educated in Germany, Switzerland, and Japan, she spent 15 years living and working as a book-artist in Tokyo, before returning to her native Germany. She currently is living and working in Karlsruhe. Her work is widely collected in museums and special collections libraries and she has received a number of international prizes and awards for her work.

THE MAKING OF AN EXHIBITION: THE ART OF READING. FROM WILLIAM KENTRIDGE TO WIKIPEDIA (2017-2018)

Paul van Capelleveen

The exhibition *The Art of Reading: From William Kentridge to Wikipedia* was on view at Museum Meermanno in The Hague from 17 November 2017 through 4 March 2018. The joint exhibition of the Koninklijke Bibliotheek|National Library of the Netherlands and Museum Meermanno came into being after a proposed exhibition on medieval manuscripts had to be cancelled due to conflicting interests and lack of funding. Evidently, this undesirable decision could not have been foreseen, and the cancellation of a comprehensive exhibition that certainly would have attracted a large crowd implied a risk for the museum that depends on a fixed number of visitors for its state funding.

Circumstances and Preparations

The cancellation happened in the early days of March 2017, while the opening date of a substitute exhibition could not be pushed back further than to the middle of November of the same year. We had no time to lose, and in the days that followed several suggestions were considered. My propositions were of an opposite character. One was simple and cheap, the other demanding and expensive. Only six months before we had had an exhibition about the Koopman Collection of the National Library in the Grolier Club in New York (*Artists & Others. The Imaginative French Book in the 21st Century*), and this could easily have been adapted for a presentation in the Museum Meermanno.

After some deliberation, the museum and the KB jointly decided to opt for my second proposal: an exhibition of 'interactive books', whatever that might mean. This was on 17 March 2017, and I received an email to that effect, while attending a conference on South African artists' books in Johannesburg (*Taking Stock of the Book Arts in South Africa*). This gave me the opportunity to address several knowledgeable colleagues, and ask them for suggestions. Sarah Bodman, among others, produced an extensive list of possibilities, artists' names, and projects that might be of interest. This helped to determine the focus of the exhibition; and we determined that it would have to be an international show.

A project manager was appointed, and I was asked for a detailed description of my proposal, which, at that point in time, didn't exceed five lines of ambiguous prose. One complicating factor was that the Museum Meermanno was in between directors; the newly appointed director would only start in June. The project manager and I determined to draw up a budget (there was no time for fundraising), and as the library felt responsible for the gap in the exhibition scheme, the rationale was to push several buttons simultaneously ('guilt', 'duty', 'guardian angel', 'time pressure'), in order to get a large degree of financial expenditure approved by the authorities. It took some time

Room 3: Eyejack, Prosthetic Reality (2016). [Photo: Jos Uljee/KB|National Library, The Hague]

for a guarantee to be given, – a few indecisive weeks went by, - and by the time we were gasping for air, at the beginning of June, the issue was finally settled. Designers could be asked for an estimate, artists and art handlers could be approached, and, as time was pressing and colleagues were preparing for their summer holidays, many matters had to be arranged simultaneously: stories for the P.R. and education departments, instructions for the designers, loans, exhibition texts, and a title of course. Working title was 'The Reading Laboratory'.

Now, during April and May, several story lines for the exhibition were considered, but rejected as illusive, complicated, or unexciting. So, in the end, I returned to our initial assignment, which was to represent a new collaboration between the museum and the library titled, "the House of the Book." The House of the Book was an immediate result of the report published by the cultural committee that oversees state funded museums. Museum Meermanno was obliged to find a partner in order to submit proposals for funding, and, eventually, the National Library and the museum put forward an ambitious plan for the museum's future. The exhibition would have to reflect the different

goals, ranging from a focus on large-scale digitization projects (National Library) to the history of books and manuscripts (Meermanno), and from a high number of visitors and groups in the museum or on locations elsewhere (Meermanno) to a modern representation of the 'book' in all its contemporary and digital forms (Library).

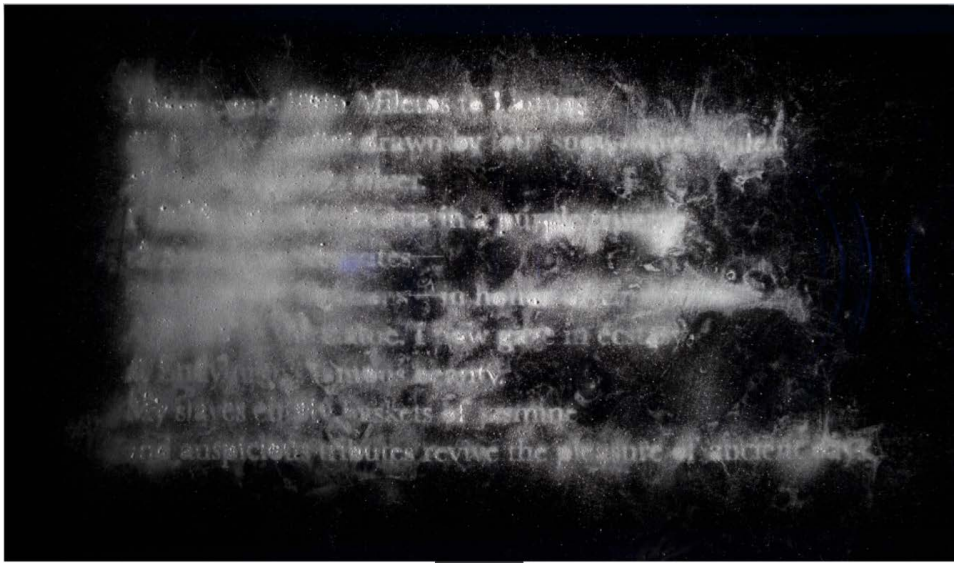
What followed was an extremely busy quarter during which an initial selection of more than 70 works developed into a manageable 20 odd projects that – together - reflect the current state of affairs in the field of cross-overs between print and screen. During the process I received more than 700 emails, and must have sent around another 1,000 or so. Most of those, evidently, went to and fro between the project manager and myself (c. 400), or colleagues in the museum (400) and library (200), while others were addressed to book dealers, shops, art handlers, artists, photographers, designers, translators, lenders, etc. In normal circumstances, one would have preferred to reflect much longer on an exhibition of this scope, and personally I would not have regretted it if the museum had said: let's close our doors for three months. On the other hand, the production of an exhibition at full-steam-ahead speed, exploring a wide and new field of contemporary book making, certainly has an appeal of its own, involving discoveries and creative challenges at a rapid pace.

Selection and De-selection

One of the first works to enter the selection for the fall exhibition was a book that I had seen at the 6th Codex Book Fair & Symposium in Richmond, CA, in February 2017. On the fair's last afternoon I approached the artist Rick Myers about a possible acquisition of one of his older works, *An Excavation / A Reading (Before the Statue of Endymion)* from 2013. It shows four translations of a poem by the Greek writer Constantine Cavafy (1863-1933). I had seen the 'book' at the 2015 fair, and recommended it to Museum Meermanno as one of the first truly digital books that I liked (there was no room in the budget). Later, I suggested to the head of my department in the library – she directed the think tank for the House of the Book– that we acquire Myers's book, and present it to the Museum Meermanno on the occasion of the inauguration of the new collaboration between library and museum.

Now that the exhibition was taking form, Rick Myers's work was at the top of my list, along with a work by William Kentridge: *2nd Hand Reading* from 2014. While Kentridge's book seems (but isn't) a straightforward conjunction of a book and a film (based on different sequences of original drawings), Myers's Cavafy project is more complicated. Though based on texts, *An Excavation / A Reading* only uses paper to explain the undertaking – the texts were not printed in ink, but compiled from marble powder. This is how Myers describes his project:

'I was invited by the Onassis Cultural Center (OCC), Athens, to propose a video and sound work to commemorate the anniversary of the birth and death of Constantine Cavafy (he was born and died on the same date). [...] My proposal to OCC was based on



Room 4: Rick Myers, An Excavation, A Reading (2013). [Photo: Rick Myers]

a letter sent to the Acropolis Restoration Service (YSMA) requesting they send me off-cut unusable fragments of Pentelic marble from the worksite of the Parthenon renovation. YSMA eventually agreed and sent me the fragments with a formal declaration letter. [...] Four translators permitted their versions [of a Cavafy poem] be incorporated in the project. Peter Gizzi read each poem and sound recordings were made of the readings. A stencil was cut for each of the four translations in chronological order and the first was positioned upon a taught plastic film suspended over audio speakers. The Pentelic marble fragments were ground to a fine powder and sifted through the stencil, rendering the text of the first translation legible upon the film when the stencil was removed. The recorded reading of the second chronological translation was replayed through the speakers, causing a gradual and eventually complete disruption of the first visually rendered text. The translation that had just been replayed was then visually rendered in-place of the previously legible version, then the following juxtaposing translation was replayed through the audio speakers, and so on.'

An Excavation / A Reading is presented in a black clamshell box containing (on the right hand side) a hardcover xerographic book with the explanatory text and photographs. On the left hand side is a USB flash drive with the video and sound work (duration: 3m 15s). In the exhibition *The Art of Reading* we showed the video on a horizontal flat screen positioned on a small table. The book and the box were not shown. We added a Dutch translation of the poem by Cavafy that was printed on a vertical board.

The two works by Myers and Kentridge were joined by a third book from the Museum Meermanno, Amaranth Borsuk's and Brad Bouse's *Between Page and Screen*

(published 2012). The book (quoting the creators) contains 'black and white geometric patterns that, when coupled with a computer webcam, conjure the text. Reflected on screen, the reader sees himself with open book in hand, language springing alive and shape-shifting with each turn of the page. The story unfolds through a playful and cryptic exchange of letters between P and S as they struggle to define their passionate but fraught relationship'.

These three books were the first entries on a growing list of titles of a broad range of interactive or hybrid books that merged technological innovation with the magic of paper. In the beginning, we regularly changed the exhibition concept. At one point we considered presenting a panoramic view of book projects from digitally produced works on paper to born-digital works. Another time, we devised many categories of works such as books that were about capturing movement, works that changed readers into writers, books that worked as a link to online presentations and conceptual pieces on the book as object. These categories didn't work, but they helped us to see what kind of works would be good building stones for an exhibition. Our intention was to include many fields of publishing such as education, children's books, novels, works of reference and book art. However, most of the works in the first three categories were considered too dull for words, let alone for an exhibition. So, one morning we tossed aside each and every book that lacked flamboyance, excitement or inspiration. Then the list became manageable.

The de-selection process was not yet finished, nor was the selection process. Both continued while tips were given by colleagues from the library and the museum, internet searches for a broad range of terms yielded new projects and books, and questions sent to producers, artists, museums and publishers provided us with information on even more possible items. Some of these projects had multiple web pages devoted to them, while, actually, the concept for the book was never pushed further into the production phase, usually because of lack of funding. Some were made at art colleges or universities, and were designed as part of the curriculum, and never intended for production. One of those projects was *Blink*, a 'concept and technology for making traditionally printed paper books networked and linked to any digital content'.[1] A prototype was made in an edition of three by Manolis Kelaidis at the Royal College of Art in London in 2006. The book contains printed buttons that communicate with nearby digital devices via a wireless module hidden in the book's cover – the key element is conductive ink. 'By simply touching a link on the book's page, a reader may access any kind of digital content, like a web page, a video or listen to music'. A similar project was undertaken by Fujitsu Technologies, 'FingerLink', which was presented in 2013.[2]

Another prototype, 'meant to provoke discussion', was developed by Felix Heibeck, Alexis Hope and Julie Legault at the Massachusetts Institute for Technology. It was called 'Sensory Fiction', and is a combination of a book and a vest.[3] The straps over shoulder, chest and middle contain sensors and actuators that 'can change lighting, sound, temperature, chest tightness and even heart rate of the reader to match what the main character in the book is going through'. The vest houses air-pressure chambers that can

constrict, or cause the localize temperature fluctuations as part of the experience. We had hoped to include this prototype in the exhibition, but Alexis Hope wrote: 'Unfortunately we no longer have a working version of the book and vest itself'.[4] A similar answer was given by Marius Hügli, who, with Martin Kovacovsky, produced an edition of *Dr Jekyll and Mr Hyde* in 2010.[5] The book was designed to demonstrate 'the new possibilities offered by the use of augmented reality in the press industry'. The book offered 'additional multimedia content when combined with a screen'. Hügli wrote to me: 'Unfortunately the installation "Jekyll and Hyde" doesn't exist anymore. The Software Company (Metaio) was bought by Apple. And the Software wasn't supported anymore…'[6] Another project by these designers was developed in conjunction with a Paul Gauguin exhibition at the Fondation Beyeler.[7] We were granted a loan of one of the interactive books that was especially designed for the exhibition, but the costs amounted to more than 42,000 Swiss Francs ($45,000), and we declined the offer.

A field that interested me deeply was the category of printed books containing texts taken from internet sites, Facebook or Twitter. Not all of these were produced on paper. In 2015, British artist Cornelia Parker developed an embroidered version of the article of the *Magna Carta* in Wikipedia. Other artists too transposed parts of Wikipedia to older media. James Bridle's selection included all changes of the Wikipedia article on the Iraq War that were edited during the war, between December 2004 and November 2009. There were more than 12,000 changes and they amounted to more than 7,000 pages in twelve volumes. The artist responded that the work 'had been in storage for some time', and the artist 'would need to check on its condition'; shortly afterwards, mails remained unanswered, as the artist was away from the studio 'and working on writing projects for the summer'.[8] We replaced this work by another one, Michael Mandiberg's project *Print Wikipedia*. The Dutch version of that work consists of more than 1,100 volumes.

A Dutch virtual reality project, *Out of Sight*, was deselected from our list for another reason. Based on a children's story, the project was about a father and a nine-year old daughter who are having a conversation. 'Without knowing, they are both thinking about the same thing: the loss of Lisa, her sister and his daughter. As a viewer you find yourself in the head of the father or the daughter and you experience the two different perspectives.'[9] As a visitor of the exhibition, one would have to put on headphones, and a pair of virtual reality glasses. Then an assistant should push a button to start the film. This implied that one of the museum staff would have to be on duty during the three months that the show was on. All in all, a lot of projects were either tediously plain, out of order, obsolete, unbearably expensive or impractical.

On the bright side: in most cases the deselected works guided us towards fascinating other projects (often by artists whose work we had not yet seen before). A case in point is Mirabelle Jones's work *Book Reads You* that was on display in Oakland in 2013.[10] This sculptural installation is powered by a Kinect motion sensor technology and code. 'An acrylic book sculpture is positioned on a pedestal in one corner of the room. As visitors approach and physically interact with the book and their surroundings, their gestures are

interpreted by the book and read aloud to them as creative language'. The costs for transportation of this large object were forbidding, and Mirabelle Jones suggested replacing it with a work that was almost ready: *Asystole.* The 3D printing process had not yet started, but a copy arrived just in time for the exhibition.

Reading The Exhibition

The opening date of 17 November was imminent, and by the beginning of August the main story of the exhibition was decided upon: the art of reading. Works were divided into six themes that explored certain aspects of the reading process: turning pages, touching, seeing, remembering, concentrating, and reacting.

The introductory text for the exhibition argued how remarkable the act of reading is, that we have to be trained to do it, that we can do it at a great speed, and that it involves physical action: 'Several senses read at the same time'. But how does reading work? What different kinds of reading can be distinguished? How do you cope, as a reader, with words, sounds and images coming at you at the same time?

Industries and artists are transforming books – which implies that reading too is being transformed. The exhibition reflected today's reality, and primarily showed books and objects that have been published in two or more forms: on paper and online. All the books on display in the exhibition rooms could be touched and handled. Each object in the exhibition was given a short introduction and one tip. Each room had a general introduction.[11] Represented were twenty artists from the USA, Netherlands, France, Germany, Italy, Great Britain, Australia, and South Africa. Most works had never been on view in the Netherlands before.

In the first room (*Reading means turning pages*) William Kentridge's *2nd Hand Reading* (2014), Scott Blake's *Hole Punch Flipbook #2* (2014) and Heidi Neilson's *Cloud Book Study* (2011) illustrated the turning of pages in relation to movement, order, time, and format. Blake's book is a small flipbook, as it should be; Kentridge's book could be seen as a flipbook save for its large format. His work (a book and a film) also shows that pages and entries in a dictionary divide books into convenient chunks of information: a single picture, a single subject. As a reader, you know where you are. Kentridge's film is quite a different matter: the pace and order are pre-determined by the artist. In Kentridge's case, the visitor was asked to 'go to page 1943'. Order is important in books, but what is the 'correct' order if there is no logical numbering, as in *2nd Hand Reading*? Most viewers assume that the book is based on the film or otherwise. Neither is true. With Heidi Neilson's works (photographs of clouds and sky) the experience of time is important: pages we've read (the now invisible past), the current page (present), and those we don't know yet (the future). Turning pages takes time: it also *gives* us time for our own thoughts.

The second room was about touching. Turning pages prepares us for reading. Touching a book evokes sensory experiences that trigger all kinds of associations in the brain, including sounds and tastes. Reading is not governed by a single, specialised area of the brain. It's more complex than that. Reading activates several parts of the brain.

Room 1: William Kentridge, 2nd Hand Reading (2014).
[Photo: Jos Uljee/KB|National Library, The Hague]

When we look at movement, we use part of the brain that controls physical movements. The throat, too, is involved in reading, even when we are reading silently. Impulses from the brain reach the larynx and the tongue, which often move along with the words, as do the lips.

Reading stimulates different parts of the body; it involves far more than just your eyes. You touch books, you move the computer mouse around, you swipe or turn pages, embrace or hold the object on which you are reading. So it matters how that object feels, how convenient it is to use, how text and technology reinforce each other. Every technology is both perfect and imperfect: it has advantages and disadvantages. Technology is artificial, but devising new technologies is a human skill.

The Lost Men Project (2006) by the artist Paul Emmanuel – whom I had met in Johannesburg - was in this room. A screen displayed photos of parts of his body that were

Room 4: Didier Mutel, My way II (2014). [Photo: Jos Uljee/KB|National Library, The Hague]

impressed with names of victims of the Battle of Grahamstown (1819). On display too were the lead letters that had he used for his painful work. To see the next image, one had to place a finger on the screen, an act that emulated pressing his skin, just as the type had done.

Other works in room two were Mirabelle Jones's *Asystole* (2017) a 3D printed book that converts an ECG into music, and Carina Hesper's *Like a Pearl in my Hand* (2017). This book contains photos of blind Chinese children, who generally live isolated lives, unseen by society; the book symbolizes their plight. The heat of touch makes the black ink fade, revealing the photos. When we remove our hand, they gradually disappear.

In every room one voice or sound could be heard – in the second room it was that of Paul Emmnauel, whispering 'Touch me'. In the third room a constant fluttering of bird's wings could be heard. 'Reading is seeing' was the theme of this room: reading starts with looking. Then we think: are those letters? What do they look like? Is this a word? What does it sound like? What does it mean? We don't always realize that fonts have been designed that our brains can readily recognize. We find it very easy to recognize angular objects, like a tree with branches in a landscape, and it is just as easy for us to recognize a letter T, L or X. The theme of this room also was about expectations, hidden messages, and words that we expect to see, about the movement of the eyes – the rapid backward and forward movements along a line – that make the same flitting movements when we

are watching a film or looking at a picture. Rebecca Sutherland's *Hide & Eek* (2013) is a children book with multiple layered pages and hidden images, Eyejack's *Prosthetic Reality* (2016) contains illustrations from comics and sf stories that change (color, movement, sound) by the use of an app. Juan Fontanive's *Ornithology I* (2015) looks like an old-fashioned rolodex, but here the rotation device is in constant motion, and we hear the sound of birds' wings flapping. The fourth work in this room was an *OrCam reader* (2017), a pair of glasses that scan the text and read the words out loud to you.

Reading – as we argued in the fourth exhibition room - is also remembering: by underlining, making dog-ears, reading aloud, making notes. The artists who were represented in this room play with the tension between cherishing and destruction. In our daily lives we experience this tension. Though the printed world is generally stable (barring fire, flood, or war), online texts change every day, pictures vanish, links stop working. We delegate our memories in part to libraries, archives, and the internet. But if we can no longer retrieve the text in the same form we saw it before, we have a problem.

Didier Mutel, an artist who regularly shows new work at the Codex book fair, had a work in this room: a video and etchings from *My Way II* (2014). In My Way II the copper plates from which the book has been printed have been gradually "destroyed": the artist has burned little bonfires and set-off fireworks on the surface of the plates as his means of etching. When viewed, the printed etchings themselves recall what happened, but without access to the video you might 'read' them as abstract landscapes—thus the accompanying video is complementary. Another combination of a printed book and a (short) movie is Simon Morris's *The Royal Road to the Unconscious* (2003). For this, a copy of Sigmund Freud's *Interpretation of Dreams* was cut to pieces and the separate words were tossed from a moving car. Photos capture both the chaos and the new arrangement, done with a vacuum cleaner. Is this how our brains process information? Rick Myers's *An Excavation, A Reading* was put into this room as well as was Sebastian Schmieg and Silvio Lorusso's *56 Broken Kindle Screens* (2012) alongside a broken Kindle.

The fifth room was devoted to: Reading is concentrating. The way we read is often unlike our assumptions about it. Even when we are studying we don't concentrate all the time. We interrupt our reading to stand up, write something down, look out of the window. We constantly look for distractions, since reading is an effort. How reading works depends on the technology involved. Printed text lends itself to more different kinds of reading: continuous, uninterrupted reading, but also reading in fits and starts, reading in an imaginative, contemplative way, but also fragmented and concentrated reading. Screens lend themselves to specific modes of reading with a short attention span: searches, following links, contacting people.

The eye does not focus on a single word but jerks to and fro like a bird's head scanning for food (according to the French author Georges Perec). The Dutch artists Marinus van Dijke tried to capture the back-and-forth motion of a chicken's eye in his work *Eye* (2013). The movie is hilarious.[12] Other works is this room were a music clip by the Dutch band Kraak & Smaak, *Squeeze me* (2004). The video is interrupted by dozens of flipbooks

that are flipped through on screen. Amaranth Borsuk and Brad Bouse's work *Between Page and Screen* (2012) contains black and white geometric patterns. A webcam translates these coded areas into visual poetry. The last work in this room was Elisabeth Tonnard's *A Dialogue in Useful Phrases* (2010). The installation contained her book, the original book of useful phrases by Grenville Kleizer (1917), two audio boxes that produced the 'conversation' from the book, and a selection of the phrases in a Dutch translation. One had to make choices: reading, listening; reading her book, reading his book, reading English texts, reading Dutch texts.

In Room 6, 'Reading is reacting', it was suggested that online texts have come to resemble oral literature, in that they are constantly changing and being passed on from one person to another, retold – sometimes differently. They are unstable and at the same time highly accessible. Printed texts are in principle less changeable, which makes them appear inviolable and irrefutable. Printed texts are seen as reliable but slow in their response to events. Flexible texts are elusive, assailable, but are more likely to be seen as news. How reading will develop in the future is unclear, but one thing is sure: *connection* and *interaction* will be key to that development.

Artists explore the boundaries between print and online. What happens when they start to put into print the unstable internet texts? We showed three projects in this room. Dutch artist Joyce Overheul's *De Drie Maanden uit het Leven van Rogier* (2013) [Three Months From the Life of Rogier], in which she collected and edited a student's tweets and photos posted on Facebook. Jan Dirk van der Burg's *Tweetbundel* (2015) was a similar project. In ten volumes reprints of tweets posted by ten Twitter users were collected. Both projects test the meaning of what is fleeting and what is permanent, what is personal and what is communal.

The last work in the exhibition was Michael Mandiberg's *Print Wikipedia* (2016). The artist has taken the easy-to-edit Wikipedia pages and produced a one-off printed version of them, freezing text that was malleable. What seemed feather-light in the virtual world has real weight here. The books thus symbolize the dozens of servers that are needed for the virtual version. The project raises questions about reliability and topicality. The Dutch version of Wikipedia amounts to more than 1,100 volumes.

The exhibition showed what artists currently think of reading and books. Visitors could give their opinion using a *Moleskine Smart Writing Set*. Some of the works were highly experimental – and now and then, they stopped working. Even so, these brilliant works of art could be enjoyed, and they certainly changed my view on the reading process. Gill Partington (*London Review of Books*) wrote: 'There is plenty of button pressing and screen swiping on offer, but this is no celebration of interactive gadgets or digital media's 'enhanced' reading experience. Instead, there are thoughtful explorations of its blockages and complications, and the sensory and cognitive short circuits made manifest through 21st century technology', and: 'It's a show that leaves you with a disconcerting sense that reading is uncanny, constantly at one remove, and always second hand.'[13]

Room 6: Michael Mandiberg, Print Wikipedia (2016). [Photo: Jos Uljee/KB|National Library, The Hague]

An Exhibition of Experiments

The exhibition didn't attract the large crowds that would/might have visited an exhibition of medieval manuscripts. Before the opening, Museum Meermanno and the National Library agreed that numbers would not be considered as a testament of the success of this show. For the library this was not a complicated decision. However, the museum – dependent on state funding that is partly based on the number of visitors – would need to formulate an explanation of the lower attendance number. Therefore, the show was described as a first attempt to demonstrate the new focus of the museum in its collaboration with the library and the joint House of the Book program. The strategic plan for 2017-2020, which had been approved by the museum council, refers to the actual social meaning of the 'book' rather than about the history of books, and the mission statement of the House of the Book specifically voices the intention to become a place of discussion about the function of the book in the past and, more importantly, in a digitized world, and to develop a research center, an experimental laboratory where new forms of reading and the transfer of knowledge can be examined. In this vision, the 'book' is understood to be a fluid medium, a medium on the move. The proposed exhibition program wants to explore three types of books (on paper and online): the sensorial book, the revolutionary book, and the experimental book.[14]

'The Art of Reading' was not the first exhibition to show experimental books. However, the general audience of the museum clearly prefers to see manuscripts, incunabula,

old and rare printed books, or children's books. Artists' books, private press books, experimental books by art academy students and the like, as well as modern graphic design, have always been less popular than more historical exhibitions. A show by academy students that was held before 'The Art of the Book' had been experienced as incomprehensible and disorderly. A show of artists' books and (more) screens with short films - funny or profound, - instead of venerable medieval pages illuminated in gold and lapis lazuli, was considered by some people as too much of the same. 'The same' being: the unknown present.

The museum, precariously, needs to find new audiences without estranging the traditionalist league of visitors that come to the Meermanno mansion at a time that the status of books has considerably been weakened. The current audience – usually older, and highly educated – seems to have no successors. Moreover, a book museum cannot compete with art museums that hold works by Rembrandt, Van Gogh, or Mondrian. Apart from that, the museum is too small to conveniently host a blockbuster exhibition, and an art-minded audience has not yet found the way to Museum Meermanno. During 'The Art of Reading', we experienced two options for furthering the relation with new audiences: the tutorial and the personal approach. Presentations for children (organized by one of the museum staff's educators) were sold out before the exhibition was opened. The curator's tours and artist's talks were also much appreciated. Both directly relate to audiences that are wide apart, but that agree on the importance of a personalized and interactive visit to a museum. It should be noticed, however, that Museum Meermanno lacks the staff to organize an exhibition as a series of activities for small groups, due to severe budget cuts by the government in the preceding years.

Recently, the museum council gave out a warning to the national and municipal authorities that support museums, and argued that smaller institutions wouldn't be able to survive if new budget cuts would be imposed. At the same time, the small museums were advised to seek audiences outside its doors, in schools, libraries, and other venues, which the House of the Book program already has invested in, partly through the national library's network of public libraries in the Netherlands. Another challenge for the House of the Book will be to find diversified audiences. Traditional book collections are too white, too male, too European centered. A newly installed steering committee closely monitors exhibition and education programs, fundraising, project planning, and marketing campaigns. My belief is that the modern book, the kind of book that is exhibited and acquired at the Codex fairs, the kind of book that was shown at 'The Art of Reading', offers all the chances we need to reach new audiences, provided that a personalized approach for several types of audiences can be realized. Unorthodoxy, openness, exploration and complexity is what these books at present have to offer.

Paul van Capelleveen (1960) is curator for the Collections Department at the KB|National Library of the Netherlands, editor of the book historical magazine *Quaerendo* and the Dutch language magazine *De Boekenwereld* (Book World). He published two books about the art of the French book (*Voices and visions*, 2009; *Artists & Others*, 2016), and books about collecting (*De complete verzameling*, 2016) and private presses (*The Ideal Book. Private presses in the Netherlands, 1910-2010*, 2010).

NOTES

1. http://manokel.com/blink/
2. See 'EbookFriendly' for a list of innovative projects: https://ebookfriendly.com/print-books-technology-projects/
3. https://scifi2scifab.media.mit.edu/2013/12/19/sensory-fiction/
4. Alexis Hope, email to the author, 9 August 2017.
5. http://v2.nl/archive/works/jekyll-and-hyde
6. Marius Hügli, email to the author, 2 August 2017.
7. https://iart.ch/en/-/paul-gauguin-in-der-fondation-beyeler-der-multimediale-vermittlungsraum-zur-ausstellung.
8. James Bridle, emails to the porject manager and the author, May-August 2017.
9. http://www.outofsight-vr.com/
10. http://www.mirabellejones.com/book-reads-you-interactive-book-art/
11. A PDF of the complete exhibition texts can be requested from the author: paul.vancapelleveen@kb.nl
12. https://www.youtube.com/watch?v=RttLrQzVC-w
13. https://www.lrb.co.uk/blog/2017/12/11/gill-partington/what-is-reading/
14. 'Museum Meermanno Activiteitenplan 2017-2020' (The Hague, 2016).

AFTER THE STUDIO FLOOR IS SWEPT

Richard Wagener

"Aesthetics is for me like ornithology must be for the birds."
–Barnett Newman, *Painters Painting*, a film by Emile de Antonio, 1973.

"One paints when there is nothing else to do....After the mail has been read and answered, bills paid, the place, studio cleaned and swept..."
–Ad Reinhardt, Unpublished, undated notes.

At the end of my graduate studies I was asked, "Where do you see your painting in an art historical context?" As someone still at the beginning of the journey to figure out where my sensibilities would take me, this struck me as a foolish question that could only be answered with pretentiousness. I demurred.

Still, one leaves graduate school with a head full of ideas gleaned through reading, listening to others opine about art, doing a lot of looking, thinking about how all of this resonates with one's sensibilities, and ultimately, how this affects one's work. The only art history class I had taken was a seminar in miniature paintings from Mughal India. Researching my master's thesis, I was captivated by the writings of a number of painters such as Robert Motherwell and Ad Reinhardt who seemed to be able to articulate a clear vision of their sense of aesthetics. These writings continue to be a catalyst for thinking about what I am doing.

The main question for me was not how to fit into an art historical context, but rather how to bring my sensibilities to bear on my work in an unpretentious manner that didn't descend into decoration or picture postcard making. It is like the process of getting out of the car, out of the parking lot, and into that clear space where one can seriously address the issues at hand without the world at large intruding and influencing the work. When I took up wood engraving as a medium to explore ideas, I made a very deliberate decision not to buy David Sander's instruction book, and in doing so, isolated myself from how others used the medium. I didn't know any wood engravers for over ten years. Thus, I was able to develop a sense of how I wanted to use the medium without a wealth of history looking over my shoulder. Just as someone said that the sculptor David Smith wanted to be the very best welder, so I wanted to be able to control the lines that could be used to create tonalities and textures and bring a discipline of high craft into my work.

The idea was to start from scratch and as much as possible create my own history, building upon my background in natural science and abstract painting. As I was clarifying for myself what ideas I wanted to pursue with the help of this medium, I was aware of the dogma of modern art that was discussed in graduate school as well as recognizing the tension that existed with my concurrent attraction to representational work along with the allure of abstract thinking. As I proceeded, my venture into engraving involved

bringing together those two disparate influences without consciously burdening the work with theory or dogma.

The early attempts at creating works with wood engraving gave me a clear sense of how I wanted to use this medium in service of my sensibilities. One important moment came when I realized that adding white was not the same as adding light, and I had a particular sense of how I wanted to bring light into my images.

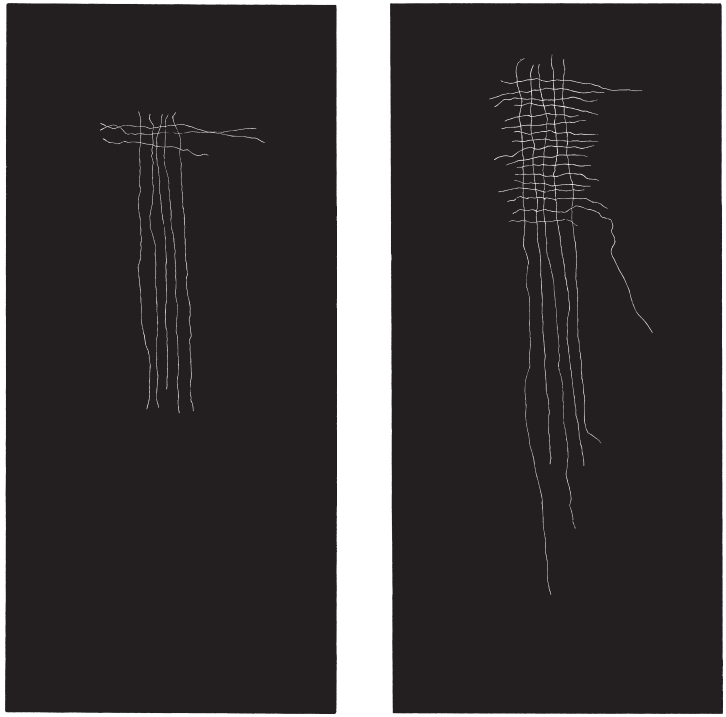
When I met Peter Koch in 1990, he suggested that we work on a book together based upon the sensibilities that he saw in my work. He was taken with the merging of biology, accident and high craft, and the way lines were extrapolated into pattern and form. Taking on a project where I had to develop a cohesive series of twenty-six engravings served as a defining departure from my previous work where one engraving was not necessarily tethered to another. I was leaving behind one kind of freedom where I could do anything I wanted and experiencing another form of freedom that is found in working within self-imposed guidelines. I began cutting the blocks with a clear sense of how I wanted the images to express light along with a deliberate simplification of composition. It occurred to me that I should try to exploit a broad range of mark making to see what that could do for my ideas of the interplay of organic forms, formalistic concerns and spontaneous drawing. At one point in the process of engraving this series of blocks I realized that in having a dialogue with the medium of engraving I wanted to eventually expand beyond the hybrid engravings I was doing, i.e., realistic elements played off an abstract field, and venture equally into total representation and total abstraction.

Another significant moment in the development of my thinking occurred while I was writing the text to accompany twenty-six images in the book. Peter invited a poet friend over to his studio to discuss with me ways of adding clarity to the rambling stories I had written. This encounter gave me an appreciation for how I could use editing to strip away non-essentials and bring focus to my prose poems and laconic fictions. In reworking my writing, I was questioning how many words I needed to tell my story.

The resultant book, *Zebra Noise with a Flatted Seventh*, was published in 1998. It embodied a number of ideas that Peter and I shared. First was that the images should not be in service to the text, and the text should not be in service to the images. Text and image should complement each other by having a shared sensibility, and they should have a reciprocal degree of abstraction.

The sharpening of my thinking that developed during the making of *Zebra Noise* bore fruit in the development of a series of color abstract engravings based upon a dream. This occurred at the same time Peter was designing *The Fragments of Parmenides* with a new translation by Robert Bringhurst and he invited me to participate in this project. As Crispin Elsted noted in his review of the book, “these engravings accompany the text like a luminous descant.”

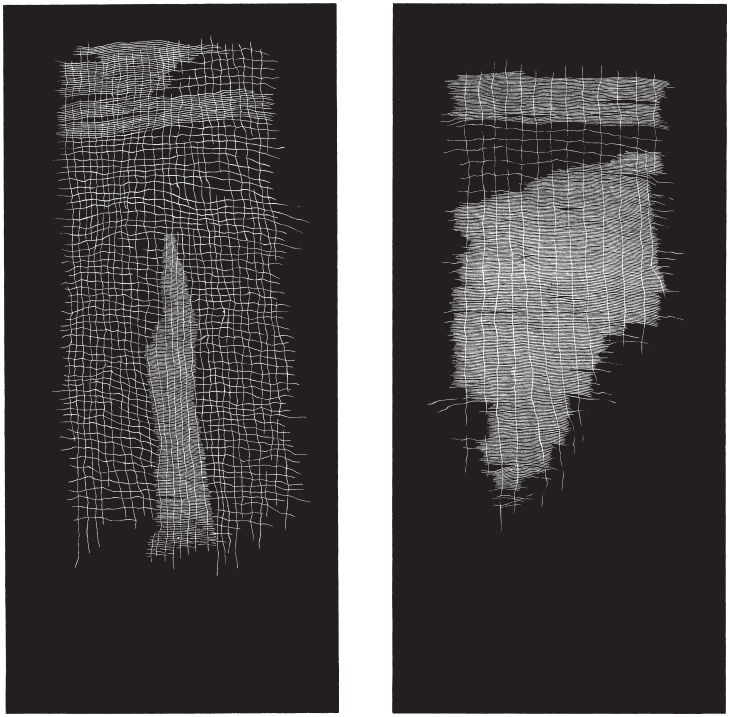
At the same time, I was further developing the question of how many words do I need to tell a story while I was writing my book *Cracked Sidewalks*, 2006. For that project I



extended my thinking to one of the engravings in the book where I posed the question, "How many lines do I need to engrave to sell the image?"

On the other end of the spectrum, the idea of exploring completely representational work influenced me to mine the vast California landscape I have encountered during my travels around the state. This began a slow productive descent into giving myself over to the extended process of trying to coax certain feelings out of hardwood in a way that captured a personal response to this native environment. In collaboration with Peter Koch, the initial engravings formed the basis for *California in Relief,* published by the Book Club of California in 2009. Further forays into this measured approach to the engraving process yielded a companion volume with a heightened perspective and containing two multi-block panoramas. *The Sierra Nevada Suite*, again designed by Peter, was published by the Book Club of California in 2013.

While printing the engravings for *The Sierra Nevada Suite*, my thinking revived the previous idea of economy in approach to writing and engraving. But at this time I was remembering an idea from many years past where I was considering the concept of a loom and the use of threads. The question then became, "How many threads does it take to make a weaving?"



During a break in the printing I made a drawing and left in on the table. As I continued printing I found myself going back to that drawing. Then I did a second, and a third drawing. I couldn't keep my eyes off them. I wasn't sure what I had with this set of three drawings, but they kept drawing me in and soon I could think of little else. I worked out a format for engraving these ideas and ordered a number of blocks.

At the Codex Book Fair and Symposium in 2013, my excitement about the drawings was so electric, as when one is reluctant to touch without welding gloves. It felt like something, as John Steinbeck wrote: "growing like a fuse burning towards dynamite." Yet I couldn't articulate what they were or where they might lead. When I met the New Zealand poet Alan Loney and heard his presentation at the symposium, I immediately felt like he would have the sensitivity and appreciation to collaborate on this very undefined project. I overcame my hesitation to approach Alan with such a half-baked scheme and secured a commitment to consider whatever images I might have. By the time I was ready to send off work to Alan there were fourteen images. This series was eventually expanded to sixteen images that were complimented by a poem by Alan Loney. *Loom* was published in 2014.

In developing this series of engravings, the first three images were based on the initial drawings I made. After that the process became very fluid and organic. It took me back to graduate school, my early work, and the writings of Motherwell with the ideas of automatism and starting a painting without any a priori ideas of how it will eventually look. As I started on the fourth block and then subsequent blocks, I would make some general marks to establish a notion of where I thought I might want to take the engraving. Then during the process of engraving I would take off in an unplanned direction. As I proceeded through the series the preliminary notations grew more and more spare until the last block was started without any drawing or guidance. There was an idea in my head and I simply started engraving and thinking about what it was looking like. Then I added some things to expand the idea. Beyond the initial three engravings, none of the following engravings ended up where I thought they might. This was the closest to abstract painting that I ever experienced in over thirty-five years of engraving.

I still resist illustration and a narrative component to my work and strive to avoid decoration or picture postcard making. And I still think about ideas like the ethical imperative that has been discussed by Stendahl, Kierkegaard, and Motherwell that involves a willingness to venture into the unknown, an adherence to one's artistic values and a determination to maintain one's integrity with every decision, regardless of the consequence. But an art historical context will have to wait.

RICHARD WAGENER has been engraving wood for over thirty-five years and his work has been in a number of fine press editions, most notably with Peter Koch in Berkeley and the Book Club of California. In 2006 Richard established the imprint Mixolydian Editions to publish his own fine press editions of his work. He has collaborated with David Pascoe of Nawakum Press, Santa Rosa, California on two fine press books, one of which earned them the 2016 Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso. Richard was also awarded the Oscar Lewis Award by the Book Club of California for contributions to the book arts. He currently lives and works in northern California.

A TALE OF TWO CITIES: 48 HOURS IN LONDON AND OXFORD

Lesya Westerman

There are many versions of England designed to satisfy each of us. Sports enthusiasts are enthralled by the likes of Manchester United, All Blacks, and Andy Murray. Gastronomes explore the Borough Market and set out to seaside towns for a batch of fish and chips made 100 ft. away from the boat on which the cod was caught. Audiophiles flock to Reading & Leeds Festivals and make pilgrimages to Rough Trade East and Piccadilly Records. Bibliophiles face no shortage of destinations to tug at their heartstrings.

London has a vast literary history, serving as home to the likes of Charles Dickens, Virginia Woolf, and the contemporary Zadie Smith, among other esteemed authors. Libraries around every corner inspire young minds and preserve the resources cherished by collectors and scholars alike. And as commercial mass book production continues without a hitch, the arts of bookbinding and fine printing continue to gain interest throughout the city. Just over an hour train ride away, Oxford is a mirror for this immersive bibliophilic culture and abundance of activities. In these cities, carrying a book with you is a given.

Chapter 1: London

Perhaps the crème de la crème of libraries in London, the British Library (96 Euston Rd, London NW1 2DB) serves as an excellent starting point for jumping into the book-loving culture of the city with its collection of over 150 million items, including 8 million stamps and 4 million maps. As guest services informed me on my recent visit, even if one were to request 5 items per day, it would take over 80,000 years to view the entire collection, which in many ways doesn't speak to much when their collection requires an additional 12km (approx. 7.5 miles) of growing shelf space *each year*. Thankfully, an exhibition room housing the treasures of the library is open seven days a week for visitors and patrons alike to view and learn about historical treasures such as the *Magna Carta*, the Gutenberg Bible, 16th century manuscripts by Persian poet Nizami Ganjavi, and Churchill's letter authorizing the Monuments Men. This room is free to view, but those wishing for a more in-depth look at the Library's inner workings and holdings may take advantage of the individual library and conservations tours. For £10, visitors can learn more about the institution's history, collection, and architecture; or for those interested in the behind-the-scenes, the conservation tour provides an opportunity to see world-renowned conservators at work with the benefit of gaining insight into their techniques and tools. Those interested should check the British Library website or otherwise inquire about available dates for each tour.

From the British Library a 20 minute stroll through the St. Pancras neighborhood will bring you to the Charles Dickens Museum (48 Doughty Street London, WC1N 2LX). Housed in the Dickens family home, the study, bedchambers, and servants quarters are

British Library interior.

open for exploration and the jewels on view include the author's desk and drafts for novels-to-be, most notably *Oliver Twist* and *Nicholas Nickleby*. Rotating exhibitions are open throughout the year and have recently showcased *Ghost of an Idea: Unwrapping 'A Christmas Carol'* and *The Other Dickens: Discovering Catherine Dickens*. For a more immersive experience, the Museum hosts a series of lectures, performances, and workshops all delving into the life and work of Charles Dickens. The last Sunday of each month, Highlighting the Collection allows visitors to handle "Dickensian curiosities" on each floor of the house. With over 100,000 items within the museum, there is no scarcity of surprises to be captivated by.

An afternoon at the British Museum's Enlightenment Gallery (Great Russell Street, London WC1B 3DG), continues a journey through England's bibliophilic past. Though only a small section of the museum, the Gallery originally housed the King's Library, a collection of over 60,000 books acquired by King George III and gifted to the nation by his son in 1823. Numerous agents hired by the king sourced volumes on English and Italian literature, British and European history, and religious texts, some acquired on an individual basis and others as a part of intact private libraries. Though the entire collection resided in this gallery for 170 years, it was transferred to the British Library in 1997. The books currently housed on these shelves are on long term loan from the House of Commons and are surrounded by objects significant to the Enlightenment, focusing on the disciplines of "religion and ritual, trade and discovery, the birth of archaeology, art history, classification, the decipherment of ancient scripts, and natural history". Tours of this hall are free and held every Friday, lasting 20 minutes.

Cecil Court bookshops, Leicester Square tube, off Charing Cross Road.

If you by chance may be interested in ending your day at a different type of library, the Malt Whisky Library at the Grange Blooms Hotel (7 Montague St, Bloomsbury, London WC1B 5BP) may strike your fancy. Located on the ground floor of the elegant hotel, the bar assumes the setting of a traditional English library- lined with both old books and choice bottles of whisky- and offers cozy seating for an evening with friends or a date with your current book of choice. With a selection of bourbons, single malts, and a number of spirits, you're certain to find the perfect reading companion.

Other London destinations to consider: Victoria & Albert Museum National Art Library (available to registered patrons, but admission to the vast V&A collections is free); Cecil Court (just below Leicester Square tube off Charing Cross Rd), home to several rare and antiquarian bookshops; Southbank Centre Book Market (every day under Waterloo Bridge on Queen's Walk); St. Bride Library (Bride Lane, Fleet St, London EC4Y 8EQ); London Centre for Book Art (56 Dace Road, London E3 2NQ); bookartbookshop (17 Pitfield St, Hoxton, London N1 6HB), a shop selling artist books of all sorts.

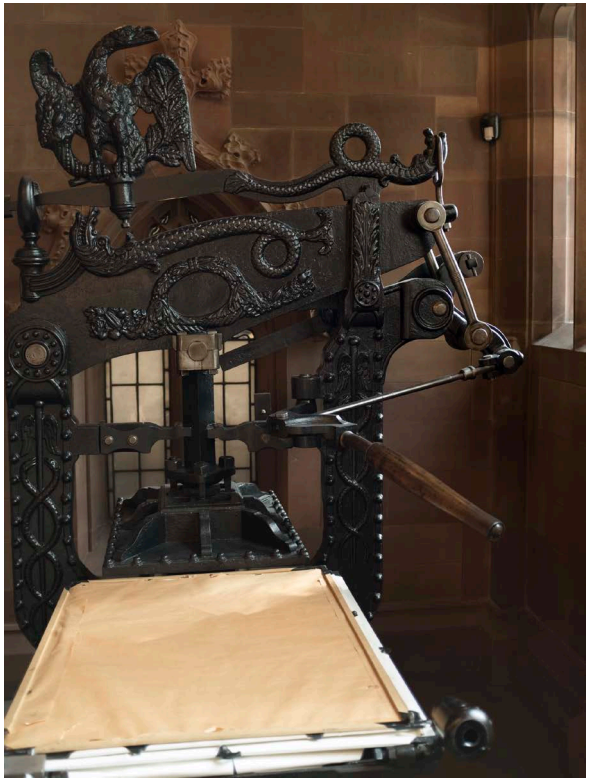
Chapter 2: Oxford

Whether you are staying in the city proper or taking a day trip from London, Oxford contains its centuries old history with contemporary finesse. A centerpiece of the city and the University, the Bodleian Library (Broad Street, Oxford, OX1 3BG) exemplifies this with the juxtaposition of its centuries-old volumes and the sounds of readers' fingertips

gliding along the keyboards of their laptops. It first opened its doors on November 8, 1602 after incorporating with a 15th century library built by the University to house books that had been donated by Humfrey, Duke of Gloucester. With its holdings of over 12 million printed items, it is the second largest library in Britain, second only to the British Library in London. As the library has continued to expand over the centuries, the addition of the Radcliffe Camera (formerly the Radcliffe Library) and the Weston Library (formerly and colloquially known as the New Bodleian) has allowed for further collection development and an improved ability to serve their ever-growing number of readers. While many areas are off-limits to those who are not registered readers, there are seven tours that will not only bring you into those parts of the Bodleian, Radcliffe Camera, and associated buildings, but cater to your level of interest in them. A mini tour (£6) lasting 30 minutes will highlight the most exquisite parts of the Bodleian, including the Divinity School and Duke Humfrey's medieval library, where as the standard tour (£8) (clocking in at an hour) allows you to additionally tour the Convocation House and Chancellor's Court. However, the two 90 minutes extended tours (£14) will serve those inclined to explore as much of these spaces as possible. Each tour offers the opportunity to visit the Divinity School, Convocation House, Chancellor's Court, Duke Humfrey's medieval library, and the Radcliffe Camera; the Upstairs, Downstairs tour includes a visit to the Gladstone Link, an underground reading space connecting the Bodleian and the Camera; the Explore the Reading Rooms tour includes a tour of the Upper Reading Room, the principal research room for materials published after 1640 pertaining to Medieval and Modern History, as well as English Language and Literature.

Across the way at the Weston Library, the sprawling ground floor hosts a series of themed exhibitions utilizing the collections (most recently, *Designing English* highlighted the graphic design of manuscripts and inscriptions), as well as displays showcasing a variety of materials, such as newly created artist's books inspired by medieval manuscripts. Once done perusing what's on view, the flagship location of famed Blackwell's Bookshop (50 Broad St, Oxford OX1 3BQ) is only just next door. Founded in 1879 by Benjamin Henry Blackwell, the bookshop serves as a haven for bibliophiles of all stripes; from rare book collectors to toddlers picking their first books, there is something for everyone. Many of their 35 shops regularly host programs, including author talks, book groups, lectures, and even activities such as a true crime authors panel and murder mystery event. A full listing may be found on their website with details for each program.

Just outside of central Oxford, Temple Bookbinders (Paternoster Farm, 107 Cassington Road, Yarnton, Oxford OX5 1QB) has served Oxfordshire since 1994 as both a bindery and rare book shop. In addition to taking on commissions from private clients, they work with universities and libraries throughout the United Kingdom, offering services such as rebinding, restoring, and conserving for the volumes in their collections. The bindery utilizes historical materials and tools and has set up the space so they are able to continue traditional techniques such as heating tools over an open stove. Within the bindery you will also find Temple Rare Books, their rare book shop offering a selection of



A Columbian Press in the Entrance Hall to the Rylands Historic Reading Room.

antiquarian books and fine bindings, many of which are children's or illustrated books, or on the topics of literature, politics, and travel. Members of both the Antiquarian Bookseller's Association and Provincial Booksellers Fairs Association, their breadth of knowledge and skill will assist you in learning more about their offerings or in collecting particular works. The bookshop is open during normal bindery hours and available to drop in and browse, though those wishing to purchase specific books should inquire ahead of a visit to ensure they still have it on their shelves.

For the ravenous, Chapter 3: Northumberland & Newcastle

If London and Oxford simply aren't enough, a trip up north will yield even more literary delights.

Roughly two and a half hours north of London, Manchester is home to the famed Rylands Library (150 Deansgate, Manchester M3 3EH), founded in 1900 by Enriqueta Rylands in memory of her husband John. Comprising five main rooms and halls, the Crawford and Spencer Rooms are highlights, each containing an exceptional collection

Containing over 6,000 handwritten manuscripts in more than 50 languages, the Crawford Room at the Rylands Library houses these materials, as well as rare books and sculpture.

of rare books purchased just surrounding the time the library opened its doors. The Crawford room holds the Crawford Manuscripts Collection, which was purchased from the Earl of Crawford's family in 1901. With over 6,000 manuscripts written in over 50 languages, additions of rare books and sculpture have been introduced to the Crawford Room over the years. Of a similar origin story, the Spencer Room houses the Spencer Collection, purchased from the fifth Earl of Spencer in 1892. While an array of books lines the room, many of the rare books on those shelves exemplify book production before the art of printing was widespread in Europe. The Historic Entrance Hall and Main Staircase will lead upstairs to the Historic Reading Room, though it is worth exploring as well, with its numerous printing presses (including a nearly pristine Columbian hand press) and historic Victorian toilets, which are in fact a highlight of this fine institution. Moving upstairs into an almost church-like room, the stained glass windows climbing up towards the ceiling and aisles of glass-encased books inspire a reverence for these materials in a way that only an institution like the Rylands Library can. With alcoves lining the entire room, readers are able to study in the idyllic library setting.

The nearby Chetham's Library (Long Millgate, Manchester M3 1SB) boasts the title of the oldest public library in the English-speaking world, having been founded in 1653. The building itself was constructed in 1421, for use by Manchester's Collegiate Church's priests, lending a divine atmosphere to this book sanctuary. Though the majority of the Chetham's collection was acquired as secondhand volumes, it has since grown to be comprised of over 120,000 items; approximately half were published prior to 1850. As a result of their origin, many of the books have evidence of significant provenance within

An overhead view of the Literary and Philosophical Society of Newcastle upon Tyne's main room. Founded in 1793, it is an historical free reference and lending (to members) library and is the largest independent library outside of London.

its covers. The library also is home to a selection of illuminated manuscripts, including 40 from medieval times. These manuscripts, as well as the large collection of ephemera, shed light on the history of Northwest England, containing items such as title deeds, commercial and political broadsides, postcards, bookplates, theatre programs, maps, and photographs. Visiting times are limited, so checking the library's website or calling ahead is advised as closures may occur during regular visiting hours.

Another 2.5 hours away, Newcastle upon Tyne's Literary and Philosophical Society Library (23 Westgate Rd, Newcastle upon Tyne NE1 1SE) has welcomed thousands of patrons since it opened in 1825. The largest independent library outside of London, its collection includes over 160,000 volumes, in addition to a music library. The scope is broad, ensuring a book to satisfy anyone walking through their doors. Though all are welcome to use the library, only members may check out books. The Society itself was founded in 1793 as a 'conversation club'; today it has a roster of approximately 2000 members. Members are able to access the entirety of the collection and borrow most books published after 1850, as well as use additional rooms not open to the public including the silent Reference Room. For those who are eager to access the collection but not able to easily visit Newcastle upon Tyne, a Postal Membership is available in which a base membership fee is paid, as well as the postage on any books borrowed.

Other Northumberland and Newcastle destinations to consider: Manchester Public Library (St Peter's Square, Manchester M2 5PD) The North of England Institute of Mining and Mechanical Engineers Library (Neville Hall, Westgate Rd, Newcastle upon Tyne NE1 1SE); Newcastle Public Library (33 New Bridge St W, Newcastle upon Tyne NE1 8AX); Alnwick Castle State Rooms (Alnwick NE66 1NQ); Barter Books (Alnwick Station, Wagon Way Rd, Alnwick NE66 2N).

Appendix:

While in London, plan to purchase an Oyster Card, which will give you discounted fares for the Tube and buses. Though the highlighted destinations in Chapter 1 are within walking distance of each other, the others mentioned are spread throughout the city and can be reached most conveniently by taking public transportation, in addition to cabs.

The Oxford Tube (www.oxfordtube.com) offers affordable and direct bus service from multiple stops in Central London. If taking trains to Oxford or elsewhere in the country is a consideration, book tickets ahead of your travels, if possible. This will allow you to select reserved seats and often provide you with discounted fares for both day-trip cities and beyond. If you are so inclined to travel north, Manchester is just over a 2 hour train journey away and offers libraries and bookshops sure to delight any bibliophile; Newcastle and the greater of Northumberland are three hours away and offer just the same.

Lesya Westerman is a photographer, bookbinder, and aspiring librarian from San Francisco, California. She is the Director of Membership at the Book Club of California and a board member for the Northern California Chapter of the American Printing History Association. If you can't find her haunting a local bookshop, you'll certainly find her at home with a cup of tea in one hand and a novel in the other.

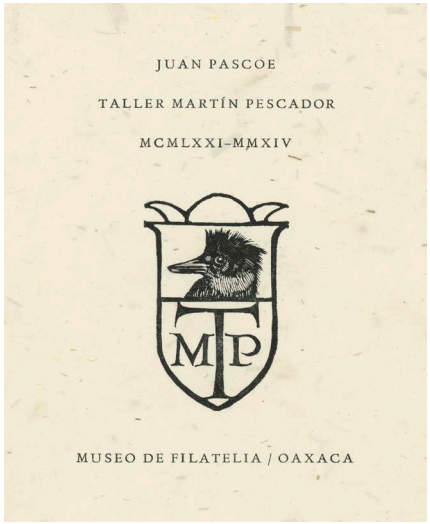
THE PUBLISHER'S BOOKSHELF / BOOKS RECEIVED

Peter Rutledge Koch

One of my greatest pleasures is leafing through a catalogue. It likely began seventy years ago when, pouring over the toy section of the *Sears and Roebuck Catalogue* that came in the mail during the Christmas season, I was transported by an imaginary orgy of material delights. What delight and what joy I felt as I swept my eyes across page after page of wonders, all so fetchingly photographed and arrayed, each accompanied by an enticing description. Even at an early age my desire to collect (and accumulate) was intense. A particular Gilbert Master Chemistry Set was so important, desirable, and necessary for my future happiness that I must have begged my mother to near total distraction before I discovered it under the tree on my 9th Christmas.

Today, the shelf that stands nearest to my writing desk is stuffed to bursting with exhibition catalogues and descriptive bibliographies by and about my colleagues, dear friends, fellow printers, and collectors. A quick glance over my left shoulder reveals about 85 examples; a short walk into the next room, another 75 or more. Half of my printing and book arts library is in my studio where I'm certain I could count another hundred or more.

On a recent trip to Oaxaca I acquired a copy of Juan Pascoe's *Taller Martín Pescador: Anecdotario y Bibliografía | 1971-2014* published by the Museo de Filatelia de Oaxaca. The book, introduced by the celebrated Mexican typographic and printing scholar María Isabel Grañén Porrúa, begins with a short family history of the printer Juan Nicanor Pascoe and proceeds to tell the story of his North American education, apprenticeship and subsequent friendship with the master printer Harry Duncan. We learn of Juan's return to Mexico and his printer's life in the midst of Mexico City's vibrant literary and arts culture and finally his move to Tacámbaro and the rural existence he has led since 1982. The descriptive bibliography also includes a great deal of his occasional and ephemeral printing. Names like Octavio Paz, Carmen Boullosa, Roberto Bolaño, Barry



Moser, Artemio Rodriguez, Harry Duncan, Gabriel Garcia Márquez, and María Isabel Grañén Porrúa all testify to the rich intellectual life of Mexico's most famous contemporary printer. When I asked Juan for a translation, planning at the time to introduce the bibliography in translation to the publishing committee of the Book Club of California, he went a long step further and wrote and designed an exemplary printer's autobiography *A Printer's Apprentice*. A perfect companion volume to the annotated bibliography. As an English reader, you will need both as one without the other is missing the vital visual component. You will find Juan Pascoe's prose as impeccable and charming as his design and printing.

Juan Pascoe *A Printer's Apprentice*
Taller Martín Pescador
Santa Rosa, Las Joyas, Tacambaro Michoacán 2018
Available from : www.prbm.com & https://bradley937.wixsite.com/mysite-2

Juan Pascoe *Taller Martín Pescador : Anecdotario Y Bibliografia | 1971 - 2014*
Museo de Filatelia de Oaxaca
Oaxaca / 2014

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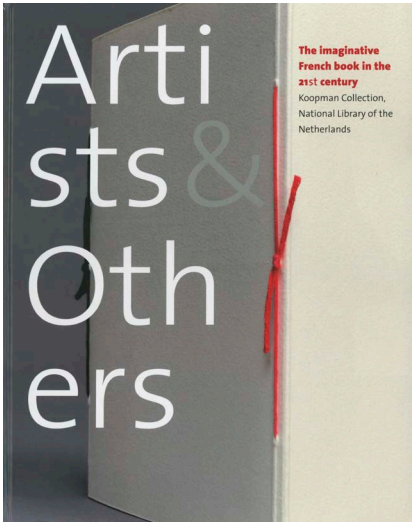
Another recent addition, *Artists & Others: The imaginative French Book in the 21st century*, by Paul van Capelleveen is an exemplary exhibition catalogue, describing approximately 120 contemporary artists' books collected by the Koopman Collection under the direction of



Dr. van Capelleveen, Curator of Rare Books in the Koninklijke Bibliotheek, the National Library of the Netherlands. The catalogue was published in conjunction with an exhibition by the same name at the Grolier Club, the oldest and largest bibliophile organization in North America. It is at once highly informative, beautiful, designed to read comfortably, and thoughtful in its curatorial acuity and descriptive power. What more could one ask? Only that the books described were in one's own collection! That is all.

The books in the exhibition were selected from the Koopman Collection which specializes in deluxe editions of French contemporary literature. The original collection, now housed in the Koninklijke Bibliotheek, was acquired from Louis Koopman, a Dutch engineer and bibliophile who was active during the 20th century. The library has continued to add new books to the collection, from a generous endowment from the Koopman estate. As noted in the forward by Dr. Lily Knibbeler, this exhibition moves forward into the 21st century where the French artists' book, continuing in the tradition of the classic and admired predecessors of art, literature, and craftsmanship, unites with the contemporary, global, and highly imaginative spirit that infuses the art of the contemporary book in France and elsewhere.

Van Capelleveen's illuminating essay "Artists and books: Seven views" introduces his curatorial brief with a detailed set of relational categories that provide a deeper look at the usual shallow and not very informative categories of "Fine Press" and "Artists' book." The essay explores the complexity of contemporary working practices in the book arts and uncovers the highly nuanced variations introduced into contemporary art practice since the change of millennium. Here we find the most original and easily comprehendible contribution to the literature surrounding the artists' book since the dated but seminal work of Johanna Drucker and Ann Moeglin-Delcroix.

Dr. Capelleveen introduces us to aesthetic and descriptive categories based on his own highly informed knowledge of the individual books as well as the practical working methods of the artists, printers, publishers, and book binders he describes. His inquiring nature has made it possible to include in the Koopman Collection an increasingly diverse and international array of printers and artists loosely categorized as "French" due to their publishing French authors and artists. A laudable practice to be sure! A considerable number of the artists and printers in this exhibition catalogue have exhibited books at the biennial CODEX International Book Fair where one can readily become familiar with the work of Didier Mutel, Despalles éditions, Les livres sont muets, Zone Opaque, Pierre Wallusinski, Al Manar, Imprints, Dobbin Books, Verdigris, Ines von Ketelhodt, Gunnar Kaldewey, Burgi Künnemann, etc..

Artists & Others: The imaginative French Book in the 21st century
Koopman Collection, National Library of the Netherlands
Paul van Capelleveen, Curator and editor
Nijmegen, Vantilt, Publishers 2016
published in conjunction with the exhibition *Artists & Others…*
by the Koninklijke Bibliotheek, National Library of the Netherlands and The Grolier Club, New York, 31 May — 31 July 2016

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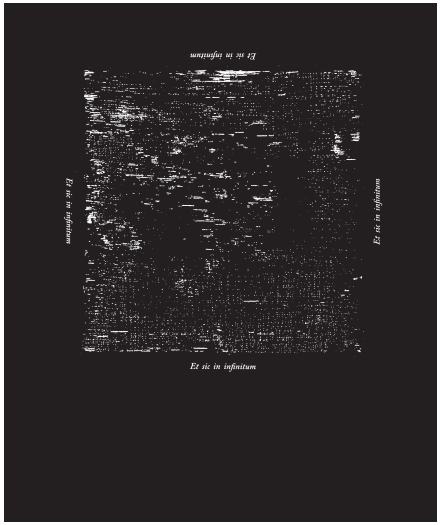
The Calouste Gulbenkian Museum in Lisbon has published one of the more interesting catalogues in my collection, *Infinite Tasks : When art and the book unbind each other,* by the Portuguese curator Paulo Pires do Vale. The book, which includes several odd items bound in that were not in the 2012 exhibition (including an artist's book *LENZ* by Rodney Graham that mutilates a text by Geog Buchner and *The book as spiritual instrument* by Stephane Mallarmé), acts as a sort of gallery in itself—opening in a fashion that will expose the spine and sewing structure to the reader as a small surprise. The exhibition, which serves as "a space for the essay," is made up of books that illustrate Mr. do Vale's philosophical exploration of the "limitless task" —the transmission of meaning.

Paulo Pires do Vale takes great pains to declare and explain how his *Infinite Tasks*, is an essay-in-the-form-of-an-exhibition, and the books provide the platform for an exploration "poised between an infinity of darkness and an explosion of light." ….

The exhibition/essay is divided between four ways of seeing infinity and the future of the book:
1) The book as infinity: with the examples of Robert Fludd's *Utriusque cosmi …* and Stephane Mallarmé's *Un coup de dés jamais n'abolira le hasard*, etc.
2) The book as enclosure / architectural space: with examples from William Morris's *Chaucer* and Olifur Eliasson's cut-out book, *Your house*, etc.



3) The book as line and time: illustrated with the Dresden prayer book (a book of hours), and Hamish Fulton's *Bird song…*, etc.
4) The book as everything / in the spirit of Mallarmé: *The book as spiritual instrument* (bound in as a separate pamphlet), in Edmond Jabés work and Ed Ruscha's compilations like *Twenty-six Gasoline Stations* and *Every building on the Sunset Strip*, etc.
5) The anti-infinite; destruction / the book and fire, an essay on Ray Bradbury's *Fahrenheit 451:* with images from hell in a manuscript edition of the *Apocalypse* (London 1665?), to Marcel Broodthaers's *A voyage on the North Sea*, etc.

This catalogue-as-exhibition is a fine example of "vertical reading" by which I mean that here we explore an idea through books that treat with the subject or idea throughout history. Thus, for example, a book of hours is closely tied to a contemporary artists' book by following the idea of "infinity" on a descriptive bibliographical expedition through time.

Infinite Tasks : When art and the book unbind each other
Catalogue of an exhibition at the Calouste Gulbenkian Museum, 2012
Paulo Pires do Vale, Curator
ISBN 978-972-8848-85-9 (English ed.) www.gulbenkian.pt

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In a completely different vein, *Artists and their books Books and their artists* by Marcia Reed and Glenn Phillips, an exhibition catalogue from The Getty Research Institute in Los Angeles, presents us with ±195 stellar artists' books by 173 artists (with more-or-less one

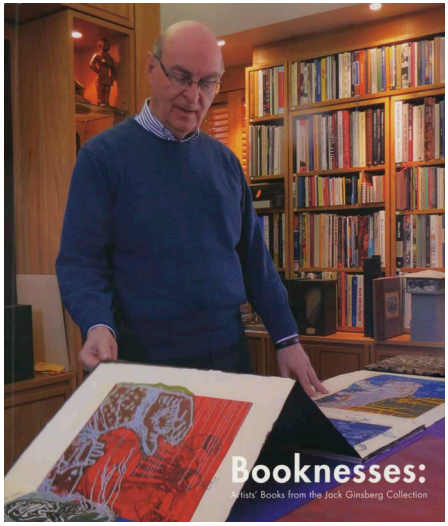
book per artist with the notable exception of Ed Rusha who has eighteen books in the exhibition highlighted in the catalogue by a special section defined by a Hockney-esque swimming-pool blue backdrop!) The books are related, not by an over-arching idea, but by being in the same collection and more or less contemporary. The catalogue is definitely not an essay illustrated by books but rather an opportunity to exhibit and describe select books intended to highlight and draw attention to the Getty's large (currently about 6000 artists' books are held in the Getty Research Institute) and under-exposed collection by sampling a few of the co-curators' favorites.

The exhibition is designed to represent the wide diversity of the genre and illustrate the catholic tastes of the curators. The selections are accompanied by short descriptive texts, in clear and simple language, the bulk by Marcia Reed with Glenn Phillips a close second.

In her "Introduction" Marcia Reed states that in the "long intertwined histories of creating art and designing books, artists' books can arguably be seen as ranking among the most significant recent developments in both fields." *Amen to that!* Reed makes a clear distinction between the *livre d'artiste* and artist's books (books made by artists themselves) and goes on to explain why she (an her fellow curators) prefer the latter. In all the introductory texts are fair and clearly written for the layperson to introduce them to the field.

In his essay "Rediscovering the radius of the discourses, or David Antin's "politics of the artist's book," co-curator Glen Phillips focuses on the Ruscha phenomenon and related concerns of the avant-garde and conceptual art of the 1960s and 1970s.

In this bifurcated art/Art world—it is particularly refreshing and instructive to see capital "A" luminaries like Ed Ruscha, Olafur Eliasson, and Anselm Kiefer exhibited



alongside Artist/Printer luminaries such as Carolee Campbell, Russell Maret, and Harry & Sandra Reese.

Artists and Their Books / Books and Their Artists by Marcia Reed and Glenn Phillips
The Getty Research Institute, Los Angeles 2018
ISBN 9781606606573O

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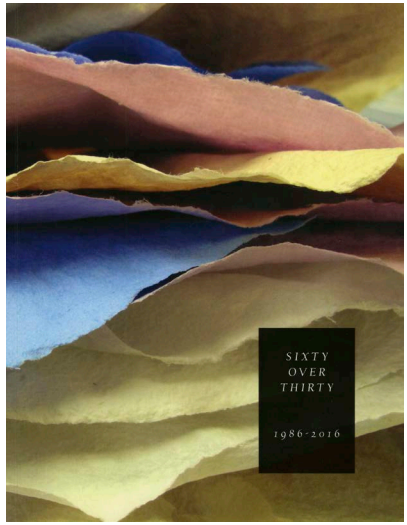
Booknesses : Artists' Books from the Jack Ginsberg Collection is a catalogue that demonstrates the sheer exuberance of a single collector and his passion for the book as an art object. The cover shows Mr. Ginsberg leafing through Felicia Rice and Guillermo Gomez-Peña's brilliant and colorful *Doc Un-Doc* while standing before that portion of his library that houses his reference collection and catalogues (a passion we both share for the work of Moving Parts Press and for collecting reference books and exhibition catalogues).

The catalogue's five essays are an eclectic array of subjects related by the writer's association with the collector and in two cases, by academic affiliation. In the latter category "Simultaneous Journeys: Thematics in the curating of *Booknesses : Artists' Books from the Jack Ginsberg Collection*, " a lengthy essay by the curator David Paton on the influence of *Prose du Transsibérien* by Blaise Cendrars and Sonja Delaunay on his curatorial choices for the exhibition, is by far the most interesting and informative essay in the book. In the personal association category, Robbin Ami Silverberg's essay "A New Yorker's Parallax View" gets across very nicely the spirit of the 'collector as enthusiast' in a record of their friendship through her own artist books.



The exhibit itself must have been massive—with 258 books listed and pictured in the catalogue. Once again it is impressive to see ranged among the historical greats like The Kelmscott *Chaucer* and Matise's *Jazz*, books by a considerable number of South African artists and some of my favorite CODEX exhibitors like Carolee Campbell, Veronika Schäpers, Didier Mutel, and Sam Winston.

Booknesses : Artists' Books from the Jack Ginsberg Collection
Curated by David Paton
University of Johannesburg Art Gallery
Johannesburg, South Africa
ISBN 978-0-86970-796-8

Kitty Maryatt's *Sixty over Thirty : Bibliography of Books Printed Since 1986 at the Scripps College Press* is the record of a fiercely determined and talented artist and educator's thirty years of work at California's most distinguished teaching press. The Scripps College Press, founded in 1941, comes with a typographic pedigree (Frederic Goudy's 'Scripps College Oldstyle,' a private typeface!) and now wears a high degree of artistic excellence in the field of artists' books as well. The roster of the Goudy Lectures series given annually at the college reads like a Who's Who of the book arts. From the illustrations one can enjoy the pleasures and processes of teaching undergraduates the arts of the book in a contemporary as well as traditional fashion. The collaborative works issuing from the press are instructive and in the best cases literate examples of how a teaching program can

contribute to the bibliosphere by publishing works of merit and distinction. Professor Maryatt's methods are doubly enriched by her prodigious energy and intellectual commitment to the study of the humanities.

Kitty Maryatt
Sixty over Thirty : Bibliography of Books Printed Since 1986 at the Scripps College Press
Scripps College Press
March 2016

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A second great pleasure that I indulge myself is the reading of periodical devoted to art and literature. We are inundated at home by multiple issues of the *Times Literary Supplement*, the *London Book Review*, the *New York Review of Books,* and *Bookforum* and as they build up into tottering stacks they threaten to dislodge our good humor regarding their fate; but the arrival of *Parenthesis*, *Double Dagger,* and *Verso* are special because I read these periodicals from cover to cover and they come infrequently enough that I can spread the reading over months rather than days. *Double Dagger*, produced by the Englishmen Pat Randall and Nick Lang, is devoted to young and intrepid "maker style" entrepreneurs who practice letterpress printing as an artisanal craft. There is none of the intellectual jargon of a journal like JAB (*Journal of Artists' Books*) but instead there is a highly tuned ironic and self-conscious style of playing low to undermine the off-putting nature of the high-brow and academic models.

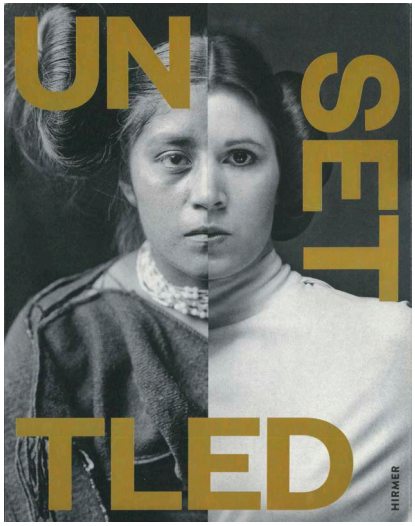
The format is large; issue number one is 14 x 20 inches and printed on the Whittington Press's formidable Heidelberg Cylinder SBB in an edition of 1500 copies. The type is set and printed from monotype composition hot-metal and various hand-set metal and wood types. The articles extol the virtue found in the hardships of letterpress printing and metal type. A certain attitude is detectable that leads an old printer like myself to believe that young punks will find an authentic voice of their own in the repudiation of high-craft pretentiousness while pursuing an artisanal craft for the sake of working with their hands in a creative environment. Writers and presses include David Armes at the Red Plate Press in Todmorton; Brian Bagdonas at Stumptown Printers Worker Cooperative in Portland, Oregon; Pat Randall at Nomad Letterpress in Whittington; etc. The issue is well illustrated by Hannah Cousins' linocuts printed in orange over top of the texts as well as compositional collages, etc. by various hands.

Issue number two is printed in a much larger edition (4400 copies) and a slightly smaller 12 x 19.25 inch format. Articles in this issue are very lively and take a defiant stance against digital everything including type and polymer plate printing. (sigh… all the lovely laser-engraved decorative designs in this and the previous issue are still lovely in spite of their lowly digital-connections) To be fair, the articles are also illustrated

with extremely colorful and expressive linocuts by Kiva Stimac, Popolo Press; Stanley Donwood; and Spike who runs Walden Press in East London.

In all, this periodical deserves our attention for all the best reasons, not least being that it is beautifully produced by real printers and typographers who are passionate about their art.

Double Dagger Issues 1 & 2 Autumn 2017
Edited and published by Pat Randle and Nick Lang
The Double Daggers c/o The Whittington Press nr Cheltenham
Gloucestershire GL54 4HF England
www.doubledagger.co and email: info@doubledagger.co



Paralleling the mission of the CODEX Foundation's new special project *EXTRACTION: Art at the Edge of the Abyss*, we have received an elaborate and complex exhibition catalogue, conference program, and guide designed as an art project in and of itself entitled: UNSETTLED edited by Nevada Art Museum's Curatorial Director and Curator of Contemporary Art, JoAnne Northrup and published by Hirmer/Nevada Museum of Art. The book presents itself as a field guide to the Nevada Museum's Art + Environment division headed up by poet/writer/art critic William L. Fox. Fox's essay "Terra Mobilis: The Greater West" is an essay to delineate and define a "Greater West" (from Patagonia and Australia north to Alaska) in terms of the "art produced around the super-region for tens of thousands of years… a space of ongoing frontiers, of unending horizons…"

JoAnne Northrup's essay: "UNSETTLED" describes the exhibition as a "dialogue across time and space, telling the stories of the Greater West through a broad selection of art and artifacts made on the edge by artists who foretell the world's future" while honoring the history of the place (in this case "super-region"). The ambition of the exhibition is enormous and by inviting the iconic LA artist Ed Ruscha (shades of the Getty exhibition "Artists and their Books, Books and their Artists" mentioned above) the idea is to thematically cover the ground of the archetypal arts of the West. The five themes are: Shifting Ground (geology as agency for creation and destruction); "Colluding Cultures" (successive peoples settling and resettling territories); "Colonizing Resources" (Colonizing resources as necessities or property); "The Sublime Open" (sublime landscapes elevating curiosity to profound enchantment and terror); and "Experimental Diversity" (peoples giving rise to artistic practices—traditional, technological, visionary—that converge and converse over time). The list reads well and covers the foundation of the urge to give art in the West an archetypal / intellectual frame that will encompass the breadth

of vision that the curatorial director Northrup is attempting to define and include. While I am not convinced that Ed Ruscha's vision is all that universal in its intellectual ambition, certainly the Nevada Museum of Art is casting a mighty broad net.

Unsettled
Art + Environment Conference 2017
Nevada Museum of Art
Curated by JoAnne Northrup
Hirmer Verlag GmbH, Munich 2017
www.nevadaart.org
www.hirmerpublishers.com

PETER RUTLEDGE KOCH, designer, printer, artist, and (occasional) writer, began printing and publishing in 1975. Thirty years later he and his wife Susan Filter co-founded the biennial CODEX International Book Fair and Symposium.

AFTERWORD / CODEX FOUNDATION NEWS

We are proud and honored to present the inaugural issue of *The CODEX Papers*, an annual journal dedicated to bibliographic and art historical research and opinion in the field of contemporary book arts. As our editor Gerald Cloud mentioned in his note at the beginning of this issue, our editorial brief is to publish articles that promote a clear understanding of the enormously complex and historically rich field of the book as a work of art.

A few intrepid printing and book arts journals have come and gone in the past fifty years and a rare few remain standing. We are proud to join the ranks of the standing and hope that you enjoy our premier issue and will consider subscribing to future volumes.

The CODEX Foundation's mission is to preserve and promote the arts of the book while our primary focus is to create an exciting and lively marketplace. To that end we established the biennial CODEX International Book Fair and Symposium as a global resource for artists, collectors, curators, librarians, printers, students, and scholars. In support of our mission and to record papers presented at the first CODEX International Symposium in 2007, we began publishing materials that document the intellectual ferment in the book arts of our time. We are now pleased to add *The CODEX Papers* to our distinguished list of publications.

Materialia lumina

> *There are books that radiate light into the world—luminous objects that reflect the hands that made them. Everything depends upon the right relationship between an idea and its maker. Everything depends upon the light.*

In 2019, Stanford University Library will host a major international exhibition entitled *Materialia lumina,* consisting of seventy-five exemplary books selected from among the 6000-plus contemporary private press, artist's books, and fine art limited editions that have been exhibited at the CODEX Book Fair over the past thirteen years. A scholarly and descriptive catalog will accompany the exhibition.

Outstanding examples of work by some of the world's most accomplished artists and master printers from Australia, Canada, UK, the United States, Germany, France, Mexico, Chile, Russia, Switzerland, China, etc. have been selected. There has been no attempt to be either exhaustive or inclusive, rather the books that have been selected for this exhibition represent the very *best* of the best, often including multiple works by the same artist or press simply because they warrant the "best of show" badge of the highest artistic accomplishment.

Materialia Lumina—the exhibition and catalogue—argues strongly for the proposition that the aesthetic, ethical, and mature historical principles of the Arts & Crafts movement in both Europe and the United States are fruitfully being combined with and vigorously informed by the conceptual daring and exploratory nature of the contemporary artist's book to form, what is today, in essence, a new and deeply elaborated vision of the book as a total work of art.

The exhibition catalogue, edited by Peter Rutledge Koch will include essays and detailed descriptions by leading curators in the field of international book arts and artist's books, including:Betty Bright, *independent scholar;* John Buchtel, *Curator of Rare Books and Head of Special Collections, The Boston Athenaeum*; Paul van Capelleveen, *Curator of Rare Books, Koninklijke Bibliotheek, The National Library of the Netherlands*; Mark Dimunation, *Chief, Rare Book & Special Collections Division, Library of Congress*; Viola Hildebrandt-Schat, *independent scholar;* Marie Minssieux-Chamonard, *Conservateur en chef chargé des collections contemporaines, Réserve des livres rares, BnF*; Marcia Reed, *Chief Curator, Getty Research Institute*; Ruth R. Rogers, *Curator of Special Collections, Margaret Clapp Library, Wellesley College;* Dr. Stefan Soltek, *Director, Klingspor Museum Offenbach*; Roberto Trujillo, *Head of Special Collections, Stanford University Library*.

The curatorial vision that we are pursuing is that of the *Total Book,* appropriating the nineteenth-century aesthetic concept of *gesamtkunstwerk*—a universal work of art. Developing new tools and methods of evaluating form, content, and the book *qua* book is critical to the driving concept of *Materialia lumina.* If a particular book from our time is to take a leading position in the history of the book considered as a work of art, then it must, in some primary sense, be an advancement, a significant contribution to, and a continuation of the original book, the book *qua* book and art *qua* art, not in isolation, one concern separated from the other, but joined together in the total matrix of making and meaning. It is essential to our curatorial thinking that each of the books in *Materialia lumina* embody a distinct contribution to one or more of the arts of printing, printmaking, binding, papermaking, design, intellectual content, and visual concept.

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Totality & the Book : The emergence of the "third stream" in the 21st Century

A Symposium at the Grolier Club in New York City, October 18 & 19, 2019

On October 18 and 19, 2019 the CODEX Foundation, in collaboration with the Grolier Club, one of America's foremost bibliophile and bibliographic organizations, will co-sponsor a special CODEX Symposium: *Totality & the Book : The emergence of the "third stream" in the 21st Century.* The symposium will be directly inspired by the material and conceptual content of the *Materialia Lumina* exhibition (a prospectus and list of panels and subjects available upon request).

EXTRACTION: Art on the Edge of the Abyss

A special project of the CODEX Foundation
www.extractionart.org

> *"Are we condemned to be spectators? Can we affect the course of events?*
> *Can we claim 'compassion fatigue' when we show no sign of consumption fatigue?"*
>
> —Sebastião Salgado

EXTRACTION: Art on the Edge of the Abyss is a multimedia, multi-venue, cross-border art project that will investigate extractive industry in all of its forms (from mining and drilling to the reckless exploitation of water, soil, trees, marine life, and other natural resources). The project will expose and interrogate extraction's negative social, economic, and environmental consequences, from the damage done to people, especially indigenous and disenfranchised communities, to ravaged landscapes, depleted soils, and poisoned water, to climate change and its many troubling implications.

A constellation of simultaneous and overlapping exhibits, installations, performances, site-specific work, land art, street art, publications, and cross-media interventions, *EXTRACTION* will take place in multiple locations throughout the US and abroad during the summer of 2021. The project will be decentered, non-hierarchical, and self-organizing, which means that artists, art venues, curators, and art supporters will participate and collaborate as they see fit, including helping the project expand geographically. Everyone can be both creator and catalyst. At a time of growing despair and passivity, people from all backgrounds and at all skill levels—from the amateur to the virtuoso—can take action. We invite everyone to join us in creating an international ruckus.

Nothing like *EXTRACTION* has been attempted before: All art forms, all happening at roughly the same time, with hundreds of artists spread across at least four continents (North and South America, Europe, and Australia). And all addressing a single theme—the suicidal, unsustainable consumption of the planet's natural resources, which is the most pressing environmental issue of our time, encompassing all others, including climate change.

EXTRACTION: An unprecedented global exclamation.

Prominent writers, critics, historians, educators, environmentalists, and other experts have been enlisted as advisors, to provide related texts, and to help us forge affiliations with non-art organizations. The Nevada Museum of Art, a national leader in the display, collection, study, and promotion of environmentally related art, has agreed to archive all project documentation.

CODEX 2021 will be themed *EXTRACTION: Art on the Edge of the Abyss* and will devote the entire 2021 CODEX Symposium to Extraction-Art related book arts projects.

Announcing a forthcoming publication / February 2019:

Words on the Edge: an EXTRACTION Art broadside project

www.codexfoundation.org/publications/codex-papers

The Extraction broadside portfolio, will be published by the CODEX Foundation in February of 2021. Edited by Peter Rutledge Koch, Contributing editors: Jane Hirshfield, Edwin Dobb, and Jan Zwicky.

Twenty-six poems and lyrical texts addressing the theme of extraction by leading American, Canadian, and Irish writers have been selected and paired with an equivalent number of notable letterpress printers, each of whom have been invited to produce a broadside.

CONTRIBUTING AUTHORS INCLUDE:
Barry Lopez, Margaret Atwood, Terry Tempest Williams, Wendell Berry, Gary Snyder, Jane Hirshfield, Jan Zwicky, Arthur Sze, Joy Harjo, Natalie Diaz, Brenda Hillman, Emily McGiffin, Forrest Gander, Robert Hass, David James Duncan, Robert Bringhurst, Eliza Griswold, Kay Ryan, Peter Coyote, Edwin Dobb, William Kittredge, Rick Bass, etc.

PARTICIPATING PRINTERS INCLUDE:
The Press of the Palace of the Governors, Ninja Press, Jungle Garden Press, The Territorial Press, Moving Parts Press, Peter Koch Printers, Artichoke Press, Russell Maret, Larkspur Press, Brighton Press, Patrick Reagh, Printer, Greenboathouse Press, Turkey Press, INK-A! Press, Robin Price, Printer. Midnight Paper Sales Press, and more.

EDITION: Fifty numbered and signed copies will be offered for sale.

PRICE : Copies will be offered for sale for $3500 at the biennial CODEX International Bookfair February 3–6, 2019 and after, through the CODEX Foundation's Publications website/online bookstore.

The assembling/portfolio will be offered for exhibition during the 2021 intervention—and after. Exhibitions have been arranged at the Book Club of California. (more venues coming soon)

ABOUT ISSUING THE BROADSIDE PORTFOLIO
Proceeds from the sale of the broadside portfolio will serve to underwrite the coordination of communications, developing social media and, most importantly, a large single-volume phonebook sized publication entitled *EXTRACTION: Art on the Edge of the Abyss,* a sort of *Mega-zine* or "Whole Extraction Catalogue" heralding the 2021 intervention.

The editorial content of the *EXTRACTION* 'mega-zine' edited by Edwin Dobb will include manifesto(s), position papers, rants, critical writings, creative writings (both new and historical), including short fiction and poetry, reproductions of artworks and graphic art, photographs, etc. Contributing artists, writers, and curators will be invited to create their own projects to be reproduced in full color printed form. Importantly, the volume will serve as a guide to all the 2021 actions and exhibitions. It will include maps, event schedules, exhibition announcements and descriptions, gallery guides, etc.

10,000 copies of our "mega-zine" will be printed and made available for *free distribution* to all participating museums, galleries and public artspaces.

—PRK