

*the  
artful  
book*



*Guild of Book Workers  
California Chapter  
Member Exhibition  
2019*

# the artful book

*Guild of Book Workers  
California Chapter  
Member Exhibition*

October 4, 2019 – January 5, 2020

Long Beach Museum of Art  
2300 East Ocean Boulevard  
Long Beach, California 90803

**Long Beach Museum of Art**

A horizontal bar with a color gradient from brown to green to yellow to blue to red.

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[www.guildofbookworkers.org](http://www.guildofbookworkers.org)  
[gbwcaliforniachapter.wordpress.com](http://gbwcaliforniachapter.wordpress.com)

## Introduction

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THE GUILD OF BOOK WORKERS is a national organization dedicated to promoting interest and awareness in the traditions of book and paper arts. Our members include hand bookbinders, conservators, calligraphers, private press printers, artist bookmakers, and papermakers as well as librarians and collectors. Membership is open to all interested persons, professionals, amateurs, and students of the book arts. The California Chapter is one of ten regional chapters located throughout the United States. The Chapter has over 100 members and offers workshops, lectures, exhibitions, collection tours, and social events. Membership in the California Chapter is open to all from California and beyond. In this exhibition, 13 artists are from California, and the others are from Oregon, Arizona, Massachusetts, Alabama, Illinois, Idaho, Pennsylvania, New York, and Washington, revealing the national reach of the book arts fields.

*The Artful Book* is the California Chapter's second major members' exhibition. The first exhibition, *Look, A Book!*, was presented at the Geisel Special Collections Library at University of California San Diego in 2016. Like the first exhibition, *The Artful Book* includes a range of entries of fine design bindings, fine press books, boxes, and artist books. This year the exhibition also includes broadsides. There are examples of handset type, handmade paper, and calligraphy. Twenty-three artists are represented in over 50 artworks. This is a small sampling that reflects our members' talents and creativity.

Book structures remain an ideal vehicle to connect the artist with the viewer in a very personal way. But exhibitions can be frustrating to viewers of artist books, so this year a video view of the interiors of some of the books is available during the exhibition to enable visitors to get the "full picture." The book format provides a multi-dimensional experience by engaging all the senses, giving the artist a breadth of opportunities for aesthetic expressions in the choices of materials, structure, text, and imaging.

The Chapter is delighted to present *The Artful Book* at the Long Beach Museum of Art. The Museum's presentation of the exhibition was made possible by the support of The Kenneth T. and Eileen L. Norris Foundation and the Bess J. Hodges Foundation. This generous support has made it possible to include book arts workshops, artist tours of the exhibition, as well as a video by Bryan Birdman in the programming. The Chapter will also present a keynote lecture by author, book artist, and visual theorist Johanna Drucker, UCLA Professor of Information Studies. During the exhibition, October 4, 2019–January 5, 2020, opportunities to learn more about the book arts will be posted on the Museum's web site, [www.lbma.org](http://www.lbma.org). The Chapter appreciates the support and assistance of Museum Executive Director Ronald C. Nelson, Registrar Candice Reichardt, Exhibition Coordinator Seija Rohkea, Marketing and Social Media Coordinator Claire Paice, and Visitor Services Manager Karen Steffani. The Museum's Docent Council and Education Department are enthusiastic participants in the programming. Most of all, the Chapter appreciates the participation of the artists.

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SUE ANN ROBINSON

The California Chapter of the Guild of Book Workers  
Curator Emerita, Long Beach Museum of Art

## Exhibitors

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*Catalogue design by Rebecca Chamlee*



*Falling*, 2018

*Falling* is a sculptural artist book made of book board, hemp cord, canvas, tissue paper, and watercolor paper. It can be hung from the ceiling or stood upright on a pedestal, shelf, table, or another surface parallel to the floor. When opened, it can span 23 inches wide.

One-of-a-kind

11 x 23 x 7.5 inches



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DEBRA DISMAN is a Los Angeles-based artist working primarily in the form of the book, both as a solo practitioner and in the public sphere of community engagement. As a maker and teaching artist she creates work and projects which push the boundaries of the book into new forms and materials.

Growing up in the American Midwest, she is informed by living in France, traveling in the United States and Europe and living/working in the San Francisco Bay Area; as well as by deep experience as a teaching artist, color designer and the owner/principal of the decorative painting company ArtiFactory Studio.

Disman was the featured artist for the Big Read in Los Angeles in 2016, showing at the Mike Kelley Gallery at Beyond Baroque in Venice, California; is the recipient of a WORD: Artist Grant/Bruce Geller Memorial Prize in 2016 to create *The Sheltering Book*, a life-sized book structure designed as a catalyst for community creativity; and was commissioned by LA's Craft Contemporary to create an interactive book for the 2017 exhibition, *Chapters: Book Arts in Southern California*.

She was a Studio Resident at the Camera Obscura Art Lab at 1450 Ocean in Santa Monica in 2018 and since 2017 to date has been awarded several City of Los Angeles Department of Cultural Affairs Artist-in-Residence grants to conduct bookmaking workshops with the communities of Sunland-Tujunga and Granada Hills, California.

Debra Disman is currently a local Artist-In-Residence at 18th Street Arts Center in Santa Monica, California.



Video recorded and produced by  
Bryan "Birdman" Mier, 2019  
Run time:13:16  
Wall labels with video icons indicate  
the works seen in this film.

## Unfolding: A Closer Look at *The Artful Book*

Think of the BOOK as a structure, like architecture, solidly made to be experienced but not always completely visible at first glance. A selection of 18 books from the exhibition are seen in this video which gives a glimpse of the interiors of the books that could not be seen in the protected environment of the exhibition. The following are terms you will see listed on the wall labels and their accompanying explanations and examples.

**EDITION:** a majority of the artworks on exhibition are multiple originals. Some are less than ten identical; others printing in as many as 80 in the edition. Carolee Campbell's books are designed, printed, numbered and published by her under her Ninja Press imprint. 📺

**ONE-OF-A-KIND:** Debra Disman presents sculptural artist books that explore the book as an iconic object rather than a container for a narrative. Also in this video you can see the interior of Joan Iversen Goswell's *Images of Provincetown*, a one-of-a-kind unique book with original calligraphic text and gouache paintings. 📺

**DESIGN BINDINGS:** The cover and binding are designed especially for an already existing text. These fine bindings are usually one-of-a-kind although the text may have been selected from an already published book, like Patricia Owen's unique cover made in 2017 for one copy of *Salome* by Oscar Wilde, published by E. P. Dutton and Company in 1927. 📺

**Some Technical Terms:** *Doublure* refers to the ornamental lining of a book cover. Headbands are used as a decorative element at the top of the book inside the cover above the spine. The names of print type are usually capitalized, like "Centaur," or "Optima."

**BINDINGS:** There are a variety of binding structures represented in this exhibition including sewn Coptic and accordion structures. *Tue mouche* refers to a soft cover which uses only thread, paper and glue. *Montage sur onglets* is a stub binding, also called mounting on tabs.

**PAPERS:** Washi refers to Japanese paper. Hanji refers to Korean paper. Some artists use more than one kind of paper in a single book combining handmade paper made from denim with Mohawk Superfine paper for example. Paper mill sources include Twinrocker, Fabriano, Mohawk and Neenah. Many fibers can be used to make paper including cotton, day lily, abaca, kozo, and gampi. Artists are not limited in their choice of materials as evident in the use of a palm frond or glass for example. 📺

For more information about the artists and their books, please refer to the catalogue for *The Artful Book*. To learn more, enjoy presentations in the Hartman Pavilion during the exhibition:

Sue Ann Robinson, Thursday, October 10, 6pm  
Suvan Geer, Saturday, November 9, 1pm  
Carolee Campbell, Ninja Press, Sunday, December 8, 1pm  
Johanna Drucker, keynote presentation, Thursday, December 5, 6pm

Proudly supported by  
The Kenneth T. and Eileen L. Norris Foundation



The California Chapter of the Guild of Book Workers exhibition includes 51 works by 23 artists from California and beyond whose achievements in the book arts include design bindings, artist books, fine press books, boxes, broadsides, papermaking, letterpress printing and calligraphy. Book structures remain an ideal vehicle to connect artists and viewers in a personal way. Multiple kinds of book structures provide an inspiring multi-dimensional experience by engaging the senses and giving artists a breadth of opportunities for aesthetic expressions in their choice of materials, text, and images. For a closer look at the variety of media and meanings inherent in these artworks, a video is available of a selection of books in a nearby gallery on this floor. Additional information about the artists is also available in the exhibition catalogue.

On view in the Kitty Rosenbaum Gallery - Unfolding: A Closer Look at *The Artful Book* 