

Folio

The Book Arts News at FAU

The Arthur & Mata Jaffe Collection: Books as Aesthetic Objects

Summer 2003

For the Love of Books 2003

Calligraphy Guild Book Arts Competition

The winners of the Jaffe Collection's calligraphic book arts competition for 2003 will be announced on Saturday, October 11 at the Jaffe Atrium Book Arts Gallery, where the winning books will be exhibited together with selected entries from the competition. You are invited to join us for the opening, which begins at 10:00 in the morning.

For the Love of Books is a biennial Calligraphy Guild event sponsored by the Jaffe Book Arts Collection, designed to foster the concept of the book as a creative goal for calligraphers. Prizes include a \$750 purchase prize; the winning entry will be added to the Jaffe Collection's permanent book arts collection. Additional prizes will be awarded by the South Florida Calligraphy Guild.

The competition is open to all members of the Guild. Entries, which must be handmade, may be books or book-related broadsides. Hand lettering is required to be a major design element of the work. Artwork entered for this year's competition must be received by September 27, 2003. Judges include Arthur Jaffe and John Cutrone of the Jaffe Collection, as well as Miami artist Joe Nicastri, whose altered books are also part of our collection, and calligrapher/artist Kaye Hanna. The exhibit runs through December 15, 2003.

The South Florida Calligraphy Guild has a 22-year history promoting activities and communication in the fields of calligraphy, lettering and the book arts. The Guild offers its members workshops with local teachers, as well as national and international master calligraphers. Full details on this competition, and the prerequisite membership in the Guild, may be had by contacting either:

Marilynn Gladstone (561)274-0405 mbglad@aol.com
Marilyn Gray (954)595-7533 mgscribe@bellsouth.net

The Jaffe Collection at Work at FAU

The Jaffe Collection can bring a very different educational experience to traditional college courses, and we're beginning to see more and more professors realize the potential of what we have to offer students.

Professor Jennifer Low (FAU English) had her Spring 2003 Interpretation of Poetry class involved in the Jaffe Collection throughout the semester. Her students' introduction to the book arts began when they attended our Book Arts Forum with Johanna Drucker last February. Then, later in the semester, Professor Low brought her students to the collection for an overview of some of our many poetry books. Finally, towards semester's end, her students returned on their own time to research specific Jaffe Collection books; each

student wrote a critical analysis of a book of their choosing, examining the poetry and its connection to all the other aspects of the book: its artwork, typography, binding, papers, presentation, etcetera. "I didn't know that books like these even existed," commented Mike Palma (*Finance* 2003), a student from Professor Low's class.

Poetry and the book arts share a long history together, especially in the realm of limited edition letterpress books and broadsides, and Professor Low made the most of that connection. Her students, perhaps, had their experience with poetry enriched somewhat thanks to the book arts.



Illustration from *LibellusValde Doctus*
by Urban Wyss, Zurich, 1549

Book Arts Workshops

Carol Todaro: Concertina Bindings
Thery McKinney: Turkish Marbling
Paula Marie Gourley: Practical Magic

Book Arts Workshops: Turkish Marbling, Concertina Bindings

Ready to make a book? Or dabble in the almost magical process of paper marbling? This fall, the Jaffe Collection brings you two book arts workshops: one steeped in a rich craft tradition, the other expanding from there into more modern book arts territory.

**SEP
20/21
10AM
TO
4PM**

Carol Todaro: Concertina Bindings

Saturday and Sunday, September 20 & 21
Wimberly Library 5th Floor, 10am to 4pm
Tuition: \$110 (\$40 FAU Students)
Plus Materials Fee: \$15
Class Limit: 15. Experience: All levels.

This two-day workshop focuses on some of the many variations of the versatile concertina book structure. The first day will explore several ways to fold spines and various ways to attach pages, including pamphlet-stitched signatures, Hedi Kyle's flag binding, and an album style that has folios attached with the fold on the foredge of the book.

Day Two will focus on covers: two types of covered boards and laminated self-covers. Slides and examples from the Jaffe Collection will be incorporated. Participants will complete at least four books each. If time permits, we may include a session in which participants design their own concertina style, and we'll talk about the process.

Carol Todaro was the recipient of an Individual Artist's Grant from the State of Florida in 2000. Her work is collected at major book arts collections, including the Library of Congress, the Cary Graphic Arts Collection at Rochester Institute of Technology, and the Jaffe Collection. Her most recent solo exhibition, **Floating World**, an installation of large scale bookworks, was presented last November in conjunction with Miami Book Fair International.



Bristle by Carol Todaro, 2001.
Ink jet prints on rag paper, concertina spine
with 90 leaves stab-bound in 10 signatures.
20" x 6.5" x 1.5"; opens to 48".

**NOV
15
10AM
TO
4PM**

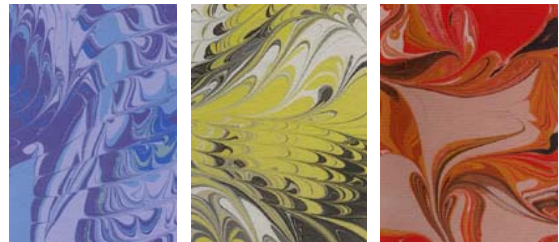
Thery McKinney: The Ancient Art of Marbling for Contemporary Use

Saturday, November 15 or Sunday, November 16
FAU Location TBA, 10am to 4pm
Tuition: \$55 (\$15 FAU Students)
Plus Materials Fee: \$25
Class Limit: 12. Experience: All levels.

**NOV
16
10AM
TO
4PM**

The ancient art of marbling paper has been intimately involved with the making of hand-bound books for centuries. This one-day workshop (choose Saturday or Sunday) will concentrate on the 15th Century form of Turkish paper marbling called Ebru. We will focus on experimenting with techniques and patterns to produce decorated papers that can be used for book constructions as folios or endsheets, or for bindings or boxes.

Thery McKinney is a book artist and calligrapher who teaches regularly in South Florida, while continually studying with international masters. She was the recipient of the Florida Artists' Book Prize in 2000.



Detail: Marbled Papers by Thery McKinney

From the editor: My first experience with marbling paper was at the studio of my bookbinding professor, Paula Marie Gourley, when her shop was located at the Kentuck Crafts Center in Northport, Alabama. I went rather grudgingly as part of a Paper Decoration class at the University of Alabama, feeling that though I liked marbled papers, I really wasn't interested in learning the process. Well, sometime during that full day of marbling paper, I had a conversion. I was so taken with Ebru, Paula gave me the key to her studio so I could go back that night to keep working, and I went back the next night, as well. I hope some of our workshops have the same effect on you.

Coming in March
Spring Break Book Arts Intensive
Paula Marie Gourley: Practical Magic
5 Days of Pastepapers, Pochoir, and
French Simplified Leather Binding

In Memory of Mata Jaffe: Book of Common Prayer

A box arrived in the morning mail, addressed in a familiar hand to the Head of Special Collections. Enclosed in cushioned packing was a jewel, a beautiful token of respect and love, a gift to the Arthur and Mata Jaffe Collection of Books as Aesthetic Objects. The gift was to honor Mata's memory, and came from her daughter and son-in-law, Peggy and Joel Sloane.

In her letter of September 18, 2001 to the Sloanes, book artist Miriam Schaer talks about the timeliness of her work *Book of Common Prayer* in the days following September 11. "Today is Rosh Hoshanah," she writes. "It's important to celebrate the new year, all new years, with an opportunity to start again."

Staffed almost exclusively by transplanted New Yorkers, the department was hit hard by the events of September 11: physically and emotionally for those



Book of Common Prayer.
Miriam Schaer, 1996

who were visiting New York at that time, or who had family there; spiritually for those whose ideas and sensibilities had been shaped there. *Book of Common Prayer* was balm for those so burdened, a salve for the weary soul. And, in many ways, it had found its perfect place.

The book, hand folded into hand over and over, and enclosed in a glove form, is all Mata's colors: deep red, fuschia, warm orange. And gilded and embellished on every page. But the content is what heals. Past the veils of color and gilding can be glimpsed words of comfort from every faith tradition. And, like a hole in the heart, the center of each palm is cut away in the form of a religious icon, revealing text and icon on the next leaf, and the next, conversations drifting in pieces from another room.

—Dee Cael

register

Carol Todaro *Concertina Bindings*

September 20 and 21, 2003

(Two days, Saturday and Sunday, 10am to 4pm)

- | | |
|---|---|
| <input type="checkbox"/> \$110 tuition
General Public
(plus \$15 Materials Fee) | <input type="checkbox"/> \$40 tuition
FAU Student
(plus \$15 Materials Fee) |
|---|---|

Thery McKinney *The Ancient Art of Marbling*

Saturday, November 15, 2003 (10am to 4pm)

- | | |
|--|---|
| <input type="checkbox"/> \$55 tuition
General Public
(plus \$25 Materials Fee) | <input type="checkbox"/> \$15 tuition
FAU Student
(plus \$25 Materials Fee) |
|--|---|

Sunday, November 16, 2003 (10am to 4pm)

- | | |
|--|---|
| <input type="checkbox"/> \$55 tuition
General Public
(plus \$25 Materials Fee) | <input type="checkbox"/> \$15 tuition
FAU Student
(plus \$25 Materials Fee) |
|--|---|

Name _____ Phone _____

Street _____ Email _____

City _____ State _____ Zip _____

Total Amount Enclosed _____ Be sure to include Materials Fees!

Checks payable to FAU Foundation. Reference 'Jaffe Support Fund' in memo line.

FAU STUDENTS: To qualify for reduced tuition, enclose photocopy of current ID, and bring your Student ID with you to each workshop.

Space in each workshop is limited.

In the event a workshop is filled, your name will be placed on a waiting list in case a space opens.

Cancellations: Should you need to cancel, refunds will be given only if you notify us at least two weeks before the event. Should you cancel later than that, your registration fees will be refunded only if we are able to fill your place.

Send or deliver your completed registration and payment to John Cutrone at the address on the reverse.

Isaac Bashevis Singer Miniature Book Edition Discovered in Our Vaults

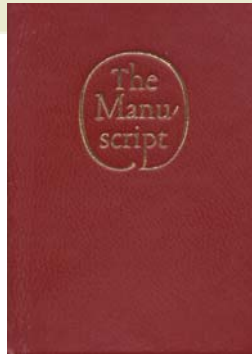
FAU's Wimberly Library is home to many outstanding special collections besides the Jaffe Book Arts Collection. Of particular interest is our Isaac Bashevis Singer Collection, which includes not only numerous Singer books and unpublished holographs, but also his writing desk and a manual Hermes 2000 Yiddish typewriter.

Singer, who won the Nobel Prize for Literature in 1979, wrote mainly in Yiddish.

In 1986, the Tamazunchale Press of Newton, Iowa, released *The Manuscript*, a limited edition miniature book by this great author. The book is small (fifty-two 1.5" by 2.5" pages) yet powerful: it is the story of an author's manuscript, left behind in Warsaw during the Nazi occupation, and the woman who sneaks behind enemy lines to retrieve it. But love, ultimately, proves as destructive as war.

When one leaves the city and begins to hike through field, woods, and orchards, there are no Nazis or Communists. The sky is the same, the earth is the same, and the animals and the birds are the same.

—from *The Manuscript*



The Manuscript.
Tamazunchale Press, 1986

Some fifteen years ago, FAU Libraries purchased what was left of the edition from the press, and a small number of these books were recently found stored away in the Wimberly's Special Collections department. As a fundraiser for the Jaffe Support Fund, we are making a few of these new, uncirculated books available for sale.

One copy has been placed at the Jaffe Book Arts Collection.

The Manuscript by Isaac Bashevis Singer was printed by Joh. Enschede en Zonen in Haarlem, Holland in a limited edition of 250 numbered copies. Each book was bound in full leather with gilt edges by Reliure d'Art du Centre S.A. in Limoges, France, using marbled endpapers by Faith Harrison. Each handmade copy of this collectible edition is \$100, plus \$2 shipping.

order

How many?

- The Manuscript by Isaac Bashevis Singer**
\$100 each, plus \$2 shipping/handling
- Ed Hutchins: Design/Construct/Engage**
Exhibition Catalog
\$10 each, plus \$2 shipping/handling
- Ed Hutchins: Design/Construct/Engage**
Exhibition Catalog, Poster Form
(uncut, unfolded)
\$10 each, plus \$5 shipping/handling
- Ed Hutchins: Editions Postcard Sampler**
\$15 each, plus \$2 shipping/handling
- Jaffe Collection Books for a Buck**
Each set of 5: \$5, plus \$2 shipping/handling

Send or deliver orders and workshop registrations to:

John Cutrone
The Jaffe Book Arts Collection
Florida Atlantic University Libraries
777 Glades Road
PO Box 3092
Boca Raton, Florida 33431-0992

Name _____ Phone _____

Street _____ Email _____

City _____ State _____ Zip _____

Total Amount Enclosed _____

Checks payable to FAU Foundation. Reference 'Jaffe Support Fund' in memo line. Quantities are limited.

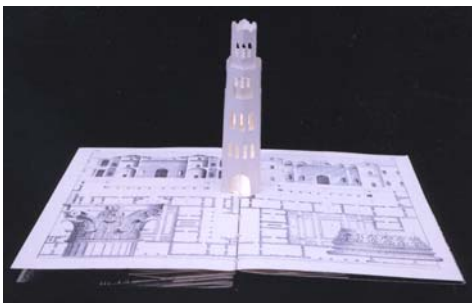
Spotlight: Three New Books at the Jaffe Collection

by Seth Thompson

1 Carol Barton's *Five Luminous Towers: A Book to Be Read in the Dark*, was conceived and written during a residency at the Liguria Study Center for the Arts and Humanities in Bogliasco, Italy.

Carol was inspired by the landscape of Italy; in particular, five towers that stood watch over the city of Liguria. The book contains five poems written about those towers: The Lookout, The Belltower, The Fortress, The Lighthouse, and La Torre degli Artigiani. Each page of text is printed on a subtle pop-up, lifting the words above the page. The poems are

accompanied by a 3-dimensional pop-up of each tower. To add to the dramatic effect of the pop-up towers, each tower is illuminated by a small light embedded in the center of



Five Luminous Towers. Carol Barton, 2001

the book. This same light illuminates each page of text, as well, from below. Carol's skills as a book engineer were certainly tested on this project. The book had to be designed so it would lie flat to make the most of the pop-ups and the lighting feature. In addition, the entire book had to be housed in a specially designed box that contained not only the book itself but the inner workings, too, including the light, the batteries, and a magnetic switch that turns the light on when the book is opened.

3 *Kavya: Epigrams from the Sanskrit*, a recent book from Ken Botnick's Emdash Press, combines traditional letterpress techniques with digital processes. The text of the book is printed letterpress from handset metal types while the original Sanskrit is printed from polymer plates and the photographs are printed on an Epson 1280 ink-jet printer. *Kavya* is a collection of Sanskrit epigrams translated into Spanish by Octavio Paz and English by Eliot Weinberger. Ken plays with the English and Spanish translations by layering the two versions of the text instead of simply placing them side-by-side in a more traditional approach. In this manner the translations become woven literally and figuratively, distinguished only by subtle shifts of text color or font style. *Kavya* is an elegant example of Ken's dedication to design, content, and craft. Our copy of this book was generously donated by Ken's mother Dolores Botnick, a longtime friend of the Jaffes and of the collection.

2 *Les Fleurs Animees* is a beautiful two-volume work published in

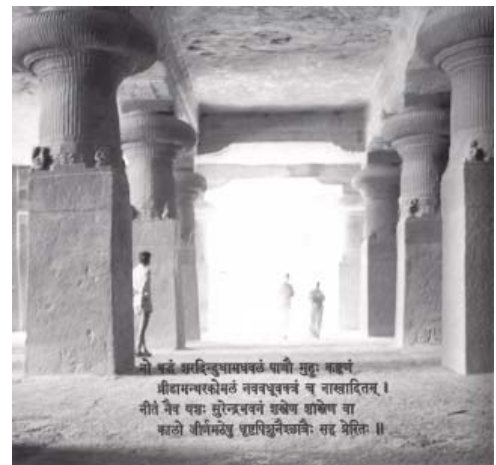
1867 with engraved illustrations by J.J. Grandville, one of the most important graphic artists of France in the early nineteenth century. The volumes are nicely bound in brown quarter leather over raised cords with gold tooling and gilt edges, but the real treats are the illustrations inside by Grandville. Grandville was a caricaturist who published satirical illustrations criticizing unpopular policies and laws of the Louis-Philippe monarchy. In *Les Fleur Animees* flowers are brought to life and given human form, demonstrating the nature of the plant while commenting on contemporary French society.

Grandville's original pen and watercolor drawings were made into engraved metal plates by Charles Michel Geoffroy. All the printed plates have been carefully hand painted making the lively illustrations even more delightful. Grandville creates surreal and whimsical scenes, such as Tuberose and Jonquil embracing through the open window of a greenhouse while dragonflies and butterflies look on, and Poppy, the opiate, sprinkling seeds onto sleeping grasshoppers and beetles.



From *Les Fleur Animees*.

J.J. Grandville, 1867



From *Kavya*. Ken Botnick, 2002

from
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Futurismo!

A special exhibit of Jaffe Collection books inspired by the Italian Futurism movement, as well as items from FAU's new Rosa Trillo-Clough Futurism Collection, will be on display from October 11, 2003 through January 5, 2004 in the cases outside the Wimberly Library Administrative Offices, Second Floor West.

Rosa Trillo-Clough was a leading scholar in the field of Italian Futurism and the author of numerous books on the topic.

One of the main concepts behind Rosa's scholarship was her view that Futurism, usually dated to the early 20th century, never really ended, but has in fact continued on as a viable art movement.

Rosa's friend and colleague, Myriam Swennan Ruthenberg (FAU Italian Studies), was instrumental in bringing the collection to FAU. It is a valuable resource for students of art, literature and theater, but it was decided that the collection would get the most use if it was housed as a separate entity within the Jaffe Book Arts Collection, where our students of typography and graphic design would be most likely to frequent it and find creative inspiration.

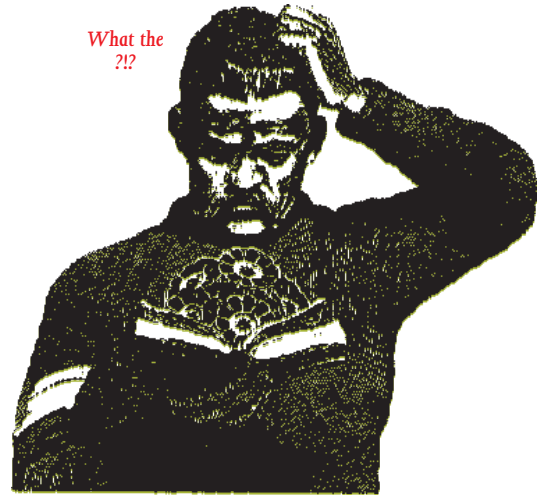
Join us at the Jaffe Collection on Friday, December 5, 2003, at 3pm for an informal talk on Rosa Trillo-Clough and Italian Futurism by Myriam Swennan Ruthenberg. A small ceremony that afternoon will mark the occasion of the opening of the Rosa Trillo-Clough Italian Futurism Collection.

The Link to Modern Concrete & Visual Poetry

Futurism began with F.T. Marinetti, an early 20th Century Italian poet, who made dramatic typography an essential part of his poems. This Futurist aesthetic has carried through typographically in modern concrete and visual poetry. The experts in this field are Ruth & Marvin Sackner of the world-renowned Sackner Archive of Concrete and Visual Poetry in Miami Beach. The Sackners have generously donated numerous examples of concrete and visual poetry to the Jaffe Book Arts Collection.

Illustration from *Futuristi a Livorno* by Mario Verdone.
Letterpress/offset. Galleria Giraldi, Roma, 1978.
From the Rosa Trillo-Clough Futurism Collection.

What the
!?!?



Call for Entries

The Brookfield Craft Center and the Movable Book Society invite entries for an exhibition of handmade movable artists books. The exhibition is curated by our good friend Ed Hutchins, who taught a series of workshops here last February. *Stand and Deliver* seeks to locate and exhibit a selection of handmade editioned artists' books that incorporate movable parts, pop-ups, or other sculptural elements into the book structure. Books can include paper mechanisms, fantastic folds, motors, sound chips, fiber optics, wire springs, and other materials to lift the message (in word or illustration) off the page and present it to the viewer in an engaging fashion.

The exhibit will travel to venues across the country and will be here at the Jaffe Atrium Book Arts Gallery beginning in January, 2005. Some of the other venues slated to host the exhibit include the Denver Public Library, Columbia College Chicago Center for the Book and Paper Arts, and the Movable Book Society's Autumn 2004 conference in San Diego.

Hutchins' goal with *Stand and Deliver* is to showcase inventive and well-crafted books with strong intellectual content. Jurors for the exhibit's Distinguished Book Awards include Robert Sabuda, Hedi Kyle, Susan King, Tom Trusky, Linda Costello and Miriam Schaefer. An illustrated catalog of the exhibition with an interactive CD will be published.

Books entered must be from an edition of at least three copies. One-of-a-kind books are not eligible. An entry fee of \$25 must accompany each application; artists may submit up to three works for this fee. Collaborations are welcome. The deadline for submissions is November 17, 2003.

Locally, contact John Cutrone at the Jaffe Collection for guidelines and entry forms: telephone (561) 297-0455 or email jcutrone@fau.edu. Entry forms, along with the latest details on *Stand and Deliver*, are also available at Ed's website: www.artistbooks.com.

Jaffe Atrium Book Arts Gallery

from
JUL
30
2003

Heavy Metal: Metals and the Book Arts

If you think all books are made of paper, think again.
The range of books made of metal includes books with metal components that are barely visible (such as Daniel Kelm's wire-edge bindings) to books whose very pages are metal.

to
OCT
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2003

from
OCT
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2003

For the Love of Books 2003: South Florida Calligraphy Guild Juried Book Arts Competition

Our biennial purchase prize competition.

to
DEC
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from
JAN
14
2004

Turning Pages: South Florida Book Arts

A traveling invitational exhibit that originates in Miami; showcases the talents of our regional book arts community.

to
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Libro Latino: Latin American Book Arts

Latin American books often subscribe to a very different aesthetic than we are accustomed to in the United States and Europe. This exhibit is held in conjunction with the university's *Voices and Images from Latin America* program, featuring exhibits, lectures and performances throughout the 2003/2004 academic year.

to
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2004

Letterpress 101

This fascinating printing process has changed little in premise since its beginnings in Fifteenth Century Europe. The gallery's summer show will feature handprinted books and broadsides from the Jaffe Collection, alongside examples of the metal types, plates and tools that are at the heart of the letterpress printer's craft.

to
AUG
28
2004

Continuing book arts exhibits at the Jaffe Atrium Gallery are accessible anytime during regular library hours (For current hours, please consult the Wimberly Library website: www.fau.edu/library, or call the library at (561) 297-6911). The gallery is located in the lobby outside the Jaffe Collection, Third Floor East of the Wimberly Library.

Our recent exhibit, *Snapshots in Motion: The Handscroll as Reading Machine*, did what the arts do best: connect people across time and distance. The exhibit was a tribute to the memory of Nell Meldahl, who was known for her work in the conservation of handscrolls and also for the scroll workshops she taught through Paper & Book Intensive.

Lynn Amlie, of the Iowa Center for the Book, supplied a Nell Meldahl scroll for our exhibit, while Pamela Spitzmueller, Conservation Head at Harvard University and PBI codirector, provided photographs of Nell at work. Here at home, John Cutrone, of the Jaffe Collection, provided scrolls and scrollmaking tools that he made during a Nell Meldahl workshop. Finally, towards exhibit's end, Nell's brother, David Eddy, wrote from White Plains, New York, to tell us how he had just heard of our efforts. "It is heartening to hear that others remember Nell," wrote David. "Sometimes it seems that when someone dies, the world stops for a minute and then rushes on, never looking back. I do look back, and it is good to know that others do, too."

Nell Meldahl
1952 – 1999

Thanks for Your Support

When the Jaffes donated their book arts collection to Florida Atlantic University in 1998, it was the first of many gifts by people both far and near who share our vision for an educational book arts center here at FAU. Our thanks to all who have recently given of their time, talent or material gifts:

Elaine Azen ~ Dolores Botnick ~ Mr. & Mrs. Bert Harmon
Marianne Haycook ~ Janyce Wolf Jacobs ~ Renee Steinberg
Joseph & Lyna Zommick ~ The Retired Educators' Social Club

Your gift to the FAU Foundation, referenced Jaffe Support Fund, brings us ever closer to our goal, as would any of the items on our Wish List. Many of these items are no longer in production, but must be found through old print shops or hobby printers. If you would like to help us acquire our Wish List items (perhaps you have a press in your garage!), contact Mary Dean at the address below, or call her at (561) 297-3316. Her email is mfdean@fau.edu.

Vandercook Proof Press ~ Clamshell Press ~ Iron Handpress
Metal Types ~ Photopolymer Exposure System
Hollander Beater ~ Moulds & Deckles for Papermaking
Nipping Presses ~ Bookbinding Tools



The Arthur and Mata Jaffe Collection: Books as Aesthetic Objects

Florida Atlantic University Wimberly Library
777 Glades Road
PO Box 3092
Boca Raton, Florida 33431-0992
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Folio is the occasional book arts newsletter published by
Florida Atlantic University's S.E. Wimberly Library.
John Cutrone, editor & designer
Seth Thompson, technical support
Editorial contributions by Dee Cael & Seth Thompson

Arthur Jaffe, Ario S. Hyams Endowed Professor
Dee Cael, department head, Special Collections
Dr. William Miller, director, FAU Libraries

Digitally set in Adobe's Joanna, based on the typeface designed by Eric Gill in 1930.
The Jaffe Collection logo was designed by calligrapher Suzanne Moore.

No.5

Non-Profit Org
US Postage
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