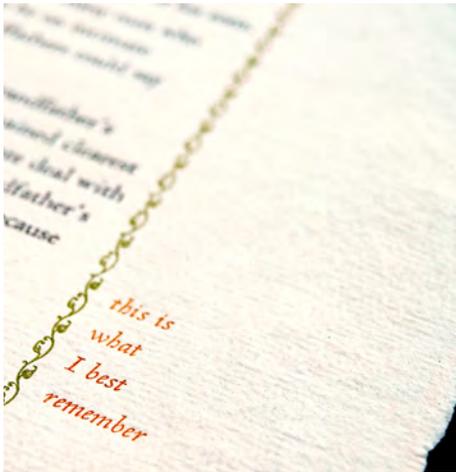


# Faculty Development Grant Report - Spring 2012

Submitted by Rebecca Chamlee, Associate Professor  
Communication Arts Department



*Funded Project:* Funds for materials to produce *The Young Manhood of Dave Chamlee*, a coming-of-age story about my great grandfather told by my father, William Zane Chamlee, in a Humanities term paper he wrote while attending Claremont Men's College in the 1950s.

A *bildungsroman*, the richly told story begins with background on young Dave Chamlee, and then recounts his travels west from the family homestead in eastern Tennessee, his years as a stevedore on the Mississippi River and as a working cowboy in Texas to his arrival in California where he ultimately settled down and spent the remainder of his days.

Included with the story are research notes by William F. and Adelle A. Chamlee, added in 1998 that are taken from census reports, marriage licenses, and war records.

The project is an artist's book, letterpress printed and bound by hand in an edition of 33. The faculty development grant award has provided for the purchase of lead foundry type for the text and decorative elements, handmade papers, printing plates for the images, leather and binding materials.

Along with the text of the story I traced Dave Chamlee's journey with a separate map that is tucked into a pocket inside the front cover of the binding. Family photographs add an additional narrative layer that speaks to the notion of memory; family stories passed down through the generations that become personal folklore.

I'm interested not just in the words — the verbal structure of a book — but also in the physical object; the sensation of smelling the ink, touching the paper and feeling the impression of the type; echoing the tone and content of text in accompanying images, the typography and even the binding. It stretches the notion of what a book can be.

A signed copy has been given to Otis' Millard Sheets Library Special Collection.

## *the process – the printing*



The type arrived in tightly wrapped bundles

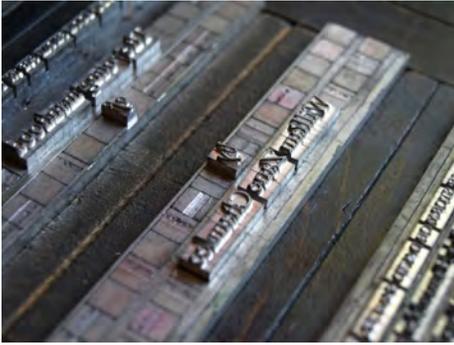


The type is sorted into designated compartments in the California Job case



The type for the first signature is shown set, tied up and placed in galleys

The paper I used is handmade Khadi, made from cotton rags in Hubli, South India. Cotton rags have longer fibres than cotton linters which are the shorter fluffy fibers of the cotton seed generally used in papermaking. Genuine rag papers are rare and it is the fiber length of this raw material that gives Khadi paper its exceptional strength and durability. The cotton rags used comes from T-shirt cuttings, a reliable source of pure woven cotton. After the paper is loft dried it is tub-sized with gelatin so the otherwise soft and absorbent paper holds a perfect crisp impression when letterpress printed.



All the printing was done on my Vandercook 4 cylinder press using handset Centuar Roman and its companion italic, Arrighi. The type was purchased with grant funds from McKenzie and Harris in San Francisco, one of few remaining founders of lead type.

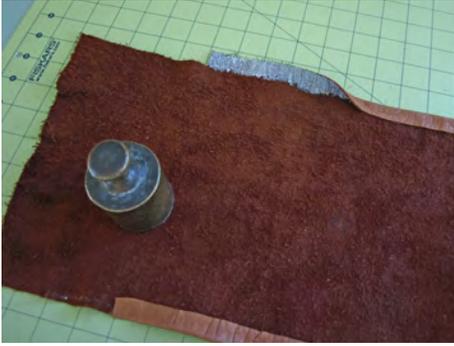
Letterpress printing involves locking the movable type into the bed of a press, inking it, and rolling or pressing paper against it to form a crisp impression. The type is “locked up” securely in the bed of the press so that nothing can rock or move which would risk damage and a poor impression. The grippers hold the paper while it is rolled on the cylinder over the type. The motor on my press runs a drum that the inking rollers rest upon to distribute the ink evenly.

### *the process – the map*



The map was printed on a heavier weight of the same Khadi paper used for the pages. The background was printed using a reduction or “suicide” linoleum block technique where material is cut away and printed for each color, building from light to dark. The detail was printed using photo-polymer plates.

## *the process – the binding*



Once the printing is completed the pages were organized into four signatures, folded and stacked in order.

The bison leather covers were cut to size. The only adhesive in this binding is PVA on the turn-ins which create a smooth folded edge on the head and tail of the finished cover.



The head and tail ties and tackets are attached using a non adhesive attachment technique found in ancient Nag Hammadi codices, a group of Gnostic texts found in Egypt which date from the 4th century C.E.



*Detail showing the deerhorn buttons and the longstitch sewing pattern*

The deerhorn buttons are sewn into the spine piece that was made by laminating two thicknesses of leather together to make it stiff enough to give the book structure. The four signatures are sewn into the cover through the spine piece using waxed linen thread in a linked longstitch pattern. The longstitch sewing method is very old and originated in Germany as early as the medieval era, used on parchment covered books with reinforced spines between 1375 and 1500.

Finally, the wrap band is attached and the binding is finished.



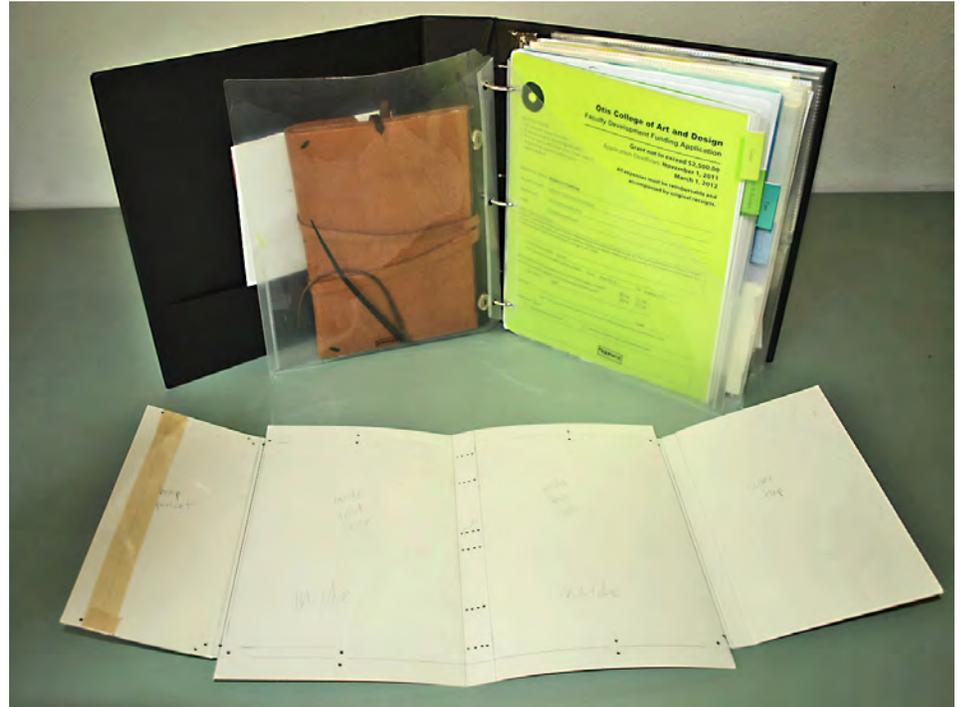
*After the wrap band is attached the finished books are stacked, ready to be signed and numbered*

## *the process book*

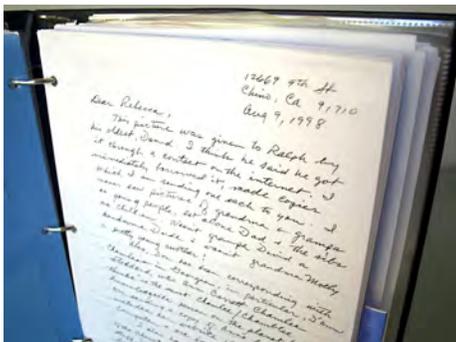
The planning and documentation to realize *The Young Manhood of Dave Chamlee* is organized in a binder that contains the grant application paperwork, budget and receipts, copies of family photographs, the original manuscript, preliminary and final design, printing diagrams, paper samples, printing tests, binding prototypes and templates. This document will be a valuable teaching tool to show my Book Arts students how to go through the process of making an artist's book.



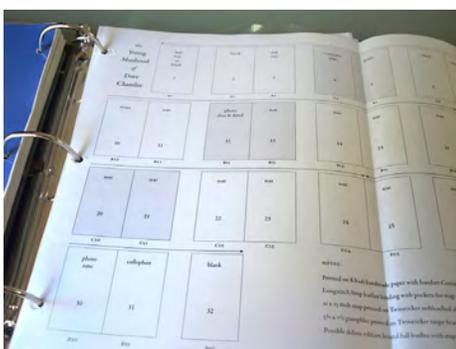
*The binding prototype*



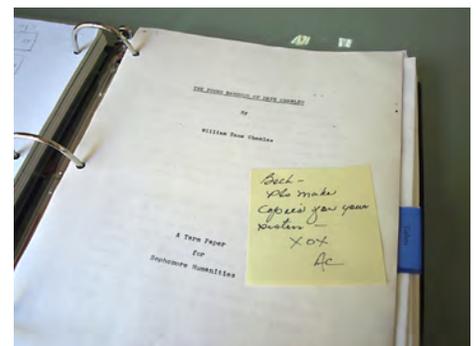
*The binding template shows the position of the sewing holes, tackets and ties*



*Letter from my father's first cousin, Floyd Chamlee.*



*Layout scheme that details the order of the pages and how the signatures are organized*



*A copy of the original typewritten manuscript was sent to me by my father's sister, Carol*



*I did extensive tests to determine the best way to print the family photos.*



## the final book

From the colophon:

“This book marks the 40th anniversary of the death of my father, William Zane Chamlee, the author of this story. At the same time, I hope to honor the memory of Floyd Chamlee, my father’s first cousin, who died in July, 2008. An excerpt of a letter written by Floyd is quoted in the foreword.

“I printed the book on the Vandercook 4 at Pie In The Sky Press using handset Centaur and Arrighi types, Massey initial caps and ornaments with soy ink on handmade Khadi paper. The map is a suicide linoleum block, the map details



The map slips into a pocket on the inside front cover

and photographs were printed using polymer plates. The binding is sewn through the spine into a bison leather cover with a wrap band, ties, tackets and deer horn buttons.

“I wish to thank William F. and Adelle Chamlee for their diligent research for the reference notes and Otis College of Art and Design who, through a faculty development grant, made this book possible.”



The title page



Each section opens with a Massey Initial drop cap and a small cap run-in. The marginalia, printed in dark orange, is separated from the text with a green ornamental border. The longstitch binding allows the pages to open perfectly flat.



The colophon with a facing image of my father as a little boy on horseback