

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter
Volume 13, Number 1
Winter 2000

Letter from the Editor Newsletter News

This will be my last issue of Quarto, and I have mixed feelings about handing the reins to Whitney Baker, conservator at University of Kentucky. My first thought when Whitney said she would be willing to become the Quarto newsletter editor was one of elation. Since moving from the Midwest over a year ago, the newsletter has been a burden, albeit a not terribly heavy one, which I had to face once every three months. I was feeling very disconnected from events in my old stomping grounds of Michigan and Ohio (and the rest of the Midwest) and felt I wasn't able to really get the important information out to Midwest Chapter members.

The second thought, however, was I am losing one more connection to the Midwest and slowly becoming a New Englander. Is this what I really want? I guess in part it is or I wouldn't have moved away from my beloved Midwest. I mean, they do things differently out here! While people are friendly, I miss the openness and congeniality of the Midwest. And while lobster is readily

continued on page 2

Midwest Chapter Annual Meeting 2000 Back to Kentucky

The Midwest Chapter Annual Meeting will be held in Lexington at the University of Kentucky the weekend of May 19. A full agenda has been planned, including not only the ever popular chapter annual meeting, but also a workshop and a small exhibition and lecture. Whitney Baker and Becky Ryder of the Conservation Department, William T. Young Library, U of K, are hosting this meeting.

The schedule is as follows:

Friday, May 19: Jeanne Drewes will speak on *Ediciones Vigia* a book cooperative of poets, writers, illustrators and designers in Cuba. There will also be an exhibition of this groups books. A reception will follow. More information is in this newsletter.

Saturday, May 20: Barbara Korbelt will give a workshop on pulp repairs. More information is in this newsletter. The cost for the workshop is \$40 for Midwest members, \$55 for non-members.

During the lunch break, the annual meeting portion of the annual meeting will be held. Exact time and location to be announced.

Saturday night is open, but our hosts would like to get together at a nice restaurant for dinner.

Sunday, May 21: Exact details have not been worked out at this time, but may include a tour of King Library Press in University of Kentucky's King Library and/or a tour of Larkspur Press in Monterey, Kentucky, which is about an hour west of Lexington.

Information on directions, housing and exact times and location will be sent to those who sign up. Contact Gabrielle Fox (info on back page). Don't forget to mail in your workshop fee if you want to take the workshop.



Information on Lexington, Kentucky Heart of the Bluegrass

by Whitney Baker, Conservation Librarian, University of Kentucky

Everyone has heard of "blue grass," but only the fortunate have witnessed it for themselves. As a tourist guide tells it: "The Bluegrass Region. . . is a land of lush green pastures flanked by miles of impeccable white fences-some of nature's most beautiful countryside populated primarily by one of God's most magnificent creations, the thoroughbred."

Lexington, a town of approximately 200,000 in the heart of the Bluegrass Region, was founded in 1775 and named in honor of the first battle of the Revolutionary War.

Early on the beauty of the town led to its designation as the "Athens of the West." This moniker still rings true as you drive down the wide boulevards in the old parts of town and witness the breathtaking historic homes, most of which are still single-family dwellings.

Modern-day Lexington is conveniently located approximately an hour south of Cincinnati, Ohio and an hour east of Louisville, Kentucky. Interstate highways I-75 (north-south) and I-64 (east-west) converge in Lexington, making the town easy to reach by car. Bluegrass Airport, located just outside of town, serves a variety of airlines. Once you're here, there are many things to do and see.

Lexington is rich in history. The town boasts a number of historic homes that are open for public tours. The most famous is Ashland, the

continued on page 2

Blugrass Information

former residence of Henry Clay, the "Great Compromiser." You may recall that Clay ran for U.S. President three times, never winning that coveted seat. In downtown Lexington you might also visit the home of Confederate raider John Hunt Morgan and the childhood home of Mary Todd Lincoln.

For a real dose of history, be sure to visit the Lexington Cemetery. Built in 1848, its landscaping and unusual tombstones make it one of the most beautiful cemeteries in the country. Henry Clay, John Hunt Morgan, and Adolf Rupp, long-time UK Basketball coach, are buried here.

Transylvania University, founded in Lexington in 1780, was the first institution of higher learning established west of the Alleghenies. In recent history, Gabrielle Fox served a term as "Binder in Residence" at this fine institution that has produced 17 congressmen, 6 senators, 3 governors, and the president of the Confederacy.

The University of Kentucky was not founded until 1865, but has surpassed all other state universities in size. It now has an enrollment of approximately 24,000 and includes medical and law schools. Many people associate UK with basketball; if you are inclined toward sports-related activities, check out the UK Basketball Museum, where you may relive some of the glory. In another vein, the University of Kentucky Art Museum offers a representative collection of artwork from the last 2,000 years.

Horses and horse culture abound in the region. Visit the Kentucky Horse Park, a short drive outside of town, where you may take walking or horse-drawn tours of the area. The Horse Park includes the Hall of Champions, where a few of the most famous horses, such as Cigar and John Henry, live out their days in custom-built stalls. Likewise, you can't miss the "Parade of Breeds"-a show that features some of the approximately 45 breeds found at the Park. This musical extravaganza is complete with costumed guides who present the historic origins of different types of horses. It's entertaining and educational!

Also on the campus is the International Museum of the Horse that features exhibits of horse-related art.

If a less formal view of horse country is more to your liking, I suggest a scenic driving tour of the region. The drive will be especially beautiful in May, when the redbud and dogwood trees are in bloom. My favorite drive is along Old Frankfort Pike, which takes you to the Headley-Whitney Museum. This institution features the collection of George Headley, a Lexington artist who became famous for his interest in bibelots, small trinkets that incorporate gems.

While driving in the region, visit one of many bourbon distilleries that offers tours. Perhaps the closest is Labrot-Graham Distillery, in operation since 1812. The limestone buildings have been restored and visitors may tour the complete operation.

Our state capital, Frankfort, is a mere 25 minute drive westward from Lexington. The new Kentucky History Center, opened just last year, has permanent and rotating exhibits on topics of interest to the region. Naturally, one may also tour the State Capitol, which features Beaux Arts design work.

Living history abounds at Shaker Village of Pleasant Hill, 25 miles southwest of Lexington on a gorgeous drive through

towering limestone bluffs. A colony for the Shaker religious community for most of the 19th century, it is now a National Historic Landmark. There are over fifteen original buildings still in use, with costumed interpreters singing hymns and demonstrating craftwork. You may also spend the night in the rooms where the Shakers once lived, although not in the same Spartan way-the rooms now have air-conditioning, private bathrooms, and televisions!

Lexington is also surrounded by some impressive natural resources. McConnell Springs is a nature preserve within the Lexington city limits that claims scenic walking and hiking trails and a helpful visitor center.

I've provided just a sample of activities and sites from the Bluegrass Region of Kentucky. For the record, our grass isn't really blue-it just appears that way in the spring when it produces blue buds in great numbers. Visit in May and see it for yourself!

Note: Some factual information was taken from: 1998 Lexington Area Guide. Lexington, KY: (Rector-Hayden Realtors), 1998.



continued from page 1

Letter from the Editor

available anytime you want it, they do strange things like dye their frankfurters (no hot dogs out here!) red and their frankfurter rolls (nope, no hot dog buns, either!) open on the top instead of the side. You know, it's the little things. And this is just to point out a couple differences.

But I do feel the newsletter is being delivered into capable hands. Whitney has been asking the right questions and sounds like she will be an excellent newsletter editor. What Quarto will morph into under her editorship is anyone's guess. But the look and style are just the polish on our chapter organ. The important part is keeping this wide-ranging chapter informed and feeling close together, even if we move off to strange places like New England. Hopefully Whitney will print up a short bio in a future issue.

So it is with mixed emotions that I step down as the Quarto Newsletter editor. But I will continue my Midwest connections by staying a member of the chapter and coming back for frequent visits, and by seeing you at Standards and other book related events.

Eric Alstrom, Quarto Newsletter Editor



Correction

In the last issue of Quarto (Vol. 12, No. 4), Columbia College Center for Book and Paper Arts' address was not correct. The correct address is: 1104 S. Wabash 2nd. floor Chicago, IL 60605-2328.

Midwest Chapter Meeting Event Cuban Book Artists

Ediciones Vigia a book cooperative of poets, writers, illustrators and designers was founded in April 1985 in the city of Matanzas. Its name is taken from its location in the Plaza de la Vigia (Watchtower Square). The aim of the group has always been to use the most basic printing techniques, highlighting the importance of craftsmanship in the making of books. Their publications are limited editions of 200 and are produced with each binding and text element added one by one. The artists use recycled paper, plastic, and cloth, as well as natural materials such as dirt, leaves and gravel to create collage images for both the covers and the textblocks of these books. They concentrate on poetry, short stories, literary criticism and works for children. Some of the texts are published for the first time, while others are existing works by famous writers.

Jeanne Drewes has had the opportunity to visit these book artists a number of times most recently in January 2000, and will present a slide lecture about the group. In addition there will be an exhibit of her collection of books from Ediciones Vigia.



Midwest Meeting Event Pulp Repairs Workshop

Barbara Korbel, Library Conservator for the Ryerson and Burnham Libraries at the Art Institute of Chicago, will present a workshop at this year's Midwest Chapter Annual meeting on pulp repairs for paper.

She will begin with a brief slide presentation which will introduce the technique with some before and after pictures which were performed in the lab at the Art Institute. She will also show slides on how to prepare pulp, how to match weight and texture, how to mix and store colors, making the pulp fills, repairing skinned surfaces, and using pulp to mimic (as well as hide) foxing and stains.

The hands-on part of the workshop will cover all of the above and will also go over the materials and equipment needed to outfit a small studio. Some of the equipment needed includes light tables, blenders, and tweezers, beakers, spray bottles, and spoons. The materials used will include wheat paste, Japanese papers, hollytex and blotting paper. All materials and equipment for this workshop will be provided.

For the workshop, please bring some papers to mend. This is a completely reversible treatment, however, people should bring items that are expendable, vary in color and weight, and can be subjected to wet treatment (i.e. no water soluble media).

The fee for the workshop is \$40 for members of the Midwest Chapter of the Guild of Book Workers or \$55 for non-members. The exact time and location is still being determined, but will be mailed to you when you register. To register, contact Gabrielle Fox (address on the back page of the newsletter) and include a check made out to "GBW Midwest Chapter."

Call for Entries Days of the Handmade Book

The third Days of the Handmade Book will take place from March 31 to April 2, 2000 at the South Bend Regional Museum of Art in South Bend, Indiana. This event is a non-juried show dedicated to celebrating the Book Arts. We invite you to participate by submitting one to three works. We would like to feature a broad spectrum of artist books. Accepted for this show will be one-of-a-kind hand lettered and bound books, artist books, editioned letter pressed books, and editioned computer generated hand bound books. The purpose of this exhibit is to show our viewing public books are still being handmade and valued in our techno-progressive society.

This event was first held in February 1996 and then again in October 1997. Our viewers were enthralled and appreciated the opportunity to handle and study the treasures on display with white gloves. They read everything and stayed for hours. Viewers also had the opportunity to experience hands-on demonstrations in bookbinding, paste papers, papermaking, marbling, and calligraphy. The DOHB 2000 will offer the same experience for viewers over a three day period of time.

Concurrent to the DOHB exhibit and demonstrations, three other exhibits will be featured at the South Bend Regional Museum of Art. *Visual Voices* is an invitational in which calligraphers are challenged to be more than copy machines with ectoplasm. Each artist has been asked to author their own text and render it in the media of their choice. *Alphamark* is the traveling exhibit for the international Association for the Calligraphic Arts. The third exhibit will be *The Art of the Logo*, an exhibit of logos and graphic designs curated by William Tourtillotte, Education Curator for the SBRMA.

The entry fee is \$20 per artist. The exhibit is limited to one-of-a-kind hand lettered and bound books, artist books, limited editioned letter pressed books, and limited editioned computer generated artist books. Each artist may submit up to three books or a series of books not to exceed three individual pieces. Books may be for sale. The SBRMA will retain a 30% commission on each sale. Books will remain on exhibit for the duration of the event.

In an effort to maintain the intimate quality of the exhibit we must limit the participation to forty artists. Please register early to insure a place in the exhibit. Details of where and when to send your artwork will be sent under separate cover. Unsold and Not-for-Sale artwork will be returned after the event.

Questions can be answered by Anne Binder : phone: 219-287-2189 or by e-mail: abinder2@michiana.org



Workshop Announcement Blind Tooling and Panel Design

On June 17 in Ann Arbor, MI, at the Conservation Lab, University Library, University of Michigan Tom Conroy will teach a workshop entitled "Blind Tooling and Panel Design." Cost: \$80 (\$70 GBW Midwest Chapter members). Contact: Shannon Zachary, 837 Greene St., Ann Arbor, MI 48104; 734-763-6980; szachary@umich.edu. Limit of 12 participants, please sign-up before May 1.

Blind tooling indents and darkens a leather cover, giving an understated, elegant effect. Traditional panel design can be built up from guidelines boned directly on the cover, without a paper pattern.

This workshop will explore two parts of traditional tooling and design. Blind tooling indents and darkens a leather cover, giving an understated, elegant effect. Traditional panel design can be built up from guidelines boned directly on the cover, without a paper pattern.

A steel or brass creaser (not a roll) will be used to line-in a double panel. A creaser slides in the guideline like a bobsled in a run, setting, darkening, and polishing the lines and running more by touch than by sight. Then corner tools and ornaments are struck into the frames made with the creaser, designing by sight. The corner tools and ornaments are struck in the frames made with the creaser, designing directly on the leather while tooling; finally smaller ornaments are added to fill empty space and intensify the design.

Before 1800, the sequential elaboration of designs based on these techniques was used to produce anything from mass-production single panels to the most elaborate overall gold tooling.

A short field trip to the University Library's Special Collections Library on the morning of the workshop will enable participants to view samples of historical bindings decorated with blind tooling.

Students should bring two plaquettes and some tools. Contact Shannon for more info.

Minnesota Center for Book Arts Jerome Book Arts Fellowship VII Recipients Announced

Minnesota Center for Book Arts announced the recipients of 1999-2000 Jerome Book Arts Fellowships in January of this year. Five proposals, delineating specific new books arts projects to be completed by winners, were selected by jury panelists Julie Chen, California book artist and Flying Fish Press proprietor; Brad Freeman, book artists and *Journal of Artists' Books* editor; and Paul Gehl, Newberry Library custodian of the John M. Wig Foundation collection (printing, typography, bibliography).

The winners are:

Rebecca Alm, Phebe Hanson, and Kathleen M. Heidman for "Time Upon Once: An Intergenerational Fairy Tale Project." This is a collaborative venture representing three generations of three creative women whose examination of folk tale tradition will yield a "virtual fairy tale," web-based, visual-verbal, anchored in the convention of the physical book object.

Susannah Bielak for "I'm Making a Story about Riding the Bus," a series of mixed media books about the communal and sensory nature of riding the public bus.

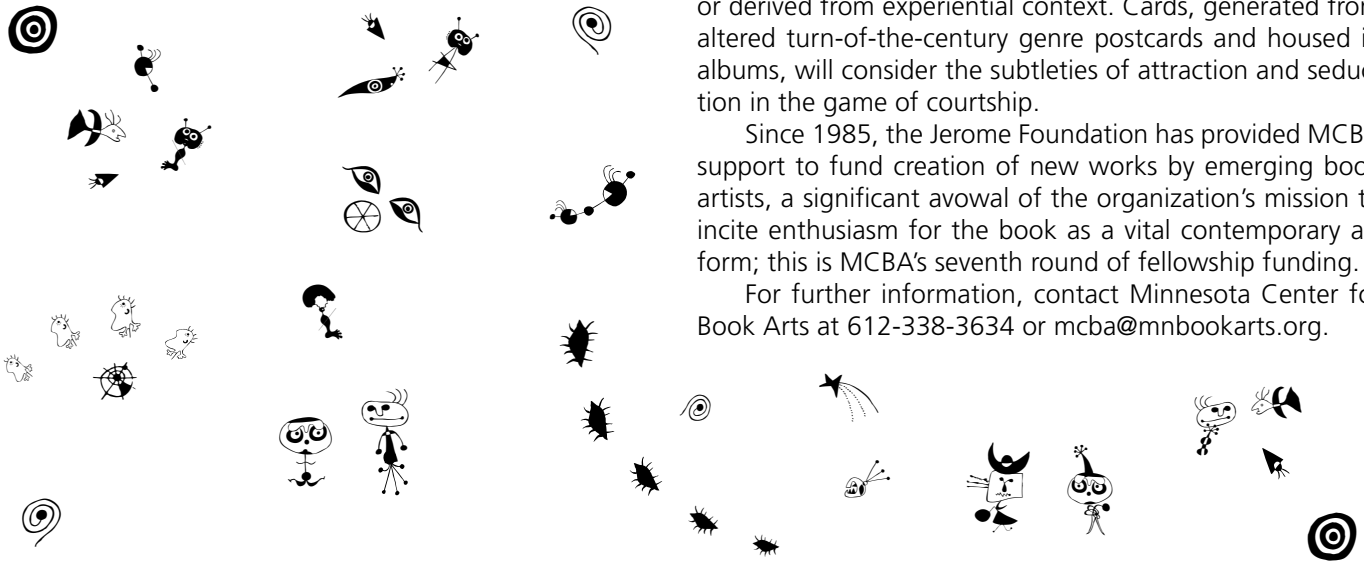
Erik Farseth for "Wipe Away My Eyes," which combines the visual and typographic experiments that have been the hallmark of self-published "zines" with more traditional printmaking techniques in a social history and personal memoir of radical youth movements in the United States and Europe, 1980-1999.

Jennifer Gabrys for a photographic/textural documentation of Lake Street from the perspective of Metro Transit bus line #21, rewriting and reshaping the #21 schedule in a deliberate examination and investigation of the form and relationship of book and landscape for public distribution to #21 riders.

Jess Larson for "Girl Cards," which explores the tension between erotic experience and the category used to contain or explain that experience – information implied, suggested, or derived from experiential context. Cards, generated from altered turn-of-the-century genre postcards and housed in albums, will consider the subtleties of attraction and seduction in the game of courtship.

Since 1985, the Jerome Foundation has provided MCBA support to fund creation of new works by emerging book artists, a significant avowal of the organization's mission to incite enthusiasm for the book as a vital contemporary art form; this is MCBA's seventh round of fellowship funding.

For further information, contact Minnesota Center for Book Arts at 612-338-3634 or mcba@mnbookarts.org.



News from your Studio

Gabrielle Fox is giving classes in her new studio. The Spring schedule will be available in mid-March. Contact her directly (info on back page). Gabrielle also announced that there is a book arts exhibit in Cincinnati at the public library. See *Happenings* for details.

Whitney Baker, your new newsletter editor, became the conservation librarian at the University of Kentucky (in Lexington, site of the next annual meeting) in May. She is pleased to join the Midwest Chapter and excited about hosting the 2000 annual meeting.

For artist **William Harroff**, a year that has included winning two art competitions, exhibiting broadly across three continents and becoming a finalist for the prestigious Creative Capital grant from the Warhol Foundation, as been capped off with growing, glowing critical attention and shows in exciting venues.

Harroff and his artwork was profiled in two issues of *Contemporary Impressions*, a major printmaking journal based in Atlanta, GA. The Christmas issue chronicled Harroff's selection as one of the "Scrolling the Page" competition winners. The Print Alliance will also soon be posting the competition winners' work on their website (www.printalliance.org). Along with the publications, two recent exhibitions were organized around the competition. Harroff's snowglobe bookworks, *The New Scarlet Letter* and *Oh Say* were featured at the "Turning the Page Festival Exhibition" at Louisiana State University (Baton Rouge, LA) and in "Scrolling the Page" at the Savannah College of Art and Design (Savannah, GA).

The Spring 2000 issue of *Contemporary Impressions* will include an interview and critical review of Harroff's artwork, written by Linda Ardakani, Assistant Director of the Fine Arts Institute, School of Fine Arts at Washington University. Several reproductions from *William Harroff's Waterworks of Art* will be included.

Harroff was featured as an outstanding alumnus of Purdue University in the publication *Purdue Alumnus*. The January issue profiled Harroff's art career in a story by Shari Gasper, along with photographs of the artist and his work.

Judith Hoffberg, one of the leading art critics specializing in bookworks, reviewed Harroff's *Waterworks of Art*, in the latest issue of her publication, *Umbrella*. She said of his work: "The designs are stunning, the ideas are sometimes shattering, but these works of art have both humor and content! What an original concept these days."

Harroff has been continuing his active exhibition schedule this holiday season, as well. November 21 was the close of the "Book Arts Invitational" exhibit at one of the nation's premiere museums, the Corcoran Gallery, in Washington, D.C. This is the second time the artist has been invited to show at the Corcoran by Pyramid Atlantic during their Book Arts Fair. The artist displayed *The Black Hole* and his digital print series, *Waterworks of Art*. The goal of the Fair is to provide a forum for educating the public about the medium of artists' books.

Currently, Harroff works are also on display in two Chicago exhibitions. The "Lake County Postcard Art Competi-

tion 1999" is being exhibited at the Columbia College Center for Book & Paper Arts during the Grand Opening of their new facility. His artwork is also part of the "Messages for the Millennium" show at the Peace Museum through March 18.

Finally, the artist is participating in three millennial mail art exhibitions, as well. The "Renaissance 2000 Project," organized by Aardvark Studios and the Garland Artists Group in Dallas sought work celebrating Art's past, present, and future to fuse into a mixed media assemblage. "Limping or Soaring to the Millennium" is a project developed by the Ragged Edge Press in New York. All of the works are displayed on their website (www.raggededgepress.com). "Goodbye Century" is currently featured at the Volkschhochschule Hietzing in Vienna, Austria. Part of the exhibition can be seen on the web (www.vhs-hietzing.at).

Susan Hensel has been invited to show new work at the 1708 Gallery in Richmond, VA beginning in February. The one-person show will feature 24 of Susan's artist's books and literary sculptures including the premier of a new limited edition entitled *Fruit Sense*. Susan's books are currently on display around the country, including Fort Collins, CO, Charlotte, NC, and in Birmingham, AL. Around her home town of East Lansing, MI, her work can be found at Trillium Gallery, Conifer Gallery, and Todd Mack Custom Framing.

Eric Alstrom has revamped his website, including many images from his books and bindings. More will be added as he photographs, scans, updates and makes more books. The address is: bookworks.tripod.com.

Help out your next newsletter editor!

Please send any news, happenings, press releases, classifieds, or other pertinent (or not-so-pertinent) information to:

Whitney Baker
 1814 Carolyn Drive #3
 Lexington, KY 40502
 606-257-0500 ext. 2031
wbaker@pop.uky.edu

She will appreciate the help in filling up the newsletter with news about **us**, and you will appreciate having something to read and knowing what your Midwest neighbors are doing.

Officers

Gabrielle Fox-Butler
Co-Chair
3200 Linwood Ave. #2
Cincinnati, OH 45226
513-321-5200
gfoxbkbinder@aol.com

Eric Alstrom
ex-Newsletter Editor
2 Valley Road
Hanover, NH 33755
603-646-1452
eric.c.alstrom@dartmouth.edu

Whitney Baker
next-Newsletter Editor
1814 Carolyn Drive #3
Lexington, KY 40502
606-257-0500 ext. 2031
wbaker@pop.uky.edu

Cris Clair Takacs
Programs Coordinator
112 Park Ave.
Chardon, OH 44024
216-286-9773
crisbottak@aol.com

Happenings

Happenings will focus on events occurring in the Midwest area, except for Calls for Entries, which will have broader coverage. Please send any information to Whitney Baker, Newsletter Editor (address at left).

Exhibitions

Cincinnati Book Arts Exhibition

Public Library of Cincinnati and Hamilton
County, Main Foyer
800 Vine Street (downtown, next to Garfield
Place), Cincinnati, OH
513-369-6970
June 1–July 2, 2000
Hours: M-F: 9 to 9; Sat: 9-6; Sun: 1-5

Calls for Entry

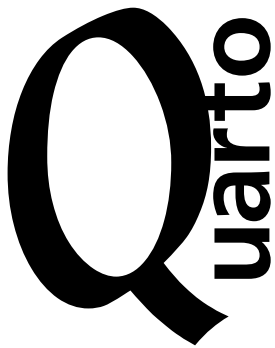
Millennial Biennial

Columbia College Chicago Center for Book
& Paper
1104 S. Wabash, Chicago, IL 60605
312-344-6630
book&paper@popmail.colum.edu
www.colum.edu/centers/bpa
Slides due: March 31, 2000; Books due: May
15, 2000

Workshops and Conferences

35th International Congress on Medieval Studies

Medieval Institute, Western Michigan Univer-
sity
Kalamazoo, MI 49008-3801
616-387-8745
mdvl_congres@wmich.edu
www.wmich.edu/medieval/congress
May 4–7, 2000
Special session: *Materials and Structure of the
Medieval Book* by Benjamin Victor and
Irene Brueckle (contact B. Victor at 514-
343-2347 or victor@ere.umontreal.ca)



Guild of Book Workers
Midwest Chapter Newsletter
c/o Eric Alstrom
Newsletter Editor
2 Valley Road
Hanover, NH 03755

