

# Quarto

Guild of Book Workers  
Midwest Chapter  
Quarterly Newsletter

Volume 13, Number 3  
Summer 2000

## From the Co-Chair

by Gabrielle Fox-Butler  
Co-Chair without a "Co"

Each year it gets better! This year our Annual Meeting took place on the third weekend in May in Lexington, Kentucky. We had a higher attendance of both members and non-members and the weekends' events were full of both information and fun.

The success of the gathering was due to the enthusiastic work and support of Becky Ryder and her husband Gordon Hogg (they aren't even members!), and Whitney Baker, all at the University of Kentucky Libraries. Members in Lexington helped out, welcoming both the presenters and participants.

Jeanne Drewes, Barbara Korbel, Eric Van Osdal, and Gray Zeitz gave a bit more than expected. We enjoyed ourselves! Thank you.

## Midwest Chapter Annual Meeting Minutes

by Cris Clair Takacs, our esteemed Programs Coordinator

May 20, 2000, Lexington, Kentucky: The meeting was held on the sidewalk outside of Alfalfa's Restaurant, while we were waiting for our tables. In the absence of our Chairperson, Gabrielle Fox, who was at a wedding, Cris Takacs presided (sounds like her type of meeting, doesn't it? Anything but dull!). Many thanks and a round of applause were given to Becky Ryder and Whitney Baker for organizing the Annual Meeting and to Barb Korbel and Jeanne Drewes for their presentations.

Cris reported that the Midwest Chapter is the third largest in the Guild. At 101 members it is just behind the New England Chapter (152) and the New York Chapter (127). This means we are finally getting a nice surplus at the end of the year and can start thinking about more events and exhibitions. The newsletter is budgeted at \$500 for the year. Workshops and the annual meeting are budgeted as needed. The bank account has \$2,822.95 in it at the end of the Guild fiscal year, from July 1999 to 30 June 2000. (Note: this figure is the tally AFTER the Annual Meeting and Tom Conroy Workshop.)

Gabrielle sent word that the Chapter is looking for a Co-Chairperson. Gabrielle's preparation for a presentation at Standards is taking most of her available time. She and Cris are preparing a list of duties for all positions. Positions to be filled at this time are Chapter Co-Chair and Corresponding Secretary. Please apply. *(Please see page 7 for descriptions of the duties of open offices.)*

Because Michigan State in East Lansing will not be ready to hold the Chapter Meeting next year, Chicago looks like the most likely place. Bill Drendel will be given the good news, and more details will follow when they are worked out.

People were asked to submit reports on various aspects of the meeting to Whitney Baker for the newsletter.

Tables at the restaurant were ready and the meeting was adjourned so we could eat and get back to the Paper Pulp Workshop.



### We Need Help!

The Midwest chapter of the GBW is now the third largest in the country. It is time to have another look at how we are organized in order to be certain we can offer the best to our membership. Everything is done entirely through the goodwill of volunteers.

Cris Clair Takacs has kindly listed and defined the positions we feel are required to run a little more smoothly. *(Please see page 7.)* The Chapter positions of Chairperson 2 and the Corresponding Secretary are ready and waiting! Hope to hear from you soon!

## Midwest Chapter Annual Meeting Lecture Ediciones Vigía

by Mary Ann Sampson, MFA Candidate in Book Arts,  
University of Alabama

*"I know that I have lost so many things I could not count them, and that those losses, now, are what is mine. I know that I have lost yellow and black, and that I think about those impossible colors in a way that those who see do not think. . . Only what has died is ours, only what we lost is ours. . . The only paradises are the lost paradises."* So read Jeanne Drewes from the opening piece, *Posesión del Ayer, (Possessing Yesterday)* by the blind Jorge Luis Borges. The book, *Los Paraísos Perdidos, (Lost Paradises)* is one of many that she brought to the Peal Gallery, located in the King Library at the University of Kentucky in Lexington.

Ms. Drewes began her story about Ediciones Vigía with slides of the luscious tropical landscape around the colonial city of Matanzas, Cuba. Ediciones Vigía takes its name from the Vigía (Watchtower) Plaza where the co-operative publishing group has maintained its quarters for fifteen years. The watchtower lantern appears on all of its publications. Vigía began out of a need to publish young and under-recognized Cuban authors in order to make their works available to a wider audience. The printed editions are usually limited to 200 copies and use a stencil technique to duplicate the work onto a Soviet-made mimeograph machine. Handwritten words, as well as typewriter text and drawings, are carefully glued to the government-issued bagasse paper. This paper, which is made from sugar cane, is highly acidic and contributes to the fragile nature of these books.

Members of the publishing group create each book by hand and attention is given to exquisite detail. Small paper doors open, and twine, seeds, recycled materials, sand, leaves, and cut-out paper images are glued to the fragile, brownish-tan paper. In addition to the books, the group sometimes publishes banners and broadsides and offers a prize for the winning design.

Augmenting the slide presentation was a wonderful exhibition of about seventeen works by Vigía that Ms. Drewes had installed in several glass cases within the gallery. (This reporter was given the opportunity to gingerly examine a few samples from the collection.)

In January 2001, Jeanne Drewes will once again pack her bags with an assortment of bookmaking materials and head for Cuban soil. Once there she will work with students from the Johns Hopkins Cuban Exchange Program, offering her knowledge of preservation and sharing her passion for handmade books.

## News from your Studio

**Susan Hensel** has won many awards for her newest one-of-a-kind book/sculptures: Best of Show, Lansing Art Gallery, for the sculptural book *From the Soul*; Best of Show, Hope Borbas Library, Okemos, MI, for a book in a sculptural housing, *Resurrection*; Award from Ascension Lutheran Church, Haslett, MI, for the text-based sculpture entitled *Kristalnacht*; and a one-person show award from the Ella Sharp Museum, Jackson, MI, for *The Gift*, an altar piece with text.

Ms. Hensel has also stayed busy preparing for the following solo shows: *A Way with Words*, Sinclair Community College, Dayton, OH, April 2000; *Surviving to Soar*, Creole Gallery, Lansing, MI, June-July 2000; and *What if. . .* at the Art Department, East Lansing, MI, September-October 2000. New catalogs of her limited editions and sculptures will be available soon. She can be contacted at [booklady100@home.com](mailto:booklady100@home.com) or [www.artispace.com](http://www.artispace.com).

**Gabrielle Fox's** new book is on shelves now! *The Essential Guide to Making Handmade Books* is published by North Light Books (ISBN 1-58180-019-3) and can be purchased for \$23.99.

Ms. Fox also showed two of her fine bindings in *Cincinnati Book Works* at the Cincinnati Public Library. She reports that the exhibit garnered tremendous response from the public, so much so that the show was held over for an extra month.

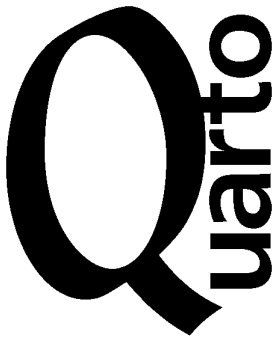
**Jean Buescher** at the Bloodroot Press will have some of her books in an exhibit entitled *Earth Bound* at the University of Massachusetts in Amherst this fall. Ms. Buescher will also be one of 102 invited craftspeople to show their work at Crafts at the Castle at the Park Plaza Castle in Boston, MA, in November and December.

She will also be teaching at the Women's Studio Workshop and in the Hartford, CT, area during last few weeks of September and at Hollander's in Ann Arbor in September and October. (See *Happenings on page 8 for more information on workshops in the Midwest.*)



## Wanted to Buy

A board shear in good working order with no rust. If you have such a piece of equipment for sale, please contact Jean Buescher at 734-668-7436.



Guild of Book Workers  
Midwest Chapter  
Quarterly Newsletter  
Volume 13, Number 4  
Fall 2000

News  
from  
your  
studio

Please return by  
**October 13,  
2000**

name: \_\_\_\_\_

address: \_\_\_\_\_

phone: \_\_\_\_\_

e-mail address: \_\_\_\_\_

web page address: \_\_\_\_\_

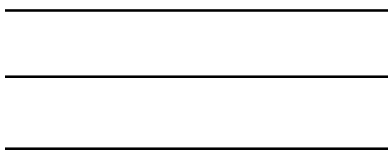
Check here if this a new address and you would like it updated on the Midwest Chapter web page.

Check here if this a new e-mail or web page address and you would like it updated on the Midwest Chapter web page.

Please contact the Guild's main office (521 Fifth Ave., New York, NY 10175) to update your national GBW membership record. This form is for Midwest Chapter records only.

studio news:	materials, equipment, or publications of interest:
projects in progress:	exhibitions, conferences, or workshops of interest:
everything else:	wanted to buy or sell:

It's easy to do! Just fold along the lines, tape shut, add stamp, and mail.



Whitney Baker  
Newsletter Editor  
1814 Carolyn Dr. #3  
Lexington, KY 40502-1043

GBW Midwest Chapter  
News from your studio

or send e-mail to: [wbaker@pop.uky.edu](mailto:wbaker@pop.uky.edu)

# Midwest Annual Meeting Event

## Larkspur Press Visit



by John Cooney, Shaker Press Books, Indianapolis

Crossing a rude, one-lane concrete bridge that arched some few feet above a wide, boulder-strewn and now unflooded stream bed, we pulled up and parked on the farm driveway. Our trip by car caravan from Lexington to this garden spot fit for rural idylls had included a luncheon stop at a restaurant undecorated by the smiling face of Kentucky's most famous colonel, but the food was good anyway and put us in a hospitable mood.

Our destination was this farm in the hill country north of Frankfort near a hamlet called Monterey. Stepping from our cars, we gazed upon a comfortable farmhouse on a slight rise with a flower garden that sloped down to a barn-like structure. Beyond beckoned farm fields and rolling green hills.

Gray Zeitz cordially greeted our GBW group as we gathered outside the barn-like structure that houses his Larkspur Press. Tall, bearded, and smiling, with blue jeans and tan suspenders over an eggplant colored T shirt, Gray could pass for either farmer or craftsman or both. He has done some farming but letterpress printing is the cultivation that now brings the twinkle we saw in his eye. Judging from all he showed us, Gray's printing skill and aesthetic passion bring in a good harvest for the Larkspur Press.

Inviting us into the press building we found a bright first floor filled with purposely gathered and thoughtfully arranged printing tools. We paused just inside the door at the stacked cabinets of the typesetting station. Gray took a seat and explained some features of his work. For aesthetic as well as economic reasons he uses a select few typefaces: Perpetua, Garamond, and Joanna. The latter is a favorite, he says, as it works well for setting pages of poetry, a form favored by the Press.

He spoke of the mirror image nature of type pieces and the need for "minding p's and q's," which prompted one of our group to offer that "pints and quarts" neede minding too. Gray replied that, indeed printers do mind those. "When they're out of sorts!" one wag retorted, to our general amusement.

Gray favors setting his type in a sawtooth pattern and builds his pages one word at a time with two-point spacing between letters. He looks to keep "windows" from opening between the words and lines he sets by hand. On a good day he can set by hand up to 8 pages of poetry and 3 of prose. He admits that this is a lot of work, especially if a book goes into a second printing, but with the help of two apprentices he has already finished two books this year and is at work on three more. Usually the Press brings out but two books a year, so he's a

little amazed at the good start in 2000.

Just beyond the typesetting station stands a bank of three Chandler and Price platen printing presses. We followed Gray to the farthest of these, where he showed how the set type is locked up in its chase before being mounted on the press. The presses are motorized, and with the flip of switch one of the machines sprang to obedient action as Gray stepped up to show how he does the hand feeding. He counts the sheets and adds some ink to the platen after every 33 impressions.

Like hand binding processes, hand feeding the press takes time and patience. How much time and patience can be judged by noting that for *The Farm*, by Wendell Berry, which went into a second printing, Gray hand-fed the sheets for some 66,000 impressions.

Turning off the motor, the almost musical sound of the octogenarian press ceased as Gray spoke about his role as a publisher. He has printed the work of most contemporary Kentucky writers, soliciting manuscripts from writers he has come to know well. He reads to find texts for the press. Discussions with the writer follow that may lead to bringing out the work in a Larkspur Press edition. This process takes some two years. Gray says he likes what he publishes and the Larkspur bibliography, published in 1995, lists some 70 items by the Press since its founding in 1975.

We gathered upstairs in the well-lit loft to admire and obtain copies of Larkspur editions on display. This space is open to the press room below and its many windows open to farm and countryside vistas. The loft is host to "binding bees," where copies of Larkspur books are rendered in attractive pamphlet and stab bindings. Some of these were on display along with hardbound editions rendered by commercial binderies.

Judging from the volume of purchases made by our GBW group, Gray may now need to bring out another printing of selected titles. The idea surfaced of doing a Midwest Chapter collaboration with the Larkspur Press in some form of invitational exhibition. Members liked this idea and we thought it should be given more thought.

On this note of possible future collaboration, we came to the close of our tour of the Larkspur Press. We stepped outside to enjoy sun and the mild afternoon air and to admire the lovely gardens kept by Gray and his wife, Jean. After exchanging thank you's and farewell wishes we got into our cars bound for homeward journeys.

# Pulp Repairs of Tears and Losses

by Barbara Korbelt, Library Conservator,  
Art Institute of Chicago

## EQUIPMENT:

Light table, electric blender (blade dulled with emery paper to insure the tearing rather than the cutting of fibers), weights, pressing boards, strainer.

## TOOLS:

Tweezers, disposable pipettes, bone folder, microspatula, vegetable brush, wallpaper seam sealer, pattern tracer.

## SUPPLIES:

Blotting paper, spun polyester (Reemay(TM) or Hollytex(TM)), deionized water, a pulp library in various colors and shades of white.

## MAKING A PULP LIBRARY:

Fully beaten pulp can be obtained in small quantities from paper mills or from companies that carry hand papermaking supplies. It can also be made from recycled remnants of good quality paper. Test scraps for pH and groundwood. Tear into pieces approximately 1 inch square and soak in water overnight. Boil for approximately 1/2 hour and strain.

Place the boiled paper in a blender and add fresh water (deionized is recommended). The ratio of water to paper depends on use; e.g., a dilute mixture is used for repairing thin paper, a dense mixture for a thicker one. Beat 20-30 seconds or until the liquid is smooth and contains no "knots".

Make a sample swatch for your pulp library by pouring a small amount of pulp through a strainer. Remove excess moisture with a paper towel. Transfer the tiny sheet to a blotter and roll half of it with a seam sealer, leaving the other half in its unfinished state. This will give your swatch two different finishes.

Strain the remaining pulp and drain thoroughly, squeezing to eliminate excess water. Form into pellets the size of a raisin and allow to dry completely. Store the pulp balls and sample swatches together.

## PULP APPLICATION:

Pretreat the object: remove tape, dry clean, and if necessary mend fragmented artifacts with Japanese paper to reinforce the final pulp mend.

Test the object for water solubility. Find a base tone swatch from your pulp library that closely resembles the color of the object to be repaired; select additional swatches to adjust the color. Blend.

Make a new swatch, dry completely, and test against the object, making adjustments until the color is correct. Adjust the dilution by adding or draining water. (Refrigerated pulp can be stored for 2 or 3 days. Unused portions can be returned to pellet form and added as a new color to the library.)

Lay a piece of Hollytex on the light table and spray with water to secure it to the surface. Place the object image side down and moisten well.

Pulp repairs are done on both sides of the object. Those done on the back are structural and those on the front are cosmetic.

Apply the fiber using a pipette--or tweezers and a spatula--starting from center of the damage and working toward the outer edges. Washes of color (to tint a large area or to mask existing repairs) are applied with a spoon.

To mend a void along an edge, construct a blotter "dam" to contain the mixture. After the pulp has been applied, blot out excess water and remove the dam carefully so as not to disturb the mend. As you work, blot out excess moisture from around the edges of the mend. When the opacity of the pulped area is similar in appearance to that of the surrounding paper, apply a moist blotter to the surface of the mend and press. After excess water has been removed, apply a second piece of Hollytex to the surface of the object. Place between two pieces of blotter and weight under glass under dry. Repeat the process on the other side.

Surface features can be added to fool the eye after the mend has set slightly. "Laid lines" can be mimicked with a matboard tool. A transfer tool--commonly used in tailoring--can be used to create the illusion of a chain line. If an object is to be inpainted, a light size should be applied to the mend. A very dilute mixture of methyl- or ethylcellulose is commonly used.



Barbara Korbelt, intent on her pulp repairs.

## Annual Meeting Workshop Review

# Pulp Repair Workshop

by Andrea Klein, The Bookseller, Inc., Akron, OH

On May 20th, seventeen folks showed up at the King Library in Lexington, KY, for a workshop with Barbara Korbel. The day-long workshop offered hands-on experimentation with repairing paper using pulp. Barbara began with a short slide show presenting the steps in the process. After a real-life demonstration, students were encouraged to use pulp and light tables and learn to judge the correct effect.

After lunch we worked on our own problem papers. We used Barbara's "pulp library" to make the correct color to match the document. Barbara also demonstrated a postcard repair and how to inpaint.

The workshop was an excellent chance to learn the techniques, experiment, and work with the materials. It turned out not to be a scary process and resulted in a very attractive repair.

Many thanks to Barbara and her friend Patrice for teaching us these techniques and to Gabrielle, Whitney, and Becky for organizing the workshop.

*See page 6 for Barbara Korbel's workshop notes.*

## Bookbinding Internships at Bloodroot Press

Jean Buescher runs a small bookbinding studio in Ann Arbor, MI. She is currently binding and boxing half a dozen titles published and letterpress-printed under her imprint, Bloodroot Press. The edition sizes of these titles range from 20 to 135. The Press has many printed books in sheets awaiting binding. Internships would entail assisting with the edition binding, as well as day-to-day operations at the Press, i.e., mailing and shipping; helping with exhibitions, workshops, and slide lecture preparations; ordering and organizing supplies, etc. Internships are available for several weeks to several months. Interns are responsible for their own housing and funding sources if they are seeking college credit. Contact the Press for suggestions regarding housing and funding.

For further information contact:

Jean Buescher  
Bloodroot Press  
1404 Lutz Avenue  
Ann Arbor, MI 48103  
734-668-7436

## Opportunities for Involvement

# Open Midwest Chapter Offices

**Term length and limit:** Two years

**Election/appointment:** After the Annual Meeting, so that those attending will get a chance to think about it and those not attending will read about it and volunteer.

**Currently, there is one opening for a Chairperson**

### Chairperson 1:

- Attends Executive Committee Meeting.
- Makes phone calls.
- Writes article for newsletter.
- If required, writes to National Treasurer of GBW requesting that dues monies be sent to Midwest Treasurer.
- Sets up committees as needed, i.e., Exhibition Committee.

### Chairperson 2:

- Is responsible for Midwest Annual Meeting. This is held sometime in the spring.
- Suggests the Annual Meeting location and program.
- Contacts the host of the event.
- Oversees the Annual Meeting with the host of the event.
- Contacts the presenter and writes the Annual Meeting announcement.
- Presides over the Annual Meeting.
- Sets the yearly budget for the Chapter with the Midwest Treasurer.
- Writes the Midwest Chapter Annual Report due at the time of the GBW Standards/Annual Meeting.

*Whichever co-chair is able to attend the Standards of Excellence Seminar will participate in the Executive Committee meeting held during the conference. If both Chairs are at the Conference, both would attend the meeting, unless one is a Presenter.*

### Corresponding Secretary:

- Keeps Midwest stationery. Has it printed when needed.
- Sends out thank you letters to presenters and hosts of workshops and meetings.
- Checks the National GBW Newsletter for new and reinstated members of the Midwest and sends them a standard note of welcome.

## Officers

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Co-Chair  
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## 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).

### Classes and Workshops

**August 19** Gabrielle Fox/Natural Paper Co., Cincinnati, OH. Endpapers. 513-321-5200

**September 9** Hollander's, Ann Arbor, MI. Book Arts Workshop—Unique Pop-Up with Jean Buescher. 734-741-7531

**September 16** Hollander's, Ann Arbor, MI. Papermaking with Karen O'Neal. 734-741-7531

**September 17** Hollander's, Ann Arbor, MI. Invitation Design for Weddings/Special Occasions with Jacqueline Sullivan. 734-741-7531

**September 23** Hollander's, Ann Arbor, MI. Photo Transfer to Paper with Linda Soberman. 734-741-7531

**September 24** Hollander's, Ann Arbor, MI. Box Making with Tom and Cindy Hollander. 734-741-7531

**October 1** Hollander's, Ann Arbor, MI. Bookbinding/Journal Making with Tom and Cindy Hollander. 734-741-7531

**October 7** Hollander's, Ann Arbor, MI. Book Arts Workshop—Concertina Photo Album with Front Cover Inlay with Jean Buescher. 734-741-7531

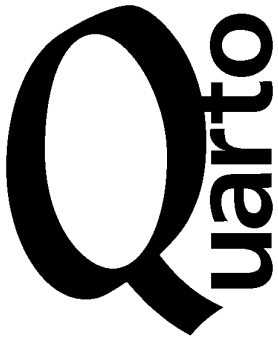
**October 8** Hollander's, Ann Arbor, MI. Portfolio/Two Tray Box with Tom and Cindy Hollander. 734-741-7531

**October 14** Hollander's, Ann Arbor, MI. Book Arts Workshop—Leather Wrapped Journal with Barbara Brown. 734-741-7531

**October 15** Hollander's, Ann Arbor, MI. Picture Frame Making with Tom and Cindy Hollander. 734-741-7531

### Exhibits

**August 6- September 11** Designer Bookbinders North American Exhibition, Minnesota Center for Book Arts, Minneapolis.



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