



Guild of Book Workers  
Midwest Chapter  
Quarterly Newsletter

Volume 13, Number 4  
Fall 2000

Opportunity not to be missed

## Text selected for Chapter Exhibit

The Midwest chapter would like to hold a traveling exhibition of bindings next year. The exhibition would be open to Midwest Chapter members and outsiders, and will include a published catalogue of the bindings.

During the 2000 Annual Meeting last May, participants traveled to Monterey, KY to meet Gray Zeitz at Larkspur Press. At that time, we discussed the possibility of him printing a book that we could use for our bindings. The response by Midwest Chapter members was overwhelmingly positive.

Larkspur Press will be printing the new Richard Taylor collection of poetry, *Stone Eye*, in early January. The book will be approximately 6 x 9 1/2 inches. There are plans for Canadian artist Wesley Bates to cut a wood engraving for the book. Mr. Bates recently won Canada's Hamilton Award.

Richard Taylor has been Kentucky's Poet Laureate for the past two years. He has had several books published by Larkspur Press, as well as others by Gnomen Press and Turtle Island Press in California. Some of the poetry in the collection to be printed in January was recently published in the July issue of *Poetry*.

There will be two editions printed; either edition will be acceptable for the Midwest Chapter exhibit. The deluxe edition is limited and will most likely be printed on Biblio paper. The cost will be \$100.00. The regular edition, which is also letterpress printed, will number 600 copies and will be available for \$30.00. The deadline for securing your copy of this unique work is the end of December. If you are interested in this opportunity, please make your check to *Midwest Chapter GBW* and send to Gabrielle Fox/ 3200 Linwood Ave. #2/ Cincinnati, OH, 45226.



## From One of the Co-Chairs

by Gabrielle Fox

**Jeanne Drewes**, Assistant Director for Access and Preservation at the Michigan State University Libraries in East Lansing, Michigan, **is our new Co-Chairperson for the Midwest Chapter of GBW.** Jeanne returns to the Midwest Chapter after several years working in Baltimore at Johns Hopkins University, where she was a member of the Potomac Chapter. She is wonderfully organized and has already made arrangements for next year's Annual Meeting in Chicago at Columbia College.

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**Karen Esper** of greater Cleveland, Ohio **has volunteered to be our Corresponding Secretary.** She will be responsible for welcoming new members and thanking people. She agreed to volunteer after an unfortunate experience teaching a heinous workshop and not receiving a thank-you note. Let us thank you right now, Karen, for being willing to serve the Midwest Chapter!

Mark the date

## 2001 Midwest Annual Meeting

by Jeanne Drewes

The Midwest Chapter will hold its Annual Meeting in Chicago this spring. Mark your calendars now for March 30- April 1, 2001. Plans are not quite final, but we have decided that the theme of the meeting will be "Tibet."

The meeting will be hosted by Columbia College Center for Book and Paper Arts, which is convenient to many hotels, good restaurants, and the Field Museum. It has excellent facilities for both the traditional public Friday lecture and the Saturday workshop.

The Friday public lecture will be given by Jim Canary, who has been traveling to Tibet for a number of years to work with papermakers and bookbinders. We hope to have a tour on Friday of the Tibetan collection at the Field Museum. Saturday we will continue the Tibetan theme with a workshop led by Jim Canary on making paper Tibetan style, printing using Tibetan block prints, and then binding in Tibetan style. Saturday evening will be a "share your work" event, with slides and books from members. Everyone is encouraged to participate. Saturday evening will also include a dinner. Sunday is the Edible Book Festival. You will have an opportunity to make a book entry and then feast on all the results. And somewhere in there we will, of course, have our business meeting. Special thanks to local host Bill Drendel and to Jim Canary for sharing his experiences in Tibet. Watch for details in the next newsletter.

# Impressions of the DeGolyer Conference

by Cris Clair Takacs

*The Second DeGolyer Triennial for American Bookbinding will be held in June at the Bridwell Library on the campus of Southern Methodist University. Although such awards exist in Europe, there has been no regular prestigious award for American bookbinding until recently. Established in 1996, the Helen DeGolyer Triennial at Bridwell Library is made possible by a generous gift from DeGolyer's heirs. Guidelines for the competition require that binders submit one binding, completed within the past three years, and a new design for a binding of a book from Bridwell's collections. The first prize is a \$5000 commission for the binding of the Bridwell book. Up to three honorable mention awards of \$500 are presented.—excerpt from Bridwell announcement*

The first DeGolyer Triennial was held in 1997 and organized by Jan Sobota. The binding chosen was *The Book of Common Prayer*. (Did you know that *The Book of Common Prayer* is one of the most published books of all time? The others are the Bible and *The Complete Angler*.) The winner of the 1997 competition was Don Etherington, who was a judge for the 2000 competition. The book chosen for this year was *Ulysses*.

The DeGolyer Conference was held less than two weeks after the RIT convergence (Bookbinding 2000), but the date was chosen so the conference would coincide with Bloomsday (June 16), the day on which the action in *Ulysses* takes place. (See, now you know that too.) The winners in the competition were kept secret, but there was some talk at RIT and we losers knew since last Thanksgiving that we were not going to be any richer. So why go? I went to see the other designs for a binding I labored over, to find out who won and why, to see how the designs were presented, to attend a small conference (25-30 binders) where everyone gets to sit down and chat, and to buy the few items I didn't purchase at Rochester.

Don Etherington's 1997 winning binding of *The Book of Common Prayer* was on display in the foyer. It's BIG. It's black. It's incredibly wonderful, but I'm glad I didn't have to do it.

The exhibition hall was kept sealed until Saturday night of Bloomsday. I stayed with Pam Leutz, who had accidentally learned the name of the winner. I studied faces for a certain look. At a break between presentations I went up to someone, introduced myself, and shook hands. I asked Pam if I was right that this person had won. Yup. Small victories. The secrecy created a tension—we were all more relaxed once we saw the bindings.

You can order the catalog through the Bridwell Library at SMU. It is well laid-out, but the colors are too dark and all wrong. This is why you should attend the conference—to see the bindings and designs in the flesh, with the binders themselves. The exhibition space at the Bridwell was quietly

wonderful and every piece was given exquisite presentation. There were 22 entrants—I will not try to describe all the bindings.

Bruce Levy's first place design was of full leather in a blue that replicated the original color of the first edition's wrappers. The title appeared blind on the front and rear covers, with the letters "Y", "E" and "S" in "uLYssES" in gold on the back cover. Don Glaister and Monique Lallier tied for second place, his all in white, hers all in black. Both were delightful.

My personal favorite was by Deborah Evetts, both for design and presentation. For her bound book she selected another edition of *Ulysses* and bound it in the same leathers but with a slightly different design from her submitted design. She chose passages from the text and the design reflected the layout of the text. I had also chosen text as a design element and enjoyed comparing the quotes we chose.

Another binding design presentation from which I learned much was by Gabrielle Fox. All designs were presented on a piece of board of set dimensions. Gabrielle set hers up so you could either lift the cover to view the inside or pull out the doublures and view the six elements of the binding flat. Brilliant. Judy Thompson did something similar. If I had presented my design that way, I would have felt much better about myself.

Peter and Donna Thomas took another edition of *Ulysses*, cut the pages apart, glued them end to end, and made a scroll of the book. They earned the "Judges' Distinction for Innovation." (But maybe that is just the Methodist term for "excommunication.")

There were three presenters over the two days of the conference. Tim Ely talked about design, life, UFO's, and the Golden Square. He also passed around half-completed books for perusal and told how he had constructed them. The edge of one text had a holographic (instead of gilt) edge. He explained that he used holographic foil and a tacking iron, and confessed that it took him 5-6 weeks of experimenting to get it to work. He also brought the Planetary College sewing frame with him. While we each sewed a few sections he explained its evolution. It was a treat.

Don Glaister demonstrated how to laminate paper to Mylar. He sanded the Mylar D (10 ml.), lathered PVA onto it, and placed it on the decorated paper (collage, watercolor, sketch, whatever), and pressed it until dry. The outside was then sanded and the whole piece was placed into a recess in the leather in the fashion of an onlay.

Laura Waits discussed books with wooden boards and metal fixtures. Her modern adaptation of the medieval book utilized painted Mylar for vellum pages and aniline-dyed wooden boards for covers. Laura

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## Workshop Review

**Blind Tooling Workshop**

by Jack Cooney, Shaker Press Books, Indianapolis, Indiana

In Ann Arbor, MI on June 17, 2000, Tom Conroy from Berkeley, CA conducted a one-day blind tooling workshop. The program was arranged by Shannon Zachary at the University of Michigan. It featured a morning lecture at the University Library, followed by an afternoon session at the book conservation laboratory for demonstrations and practice of blind tooling on leather.

Tom's morning lecture emphasized the design possibilities blind tooling offers for book decoration. He spoke of how this process lends itself to spontaneous building of decorative patterns. Through demonstration drawings he showed just how quickly attractive designs could be shaped on a spine or cover panel. He spoke of historical precedent as a guide for contemporary work, discussing such useful patterns developed by English Restoration binders as the Cambridge panel and cottage roof design elements.

The twelve workshop attendees were invited to inspect a display of more than two dozen historical blind tooling examples. These were selected from the University's Special Collections and grouped on tables in the lecture room to illustrate various blind tooling design features. Tom pointed out examples of the simple and attractive patterns he had described in his talk. He even noted specimens of blind tooling "bloopers," suggesting that our binding ancestors were themselves not beyond occasionally turning, well, a "blind eye" to careful finishing technique.

In the afternoon we gathered at the conservation laboratory around a large preparation table where we were each equipped with a finishing stove, tool stand, and dishes with wet pads for moistening book leather and cooling our tools. Most attendees had with them some brass finishing tools as well as prepared leather panels for practice work. Tom discussed and demonstrated blind tooling techniques such as drawing guidelines on the panel, wetting the leather, and actual tooling. He emphasized achieving proper effects by balancing tool temperature and the wetness of the leather. He told us that good results come from working in a deft, quick, and neat manner. We then practiced on our own panels with Tom coaching our progress and helping us to better see what we should aim for in our work.

Afterwards some of us met for a post-program dinner at a Chinese restaurant that Shannon selected as a favorite of book arts visitors to Ann Arbor. Sensitive to the tastes of this important customer group, the proprietors had thoughtfully

## Helpful Hint

**Homemade Light Box**

by Phil Evans, Bloomington, Indiana

Light boxes can be useful in many situations. Most often they are used in making page and paper repairs when it is helpful to have a light source under the paper to see exactly where the configuration of the ripped or damaged area is. They can also be used to analyze paper by making it easier to see chain lines and watermarks and are indispensable for leaf casting or working with pulp.

Commercially-made light boxes cost from \$204 upwards, but you can assemble the material and make your own for under \$45. They consist of basically three components: a container or base, a light source, and a piece of Plexiglas or frosted glass. The first two items can be found at any large general merchandise outlet. I bought a clear plastic under-bed container 16" x 22" x 5" with a lid for \$5.50 and two 12" fluorescent light strips (called under counter lights) for \$14 each. I purchased the 15" x 20" piece of white-coated 1/8" thick Plexiglas at a local paint and glass store for \$6.50. Frosted glass also diffuses light well but it seems to be difficult to find.

Place the two light strips on a flat surface and turn the clear plastic container upside down over the lights with the piece of white-frosted Plexiglas resting on top of the inverted container. One could also leave the plastic container upright I suppose, but I find that the clear plastic bottom helps to diffuse the light. Having the container upside down solves the problem of the light cables being in the way. The 5" depth of the container allows the two light strips to be far enough away from the Plexiglas so that there is adequate dispersion of light. Each fluorescent light strip measures 15 3/4" in its total length, with the off/on switches on the ends, and thus just fits underneath the plastic container. When finished with the light box the light strips and Plexiglas can be stored in the container and closed with the tight fitting plastic lid.

This makeshift light box or light table came in handy at the Barbara Korbelpulp workshop at the Midwest Chapter meeting in Lexington, Kentucky this past spring.



made use in their menu of the printer's fleuron as a device to suggest the spice temperature of various dishes, all of which at our table—like the company and its conversation—were delicious.

## News from your studio

**Brother Aelred Walmsley** of Subiaco, AR wrote that he continues to work on a project, started a year ago, to cover and repair Subiaco Abbey's hymnals. He was slowed down by a stroke but is progressing on the project.

**Jean Buescher** will have her Annual Holiday Open House and Sale at her home and studio, 1404 Lutz Avenue, Ann Arbor, MI 48103 on November 11 (6-9 P.M.) and November 12 (noon-5 P.M.). She also is one of 102 invited craftspeople invited to exhibit work at the Crafts at the Castle exhibit at the Park Plaza Castle in Boston, MA, November 30-December 3. She will exhibit her limited edition, letterpress printed books and broadsides, blank journals and albums, and framed handmade paper collages.

**Eric Alstrom**, of Hanover, NH, reports that the new conservation lab at Dartmouth College has moved into a new state-of-the-art facility. New toys include an ultrasonic encapsulator, oversize washing sink, fume hood, and a deep freezer. The floor space has almost doubled. He invites all to stop by if in the New England area. In other news, he is teaching two workshops this fall at a local art gallery: "Eight Books in a Box" and "Seven Single Sheet Structures." He has samples of the instructions on his website and would appreciate feedback. The address is <http://bookworks.tripod.com>. He also continues weekly open bindery sessions for the college community at the conservation lab.

**William Harroff**, of Edwardsville, IL, had an ambitious summer. In July, he was a photographer and exhibitor during the Oz Centennial in Bloomington, IN. The milestone event, hosted by the International Wizard of Oz Club (IWOC) on the campus of Indiana University, celebrated the 100<sup>th</sup> anniversary of one of America's most beloved stories, *The Wonderful Wizard of Oz* by Frank L. Baum. Indiana's Lilly Library featured its extensive Oz collection during the event. The first edition of the book, along with the original copyright application handwritten by Baum, were displayed along with six of the black and white Denslow illustrations for the book.

In addition Mr. Harroff has shown his work around the world. His *Waterworks of Art* suite of digital prints was displayed at the King St. Stephen Museum (Oskola, Hungary) and the City Gallery-Deak Collection (Szekesfehervar, Hungary) during the Third International Artists' Book Exhibition. At the conclusion of the show, his work was added to the Museum's collection.

He was also invited to participate in the 6<sup>th</sup>

Wexford Artists' Book Festival at the Wexford Arts Centre in Wexford, Ireland. The show will travel through April 2001 across Ireland.

Another of Harroff's new CD jewel box artworks, *Money Can't Buy Me Love*, is illustrated and discussed in an exhibition catalog from the Weddel Museum of Modern Art (Weddel, Germany). "KunstlerBankNoten" (Artist-Banknote-Works) is the title of the book and show which runs through November 8. An essay by noted authority, Bernd Lobach-Hinweiser, is included in the catalog.

Harroff's work, *The Hiding Place*, was included in "Small Sanctuaries," the Sixth Oregon Book Biennial, sponsored by the Oregon Book Arts Guild (OBAG) as a national juried show of handmade books. Mr. Harroff also exhibited one of his millennial bookplate designs in a show associated with the American Society of Bookplate Collections and Designers' celebration of the XXVIII Federation International des Societes d'Amateurs d'Ex Libris Congress in Boston, MA this past August.

Finally, the artist will be profiled along with numerous reproductions of his most significant artworks in the fall issue of *Contemporary Impressions*, a major printmaking publication based in Atlanta, GA. The article will include a lengthy interview and review of Harroff's creations, composed by the Director of the American Print Alliance. In addition, every copy of the journal will include a separate printed postcard reproducing some of the artist's unique "artistamps," postage stamp-like prints that cleverly commemorate the artist's work. Harroff's *The New Scarlet Letter*, one of the Alliance's "Scrolling the Page" competition winners last year, can be viewed on their website at [http://printalliance.org/ex\\_scrollcontents.html](http://printalliance.org/ex_scrollcontents.html)



## DeGolyger

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went through the steps of shaping the boards and attaching copper straps and rivets.

In addition, Sally Key, Conservator at the Bridwell Library and juror, gave a talk entitled "Learning the Craft: A Transformation of Ourselves." She worried that her talk might lead to a riot, but in the reflective atmosphere of the Bridwell, it began a good hour's discussion on binding.

The banquet was held at a restaurant in a Dallas strip mall, but once inside we were transported to a European bistro. We had been told that we would receive two glasses of wine with dinner, but the organizers had arranged for 50 and there were only 25 diners. The wine flowed freely. Don Etherington discovered that our waiter grew up less than two blocks from where he lived. Bruce Levy gave a slide show on his work. A good time was had by all.

# 1999-2000 Midwest Chapter Financial Report

1 July 1999- 30 June 2000

**Bank Balance** as of 1 July 1999 **\$1860.19**

## INCOME

Income from Membership dues 1998	\$ 210.00
Income from Membership dues 1999	1160.00
Annual Meeting Fees	685.00
Tom Conroy Workshop fees	860.00
<i>Poetical Vagaries</i> Sales (\$35+\$15 postage)	50.00
Sales of Midwest catalogs	15.00
Sales of GBW catalogs	263.00
<b>Income</b> 1 July 1999 to 30 June 2000	<b>\$3243.00</b>

## EXPENSES

Quarto Newsletter (3 issues)	\$ 276.36
Midwest Brochure	141.62
Annual Meeting*	583.20
<i>flyers and postage</i>	25.76
<i>materials for workshop</i>	104.31
<i>rooming for presenters</i>	126.88
<i>dinner for presenters &amp; organizers</i>	140.00
<i>opening reception</i>	40.00
<i>coffee break and breakfast at UK</i>	146.25
Tom Conroy	960.00
GBW catalog sales ( \$135 from 1998-99)	398.00
Shipping	42.36
Postage stamps	33.00
Phone calls	50.00
Bank fees**	6.00
<b>Expenses</b> 1 July 1999 to 30 June 2000	<b>\$2490.54</b>

**Bank Balance** as of 30 June 2000 **\$2612.65**  
 Remaining postage stamps \$24.75

*\*There was a \$10 discount offered to GBW members for the workshop, which was paid out of the Midwest treasury.*

*\*\*A \$2 "check enclosure fee" began in April of 2000. I had it removed twice, but it recurred. It has now been resolved. I got new checks for free with current bank information. If you receive a check from the Midwest Chapter, do not be alarmed if it has a picture of flowers or puppies on it. It was free. As long as we maintain a \$500 balance, we incur no fees.*

Estimated time spent: 10 hours

Respectfully submitted,  
 Cris Takacs



# Happenings Exhibits

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## October 14-December 2, 2000

The Art of the Book  
 Gallery FAB  
 Fine Arts Building  
 University of Missouri - St. Louis  
 HOURS:  
 Monday to Thursday, 10 am until 8 pm  
 Friday to Sunday, noon until 5 pm  
 CURATOR:  
 Marian Amies, Assistant Professor of Art, UM-St. Louis  
 CATALOGUE:  
 Introduction by Nicolas Barker, Editor of the *Book Collector*, London  
 SPONSORS:  
 The St. Louis Mercantile Library, The Center for International Studies, and the Office of Research Administration at the University of Missouri-St. Louis  
 OVERVIEW  
 This is the first in a series of exhibitions at the University of Missouri - St. Louis to explore aspects of the art of the book. The series includes book artists; art historians; editors; scholars; art directors; book conservators; book designers; art educators; writers; librarians; collectors; film directors; graphic designers; publishers; community activists; curators; bookbinders; printers; illustrators; sculptors; literacy project directors; photographers; design studios; and fibre artists. Each participant offers a unique viewpoint and expertise on books and book production.

For more information contact Marian Amies at 314-516-5997 or 314-771-9880.

## November 13, 2000-January 6, 2001

Louisville Free Public Library  
 Exhibit from the Gutenberg Museum, Mainz, Germany. Includes a working replica of Gutenberg's press, original pages from a 42-line Bible, the *Nuremberg Chronicle*, and other printed works, both original and facsimiles.  
 Tours by appointment.  
 Open to public Monday-Thursday 9 A.M.-9 P.M.; Friday and Saturday 9 A.M.-5 P.M.; Sunday 1 P.M.-5 P.M. Closed Thanksgiving, Christmas Eve, Christmas Day, and New Years Day.  
 Contact:  
 Nancy Vinsel  
 Louisville Free Public Library  
 (502) 574-1653  
 vinsel@lfpl.org

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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

**November 4, 2000** Hollander's, Ann Arbor, MI. Washi Egg Ornaments with Patty Mazzola. 734-741-7531

**November 5, 2000** Hollander's, Ann Arbor, MI. Designing Holiday Cards Using Collage Techniques with Jacqueline Sullivan. 734-741-7531

**November 11, 2000** Hollander's, Ann Arbor, MI. Book Arts Workshop—Three Unique Books with Angela Liguori. 734-741-7531

**November 18, 2000** Hollander's, Ann Arbor, MI. Art of Calligraphy with Diane Stum Fekete. 734-741-7531

**November 19, 2000** Hollander's,

Ann Arbor, MI. Photo Album with Tom and Cindy Hollander. 734-741-7531

**December 2, 2000** Hollander's, Ann Arbor, MI. Book Arts Workshop—Jacob's Ladder with Jacqueline Sullivan. 734-741-7531

**December 6-7, 2000** Hollander's, Ann Arbor, MI. Book Arts Workshop—Small Tools and Accessories for the Hand Bookbinder with Jean Buescher. 734-741-7531

**December 3 & December 10, 2000** Hollander's, Ann Arbor, MI. Divided "Jewelry" Box with Removable Tray with Tom and Cindy Hollander. 734-741-7531

**December 9, 2000** Hollander's, Ann Arbor, MI. Origami "Omega" Star with Cindy Hollander. 734-741-7531

Happenings is continued on Page 7.



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