



Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

Volume 14, Number 1
Winter 2001

Position Available

From the Co-Chair

by Gabrielle Fox

It is time for me to get back to the workbench! I have really enjoyed being so involved in the Midwest Chapter and would like to continue, but in a less official capacity. The co-chairperson position will become available as of March 31, 2001 and it would be marvelous if I could introduce the new co-chair at our meeting in Chicago.

I had begun phoning people in an effort to persuade someone to take on the job and then thought that that wasn't a very democratic way to go about things. We have grown and it is time we hear from a few new people. Please get in touch with me and I can explain what is involved - not nearly so much now that we have Jeanne Drewes, Cris Takacs, Whitney Baker, and Karen Esper!

Midwest Chapter Annual Meeting 2001
Chicago, Illinois

Schedule of Events

Friday, March 30

Chicago Art Institute School Library
10-11:30 AM Tour of Joan Flasch Artist Book Collection

Field Museum
2-4 PM Tour of Tibetan collections and Conservation Department with Ken Grabowski

Columbia College Center for Book and Paper Arts
6:30 PM Slide lecture by Jim Canary:
"The Art of the Book in Tibet"
Reception to follow

Dinner on your own

Saturday, March 31

Columbia College Center for Book and Paper Arts
10 AM-4 PM Workshop with Jim Canary on Tibetan papermaking, printing, and book making
6:30 PM Dinner, location TBA. Slide show of members' works. Bring up to three slides that show your work.

Sunday, April 1

Columbia College Center for Book and Paper Arts
10:30 AM-12 PM Midwest Chapter Business meeting,
with light refreshments
1 PM Edible Book Show & Tea
(see page 6 for details)

Annual Meeting Workshop

Tibetan Printing, Papermaking and Binding

Jim Canary will lead us in a fascinating look at various Tibetan book arts methods during this year's Annual Meeting workshop. We will construct a papermaking mould, process fiber, and make sheets of Tibetan paper. In addition, we will learn to make Tibetan ink, practice a bit of Tibetan calligraphy with a bamboo pen, and print a text and prayer flag from Tibetan woodblocks using the traditional Tibetan method. Each participant will come away from the workshop with a sheet of handmade paper, a Tibetan book, and a prayer flag.

The workshop will cost \$30.00 for Midwest Chapter members and/or members of the Chicago Hand Bookbinders and \$45.00 for non-members. There is a limit of 15 participants. Please see page 2 for the registration form. Don't miss this exciting opportunity to learn more about book arts from a far part of the world!

Annual Meeting Lodging Hotel Information

There are 3 possibilities for lodging that we suggest:

Best Western Grant Park: Located across the street from Columbia College Center for Book and Paper Arts. It will offer a special rate of \$85 + tax (14% in Chicago) for a single or double.

Three Arts Club: Near North Side, this all-women facility is an easy subway ride away. A single room is \$45 per night with breakfast and dinner.

Hostelling International-Chicago: A brand-spanking new facility a few blocks from Columbia College. Price is \$19 + tax (members), \$23 + tax (non-members) per night.

More details, addresses and phone numbers for reservations, and maps will be provided when you register.



Workshop Leader Biography Jim Canary

Jim Canary has a long-standing interest in Tibet, stemming from his undergraduate days at Indiana University, where he concentrated on Inner Asian Studies. He also completed graduate studies at Indiana in Major Classical Tibetan and for three years received a Department of Education Foreign Language and Area Studies Fellowship in Tibetan. Since 1994, Mr. Canary has been a project member of Paper Road/Tibet, an organization that provides research, technical expertise, and development of hand papermaking operations in Tibet. He is also a board member of the International Tibetan Archives Preservation Project, responsible for coordinating cooperative conservation work in Lhasa, Tibet.

Mr. Canary has been Head of the Conservation Department at Indiana University's Lilly Library in Bloomington since 1993. He has lectured widely on Tibetan themes, as well as on various aspects conservation and book arts. In his free time he has operated a private custom bindery and letterpress shop, The Cold Mountain Bindery and Iron Bird Press, since 1980.

Annual Meeting Workshop Registration Form Chicago, Illinois, March 30-April 1, 2001

Deadline for registration is March 16, 2001

Please fill out the form below, enclose payment, make a photocopy for your records, and send.

Number of participants
 \$30.00 (member, GBW Midwest Chapter and/or member, Chicago Hand Bookbinders)
 \$45.00 (non-member)

Total enclosed: _____

Please make your check payable to *Guild of Book Workers*

Name _____

Address _____

City _____ State _____ Zip Code _____

Phone _____ Fax _____ Email _____

Mail registration form and check to:

Cris Takacs
112 Park Avenue
Chardon, OH 44024

Workshop Review

French Simplified Binding

by Jack Cooney, Shaker Press Books, Indianapolis, IN

Joy and John Tonkin of Canberra, Australia offered a workshop on French simplified binding technique in Bloomington, Indiana on September 8 & 9, 2000. This program was organized by Jim Canary, conservator at the Lilly Library. It began with a Thursday evening lecture at the Lilly, followed by a two day workshop conducted in the conservation lab "down under" the Indiana University Library.

The lecture introducing the artists and their work took the form of a travelogue that Joy and John illustrated with slides showing their year-long circumnavigation of the Australian continent. They presented views and commentary that revealed a landscape rich with diverse and striking natural features. They punctuated this relaxing ramble with slides showing their exquisite bookwork.

Joy, a professional paper conservator, and John, a Swiss-trained fine binder, operate Book Arts in Canberra, the Australian capital. They offer services in book restoration and conservation, the design and production of fine bindings, limited edition books, and teaching. Their studio/home has expanded to meet their book production needs, which continue to grow.

Just days before departing for this American tour, for instance, they secured a Chandler and Price platen press, followed immediately by a linotype machine one step from the scrapyards. What to do with both new machines, which took literally all but the last inch of their garage space, is a problem awaiting their return when rested from this American tour.

Such tools are features of their teaching, which sometimes calls for full book production capacity. For instance, one three-day course for English majors has students setting 14 lines of 12 point type on day one, printing and distributing the type on day two, followed by binding this text into a twelve section book in leather on day three. As John puts it: "they learn on the trot."

The tools are essential, too, for production of the books the Tonkins create themselves. These can range in size from less than one inch to over 18 inches tall, be bound in materials from emu or kangaroo skin to eucalyptus bark, have boards in vermicular wood or ones of bronze or lead, and hold texts as varied as a rediscovered lost chapter of *Alice in Wonderland* to original writings on the natural beauty of their homeland.

One item they showed had no text at all and was a gift to family member whose nickname, "Bossy Boots," inspired a book in a curious shape. This guest boot—er, book—bound in brown leather in the simplified binding technique, has cover boards with edges such that when shut, the book looks just like a boot—a very narrow one. As you might expect, given its shape, this book is, well, one foot high.

John and Joy followed their Lilly Library talk by showing specimens of their work. They took some two dozen books from a box not bigger than a loaf of bread.

Volume after palm- or fingernail-sized volume revealed how a grand aesthetic can be pressed into a small form. The books showed superb correctness in chosen materials with a commanding, yet playful, sense of how these can be used to advantage for bringing to the text a form that teases the imagination while pleasing the eye.

The two-day workshop featured instruction on "modified" French simplified binding technique. Simplified binding technique builds the book with the text block assembled separately from the covers. This permits board shaping and decoration off the text block in a way that can encourage more relaxed and playful decorative work.

Our group of some dozen binders worked under Joy and John's direction to use this style for binding a miniature abecedarium. *The Quirky Phonetic Alphabet* (text sample: "A 'S' for 'U' and 'T' for two, Just about time to have a brew"), features original calligraphy and is printed in a limited edition of 500 copies by the Tonkin's Bookarts Press on Australian handmade paper.

We worked from the sheets, performing each step in a careful sequence with John or Joy offering instruction and demonstration at a central table, then sending us to complete each new task at our work tables. The thoroughness and care the Tonkins brought to the class made this program a very satisfying exercise in book building technique.

Except for leather paring, which John did for each of us, we did all our own work on the books. For some (including me), this was a first attempt at miniature binding. For some (including me), this was new territory in working with leather—even just a spine. Joy let us each choose a color leather for our book spines, but John, reciting Henry Ford's dictum, said we could choose any color board paper as long as it was black.

By the end of day one we had our texts sewn, spines rounded with linings, headbands sewn, and board attachment tabs and leather spine attached. The leather was prepared for fitting by wrapping it damp in a linen flag taped to a pencil. When unwrapped, the leather was perfectly rounded and easily attached to the rounded spine.

On day two we shaped our boards, then covered them in John's colorful black paper, an elegant choice from Japan. Finally, we fitted the boards to the text block. By adding a one-piece pastedown and flyleaf custom-fit for the inside covers and attaching a title label, we brought our books to a finish. The complete work gave each of us a sense of pleasing achievement in this magically small format.

After the workshop I joined Jim Canary, who hosted Joy and John, for a little post-program gathering at a favorite Bloomington pub. After a day of miniature bookwork we made, well, "small" talk about books, binding, and life in general. We discovered that Joy and John's itinerary brought them to Indianapolis on Monday in such a manner that they could join a scheduled book arts luncheon. With Jim Canary as chauffeur, we pulled off this bit of serendipity. Joy and John enjoyed joining the Indianapolis luncheon and seeing my Shaker Press Books studio before catching their flight to Minneapolis for the next leg of their journey 'round the continental USA.

Annual Meeting Event **Edible Book Show and Tea**

by Bill Drendel, Columbia College, Chicago

The Edible Book Show and Tea, to be held Sunday, April 1, is the most amusing thing since sliced bread; in fact, sliced bread was a vital ingredient in several of last year's edible books. Created by Judith Hoffberg of Umbrella Editions fame (Melissa Jay Craig is your hostess here at the Center), this is an international event which occurs in multiple venues and time zones and consists of talented cook-artisans such as yourself concocting book-like sculptures made of food and bringing them to the Center to be consumed. Some of last year's edible books were made of yummy things such as peanut brittle, salami, and, of course, the ubiquitous sliced bread. Documentation of the books and copies of the Menu will be sent to the Central Archive in Santa Monica. See <http://www.geocities.com/books2eat> for information on last year's event.

Cost is FREE if you make and bring an edible book to share; \$10.00 (to benefit the Bindery) for people who are unsure of their culinary bookmaking skills and prefer to just eat books. RSVP at 312-344-6630.



News from your Studio

Susan Hensel of East Lansing, MI had a busy autumn. In November, she taught an intense two-day writing workshop at the Pittsburgh Book Arts Collaborative. She has a traveling solo show, entitled *Assembling Memory*, showing in NYC, Jackson, MI, and Las Vegas this year and next. She is curating *A Reader's Art*, a Midwest Artists Book Invitational in March and April at the Art Apartment in East Lansing, MI. In addition, her new webpage should be up and running soon at www.susanhenseldesign.com.

Emily Martin of Iowa City, IA recently had her pop-up book *I Live in Iowa* acquired by the Metropolitan Museum of Art in NYC. She also had several books purchased by the Museum of Modern Art in New York. Her Jacob's ladder book, *Yes, Please and No, No, Never*, is included in the Guild of Book Workers "Best of the Best" traveling exhibit.

Gabrielle Fox will begin a new set of workshops in the middle of March 2001 in Cincinnati. Please contact her for further information. Her address is listed on page 8 of *Quarto*.

New Member Column

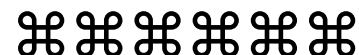
This column features the efforts of two new GBW and Midwest Chapter members, Tom and Cindy Hollander.

Hollander's is a unique retail shop that specializes in decorative papers, bookbinding supplies, workshops, and, most recently, a book art exhibit. What began in 1991 as a small shop (size of an art fair booth) in the Kerrytown Shops in Ann Arbor, Michigan has gradually expanded to a 2500 square foot space. In that time, owners Tom and Cindy Hollander have gone from selling their handmade books, boxes, and various desk accessories, to becoming one of the largest retail suppliers of decorative papers (over 1000), bookcloths (including Japanese cloths), and hand bookbinding tools and supplies.

In addition, Hollander's has had great success in its workshop offerings. For the past seven years, weekend classes have been taught on a regular basis in bookbinding, box making, papermaking, marbling, various book arts, and many other related areas. The popularity of the workshops is evident by how rapidly most classes fill and the expansion in workshop offerings. Ann Arbor is a regional hub of bookbinding activity and a number of local Guild members have taught or are currently teaching classes at their store. Past and present teachers include Jean Buescher, Barbara Brown, Angela Liguori, Jon Buller, Julia Miller, Jeanne Drewes, and Tom Hogarth.

The most recent addition at Hollander's is a Book Art Exhibit that prominently displays artists' works in three lighted showcases as well as about the store. Over 20 artists participated in the initial exhibition that began last September, including most of the Guild members listed above as well as Leyla Lau Lamb and Pati Scobey. There are ongoing exhibition plans to periodically rotate in new works and exhibitors.

Hollander's website, www.hollanders.com, features their Book Art Exhibit participants, provides workshop information and on-line registration, and also contains many of their papers and bookbinding supplies that may be ordered on-line. For those who can visit the shop, Hollander's is located in the Kerrytown Shops, 407 N Fifth Ave, Ann Arbor, MI 48104. Store Hours: M-F 10:00 to 6:00, Sat. 9-5 and Sun 12-5. Telephone: 734-741-7531.



Happenings

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March 24-25, 2001. MCBA, Minneapolis. More Concertina Madness: Combination Books with Barbara Harman.

March 24-25, 2001. MCBA, Minneapolis. Traditional Marbling with Steve Pittelkow.

March 24-25, 2001. CCBPA, Chicago. A Bazillion Things You Can Do with a Blank Sheet of Paper, or the Printer's Smorgasbord with Jessica Spring.

March 24-25, 2001. CCBPA, Chicago. Shaped Box with Melissa Jay Craig.

March 31, 2001. CCBPA, Chicago. Polymer Plate Nirvana with Stacey Stern.

March 31-April 1, 2001. MCBA, Minneapolis. Monoprints: Painter's Adventure, Printer's Delight with Barbara Harman.

March 28 and April 4, 2001. MCBA, Minneapolis. Beginning Photopolymer for Letterpress with Harold "Jay" Kyle.

April 4-May 9, 2001. CCBPA, Chicago. Four Japanese Bindings and a Box with TBA.

April 7, 2001. CCBPA, Chicago. Escapades of Daylily and Linen (Dual Fibers): Papermaking with Andrea Peterson.

April 11-May 30, 2001. CCBPA, Chicago. Multilevel Letterpress with Mary Kennedy.

April 21, 2001. Hollander's, Ann Arbor, MI. Book Arts Workshop: Multiple Signature Longstitch with Flax Cover with Jean Buescher.

Lectures

March 3, 2001. 8 PM. UICB, Iowa City. Lecture by Daniel Kelm. Co-sponsored with the Iowa City Book Arts Club.

March 10, 2001. 7-8 PM. MCBA, Minneapolis. "Thrills, Chills and Recycling! Papermaking in Tibet." Tom Leech.

March 22, 2001. 7:30-9 PM, UICB, Iowa City. "John Buckland Wright, Wood Engraver." Roderick Cave.

March 31, 2001. 8 PM, UICB, Iowa City. "The Partnership of Design and Editorial Architecture." Annual Mitchell Lecture on the Arts of the Book. Tom Ockerse.

March, 31, 2001. 2 PM. Cincinnati & Hamilton County Public Library. Lecture by Hedi Kyle.

Exhibits

March 3-31, 2001. Arts Iowa City, 207 E. Washington Street, Iowa City.
Multiple Talents XII: An Exhibition of Iowa City Book Arts Club Members.
Opening reception: Friday March 3, 5-7 PM

March 1-April 15, 2001. Cincinnati & Hamilton County Public Library, 800 Vine Street, Cincinnati.
Cincinnati Book Arts Society Second Annual Exhibition of Cincinnati Book Works.

Opening reception: Thursday, March 8, 6-8 PM

March 4-April 29, 2001. The Art Apartment, 210 Abbott Rd, East Lansing, MI.
A Reader's Art: A Midwest Artists Book Show,
Opening reception: Sunday, March 4, 12-4 PM
For more information call Susan Hensel, 517-337-8370 or email booklady100@home.com

April 1- June 15, 2001. Ohio University Library, Athens, OH. *Best of the Best: Guild of Book Workers Exhibit.*

Addresses

University of Iowa Center for the Book (UICB)
154 English-Philosophy Building
Iowa City, IA 52242
319-335-0447
center-for-the-book@uiowa.edu

Hollander's
407 N. 5th Ave.
Ann Arbor, MI 48104
734-741-7531
www.hollanders.com

Minnesota Center for the Book Arts (MCBA)
1011 Washington Ave. South
Suite 100
Minneapolis, MN 55415
612-338-3634
www.mnbookarts.org/main.html

Columbia College Chicago Center for Book & Paper Arts (CCBPA)
1104 S. Wabash
Chicago, IL
321-344-7670
www.colum.edu/centers/bpa/index.html



Mark your calendar

Jim Canary reports that the Miniature Book Society will be holding its next meeting, Conclave XIX, in Indianapolis and Bloomington August 31-September 3, 2001. He is involved with mounting an exhibit at a local gallery in Bloomington that will go up around Labor Day weekend. There will be a call for entries, as well as more information, in the next newsletter. The deadline for materials will probably be in July.

Officers

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

Jeanne Drewes
Co-Chair
143 1/2 Kensington
East Lansing, MI 48823
517-432-7486 (W)
drewes@mail.lib.msu.edu

Cris Clair Takacs
Programs Coordinator
112 Park Ave.
Chardon, OH 44024
440-286-9773
crisctakacs@alltel.net

Karen Esper
Corresponding Secretary
2564 Euclid Heights Blvd.
Cleveland Heights, OH 44106
216-431-1221 (W)
kesper@nls.net

Whitney Baker
Newsletter Editor
1814 Carolyn Dr., #3
Lexington, KY 40502
859-257-0500x2031
wbaker@pop.uky.edu

Eric Alstrom
Web Binder
94 Greensboro Road
Hanover, NH 03755
603-643-8740
gbwwweb@dartmouth.edu

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). Institutional names are abbreviated for space. Complete contact information for locations is found at the end of this section.

Classes and Workshops

February 24, 2001. MCBA, Minneapolis. Pop-up Constructions with Mary Jo Pauly.

February 24-25, 2001. MCBA, Minneapolis. The Wonderful World of Beating Fiber with Amanda Degener.

February 25, 2001. Hollander's, Ann Arbor, MI. Book Arts Workshop: Sewing on Tapes with Angela Liquori.

March 1-April 12, 2001. MCBA, Minneapolis. Introduction to Chinese/Japanese Calligraphy with Yali Peng.

March 3, 2001. Hollander's, Ann Arbor, MI. Book Arts Workshop: Three Dimensional Pyramid Book with Jean Buescher.

March 3, 2001. MCBA, Minneapolis. A Victorian Album Aptly Bound with Mary Jo Pauly.

March 3-4, 2001. MCBA, Minneapolis, MN. Paste Papers with Steve Pittelkow.

March 4, 2001. Hollander's, Ann Arbor, MI. Divided Stationery Box with Tom and Cindy Hollander.

March 4-5, 2001. UICB, Iowa City, IA. Full Metal Binding with Daniel Kelm. Co-sponsored with the Iowa City Book Arts Club. 319-335-0447. center-for-the-book@uiowa.edu.

March 5-26, 2001. CCBPA, Chicago. Where the Wild Things Are: Papermaking with Edith Stern.

March 10-March 31, 2001. CCBPA, Chicago. Paper That Binds with Nancy Vachon.

March 11, 2001. Hollander's, Ann Arbor, MI. Designing Cards Using Collage Techniques with Jacqueline Sullivan.

March 17, 2001. Hollander's, Ann Arbor, MI. Washi Egg Ornaments with Patty Mazzola.

Happenings is continued on page 7.



Guild of Book Workers
Midwest Chapter Newsletter
c/o Whitney Baker
Newsletter Editor
1814 Carolyn Dr. #3
Lexington, KY 40502-1043