

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

Volume 14, Number 2
Spring 2001

Another round of musical chairs From the Co-Chair

by Jeanne Drewes, tri-chair

At the annual meeting, Gabrielle Fox announced that because of other commitments she needed to step down as co-chair. However, Gabrielle will continue to organize the traveling exhibit of *Stone Eye*. Jim Canary agreed to fill the other co-chair duties, so at least temporarily the co-chair is now a triumvirate. Many thanks to Gabrielle for all her work as co-chair and for her continued work for the exhibit, and thanks to Jim for agreeing to assist with other co-chair duties.

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Midwest Chapter Annual Meeting Minutes

by Cris Clair Takacs, Programs Chair

March 31, 2001, Chicago, at the Como Inn in Chicago:

Midwest officers attending: Co-Chairs Gabrielle Fox and Jeanne Drewes, Treasurer Cris Takacs, Newsletter Editor Whitney Baker

Midwest members attending: Jim Canary, William Drendel, Sophia Jordan, Pam Rups, Rebecca Shaffer, Ellen Strong

GBW members attending: Barb Metz, Robert Hanmer, Karen Hanmer

Guests attending: Jim Russo, Dr. Shaffer, Jean Epstein, Ellie's sister and her husband. (Hey, I don't remember all their names, but I can tell you where they sat.)

Gabrielle called the meeting to order and announced that she would be retiring as co-chair of the Midwest Chapter immediately after the meeting. She will continue to spearhead the *Stone Eye* Exhibition. Jim Canary volunteered to be the new co-chair and we all thanked him.

Stone Eye Exhibition: Gabrielle explained the differences between the regular and deluxe edition. The book should be ready by the end of May. Deadline for completed bindings will be January 2002. The opening will be in Lexington at the University of Kentucky. 48 copies have been reserved: 38 regular and 10 deluxe. Karen Hanmer said that she had some left from the batch that the Chicago Hand Binders purchased, if anyone still wanted one. We estimate that 30 bindings will be ready for the exhibit. Venues were discussed, including St. Louis during the 2002 Midwest Annual Meeting. Call Gabrielle with ideas and locations. Jeanne would like the exhibit to go to Kansas or Nebraska, or another site outside the normal Midwest region events.

Quarto: Everyone thanked Whitney Baker for her fine work in gathering news and book events in *Quarto*.

Treasury: Cris Takacs explained that the actual funds of the chapter are now held in one national GBW account. Requests for funds and collection of checks are still handled through her, so it appears to work the same. There was \$2,599.57 in the treasury at the time of our meeting, plus another \$2,145 collected for *Stone Eye*.

Programs Chair: Cris Takacs reported the chapter has nothing set up for the rest of the year. If anyone would like to host a workshop, contact Cris.

2002 Midwest Annual meeting: The meeting will be in St. Louis, hosted by Richard Baker.

Jeanne Drewes and Pam Rups discussed setting up an online distribution list in order to get out news of book events in the Midwest in a timely fashion. They will work on this further.

After the meeting we ate and everyone was asked to show the slides of their work. Bill Drendel, Karen Hanmer, and Bob Hanmer were the only ones who brought slides. Jeanne Drewes said that she had left her slide on her desk and then described what was on it. We went around the room and described what slide we would have brought if we had remembered. This was a great success since everyone had something to tell about. Listen for the Midwest slide show next year.

Tibetan Papermaking and Printing

by Whitney Baker, Newsletter Editor

On March 31, 2001, Jim Canary led us in a relaxed and fascinating look at Tibetan papermaking and printing methods. Our first task focused on preparing the fiber. Jim had soaked the dry *lokta* fiber overnight. Workshop participants helped him rinse the fiber until the water ran clear. Then the fiber was boiled in water with baking soda for a short time. Jim cautioned us not to use aluminum pots for this process, and showed off his Martha Stewart stainless steel pot.

While the fiber was boiling, we divided into pairs to fashion a wooden mallet from lengths of 2 x 4's and wooden dowels. One short side of the wood piece was filed down to create a smooth surface for beating. Jim drilled a hole into one of the four long sides of the wood and the dowel was inserted. Our mallets were rather primitive, but proved effective for their designed purpose.

The pairs likewise put together the wooden moulds that would be floated in the tub of water during papermaking. The mould consisted of a wooden frame, with two long and two short pieces that were fitted together. Jim recommended befriending a woodworker who could make a series of these mould pieces. Many moulds are needed for papermaking, as each piece of paper dries on its own mould. He suggested Douglas fir as a good choice for the wood pieces. Participants stretched a piece of Tibetan cloth, similar to cheesecloth, over the mould. The cloth was kept in place with a series of thumbtacks. In the old days, the cloth would be attached with wooden pegs, but the tacks are easier to remove when the cloth becomes worn. Jim suggested making a jig to help evenly space the thumbtacks.

When the fiber was supple and pulled apart easily, it was divided into balls for each group. The ball was placed on a scrap of wood on the floor and pounded with the hand-fashioned mallets until the individual fibers began to separate. Black specks of bark and other imperfections were removed by hand from the fiber.

During a break in the action, Jim showed short clips from a video he shot in Tibet. Despite a problem with the sound, it provided a real-time exemplar of the sheetforming operation. The group asked many questions about the materials and process.

Next, each person took a mould and a small ball of beaten fiber. We waited in line to use the oversize plastic tub full of water to make our sheet of paper. The mould was placed with the cloth side touching the water surface and slightly submerged to allow

water to flow into the reservoir. The ball of fiber was introduced and dispersed with the quick back-and-forth motion of a hand. The mould was carefully lifted, with a bit of shaking, and water was allowed to drain from one corner of the mould. The moulds were stacked vertically along the walls of the bookbinding studio to dry.

In Tibet, Jim said, the low relative humidity allows papermakers to use each mould to make two sheets per day. In Chicago in March, however, the paper did not dry quickly. Our paper was left on the moulds overnight. Jim encouraged us to burnish the sheets to lessen the lumpy appearance many of us novices achieved.

After a late lunch we explored Tibetan printing. Using Tibetan cloth and paper, we printed from Tibetan woodblocks Jim supplied. Some were blocks of pages from the long, narrow books native to Tibet; others depicted intricate scenes. The blocks were inked with a roller, the paper placed on top, and the image rubbed onto the paper with the flat part of a wooden spoon. This low-tech system took some getting used to, but, when done correctly, the results were stunning. The prints were enhanced by Jim's explanation of the scenes.

This workshop provided a window into a world with which few of us were familiar. It was a low-key, yet productive, day that whetted our interest in the people and crafts of that far-off land.



Update 2002 Midwest Chapter Exhibit

Gabrielle Fox reported at the business meeting in Chicago that Gray Zeitz at the Larkspur Press in Monterey, Kentucky is diligently working on the printing of *Stone Eye*, the text selected for the Midwest Chapter Exhibit for 2002. The sheets should be completed by the end of May and will be sent out shortly thereafter to those who reserved a copy last fall. We are planning a short traveling exhibit to commence next spring. The exhibit will open at the University of Kentucky in Lexington in March, travel to St. Louis in April for the 2002 Annual Meeting, and be in Minneapolis for Standards. Other venues are being considered. Jeanne Drewes is especially interested in taking the exhibit to traditionally underrepresented regions of our Chapter. If you have a suggestion for an exhibit site, please contact Gabrielle. Jeanne and Gabrielle are also exploring possibilities for an exhibit catalogue to accompany the tour. More information will be forthcoming.

Annual Meeting Event

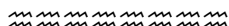
Edible Book Show and Tea

by Cris Clair Takacs, Programs Chair

Midwest Binders who hadn't yet had their fill of books and binding attended the 2nd International Edible Book Show and Tea on Sunday, April Fool's Day. Around seventy book lovers came to Columbia College to "gnaw on a novel, chomp on a chapbook, scarf science fiction, pack away poetry, munch on a memoir, and commend themselves on their fine taste in literature." You could either bring a book to share and get in free or pay ten dollars. Proceeds went to buy a piece of equipment for the bindery at Columbia College. Everyone received a menu. Book works were grouped under headings such as "Catch of the Day" and "Today's Specials." Those bringing a book got a menu with a handmade paper cover and the menus for nibblers were of copy paper. The books began to arrive at 11 AM and attendees sipped tea and browsed the exhibition. When the clock struck noon, Melissa Jay Craig and Trish Sheperd shouted "Eat Books" and everyone dashed for utensils and the gnashing began.

Ellen Strong made a book in her hotel room the night before using chocolate graham crackers for the covers and matzo for the pages, binding them together with spaghetti. Everyone was enthralled by this miniature delight. My favorite was from the Hanmer team. Robert Hanmer created "Terrine of Babel," a green ring of Jello encasing a swirl of floating alphabet pasta. Karen Hanmer countered with "Tower of Terrine of Babel," a three-tiered delight of chocolate cupcakes filled with raspberry Jello and pasta. We're talking gooood eatin'. A power book laptop was fashioned from power bars with a licorice cord, resting on a roasting rack. Someone brought a clean typecase tray filled with cookies cut out in the shape of letters. Some of the books tasted as good as they looked and some, well, they went beyond good taste.

The Chicago tea was part of a larger celebration taking place simultaneously in seven other American cities and Australia, New Zealand, Brazil, England, Germany, France, and the Netherlands. Three California artists came up with the idea on Thanksgiving and the idea spread through the Internet. Check it out for yourself at www.colum.edu/centers/bpa/ediblebooks.html

**Attention!**

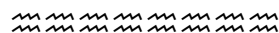
Whitney Baker, Midwest Chapter Newsletter Editor, has changed her address. She is now at 2341 Southview Drive, Lexington, KY 40503. Phone and email remain the same. Thank you.

News from your Studio

Jean Buescher of Ann Arbor, MI will exhibit her one-of-a-kind and limited edition letterpress books in *Bindings and Unbindings* at the Saginaw Art Museum through July 15 and in *25 Years of Fine Craftsmanship: Brookfield Craft Center Faculty 1976-2000*, in Brookfield, CT, June 10-August 12. In addition, Jean is teaching a four-week book arts intensive class at Siena Heights University in Adrian, MI where she is Adjunct Professor. Her new website is www.bloodrootpress.com

Emily Martin of Iowa City, IA has posted images of new books on her website at www.emilymartin.com/gallery.htm

William Harroff of Edwardsville, IL hosted an art exhibition of contemporary electronic book forms entitled "3.3.EBE—the Electronic Book Exhibition" at McKendree College, Illinois. The purpose of the exhibit was to explore the future of the book and significant issues such as the redefinition of the reading, writing, and artmaking processes, visual literacy, archiving texts, the future of information delivery, and digital rights management. Mr. Harroff has a postcard series, *The Waterworks Juniors*, on display at the Lake County (IL) Museum & Cuneo Museum and Gardens through July 1. The exhibit is dedicated to the American picture postcard, celebrating the postcard as art and visual document. In addition, two of Harroff's digital prints were selected for the national exhibition, "Art by the Book," at the Visual Arts Alliance of Nashville in March and April.



Mark your Calendars

Spring Back to St. Louis in the Spring of 2002

The next meeting of the Midwest Chapter will be held in St. Louis on April 19-21, 2002. St. Louis has wonderful weather in the spring, all the azaleas and dogwoods will be in bloom, and the meeting will feature a workshop by Richard Baker on spring-back bindings. This is a style particularly suited to ledgers and guest books which need to open fully to allow writing close to the inner margin. The workshop will be held in the Illustrated Book Studio of Washington University. There will be exhibits, tours, and lectures and we will party, party, party, so mark your calendars today!

Midwest Meeting Event **Flasch Artists' Book Collection**

by Barbara Korbelt, Chicago, IL

The 2001 Midwest Guild of Book Workers' Annual Meeting began on a crisp and sunny Friday morning with a visit to the Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago. The School, which began collecting artist's books in the 1970s, named the collection in 1989 in memory of esteemed instructor and bookbinder, Joan Flasch. Now containing approximately 4000 artists' books and multiples, the holdings also include a reference collection, an archives, a collection of exhibition catalogs, mail art and artists' stamps, and a variety of audio material which has been transferred to compact disc for easy access. Representing the plethora of styles, production formats, and materials used in the last four decades of the artists' book movement, this non-circulating collection is an historical overview of the field and includes artists of local, national, and international repute.

Approximately fifteen members gathered in the lobby of the library at 10 AM where we were met by Sarah Eaton, Assistant to Special Collections Librarian. A side trip to a nearby restroom with instructions to wash our hands was the first indication of a special feature of this collection. Because it is part of an educational institution and is meant to be used, the collection is strictly "No-Gloves/Hands-On." Sarah gave a brief, but informative, introduction to the collection, warned us of any fragile or unwieldy items, and let us loose on the bounty that she'd prepared.

Waiting for us in the study room were approximately thirty items from the collection ranging in diversity from traditional books to "origami books" with text on multiple sides. Bindings made with conventional bookbinding materials as well as those of plastic, metal, wood, and fabric were on hand. Structures included the ever-popular accordion-fold format in addition to single signatures, multiple signatures, long stitch bindings and all manner of unique binding styles.

Favorites of this writer were two absolutely gorgeous items: *Radio Silence* by Julie Chen, 1995, and *Diary of a Sparrow* by Kazuko Watanabe, 1999. In both books, text is a critical element and is displayed in a visually beautiful layering of image and text. Several editions of *Alphabet Book Chicago* produced by the Chicago Hand Bookbinders were available for us to view as well. Produced annually as a means of joining artists, calligraphers, bookbinders, and printers in collaboration, two copies are created: one that is auctioned at the Printers Row Book Fair (proceeds benefiting a library of choice), and the other donated to the Joan Flasch Collection.

The initial silence of our visit was quickly broken as discussions began. Binding styles, materials, and printing processes were explored and deliberated. Sarah responded to questions as they arose and directed us to the on-line catalog for more detailed information. Thank you to all who made our visit an enjoyable way to start a book arts day. The collection, located in the John M. Flaxman Library on the 6th floor of 37 South Wabash Avenue, is open to the public. Hours vary with each semester. For more information or to plan a visit please call 312-899-5098.



Exhibition Opportunities

HotHouse Gallery in Chicago is accepting submissions for exhibition, preferably experimental or multi-media artwork. Please send proposals for events, installations, or exhibits along with slides, photographs, or other samples of work and a self-addressed, stamped envelope to:
 Megan McDowell/ HotHouse/ 31 East Balbo/
 Chicago, IL 60605/ 312-362-9707/ hot21@msn.com

Jim Canary reports that he will mount a small exhibit to be held in conjunction with the **Miniature Book Society's Conclave XIX** over Labor Day weekend in Indianapolis and Bloomington. It will be held in the School of Fine Arts Gallery from August 28 through September 3. If you are interested in exhibiting a book for this short time, please contact Jim Canary at jcanary@indiana.edu or 812-855-3183. The deadline for entering is August 5. Those attending the Miniature Book Society meeting can arrange to pick up their books after the meeting.



2002 Standards Conference in Midwest **Volunteers Needed**

The Midwest Chapter will have the opportunity to host the 2002 National GBW Standards Conference in Minneapolis. If you are interested in lending a hand, please contact:

Julia Welles
 Artist and Adult Programs Coordinator
 jwelles@mnbookarts.org
 Minnesota Center for Book Arts
 1011 Washington Avenue South
 Suite 100
 Minneapolis, MN 55415
 (612) 215-2528
 (612) 215-2545 (fax)

<http://www.mnbookarts.org>

Happenings

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July 9-July 30. CCBPA. Conservation Enclosures with Giselle Simon.

July 9-30. MCBA. Intermediate Bookbinding with Jana Pullman.

July 13-14. CCBPA. Japanese Box Festival with Melissa Jay Craig.

July 14. CCBPA. Problem Solving and Pattern Identification for Marblers with Milena Hughes.

July 14-15. CCBPA. Escape from Flatland (three dimensional paper castings) with Andrea Peterson.

July 21-22. MCBA. Boxmaking Made Easy with Jody Williams.

July 27-29. CCBPA. Color for Papermaking with Nancy Vachon.

July 27-29. CCBPA. Bookbinding I Intensive with Amanda Love.

July 28-29. MCBA. Traditional Marbling: Ebru and Suminagashi with Carol Scott.

July 28-29. CCBPA. Content: Touchable Books that Aren't Blank with Doug Travis.

August 4. MCBA. Jacob's Ladder Book Construction with Mary Jo Pauly.

August 6-September 10. CCBPA. Bookbinding II with RaeAnn Collins.

August 11. MCBA. Printing on the Platen Press with Allison Chapman.

August 11-12. MCBA. The Daunting Blank Page: Making Journal Entries Spring to Life with Linda Koutsky and Roslyn Stendahl.

August 17-18. CCBPA. All Around Pop-Ups with Bonnie Stahlecker.

August 17-19. MCBA. Alternative Photo Processes with Dean Ebben.

August 18-19. MCBA. Leather Journal in a Snap with Dennis Ruud.

August 25. MCBA. Polymer Plates for Intaglio/Relief Printing with Anna Marie Pavlik.

Lectures

July 13, 2001. 7-8 PM. UICB, Iowa City. *Form then Content, Content then Form: My Approach to Artist's Books.* Emily Martin.



Exhibits

April 27-July 15, 2001. Saginaw Art Museum, 1126 N. Michigan Ave., Saginaw, MI. *Bindings and Unbindings*, featuring the work of many Midwest Chapter members.
<http://www.saginawartmuseum.org/>

May 25-June 22, 2001. CCBPA, Chicago. *Master of Fine Arts and Masters of Arts Thesis Exhibitions.*
Opening Reception: Saturday, May 25, 5-7 PM.

May 30-June 29, 2001. Expressions Graphics Gallery, Oak Park, IL. *Quarto: A Four-Artist Exhibition of Books, Boxes and Installations.*
Reception: Saturday, June 16, 7-9:30 PM.
708.386.3552 or pilpol@aol.com

June 2-August 31, 2001. MCBA, Minneapolis. *Jerome VII Book Arts Fellowship Exhibition.*
Opening Reception: Saturday, June 2, 6-9 PM.
612-215-2520 or mcbam@mnbookarts.org

July 6-August 18, 2001. CCBPA, Chicago. *The Best of the Best: Traveling Exhibition of the Guild of Book Workers.*
Opening Reception: Friday, July 6, 5-7 PM.
<http://palimpsest.stanford.edu/byorg/gbw>

July 6-August 18, 2001. CCBPA, Chicago. *What We've Done Since Then. . . Alumni Group Show.*
Opening Reception: Friday, July 6, 5-7 PM.

Events

June 14-17. Gurnee, IL, Holiday Inn. Chicago Waygoose (printers meeting and swap meet). For information contact Donn Sanford at 815-337-2323 or donn@mc.net.

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

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

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

Classes and Workshops

June 4-25. MCBA, Minneapolis. Relief Printed Books with Jody Williams.

June 9. MCBA. Bookplates, Bookplates, Bookplates with Derek Black.

June 9-10. MCBA. Travel Albums with Barbara Harman.

June 9 & 30. CCBPA, Chicago. Mail Art in the Grand Age of e-mail with Jaime Thome.

June 16-17. Larkspur Press, 340 Sawdridge Creek West, Monterey, KY. Bookbinding and Decorative Papers with Carolyn Whitesel. 502-484-5390.

June 16-17. MCBA. Book Arts Sampler with Stevie Remsberg, Allison Chapman and Julia Welles.

June 16-July 7. CCBPA. Book Conservation with Giselle Simon.

June 18 & 20. MCBA. Illuminated Journal with Linda Koutsky and Roslyn Stendahl.

June 22-24. MCBA. Paper Cloth and Indigo Blue with Mary Hark.

June 23-24. MCBA. Books Without Glue with Jody Williams.

June 27-30. CCBPA. Color Polymer Intensive with Caryl Seidenberg.

June 30. CCBPA. Paste Paper with Amanda Love.

July 5-26. CCBPA. Practical Letterpress with Jennifer Farrell.

July 9-13. MCBA. The Next Level: Monoprint Immersion with Barbara Harman.

July 9-13. CCBPA. Papermaking Intensive with Andrea Peterson.

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