

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

Volume 15, Number 2
Spring 2002

From the Co-Chair

by Jim Canary, Bloomington, IN

As of the Midwest Chapter meeting in St. Louis, I will be taking on the responsibilities of the chapter and have a new co-chair, Rebecca Shaffer of Lexington, KY. I would like to thank Jeanne Drewes for the wonderful work she has done for the chapter. She will continue to handle the details of *Stone Eye* and we will officially relieve her at the Standards meeting in Minnesota. I want to thank also those who made the St Louis meeting such a success, especially Richard Baker for a wonderful workshop and great local arrangements and Pam Rups for her talk on the making of *Stone Eye*. Her talk was interesting to those of us involved, but I think it really made the general public aware of the efforts involved in organizing such a travelling exhibit and preparing a unique catalog/CD.

Next year's meeting will take place in Bloomington, Indiana hosted by the

Annual Meeting Event

Richard Baker Studio Tour

by Joanne Kluba, St. Louis, MO

Friday afternoon tours included a visit with Richard Baker at his Book and Paper Conservation Studio. The studio is a pleasant atmosphere, well-equipped, and filled with interesting book-related posters and work in progress. Besides all the standard bookbinding equipment Richard has a fume hood for spraying, or eliminating fumes, and a photography stand with strobe lights for recording all before and after images of his projects. Of special note are the polymer plates that Richard has used to print from on his letterpress.

Richard has been binding books since 1973. Since 1989 he has had his own book and paper conservation studio in St. Louis, Missouri. He has been teaching students the art and craft of bookbinding for fifteen years.

Some beautiful books by Richard and a few of his students were on view. The students included Betty Kellerman, Linda Jeffrey, and Joanne Kluba. The works included traditional and experimental bindings. Richard showed a Pierre Loti novel bound for an exhibit in France last fall, a book of gray leather laid over a fishnet with gold foil "bubbles" coming up from the bottom. He also showed a sample of a ledger style volume in leather with vellum laces. This book, with a spring-back, was an example of the type taught at his workshop on Saturday.

Betty Kellerman showed a leather binding of Kay Nielsen's *The Unknown Paintings*. Also on view was a small leather binding with marbled paper of her aunt's poetry, printed by her son.

Linda Jeffrey's work included a book bound with fabric from a 1940's robe, a volume by William Morris bound in limp vellum, and a small book covered with a map of New York City.

Joanne Kluba showed two journals, one with a double cover (cloth, marbled paper, and Mexican bark paper) with Polaroid transfers of a gargoyle leading inside. The second was a cloth binding with ribbons woven through the covers, closed with a bead on the ribbons.

In addition electronic artists Bill Harroff and Charlotte Johnson showed some of their e-book art (*see article page 3*). There are also examples of Richard's and his students' bindings on his web site at www.RichardCBaker.com

Preservation Department at Indiana University. We will have an opportunity to view some fine bindings and artists' books at the Lilly Library, tour the new conservation lab, make boxes using the automated boxmaking machine, and have a workshop, potentially with Sid Neff. Watch for more details in following issues of *Quarto*. We are planning to have Jeff Peachey out in December to do a workshop on knife making and sharpening. He has recently put out a new catalog of lifting and paring knives that are really great to work with.

Looking forward to seeing you in Minneapolis and please let me know if there is anything you would like to see us doing. Please welcome Rebecca as co-chair.

St. Louis, MO

2002 Annual Meeting Minutes

by Jeanne Drewes, East Lansing, MI

This is my last message as Co-Chair of the Midwest Chapter. I will continue to work on Stone Eye and will spend my energies seeing that to completion. I still need volunteers to staff the chapter table at Standards. Please contact me about helping for half hour or hour times during open times. The table will only be staffed during times when there are no meeting conflicts.

Thanks to everyone for their help and support during my Co-Chairship. Below are the minutes from the Annual Meeting taken by Whitney Baker and enhanced by me. But before discussing the business meeting let me thank once again Richard Baker and the local arrangements committee for a wonderful annual meeting. You will find reports elsewhere in the newsletter on all the wonderful tours, the superb workshop, and the other events that we all enjoyed so much. My special thanks to Richard not only for an excellent workshop where we learned his techniques for the spring back binding, but also for all his work and generosity in inviting us all to his house for a wonderful chance to visit, meet St Louis folk, and eat and drink. Special thanks also to the local arrangements committee for their work in preparation and for their time driving us to locations, providing a wonderful reception for the opening of Stone Eye and a marvelous dinner with slide show. Special thanks to Barbara Weathers, Chris Parrish, Anne Leners, Joanne Kluba, Bill Harroff, and Sue Eisler.

Midwest Chapter Annual Meeting

Stephen Kinsella Paper, St. Louis, MO
April 21, 2002

Attendance: Jeanne Drewes, Co-Chair; Jim Canary, Co-Chair; Karen Esper, Corresponding Secretary; Whitney Baker, Newsletter Editor; Susan Toth; Joanne Kluba; Jennifer Brannock; Phil Evans; Peggy Johnston; Pamela Rups; Anne Leners; Barbara Weathers; Karen Hanmer; Chris Parrish; Bob Hanmer; Barb Korbelt; Charlotte Johnson; Bill Harroff; Ellie Strong; Richard Baker;

1. Sue Eisler spoke about Stephen Kinsella Paper and provided us with the opportunity to purchase from her huge supply. Normally Kinsella is a mail order supplier so we were especially fortunate that Richard was able to arrange for us to meet there and that Sue allowed us to select papers to purchase after hosting our annual business meeting.
2. Jeanne will step down as Co-Chair, although she will continue with *Stone Eye*. Jim will continue as

Co-Chair and Rebecca Shaffer, of Lexington, KY, will join as Co-Chair.

3. Ellie Strong gave the Treasurer's Report for Cris Takacs, who was not at the meeting. We have lots of money in the treasury at this time, but have a number of large bills coming due in the near future. Jeanne said that we received a \$3500 loan from the National GBW for the *Stone Eye* catalog, which we will pay off within a year.
4. Karen Hanmer will write a letter to the exhibitors in *Stone Eye* that will accompany the print catalogs they will receive. She will include information about the exhibit and encourage them to buy a CD. (DONE)
5. Barb Korbelt will contact Bill Drendel to see if we can sell the CD at the Printer's Row Book Fair in Chicago in June. (DONE)
6. Jim Canary will mail a copy of the *Stone Eye* text in sheets to Joanne Kluba to be included with the exhibit at future venues.
7. Whitney Baker will investigate making 8 x 10 copies of some photographs of Kentucky to be included with the exhibit at future venues.
8. Jeanne Drewes will write an article about the exhibit for the GBW Newsletter. (DONE)
9. Karen Esper will begin looking at the new member column in the GBW Newsletter and contacting members with Midwest addresses, but who aren't members of our chapter, to encourage them to join.
10. Jeanne asked for volunteers to staff the Midwest Chapter table at Standards in Minneapolis. We will sell the CD at the table. Space will also be provided for advertisements for the donors of \$250+ at the table. Peggy Johnston and Ellie Strong volunteered to help.
11. Jeanne encouraged everyone to fill out the survey for the National Guild. The deadline is May 1st.
12. It was decided that the Midwest Chapter listserv would continue for another year. Everyone is encouraged to submit timely information to the membership in this form.
13. Eric Alstrom welcomes feedback about the Midwest Chapter web pages.
14. Whitney Baker will maintain an archive of information about the *Stone Eye* exhibit for the Chapter, including invitation inserts from each venue. Karen Hanmer asked for a copy of the invitations for her records. Richard Baker will send her one from St. Louis.
15. Jim Canary will host next year's meeting in Bloomington, IN. There will be tours of the new conservation lab, high-density storage, and the boxmaking machine. He asked for suggestions for the workshops. Jeff Peachey, Sid Neff, and Don Glaister were suggested.

Annual Meeting Event

Missouri Botanical Garden Library

by Pamela Rups, Kalamazoo, MI

As a prelude to touring the library, Jeanne Drewes and I walked through the Missouri Botanical Garden. There are many different sections, including a beautiful Asian garden area with Japanese and Chinese features. The area includes a lake and waterfowl, and many trees were blooming, reminding us of what would soon come to us in Michigan a few weeks later.

After lunch, we inquired about the location of the library. Part of the library is still located at the Botanical Gardens, but most of the collection has been moved to a new building several blocks away. As we entered the conservation lab, volunteer Sophie Connor, who was making a box for a book, greeted us. Some of the general work is done by about five or six volunteers, who are overseen by Jane Thomas. Jane designed the layout of the lab, and Sophie said that Jane strongly encourages a clean and orderly work area. Almost everyone who came in remarked at how well organized the lab was, especially while standing in front of the pegboarded area of the wall where all the tools hung. Another great feature was the large stainless steel sink where the usual water faucets were supplemented by foot pedals for hot and cold water, making rinsing things much easier.

Connie Wolf, the head librarian, gave several of us a tour of the rest of the facilities. She had graciously taken down several books for us to look at in the rare book room. We also saw the herbarium and the climate-controlled room with new compact storage shelving. The new building seems like a great facility for maintaining their valuable collection.



Check it out!

Have you looked at the Midwest Chapter website lately? You'll find information about the Stone Eye catalog (with pictures!), a list of current events, and more! See for yourself at <http://palimpsest.stanford.edu/byorg/gbw/mwchap/>. Thanks to Eric Alstrom for his work as our web-binder!

Annual Meeting Event

(r)Evolutionary (e)Books

by William Harroff, Edwardsville, IL

Ebook evangelists William Harroff and Charlotte Johnson staged a cutting-edge, 1960's style "online happening." There were hands-on demonstrations of critically acclaimed ebook projects such as Simon Biggs' *Babel*, Tennessee Rice Dixon's *Scrutiny in the Great Round*, Octavo's Kelmscott *Chaucer*, and Shelley Jackson's *Patchwork Girl*. The goal was for participants to never think of a book in the same way again and to recognize the creative potential of the book in electronic form. The exhibited works explore significant issues such as the redefinition of the reading, writing, and artmaking processes, visual literacy, preservation, the future of information delivery, and digital rights management. Chapter members received a copy of the authors' *(r)Evolutionary (e)Books 2002* CD-ROM documenting their work in this area over the last few years. "(e)Groovy! The "Brother Bill & Sister Char (r)Evolutionary (e)Books Traveling Tour" will appear in Manhattan this November, hosted by the Metropolitan New York Library.



Annual Meeting Event

Craft Alliance Trunk Show

by Anne Leners, St. Louis, MO

Joanne Kluba had a double whammy on Friday: a binding of *Stone Eye* at the Artist's Guild and a trunk show at Craft Alliance in the U-City Loop. She recently started her own company, Paper Birds, which specializes in book arts for weddings and other festive occasions. The display featured a variety of exquisite bindings and papers in a variety of presentations. Materials ranged from water buffalo leather to Japanese papers. Decorative elements included original watercolors and vintage Bakelite buttons. The albums, blank books, journals, and Jacob's boxes (clever double-opening boxes with journals and spaces for pens hidden inside) can be custom-dsigned; although most gallery-goers marvelled at her choices of color and texture. For more info and photos, you can check her website at www.paperbirds.com.



Annual Meeting Workshop

Spring-Back Ledger Bindings

by Jennifer Brannock, Lexington, KY

On April 20, Richard Baker led us in a workshop on the techniques used to produce a spring back ledger binding. This style of binding was developed in the late 18th and early 19th century (patent 1799). The main attribute of this binding is the spring action that propels the spine up so that the pages lie flat to accommodate full use of the ledger pages.

Richard provided us with a pre-constructed ledger text block. He ordered approximately 20 ledgers and removed the existing bindings. We started by making the endsheets. After folding the plain paper sheets, we placed them fold-to-fold and glued a cloth strip on the folds. Then we glued decorated paper on top of the cloth strip.

We glued four tapes onto the textblock and sewed on the endsheets with a colored thread that matched the endsheets' cloth hinges. Next we glued the flyleaves to the first and last pages of the book and nipped the book in the press.

We then glued a stiff card, which was the height of the book and one-fourth the book width, to the waste sheet of the endsheet, lining up the edge of the card to the spine of the book. Then we glued down the tapes. The waste pages of the endsheets were glued up and folded back on themselves over the card, creating a stiff flange.

We pasted scrap leather strips to the spine as a lining. We used the same color leather as would cover the book, so that the leather that would show in the hollow would be the same color as the leather covering the spine. Once the spine lining dried, we trimmed off the leather level with the ends of the book. Then we cut the leather lining that extended off the spine at an angle and pared the edges of the leather.

Afterward we made semi-circular cuts through

the leather and card at each end of the flap. It was important to make sure that the cut was angled so that the ends of the flap moved toward the book while the center of the flap moved away.

Next we made the split boards. We left at least one-third of the boards unglued, so that we could later use this opening to secure the textblock to the boards.

The most important part of constructing a spring back binding is the spring back spine construction. To do this we took a piece of heavy card two inches longer than the length of the book and about a half an inch greater than the width, and a piece of paper that was the same length and twice the width of the card plus a half an inch. We glued the card to the center of the paper and folded the excess paper around the card. While damp, the paper/card spine piece was rolled around a dowel the same diameter as the thickness of the book at the fore-edge. A piece of Kraft paper was utilized to hold the spine piece in shape as it dried. The card was left wrapped around the dowel for about fifteen minutes to make sure that it was properly rounded.

After the spring back dried somewhat, it was removed from the dowel and the edges crimped down to make a "C" shape. Bending the edges down allowed the spine to grab the spine of the book. This simple C-shaped card is what allowed the spine to spring open and lie flat. To hold the spring back in place, we glued a cloth strip to the inside of the spring back and then glued it to the flanges of the book.

It was then necessary to glue the split boards with only the center part of the flaps glued into the split. We had to make sure to leave out the semi-circle flaps, so that we could glue those down later under the endsheets. We nipped the book in a press to guarantee adhesion. Then we cut the paper at the head and tail of the spring back into a crescent moon shape and hammered it over slightly to form a support for the headcaps.

We then began to work on the leather for the spine. Lucky for us, the leather was already pared, so only minimal edge paring was necessary. We applied paste to the leather and placed the leather on the spine, making sure not to stretch too much. We put the book in the press for ten to fifteen minutes between metal edged boards or between boards with wood dowels attached. After removing the books from the press, we set the headcaps by shaping them in a style often found in quarter leather library bindings.

This workshop was extremely well organized. We never felt rushed. It was an extraordinary experience into the world of a popular binding style of 19th century ledgers.

Diligent Ellie Strong at the workshop. Photo by Chris Parrish.

Annual Meeting Lecture
**Pamela Rups' Making a CD
Exhibition Catalog**

by Sue Toth, Edwardsburg, MI

The *Stone Eye* exhibit is accompanied by a print catalog, CD, and a natural polished stone. Pamela explained the development of the ecatalog, how she designed the eyes to appear like they are looking at you no matter which way the booklet is held, and what was involved with color and layout.

She did a fantastic job of presenting the ins and outs of making a colorful and informative CD to go with the *Stone Eye* exhibit. The audience helped prepare some of the props to illustrate how many times color formats of the various steps involved can change the original concept and the finished project. Because the technology is so sophisticated, the CD can be viewed on either a Macintosh or PC computer. The *Stone Eye* CD features music, poetry, book displays, and much more.

It is enlightening to know that so much is involved with this production, such as copyright issues, collecting uniform flat stones from the shores of Lake Michigan, getting some of them sandblasted for the deluxe kits, plus the time frame necessary to work around the exhibition venues. Midwest Chapter members are helping to assemble the remaining catalog kits for distribution, under the leadership of Jeanne Drewes. Thank you, Pamela, for a perfect presentation of this monumental and very successful endeavor!

Notice:

The deadline for submissions to the next issue of *Quarto* is **August 16, 2002**.

For announcements of timely information, such as workshops, exhibits, and lectures, consider posting information on the Midwest Chapter listserv. If you're not a member, you may subscribe by sending an email to Majordomo@lists.lib.msu.edu, with a blank subject line and "subscribe mwguild" (typed without the quotation marks) in the body of the message.

Automated Box Making Machine

by Jim Canary, Bloomington, IN

With the October installation of a Kasemake 503A box-making machine, the Indiana University Bloomington Libraries have become the first academic research library in the country to automate the process of creating protective enclosures for fragile books, joining other institutions such as the Library of Congress, the British Library, the New York Public Library, and the Vatican Library.

This computer-driven machine can produce intricate boxes in minutes, drastically reducing the time required to create enclosures. The new machine takes over the work of cutting and scoring the sheets of board and labelling the boxes with title and call number. Currently boxes are being made using 20 and 40 pt. solid board as well as corrugated board. After staff members enter a book's dimensions into a database, a computer-aided design program reads the data and the operator batches several enclosures together to optimize the use of materials.

The Lilly Library plans to store 80,000 volumes in the Auxiliary Library Facility (ALF) now under construction. Curators and Conservation staff agreed that the volumes required protective enclosures prior to the move. Last year, staff members in the Preservation Department made about 2,500 boxes by hand, but administrators anticipate that the new machine, which can cut and score a box in two to three minutes, will help the department create 25,000 in its first year.

Box-making is a particularly important activity since the September 2001 groundbreaking for the Auxiliary Library Facility (ALF), an off-site shelving facility that will hold approximately 2.68 million volumes and be home to a state-of-the-art preservation laboratory. The ALF is expected to be completed in summer 2002. Boxes, which protect materials from increased handling and help to eliminate damage from exposure to light and dust, will be created for the Lilly Library materials being transferred to the ALF as well as for many fragile books currently housed at Bloomington's 18 other campus libraries. Fragile materials can be measured at branch libraries, measurements sent electronically to the Preservation Department, and boxes delivered to the branch libraries, saving the books from potential damage in transit. The box-making machine was purchased with private donations and installed by Conservation By Design Limited of Bedford, England. If you are interested in the Auxiliary Library Facility (ALF) and Conservation facility please check out our website: www.indiana.edu/~libcirc/alf/

Stone Eye Exhibit Continues

May 24 - June 23 - Spencer Research Library, University of Kansas, Lawrence

July 1 - July 31 - Public Library of Cincinnati and Hamilton County, Cincinnati

August - Northwestern University, Evanston, IL

Sept. 18 - Nov. 8 - Minnesota Center of the Book Arts, Minneapolis

Dec. 8 - Jan. 18, 2003 - Portland Museum, Louisville

If you need any information about the exhibit, please contact one of our Exhibit Chairs:

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Volunteers Needed

by Jeanne Drewes

The Midwest Chapter will have a table in the Vendor's area during the Standards of Excellence in Minneapolis. We will use the space to highlight the *Stone Eye* multimedia catalog by demoing the CD on a computer and by providing space for information about the Chapter and the commercial vendors who were donors to the *Stone Eye* project. We will also have the catalogs to sell. If you have not been very involved in the *Stone Eye* exhibit, now is your chance to contribute to its success by helping to promote and sell the catalog.

The times for the table staffing will be 7:45-8:45 Friday and Saturday morning; noon -1:30 Friday; and Saturday and Friday evening 4:45-8. We will also want to staff the table during any breaks in the seminar sessions. Shifts will be assigned in half hour units. Please contact Jeanne Drewes to sign up to staff the table. Don't delay or the best times will be taken. Send e-mail drewes@msu.edu, or call 517-324-0115 evenings or 517-432-7486 day to select the most convenient time to staff the table. Working at the Chapter table is a great way to meet other Guild members and help to support the Chapter. I look forward to hearing from you.

News from your Studio

Karen and Bob Hanmer of Glenview, IL announce the opening of their exhibit *BEAUT.E (CODE): Decoding the art of computer programming*, which can be seen at the Artemisia Gallery in Chicago July 5-27, 2002. This exhibition, the result of a collaboration between book and installation artist Karen Hanmer, digital media artist Andrea Polli, and software systems architect Robert Hanmer, asks and attempts to find answers to the question: What are aesthetic values in contemporary computer programming and how they are similar to (or different from) aesthetic values in art?

The exhibition is the result of two years of research including: the study of the most influential authors on the art of computer programming (Donald Knuth, Christopher Alexander, Brian Kernighan, and Jon Bentley, for example), group interviews at computer programming conferences, and written questionnaires completed by computer professionals. Karen Hanmer instigated this project out of a desire to find a point of entry into her husband Robert Hanmer's world of programming, and to find a way to convey the aesthetic nature of coding to other non-technical people. Robert's interest in the project came not only from a desire to communicate the beauty of programming, but also to illustrate "good" coding practice and structures versus "bad" coding to programmers, non-programmers, and programmers of the future. Andrea Polli was naturally drawn to this project because at a young age, her computer scientist father conveyed to her the beauty and elegance of mathematical proofs, a kind of conceptual beauty she strives for in her own work. The exhibition includes quotes from the interviews, representations of artifacts from the history of programming, and illustrations of programming structures and processes in print and interactive format.

Opening Reception: Friday, July 12, 2002, 5 PM-8 PM.

For more information, contact:

Artemisia Gallery, 700 North Carpenter, Chicago, IL 60622, (312) 226-7323, (312) 226-7756 fax, www.artemisia.org, info@artemisia.org

Connie Wozny of Eastwood, KY was invited to be a part of *Kentucky Visions: 2002*. This event showcased the work of 45 artists from Kentucky. The exhibit was an important part of the special activities for the Kentucky Derby. Guests of the Commonwealth visited the Governor's Mansion in Frankfort with the opening reception on April 25. There are plans to have this exhibit to travel throughout the state during 2002. The organizer was the Kentucky Arts Council.

Happenings

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June 30, Hollander's. Leather Wrapped Journal with Exposed Longstitch with Barbara Brown.

July 1-2, Hollander's. Divided Box with Removable Tray with Tom and Cindy Hollander.

July 1-22, CCBPA. Flax is Back with Shawn Sheehy.

July 8 & 10, MCBA. Coptic Bound Books with Jana Pullman.

July 12-14, MCBA. Paper Cloth and Indigo Blue with Mary Hark.

July 13, MCBA. Five Simple Bindings with Jeff Rathermel.

July 13-14, CCPBA. Paper Sculpture with Eden Stern.

July 13-14, CCPBA. Beginning Boxmaking with Rae Ann Collins.

July 14, MCBA. Fantastic Low-Tech Handmade Invitations with Rory Sparks.

July 15-19, Hollander's. Letterpress Intensive — From Slugs to Dingbats with Jim Horton.

July 18-21, CCPBA. Letterpress Intensive with Jessica Spring.

July 20, CCBPA. Photo Album Structures with Deborah Howe.

July 20 & 28, Hollander's. Journal Writing with Martha Goff Stoner.

July 21, Hollander's. Tacket Binding with Pulp Paper Cover with Darcy Bowden.

July 22-26, Hollander's. Book Arts Intensive — Content and Structure with Jean Buescher.

July 27, CCPBA. Captured in Resin with Emily Reiser.

July 27-28, Aug. 3, MCBA. The Medieval Manuscript Page with Dennis Ruud.

July 29-Aug. 1, Hollander's. Woodcut Printmaking Intensive with Yulia Hanansen.

Aug. 1, 3-4, MCBA. Monoprints and Letterpress with Richard Stephens.

Aug. 3, MCBA. Walnut Ink Meets the Book with Jean Formo.

Aug. 4, Hollander's. Paste Papers with Jacqueline Sullivan.

Aug. 4, 10-11, MCBA. Introduction to Book Repair with Jana Pullman.

Aug. 5, Hollander's. Photo Album with Brass Posts or Ribbon Binding with Tom and Cindy Hollander.

Aug. 5-26, MCBA. Typographic Theory and Practice with Bill Moran.

Aug. 7, Hollander's. Calligraphy and Design with Diane Stum Fekete.

Aug. 6-27, CCPBA. Bookbinding Basics with Julie Naggs.

Lectures

June 7, 7-8 PM, Star Tribune Foundation Gallery, MCBA. *Creating a Calligraphic Book*. Nancy Leavitt of Bangor, Maine discusses the sequence of a book project and the considerations that go into her process.

June 29, 7-8 PM, MCBA. *Fabrications: Genesis of Ideas for Scripps College Press Books*. Professor Kitty Maryatt speaks about producing editioned letterpress books.

Exhibits

June 8- Sept. 8, MCBA. *Calligraphic Books*. Opening reception: Friday, June 7, 6-9 PM

Through mid June, CCBPA. *12 Past: A Thesis Show to Remember*.

June 29-Aug. 25, Harold Washington Library, Chicago. *Wrapped Words: Handmade Books from Cuba's Ediciones Vigia*.

Through June 30, Beach Museum of Art, Kansas State University, Manhattan, KS. *Rags to Riches: Twenty-five years of Paper Art from Dieu Donne*.

Call for Entries

Minnesota Center for Book Arts invites submissions to TOYS AND GAMES, a juried book art exhibition exploring the nature of playthings: whimsies, baubles, anything fanciful intended to amuse. Please send SASE for prospectus to: Minnesota Center for Book Arts, 1011 Washington Ave. S., Suite 100, Minneapolis, MN 55415

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www.mnbookarts.org/main.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). Abbreviations appear at the end of the section.

Classes/Workshops

June 1, MCBA. Casebound Book in a Day with Steve Pittelkow.

June 2, MCBA. The Urban Observer: Visual Journaling with Roslyn Stendahl.

June 1-2, MCBA. Decorative Handmade Papers with Jeff RATHERMEL.

June 3-24, MCBA. Relief Printed Books with Jody Williams.

June 8, MCBA. Introduction to the Platen Press with Paul Marvelas.

June 8-9, Hollander's. Advanced Leather Bookbinding with Jon Buller.

June 8-9, MCBA. The Language of Design Through Collage with Nancy Leavitt.

June 8 & 15, MCBA. Paper Vessels

with Erica Spitzer Rasmussen.

June 13-July 18, CCBPA. Advanced Papermaking with Jamie Thome.

June 13 & 20, MCBA. A Natural Book with Linda Koutsky.

June 15, Hollander's. Papermaking with Karen O'Neal and Scott Wettlaufer.

June 15-16, MCBA. Boxmaking Made Easy with Jody Williams.

June 22-23, Hollander's. Paper Collage (Expanded) with Karen Izenberg.

June 22-23, MCBA. Paste Papers with Steve Pittelkow.

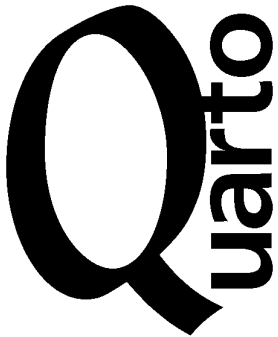
June 29, CCBPA. Polymer Nirvana with Stacey Stern.

June 29, Hollander's. Sumi e for Young People and/or Teachers with Gillian Ferrington.

June 29-30, MCBA. Introduction to Bookbinding with Jana Pullman.

June 29-30, MCBA. Letterpress Doctor: 25 Things That Can Go Wrong and How to Fix Them with Kitty Maryatt.

Happenings continued on page 7



Guild of Book Workers
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