

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

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Winter 2003

Standards Review

by Rebecca Shaffer, Co-chair, Lexington, KY

The GBW Annual Standards of Excellence in Hand Bookbinding Seminar is always a breath of fresh air for everyone who attends. I'll wager it's a breath of fresh air for the presenters as well – once it's over! The Newsletter & Journal keep us up to date, but Standards is completely engaging. All members should try to attend the four days of instruction, update, networking, purchasing, and touring. Standards focuses on all of the allied book arts: binding; repair and conservation; paper and leather; typography; tools; calligraphy, and academics. We are artists, craftsmen, and masters, and for all of us some of our skill grows out of an understanding of the allied book arts. This year I attended presentations on fine binding,



conservation, papermaking, and illumination. The presenters at Standards are well chosen and well prepared that while my focus is fine binding, not one of these presentations failed to hold my full attention. All contributed to my work in my bindery.

The ever-elegant Monique Lallier demonstrated her chemise and slip cover for a finely bound book – or really, any object that is well protected in this fashion. I've attended presentations by Monique before and she always packs her limited time with a wealth of detailed tips on how to create the most finely produced structures.

Olivia Primanis, so well respected, leafed us through an amazing collection of photo albums and their special demands for conservation and repair. Her presentation dovetailed perfectly with a Standards demonstration I attended given by Richard Horton. It was a pleasure for me to run into Richard again and briefly discuss his continuing work on album structures and one of my specific problems.

Bridget O'Malley is papermaker par excellence when it comes to personality and experimentation. She truly is fearless. Her tales and demonstrations of skills, thrills, and spills in papermaking suggest it should be the most attractive of the allied arts for this dyed-in-the-wool binder. It is a joy for binders to be able to rely upon papermakers like her for some of the marvelous papers we get to work with.

The final presentation I attended was Dennis Ruud's. He demonstrated illumination. His cool and brilliance as a bench worker were evident as he measured, lined, lettered, and painted his way to a full display of the illuminator's art. He carried on a continuing dialogue on history and methodology. Suggestions for further reading were his responses to questions he could not answer. He made some of the marvelous reference books of his collection available. I certainly appreciated his Herculean effort.

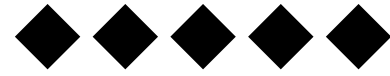
The poster exhibit expands each year and is an excellent opportunity to exchange questions and answers with colleagues one-on-one. Poster presenters are keen to discuss problems and solutions, tips and techniques, innovations and improvements. This year it was presented in the corridor outside the vendors' room, creating a marketplace of materials and ideas.

Demonstrations are the major draw to Standards but the local book arts scene is always a joy to discover. Our Minneapolis hosts had plenty to show off: tours were well orchestrated and the St. John's Bible project was a wonderful project to be able to see close up. The vendors' room is always a point of convergence. It's a great place for networking, and talking to the vendors directly and selecting supplies on site is a joy. I even found an out-of-print book I've been looking for!

So there you have it: another successful Standards meeting. This review is primarily written for those who have not attended before or for those who've not attended in a while. Commit to the 2003 Standards and you will be taking greater advantage of your membership in GBW.

The Finish Line: Stone Eye Comes in With the Roses

By Connie Wozny, Eastwood, KY



The starting gate was Lexington and now the finish line is Louisville. What a good choice: Louisville is not all about horses anymore!

In March of 2002, I met with Nancy Bronner, editor for *Arts Across Kentucky* Magazine. We discussed the prospect of having an article written on the *Stone Eye* exhibition to be held at the Portland Museum. Nancy was very excited about doing an article to help expose her readers to the books as a form of art. The Spring magazine had an article on poet Richard Taylor. The Winter edition was good timing on our part. Photos had to be turned in by August with proofing of the copy in October. With many emails between Nancy and me we finally got it done. The CD was a hit within Nancy's office.

The opening for the final show will be on December 8 from 1-4 P.M. We are counting on the Louisville *Courier-Journal* and the local TV for more exposure.

For a copy of the magazine you may contact:
Arts Across Kentucky
Attn: Nancy Bronner
2009 Family Circle, Suite 3
Lexington, KY 40505
The cost is \$3.00 plus \$3.00 shipping.

The Stone Eye Exhibit: Have your Art and Read It, Too

Featured in *Arts Across Kentucky* Winter 2003 issue.

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This winter, Louisville's Portland Museum will host *Stone Eye*, an exhibit of bookbindings by members of the Guild of Book Workers' (GBW) Midwest chapter, founded in 1987 by Maria Grandinette and Julia Miller. This craft, now an art form, is being preserved by dedicated souls who believe that a book not only contains art, but is art.

Jeanne Drewes, assistant director for access and preservation at the Michigan State University Libraries, shares the exhibit's origins. When the Midwest chapter of the Guild of Book Workers held its 2000 annual meeting in Lexington at the University of Kentucky King Library, Gray Zeitz, owner and operator of Larkspur Press in Monterey, gave

conference participants a tour of his shop. During the tour the group discussed the possibility of the members each doing a hand-binding of one of Zeitz's hand-printed titles. Zeitz suggested then Kentucky poet laureate Richard Taylor's book *Stone Eye* (See *Arts Across Kentucky*, Fall 2002). The group loved the title, as well as the poetry revealed on the creamy Mohawk Superfine pages, and began imagining the possibilities. Thirty-one individual bindings were completed.

Gabrielle Fox, then co-chair of the Midwest chapter, agreed to coordinate an exhibit to showcase the bindings and, at the 2001 annual meeting, the group decided to create a multimedia catalog to market the work. The catalog was produced by Pamela Rups of Kalamazoo, Michigan. The exhibit, shown at UK earlier this year, has traveled to Kansas, Ohio, and Minnesota.

Connie Wozny, a bookbinder from Eastwood, was instrumental in facilitating the Portland Museum's participation in the project. Her passion for bookbinding began after she decided to get her sister's Bible repaired. Interested in book construction even as a child, she read all she could related to binding books and learned about GBW. She attended at GBW three-day workshop and became irrevocably bound. "Each seminar exposed me to many fascinating people from all over the world. This is one trade where the other artisans want to share information. Can you believe that? Not so in my previous corporate job." Wozny works on books full time now. She attends a continuing education seminar every year at the San Francisco Center for the Book or at the American Academy of Bookbinding in Telluride, Colorado.

For more information, visit www.booksbycw.com or info@booksbycw.com.

[ed. note: The article is accompanied by photographs of bindings by those living in and close to Kentucky: Whitney Baker, Gabrielle Fox, Joanne Kluba, Cris Clair Takacs, Carolyn Whitesel, and Connie Wozny, as well as a photograph of Connie at work in her studio.

This issue of Arts Across Kentucky features other articles of potential interest to members: "Beautiful Writing: The Calligrapher's Art," "A World of Books: Larkspur Press," "Pressing the Advantage" (about printmaking), and "An Engraver's Art Speaks Volumes: The University of Kentucky W.T. Young Library Ex Libris"]

Chicago Exhibit Featuring Our Members

BOOKS Chicago Bound and Bedecked

An exhibition focusing on the history of bookbinding and the book arts in Chicago will be on display at the Harold Washington Library beginning September 21, 2002.

Curated by, and highlighting, the work of William Drendel, Scott Kellar, and Barbara Korb, this exhibit will feature the work of master binders from the late 19th through the 20th centuries as well as current artisans in the field.

From the workshops of world-class craftsmen at Cuneo Press, R.R. Donnelley, and Monastery Hill to the studios of contemporary artists, over eighty bindings will be presented. The show will trace the roots of the Chicago book arts and examine the foundations upon which current book art trends are based.

Harold Washington Library, 400 South State Street, Special Collections Exhibit Hall, 9th Floor. For more information contact Elizabeth Holland at eholland@chipublib.org



Chicago Exhibit

The Art Books of James Castle

Born ca. 1900, James Castle overcame severe disabilities (reputedly deaf at birth and never learning to speak) to produce sophisticated artworks, including paintings, drawings, sculptures, and artist books from everyday materials such as wrapping paper, postal forms, cardboard, yarn and twine, sticks, and ink made from stove soot and spit.

This exhibition, running through December 21st at the Columbia College Chicago Center for Book and Paper Arts, highlights Castle's art books, particularly his earliest known surviving artworks, the Icehouse Books, which Castle stored in the family icehouse that served as the artist's studio/ gallery/ archive/refuge.

This is a rare chance to see Castle's work *en masse*—please come and have a look. This exhibition was organized by Tom Trusky, Director of the Idaho Center for the Book at the Hemingway Western Studies Center, Boise State University.

All Center lectures are free and open to the public. For more information contact the Center for Book & Paper Arts, 1104 S. Wabash, 2nd floor Chicago, IL 60605, 312-344-6630 (ph), 312-344-8082 (fax)

GBW Midwest Chapter

Annual Spring Meeting

by Jim Canary, Co-Chair

The 2003 Midwest Chapter meeting will be held at Indiana University, Bloomington, IN. On Friday, April 4 we will begin at 1 P.M. with tours of the new E. Lingle Craig Preservation Lab and The Ruth Lilly Auxiliary Library Facility. We will also have an opportunity to look at a selection of fine bindings at the Lilly Library. S.A. Neff, Jr. will give a lecture about his work on Friday evening and a two day workshop on leather onlays will follow. Watch for details in the next issue of *Quarto*.

Exhibit in Michigan

Rare books, documents to be on display at Siena Heights

Adrian, MI—A chance to examine documents authored by American historical figures and some of the world's most respected authors awaits those who view the Remnant Trust at Siena Heights University.

The Remnant Trust, a collection of early and first-edition books and historical documents on liberty, freedom, and dignity. Brian Bex, founder of the Remnant Trust, has a collection of 100 items; more than fifty items from the collection will remain in Siena's library through December 10. Visitors will be able to hold a first-edition printing of Abraham Lincoln's *Emancipation Proclamation* from 1862, a pamphlet printing of the Constitution of the United States from 1787, St. Thomas Aquinas' *Summa Theologiae* from 1475, and a printing of the *Magna Carta* from 1542. A list of the items available at Siena Heights may be found of the website, www.sienahs.edu.

The owners of the trust encourage hands-on use of the materials. Faculty, students, and community members are encouraged to not only look at the items, but hold them, read them, and learn from them. The mandate of the trust is that these treasures be used, not just viewed through glass.

The mission of the trust is to share ideas and demonstrate that liberty did not suddenly spring from nothing, and it must never be taken for granted. "I wanted to get these things and I wanted to share them with people," Bex said. "If we could regenerate the ideas of liberty—for all people—then our efforts will be valuable."

For more information about the exhibit, call Jere Righter, exhibit coordinator at Siena, at 800-693-0506.

News from your studio

Scott Kellar of Chicago has launched a new website featuring his work and services. Please see www.scottkkellar.com.

Gabrielle Fox of Cincinnati will give the workshop *Binding Miniature Books* in the following locales. Plan ahead to attend!

March 15-16, 2003
Hollander's, Ann Arbor, Michigan
contact: Tom Hollander at 734-741-7531 or hollanders@earthlink.net

March 28-29, 2003
Salt Lake City, Utah
contact Marnie Powers-Torrey at 801-585-9191 or marnie.torrey@library.utah.edu

April 12-13, 2003
Denver, Colorado
contact Alicia Bailey at 303-831-4789 or ravenpress@earthlink.net

Book for Sale

The Printery, a private press in Kirkwood, Missouri (a St. Louis suburb), just completed publication of its latest book. *Printer's Manuals from Moxon to the PIA* is a talk delivered by Alexander S. Lawson as part of Doc Leslie's Heritage of the Graphic Arts Lecture Series.

This previously unpublished talk traces the history of English language printer's manuals from 1683 up to the middle nineteenth century where entire passages from Moxon still appear verbatim. The text continues on into the twentieth century and concludes with the PIA's 1953 publication of *A Composition Manual*.

Title pages from thirteen of the principal manuals have been reproduced and a short-title bibliography of all 53 manuals cited in the text has been added. This 64-page monograph is set in Bulmer types and printed letterpress in five colors in an edition of 100 copies. The paper, Kelmscott Text, is an early twentieth century handmade sheet with a Pierpont Morgan Library provenance.

Ninety copies are quarter bound in cloth with marbled paper sides at \$175 each. Ten copies, quarter bound in leather with gilt spines and marbled paper sides, are \$215 each. Please contact Kay Michael Kramer, Proprietor, The Printery, Kirkwood, MO

Workshop Opportunity History and Use of Pigments and Inks

The Conservation Department of the Newberry Library will host a five-day workshop on the "History and Use of Pigments and Inks" on May 19-23, 2003. This workshop is partially funded through a generous grant from the Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC). Each day of the workshop will be divided between morning lecture and afternoon laboratory activities.

Morning sessions will include lectures, slides, examples, and some handouts. Topics include chemical and physical properties of pigments and media, original recipes and methods of manufacture, and economic and iconographic importance. Medieval and pre-industrial pigments will be emphasized. Binding media such as gum and egg will be examined. Various methods of identifying pigments will be discussed. Registration is limited.

During the afternoon laboratory, session participants will prepare samples of the pigments discussed using historic recipes. Students will produce a pigment chart for their own use. Methods of sampling pigments from original materials will be demonstrated and practical consolidation techniques for flaking and friable pigments will be discussed. Registration is limited.

Cheryl Porter will teach the workshop. Ms. Porter studied at the Camberwell College of Arts in London and then worked at the University of London (UCL) Painting Analysis Unit. Later she was a Research Fellow at UCL History of Art Department analyzing pigments and application techniques in medieval manuscripts. She has also worked closely with the University of Cambridge on the analysis and conservation of pigments and dyes. Ms. Porter now teaches throughout the UK, Europe, and Australia and has been Director of the Montefiascone Library Conservation Project in Italy since its inception in 1988.

Full workshop registration, which includes morning lectures and afternoon labs, costs \$360, with AIC member discount, \$300. Participants may choose to attend only morning lectures for a fee of \$10 per lecture, \$50 for the five-day morning session. Registrants are responsible for their own hotel accommodations and meals. Morning and afternoon coffee and light snacks will be provided. Registrants will receive a packet of information including class hours, hotel information, etc.

Please contact Giselle Simon at simong@newberry.org or 312-255-3549 for more information and registration packet.

The Wisdom of our Predecessors

1831 Bookbinding Recipes

Excerpts reprinted from *MacKenzie's Five Thousand Receipts, in All the Useful and Domestic Arts*. . . Philadelphia: James Kay, Junior, 1831.

Improved method of binding school books.

When the books have been cut, coloured, and backed, cut off the part of the bands intended to be laced to the pasteboards, and glue on the back a piece of strong smooth linen cloth, which must reach within half an inch of the head and foot, turning on the sides about an inch: paste the boards on each side of the cloth, fixing them close in at the groove, and give the books a firm pressing in the standing press till dry. Square the boards, glue the backs, and cover and finish the books in the usual manner.

This method will secure and give strength to the joints, so as effectually to prevent the leather from breaking, and require no more time than lacing in the bands. The edges may be coloured, sprinkled, or marbled, as required.

To cover books with leather.

Immerse the leather in water; after which wring it, and stretch it on a board; place the book with the boards extended thereon, and cut out the cover allowing about half an inch larger than the book, to turn over the inside of the pasteboards. Pare the edge of the cover very thin all round, on a marble slab, and paste it well; glue the back of the book, and spread the cover on the board.

Let the pasteboards be properly squared and even; put the book on the cover, which draw on very tight. Rub the cover smooth with a folding stick, and turn it over on the inside of the pasteboards on the fore edge. The corners on the inside must be cut and neatly pressed down; tie a piece of thread round the book, between the boards and the head-bands, draw up the leather on the back, if necessary, to cover the top of the head-bands; rub the back very smooth with a flat folding stick, and place it at a distance from the fire to dry.

Rough calf must be damped on the grain side with a sponge and water before pasting and covering.

Russia leather must be well soaked in water for an hour, taken out, well beaten, and rubbed; after which the paste must be well worked into the flesh side before covering.

Morocco must be grained by rubbing it on a board, with the grain side inside, and after being pasted, left to soak for a quarter of an hour, and the cover to be drawn on with a piece of woollen cloth to preserve the grain.

Roan may be either soaked in water or left to soak when pasted.

Exhibits

September 21-February 3, 2003. Harold Washington Library, Chicago. *BOOKS Chicago Bound and Bedecked*.

November 2-December 15. Spencer Museum of Art, Lawrence, Kansas. *Wrapped Words: Handmade Books from Cuba's Ediciones Vigia*.

November 8-December 21. CCCCBA. *The Art Books of James Castle*.

Stone Eye: The Grand Finale

Portland Museum
December 8, 2002 - January 17, 2003
Albert B. Comstock Gallery
2308 Portland Avenue
Louisville, KY 40212
502-776-7678

You are invited to attend an afternoon of special events to celebrate this exhibition and support the arts at the Portland Museum.

Reception and Holiday Craft Sale
Sunday, December 8, 2002
1:00-4:00pm
Gallery Talk by Gabrielle Fox
Readings by Richard Taylor
Larkspur Press Book signing

Selected Quality Craft items will be for sale: Teresa Biagi, greenery; Gabrielle Fox, books and bindings; Mary Lou Hess, intaglios; Carolyn Whitesel, books and paper; Gray Zeitz, Larkspur Press; and others

New Publication at Columbia College

You and your friends are invited to a champagne launch party for *epicenter*, the press at Columbia College Chicago Center for Book & Paper Arts, and the unveiling of its first publication, *Pandora's Box*, on Friday, December 13, from 5:30 to 7:30 at the Columbia College Chicago Center for Book & Paper Arts, 1104 South Wabash, 2nd floor, Chicago, IL 60605, 312-344-6630. See <http://www.colum.edu/centers/bpa/epicenter/pandora.html> for more information.

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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

December 1, MCBA. Introduction to Adhesives with Jana Pullman.

December 2-6, Lawrence Arts Center, Lawrence, KS. Five-Day Drypoint with Brian Pyle.

December 3-6, Lawrence Arts Center. Holiday Cards: Woodcut with Sally Piller.

December 4, MCBA. 2003 Calendar with Linda Koutsky.

December 7, Lawrence Arts Center. Holiday Cards: Letterpress with Tim O'Brien.

December 7-8, MCBA. The Unfolding Journal with Roslyn Stendahl.

December 7-8, Cincinnati Center for Book Arts. Wood Engraving with Siri Beckman.

December 14, Lawrence Arts Center. Collagraph with Ed Miller.

December 21, MCBA. Wintry Wiggly Wonder Books with Margot Bassett (child/parent workshop).

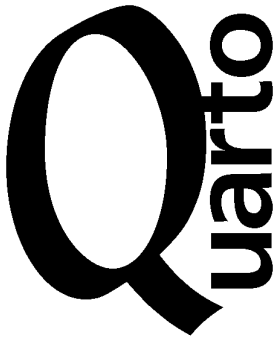
January 7 - March 4, CCCCBPA. Bookbinding III with Giselle Simon & Julie Naggs.

Addresses:

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

Lawrence Arts Center
940 New Hampshire Street
Lawrence, Kansas 66044
785-THE ARTS
www.lawrenceartscenter.com/

Columbia College Chicago Center for Book and Paper Arts (CCCCBPA)
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