

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

Volume 16, Number 1
Winter 2003

2003 Midwest Chapter Annual Meeting, Bloomington, IN Schedule

Friday, April 4

1:30 Tour the Lilly Library exhibit *The Grolier 100: One Hundred Books Famous in the English Language*

3:30 Tour the Indiana University New Conservation Lab and Auxiliary Storage Facility

Dinner on your own

Saturday, April 5

10-4 Knife Sharpening Workshop with Jeff Peachey, Auxiliary Storage Facility

Dinner Party at Jim Canary's house

Sunday, April 6

10-3 Knife Sharpening Workshop with Jeff Peachey, Auxiliary Storage Facility

Lunch Business meeting

GBW Midwest Chapter Annual Meeting: Bloomington, IN April 4-6, Indiana University

by Jim Canary, Co-chair and Site Host

The meeting will begin at 1:30 PM at the Lilly Library, 1200 E 7th Street. You will have the opportunity to view the current exhibit, *The Grolier 100: One Hundred Books Famous in the English Language*. The Lilly owns ninety-nine originals of the Grolier 100; the hundredth is a facsimile. The other interesting item on exhibit is the original typescript of Jack Kerouac's *On The Road*, a scroll nearly 120 feet long. We will discuss conservation concerns and exhibit case design. There will be time to see some of our new acquisitions, including a recently completed binding by Michael Wilcox that the Lilly commissioned. At 3:30 PM we will tour the New Conservation Lab and Auxiliary Storage Facility and observe the Kasemake automated boxmaking machine in operation. This will be followed by a reception and dinner on your own.

We will have a list of restaurants. The Visitors Bureau www.visitbloomington.com site doesn't even list some of our best places.

Saturday and Sunday, GBW New York Chapter member Jeff Peachey will hone our sharpening skills with a workshop that will be held at the new lab. **The workshop is limited to fifteen people.** Those not participating in the workshop may like to use the Lilly on Saturday. The Lilly Library will be open from 9 until 1:00 on Saturday. Or you can audit the workshop as a passive observer. If you wish, you may purchase the materials and do your knifemaking in the comfort of your home/studio. Jeff has a wonderful line of knives and small tools that he will bring to the workshop. You may see his catalog at www.philobiblon.com/peacheycatalog.pdf. Bring knives to discuss and sharpen.

The workshop will be from 10 AM-4 PM on Saturday and 10 AM-3 PM on Sunday. Coffee, teas, muffins, and bagels will be available. On Saturday evening we will have a party at my house. There will be plenty of food, drink, music, and fire. I'll have a slide projector for slides so bring a few of recent work, projects, tips, etc.

Participation in the workshop will cost \$90 and a \$60 materials fee for chapter members. Non-chapter members will pay an additional \$15. If there are more people than spaces in the workshop, a few additional chapter members may audit the workshop for \$40 and non-chapter members for \$55 (plus a \$60 materials fee if materials are desired).

For information on Bloomington, the Lilly Library, and the New Auxiliary Library Facility, including directions, restaurants, and hotels, check the websites listed below. If you have any questions phone Jim Canary, (812) 855-3183 (work) or (812) 876-1290 (home), or email jcanary@indiana.edu

Here are two websites for more information on the Lilly Library and Bloomington:

www.indiana.edu/~liblilly/
www.visitbloomington.com

Midwest Chapter Annual Meeting Workshop
Making and Sharpening Knives: A Rigorous Approach
 A Workshop by Jeff Peachey, New York, NY

INTRODUCTION

Sharpening is traditionally divided into three stages: grinding, sharpening, and honing. Grinding is often accomplished by machine at U.S. grits of $\approx 30-150$, and involves the initial shaping of metal into the desired shape. Sharpening is usually done by hand and involves using a successive series of grits $\approx 220-2000$ to smooth the fissures left by the rougher grits. Although a knife with rougher grit may "feel" sharper initially, the blade is more like a saw and the teeth will break off and wear down quickly. Honing is the final polishing of the blade and often involves stropping on a slightly abrasive material such as linen or leather.

SCHEDULE

Saturday, April 5, and Sunday, April 6
DAY ONE: MORNING: Introductions, tools and materials, blade bevels, demonstration of sharpening process, begin initial shaping
AFTERNOON: Examine knives, sharpening jigs, work in progress
DAY TWO: MORNING: Examine knives, introduce other sharpening systems, work in progress
AFTERNOON: Advanced sharpening (punches, board shear, scissors, etc.), handles, blade covers

GOALS

To leave the workshop with two completed knives made from blanks or machine hacksaw blades, and to have sharpened or reground your existing knives. To cut through the plethora of misinformation and mystique that surrounds sharpening and get in touch with one of the most basic human tool-making activities: making and keeping an edge tool sharp. To gain familiarity with a variety of sharpening systems and decide which works best for you. To gain the ability to efficiently keep your knives and other edge tools in top cutting condition as well as to make specialized knives as the need arises.

METHODOLOGY

Sharpening, as well as most bookbinding skills, is what educational psychologists call "procedural knowledge." It is the knowledge of how: how to drive a car on an icy road, how to play music, hit a baseball, etc. Most describe it as getting a "feel" for something. It is difficult to write down or explain and is mainly subconscious. It is usually taught by

demonstration, practice and analysis of results. This workshop will concentrate on these three elements: demonstrating the tools and materials of sharpening; ample time for practice with various sharpening materials; and analysis of the results, which in the case of a knife is fairly easy: looking at the edge under magnification and testing it: does it cut well and hold an edge?

Workshop Leader
Jeff Peachey

Jeff Peachey, a member of the Guild of Book Workers New York Chapter, is known for his line of fine handmade paring and lifting knives, type holders, and more. You may access his online catalog at www.philobiblon.com/peacheycatalog.pdf.

Reminder!

If you are planning on flying to Indiana, be sure to place your knives in your checked luggage!

New Online Newsletter

Twinrocker has just started a little e-mail "Newsletter" called *TR News* that will go out once every month or two. You may sign up for it by going to the web site home page and entering your e-mail in the space in the upper right hand corner of that home page. It will describe special projects that are happening at Twinrocker, have special "sales" of supplies and paper, and answer questions. Kathryn Clark
 Twinrocker Handmade Paper
 800-757-8946 765-563-3119
www.twinrocker.com
twinrocker@twinrocker.com

Addresses for Workshops (from page 8)

Hollander's, 407 North Fifth Ave., Ann Arbor, MI 48104, (734) 741-7461, www.hollanders.com

Columbia College Chicago Center for Book and Paper Arts (CCCBPA), 1104 S. Wabash, Chicago, IL, (321) 344-6630, www.bookandpaper.org.

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

Potential involvement

Taproots School of the Arts in St. Louis is holding its annual Book Arts Fair April 5 & 6, 2003. The Fair will feature the full range of book arts, and we would like to reach your members who might be interested in participating or attending.

Taproots' Book Arts Center is the only venue in St. Louis and the region that offers professional studio space and equipment for rent, instruction for all levels, and a supportive community for the book arts. Taproots is also an urban neighborhood art school with a focus on developing literacy in school-age children through the book arts. See www.taproots.org for more information. Exhibitors and vendors are welcome to contact Ginger Gambaro via bookarts@taproots.org

Participate in the **World Handwriting Contest!** The organization promotes handwriting and its instruction in educational institutions, makes handwriting instruction and materials available to all children regardless of cultural and financial barriers, and sponsors an annual handwriting competition. See www.global2000.net/handwritingrepair/WHAC/index.html for more information or contact Kate Gladstone, Handwriting for Humanity, World Handwriting Contest, 325 South Manning Boulevard, Albany, New York 12208-1731

Newsletter deadline

Next newsletter deadline is May 23, 2003. Please submit articles, announcements, etc. to Whitney Baker. Contact information is on page 8.

Annual Meeting Workshop Registration Form Bloomington, IN, April 4-6, 2003

Workshop participants are limited to 15. If the workshop fills up, a few additional people may audit the class (watching but not actively participating). We will let you know if auditing will be necessary. Maps and more information will be sent when you register.

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

_____ Number of participants

_____ \$90 (member, GBW Midwest Chapter)

_____ \$115 (non-member)

_____ \$60 materials fee

_____ TOTAL ENCLOSED

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

Name _____

Address _____

City _____ State _____ Zip Code _____

Phone _____ Email _____

Mail registration form and check to:

Cris Takacs
112 Park Avenue
Chardon, OH 44024

_____ I plan to attend Saturday's party at Jim Canary's house

News from the Treasurer

by Cris Clair Takacs, Chardon, OH

The Treasurer reports that the treasury is in fine shape. With the second quarter dues and the *Stone Eye* sales we have \$4,140.46 in the Midwest treasury.

There are still a couple of deluxe *Stone Eye* catalogs left. They are \$30, and that includes shipping. There are lots of the regular *Stone Eye* catalog. This is the CD and printed catalog with an unengraved stone. The cost with shipping is \$25. The CD can be had by itself for \$12. Send a check along with your address with details of what you want to Cris Takacs, 112 Park Avenue, Chardon, OH 44024.

I've been keeping the books for more years than I can remember, and it is time for me to straighten up the Midwest files and pass them on to someone else. I'd like to do this at the beginning of the next fiscal year, which is July 1, 2003. I'd like a candidate or two by the annual meeting. The national GBW treasurer (Alicia Bailey) handles all deposits. Requests go through the Chapter Treasurer who e-mails them to the national treasurer.

Requirements of Midwest GBW Treasurer:

- 1) Have an active e-mail account.
- 2) Be a member of the Midwest Chapter.

Duties of the Midwest treasurer:

- 1) Keep the register of chapter money and check it against the quarterly reports sent by the National GBW Treasurer.
- 2) Prepare and file the yearly budget with the National GBW Treasurer. We have done this a couple of times now and so we have the form down.
- 3) Receive all checks for money due the chapter from workshops and catalogs. Record these in the register and send them for deposit to the National GBW Treasurer.
- 4) Receive all requests for money and reimbursement. E-mail this request to the NGBWT for payment. Must supply the NGBWT with name, e-mail address and ground address of recipient.
- 5) Get a signed contract and necessary IRS forms filled by workshop/lecture presenters. Send completed forms to NGBWT for filing.

Really....it is easy.

If you are interested in running for this position, please contact Cris or one of the Co-chairs: Jim Canary and Rebecca Shaffer. Contact information may be found on page 8.



Job Opening

Minnesota Center for Book Arts (MCBA) is beginning a search for an Executive Director. The full-time position has responsibility for external relations, financial management and leadership of artistic, program and administrative staff. A complete job listing and application process will be posted by February 7th. For more information about MCBA, visit www.mnbookarts.org/. Charlie Quimby, Vice Chair, MCBA Board of Directors



News from Your Studio

Susan Hensel of East Lansing, MI was recently featured in the February Issue of *Crafts Reports Magazine* in the article "Susan Hensel: Book Art from a Literary Mind." The article shares her business strategies she has developed for reaching customers. The article may be accessed online at <http://www.craftsreport.com/february03/oe.html>.

Karen Hanmer of Glenview, IL has a busy spring of exhibits planned. Her work may be seen at the following venues:

Contemplating Identity, Jan 20-Feb 28, Larson Gallery at University of Minnesota, St. Paul, artists' books

Toys and Games, group show, Jan 18-March 24, MN Center for Book Arts, Minneapolis, artists' books

Homestead, solo show, March 19-April 9, St. Xavier University in Chicago, artists' books and fiber installation

Emily Martin of Iowa City has a new flag book called *Away* posted on her website at www.emilymartin.com on the gallery page.



For Sale

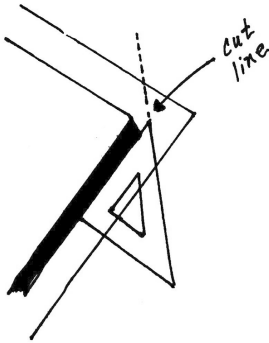
Scharf-Fix 80. Like new, barely used. The binder purchased it five years ago intending to do more leather bindings. A new Scharf-Fix 2000 sells for \$325. This model is going for \$225 or best offer. Direct inquiries to Cris Takacs at crisctakacs@alltel.net or 440-286-9773. (No, this is not my Scharf-Fix. Mine is in constant use.)

Corners Report

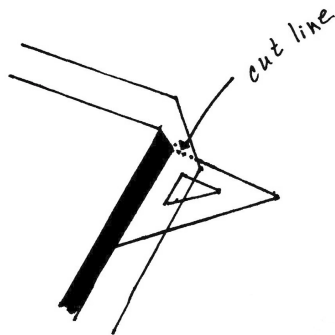
by Rebecca Shaffer, Lexington, KY

The Lexington, Kentucky, area bookbinders meet monthly. One meeting focused on the techniques and materials for corner turn-ins. We examined paper, cloth, leather, and vellum, as well as covering style and hard and limp covers. I've always favored the technique taught to me by Bill Anthony for cloth and paper hard covers. Over the evening of show-and-tell we all agreed it was an excellent way to reduce bulk and execute a tidy appearance. The basic idea is to remove the little pockets that form when the head and tail turn-ins drag the fore edge material at the very corners of the boards.

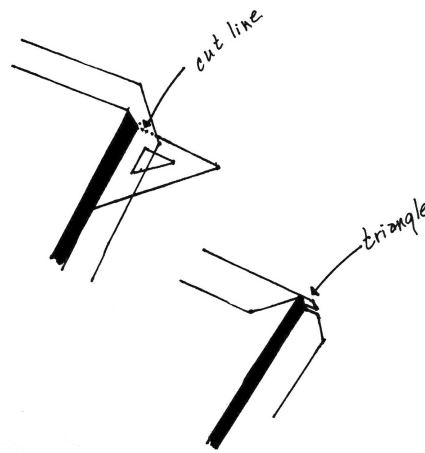
1. All 'round, trim the corner turn-ins to form a 45-degree miter along a line 1+ board thickness from the boards.



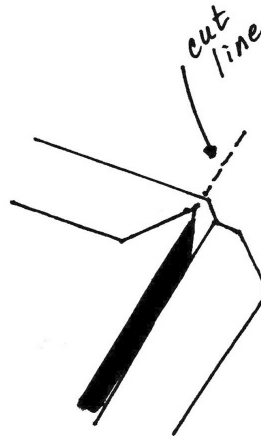
2. Cut the mitered corners from fore edge to board, flush with the heads and tails of the boards.



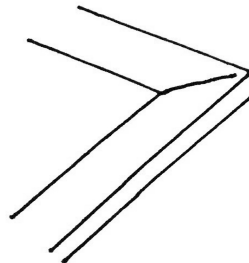
3. Beginning at the head, glue up the turn-in and pull it up and over the board's edges. Tuck the small triangular tabs at the corners down along the fore edges. Nip the turn-in and tab excess together to form a peak at each corner.



4. Snip off these peaks flush with the board surface and press the remaining turn-in with a folder. This leaves exactly the coverage necessary without the bulk of material folded over.



5. Glue up the fore edge turn-ins and pull them up and over the boards. They should form a tidy 45-degree miter meeting just inside the board at the corner. If they do not the problem may be too heavy a hand in working the material, causing it to stretch, or it could be due to inaccurate cutting.



Stone Eye Thank You's

by Jeanne Drewes, Former co-chair, Midwest Chapter, and Pamela Rups, *Stone Eye* Exhibit Catalog Designer

From Jeanne:

To everyone who has worked so hard on the *Stone Eye* exhibition, please accept my most sincere thanks for all your efforts, which made the exhibit a success. Without the binders we would not have had bindings to show; without the poet, the illustrator, and the printer we would not have had a beautiful, inspiring textblock to bind; without the people who organized and planned the sites we would not have had places to show the work; without the exhibition multi-media catalog graphic designers and the many people who worked to assemble the package we would not have had a record of the exhibition; without the musicians we would not have had music; without someone recording the poet reading we would not have had his voice in the multimedia catalog; without writers and photographers we would not have had text and images in the catalog; without the many people who helped at the various venues we would not have had the public viewing of the wonderful bindings; without the staff at the venues to unpack, display, and repack we would not have had a traveling exhibition; without the donors we would not have had the catalog; without the folk who worked on the receptions and special events around each exhibit venue we would not have had as much fun and good publicity; without the energy of many, many people who did a wide variety of tasks necessary at each venue we would not have had the successful showings we had; without the folk collecting the money and mailing receipts and catalogs at the venues, at Standards, from the web, and by mailorder we would not have broken even with the catalog costs; without the people with the idea for the exhibit we would not have had the exhibit; without people doing publicity we would not have sold as many catalogs or had as many people attend the exhibit; and without the support of the National Guild we would not have had the loan to cover the initial costs to produce the catalog.

Thank you to so many people that made this all possible. I thank you each individually for your energy and enthusiasm and I thank you all as the group that worked so well together.

From Pam:

Nobody knows exactly how much work it is to pack up over thirty bindings and ship them out, unless maybe you've unpacked them and then packed them all back up again like I did when I photographed them. You put in a lot of work for this project, and I would like to thank you so much for all you've done, Gabrielle. And thanks to everyone who submitted bindings, to Gray and Richard and Wesley,

and to the people (Jeanne, Mike, etc.) without whose help I couldn't have made the CD. And special thanks to Katie Harper who did the wonderful printed catalog even though she's not a member of our organization. Thanks to all the catalog sewers and assemblers, and all the other people who helped make this project a success. Thanks also to Richard Baker for a great reception and exhibit in St. Louis at our annual meeting. It's hard to believe that a year ago at this time I was bent over my computer in the wee hours wondering if I would ever get the darn CD to work. It's been a great experience.

Midwest Chapter Member Featured **The Center for Book Arts Publication Party for Emily Martin's *Mutually Exclusive***

New York, NY - The Center celebrates the debut of its newest publication, *Mutually Exclusive*, an artist's book co-published with artist Emily Martin, the 2002 Sally R. Bishop Artist in Residence at the Center. A publication party was held on Thursday, February 27th.

Emily Martin, proprietor of the Naughty Dog Press, produces limited edition sculptural and/or moveable books in a variety of media. Her books are exhibited and included in major museum collections including the Metropolitan Museum of Art and the Victoria and Albert Museum in London. Martin is an adjunct professor at the University of Iowa's Center for the Book.

Mutually Exclusive is a letterpress printed set of five magic wallets, Provoked by the events of 9/11/01, which address the cacophony of news reports, emotions, analysis and opinions (expert and otherwise) that follow in the wake of any major news event. The righteous indignation and reciprocal intolerance whitewashed by ideals from religion to political correctness raise the question of personal belief. Using the magic wallet format, the book panels flip back and forth from two opposing statements, which reflect the slipperiness of forging a personal philosophy. Each of the texts has three layers, the pairs of basic statements in large type, an underlying stream-of-consciousness narration in small type and the 10 sets of words from the Pythagorean table of opposites printed in transparent ink. The wallets are contained in a Japanese box wrapper with bone clasps made by Rosa Guimaraes. Printed with the assistance of interns Paula Naughton and Nancy Campbell during the 2002 Sally R. Bishop artist's residency at the Center for Book Arts, New York, NY.

For ordering information, contact the Center; email at info@centerforbookarts.org or call (212) 481- 0295.

Call for entries

Under Cover: Book Arts. Open to all artists 18+. A national slide-juried exhibit of book arts. Juror/Curator: M. J. Goerke. Postmark Slide Deadline: July 21, 2003. Exhibit dates: Sept. 21 - Nov. 1, 2003. Entry fee: \$25 for up to three works. Entry form required. For prospectus and entry form: #10 SASE w/Under Cover to St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. For more information contact: Anne Murphy at amurphy@stlouisartistsguild.org or see <http://www.stlouisartistsguild.org/>.

The **Community College of Southern Nevada** in Las Vegas, Nevada is sponsoring a national juried exhibit of artists' books and would like you to check out their website for an official entry form and for more information: <http://www.ccsn.nevada.edu/artgallery/index.html>

Core New Art Space invites all artists to participate in its Open Entry Juried, National Book & Language Show. The works juried in will be on exhibit at Core Gallery, 2045 Larimer Street, Denver, Colorado from April 25 - May 11, 2003.

Exhibits

March 10-April 27, 2003. Robert L. Ringel Gallery, Purdue University, Lafayette, IN. Women of the Book: Jewish Artists, Jewish Themes. For more information, contact Judith A. Hoffberg at umbrella@ix.netcom.com.

February 14-May 11, 2003. Toledo Museum of Art, Toledo, OH. *Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books*. For more information, see www.toledomuseum.org/exhibitions.html.

January 18 through March 24, 2003. MCBA. *Toys and Games*.

March 7-April 19, 2003. CCCBPA. *Hamady's Problems...Solutions*

May 2-22 and June 6-20. (Two separate shows.) CCCBPA. *Masters of Fine Arts in Interdisciplinary Book and Paper Arts and Master of Interdisciplinary Arts Thesis Exhibitions*

April 1≤ July 15, 2003. University of Michigan, Ann Arbor. *Suave Mechanicals: Early to Modern Binding Styles and Materials*. Opening reception Thursday, April 3. Book artist Pam Spitzmueller will be the featured speaker. For information, call curator Julia Miller at (734) 764-9377.

Happenings

continued from page 8

April 3, April 5-6, April 16. MCBA. Monoprints and Letterpress with Richard Stephens and Steve Pittelkow

April 5-6, MCBA. Traditional Marbling with Steve Pittelkow

April 6, Hollander's. Rubber Stamping/Collaging on an Accordion Book with Darcy Bowden.

April 6, Hollander's. Knife Sharpening and Leather Paring with Jim Craven.

April 8, Hollander's. Basic Bookbinding — Section II with Tom and Cindy Hollander.

April 9-30, Hollander's. Letterpress Printing with Jim Horton.

April 12, MCBA. Setting Up a Letterpress Lair with Mary Jo Pauly, Paul Maravelas, Bill McGarry

April 12-13, MCBA. Wiring Books for Sound and Light With Hooshang Partovi

April 12- May 3, CCCCBPA. Conservation with Giselle Simon.

April 14-June 9, CCCCBPA. Bookbinding II with Christine Fabian.

April 15-16, Hollander's. Advanced Box in a Box with Tom and Cindy Hollander.

April 16-30, MCBA. The Altered Book Journal with Roslyn Stendahl

April 19, MCBA. Casebound Book in a Day with Steve Pittelkow

April 19-20, MCBA. Japanese Papermaking with Kristin Wallner.

April 26-28. CCCCBPA. In and Out: Japanese Paper Decorating with Richard Flavin.

April 27, CCCCBPA. Making Book Cloth with Emily Reiser.

May 3, CCCCBPA. Polaroid Transfers with Nelly Snyser-DeLeon

May 3, Hollander's. Traditional Leather Bookbinding with Jon Buller

May 6 - June 24, CCCCBPA. Letterpress II: Printmaking with the Vandercook with Stacey Stern.

May 11, Hollander's. Single Sheet Sewing with Cindy Hollander.

May 17-18, CCCCBPA. Paper Surfaces: Watercolor with Shawn Sheehy.

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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 on page 2.

Classes/Workshops

March 12-April 2, CCCCBPA. Intermediate Papermaking with Jamie Thome

March 14, Hollander's. Discover the Miniature Book with Gabrielle Fox.

March 15-16, MCBA. Chance and the Visual Book with Robin Price

March 15-16, CCCCBPA. Paper Surfaces: Printmaking with Shawn Sheehy.

March 15-16, CCCCBPA. Wire Edge Binding with Amanda Love.

March 15, 22, & April 5, CCCCBPA. Collagraphy with Nancy Vachon.

March 17-24 and April 7-14. MCBA. Intermediate Bookbinding with Jana Pullman.

March 20-April 24, Hollander's. Uncial Calligraphy: Extended with Diane Stum Fekete.

March 22-23. MCBA. Leather Bound Journals and Albums with Gena Ollendieck .

March 22-23, CCCCBPA. Studio-Made Tools with Julie Naggs.

March 22, Hollander's. More Illuminated and Decorated Letters with Diane Stum Fekete.

March 23, Hollander's. Photo Album with Brass Posts or Ribbon Binding with Tom and Cindy Hollander.

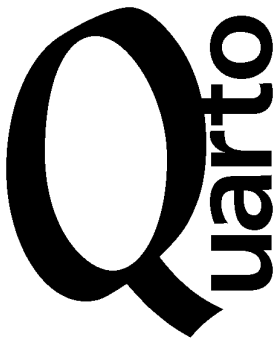
March 29, CCCCBPA. Eraser Carving Bonanza with Brandy Agerbeck.

March 29, Hollander's. Architectural Pop-up Structures II with Len Muir.

March 29-30, MCBA. Artist's Books from the Copy Machine with Karen Wirth.

March 30, Hollander's. Modular Origami with Cindy Hollander.

Happenings continued on page 7



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c/o Whitney Baker
Newsletter Editor
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