

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

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Treasurer's Report

by Cris Clair Takacs, Chardon, OH

I know it sounds like we were throwing your money around at the meeting, but thanks to sales of the *Stone Eye* catalog, we are in the position to do so. As of today (May 28, 2003), the Midwest Chapter has \$4,653.51 in the account. The fees for the Chapter meeting/workshop covered all expenses (presenter fees and food for the participants). My thanks go to Jim Canary, Jacob Nadal, Acting Head of Preservation at IU, and our presenter, Jeff Peachey, for a wonderful weekend.



GBW Midwest Chapter Annual Meeting April 4-6, 2003, Bloomington, Indiana

by Andrea Klein, Akron, OH

The weekend began at the Lilly Library where Jim Canary displayed and talked about a selection of their fine binding treasures. It was a real treat to be able to closely examine such beautiful books. Afterwards we viewed the current exhibit of the one-hundred most famous English language books as selected by the Grolier Club. All but one of the books are in the Lilly collection. Also exhibited was one-third of Jack Kerouac's manuscript for *On The Road*, one long roll of paper. Jim was selected to repair, conserve, and display the manuscript. He accompanies it to various places to make sure it is set up correctly.

Gabrielle Fox drove in from Cincinnati for Friday's events. She is the first binder to apply for and receive the Everett Helm Visiting Fellowship to study at the Lilly. The fellowship covers travel, living, and research expenses. Information about the grant can be found at the Lilly Library's web site.

The group traveled on to tour the new Conservation Lab and Storage Facility located several miles from the library itself. We saw the storage area with mile-high shelves, the preservation area, and an amazing boxmaking machine. We adjourned for the evening to attend a reception for an art exhibit at the School of Fine Art.

Saturday morning began a two-day workshop on knife sharpening with Jeff Peachey. We were to work on making two knives which could be English or French style paring knives, lifting knives, or tiny flexible spatulas. There were three different types of grinders and while we had to take turns, there was plenty of time to develop a feel for how to get the needed effect (and Jeff was there to rescue any abused blades). We then devoted ourselves to sharpening our knives with different grits of 3M microfinishing film and by the end of the workshop everyone had at least one or two sharp knives to take home and much more knowledge on how to get and keep their knives in good condition. Jeff had provided a very informative and well organized workshop.

Saturday night all were invited out to Jim Canary's house for a great dinner, good music, and a slide show of recent work. The annual meeting was held at lunch on Sunday. The members were counted and there was a quorum. Jim Canary agreed to continue to serve as co-chair and Cris Takacs will stay on as treasurer. We will try to have more workshops at the Lilly facility. S.A. Neff and Don Etherington were mentioned as possibilities. Email Jim Canary with any suggestions. The Lilly Library plans an East-West papermaking exhibit with a possible workshop in 2004. There will be a special exhibit in 2006 at the Lilly celebrating the anniversary of the Guild, possibly with a Michael Wilcox lecture and workshop. The *In Flight* exhibit will be at Ohio State University sponsored by the Aldus Society. We voted to support it with \$500. Don Glaister will give a talk. *Stone Eye* catalogs/ CDs

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Annual Meeting Report

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are still available. The catalog is \$20 and the CD \$12. In addition, we are co-sponsoring a videotape of a Standards presentation for the Guild. The cost is \$500 split three ways. Contact Jeanne Drewes with ideas on which tape to sponsor. It was suggested that we put in the newsletter which tapes are now available and how to borrow them. The next Midwest Chapter meeting will tentatively be at Notre Dame in 2004 and in Cleveland in 2005.



Sad news

Philip Richard Taylor, 1978-2003

Philip Richard Taylor, son of Elizabeth and Richard Taylor, died in a freak accident in his home in Louisville, Kentucky. He was about to graduate from the Louisville School of Law, where he was Editor of the Law Review. Philip's father is the poet of *Stone Eye*, our recent Midwest Chapter Exhibit text.



The Wisdom of our Predecessors, Part II 1831 Adhesive Recipes

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

To make portable glue.

Take one pound of the best glue, boil and strain it very clear; boil likewise four ounces of isinglass and put it in a double glue-pot, with half a pound of fine brown sugar, and boil it pretty thick; then put it into moulds; when cold, cut and dry them in small pieces. This glue is very useful to draughtsmen, architects, &c. as it immediately dilutes in warm water, and fastens the paper without the process of damping.

To make glue that will resist moisture.

Dissolve gum sandarac and mastic, of each two ounces, in a pint of spirit of wine, adding about an ounce of clear turpentine. Then take equal parts of isinglass and parchment glue, make according to the directions in the preceding article, and having beaten the isinglass into small bits, and reduced the glue to the same state, pour the solution of the gums upon them, and melt the whole in a vessel well covered, avoiding so great a heat as that of boiling water. When melted, strain the glue through a coarse linen cloth, and then put it again over the fire, adding about an ounce of powdered glass.

This preparation may be best managed by hanging the vessel in boiling water, which will prevent the matter burning to the vessel, or the spirit of wine from taking fire, and indeed it is better to use the same method for all the evaporations of nicer glues and sizes; but, in that case, less water than the proportion directed, should be added to the materials.

Another method.

A very strong glue, that will resist water, may be also made by adding half a pound of common glue, or isinglass glue, to two quarts of skimmed milk, and then evaporating the mixture to the due consistence of the glue.

To make parchment glue.

Take one pound of parchment, and boil it in six quarts of water, till the quantity be reduced to one quart; strain off the fluid from the dregs, and then boil it again till it be of the consistence of glue.

The same may be done with glovers' cuttings of leather, which make a colourless glue, if not burnt in the evaporation of the water.

A very strong compound glue.

Take common glue in very small or thin bits, and isinglass glue: infuse them in as much spirit of wine as will cover them, for at least twenty-four hours. Then melt the whole together, and, while they are over the fire, add as much powdered chalk as will render them an opaque white.

The infusion in the spirit of wine has been directed in the recipes given for glue; but the remark on the use of it in one of the preceding articles will hold good also in this, and the mixture may be made with water only.

To make compound glue.

Take very fine flour, mix it with white of eggs, isinglass, and a little yeast; mingle the materials, beat them well together; spread them, the batter being made thin with gum-water, on even tin plates, and dry them in a stove, then cut them out for use. To colour them, tinge the paste with Brazil, or vermilion for red: indigo or verditer, &c., for blue; saffron, turmeric, or gamboge, &c. for yellow.

To make flour paste.

Paste is formed principally of wheaten flour boiled in water till it be of a glutinous or viscid consistence. It may be prepared with those ingredients simply for common purposes; but when it is used by bookbinders, or for paper hangings to rooms, it is usual to mix a fourth, fifth, or sixth of the weight of the flour of powdered resin; and where it is wanted still more tenacious, gum Arabic, or any kind of size may be added.

To make Chinese paste.

Mix together bullock's blood and quick lime, in the proportion of one pound of the latter to ten pounds of the former. It becomes a stiff jelly, in which state it is sold to the consumers, who beat it down with an addition of water, into a state sufficiently fluid for use.

Moving On

by Rebecca Shaffer, Co-Chair, Lexington, KY

“Move” is one of those four-letter words a binder hopes they never have to use. Whenever I see a change of address in the GBW Newsletter, I mildly think, “. . . been there, done that . . . not gonna do that again.” It has occurred to me that lessons learned from those of us who have moved can benefit those who have yet to move for the first time. I hope the following list of suggestions will stimulate input from others who have . . . moved on.

1. First thing: have a tag sale of everything you really don't have to move. Rules: cash and carry/ no returns. Sometimes the space you are moving to will dictate supplies and even equipment to sell. You won't regret being realistic about your limitations. Give away scrap board . . . to the one who buys the most???

2. Do not get rid of waste paper. Use it to pack supplies. It's not worth paying for shipping as waste paper. It will be clean and easily recycled at the other end.

3. Packing supplies yourself is easy, if time consuming, but it saves money. Roll all paper of value into tubes. Roll leather in corrugated cardboard. I buy “irregular” boxes from my moving company. They are either sized wrong for standard packing or misprinted and can be bought at half price. They are much cheaper than what you can find at the U-Haul type companies. Partially used rolls of corrugated, unused portions of packing paper bundles, and partial boxes of tape are free. I own a automatic tape dispenser so it goes that much quicker and smoother.

4. Take photos of all equipment from a number of viewpoints for insurance and for reassembly.

5. Taking down the equipment and reassembling it should be left to the professionals. Major moving companies do not know what it's all about. The moving company crew loads it on and off the truck but my local bindery equipment guru breaks down and reassembles. No matter how far he and his crew have come to help me it has always been worth the money. When I moved from California the crew drove 1 1/2 hours. In St. Louis they only drove 20 minutes. Here in Kentucky they came from Pennsylvania! In the midwest the two people I've relied upon are “Charlie” at Pavyers in St. Louis and Paul Brubaker in Ephrata, Pennsylvania.

6. Oil all of your pieces before they are disassembled.

7. Do not be concerned if your equipment is being taken down further than you expected. It is very heavy. The individual weights have to be manageable. The crews flag early otherwise.

8. Be sure every bolt, washer, nut, and screw is returned to its hole for shipping. Trying to sort out placement from a baggy is time consuming.

9. Packing in corrugated is wise. I've had heavy board with tons of tape added to blades unless the blades have a wooden shipping pallet. Stay away from plastic; rust is guaranteed. The larger parts will be wrapped in moving quilts. My movers have been willing to leave equipment wrapped in them at no extra charge.

10. Before I move I graph out my new space, accurate to the inch. When the pieces arrive I have them sorted and placed approximately where they will go in the bindery. Parts that are lowest are placed on the bottom, then the other parts are placed on top. These top pieces can be set aside when reassembling begin. Legs or bottom parts can be bolted and placed EXACTLY to the inch where you want them and the rest of the piece can be reassembled without having to move it afterward (if it even can be moved).

11. Keeping track of parts and where they go is easiest if you use a system of colored dots. For example, all shear parts might have a blue dot both on the piece and on the packing. When you run out of colors mark them with symbols, such as blue dots with triangles. Buy the dots at an office supply store.

12. I check the floor ahead of time for weight bearing. I have it reenforced where needed. For example, in St. Louis 3 steel “I” beams running the length of the floor were needed. In Kentucky I only need a jack under my standing press.

13. When pieces are unpacked, be sure the crew does not gouge your equipment with their very damaging box cutters. They do not necessarily realize that these robust pieces of iron and steel are vulnerable. Best, let the reassembly crew unpack your pieces.

14. Packing and unpacking the truck are full day events. Schedule disassembly a day or two before and, likewise, schedule reassembly a day or two after.

15. Lastly, buy lunch for everyone and have plenty of ice water on hand.

Happy Moving!

Calls for Entry

Second Annual Bright Hill Press National Juried Book Arts Exhibition at the Bright Hill Center, 94 Church Street, Treadwell, NY 13846, from September 6-October 2, 2003. Juried by Rory Golden and Keith Smith. Postmark deadline for slide entry is June 14, 2003; notification will be sent by July 30; accepted works must be received at the Center no later than August 20, 2003. Entry fee of \$25 for up to 3 entries; each entry may be represented by two slides. Best of Show entry will receive \$200.00; Second place will receive \$100.00. For more information, or for guidelines and entry form in PDF format or RTF, email wordthur@catskill.net.

Graceful Envelope Contest, conducted by the Washington, D.C. Calligraphers Guild under the sponsorship of the National Association of Letter Carriers. Deadline for entries is June 2. There is no entry fee. Complete rules are at calligraphersguild.org/envelope.html

Guild of Book Workers 2003 exhibit, *In Flight*. Entry forms are now available on line at palimpsest.stanford.edu/byorg/gbw/exhibit/inflight.shtml. Entries will be judged from the actual work and are due in early July. The exhibit is opening in October 2003 in Denver, CO, and traveling around the country until 2005. Three categories of entries will be accepted: Fine Binding, Artist Books, and Broadsides (either Calligraphy or Letterpress). Contact Priscilla Spitler at prisplit@totalaccess.net.



News from your studio

Karen Hanmer of Glenview, IL has her works in a two person collaborative sound and fabric installation entitled *Night Sky* from July 3-26 Artemisia Gallery in Chicago.

Susan Hensel of East Lansing, MI has made significant changes to her website. Please see www.susanhenseldesign.com to view updates.



Happenings

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June 28, MCBA. Kagzi, the Ancient Art of Papermaking in India with Tara Deshpande Tenebaum.

June 28, Hollander's. Unique Hand-Made Invitations with Angela Ligouri.

June 28-29, MCBA. Sewn Book Structures with Jody Williams.

June 28-29, MCBA. Constant Companion (*vade mecum*) with Barbara Harman.

June 29, Hollander's. Photo Album with Hardcover & Flat Back Spine with Jean Buescher.

June 30 and July 1, Hollander's. Kids Explore . . . Books that Pop-up, Fold, Wrap, and Roll! with Betsy VanderVeen Rutz and Victoria Hayes.

July 6, Hollander's. Three Ring Binder with Leather with Tom and Cindy Hollander.

July 8, Hollander's. Introduction to Papermaking with Karen O'Neal.

July 8-10, MCBA. Literacy through the Book Arts with Paul Johnson. (For teachers.)

July 11-12, CCCCBA. Happy Kozo Intensive with Shawn Sheehy.

July 11-13, Hollander's. Two Flax Books with Cover Appliqués and Slipcase with Jean Buescher.

July 12, Ars Brevis Press, Cincinnati. Screenprinting at Home.

July 12-13, CCCCBA. Integrating the Book Arts into the Traditional and Whole Language Classroom with Leah Mayer.

July 12-13, MCBA. The Book as Picture: The Permanently Open Page with Paul Johnson.

July 12-13, MCBA. Fiber Preparation and Hollander Beater Intensive with Jeff Rathermel.

July 12-13, CCCCBA. Cutting Paper with Béatrice Coron.

July 14-15, MCBA. Making Movable Books and Theatres in the Classroom with Paul Johnson

July 15, Hollander's. CD Box with Angled Hinged Lid with Tom and Cindy Hollander.

July 16 - Aug. 27, MCBA. Beginning Letterpress with Mary Jo Pauly.

July 17 - 31, MCBA. Linoleum Cut Extravaganza with Lisa Beth Robinson.

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Happenings

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July 18-19, CCCCBPA. Large Advanced Papermaking with Shawn Sheehy & Jamie Thome.

July 19-20, Hollander's. Wood Engraving with Jim Horton.

July 21 - Aug. 25, MCBA. Drawing for Relief Printmaking with Joanne Price.

July 22-24, MCBA. Classroom Book Design and Preparation with MCBA Staff.

July 22-Aug. 14, Hollander's. French Style Bookbinding with Barbara Brown.

July 24 and 31, MCBA. The Elegant Pamphlet with Sara Langworthy.

July 26, MCBA. Fine Papermaking at Home with Jeff Rathermel.

July 26, Ars Brevis Press, Cincinnati. The Digital Book: Designing and Printing Books on a Computer with Katie Harper.

July 26-27, MCBA. Editions with Single Sheet Books with Emily Martin.

July 26-27, Ars Brevis Press, Cincinnati. Introduction to Letterpress with Katie Harper.

July 26-27, Hollander's. Tunnel Book with Carol Barton.

July 26-27, MCBA. Paste Paper with Lin Lacy.

July 28-Aug. 1, Hollander's. Book and Paper Arts for Kids and Teachers with Gillian Ferrington.

Aug. 2, MCBA. Nature Printing: Printing without a press, binding without a stitch with Suzanne Filbin.

Aug. 2. Hollander's. Continuing Papermaking with Karen O'Neal.

Aug. 2-3, MCBA. Book Arts Sampler with Jeff Rathermel, Allison Chapman, Sara Langworthy.

Aug, 2-3, MCBA. Not-Too-Tough Leather Binding with Dennis Ruud.

Aug. 2-3, 10. Hollander's. A Collograph Printed Edition Book with Chris Reising.

Aug. 4-5, Hollander's. Paper Mosaics for Kids with Yulia Hanansen.

Aug. 7, Hollander's. Young Calligraphers with Diane Stum Fekete.

Aug. 7 - 28, MCBA. Introduction to Japanese Paper Arts with Jeff Rathermel.

Exhibits

June 6-July 26, MCBA. *Bruce Rogers: Designer of Books*.

July 11-August 22, CCCCBPA. *SagaCity: The Cutting Edge* (work by papercutter Béatrice Coron). Opening reception July 11, 5:30-7:30 PM.

Until July 26, 2003. University of Michigan, Ann Arbor. *Suave Mechanicals: Early to Modern Binding Styles*.

Aug. 15-Oct. 5, 2003, MCBA. *Design/Construct/Engage* by Ed Hutchins. Opening reception Aug. 16, 6-9 PM. Gallery talk with Ed Hutchins Aug. 15, 7-8 PM.

Events

June 6, 7-8 PM, MCBA. Bruce Rogers Gallery Talk with Andrew Hoyem.

June 7, 1-3 PM, MCBA. Family Fun Event with the opening of Bruce Rogers Exhibit.

June 7, 3-4:30 PM, MCBA. *A Printer's Dozen* with Andrew Hoyem.

June 27-29, MCBA. Minnesota Craft Festival at The History Center. Saint Paul, Minnesota

July 10, 7-8:30 PM, MCBA. *A Suitcase full of Pop-up Books* with Paul Johnson

July 17-20, Radisson Plaza Downtown, Minneapolis, Minnesota. *TypeCon2003: Counter Culture* conference presented by The Society of Typographic Aficionados. For more information see <http://www.typecon2003.com/>.

Aug. 6, 6-8:30 PM, MCBA. Wayzgoose - Book Art Celebration.

Aug. 19, 7-9 PM, Hollander's. Wood Engraver's Network Presentation with Jim Horton. For more information see www.woodengravers.net.

Addresses

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

Hollander's, 407 North Fifth Ave., Ann Arbor, MI 48014, (734) 741-7461, www.hollanders.com

Columbia College Chicago Center for Book and Paper Arts (CCCCBPA), 1104 S. Wabash, Chicago, IL 60605, (312) 344-6630, www.bookandpaper.org/home.html

Ars Brevis Press, Cincinnati, OH, 513-233-9588, www.arsbrevispress.com

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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 and June 12 - 26, MCBA. Collaborative Artist Card Deck with Jeff Rathermel.

June 11 -14, CCCCBA. Artist's Stamps with Jessica Spring.

June 11 - July 16, MCBA. Introduction to Book Arts with Jeff Rathermel, Allison Chapman, Sara Langworthy.

June 14-15, Hollander's. Traditional Leather Bookbinding with Jon Buller.

June 14 & 15, MCBA. Exploring Hemp Fiber with Jeff Rathermel.

June 14 & 15, MCBA. Japanese Calligraphy and Bookbinding with Jana Pullman and Michael Waltz.

June 20-21, CCCCBA. Beginning Papermaking Intensive Extravaganza with Shawn Sheehy.

June 21, MCBA. Walnut Ink Meets the Book with Jean Formo.

June 21, Hollander's. Introduction to Papermaking - Section 1 with Karen O'Neal.

June 21-22, MCBA. Beginning Letterpress Intensive with Mary Jo Pauly and Paul Maravelas.

June 21-22, CCCCBA. Miniature Books with Jamie Thome.

June 21 & 22, MCBA. New Dimensions in Marbling with Steve Pittelkow.

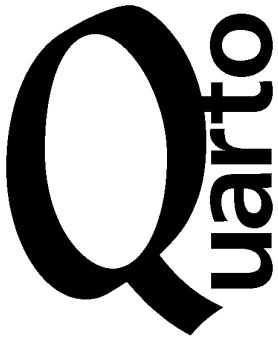
June 21-22, Ars Brevis Press, Cincinnati. Beyond the Basics in Letterpress: Dream Projects with Katie Harper.

June 22, MCBA. The Artful Cover with Roslyn Stendahl.

June 22, Hollander's. Jacob's Ladder Book with Jacqueline Sullivan

June 27-28, CCCCBA. Lovely Lace Paper with Jamie Thome.

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