

Quarto

Guild of Book Workers
Midwest Chapter
Quarterly Newsletter

Volume 17, Number 3
Fall 2004

Treasurer's Report

By Karen Hanmer, Glenview, IL

The Midwest Chapter currently has 85 paid memberships and three family members. As of September first we hold \$4958.

Our chapter is cosponsor of the GBW traveling exhibit *In Flight* at the Columbus College of Art and Design this fall. See back page for further details.

We sponsored a *Slipcase and Chemise* workshop in Iowa in August and conducted a workshop by Barbara Korb in conjunction with the Kerrytown Bookfest in Michigan called *Three Dimensional Attachments*. See the workshop review by Eric Alstrom on page 2. See Jeanne Drewe's article on the festival for more details. We also sponsored a booth at this event, where Stone Eye and In Flight exhibition catalogs and Guild of Bookworkers aprons were available for sale.

Midwest Chapter Supports Guild at the Ann Arbor Kerrytown BookFest

By Jeanne Drewes, East Lansing, MI

The second annual Ann Arbor Michigan Kerrytown BookFest was held September 12. The BookFest is an event designed to celebrate the art of the book in all its many guises. Book artists, letterpress printers, papermakers, booksellers, storytellers, authors, poets, used book dealers, wood engravers, conservators and collectors all were represented and shared their interests and expertise with the sizeable crowd. The Midwest Chapter again staffed a table to inform the public about the Guild, encourage new membership, highlight guild publications and sell publications and aprons. Last year the Guild made about \$250 and this year we sold \$300 worth of aprons and exhibition catalogs.

This year's event was bigger and better, with more demonstrations, speakers and the addition of live music. Rebecca Shaffer, Jeanne Drewes and Eric Alstrom staffed the Guild table. Other Guild members who provided demonstrations or had their own tables to sell their books included Pam Rups (who demonstrated gold leaf application techniques), Julie Fremuth, Tom Hogarth, Leyla Lau-Lamb, Julia Miller, and Shannon Zachary. Guild member Jeanne Drewes had the opportunity to explain more about the Guild during a radio interview for the local station "Ann Arbor Alive." (a3radio.com), which broadcasted live from the BookFest.

Other well-known binders who demonstrated included Jim Craven from the Bentley Historical Library Conservation and Jon Buller, owner of Bessenberg Bindery. The University of Michigan Special Collections and the conservation lab, both members of the Guild, provided demonstrations and staffed booths.

Tom and Cindy Hollander, owners of Hollander's Paper Store & School of Book & Paper Arts, were major organizers for the event. They provided the venue for many of the demonstrations in their workshop area and assured that the event ran smoothly. The weather was lovely and many people from the surrounding area attended the event. This was a fine opportunity to inform the public of Guild exhibits and a means to have personal conversations with binders and book lovers interested in becoming members of the Guild organization.

For information about this and future Kerrytown BookFests, visit <http://www.kerrytownbookfest.org/>

Next Quarto Deadline

The deadline for submissions for the Winter issue of Quarto will be December 1, 2004. We are especially interested in reviews of upcoming or past exhibitions or events in your local area, great news from your own studio, or tips and techniques.

Please send all submissions to Michele Heather Pollock, newsletter editor, at Pollock.writing@comcast.net

Workshop Review:

Three Dimensional Attachments with Barbara Korbel

By Eric Alstrom, Okemos, MI

On a beautiful summer-ish day, a dozen Michigan and Midwestern book artists gathered to learn how to make our bindings literally jump off the page. Barbara Korbel taught our group how to frame a picture in leather, make ribbon, button and buckle clasps, and incorporate gem stones, mirrors, and other onlays and inlays into our bindings. Barbara is the collections conservator at the Art Institute of Chicago, instructor at the Columbia College Center for Book and Paper Arts and noted book artist (see her books in the online exhibits of "In Flight" and "Best of the Best" at the GBW webpages). She brought several of her bindings with her so we could see the different kinds of elements she combines in her cover treatments. Besides leather and paper onlays and inlays, blind tooling, mirrors and gems and other sparkly artifacts, Barbara creates "reliquaries" of floating objects beneath glass domes, uses "Celluclay" (a paper-mache clay) to make 3-D objects and manipulates the leather (called "puckering") to hold flat objects in place and even uses a spray-on granite look-a-like which really looks and feels like rough stone.

The goal of this workshop was to create small 5"x5" model plaquettes incorporating all of the different techniques. Barbara usually teaches this workshop in two days, so she warned us that we couldn't cover all the different techniques she usually teaches. But she gave us handouts for all the different styles and talked us through the ones we didn't have time for. We first started out with framing a picture. From this very first model, we could see Barbara's attention to detail. Instead of just gluing down a picture onto the cover, Barbara plans the details and executes the steps with much more care. The illustration is actually recessed into the board, covered with mylar, framed with a very thin piece of leather, and then finally the covering material (in our case just paper, but it could have been cloth or leather) is laid down. This is achieved by layering different types of board to create the full thickness of the cover.

To show this meticulousness, let me list the steps for just the frame itself. First, we started out with a core of binders board. We lined the back with paper to counteract the pull from the layer of matte board we glued onto the other side (all things must be in equilibrium when building up the cover, so a layer on one side must be countered with a layer on the other, which takes quite a bit of planning before you even start to put glue brush to binders board!). We cut out

a frame in the matte board to accommodate our illustration. Around this cut out, we lifted out a thin layer of the matte board -- about 1/4" wide -- to accommodate the thickness of the leather. We then cut the leather with mitered corners and pasted it into place. After the leather had dried, we sanded and/or pared down the inside edge so there wouldn't be a ridge showing through the matte board. At this point we adhered our illustration in place, taped the mylar down, and then glued the matte board (with leather frame) into place. We finished off our model placard with some decorative paper on the back and front. Everyone was quite pleased with this first effort and eager to go on to the next model.

Our next model incorporated a variety of ways to keep a book closed. These included a bone clasp, a buckle, a button and wrap-around tie, and a ribbon. We finished the piece with a grommet using Barbara's grommet machine. All of the ribbon and ties and thongs were threaded through the board and dug out on the verso in order to make a smooth surface. The first step, after we glued the cloth onto the front of the board, was to use a chisel and pound a hole through the board wide enough for each piece. From the verso, we then dug out a piece of the binders board to accommodate the thickness of the material. For the ribbon, that was only a couple layers of the board (binders board peels off in layers for those who haven't tried it before). For the leather thong, almost half the thickness of the board was removed. By the time this model was finished, we had an odd looking panel but with all sorts of useful closures sticking out this way and that.

Our last card included onlays, inlays, and 3-D objects all onto a leather plaquette. Barbara showed us how to attach jewels and gems using a bezel to help hold the jewel in. Holes can be punched in the metal bezel and then the bezel is tied on with thread. Barbara also uses an adhesive called Shoegoop (or E6000, found in hobby shops or shoe repair stores) to help hold the bezel in place and keep it from twisting. We used some more Shoegoop to hold our real imitation gemstone in place. If it had been a real jewel, a higher-grade bezel would be used to hold the jewel in place without the Shoegoop impairing the sparkle from the backside. For the inlays we cut through the leather using knife and straight-edge or using a punch the same size as the object. The punches were used for some circular mirrors and leather dots whose diameters matched the punches. All of these objects were the same height of the leather, although if they weren't some of the board could have been removed as well.

Next we paired some leather on the Sharf-fix paring machine to make another 3-D object. For mine, I glued two odd-shaped layers of mat board together and sanded them down to make a soft slope on one side. I then pasted up the thinly pared leather and worked

it into the shape of my 3-D object. For the turn-ins, the leather was cut into tabs and wrapped around the edges. Finally the object was glued down to the leather plaque. Another type of leather onlay was the feather onlay. Paring a piece of leather from the front gave us feathery looking shavings. These were glued down onto the leather and pushed into the surface. They can also be used to hold flatter 3-D objects in place.

Finally, we tried our hand at some blind tooling. Barbara gave us a quick lesson on how to heat the tools, test for temperature (the sound of hissing water and, for the brave, touching the hot tool to the skin), and how to make the mark. We wetted the leather where we wanted the mark, took the tool (cooled down until it was touchable, but barely so) and then pushed it into the leather. This made both an impression and a gray-to-black mark of the tool. We used gouges (curved lines) as well as straight lines and decorative objects, such as stars or flowers.

The end of the workshop came way too soon. I think everyone in the workshop would agree that we could have spent hours more designing our model panels and playing with the tools and looking at what each of us created. But all good things have to come to an end, and we cleaned up our work spaces with just enough time to head upstairs to shop at Hollanders Paper Store, the host for our day of workshop bliss, to look at their wide assortment of papers and bookbinding equipment.

News From Our Studios

Hanmer Awarded Best of Show

Karen Hanmer's flag book *All Shook Up* won Best of Show at the art contest held in conjunction with Elvis Week at Graceland in August. This year marks the 50th anniversary of the recording of Elvis' first single release, *That's All Right*. Hanmer's work is also included in the exhibition *Turning Pages: A Collection of Artists' Books* on view through April 2005 in The Living Room, the interactive gallery in the Wichita Art Museum. Eleven book artists each created an edition of 10 artists' books for this exhibit. A copy of each will reside in the Wichita Art Museum's permanent collection.



All Shook Up by Karen Hanmer. Flag book, pigment inkjet prints, 1998. © Karen Hanmer.

Happenings

Happenings will focus on events occurring in the Midwest area, except for Calls for Entries, which will have broader coverage.

Exhibits and Events

Sept 25, 9am-3pm, MCBA. Great Northern Letterpress Printers' Flea Market, Co-sponsored by MCBA and Bill McGarry

Oct 15, 6-9pm, MCBA. *The Book as Modern Art: An Interactive Event* will feature gallery talks, hands-on demonstrations and refreshments.

Through Oct 23, CCCCBPA. *10: Tenth Anniversary Exhibition*. Featuring the work of the Center's friends, alumni, and compatriots: artist books, traditional bookbinding, papermaking, and letterpress.

Through Nov 6, MCBA. *Artist's Books: No Reading Required*. Features rarely seen artists' books from the Walker Art Center Library, including Dieter Roth, General Idea, Jim Dine, Yoko Ono, Andy Warhol and Edward Ruscha. Also included will be works by artists whose primary artistic endeavors lie in bookmaking, such as Carol Barton, Julie Chen and Keith Smith.

Nov 5—Dec 18, CCCCBPA. *Preparations, Multiples, & Outcomes: Jay Ryan and Archer Prewitt*. Jay Ryan is a screen-printer and the founder & proprietor of The Bird Machine, a silk screening company in Chicago. Archer Prewitt's art work varies from the subtle humor and detailed ink drawing of *Sof' Boy* to delicate, abstract compositions found on album covers. Opening: November 5, 5:30–7:30 pm.

Nov 13—Jan 15, MCBA. VIII Jerome Book Arts Fellowship, including Jennifer Amie and Jeffrey Morrison, Kari Finkler, Laura Migliorino, Bill Moran, and Heather O'Hara. Opening Reception: Saturday, November 13, 6 to 9 p.m

Nov 28 (12-4pm), WCBPA. Holiday Art Fair.

Dec 11 (10am-5pm) & Dec 12 (12-5pm), MCBA. 4th Annual Book Art Festival and Sale. Local artists will sell handmade books, journals, paper, prints and other unique gifts.

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Classes/Workshops

- Sep 25 (10am-5pm), Hollanders, *Travel Journal with Exposed Sewing* with Renee Jarmolowicz.
- Set 28, Oct 12 & 26, and Nov 9 (6-9pm), MCBA, *Advanced Papermaking* with Jeff Rathermel.
- Oct 2 (1-4pm), Hollanders, *Introduction to Papermaking* with Karen O'Neal.
- Oct 2 (9am-5pm) & Oct 3 (10am-5pm), Hollanders, *Specialty Case Bindings / Adding Design Elements* with Tini Miura.
- Oct 2 & 3 (10am-5pm), MCBA, *Introduction to Bookbinding* with Jana Pullman.
- Oct 4 (4pm-7pm), *Introduction to Papermaking Section II* with Karen O'Neal.
- Oct 4—Dec 13 (Mondays 6-9pm), *Letterpress Open Studio* with Jim Horton.
- Oct 4—Nov 22 (Mondays 6:30-9:30pm), CCCCBPA, *Bookbinding I* with Jamie Thome.
- Oct 4—Nov 22 (Mondays 6-9pm), CCCCBPA, *Letterpress I* with Stacey Stern.
- Oct 5—26 (Tuesdays 6-9pm) and Nov 4 & 11, CCCCBPA, *Paper to Print* with Giselle Simon and Shawn Sheehy.
- Oct 7—Nov 11 (Thursdays 6-9pm), MCBA, *The Medieval Book* with Jana Pullman.
- Oct 7—Nov 18 (Thursdays 6-9pm), MCBA, *Editioned Reductive Relief Prints* with Richard Stephens.
- Oct 9 (10am-5pm), MCBA, *Longstitch Variations* with Ruth Wikoff.
- Oct 9 (10am-5pm), Hollanders, *Animated Flipbook* with Gary Schwartz.
- Oct 9 & 10 (10am-3pm), CCCCBPA, *Simplified Papermaking mould and Deckle with Brass Screens* with Sylvia Alotta.
- Oct 10 (10am-5pm), Hollanders, *Antiquing Paper* with Harvest Crittenden.
- Oct 11—Nov 9 (Mondays 6-9pm), MCBA, *Beginning Letterpress* with Regula Russelle.
- Oct 13—Nov 10 (Wednesdays 6-9pm), MCBA, *Intermediate Letterpress* with Sara Langworthy.
- Oct 15 (7-10pm), MCBA, *Midnight Book Madness* with Steve Pittelkow.
- Oct 16 & 17 (10am-4pm), CCCCBPA, *Nepalese Paper* with Nimto Sheppe.
- Oct 16 (10am-5pm) & Oct 17 (10am-4pm), Hollanders, *Two Historical Book Structures* with Julia Miller.
- Oct 16 (9am-5pm) & Oct 17 (12-5pm), MCBA, *Small Books* with Jody Williams.
- Oct 16 & 17 (12-5pm), MCBA, *Traditional Marbling* with visiting artist Galen Berry.
- Oct 16 & 17 (9am-4pm), MCBA, *Western Papermaking* with Bridget O'Malley.
- Oct 16 & 17 (9:30am-4:30pm), WCBPA, *The Ultimate Painted Page* with Lynne Perrella.
- Oct 16 (9am-5pm), Oct 17 (9am-1pm) and Nov 1-15 (Mondays 6-9pm), MCBA, *Visual Journaling Practice: The Expanded Page, Working with Foldouts, Collage and Mixed Media* with Roslyn Stendahl.
- Oct 19 (6-9pm), MCBA, *Papermaking Open Studio*.
- Oct 21 (6-9pm), MCBA, *You Kall This Kwik? (Kwikprint Hot Stamping)* with Steve Pittelkow.
- Oct 23 (10am-5pm), Hollanders, *The Caterpillar Stitch—Exposed Spine Sewing* with Cindy Hollander.
- Oct 23 (1-4pm), Hollanders, *Continuing Papermaking* with Karen O'Neal.
- Oct 23 (9am-4:30pm), MCBA, *The Ultimate, Flexible Little Black Book* with Jean Formo.
- Oct 26 (6:30-9pm), MCBA, *Have It Your Way: Selecting Papers for Projects* with Roslyn Stendahl.
- Oct 28 and Nov 4, 11 & 19 and Dec 9 (10am-12), Hollanders, *Calligraphy in Color* with Diane Stum Fekete.
- Oct 28—Nov 18 (Thursdays 6-9pm), Hollanders, *Limited Edition, Hand Written, Illustrated Book Workshop* with Jean Buescher-Bartlett.
- Oct 30 (10am-4pm), CCCCBPA, *Cheap Papermaking Day* with Rhiannon Alpers.

Classes/Workshops cont.

Oct 24 (12-4pm) and Oct 30 & 31 (10am-5pm), Hollanders, *Relief Printed Leporello Structure* with Pati Scobey.

Oct 30 (10am-4pm), CCCCBPA, *Cheap Bookbinding Day* with Karin Vance.

Oct 30 & 31 (10am-5pm), MCBA, *Altered Books and Alternative Structures* with visiting artist Benjamin Rinehart.

Oct 30 & 31 (9:30am-5:30pm), WCBPA, *Book of Hours* with Carol Palleson.

Nov 2—Dec 7 (Tuesdays 6-8pm), Hollanders, *Improve Your Drawing Skills II* with Jaye Schlesinger.

Nov 2 (6-9pm), MCBA, *Open Marbling Studio*.

Nov 4, 9 & 11 (6-9pm), MCBA, *Digital Letterpress* with Wilber Schilling.

Nov 6 & 7 (10am-4pm), CCCCBPA, *Paper from the Garden and Grocery* with Cecile Webster.

Nov 6 (9am-5pm) & Nov 7 (12-5pm), MCBA, *Little Boxes* with Jody Williams.

Nov 6 & 7 (10am-5pm), MCBA, *Watermarks* with Bridget O'Malley.

Nov 6 & 13 (10am-5pm) & Nov 7 (11am-4pm), Hollanders, *Altered Books* with Margo LaGattuta and Chris Reising.

Nov 8 & 10 (6-9pm), MCBA, *Holiday Marbled Paper Projects* with Linda Koutsky and Steve Pittelkow.

Nov 12 (7-10pm), MCBA, *Midnight Book Madness* with Steve Pittelkow.

Nov 13 (10am-4pm), CCCCBPA, *Cheap Bookbinding Day* with Meredith Winer.

Nov 13 (9am-4:30pm), MCBA, *A Painted Journal* with Jean Formo.

Nov 13 & 14 (10am-5pm), MCBA, *Intermediate Bookbinding* with Jana Pullman.

Nov 14 (10am-4pm), CCCCBPA, *Cheap Papermaking Day* with Aaron Kohl.

Nov 14 (12-4pm), Hollanders, *Sewing on a Sewing Frame* with Ann Flowers.

Nov 15—Dec 13 (Mondays 6-9pm), MCBA, *Advanced Bookbinding I* with Jana Pullman.

Nov 20 (10am-5pm) & Nov 21 (11am-4pm), Hollanders, *Historical Multi-Quire Wrapper Binding* with Julia Miller.

Nov 26 (1-3:30pm), Hollanders, *Omega Star* with Cindy Hollander.

Nov 27 (12-4pm), Hollanders, *Sumi e / Haiku: Japanese Brush Painting and Poetry* with Gillian Ferrington.

Nov 28 (11am-4pm), Hollanders, *Japanese Style Bookbinding* with Angela Ligouri.

Dec 2 (6-9pm), MCBA, *2005 Calendar* with Linda Koutsky.

Dec 3 (7-9pm), Hollanders, *Travel Tray with Ribbon Ties* with Tom and Cindy Hollander.

Dec 4 (10am-4pm) & Dec 5 (11am-4pm), Hollanders, *Copper Cover Book with Paste Papers* with Renee Jarmolowicz.

Dec 11 (10am-5pm), Hollanders, *Basic Bookbinding—Round Back Case Binding* with Tom and Cindy Hollander.

Dec 12 (10am-5pm), Hollanders, *Photo Box with Fitted Lid* with Tom and Cindy Hollander.

Dec 18 (10am-4pm), Hollanders, *Wire Edged Binding* with Barbara Brown.

Lectures

Oct 12, 6pm, UICB, Art Bldg E109. Sylvie L. Merian of the Pierpont Morgan Library. *What Makes a Medieval Manuscript Medieval? Problems with the Periodization of Armenian Manuscripts*. Reception to follow.

Oct 15, 6:30 pm, CCCCBPA. Nimto Sherpa will talk about the Tibetan papermaking technique that preserves the original method of papermaking that was invented in China over 2000 years ago.

Oct 18, 5:30 pm, UICB, Art Bldg E109. The 2004 Brownell Lecture on the History of the Book will be given by one of America's leading poets, by poet Susan Howe, entitled *Remember We are Travelling as Relations*. Reception to follow.

Officers

Jim Canary, Chair
P.O. Box 5816
Bloomington, IN 47407-5816
812-855-3183 (W)
jcanary@indiana.edu

Karen Hanmer, Treasurer
709 Rosedale Rd
Glenview, IL 60025
847-724-6324
Khanmer@rcn.com

Karen Esper
Corresponding Secretary
2564 Euclid Heights Blvd.
Cleveland Heights, OH 44106
216-431-1221 (W)
kesper@mls.net

Michele Heather Pollock
Newsletter Editor
8769 Coburn Court
Inver Grove Hts, MN 55076
651-470-6291
pollock.writing@comcast.net

Eric Alstrom, Web Binder
2184 Iroquois Road
Okemos, MI 48864
Alstrom@mail.lib.msu.edu
palimplest.stanford.edu/byorg/
gbw/mwchap

Addresses

Hollander's:
407 North Fifth Ave
Ann Arbor, MI 48104
734-741-741
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 Book Art
(MCBA):
1011 Washington Ave S Suite
100
Minneapolis, MN 55415
612-215-2520
www.mnbookarts.org

Wisconsin Center for Book and
Paper Arts (WCBPA)
811 Williamson Street
Madison, Wisconsin
608-284-8394
www.wibookandpaper.org

University of Iowa Center for
the Book (UICB)
216 North Hall
Iowa City, IA 52242
319-335-0447
www.uiowa.edu/~ctrbook

In Flight: Last Stop in the Midwest

After a very successful exhibition that recently closed at Columbia College Chicago Center for Book and Paper Arts (CCCCBPA), In Flight will make one last stop in the Midwest, at Columbus College of Art and Design (CCAD) through October 29. Make sure you don't miss a great exhibition!

September 13—October 29, 2004

Columbus College of Art and Design (CCAD), Columbus, Ohio

Excerpted from Jack Cooney:

Some 54 works, many of them artist books, are on view at CCAD till October 29, and your visit to see them will be memorable. We had more than an hour of viewing time to select and admire favorite bindings---roughly a minute per piece---so we all did some fast looking. Three books had special appeal for me despite the seeming glow coming from them all.

Keith Montague offers a digital rendering of a World War II diary recording his adventures as a fighter pilot on the USS Ticonderoga in the Pacific. With drawings and text he tells the story of his life in war and binds the leaves in a Plexiglas post binding modeled on the one made for him by technicians on the aircraft carrier.

I liked also A...AN ALICE BOOK by Elaine Langerman for taking flights of fancy in bringing little Alice Liddell home on paths full of the fun Lewis Carroll delighted in. The vivid colors on the page in view wake up your eye as you follow Alice, once more stuck in the fantasy of another artist's fancy!

Don Glaister's book, AMELIA, REFLECTIONS FROM THE SKY remembers the great aviation pioneer whose charm and courage the book's bright surfaces might seem to reflect. The quotes within speak to the durable character of this lonely heroine even as the wing shaped metal binding reminds us that she is, in a manner, still in flight. We might ourselves take comfort at the mystery of her vanishing to think that, maybe, she had after all a happy landing---in the Fields of Elysium.



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Midwest Chapter Newsletter
c/o Michele Heather Pollock
Newsletter Editor
8769 Coburn Court
Inver Grove Heights, MN 55076