

QUARTO

»» Guild of Book Workers »»»» Midwest Chapter »»»» Quarterly Newsletter »» Oct 2012 ««

A Note from your President:

Finishing a calligraphy commission, working, and organizing for departure to Standards in two weeks have left me scattered and disjointed and a little distracted in writing my comments to you. However, one satisfaction and redeeming thought is soon I will be immersed in the joys of undiluted attention to bookbinding/book related matters at Standards. What a joy to make a priority of this subject for a few days in Salt Lake City. Typically, I and all the other Chapter Chairs and Board Members get to meet, vote on issues, and express our members' concerns and the direction we think our Guild will be taking. Be watching for reports on what occurs at Standards soon.

--Laurie Ketcham-Schrick

Member News and Announcements

Hollander's School to End in the Spring of 2013

After 20 years of offering on-going workshops, Hollander's School of Book & Paper Arts will be ending following the Spring Term in 2013. That's still two more terms to take some great classes! Closing the school was a very difficult decision to make. We have taught hundreds of workshops to several thousand students over the years. We currently have more than 200 graduates of Hollander's School of Book & Paper Arts, including 46 "Masters" who have taken over 200 hours of workshops. We also have 12 "Grand Masters" who have taken over 500 hours, and three "Super Grand Masters" that have completed over 1000 hours of Hollander's workshops!

Developing Hollander's into a nationally recognized book & paper arts school has been a tremendous source of pride for us, and we will truly miss it. Over the years we have enjoyed meeting many talented individuals, have made innumerable friends, and deeply appreciate the community's long-time support.

Our sincerest thanks to all who made it possible!

Tom and Cindy Hollander

The fall workshop schedule is online at <http://www.hollanders.com/workshops/>

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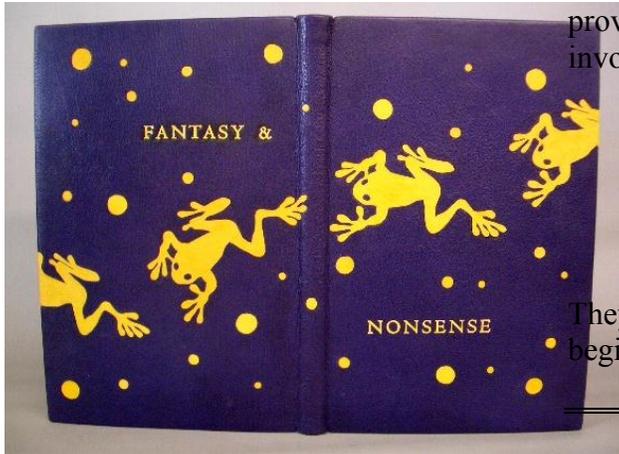
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MIDWEST GBW CHAPTER OFFICERS

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Scott Kellar's binding of *Fantasy & Nonsense* by James Riley won Third Place in the Rocky Mountain Chapter's set book exhibit showing at the J. Willard Marriott Library, University of Utah in Salt Lake City. September 7 - November 4 2012.



Suave Mechanicals : Essays on the History of Bookbinding

In this inaugural volume of a new series from The Legacy Press, nine authors write about an eclectic range of topics on the history of hand bookbinding. The authors present a wealth of knowledge in areas of interest to the bookbinder, the conservator, the librarian, the collector, and the historian. The book will be in full color and accompanied by a DVD.

For more information, visit:
www.thelegacypress.com To receive notification when published, email:
thelegacypress@comcast.net

Position Opening

Book Arts Workshop Special Instructor
Dartmouth College, Hanover, NH
To oversee the Book Arts Workshop and to manage all workshop activities

including curricular support, instruction, planning and programming, supervision, equipment maintenance, ordering and receiving materials, and budgeting. Develop the Workshop programs to increase the effectiveness of the studios as a College-wide and community resource. The Special Instructor serves as a liaison to the faculty and will provide curricular support for classes involving a book arts component.

Full information can be found by searching the Dartmouth College employment site at <https://searchjobs.dartmouth.edu/aplicants/jsp/shared/frameSet/FrameSet.jsp?time=1348318179636>

They hope to fill the position by the beginning of January.

Calls for Entry

READER'S ART 13, 13th annual survey show of artists' books, March/April 2013. The theme for 2013 is: *NEW BEGINNINGS*

In this election year, it seemed reasonable to consider new beginnings. Certainly the politicians are always declaring a "new vision" for America. What new beginnings might you like to see?

While politically motivated work will have an advantage, all work that deals with the wide open theme of New Beginnings will be considered.

This is show of artists' books. All media and structures that can be construed as a book or refer sufficiently to bookness will be considered. Artists should send between 3-10 jpg's and a resume and/or artist statement. Please download the *How to Apply* document from <http://www.susanhenselgallery.com> for

other instructions. Applications are due
Jan 15, 2013
Susan Hensel Gallery
3441 Cedar Ave S.
Minneapolis, MN 55407
612 722-2324

Minnesota Center for Book Arts
(MCBA) seeks art for inclusion in
Stellar, a juried exhibition exploring
outer space. The exhibition
will be presented January 25 through
May 5, 2013 in MCBA's main
gallery, with an opening reception on
Friday, January 25, 2013.

All media and formats are welcome
within the expansive understanding of
"book" today. Prints and other works on
paper will also be considered. Themes
may include but are not limited to:
astronomy, cosmology, space travel,
satellites, space technology, scientific
theory, creation myths, astrology,
utopian dreams and metaphorical
investigations.

There is no entry or participation fee.
Selected artists will be responsible for all
shipping costs. While on view, all work
will be fully insured and presented in
MCBA's secure gallery.

To be considered, email the following to
tddietzel@mnbookarts.org by
November 16, 2012:

1. A one-page Word or PDF document
containing the following information:
Artist name(s)
Mailing address
Email address
Telephone number
For each entry include: title of work,
dimensions (HxWxD in inches),

year of completion, medium/materials,
insurance value, price if work
is for sale and special installation
instructions or other descriptive
information.

2. Up to three digital images per work
are allowed. Multiple entries
are allowed but should be sent as
separate emails. Images must be
saved in JPG format at 72dpi with the
longest dimension at 900 pixels.

Include "Stellar" in the subject line of
your email.

Email entries must be received by
November 16, 2012. Selected artists
will be notified by December 7, 2012.
Selected works must be delivered to
MCBA no later than January 4, 2013 and
will be returned by June 3, 2013. More
specific shipping information will be
provided to selected artists.

Questions regarding the exhibition may
be sent to Tracy Doreen Dietzel, MCBA
Exhibitions Manager, at
tddietzel@mnbookarts.org.
For more information about MCBA,
visit <http://www.mnbookarts.org>.

Study opportunities

American Academy of Bookbinding
The AAB 2013 class schedule has been
posted at

[http://www.ahhaa.org/academy-
bookbinding/](http://www.ahhaa.org/academy-bookbinding/). Classes will be in
Telluride Colorado, San Francisco
California, and at Monique Lallier &
Don Etherington's studio in
Summerfield, NC. (Editor's comment:
So far I've taken 3 classes through AAB
and highly recommend them—MWA)

Full leather miniature bindings

In this five day class Students will complete a full leather miniature binding. Beginning with explanations and demonstrations of how to collate and organize sheets for miniature books which often come in formats not similar to larger book sheets, the completed binding would include coloring the head of the pages, silk woven headbands, and onlays using back paring. Structural differences, materials choices, design considerations, and discussion of boxes and housing of miniatures would be integrated throughout the course.

May 13 - 17, 2013

American Academy of Bookbinding
117 N. Willow St, Telluride, CO
Gabrielle Fox is a bookbinder based in Cincinnati, Ohio.

Printing Coasters on the C & P

Instructor: Chad Pastotnik / Fee \$75
Sat., Nov. 3, 10 a.m. to 4 p.m.

Kalamazoo Book Arts Center
Park Trades Center, Suite 103A,
326 W. Kalamazoo Avenue,
Kalamazoo, MI 49007
269/373-4938
<http://www.kalbookarts.org/>

In this workshop students will learn to set movable type and stock images to print letterpress drink coasters on our hundred-year-old Chandler and Price press. Personalize the coasters for your next event!

Chad Pastotnik has operated his Deep Wood Press on the banks of the Cedar River in Northern Michigan's Antrim County for twenty years.

Evanston Print and Paper Shop workshop schedule

<http://www.evanstonprintandpaper.com/catalog/workshops/#all>

Workspace Chicago

Check out our fall workshop schedule, which includes Halloween Pop-Ups with Shawn Sheehy

\$30/person, includes materials.
Saturday, October 27, 1-5pm.

Call or email to register. workspace is located at 2556 W Chicago Ave in Chicago's Ukrainian Village neighborhood.

www.workspacechicago.com
workspacechicago@gmail.com

You can also find us on Facebook, Twitter, and Tumblr.

Events and exhibitions

Jan Sobota: A Retrospective

The Kelvin Smith Library of Case Western Reserve University and the Rowfant Club of Cleveland will jointly present "Jan Sobota: A Retrospective," a seminar and exhibit featuring the work of this internationally renowned master bookbinder and artist.

Before the exhibit's opening, a free, public symposium honoring Sobota's work will be held as part of Octavofest on Saturday, Oct. 20 at 10 a.m. in the library's Dampier Room. Presentations will be made by Nicholas Basbanes, author of *Patience and Fortitude*, Robert Cheshier, who, as the director of the

Cleveland Health Sciences Library, brought Sobota to the United States, and Ladislav Hanka, artist, printmaker and Sobota's collaborator on many works.

A viewing of the exhibit and a reception will follow the seminar in the Hatch Reading Room of the Kelvin Smith Library. The exhibit, the first comprehensive posthumous display of his works, will remain open to the public through Nov. 30 (Monday through Friday, 8:30 a.m.–4:30 p.m.). The exhibit demonstrates Sobota's fascinating vision for the art of the book and the living tradition of craftsmanship that he fostered.

Sobota, who passed away in May 2012, was an artist of great renown in Czechoslovakia before he managed to escape from the country. He was sponsored by the Rowfant Club of Cleveland to come to the United States to work in 1984, two years after defecting to Switzerland. Sobota was initially employed at the Allen Memorial Library of Case Western Reserve University as a book conservator. While in Cleveland, Sobota and his wife, Jarmila, established the Saturday's Book Arts Gallery in Euclid, Ohio. He lived, worked and taught in Cleveland until 1990, when he moved to Texas. In 1997, Sobota returned to the Czech Republic, where he continued to operate his bookbinding studio, and where he helped start--and serve as the first president of--the Society of Czech Bookbinders.

For reservations, register at <http://library.case.edu/ksl/whoware/octavofest/> or call 216-368-2992. Visit <http://library.case.edu/ksl/collections/special> or contact Chatham Ewing at

chatham.ewing@case.edu or 216-368-2993 for more information.

Thinking Outside the Book

A book consists of 2 covers, a spine, and a text block, right? Well, not necessarily. In this group exhibition artists re-imagine and re-invent the book using unconventional materials and structures, drawing the viewer/reader into their narratives in unexpected ways.

Artists include Melissa Jay Craig, Shawn Sheehy, Leah Mayers, Kerri Cushman, Karen Jutzi, Bobby Lively, John Morris, Juneer Kibria, Don Widmer, Karol Shewmaker, and Jen Thomas

Exhibition continues through the month of October and is part of Chicago Artists Month programming.

workspace is located at 2556 W Chicago Ave in Chicago's Ukrainian Village neighborhood.

www.workspacechicago.com

DOZENS OF PARTNERS TOGETHER FOR THE LOVE OF THE ARTS AND CRAFT OF BOOKMAKING

Annual monthlong celebration planned for October

CLEVELAND, OH – In the age of e-books, and with information technology evolving on a nearly daily basis, there is still a strong community of partners that honors the art of the printed book. Each October, over two dozen partners around Northeast Ohio collaborate to bring *Octavofest* to life.

Octavofest (which takes its name from a traditional bookmaking format) celebrates the love of books and paper

arts through diverse programs and events. *Octavofest* events include exhibits, lectures, workshops, and classes on bookmaking, papermaking, printmaking, rare book collections and collecting, and others that honor the wonderful book.

Building on the momentum of events and exhibits from previous years, *Octavofest* continues to grow in programs, workshops, and partners with exciting new additions planned for 2012. *Octavofest* has something for every book lover and enthusiast. For information on exhibits, programs, and workshops please visit [Octavofest.org](http://octavofest.org) or “Like” us on Facebook or “Follow” us on Twitter. <http://ntweb1.cpl.org/octavofest/>

Chad Pastotnik: 20 Years of Deep Wood Press

Nov. 2–30: Opening reception Nov. 2 during Art Hop, 6 to 9 p.m.

This retrospective exhibit will feature examples of books, broadsides, intaglio and relief prints published by Deep Wood Press throughout its history.

Kalamazoo Book Arts Center
Park Trades Center, Suite 103A,
326 W. Kalamazoo Avenue,
Kalamazoo, MI 49007
269/373-4938
<http://www.kalbookarts.org/>

This is a gentle reminder that the deadline for early bird registration for the **APHA(American Priinting History Association) Annual Conference**, At the Crossroads: Living Letterform

Traditions, in Chicago is September 15, 2012.

The conference will be held in at Columbia College in Chicago on October 12-13, 2012 with other special events available on Oct. 11 and Oct. 14. The speakers include:

- Rick Valicenti (Keynote Speaker): Talking Type: What Typography Says About Us
- David Peat: Just My Type: Unusual Specimens of 19th Century Type
- Paul Shaw: The Roots of the Big Three: Frederic W. Goudy, Oswald Cooper, W.A. Dwiggins & the Frank Holmes School of Illustration
- Mary L. Johnsen: Arnold Bank: Master Teacher of Calligraphy and Letter Arts
- Nancy Sharon Collins: Engraving, a Curiously American Typographic and Printing Technology
- Paul Moxon: The Early Years of Pre-Press in Chicago
- Frank Romano: Fonts in the Hot Metal, Phototypesetting, and Digital Eras
- Alastair Johnston: Typographical Tourists: Tramping in Search of a Phat Take
- Russell Maret: A Flexible Matrix: Looking to the Theuerdank of 1517 as a Model for Digital Type Design
- Phillip Weimerskirch: Patent Applications for Printing Type Design
- Stan Knight: New Light on Old Types
- Craig Eliason: Inventing Ambicase Letters

- Bill Moran: Typographic Alchemy: From Pantograph to Pixel
- Tom Greensfelder: French Shop Signs: Innovation and Eccentricity
- Steve Matteson: Discovering the Goudy Legacy

There will also be a Book Fair on October 12 which is open to non-APHA members. Details for reserving a table are on the website listed below.

For further information, go to www.printinghistory.org.

Cultural Bricolag : Artist Books of Cuba's Ediciones Vigía

November 11 – 13, 2012

University of Missouri, Columbia, Missouri

We are pleased to announce, as a part of Mizzou Advantage, this upcoming international and interdisciplinary conference. The conference will focus on *Ediciones Vigía*, a collective of artists located in Matanzas (Cuba) that publishes unique, handcrafted art-object books. Lectures, research papers, and panel discussions will explore *Ediciones Vigía's* innovative and experimental aesthetics, graphic design, and book creation, entrepreneurial efforts, creative use of new and mixed media.

Links to more information about *Ediciones Vigía* and the ties to MU:
<http://www.voxmagazine.com/stories/2011/07/28/viva-cuban-books/>
<http://maa.missouri.edu/>
 Need further information?
vigiaconference@gmail.com

Druckworks : 40 Years of Books and Projects
 by Johanna Drucker

September 6–December 7, 2012
 Center for Book & Paper Arts
 Columbia College, Chicago

Johanna Drucker printed her first letterpress book in 1972 and has been active as a writer, typographic poet, and scholar-critic ever since. While widely known for her contributions to contemporary art theory and history, she is also a prolific creative artist with more than four dozen artist's books to her credit. Her writings have helped shape the field of artists' books, visual poetics, and digital aesthetics in dialogue with the arts and critical issues. This comprehensive retrospective exhibits her books, graphic art, and visual projects. A catalogue accompanies the exhibit that includes commentary and essays by a wide range of well-known critics including Jerome McGann, Marjorie Perloff, Susan Bee, Emily McVarish, Brad Freeman, Kyle Schlesinger, Craig Dworkin, and others.

For Sale

"**The Intruder**" by Robert Traver / John Voelker. This is a chapter taken from (reprinted with permission) "Trout Madness" published in 1960 immediately following Voelker's literary and film success with "Anatomy of a Murder" While that book made Voelker famous in the literary realm a perhaps greater claim to fame may be that he is considered the grandfather of modern fishing writing.

"The Intruder" is composed in 14pt. Linotype Janson with hand set Garamond to compliment and printed on dampened Hahnemühle Schiller. Page size is 8x10" and is in 5 sections of 2

folios. Printed in 5 subtle colors this book features illustration from renowned wood engraver Jim Westergard.

The book has been printed in an edition of 150 copies, 20 are reserved for my own deluxe edition and 10 are set aside

for you, fine binders that do beautiful things to my books.

Four unbound copies are still available at \$350.00 each.

Deep Wood Press 231.587.0506
<http://deepwoodpress.com/books.html>

Traditional Leather Bookbinding workshop taught by Sam Ellenport

This workshop was held in August at the McLean County Arts Center in Bloomington, IL. There were nine workshop participants from Illinois, Kentucky, Ohio, & Wisconsin.

The evening before, Sam Ellenport gave an illustrated lecture highlighting six centuries of developments in bookbinding. He spoke about “bottlenecks” in book production and how they drove changes in the craft of bookbinding. An example of a “bottleneck” was how the labor and expense required to create books in medieval times could not meet the increased demand for books that developed with the invention of the printing press. One increase in efficiency is seen in changes made to sewing that required less time, effort, and materials – from threads looped around double cords to support the heavy weight of the typical medieval book to sewing over sawn-in cords on smaller, lighter weight books.

Day One

After introducing some of the materials and tools used for leather bookbinding, Sam Ellenport had participants get right down to business, covering a prepared text-block and boards with a leather spine. It proved deeply satisfying to make a book with a tight-back leather-covered spine so early in the workshop. Then, Sam made us disassemble the cover, so that we could use the leather for another project! Fortunately, I took a few pictures of my leather-covered book spine – my first effort – before taking it apart.



Sam demonstrating setting the headcap – shaping the leather at the head and tail of the spine with a bone folder and a piece of string

The next project more than made up for the “loss” of the first workshop example. Sam led participants through the steps to make and cover raised bands on the spines of our books. This resulted in a book with a very traditional and impressive-looking spine (even though we knew the leather covered small board strips, instead of sewn-over cords).



left to right, Andrew Huot, Karen Hamner, Dennis Bayuzick, James Welker



Amy Lucas on left, Laurie Ketcham on right



Annette Morris



Karen Hamner inspecting the raised bands on her book

We finished the day practicing skiving leather with two tools – a paring knife and a Scharfix machine. Each participant prepared a leather piece to wrap the handle of a brand new paring knife (received as part of the supplies covered by the materials fee for the workshop).

Day Two

This day’s project was to cover a book in leather and paper. Sam started off by showing us how to wrap a text-block to protect the pages. We then prepared the text-block for

covering by lining its spine with mull (starched, loosely woven cloth), attaching endbands, and making a three-part hollow (tri-folded heavy-weight paper attached to the text-block spine – reinforces the leather covering material and allows a little flexing of the leather on the cover spine when the book is opened). We cut cover boards and made the leather cover spine (in the style of our choice – plain or with raised bands). For one cover board, we made and attached leather corners (allowing more practice in skiving leather). We finished both covers with paper sides – one board with a full side covered in paper and the other board with paper cut to accommodate the leather corners. Finally, we made and attached endpapers (in a style and by a method used at Harcourt Bindery) to the text-block and attached it into the sample covers. Though there wasn't time to cover a book in full leather, Sam taught us how to cut a shallow bevel into the leather where it will turn in and wrap around the corners of the cover boards.



Sam Ellenport showing proper form in feathering the edge of a leather piece

This workshop was a fine introduction to traditional methods for covering books in leather. I very much appreciated the hands-on opportunity to learn this area of bookbinding. Using a mix of history lessons, techniques taught with an emphasis on efficiency, and a good dollop of humor, Sam Ellenport took the fear out of working with leather and instilled a sense of greater appreciation for what goes into making a finely bound book. Thank you, Midwest Chapter GBW, for inviting Sam Ellenport here to teach this workshop!

Bonnie Parr