This year’s **Midwest Chapter Annual Meeting** will be **April 17-18, 2015** in **Cleveland, Ohio** centered around the Morgan Art of Papermaking Conservatory and Educational Foundation.

As usual, the weekend will kick off with a choice of tours of some of the best Cleveland has to offer, with a Friday evening reception at the Morgan. We'll continue Saturday with the business meeting, workshops, and the banquet. Due to the generous amount of space at the Morgan, we are planning to have **THREE WORKSHOPS** running concurrently on Saturday. I encourage you all to participate! We are still in the early stages of planning, but we will notify everyone once the details are solidified. I look forward to seeing all of you this April!

Mary Uthuppuru, Programs Chair/Vice President

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**2015 GBW Seminar on Standards of Excellence in Hand Bookbinding**

Six months after the Midwest Chapter program we’ll head back to Cleveland for the 2015 Standards, on October 13-17 at Wyndham Cleveland at Playhouse Square.

Planning is underway to have an exhibit of Midwest members work at The Morgan during GBW2015CLE.

Watch for more information.

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**Quote**

… we all need to encounter challenges of this sort and then we need to analyze how the material(s) will react. We must understand that the material will behave the way that it wants, but we have to out-smart it by getting it to do what we want.

—Bill Minter from a September 2014 posting to the BKARTS list

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Greetings from your Chapter Chair:
The chapter exhibit Plainly Spoken has just closed at the University of Iowa Special Collections Reading Room. The next and final location is the Minnesota Center for Book Arts, Minneapolis, MN, February 6, 2015– April 26, 2015.
I would be interested to hear from the membership if you would be interested in participating in another chapter exhibit and if so what kind. The current exhibit is fine bindings of a set book. Should we change it up and have a different kind of theme or perhaps members would like a survey type exhibit of the varied and wondrous work that our membership does. You will be receiving a survey in January to give input. We are also looking for volunteers interested in assisting Mary Uthuppuru with upcoming program activities such as exhibits and/or workshops.
I would also appreciate knowing if you would like to coordinate a Chapter workshop in your area. The chapter can help with publicity and enrollment can be done through our website. Please contact me at midwest@guildofbookworkers.org

Regarding our annual meeting: We are currently planning three workshops in papermaking, bookbinding and letterpress printing to allow more of our membership to participate in the workshops. The meeting will start on Friday with tours followed by a reception at the Morgan that evening. Saturday will start with a morning business meeting (with treats), followed by workshops and an evening dinner all at the Morgan. Full details and registration will be announced in the next chapter newsletter. Election or re-election of officers is a part of the annual meeting; Mark Arend has indicated he is willing to stay on as newsletter editor. I am willing to serve another term as Chapter Chair but two terms will be my limit. We are looking for people who would like to be more involved to ease the transition from one chair to the next.

Chapter Scholarship Winner Lauren Colcote reports on her experience at Standards

The Standards Seminar is always a place to learn something new about books, see friends, and buy some materials in person. I was very lucky to get the Midwest chapter’s scholarship to attend in October and learned many new things there. The talks this year were very interesting to me, especially since I have an interest in historic bindings. Peter Geraty spoke about parchment over boards bindings and the difficulties of working with a highly reactive material like parchment with aqueous adhesives.

Renata Mesmer spoke about girdle books showing images of originals and showing how she puts the structure together. She also passed out materials for everyone to try a Turkshead knot. The third talk on historic materials was about letterlocking by Jana Dambrogio. She talked about how she uses the tears and folds to recreate how these letters were originally folded and sealed. She also explained how conservators need to think about how they repair these sorts of materials so that evidence of their original form is preserved. The remaining presentation was a nice break from historic structures and looked at modern forms and techniques used in artist books. Emily Martin presented her creative process and the techniques she used to create her Carousel book inspired by Shakespeare’s Romeo and Juliette.
Congratulations American Academy of Bookbinding Graduate Karen Hanmer

The American Academy of Bookbinding is proud to announce the graduation of three students from the AAB diploma programs. After years of completing coursework for the diploma, each candidate must submit final projects including a research paper and portfolio, as well as examples of their work to a jury of three professionals for review. Three juries were convened in Las Vegas this year and each diploma candidate was successful. They are:

- Karen Hanmer, Diploma in Fine Binding
- Marilyn Mohr, Diploma in Conservation
- Lisa Isley, Diploma in Conservation

Karen studied extensively with Monique Lallier in Ann Arbor, MI when AAB offered classes there.

One of her juried bindings was her most recent, an 1860 edition of The Voyage of the “Fox” in the Arctic Seas. A Narrative of the Discovery of the Fate of Sir John Franklin and his Companions by Captain M’Clintock, R.N., LL.D., chronicling an expedition to search for ships lost while seeking the Northwest Passage. The binding has buffalo and calf vellum inlays, and back-pared and traditional onlays with blind tooling and title. The edges are graphite and it has goatskin doublures, also with onlays. Impressions of the onlay shapes offset onto the suede flyleaves.

Historic and contemporary photographs, paintings and illustrations of sea ice and Arctic exploration inspired the design for this binding. The latest expedition to search for Franklin’s ships began in August 2014, concurrently with work on this binding. The well-preserved wreckage of HMS Erebus was found on September 7, 2014.

You can see a portfolio of Karen’s work at http://karenhanmer.com/reviews/documents/Hanmer_Portfolio_10-18_Spreads.pdf
This book appealed to me on several levels. As an historical novel it illuminates the life and politics of mid-15th century Maintz and the wider European milieu. It’s a portrait of a world on the brink of a societal change more revolutionary than anything since the collapse of Rome.

It’s a study of the three men who developed the technology that pushed the world over that brink: the visionary Johann Gutenberg, the artisan Peter Schöffer, and the financier Johann Fust. They knew they were creating something new but they couldn’t conceive of what their invention would lead to, any more than the Wright brothers in December 1903 could have conceived of the 747 or the Concorde.

The book is told from the viewpoint of Schöffer and Christie has imagined Schöffer the stepson of Fust—not in the historic record but plausible—making their collaboration in the lawsuit that deprived Gutenberg of his printing shop and his Bible more sympathetic. She deftly illustrates the often-difficult relationship between the three men and how the economic, political, and religious realities of the day impelled them to act as they did.

Finally, it’s an insightful look how the most influential technology of the millenium came to be. Gutenberg is credited with the invention of printing with moveable type, but we don’t fully comprehend what that means (at least I hadn’t). He not only had the idea of printing with moveable type (Edison’s “1% inspiration”) but he was able to develop the various technologies to make it work: compounding of a suitable alloy for type and production of vast quantities of type, invention of a new type of ink, adaptation of the agricultural screw press (used since Roman times) to printing, and finally developing the procedures to combine these new technologies to produce books efficiently and economically.

This is a well-written historical novel, interesting and informative. As good novels do, it is pushing me to learn more about the period, people, and events depicted.

Review by Mark Arend
Workshops and Classes
Institutions are beginning to post workshop schedules for this winter and spring:

- **Morgan Conservatory (Cleveland)**
  [http://morganconservatory.org/events/category/workshops/](http://morganconservatory.org/events/category/workshops/)
- **Minnesota Center for Book Arts (Minneapolis)**
- **Kalamazoo (Mich.) Book Arts Center**
  [http://www.kalbookarts.org/create/workshops/](http://www.kalbookarts.org/create/workshops/)

Paper and Book Intensive 2015
The Paper and Book Intensive 2015 course catalog is live and online! We have some amazing classes lined up, from hand papermaking to binding historic structures to conceptual book design! PBI 2015 will take place from May 17 to 28, at Ox Bow in Saugatuck, Michigan. More information is available at:

Exhibitions
*Decidedly Surreal: The Bindings of Mary Louise Reynolds*

on view January 20, 2015 - March 23, 2015 (weekdays only)
The Art Institute of Chicago, Ryerson and Burnham Libraries

This exhibition features a selection of visionary book bindings by Mary Louise Reynolds, an American who became a central figure in the Parisian Surrealist movement.

[http://www.artic.edu/exhibition/decidedly-surreal-bindings-mary-louise-reynolds](http://www.artic.edu/exhibition/decidedly-surreal-bindings-mary-louise-reynolds)