

QUARTO

»»Guild of Book Workers »»»«« Midwest Chapter »»»«« Quarterly Newsletter »»»««July 2015««

Greetings from your Chapter Chair:

We had a very lively annual meeting at the Morgan Conservancy in Cleveland, OH. I would like to thank all the staff at the Morgan for making our time there so great. The members turned out for our annual meeting and we have voted to expand the student scholarships and to plan another exhibit for Chapter members. More information on both is included in the meeting minutes. The exhibit is in the forming stages and we will announce details in future newsletters.

I would like to thank Mark Arend for agreeing to take on another term as our newsletter editor. He is always looking for items to include so send your announcements and articles to Mark at mwarend@new.rr.com. I will also be continuing as Chapter Chair.

Thanks also to our instructors Giselle Simon and Deborah Howe for the Unified Panel Case Binding workshop and Mason Milani for the Intro to Letterpress workshop. Our next annual meeting will be held in East Lansing, MI in April 2016. The specific weekend will be announced as soon as we are able. Bexx Caswell Olson will be our site host.

Emily Martin, Chapter Chair

MIDWEST GBW CHAPTER OFFICERS

President: Emily Martin
Programs Chair: Mary Uthuppuru
Secretary/Treasurer: Giselle Simon
Newsletter Editor: Mark Arend
Webmaster/Communications: Eric Alstrom
<http://midwestgbw.wordpress.com/>

2015 Standards of Excellence in Hand Bookbinding

As you've no doubt heard, Standards will be in the Cleveland this year. The Committee has come up with a great group of presentations and tours.

Head over to the Standards Page

<https://guildofbookworkers.org/standards>

for complete event information and links to the online registration forms.

Seeking New Program Chair or Co-Chairs

Our current program chair Mary Uthuppuru has served the Midwest chapter very well over the last years and we thank her. She will be stepping down after the next annual meeting next April. We are looking for interested people who would consider taking on this job. The primary function of the program chair is the planning of the annual meeting and any additional programs throughout the year such as workshops. The program chair also works with the exhibition committee on chapter exhibits. Occasionally the program chair may act as a stand-in for the Chapter chair. For additional information please contact Emily Martin, emilyjmartin@mchsi.com.

Contents:

Student scholarships for	
Standards.....	p. 2
DeGolyer Award.....	p. 2
Open – Set Competition.....	p. 2
Workshop reports.....	pp. 3 - 6
Annual Business Meeting.....	p. 6
Member News.....	p. 8

Student scholarships to Standards awarded to Lisa Miles and Christine Manwiller.

Congratulations to both Lisa and Christine.

Originally from New England, Lisa Miles is an emerging book artist and papermaker currently pursuing an MFA at the University of Iowa Center for the Book. She holds a BFA in graphic design from The New England School of Art & Design in Boston, Massachusetts. After college, she moved to New Mexico and worked as a professional graphic designer for over a decade. When fluorescent lighting and corporate culture got the best of her, she went in search of the slow ways of the arts and crafts. She earned associate degrees in printmaking and book arts at the Santa Fe Community College. At the UI Center for the Book, her current body of work focuses on hand-beaten amate bark papers.

Information on Christine will be in the next issue.

Congratulations to DeGolyer Competition Award-Winners

Two members of the Midwest Chapter: Jana Pullman and Samuel Feinstein received awards in this year's DeGolyer Competition.

Established in 1995, the Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding is hosted every three years by Bridwell Library at Southern Methodist University in Dallas, Texas. The competition, exhibition, and accompanying DeGolyer Conference

aim to inspire and encourage the craft and art of bookbinding in the United States.

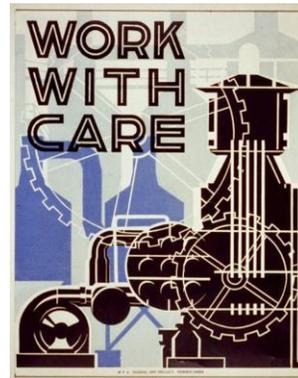
See more at

<http://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/DeGolyer2015>

OPEN • SET the competition

The American Academy of Bookbinding in Telluride, Colorado is pleased to announce the inaugural year of a new triennial fine binding competition and exhibition in the United States.

Completed Intent to Enter forms will be due October 1, 2015. Submissions, along with registration, will be due October 1, 2016. Entries will be blind juried in October, 2016 by a three-member panel of well-known, professional fine binders. More information is posted at <http://bookbindingacademy.org/open-set/>. Contact the Academy to join a mailing list for this event!



This is a 1930's WPA poster, a reproduction of which I have in my shop. Good advice for us all.

Unified Panel Case Binding with Leather Spine

with Giselle Simon & Deborah Howe

report by Joanne Kluba

Workshop at The Guild of Book Workers Regional Midwest Conference, at the Morgan Conservatory, Cleveland, Ohio. April 17th, 2015

To start the class Deborah and Giselle spoke about the many names and versions of this binding: *Lap Component Case*, *Bonnet Case*, *Built in Groove Case*, *Bradel Binding*. References can be found in many places, the Bone Folder (Volume 5, No. 1, 2008), the Abbey Newsletter, at Cool Conservation and check out Peter Verheyen's "The German Case Binding," 2006. A reference list was supplied and Deborah and Giselle talked about the variation in the bindings and the vocabulary.



The book is a case binding, so we created the case separate from the text block. The case is built onto the sewn text block so the fit is precise and elegant.

A variety of end sheets were discussed and most people created a single folio end sheet hinged with book cloth and sewn to the text block. The book is sewn all along with a linked French stitch. We lined the spine with Japanese tissue and made leather end bands. Giselle demonstrated the use of the Scharfix for those unacquainted with its use. Our books had a leather spine and decorated papers each person brought were used to finish the covers. And if it wasn't enough, we were lucky to be at the Morgan Conservatory and dig into their many papers for sale.

This is a pleasing book because the case can be fit well after sewing and optional trimming. A spine stiffener is glued to a connecting sheet, along with the cover boards. The fore edge of the book is trimmed after fitting to the finished text block. The variety

of books was pleasing and the day was a success. Giselle Simon and Deborah Howe offered a lot to the class, having both artistic and conservation work and study backgrounds.

Thank you, Deborah and Giselle.

MWGBW Annual Meeting Summary and Workshop Report

By Bexx Caswell-Olson

In April, I traveled to Cleveland, Ohio to attend the annual meeting of the Midwest Chapter of the Guild of Book Workers.

On Friday afternoon, I arrived in Cleveland just in time for a behind the scenes tour of bookish things at the Cleveland Museum of Art. Our first stop was the Ingalls Library & Museum Archives. We were treated to a display of books from their collection, which included artists' books, fine press books, and books about the history of bookbinding and papermaking. The library is very clean and modern, with lots of room for researchers and some lovely natural light. Thanks to Louis Adrean, Head of Research and Public Programs, and Christine Edmonson, Reference Librarian, for showing us the collection!

Next, we headed off to the book and paper conservation lab where Associate Book/Paper Conservator Amy Crist and Paper Conservator Moyna Stanton showed us some of the projects that they were working on. The book and paper lab is another beautiful, clean, and modern space. The moment we entered, I started to suffer from equipment envy. Double entry fume hood! Elephant trunk! Light table! And most enviable of all – windows!!!

As an added bonus, we were treated to a tour of bindings and book related art in the Cleveland Museum of Art's permanent collection by docent (and GBW member) Laura Martin. It was really fun to see some illuminated manuscripts on display, as well as various styles of historic bindings depicted in art.

On Friday night, the Morgan Conservatory hosted a reception for us, and I was able to catch up with some friends and see the exhibit on display in their new gallery space. On Saturday morning, I was up bright and early to attend the breakfast/business meeting before starting our workshops (also hosted at the Morgan). I attended the Intro to Letterpress class with Mason Milani. Although I had worked with type before, I had never done any letterpress printing, so this was a new (and fun) experience for me. After a tour of the letterpress studio and explanation of the tools and equipment, Mason gave us the task of creating text for our poster. He had each of us write down two nouns, adjectives, and verbs and put them into marked cups. Then we took turns

drawing slips of paper from these cups to create a nonsense sentence. This amusing exercise is adapted from the surrealist concept of the exquisite corpse. The first sentence that we created, “The sunny happiness flies the happy corpse” wasn’t to our liking, but our second sentence, “The rogue cat ate the gripping Mason” proved to be a crowd pleaser.

Each student in the class was assigned a word in the sentence for which we had to choose and set the type (Mason kindly did the articles). We each chose a different font and got to work. I had the word “cat”, and Mary Uthuppuru suggested that I choose a font that evoked cat tails. Cris Takacs chose a really cool font with brackets on the ends for the word “gripping”.

After setting our type, we got to choose some pictorial elements. We thought it would be fun to use the Masonic symbol as a play on Mason’s name, but it didn’t work well in the finished product. We found an awesome image of a roaring tiger, and Mary suggested that we substitute this image for the letter “A” in “cat”. It couldn’t have worked better!



Next, we got to work choosing some background elements, which were to be printed in a different color. We chose a record mounted on wood to make it type high. The decision to use the record on our broadside was obvious – “Cleveland Rocks!”. Also, when printed, it looked like a large “O” for “Ohio”. We also added a man’s silhouette, which is supposed to represent Mason.

Mason then showed us how to fill the empty space around the type with furniture before locking up. We each got to prepare one line for locking up, although Mason and Mary did the fine tuning and most of the hard work!

At long last, we were ready to print! We learned how to ink up and run the presses, as well as some safety guidelines. Each of us took turns printing a few copies of our broadside, which was scary and fun at the same time. I posted a video of Mason printing the first copy on Tumblr, which you can see here:

<http://whitesparrowbindery.tumblr.com/post/117086576238/guild-of-book-workers-midwest-chapter-annual>

I picked the best of copy of the broadsides that I printed, and had everyone in the class sign it. I will be donating that copy to the MSU Libraries' Special Collections so that a memento of the day will be preserved for all eternity!

After a fun day filled with learning and laughter, we concluded the meeting with a pizza



dinner at the Morgan. One of the local organizers, Fran Kovac, was kind enough to go out of her way to make sure I had a vegan pizza! Fran was also kind enough to open her home to me, saving me from the very yucky hotel that I'd booked. I really can't thank her enough for her kindness! I had a blast at the 2015 MWGBW meeting, and I look forward to hosting next year's meeting in East Lansing, MI!

Guild of Book Workers Midwest Chapter Annual Business Meeting

Saturday, April 18, 2015

The Morgan Conservancy, Cleveland

Members in Attendance: Chris Takacs, Mary Uthuppuru, Bexx Caswell Olson, Laurie Ketcham Schrick, Mark Arend, Fran Kovac, Joanne Kluba, Anene Tressler-Hauschultz, Rachel Bourneuf, Jon Hinkel, Jean McCormick, James Welker, Karen Hanmer, Andrea Klein, Giselle Simon, Deborah Howe, Dawn Grattino, Emily Martin

Chair E. Martin called the meeting to order.

Minutes: The minutes for the 2014 meeting were approved as distributed.

Treasurer Report: G. Simon stated that last year's beginning balance was \$10,860.99 and this year's beginning balance \$11,791.40. Current membership yielded \$1,230.00 (123

members). Last year's meeting after expenses cost the chapter \$333.05 in Chicago. Plainly Spoken until this point and after entry fees has cost the chapter \$851.68 and we expect to incur more shipping costs (approx. \$650.00-700.00). This expense has included hotel and airfare for a juror, so all in all, a reasonable amount to spend on the exhibit.

Proposed budget: E. Martin discussed the fact that our account is flush and stable and that we should consider spending some of the surplus down just a little. We seem to do well with membership each year and workshops offered at the annual meeting. D. Howe asked if there was an idea to do something bigger in the future. E. Martin commented that another exhibit is being planned.

M. Uthuppuru moved to approve the Treasurer's report and proposed budget. C. Takacs 2nd. The reports were approved.

Other: E. Martin discussed the large area that is loosely considered "Midwest" and will attempt to contact the "centers" of book arts in our region to ensure enrollment when offering workshops, as well as improve variety of location for the members. The idea that the chapter would co-sponsor a workshop with a place such as the Morgan would help to fill classes if they were offered outside of the annual meeting.

Standards: National Meeting will be held in Cleveland, which was somewhat last minute, as Cleveland stepped up to the plate when Nashville fell through. C. Takacs will provide her expertise and experience as site host, with F. Kovac assisting. They both encourage any help for the chapter or otherwise.

Exhibit: Another exhibit is taking shape. Andrew Huot (not present) has expressed his interest in helping organize. The New England Chapter currently has an exhibit up and out with geography theme and is a good model for the chapter. It allows a broader interpretation of a text or artist book. It was suggested that we use a "Midwest Geography" theme, with not a single text to bind, but leave it open. D. Howe said that a website was up for the N. E. Chapter's exhibit. She asked if it should be juried or not. This broke into a larger and livelier discussion of juried shows. The membership agreed that a non-juried show for the chapter allowed for members to exhibit as a bonus for being a member as well as encouraged participation and development of craft for members at every level. There were no members who openly opposed this concept. It was mentioned that a cap on how many could enter would be needed.

Old Business: E. Martin discussed the student scholarship that is awarded to a student in the chapter to attend Standards. Another larger discussion followed about how the chapter should try to support and encourage more students to attend. Comments from many members were entirely positive. A motion to support 2 students this year, each receiving \$500, was made By M. Uthuppuru. Seconded by B. Caswell Olson and others, the motion passed. In addition, J. Welker said to contact him when submissions are

received, as he would be willing to personally support them further with a partial scholarship.

E. Martin said that she would be unable to attend Standards this year and proposed that M Uthuppuru attend in her place. A motion was made by L. K. Shrick, seconded by K Hanmer, and approved.

E. Martin put forth the proposal to continue to support officers with an honorarium of \$100 each year to attend the annual meeting. This was seconded by J Kluba and approved.

Re-election of Newsletter Officer Mark Arend and President Emily Martin: Motion by M. Uthuppuru, seconded by D Howe and approved.

Program Chair: M. Uthuppuru will be stepping down next year and we are looking for those interested in Program Chair. M Uthuppuru discussed the duties (organizing the annual meeting and workshops, keep close communication with President). It was mentioned that if we do another exhibit, this can be managed by someone else.

Next Meeting: E. Martin announced that B. Caswell Olson invited the chapter to hold the next meeting in East Lansing, MI and she would act as site-host. All agreed and a date is to be set soon.

There was a further discussion about the national exhibit *Vessels* coming to Cleveland for Standards. Last minute planning caused some snafus and to date, the show will not be in Cleveland. Fran Kovac generously offered to arrange a 1-night show during the reception at Standards for chapter members, which will be held in the Bindery at the Morgan. There would need to a cap at 20-25 books. Fran will send out more info on how, when, and where to get you book in the “pop up” show through the newsletter.

There was no further business and the meeting was adjourned.

Respectfully submitted,

Giselle Simon

Member News

Emily Martin has been selected as the visiting artist for the Coffey Residency in Book Arts at the University of Florida Libraries. The Coffey Residency is a newly established opportunity for a selected artist to access the Special and Area Studies Collections (SASC) at University of Florida George A. Smathers Libraries as the impetus for the creation of a letterpress printed, editioned artists’ book. Each year, a topic of interdisciplinary research will be selected by curators of the SASC. For the inaugural year, the theme of the artist’s book will be inspired by the university’s unique and abundant Florida Citrus Label Collection. During the six-week summer residency, the artist will interact with librarians, curators, faculty, and students across the university.

Emily Martin's book *Who Gets to Say* is included in the current exhibit *An Ideation Experience* at the Abecedarian Gallery in Denver. The exhibition of contemporary artist books is curated by Alicia Bailey. The exhibition features entirely new and original handmade books from students, educators and studio artists working in the United States, United Kingdom, Australia and New Zealand. All of the works were created and produced over the past several months as a response to each artists' drawing a series of cards from Chen and Tetenbaum's *Artists' Book Ideation Card Decks*. The works in the exhibit provide an exciting overview of the richness and variety that is possible when one works from an imposed set of parameters. View the on-line catalog here: <http://abecedariangallery.com/store/product-category/ideation-experience/>

A few words, from *A Word a Day* <http://wordsmith.org/awad/>

colophon *noun*:

1. A note at the end of the book giving information about its production: font, paper, binding, printer, etc.
2. A publisher's emblem, usually on the spine or the title page of the book.

ETYMOLOGY: From Latin colophon, from Greek kolophon (summit, finishing touch). Ultimately from the Indo-European root kel- (to be prominent; hill), which also gave us colonel, colonnade, column, culminate, excel, and hill. Earliest documented use: 1628.

recto *noun*:

1. The front of a leaf, the side that is to be read first.

ETYMOLOGY: From Latin recto folio (right-hand leaf), from rectus (right). Ultimately from the Indo-European reg- (to move in a straight line, lead, or rule) that is also the source of regent, regime, direct, rectangle, erect, rectum, alert, source, surge, [arrogate](#), [abrogate](#), [regent](#), and [supererogatory](#). Earliest documented use: 1789.

NOTES: In languages that are written left-to-right, such as English, recto is the right-hand page. In languages written right-to-left, such as Arabic, recto is the left-hand page. The other side is called [verso](#).

bibliogony *noun*:

1. The art of producing or publishing books. Also known as bibliogenesis.

ETYMOLOGY: From Greek biblio- (book) + -gony (origin). Earliest documented use: 1835.