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## Letter from CBAS Chairman

On behalf of the entire CBAS Board, I'd like to thank all our members for renewing their membership and confirming their support for the book arts. We have a great network of people throughout the Tri-State who are devoted to CBAS and it's mission of promoting both traditional and untraditional forms of the book. To help achieve that mission, the Board has set a priority for 2005 of improving communication within the organization. I'm pleased to announce that Dianne Dennis has joined the Board as our new Communications Chair. Dianne has served as our point person for membership development and will expand her duties to include developing effective communications to our members. This newsletter is one of the new methods that we'll be using to keep you up to date on what's happening with CBAS. As you'll see in the articles that follow, we are planning a lot of great events and learning opportunities throughout the year. We can always use your help in planning--if you would like to get involved in planning exhibits, programs, or other CBAS events, or if you have other thoughts about how we can improve CBAS, send an e-mail to me: [kck@zoomtown.com](mailto:kck@zoomtown.com)

*Keith Kuhn*

## Letter from CBAS eNews Editor

Welcome to the first edition of CBAS eNews (electronic newsletter). As you know CBAS communicates with its members via a beautifully designed paper newsletter which is published twice a year and sent to all CBAS members by "snail mail," and via email through CBAS eCommunications person, Margaret Rhein, who forwards book-related news and announcements to all CBAS

members with an internet connection, which includes just about everyone.

Somewhere, though, between the formality of a printed newsletter and the informality of forwarded news, the board saw a need for another form of communication, one that would contribute to CBAS's goal of creating *a sense of community among those people involved in the book arts*. Thus, CBAS eNews was conceived, a newsletter that will report on and notify CBAS members of past and future CBAS events and news.

We look forward to hearing from you with comments on the newsletter, and suggestions for future inclusions.

*Dianne Dennis*

## CBAS Participates In Fine Arts Sample Weekend February 12th & 13th

CBAS will be demonstrating book arts at the *FINE ARTS FUND Weekend Sampler* on Saturday from 10 a.m. to 5 p.m. and Sunday from 12 p.m. to 5 p.m., February 12-13, on the ground floor, in the Poets corner, of the downtown branch of the Public Library at 8th and Vine. On-street and dollar-parking in the public garage on 9th street is available. This event is sponsored by Proctor & Gamble and CBAS is very appreciative of their support of the Arts and our organization.

Cran and Jack Campbell, who have organized this event, and other volunteers will demonstrate single-sheet paper book projects, providing samples and allowing participants to make small books of poems, stamped valentines, hand-stitched blank books, and letterpress

bookmarks. Last year, over 300 attendees took part. Many families stopped by a second time to participate in the full range of offerings.

**Volunteers are still needed.** If you can give a few hours of your time, please call 751-5550, or be spontaneous and drop by (Cran and Jack will not be able to answer your call when they are at the library) and join the fun. Do not hesitate to attend in any case and spend as much time as you like making a book or valentine, trying out all the stamps and watching the demonstration of letterpress printing.

## CBAS Board Meetings Open to All

CBAS has an open policy when it comes to who may attend board meetings. Generally, meetings are scheduled once a month on the last Sunday of the month, but this schedule is subject to change due to holidays and schedules which might preclude getting a quorum of board members. Meeting location varies, though most meetings have been at the Main Public Library. In any event, a reminder will be sent to all members with date, time and location a couple of weeks before the actual meeting.

## CBAS Portfolio Workshop, A Big Hit



Throwing themselves into their work, Dianne Dennis helps Margaret Rhein complete her portfolio models.

The 2005 CBAS calendar year was jump-started by a portfolio-making workshop conducted jointly by Rebecca Shaffer and Gabrielle Fox on January 30th at the College of Mount St. Joseph. The workshop involved making a small hard-case portfolio (a model for a larger one) and several varieties of soft-cover enclosures, or envelopes, to hold documents within the portfolio for transport of short-term storage. Rebecca and Gabrielle offered the workshop free of charge to CBAS members, a true gift on their part. Special accolades go to Rebecca Shaffer for

meticulous preparation of materials and handouts, as well as her crystal-clear presentation.

We are extremely lucky at CBAS to have among our membership two bookbinders of such topflight skill and experience as Rebecca and Gabrielle. The workshop and the classes that Gabrielle is currently offering in her studio are reason for anyone to envy us. Our thanks to them for their generous sharing of expertise and enthusiasm!

*Cranford Campbell*

## CBAS March Meeting Spotlights Creative Efforts of Portfolio Participants

CBAS will hold its first members meeting of the year on Saturday, March 19, 10 a.m. - 2 p.m. at the Corryville Library at 2802 Vine Street (aka "short Vine"). There will be a very short business meeting followed by a program featuring work that participants in the portfolio workshop have created using the skills they gained in the class. Rebecca Shaffer and Gabrielle Fox will bring examples of their work as well as their portfolio models.

At the conclusion of the program, there will be break for lunch (so bring a bag lunch) and social time, after which the *Moveable Books Study Group* will meet at 2 p.m. Members are invited to stay and participate. This is an excellent opportunity to see how a study group operates.

*Parking is available in the rear of the library.*

## Bookworks 6: Call for Entries

CBAS's 6th annual exhibit, *Bookworks 6*, will be held at the Main Branch of the Public Library of Cincinnati and Hamilton County from May 19 through July 3, 2005.

The exhibit is a showcase for the book arts and is open to all book artists in the Tri-State area. Works must fit into exhibit cases or approved for other installation by the library. Deadline for delivery of submissions: Saturday, April 30, 2005.

The entry application and information on Irene Chan's workshop (see next article) will be available for download on CBAS's website in the near future: [www.cincinnatiartbookarts.org](http://www.cincinnatiartbookarts.org)

## Irene Chan Lecture & Workshop During *Bookworks 6*

Each year during the Bookworks exhibit, CBAS brings a nationally known book artist to the Tri-State to give a lecture and workshop. This year, the artist will be Irene Chan.

Ms. Chan is a printmaker, papermaker, photographer, book artist, and proprietor of Ch'An Press (established 1995). She has been Assistant Professor at the University of Maryland, Baltimore County (UMBC) since 1998 where she teaches courses in traditional, photographic, and digital printmaking, drawing, and book arts.

Her work investigates our world and nature: both organic and man-made. She is interested in patterns and natural phenomena in the cosmic order like growth and decay: things that are evolving from or devolving toward nothingness. Based on Taoist thought, her work concerns how we relate to and interact with the environment.

Ms. Chan's prints, artist's books, and handmade paper are included in the permanent collections of the New York Public Library; the San Francisco Museum of Modern Art; the Fine Arts Museum of San Francisco; The Newberry Library in Chicago; the Institute of Paper Science and Technology in Atlanta; and the Walker Art Center in Minneapolis. She has been an artist-in residence at Women's Studio Workshop in Rosendale, New York where she produced an artist book series that was supported with a grant from the National Endowment for the Arts and the New York Arts Council. Other residencies include The Minnesota Center for Book Arts in Minneapolis and the Millay Colony for the Arts in Austerlitz, New York.

*Times and dates of lecture and workshop to be arranged.*



Irene Chan, Origami fold sculpture with triangular base and twist spiral closure. Contains three small prints: a rock, a piece of paper, and a pair of scissors. The shape refers to the Chinese-American custom of eating fortune cookies (which have a fortune message enclosed) after a meal.

Medium and size: Origami, xerography and gold paint. Each 2" x 2".  
Edition of 200.

## *WordArt*: CBAS Sponsored National Juried Show

*WordArt* will be CBAS's first national juried exhibition, to be held at University of Cincinnati DAAP's new downtown space, October-December 2005. The show will be centered around the theme of the use of words in art. CBAS members are encouraged to submit work, though the exhibit is not limited to book arts. Artists will be invited to submit works in any media in which text is incorporated, such as book arts, painting, printmaking, sculpture, graffiti.

*More information to follow in coming months.*

## *Moveable Books* First CBAS Study Group

The first CBAS study group, *Moveable Books* (originally called *Pop-up Books*), met at the Correyville library on Saturday, January 15th. Four of five members were present. Organizational issues were the first order of business. The following was decided:

- The group will meet on the 3rd Saturday of each month from 2-5 p.m. at the Correyville library, our permanent meeting site, located at 2802 Vine Street, Cincinnati, Ohio 45219.
- Each month's meeting will be organized by a different member of the group on a rotational basis.
- The organizer/presenter will prepare a project and demonstrate how to make it. This will involve some research and "ironing out the kinks" in the project so that all the members will have a successful outcome at the presentation. Projects will be simple, becoming more complex as the group gains skill.
- The members will take home the information learned and make a more finished piece which they will bring to show at the next meeting.
- Any expenses incurred by the presenter for photocopying and materials will be reimbursed from a "kitty" to which each member will contribute. Receipts will be required.

After this discussion, the meeting was turned over to Rebecca Shaffer, CBAS Program Director and the study group's first presenter, who focused on the history of moveable books from the 13th century to the present. She brought samples of historical reproductions from all the time periods that she discussed and examples of work by innovative paper engineers. We learned that moveable

books were first developed to present “higher knowledge,” that is, what was known of natural science, astronomy, mathematics, mysticism, fortune telling, navigation, and medicine. One of the earliest moveable



books used *volvelles* or revolving (informational) disks to illustrate a mystic's complex philosophical search for truth. A 13th century pilgrimage guide used *gatefolds* to map the Holy Land. In the 19th century, moveable books entered a golden age with large-scale production of children's books in England and Germany.

*Harlequinades, carousels, pull tabs, tunnel books, metamorphoses* and more expanded the mechanics of moveable books. Then, World War I brought an abrupt end to this first golden age. But, in the 1930's, American publishers of children's' books renewed their interest in moveable books. In 1932 the term "*pop-up*" was coined and copyrighted. By 1965, *moveable books* had entered a second golden age which was worldwide. The *Moveable Book Society* was formed in America for collectors, artists, librarians, and packagers in 1994.

It was clear by the end of this presentation that a name change for the group was in order. from *Pop-up Books*, a specific type of *moveable book*, to *Moveable Books* and that the group was looking at years of study together, a future which was enthusiastically embraced.

The next *Moveable Books Study Group* meeting is February 19th. The topic will be, "Introduction to Pop-up Dynamics and Simple Structures." If you would like to join this study group, contact Rebecca Shaffer ([bookhart@insightbb.com](mailto:bookhart@insightbb.com)). At this time, the group is limited to eight members in order to keep presentations manageable with room for three more members. If there is enough interest, a second group will be formed. Study groups are an excellent forum for skills development and participatory learning and one of the perks of CBAS membership.

*Rebecca Shaffer & Dianne Dennis*

## Who Is Richard Flavin?

Richard Flavin is an American artist who has, for the past thirty-three years, been living and working in Japan. Initially he studied wood-block printing at the Tokyo University of Fine Arts. Since then, he has been making

nagashizuki-style paper, books, and art work at his studio and home in Ogawamachi. He has conducted numerous workshops in the U.S. and Japan.

When Timothy Barrett was in Japan, he met the artist Richard Flavin, who had studied advertising art and graphic design in America.



Flavin's illustrations were printed by Henry Morris' Bird & Bull Press in Barrett's *Nagashizuki: The Japanese Craft of Hand Papermaking*. The drawing shown here appears opposite the opening of the chapter on "The Craft in Japan: Past, Contemporary, and Future."

Pen-and-ink drawing [Japan, ca. 1979].

## CBAS Member Recalls Visit With Richard Flavin

In October, 1985, on a trip to Japan, my husband, Stuart Golder, and I visited Richard Flavin and spent the night at his home and studio which was connected to a 300-year old temple. He and his wife, Ryouko, who was gone for the day tending to their sick cat, were caretakers of this incredible building.

During our stay, we visited the papermaking station in Ogawamachi which I believe Mildred Fisher also visited during her study of papermaking in Japan. Richard also took us to see a man who wove split bamboo screens for the paper moulds. I remember the grooves in the man's fingernails.

Later, we helped Richard prepare fiber and had a wonderful meal. Stuart and Richard played music in the evening, Stuart on the fiddle and Richard on the banjo. Then, incredibly, I experience my first earthquake. It seemed that being in an old temple that had lasted so many years was as safe a place as any to be. The earthquake lasted only a few minutes and then we were back to the music. I had not realized at the time that the banjo and old-time bluegrass music was so popular in Japan. I purchase the book that Richard had just completed, *The Ballad of Joe Kozo*, a book I treasure to this day because it reminds me of our visit with Richard.

So, I was saddened to hear that the temple and Richard's studio were destroyed by fire. Richard was away at the time. In residence was Paul Denhoed, Richard's friend, a former student (of Lynn Amlie's and Tim Barrett's) at the University of Iowa, who had recently completed a

Japanese Mobusho Fellowship researching papermaking in Japan. He lost all his research. How, I thought, would any of us cope with a similar loss?

*Margaret Rhein*

## **Richard Flavin Fire in Japan**

*An open letter from Richard Flavin & Paul Denhoed*

Dear Friends Abroad:

As many of you already know by now, there was a terrific fire at Jionji, the zen temple where I've been caretaker for more than twenty-five years. Fifteen or so years ago, I was given permission by the head temple in Kyoto to construct a small zen practice hall adjacent to the temple. This building, which I donated to the temple, has served as my paper and print making studio. Both buildings were lost in the fire. The only salvageable items were in the print/paper studio. All of those things are under cover at a friend's farm, and they will be looked over and decisions will be made about their condition. This will take time.

At the present moment, because I know so many people care and wish to help, the most useful contribution would be donations of money. If you were here with me, I would much rather receive your time and skills, which is what I have been receiving from those who are near me. Kozo Bark-off will take place as planned on Feb. 6th with 30 volunteers, and whatever work remains will take place on Feb. 13th, at the Washi Taiken Center (former paper testing station). The Taiken Center will serve as my workspace for papermaking until a new studio can be built in a new location. Paul Denhoed and I were working at the Center today. If you were here with us, we would take much comfort in our efforts together to realize new beginnings. Even though you are not able to be here, your presence is with us as we work.

As a Jionji danka (parishoner/member), my most pressing needs are to support the construction of a new temple. (Please understand that I was the caretaker of Jionji, and it was not and is not my personal home or studio). Again, at this time the most helpful support would be purely monetary, and any amount would be greatly appreciated. For the time being, donations can be sent to Tim Barrett in the form of checks payable to him (1302 Ginter Ave. Iowa City, IA 52240). Tim will be keeping a record of contributions, and updating me on a regular basis. Thanks so much for your thoughts and prayers.

*Richard Flavin, 2 February 2005*

I would like to add to what Richard has written by offering my own words of thanks for the words, thoughts, prayers and contributions that have been received directly as well as those received emotionally, intangibly. Every day since the fire has been a lesson in the meaning of generosity.

In the last 9 months (since I arrived at Jionji) my two main priorities have been to support Richard in his papermaking and other activities, as well as to move forward with my own research. These continue to be my priorities, though the latter will likely need to be put on the back burner for the immediate future. When the time eventually comes for me to renew those efforts in earnest, what will be required is time, effort and financial resources. The people around me have already graciously offered their time and energy to help re-enter data which was lost but for which a hard copy remains. The research that must be re-created can only be re-created by me re-visiting papermaking sites across the country, re-acquiring samples, teaching materials, and reference items. All of these are only available here in Japan. Unfortunately, this leaves me in the awkward position of asking for financial contributions towards that end. Anything you can spare will be gratefully accepted, truly appreciated, and carefully directed. These can be sent in care of Tim Barrett (see address above).

Please rest assured we are all facing, and moving, forward; thanks dearly for all of your love and support.

*Paul Denhoed, 2 February 2005*

*Timothy Barrett wrote the following as he has organized the effort to help Richard and Paul. Those who knew them decided that the first things that needed to be replaced were Richard's banjo and Paul's computer :*

I just want to add that many of you have thanked me for the time and effort I've put into getting these gifts to Richard and Paul. I've been totally consumed by the project. I've been trying to figure out why. I decided it's because I've been moved, as I know Richard and Paul have been, by how interconnected we all are, and by how much other people care about us. It, probably more than anything else, makes life rich, fulfilling and well worth living.

*Timothy Barrett*

## Lloyd Library Local & Regional Treasure

The Lloyd Library and Museum, located at 917 Plum Street, downtown Cincinnati, is a local and regional treasure. The library was developed in the nineteenth century by the Lloyd Brothers, John Uri, Curtis Gates, and Nelson Ashley. Incorporated in 1898, its original purpose was to provide a reference and research facility for Lloyd Brothers Pharmacists, Inc., one of the leading pharmaceutical companies of the period. A trust was established in 1919 to guarantee that the library would continue to fulfill its mission "to collect and maintain a library on botanical, medical, pharmaceutical, and scientific books and periodicals and works of allied sciences" into the future. The library's operations are still supported by that trust and today, the Lloyd Library and Museum is recognized worldwide by the scientific community as a vital research center. Housing hundreds of thousands of volumes on the subjects of pharmacy, botany, horticulture, herbal and alternative medicines, natural products, homeopathy, and eclectic medicine, the Lloyd maintains a vast collection of scientific texts—from the most current works to those that date back hundreds of years. Included in this rare book collection is an original copy of the ten-volume *Flora Graeca* (1840) by John Sibthorp, an original copy of Elizabeth Blackwell's *A Curious Herbal* (1739), *Mesue Vulgare* (a 1493 "common book" of remedies), and an array of rare European texts from the sixteenth and seventeenth centuries. The Lloyd also houses archival collections, including the papers of John Uri Lloyd, Curtis Gates Lloyd, Lloyd Brothers Pharmacists, Inc., and the Eclectic Medical College of Cincinnati. Free parking is available behind the library building. For more information about the Lloyd Library and Museum, please visit our website at [www.lloydlibrary.org](http://www.lloydlibrary.org).

Lloyd Library and Museum  
917 Plum Street  
Cincinnati, Ohio 45202  
513-721-3707

Open Monday-Friday 8:30 a.m.-4:00 p.m. and the third Saturday of the month, May-September, 9:00 a.m.-4:00 p.m.

*Maggie Heran, M.L.S., Director*

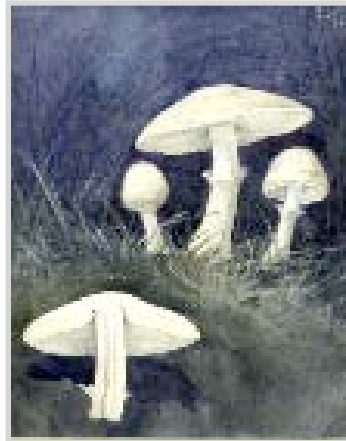
### Lloyd Library: Exhibits

#### **CURRENT EXHIBIT: January 10-February 19, 2005.**

The Lloyd Library and Museum proudly announces its first exhibition of 2005 presented in collaboration with the Art Academy of Cincinnati, **DESIGN + NATURE:**

**An exhibition of botanical and nature-based work by students and faculty of the Art Academy of Cincinnati.** The student works on exhibit are developed from a cross-disciplinary studio/academic course built around the concept of visual design problem-solving with nature as a source and resource. Instructors Mark Thomas and Gary Gaffney contribute works to the show.

**NEXT EXHIBIT: MARCH 1-JUNE 30, 2005 *Opening Reception: Saturday, March 5, 4-7 pm. Plates of Fungi, Paintings by J. Augustus Knapp Commissioned by Curtis Gates Lloyd.*** The archival collections of the



Lloyd Library and Museum include the papers of Curtis Gates Lloyd, youngest of the Lloyd Brothers. There among the correspondence, financial records, writing, and photographs is a large portfolio containing paintings of mushrooms. A typewritten sheet of paper inside reads: "Fungi: 40 plates Hand Painted by John Augustus Knapp Commissioned by

Curtis Gates Lloyd." With that exception, the archives remain silent about these exquisite, and scientifically accurate, works of art.

This exhibit includes 12 of 40 Knapp paintings along with other pictorial representations of fungi from the Lloyd Library's collections. Also on display are selected mycological writings by Curtis Gates Lloyd and brief biographical information on the Lloyds and Knapp.

#### **Reception and Lectures By Local Experts Saturday, March 5, 2005, 4 – 7 pm**

4:45–5:15 pm: Nicholas P. Money, Ph.D., Department of Botany, Miami University, *Curtis Gates Lloyd: Cincinnati's Eccentric Mycologist*

5:30–6:00 pm: Ken Henson, MFA, Professor of Drawing and Painting, Art Academy of Cincinnati, *Knapp and the Significance of Mushrooms in John Uri Lloyd's Etidorhpa*

6:15–6:45 pm: Matt Madison, Madison's Produce, *Mushrooms from Forest to Feast*