

BOOKWORKS XVI ~ 2015

Presented by

The Cincinnati Book Arts Society

and the

Public Library of Cincinnati and Hamilton County

On exhibit June 8 - September 6, 2015 at the Main Library
Public Library of Cincinnati & Hamilton County
800 Vine Street
Cincinnati, Ohio 45202-2071

CINCINNATI BOOK ARTS SOCIETY

BOOKWORKS XVI ~ 2015

EXHIBITORS

Patty Bertsch
Beth Belknap Brann
Cecelia Scarce Chewning
Jo Diamantes
Judy Dominic
Nancy Driesbach
Jessica Ebert
Ashleigh Ferguson Schieszer
April Foster
Carol Freid
Karen Hanmer
Janice Kagermeier
Marguerite Katchen

Lou Kroner
Anne Leader
Annie Lee-Zimerle
Sally Murray
Margaret Rhein
Patrick Schmude
Judith Serling-Sturm
Veronica Sorcher
Diane Stemper
Carolyn Stewart
Jeanne Taylor
Jan Thomas
Beata Wehr
C. S. Winters

CREDITS

Patty Bertsch, Photography
Janice Kagermeier, Catalog Layout
Veronica Sorcher, Photography

Book dimensions are in inches (H x W x D) on closed books unless otherwise indicated.

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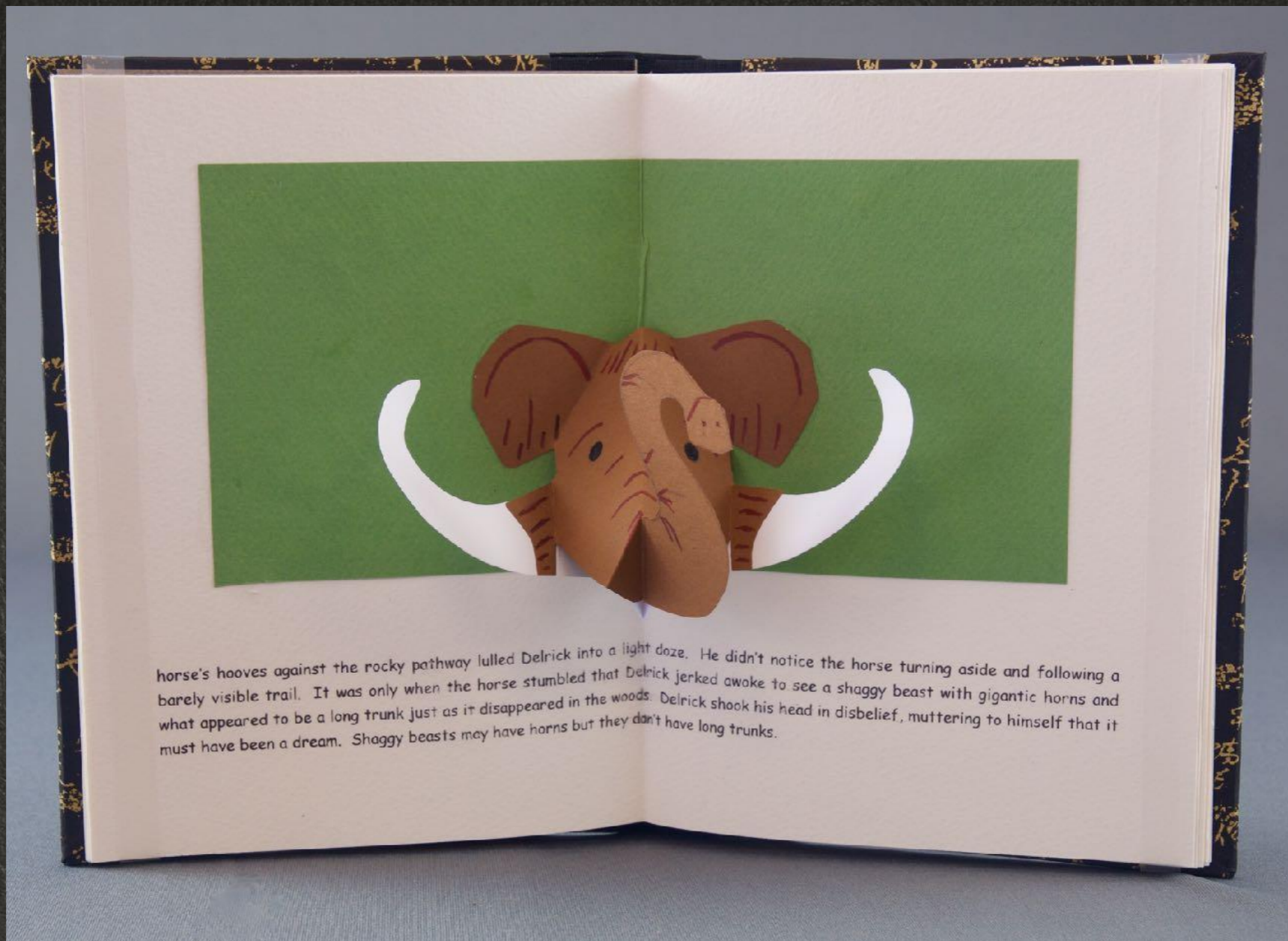
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Patty Bertsch
Autumn Leaves
2015
paper, leather
6 3/4 x 5 x 5/8

This book is my first experience using leather instead of book cloth. The book structure, learned in a workshop conducted by bookbinder Gabrielle Fox, is unique in that 1) It uses watercolor paper instead of book board and 2) The signatures are sewn into the hollow spine area formed between the inner and outer pieces of leather. The leaf design is made from scraps of leather embossed into the cover.



Patty Bertsch
Delrick and the Golden Compass
2015
7 3/4 x 5 3/4 x 1/2
Book board and paper, book cloth

This is the fifth book and the third with pop-ups in the *Adventures of Delrick* series I have created. The series is a reminder of the books I read when I was in elementary school -- Nancy Drew, the Hardy Boys, Cherry Ames, and Tom Swift. The page limitation resulting from using a drum leaf binding, which I learned from book artist Karen Hanmer, is a challenge, which is why the stories are abridged.



Beth Belknap Brann
Sifting Embers (exterior)
2014
8 3/4 x 8 1/4 x 3 1/8
Mixed media

This book is about my in-process reawakening from my husband's death 4 years ago. The outside is dead and rotting. The opening to the inside reveals flaming embers beneath the gray.



Beth Belknap Brann
Sifting Embers (interior)
2014
8 3/4 x 8 1/4 x 3 1/8
Mixed media



Cecelia Scarce Chewning
Beware!
2015
6 x 52
Linen, thread, thorns

Lines from the poem *To the Tyrants of the World* by Tunisian poet Aboul-Qacem Echebbi (1909-1934) form the text of this scroll. The poem was used in protests several times during the 20th century and was revived in the 21st. Protests near the end of 2010 in Tunisia served as inspiration for the Arab Spring. The scroll, made like an old bandage torn from a linen sheet, has lines of stitching that represent the earth in which tyrants sew thorns of war and oppression. The poet cautions that thorns will only fuel the flame of rage in the oppressed that will eventually produce more wounds and consume the tyrants. It is a dark and bloody cycle of violence that comes with a timeless warning to all leaders.



Cecelia Searce Chewning
Book of Hours

2015

5 1/2 x 3 3/4 x 3/4

Paper, acrylic paint, laser prints, Dura-Lar, thread

This accordion book, with eight pockets, is based on the form of a book of hours, an old portable devotional device that divided a day into times of special spiritual focus. (Many religions and spiritual practices encourage such a daily focus.) A single image is on each card in each pocket and a single word is on each pocket. These may be used as meditation prompts. The book is the approximate size of another hand-held device, a smart phone, but is a reminder of another type of connection — one to the inner world, no app needed.



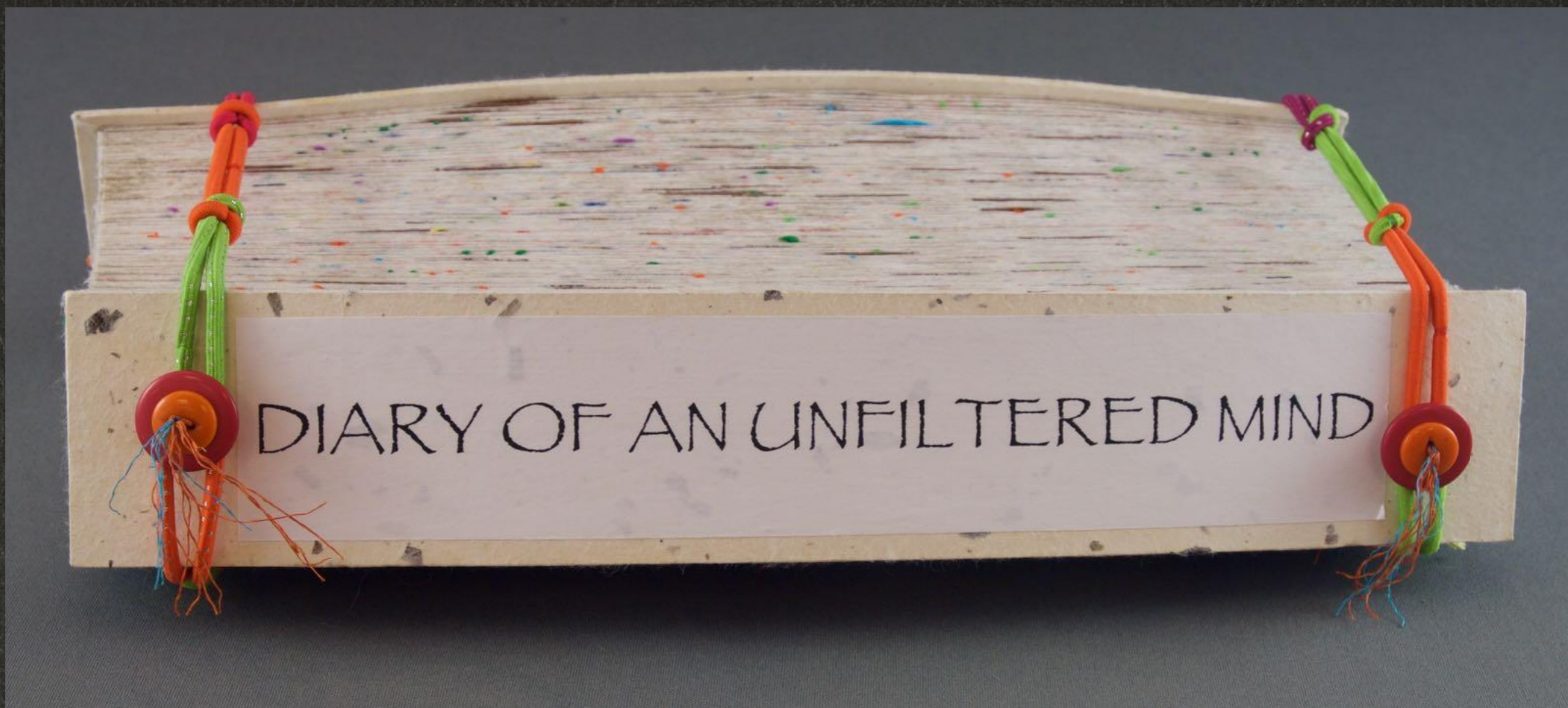
Jo Diamantes
I Love Chocolate
2013-2014
6 x 5 5/8 x 1 1/8
Recycled board book
with mixed media collage

The pages are a recycled board book, the stitching is single page Coptic stitch, the quotes I have collected for years and I had lots of fun sampling chocolate to gather the wrappers for collage material.

Jo Diamantes
Tempus Fugit
2014-2015
5 1/4 x 6 5/8 x 1 1/4
Mixed media

I'm fascinated by time and collect quotations about time. I chose a black and white theme as time seems so black and white as it relentlessly ticks off the seconds of our lives. Paper is Arches Text Wove decorated with ink water or by paste paper technique. Handmade case is covered with purchased marbled paper and white cotton mono-printed on a gel printing plate.





Judy Dominic

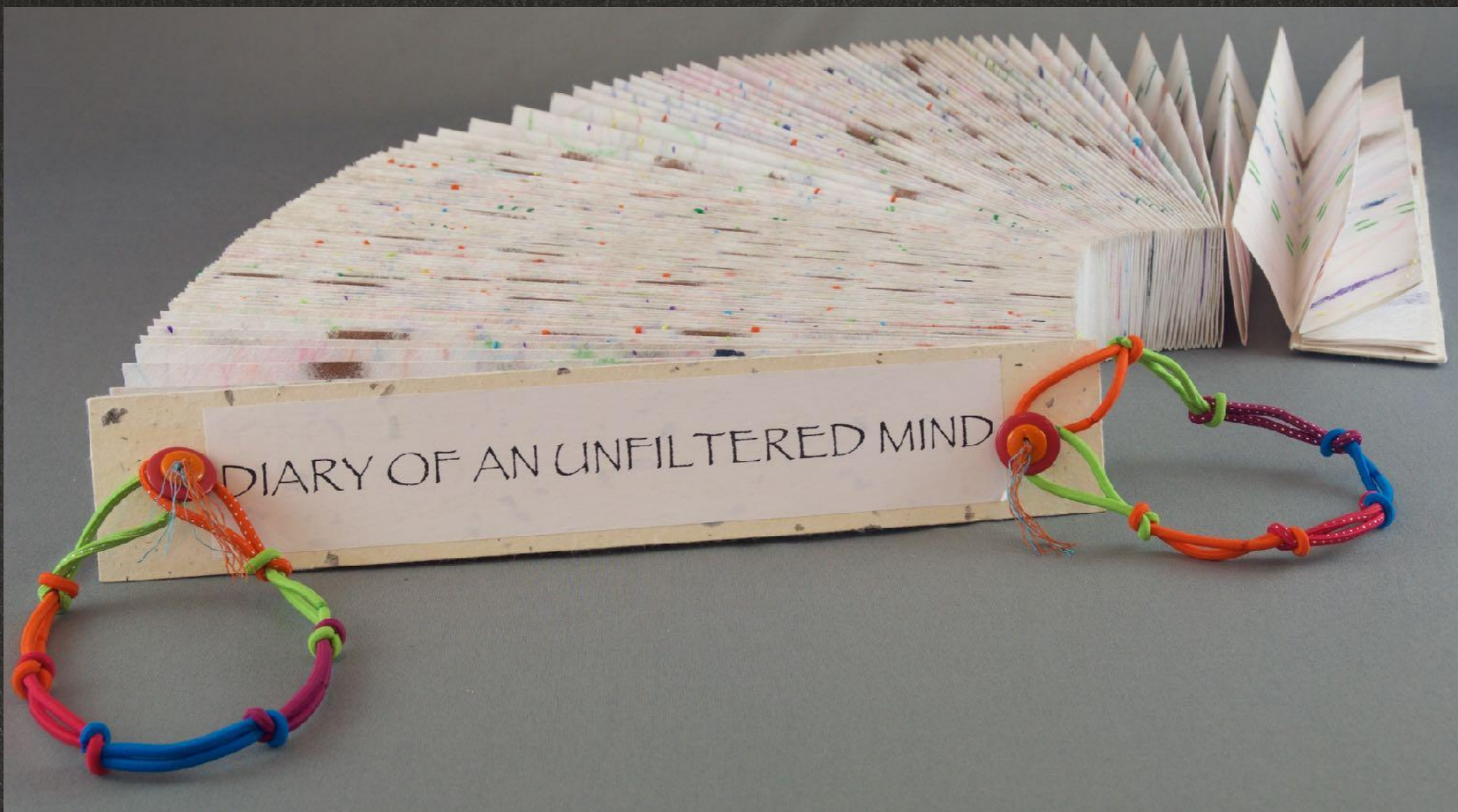
Diary of an Unfiltered Mind (closed)

2015

2 15/16 x 14 x 6 (524 when full opened)

Hot tub filter, inks, markers, shoe polish, embroidery floss, mulberry paper, waxed linen, hair elastics

I tend to salvage potentially usable materials – the hot tub filter seemed like a perfect material to use for a book as it was already folded accordion style! Being a filter, it tended to ‘suck’ color out of a lot of my pens and markers. Embroidery stitches seemed like a natural and necessary element of the piece. I love how the filter can snake around and change shape on a whim, sometimes behaving like an unruly child – or an unfiltered mind!



Judy Dominic

Diary of an Unfiltered Mind (open)

2015

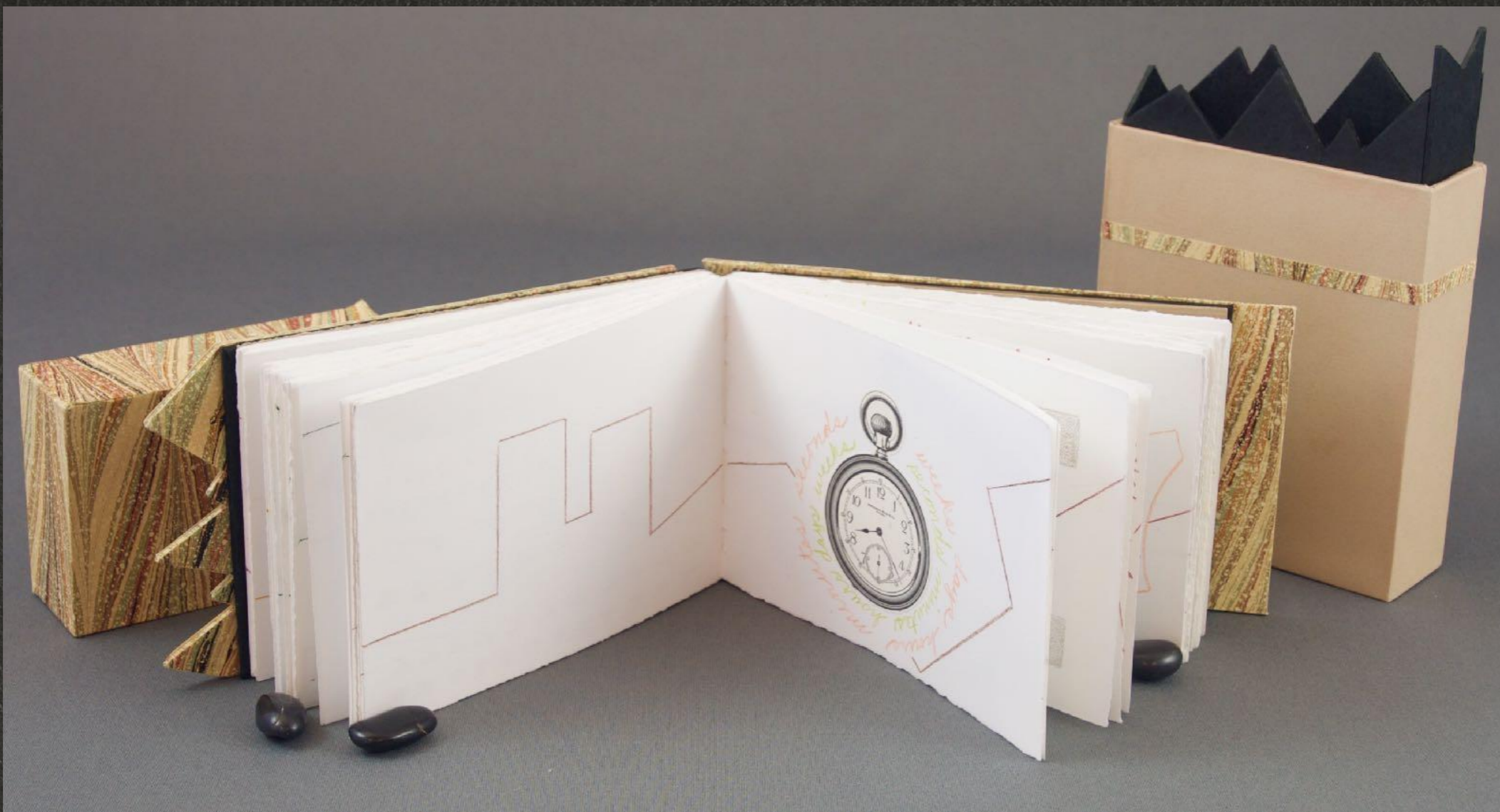
2 15/16 x 14 x 6 (524 when full opened)

Hot tub filter, inks, markers, shoe polish, embroidery floss, mulberry paper, waxed linen, hair elastics



Nancy Driesbach
Math Mania (exterior)
2011
4 1/2 x 8 1/2 x 1 1/2
Mixed media

I made the book structure first and was left with the task of finding content to fit it. Because of its shapes and angles, it said “math” to me. I enjoyed the challenges of finding relevant content and the need for precision when creating the cover boards and box.



Nancy Driesbach
Math Mania (interior)
2011
4 1/2 x 8 1/2 x 1 1/2
Mixed media



Nancy Driesbach
Navaho Prayer
2014
4 x 3 7/8 x 1/2
Mixed media

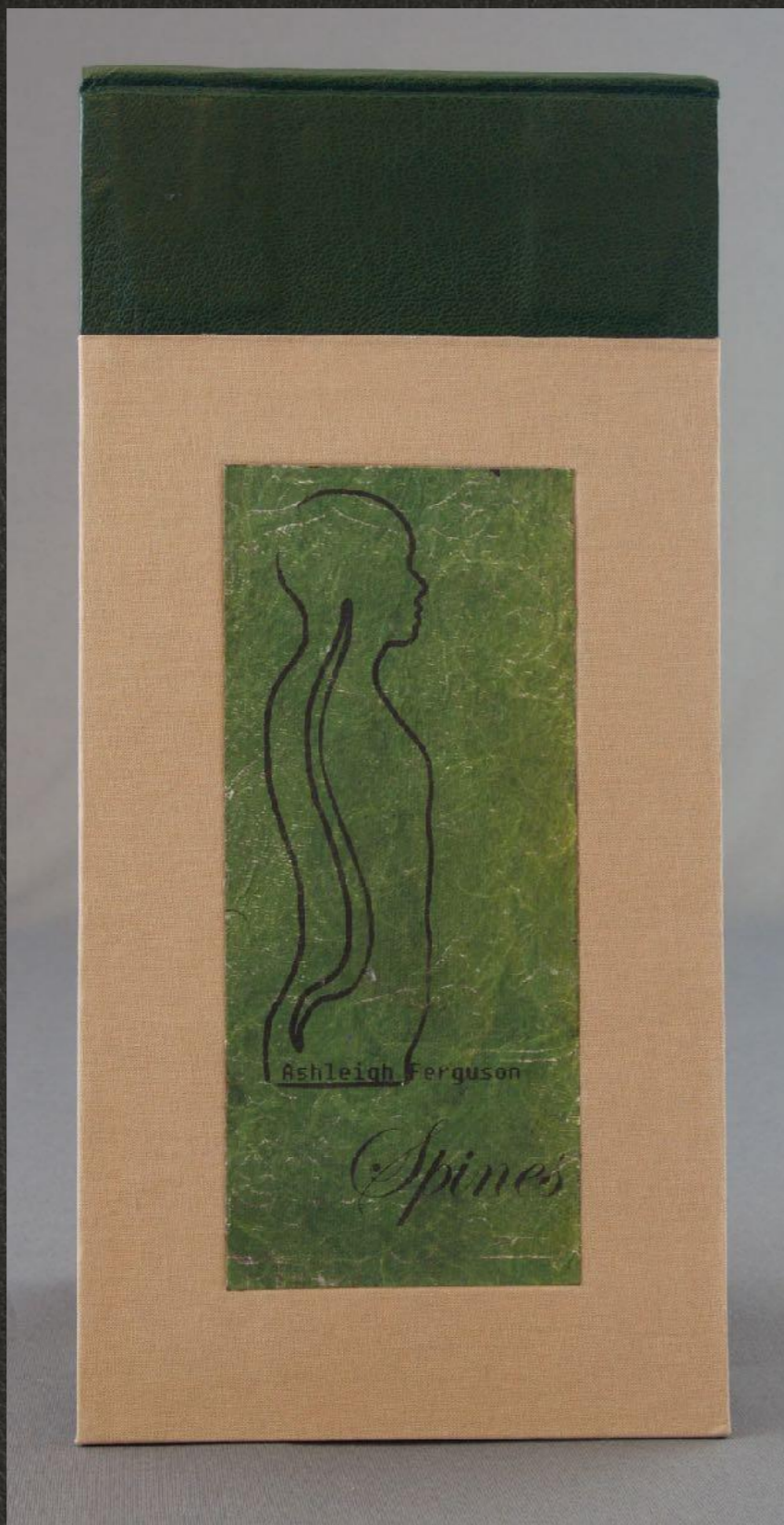
While experimenting with walnut ink I made the cover paper for this book and the small abstract design within. This seemed a proper setting for *Navaho Prayer*.

I ask all blessings. I ask them with reverence, of my Mother the Earth, of the Sky, Moon and Sun, my Father. I am Old Age: the Essence of Life. I am the source of all happiness. All is Peaceful, all in Beauty, all in Harmony, all in Joy.



Jessica Ebert
Curiosities Behind Glass
2014
5 13/16 x 4 3/16 x 1 1/4

This is the first carousel book I have ever made. When brainstorming ideas I knew immediately that I wanted to use polyester film for the middle layer to mimic the glass of either a window or a frame. Then my fascination with insect specimen boxes came to mind and I knew exactly what I wanted to do.



Ashleigh Ferguson Schieszer

Spines

2008

14 x 6 1/2 x 3/4

Screen printed cover, paper spine linings
of textblock spines, linen thread,
polyester film

During conservation, book spines are cleaned and re-lined to replace brittle materials. This increases the lifespan of a book and improves functionality. This book is a collection of removed text block spines that I found particularly fun or unusual.



Ashleigh Ferguson Schieszer
*Study of the Impermanence of
Early Contact Printing Photographer*
2011
6 1/4 x 9 1/2 x 1 3/4
Salted paper photographs, wooden
boards, pigskin cover

Historically, salted paper prints were the first photographic prints on a paper substrate. They were invented in the 1830s. Salt prints are unstable and prone to fading. This is a long term study to analyze the color change of the prints over time. Comparative color measurements will be taken over time as the images fade and discolor.

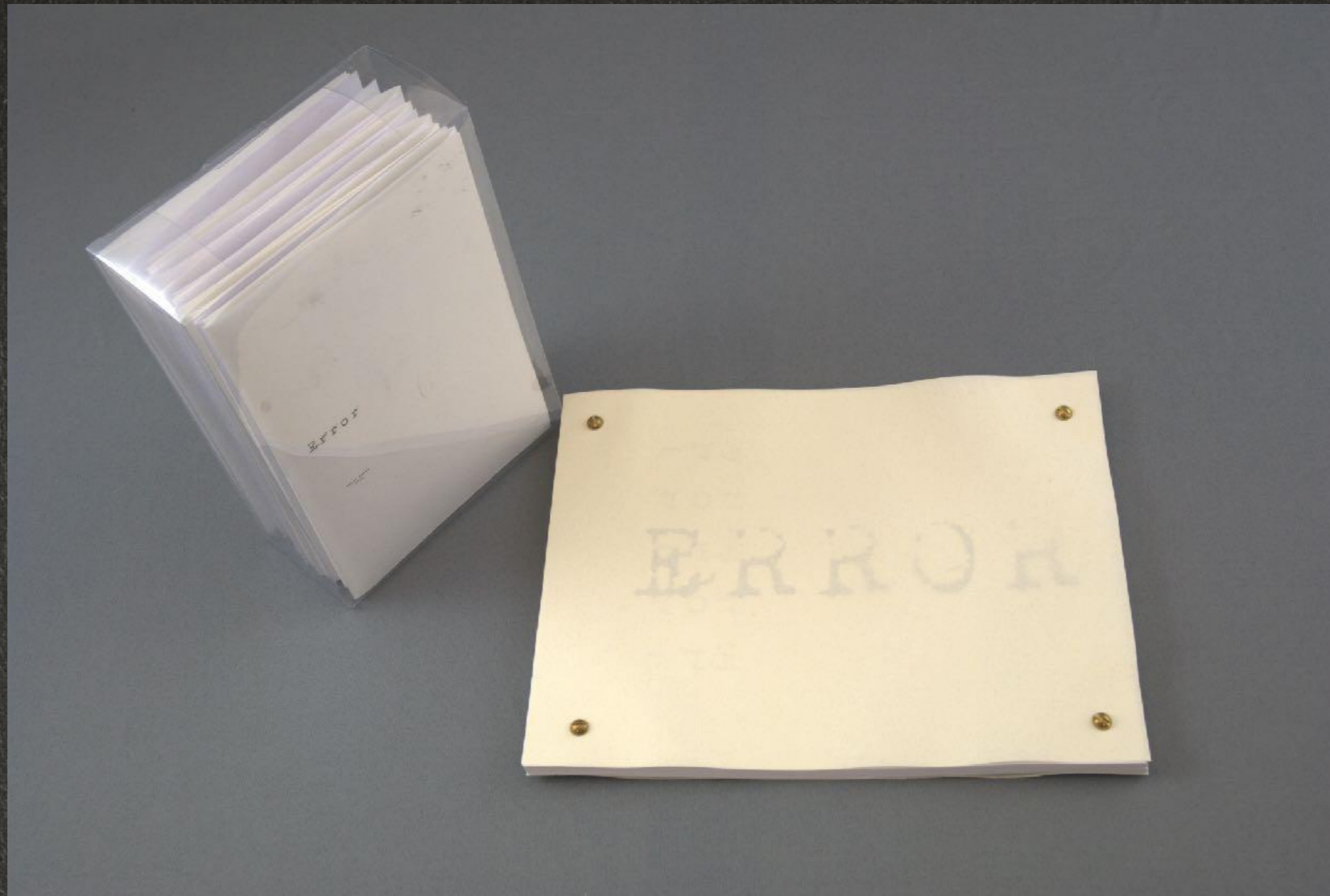
CBAS PURCHASE PRIZE

Chosen by a panel of independent judges, *Prairie Plantings* will be a gift to the artist's book collection of the Public Library of Cincinnati & Hamilton County, in memory of Keith Kuhn, former CBAS Chair and Library Services Director.



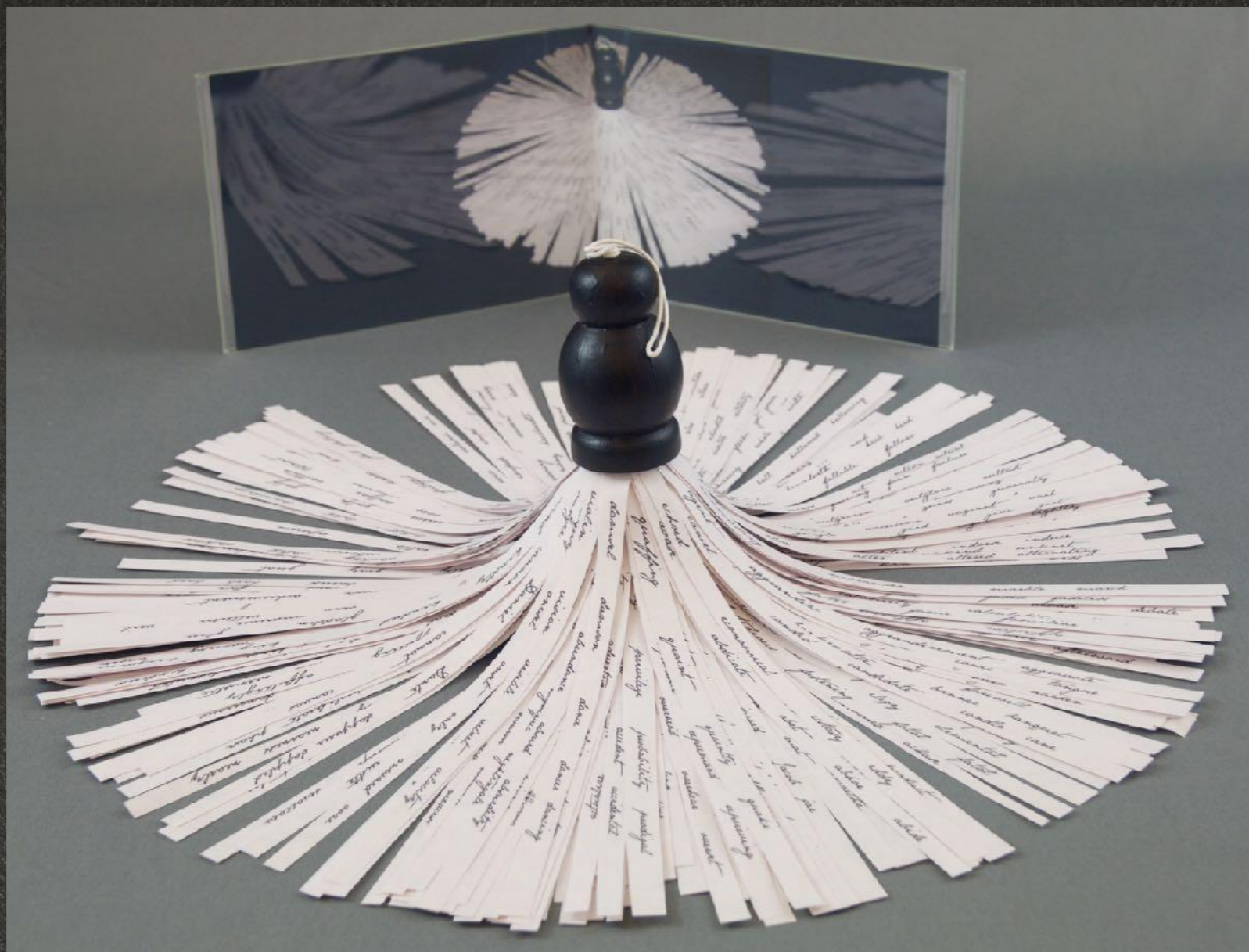
April Foster
Prairie Plantings
2014
8 1/8 x 5 13/16 x 1 1/4
Photocopy transfers, pressure prints,
letterpress, marbled paper

Images of native prairie plants taken at Shaker Trace Nursery are combined in color and black and white. Coreopsis tripteris, or tickseed, images are spread throughout the book.



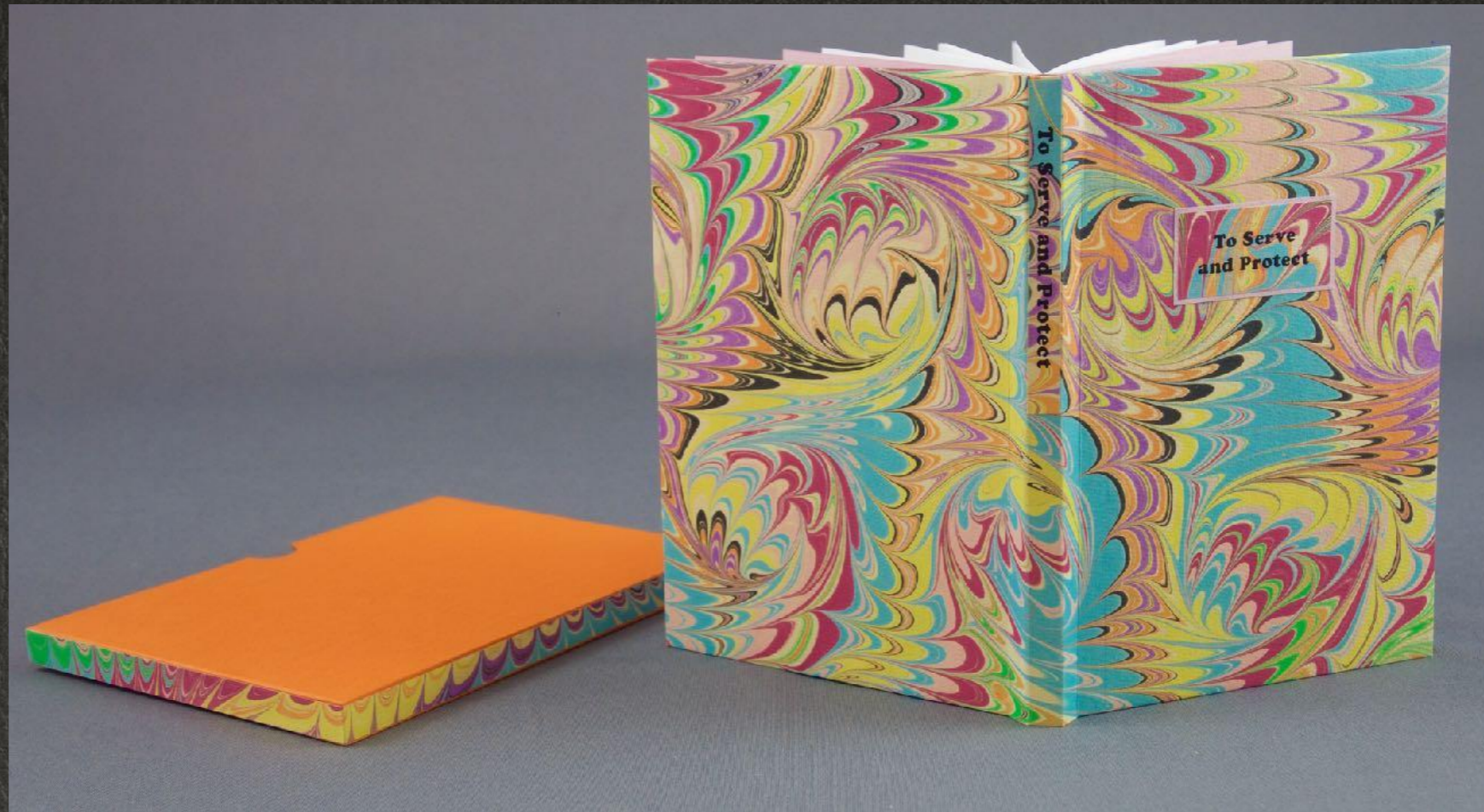
Carol Freid
Error/Errata Parts 1 & 2
2014-2015
7/8 x 11 x 8 1/2
Paper, vellum, plastic, brass

Errors, fifty four words, fifty four pages - we live in a world modified by errors. Errors, seldom acknowledged, seldom seen, frequently occurring. What would a day without errors look like?



Carol Freid
With Whirling Words - Emily's Lexicon
2015
18 (circumference)
Mixed media

In a moment in the Dickinson homestead in Amherst, Massachusetts, I imagined the walls pulsating with sounds - the sounds were the whirling words of Emily Dickinson. This work is about that sound, the movement of words moving in and out of spaces in and out of time, words of a remarkable poet. Hold the handle, shake gently and listen.



Karen Hanmer

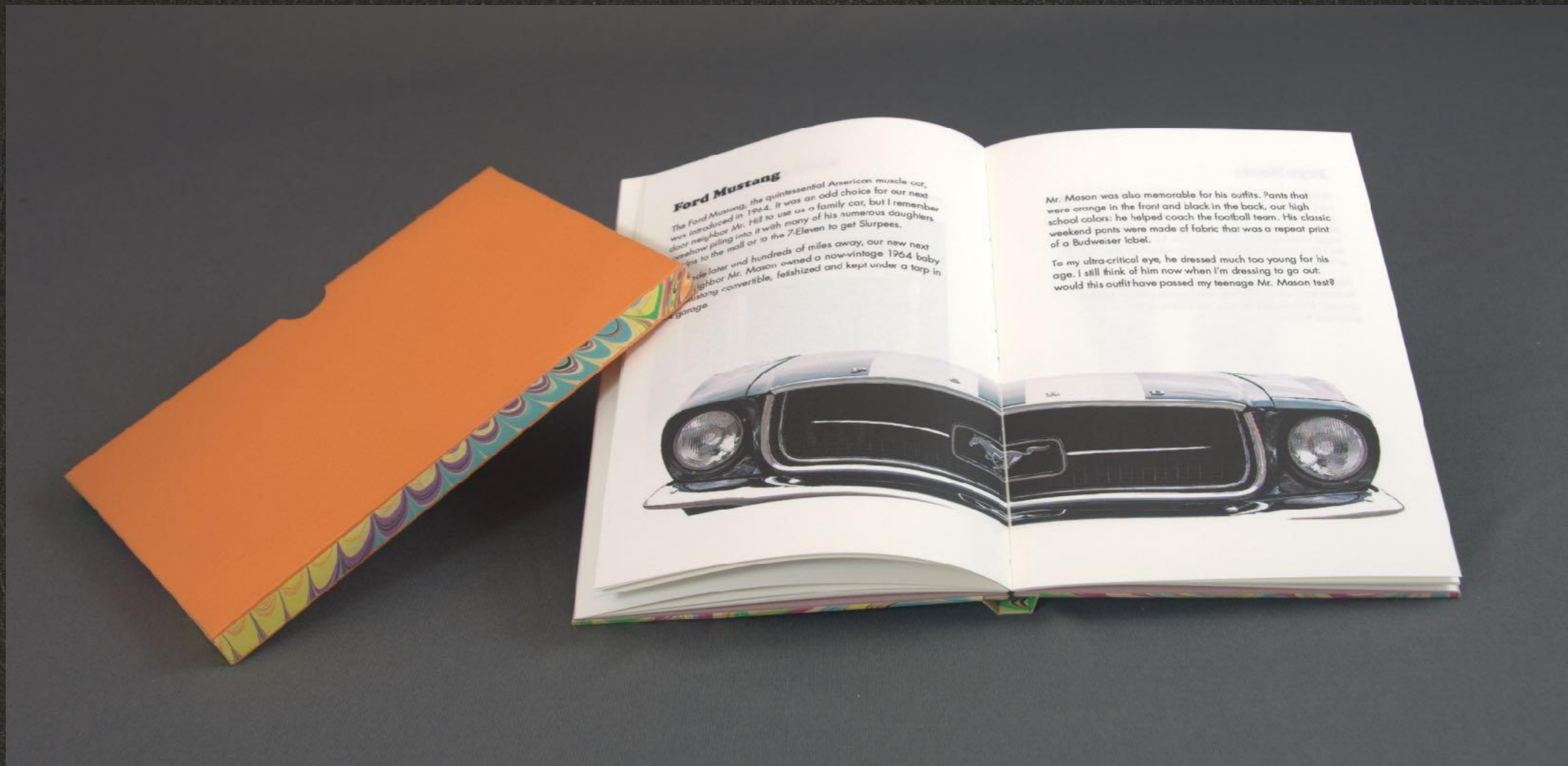
To Serve and Protect: Containers, Conveyances, and Cosmic Happenings (exterior)

2014

7 x 5 x 1/4

Pigment inkjet prints, sewn boards binding covered in full, custom psychedelic marbled paper

To Serve and Protect: Containers, Conveyances, and Cosmic Happenings began as a response to the theme “vessel.” Vehicles, containers for food, and other period receptacles provide a framework for the artist’s musings on life in the 1960s and 1970s. Ostensibly about banal period items such as the wicker-wrapped chianti bottle, electric frying pan and Chevy Nova, thirteen micro essays touch on Vietnam, fashion, the Cold War, cuisine, the economy, the women’s liberation movement, and other issues reflecting American’s perseverance, and our often misguided quest for peace and stability.



Karen Hanmer

To Serve and Protect: Containers, Conveyances, and Cosmic Happenings (interior)

2014

7 x 5 x 1/4

Pigment inkjet prints, sewn boards binding covered in full, custom psychedelic marbled paper



Janice Kagermeier
Two Balls of Twine
2015
11 1/8 x 7 1/2 x 1/2
Paper, board, suminagashi paper

This accordion book is an ode to the eccentric richness of the kitchen junk drawer. A poem enumerating some of its treasures wends its way among images of some of its highlights.



Janice Kagermeier
Woven
2015
Paper, board
9 1/4 x 11 x 3/4

I have always been interested in stories of the women in my family. Each page of this album is a composite image: a photo of one of those women interwoven with a photo of me.



Marguerite Katchen
Alphabet Book
2015

5 1/2 x 5 x 5/8

Paper, board, hand marbled paper,
watercolor, gouache, sumi ink

The accordion fold alphabet book is covered with my own handmade marbled paper. The letters of the alphabet were created over a period of several years using Winston Newton watercolor or gouache, and Best Bottle Sumi Ink. They were scanned to Photoshop, reduced in size, printed on an inkjet copier, and pasted onto Fabriano 140lb hot press watercolor paper. The title page was printed from three hand carved stamps, and scanned to Photoshop where lettering was added. The page was reduced and printed on an inkjet copier then pasted into the book. This *Alphabet Book* was completed in February 2015.

Marguerite Katchen

Kite Book

2015

4 1/4 x 4 1/4 x 3/8

Paper, board, watercolor,
gouache, sumi ink, silk taffeta
ribbon

The green-striped *Kite Book* is covered with Kozo machine made paper. The ribbon is dual sided silk taffeta. Best Bottle Sumi ink and a Brause Rose nib were used for the calligraphy. The original was scanned to Photoshop, reduced, and printed on an inkjet printer, using Neenah Ecrú Classic Crest 24lb paper. The elf, the letter K, and the monogram were done using Best Bottle Sumi ink and Winston Newton watercolor or gouache. They were scanned to Photoshop, reduced, and printed on an inkjet printer, using Neenah Ecrú Classic Crest 24lb paper. This *Kite Book* was completed in March 2015.





Lou Kroner

On Our Way Back Home

2015

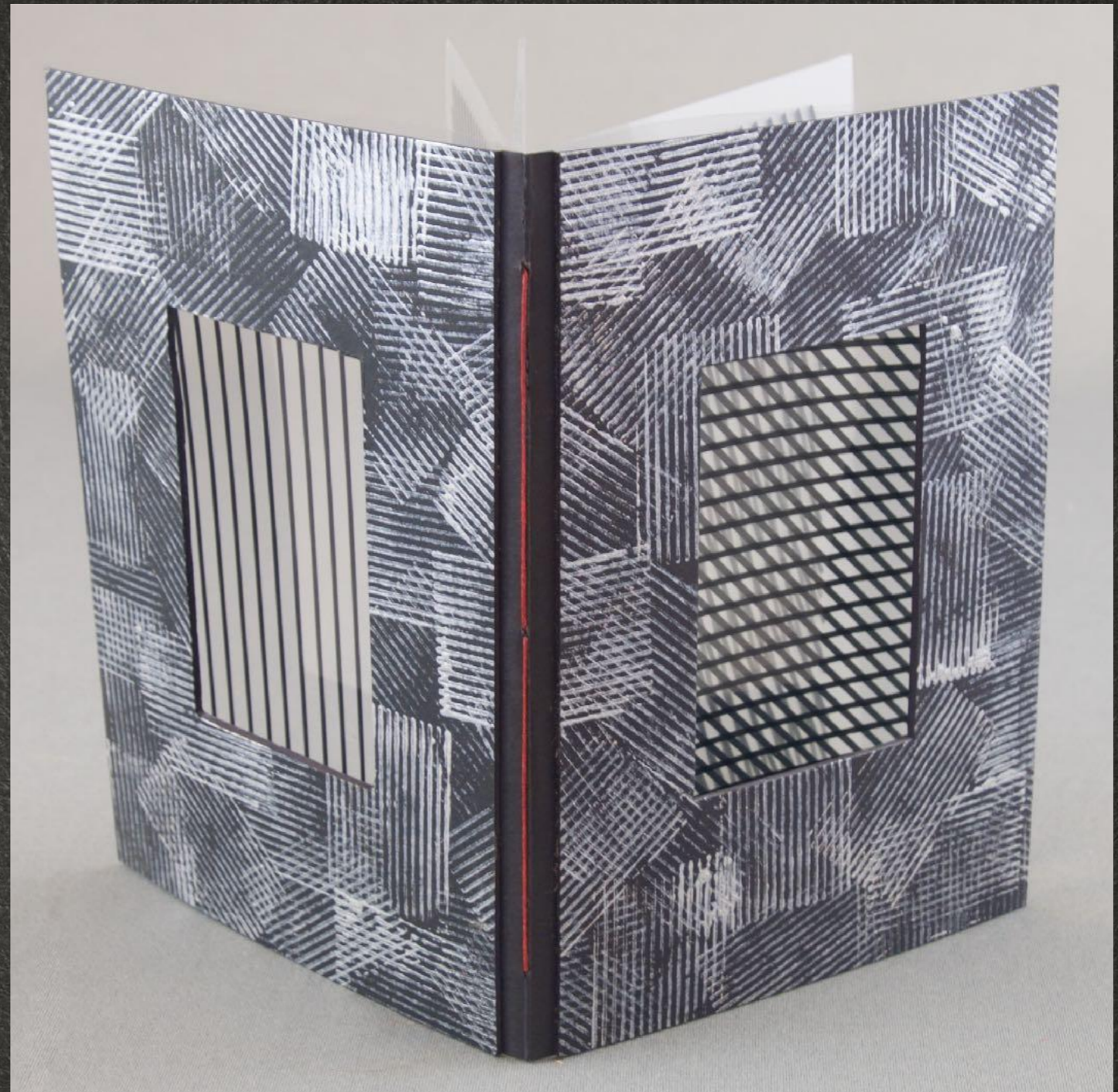
2 5/8 x 2 3/16 x 1

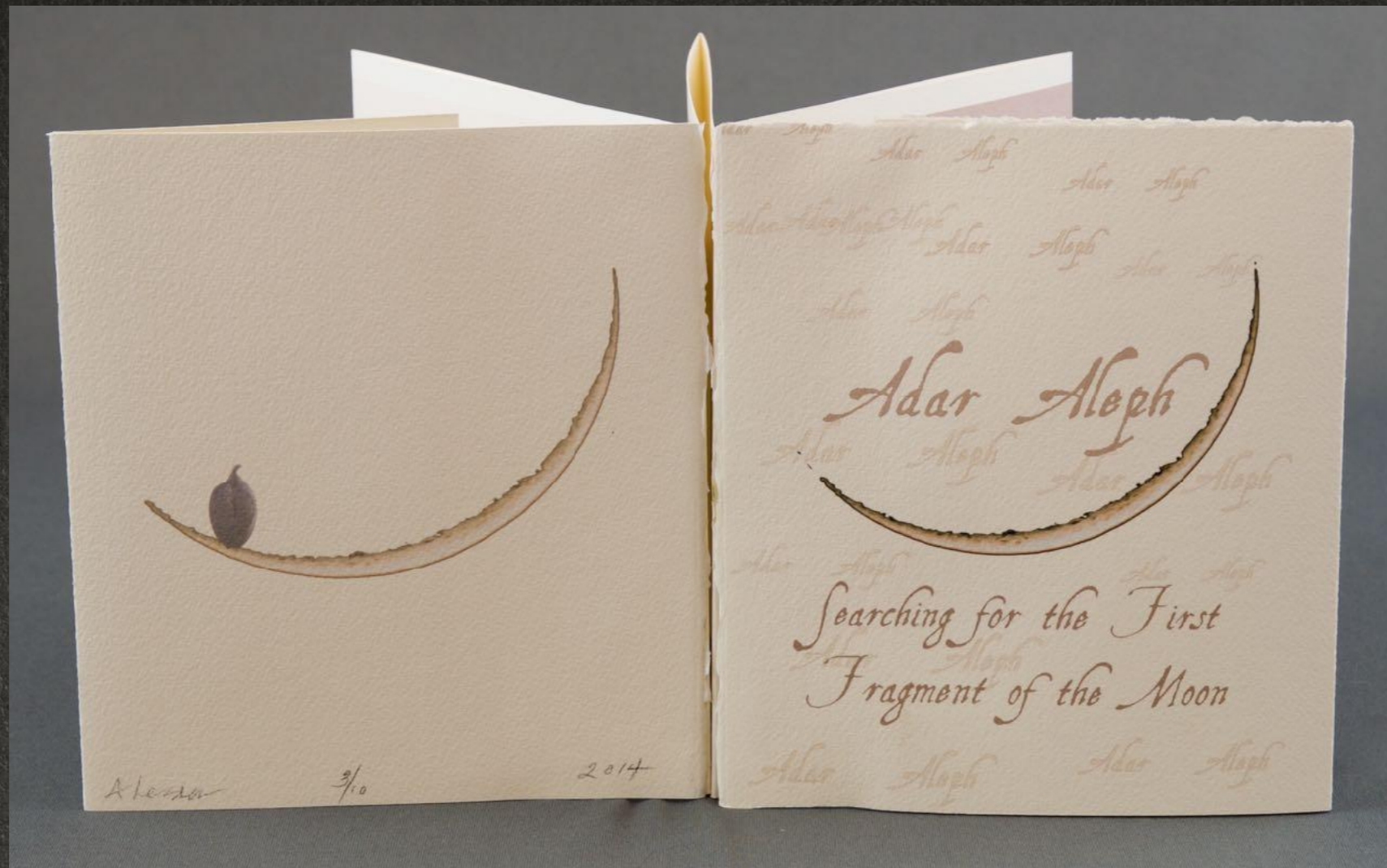
Single sheet structure, color copies, board

My fascination with maps must have come from my dad. He had a file drawer of old *National Geographic* maps, road maps, and atlases. All those colors, lines, gradients, and symbols catch our eye and stir our imagination and sense of adventure. This book is made of a single sheet of cardstock on which a map collage has been copied. It was folded into thirty-two sections and cut along the folds in a spiral pattern. The spiral reminded me of the Dorothy's tornado journey, and like her, we always return home. The original sheet is 10"x16". When unfolded, the structure is approximately 2" x 24". To convey the movement the maps inspire, the map strips have been applied on the diagonal.

Lou Kroner
What Truth?
2015
7 3/4 x 5 1/2 x 1/2
Board, transparency pages

Remember the old days when television static was so bad that it was hard to see the show you wanted to watch? Each page in this book is filled with parallel lines. When viewed through the openings in the front and back covers, the pattern of overlapping lines is reminiscent of television static. It gradually obscures the transparency of the pages. In a similar way, the hyperbole, bias, inaccuracies, and insinuations that characterize much news reporting in the corporate media obscure the truth, which should be transparent.





Anne Leader

Adar Aleph: Searching for the First (exterior)

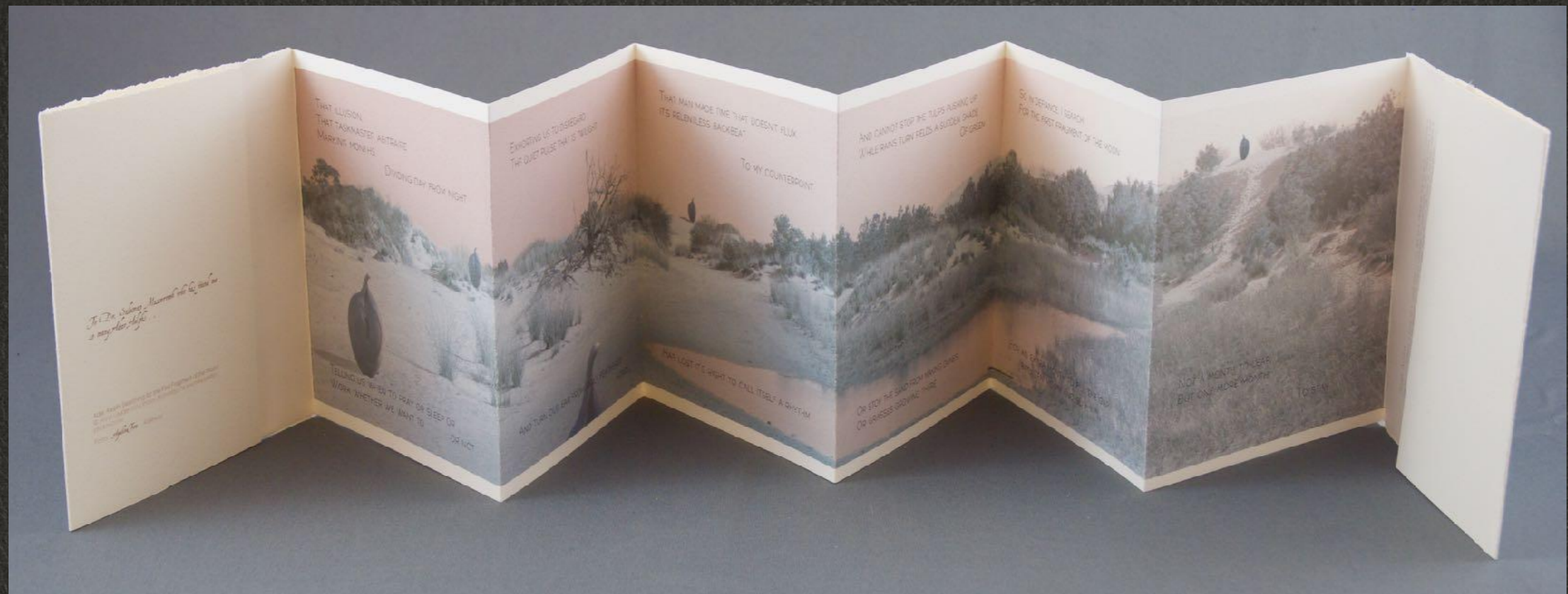
Fragment of the Moon

2014

7 1/4 x 6 3/8 x 1/2

Paper, digital prints, final image created in Photoshop from artist's clay sculpture and photograph

Adar Aleph is a leap month in the Hebrew Calendar, added periodically to reconcile the solar and the lunar reckoning of time, so that the celebration of the Passover comes in the spring. For me, it is a potent symbol of each added month of the grace of existence on this planet. Adar Aleph begins when two people see the first sliver or fragment of the moon.



Anne Leader
Adar Aleph: Searching for the First (interior)
Fragment of the Moon
2014
7 1/4 x 6 3/8 x 1/2
Paper, digital prints, final image created in Photoshop from artist's clay sculpture and photograph



Anne Leader

Vestiges of the Feminine

2015

7 1/4 x 6 1/4 x 1/2

Paper, digital prints of artist's photographs, small tree branch, cord

For me, nature throws out so many provocative instances of marvels that evoke feelings, notions and sensations that are not easily captured just in words. I am grateful for visual arts that allow me to explore those experiences more deeply. "Chondrichthyes - blown by the winds - by the thousands - brittle in the sun - on the beaches of Nantucket - Vestiges of the Feminine."



Annie Lee-Zimerle
Counting Ten
2014
10 1/2 x 7 x 2 1/4
Oil on cardboard, mixed media

It is a simple counting book that also becomes a puzzle book as a reader flips through each page. I was interested in exploring the mind of ideas and how they are transferred into images.



Annie Lee-Zimerle
Untitled: A Story Told by Annie Lee
2003
5 5/8 x 4 5/16 x 5/8
Offset prints, board, cloth, color pencil

I am retelling a very popular fairy tale story that everyone is familiar with, with an unexpected twist. I am trailing back to my childlike mind.



Sally Murray
All About Me
2014-2015

5 1/2 x 6 x 1

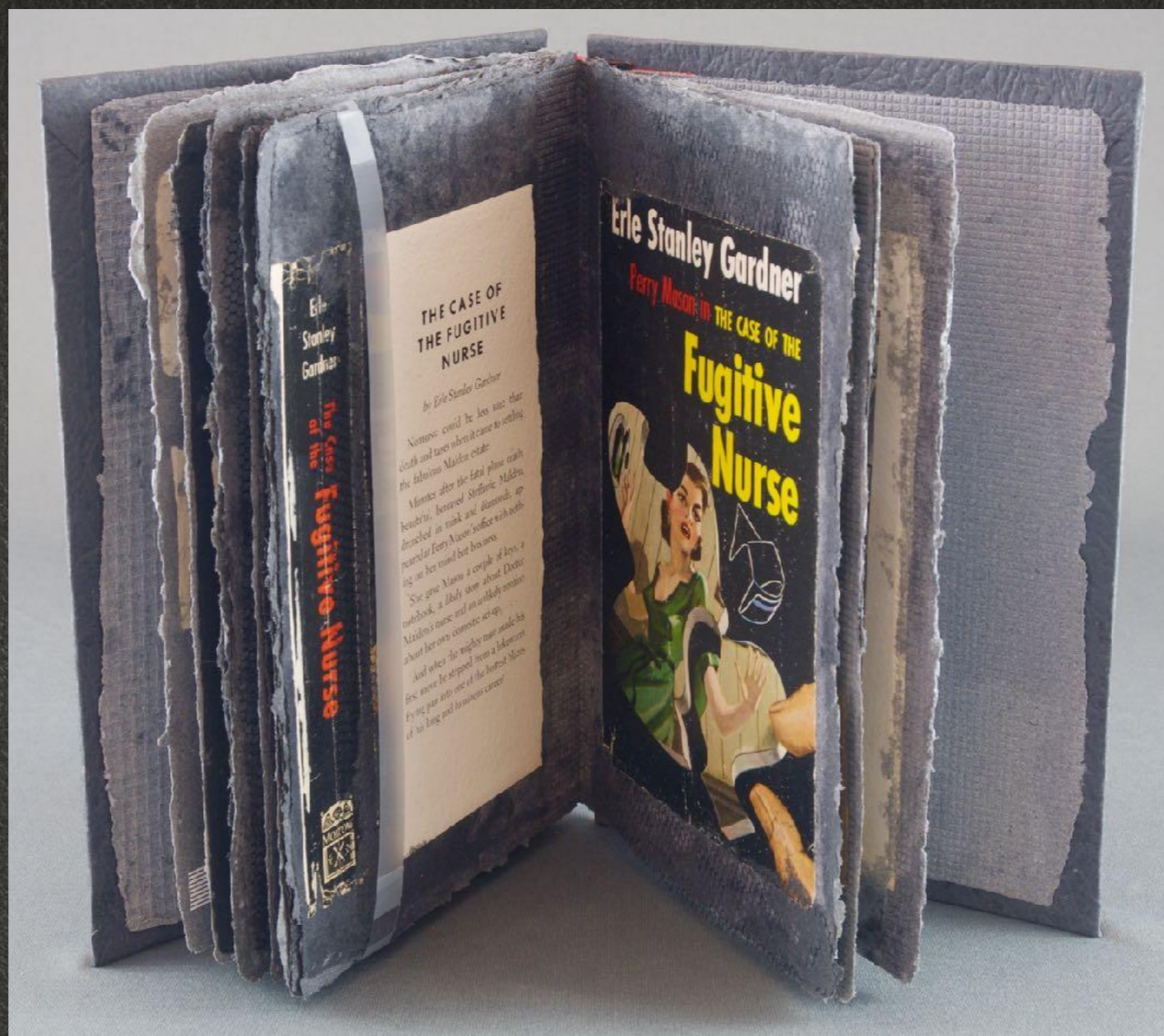
Board, paper, mixed media collage, cyanotype transfer onto fabric

Childhood mementos were found among my brother's papers after his death last year. I assume they came from my mother's papers.



Sally Murray
Tribute to William Wegman
2014
4 1/2 x 4 x 3/4
Board, paper collage

William Wegman's funny dog photos inspired me to place their images in unexpected locations.



Margaret Rhein
Erle Stanley Gardner, Author of Perry Mason: Tribute
2015
10 1/4 x 7 1/4 x 1 1/4
Handmade paper, cotton fiber, old book covers

I found these fragile old book covers from Perry Mason Detective Mysteries and I wanted to preserve them in a book format as they tell their own story.



Margaret Rhein
Flower Flag Book
2015
3 1/4 x 2 3/4 x 1
Handmade paper, cotton fiber, pigments, button, cord

Book as play toy – the expandable accordion style design allows for photos, words, stamps and others to be mounted on the pages. The movement of the fragile pages is fun to experience.



Patrick Schmude
The Red Door
2013
9 13/16 x 7 1/4 x 1 7/8
Buckram, cloth, board, acrylic, paper, foil

I wanted to make a book that
looked like a door.



Patrick Schmude
Zombies
2013
6 1/4 x 4 x 3/4
Leather, board, paper, foil

I wanted to make a Zombie book.

Judith Serling-Sturm
Home - Michael (#2 in *Home* series)
2015
6 x 12 x 1 1/4 (closed)
96 x 36 (opened)
Tar paper, Tyvek, acrylic, paper, Crocs,
found objects



My friendship with Michael was already 9 months old when I discovered he was homeless. This piece, constructed with materials used to cover and wrap the bones of a house, unfolds as though the reader is walking the streets. The text, written in graffiti, is lifted verbatim from our conversation: “I have no address but do not call me homeless. I have the streets, where I feel comfort, where I feel safe, and I can visit day and night and be connected to my memories, and that’s what home is, right?”



Judith Serling-Sturm

Visits from the Bedtime Magician, During Which Time He Makes His Body Parts Disappear
2015

3 1/2 x 19 x 3/4 (closed)

36 x 19 x 3 1/2 (opened)

Paper, watercolor pen, marker, charcoal, hemp, bronze beads

How does a child understand sexual molestation by someone she — or he — knows and loves and trusts? Without a context in which to place these events or the language to describe them, the world spins in confusion. This book, constructed as a window shade that pulls down for secrecy, illustrates the child's view, in which the world becomes distorted and sense of self all but disappears.



Veronica Sorcher
Wholehearted
2015
3 1/4 x 2 1/16 x 3/16
Leather, paper, acrylic paint, photocopies

One day I realized a single cut could transform a child's snowflake into an accordion book. The idea that something could be broken apart and then made whole again struck me as a metaphor for the human condition.



Diane Stemper
Darwin's Atlantic Sea (exterior)
2014
6 x 3 x 1/2
Paper, relief prints, pen & ink

Darwin's Atlantic Sea is part of a larger series of artist's books that references Charles Darwin and his travels aboard the *HMS Beagle*. The book reveals the microcosms and fish in the sea, under the ship and out of sight of Darwin while he anticipated landfall.



Diane Stemper
Darwin's Atlantic Sea (exterior)
2014
6 x 3 x 1/2
Paper, relief prints, pen & ink

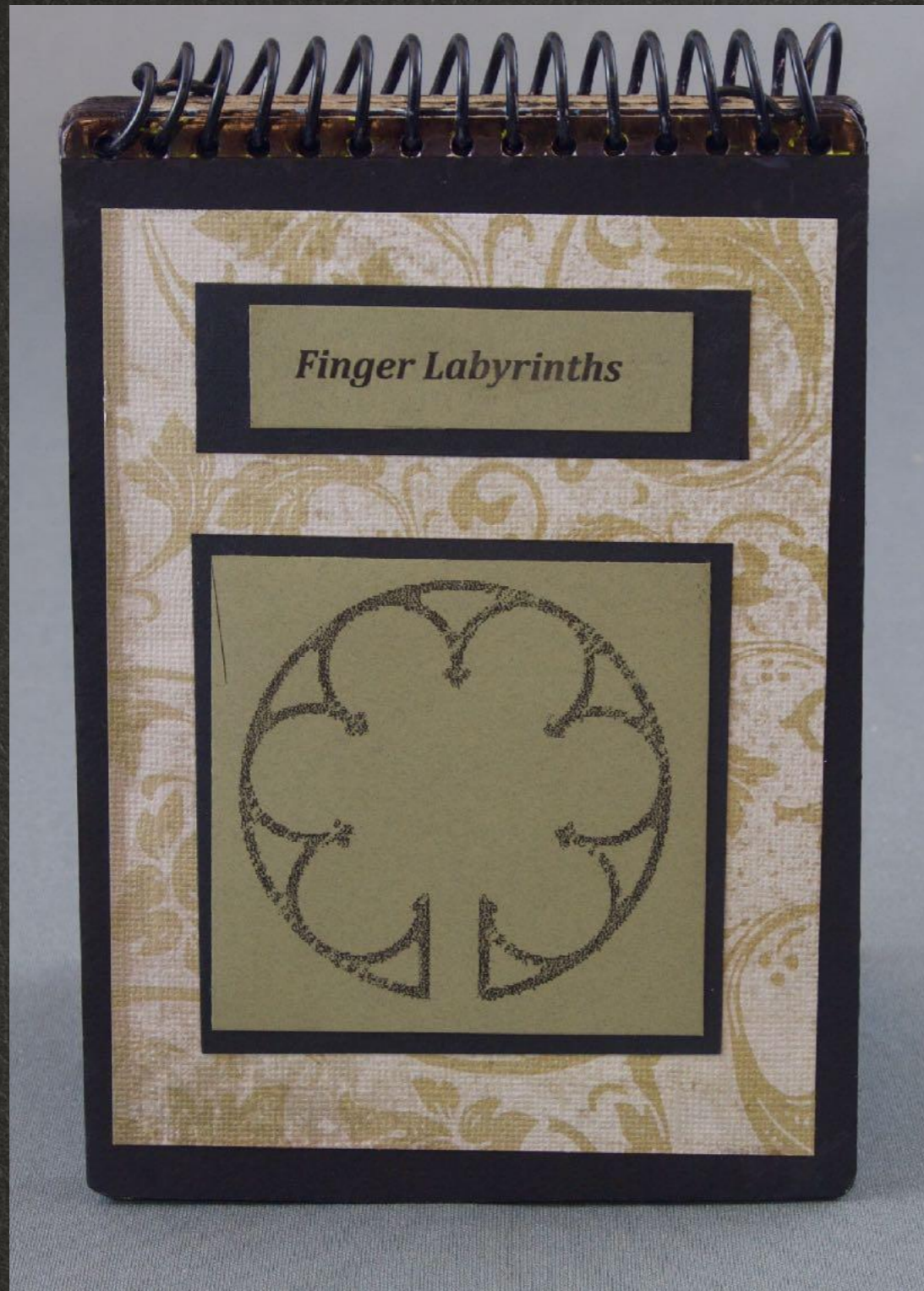


Diane Stemper
Darwin's Collector Box (exterior)
2015
6 x 3 x 1/2
Paper, relief prints, mono prints, pen & ink

Darwin's Collector Box is part of a larger series of artist's books that obliquely reference Charles Darwin and are inspired by quirky natural science collections. In this book there are examples of specimens and items imagined on the sideboard of a 19th century collector.



Diane Stemper
Darwin's Collector Box (interior)
2015
6 x 3 x 1/2
Paper, relief prints, mono prints, pen & ink



Carolyn Stewart
Finger Labyrinths (exterior)
2015
5 x 7 3/8 x 3/4
Mixed media

I chose a spiral binding for this book so the pages would lay flat allowing users to easily trace the labyrinth patterns with their fingers.

Carolyn Stewart
Finger Labyrinths (interior)
2015
5 x 7 3/8 x 3/4
Mixed media

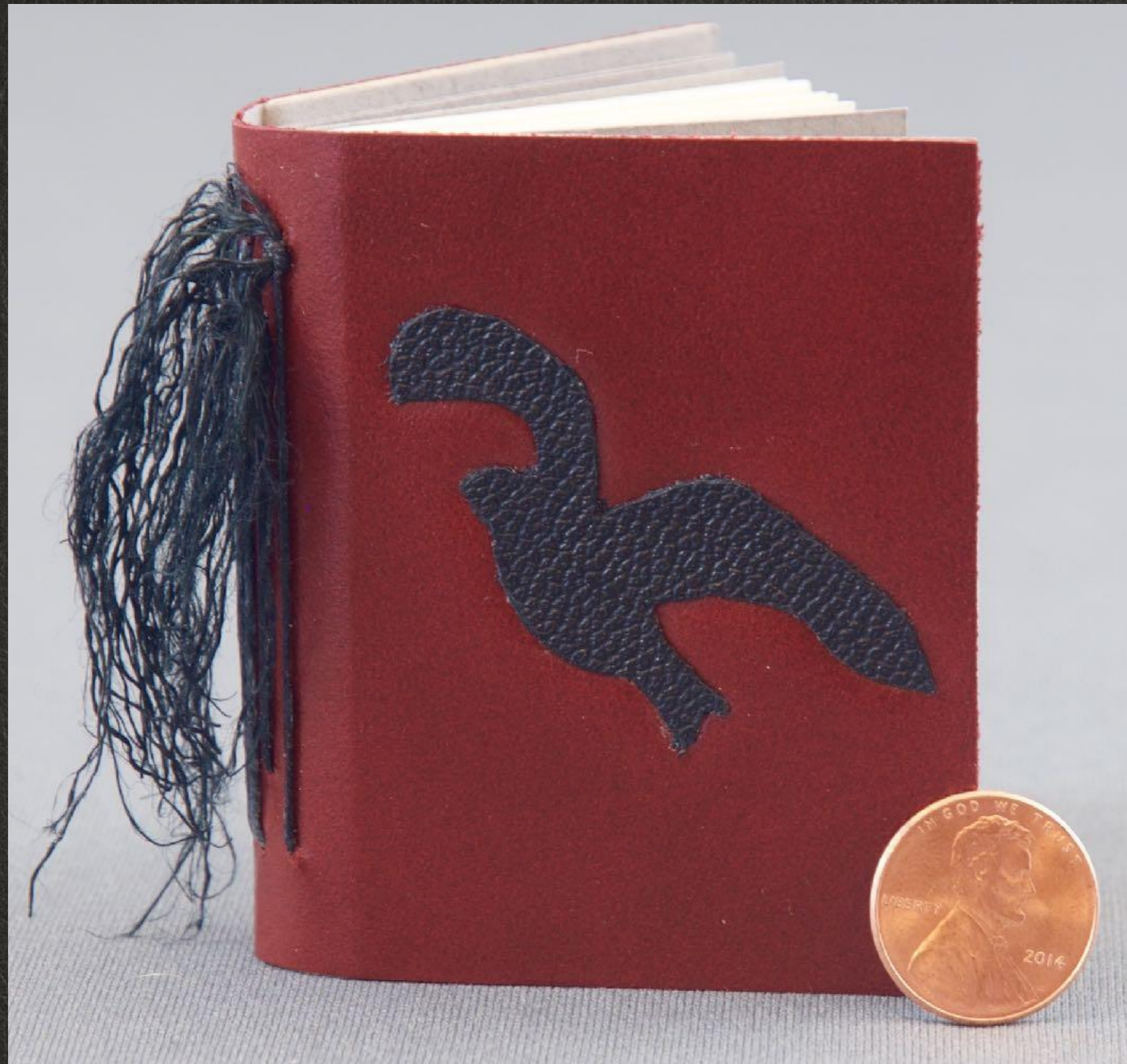


The larger walking labyrinths of Europe have been used for centuries as pathways for meditation. The ancient practice of walking a labyrinth is a way of quieting the body and opening the soul to the spiritual realm.

These finger labyrinths are portable versions of the larger ones. They allow people who engage in the practice of using labyrinths to do so anywhere.

To use the Finger Labyrinths, place your finger on the entrance to the labyrinth and move your finger along the lines, going into the center and back out again, as many times as you wish until you reach the desired state of mind.

Then listen.



Jeanne Taylor
Wild wings
2015
2 3/4 x 2 1/4 x 3/8
Paper, leather, thread

I designed this book for three poems which convey an array of emotions for me — exceptional American women poets who lived and wrote unconventionally — on wild wings.

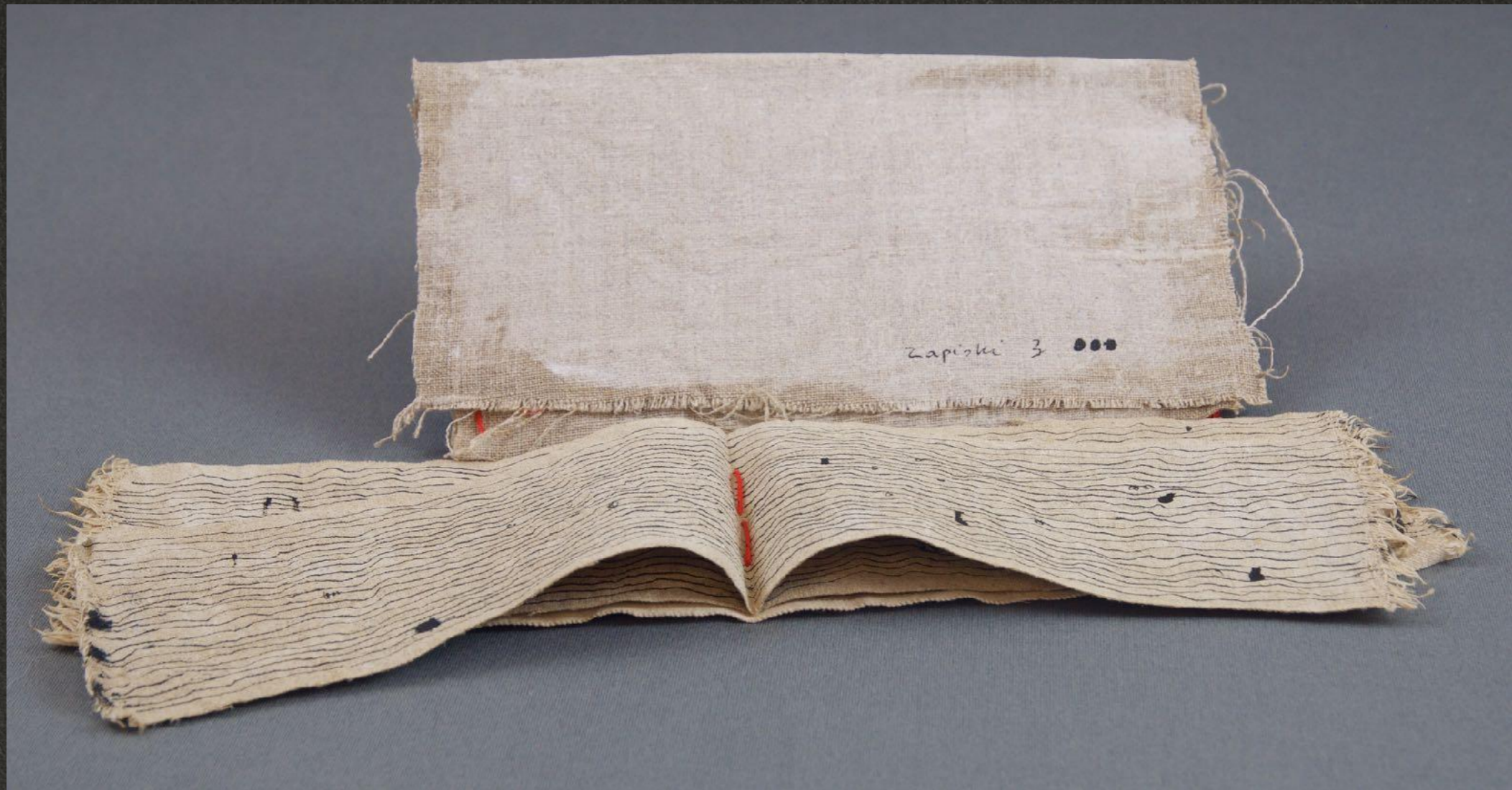


Jan Thomas
Fragments (extended)
2013
5 x 5 x 3/8
Collagraph prints with chine collé

The covers and pages of this book are chine colléd collagraph prints created during my residency at Tiger Lily Press. This simple accordion structured book will fold out into a star format which underscores the patriotic theme of the book.



Jan Thomas
Fragments (folded)
2013
5 x 5 x 3/8
Collagraph prints with chine collé



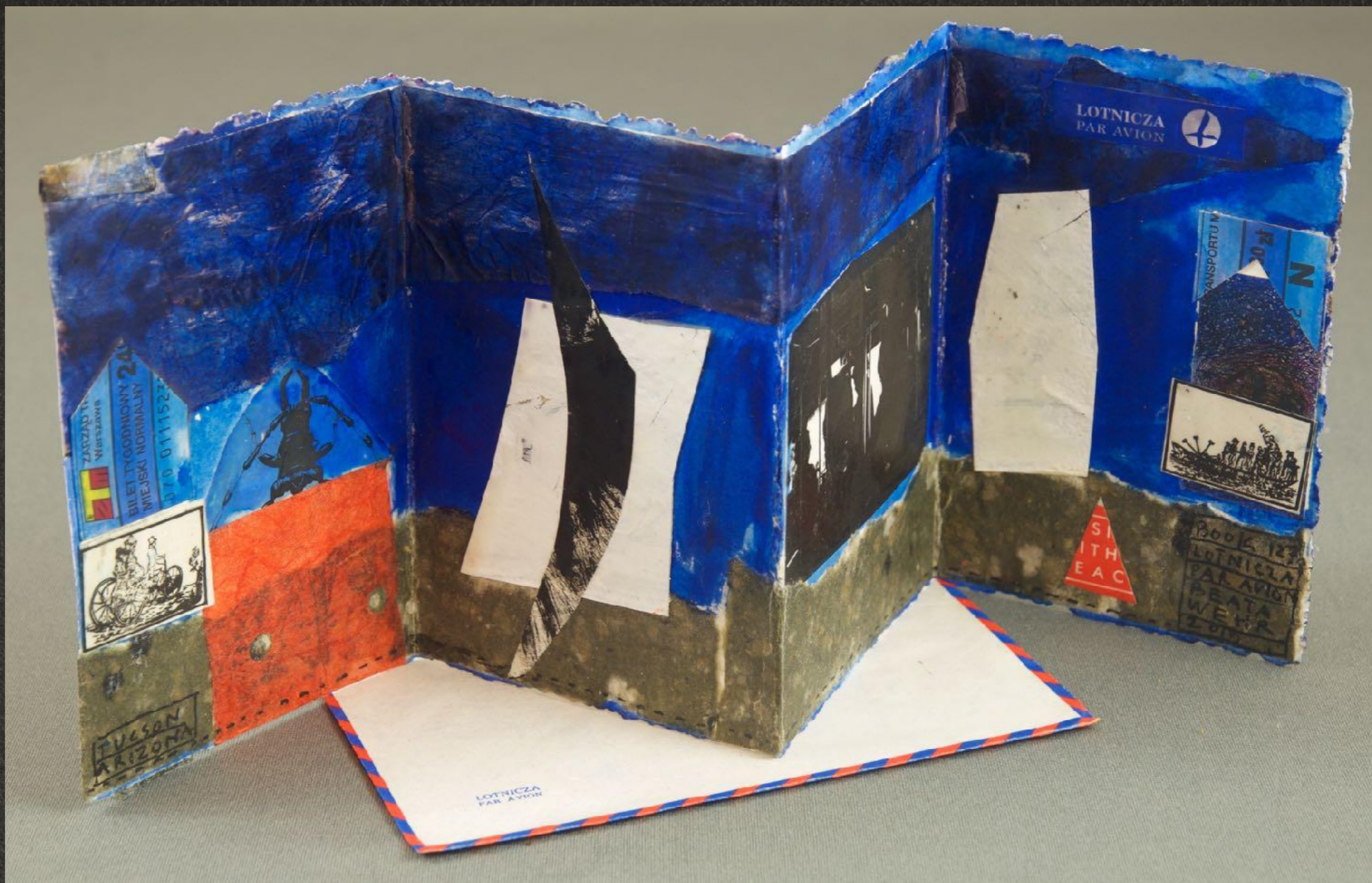
Beata Wehr
Jottings 3
2015
4 x 7 7/8 x 3/8
Mixed media

Jottings is a book on a subject of memory that recently became one of the main topics that interest me. This small pamphlet is made of Polish linen that symbolizes my native country. The lines allude to the text recording thoughts and events. It is abstracted, so viewers can fill the lines with their own ideas and memories.



Beata Wehr
Lotnicza. Par Avion (exterior)
2013
5 3/4 x 3 3/4 x 1/4
Mixed media

This book is on ongoing themes of communication and travel between two countries important to me: my native Poland and adopted United States. It contains ephemera and images from both places and the title suggests that this is a letter.



Beata Wehr
Lotnicza. Par Avion (interior)
2013
5 3/4 x 3 3/4 x 1/4
Mixed media



C. S. Winters
The Life Cycle of Betula Papyrifera (exterior)
2014
9 x 9 x 1/2
Handmade paper, photocopies, birch bark, raffia

This book was created during the Open Bookworks workshop in Traverse City, Michigan. The North Woods are populated by birch trees, unlike the forests of Kentucky. Inspired by these white ghosts, I photographed birch trees of various ages and stages of decay. The birch bark remains long after the rest of the tree has rotted away.



C. S. Winters
The Life Cycle of Betula Papyrifera (interior)
2014
9 x 9 x 1/2
Handmade paper, photocopies, birch bark, raffia



C. S. Winters
Russian Valentine
2014
15 x 9 x 4
Birch bark, grass, pine cone

A fascinating piece of birch bark found in the North Woods in Michigan supports a miniature birch bark book containing handwritten terms of endearment in Russian.