

# BOOKWORKS XVII ~ 2016

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Presented by

The Cincinnati Book Arts Society

and The Public Library of Cincinnati and Hamilton County

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Public Library of Cincinnati  
800 Vine Street  
Cincinnati, Ohio 45202-2071

CINCINNATI BOOK ARTS SOCIETY

## BOOKWORKS XVII ~ 2016

### EXHIBITORS

Anjali Alm-Basu  
Patty Bertsch  
Cody Calhoun  
Cecelia S. Chewning  
Julia Chilcote  
Jo Diamantes  
Judy Dominic  
Nancy Driesbach  
Jessica Ebert  
Maryjo Flamm-Miller  
Carol Freid  
Cody Goodin  
Heather Hitchman  
Paul Johnson  
Janice Kagermeier  
Marguerite Katchen

Lou Kroner  
Anne Leader  
Karen McGarry  
Margaret Rhein  
Judith Serling-Sturm  
Anne Endress Skove  
Jonpaul Smith  
Veronica Sorcher  
Diane Stemper  
Carolyn Stewart  
Salle Taft  
Jeanne Taylor  
Chris Voynovich  
Fran Watson  
Carole Winters

## CREDITS

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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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Anjali Alm-Basu

*Fungus*

2016

Found book, silicone,  
rubber cement, makeup

Inspired by Curtis Lloyd's images of medical fungi, this book returns to its myceliae while referring to the fleshy, human quality of fungi in the use of skin-like silicone and effects makeup.





Patty Bertsch

*Chaos*

2016

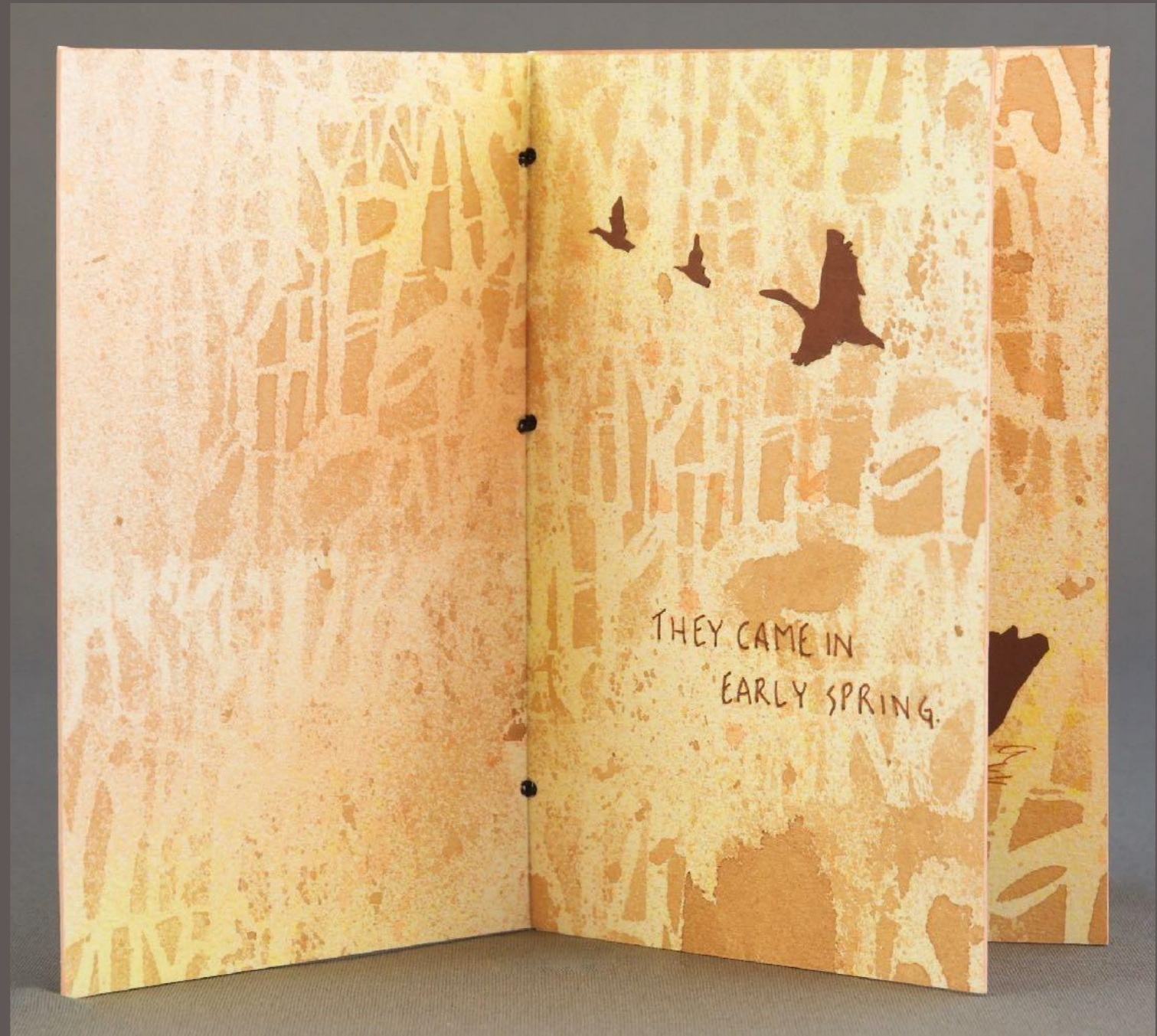
6 1/2 x 4 5/16 x 7/16

Paper, museum board, stainless steel

wire

The accordion fold book with a wire edge binding was made in a workshop conducted by book artist Bonnie Stahlecker on 22-23 August 2015. The paste paper covering the pages creates a feeling of disorder; hence the addition of quotations about chaos on 10 May 2016.





Patty Bertsch

*The Migration*

2016

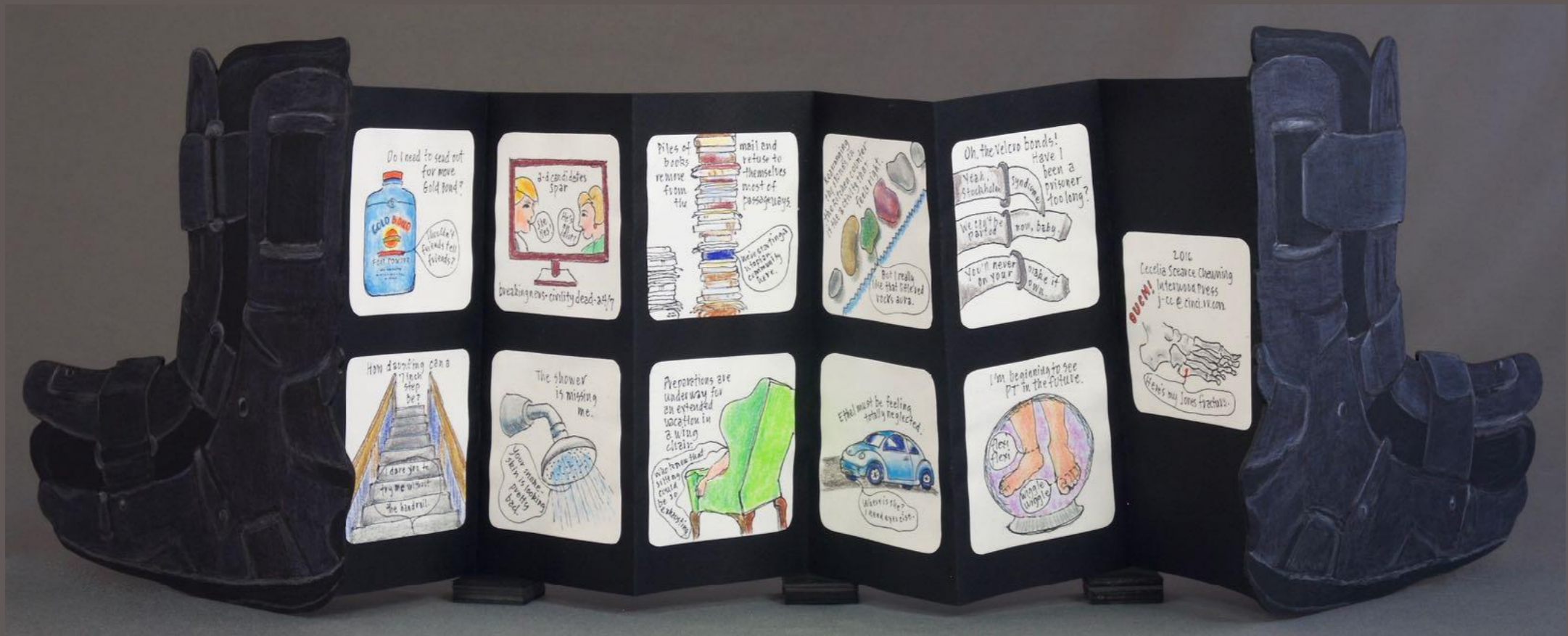
6 1/2 x 4 5/16 x 3/8

Paper, museum board, stainless  
steel wire

Made in a workshop conducted by book artist Bonnie Stahlecker on 22-23 August 2015, this codex has a wire edge binding. The surface design on the paper covering the pages was created with FW Acrylics and stencils. The text and art work were added on 11 May 2016.







Cecilia S. Chewing  
Get Me Out of Here - Side 2



Cecilia S. Chewning  
*Petrified* - Exterior  
2016  
8 1/2 x 5 5/8 x 3/8  
Paper (with laser prints), waxed linen



As a volunteer at Spring Grove Cemetery and Arboretum, I have wandered the grounds for a number of years and have always been intrigued by the four petrified logs that serve as monuments for four families. No research had been done on these, so I started looking around on-line and investigating locally to see what I could find. This book tells the stories of the people who chose the logs, and it places the logs and the families in a larger historical context. Because the logs came from the area of the Petrified Forest, a National Park in Arizona, it seems appropriate for this 100<sup>th</sup> anniversary year of the National Park Service.





One historically important decorative arts object incorporated petrified wood. A decade before the French gift of "Liberty Enlightening the World" was erected on Liberty Island, the statue's right arm torch was shipped to Philadelphia to be displayed at the nation's Centennial Exhibition.

This symbol inspired a Tiffany centerpiece, presented to the statue's designer, two weeks before the statue in 1886. Newspaper editorials spearheaded the campaign for public donations. He also selected a piece of Arizona petrified wood to serve as the base for this important work of Liberty, this smaller work of foundation.

Samuel and his brothers and their families share their Grove lot.



Samuel's older brother, Isaac J. Miller, was a Cincinnati businessman who spearheaded the building of the Fairview Institute. His house on that hill was named "Fairview."



Younger brother, Charles A. Miller, was a local physician and superintendent at Longview Insane Asylum (later Longview Hospital) from 1878 to 1890.



Today there are petrified logs on the grounds of the Cincinnati Zoo (above L) and the Krohn Conservatory (above R). Several can also be found outside the Geology and Physics Building at the University of Cincinnati (below L and R). Those at the latter location have a story attached. A geology professor recalls hearing that a local businessman had transported a number of petrified logs here with the intention of selling them as grave markers. When the plan did not prove successful, the remaining inventory was donated to the UC Geology Department. Was this businessman Leland Banning? Did he sell a few logs and donate the rest around the city?



**MILLION DOLLAR LE CLOSED**

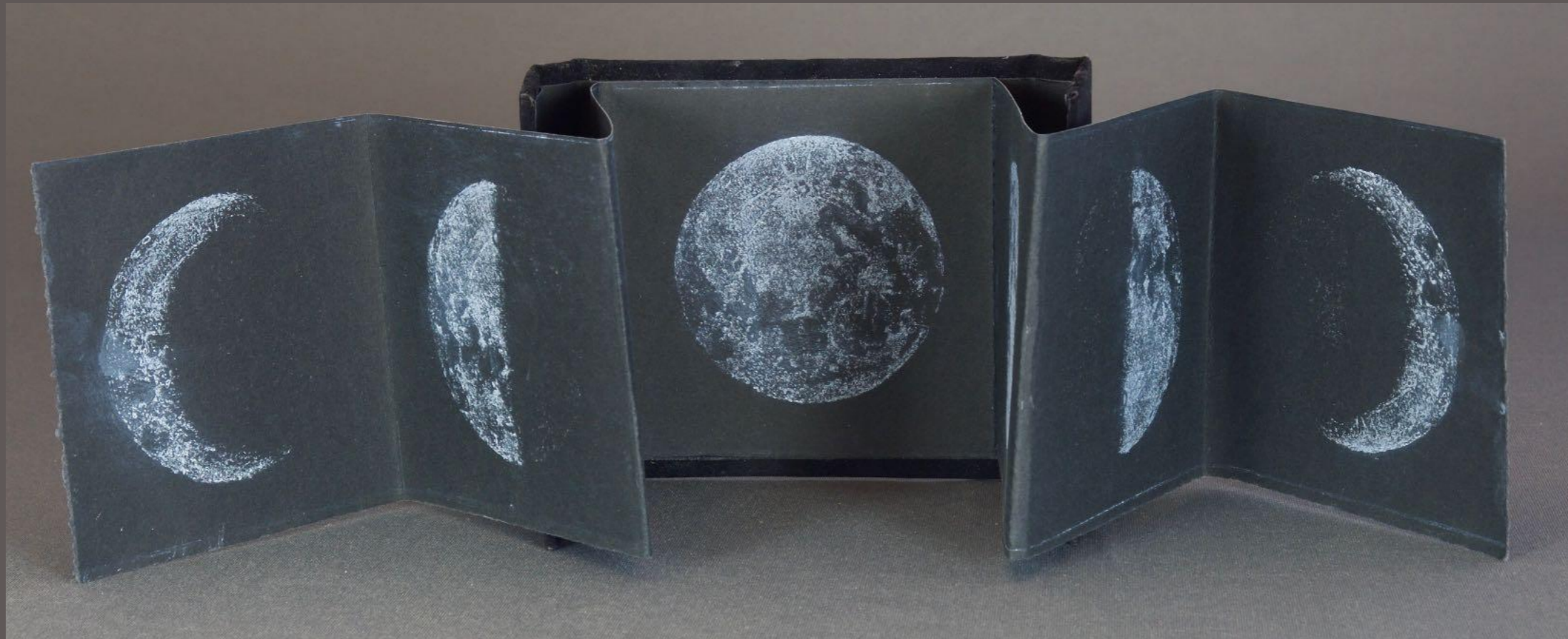
Interests Sell Holdings to Bring Concern  
 Several Weeks  
 One of the most interesting stories of the city's history is the sale of the Miller family's holdings in the city. The Miller family had owned the land since the early 1800s. The Miller family had owned the land since the early 1800s. The Miller family had owned the land since the early 1800s.

President of the (above L), or illegally until a log from one of the logs on the bank in Cincinnati were both removed from the city; Wheeler was removed from the city in 1929 the city along the Trask street off some of his

from prison, the log in this house in Cincinnati in 1943.



Cecilia S. Chewing  
*Petrified - Interior*



Julia Chilcote

*Moon Phases*

2014

4 1/2 x 4 3/4 x 5/8

Intaglio, white ink on black Canson paper

As a graphic designer, I always admire geometry and symmetry. The phases of the moon are a great example in the way that the portions of the sphere reflect. I created this book with that inspiration in mind, and thinking it would be fun to experiment with white ink. The book has an accordion fold and velvet covers.



Julia Chilcote  
*Words of Whimsy - Exterior*  
2014  
7 x 5 x 5/8  
Letterpress and dry point on  
BFK Rives paper



I created this book as homage to my eccentric grandmother, who has quite a way with words. I have archived some of her silliest quotes in this Coptic bound book. The covers are wrapped with a photographic print of the quilt she had sewn for me when I was young.



Julia Chilcote  
*Words of Whimsy - Interior*





Jo Diamantes  
*Markings with Meaning* - Exterior  
2016  
6 5/8 x 5 1/8 x 5/8  
Paper, watercolors

*Markings with Meaning* is the started but not finished handmade book begun in a workshop about patterns. The book contains different styles of writing, including a fragment alphabet, that result in patterns. All marks are letters and words and made with nibs, shells, wood veneer pieces. I thought it would be fun to show a “work in progress” as this book will be a long time in the completion.





Jo Diamantes  
*Markings with Meaning - Interior*





Jo Diamantes  
*Time* - Exterior  
2016  
9 3/4 x 7 x 1 5/8  
Mixed media

*Time* is an altered book about time giving the book itself more time to exist. I enjoyed gathering the quotes, embellishments and collage pieces that went into making this book. Wish you could flip the pages back and forth and experience my version of non-linear time.





Jo Diamantes  
*Time - Interior*





Judy Dominic

*Collected Memories*

2016

7 1/2 x 7 x 2

Wooden cigar box, leather, glass, paint, shoe polish, canning rings, lens cap

This was a collaborative effort with two of my brothers – reminiscent of Curtis Lloyd’s work with his two brothers. My brother Don painted the glass negatives (based on an image from the Lloyd Library and Museum’s archives as well as images from the Kaeser Family archives); Brother Steve cut the two glass “lenses” to fit the canning rings. (Canning rings seemed appropriate to use as the Lloyds were heavily into learning about plants around the world while my family was heavily into preserving the harvested crops in our little section of the world.) Images in the leather “passport” pockets are of my parents and siblings.





Nancy Driesbach  
*Inkblot Landscapes* - Exterior  
2015  
3 1/2 x 3 11/16 x 3/8  
Mixed media

I like to create small books that speak to me in small ways. This little book is made from small successes I discovered on larger sheets I had used for practicing ink brush painting. Even “failures” can contain their own sort of success.





*Inkblot Landscapes - Interior*



Nancy Driesbach  
*When I Am Among the Trees*  
2010  
14 x 6 3/4 x 1 3/8  
Mixed media

I made a series of drawings based on Mary Oliver's poem of the same name which I later decided I wanted to make into a book. I decided to go all out and make a leather cover and carry the tree design throughout from box, to cover, to title page. The drawings are slightly reduced copies of the originals.



Jessica Ebert  
*Cosmic Ocean*  
2016  
6 3/4 x 5 3/8 x 2 3/4  
Watercolor paper,  
watercolors, waxed linen  
thread, book board, magnets,  
book cloth, white acrylic



I've been getting back into using watercolors lately and galaxies are my absolute favorite thing to paint with watercolors. And I love the carousel/star book structure. So the idea of doing something with nebulas, planets and a Carl Sagan quote just seemed so natural and obvious. I chose the cover because it reminded me of a meteorite and just tied everything together.





Maryjo Flamm-Miller  
*Fish Tales*  
2016  
4 1/4 x 2 3/4 x 1 1/4  
Tin, chain, paper

Anglers tell lies. Each one claims to have caught the biggest, heaviest, or rarest fish. And when asked for proof? "Oh, it got away!"





Maryjo Flamm-Miller  
*Summer With Mamie and Dolly*  
2016  
3 x 3 x 3/4  
Paper

“Hens” from my family inspired this book. Grandma Mamie loved to travel and her daughter, Dolly, enjoyed the sun. Girls just want to have fun!







Carol Freid  
*After Thoughts*  
2016  
8 1/2 x 5 1/2 x 1/4  
Digital photographs and poetry on paper

I dream in color and often remember in black and white. These poems and images reflect memories reversed when visited, a theme that is the basis of my most recent work, thoughts and installations.





Carol Freid

*Reflections on Paper & Blackbirds*

2016

8 1/2 x 11 x 1/8

Digital photographs and poetry on paper

Working with both images and words represents an exploration of thoughts and observations without conclusions – more questions than answers – more query than resolution. Simple and direct the work is a reflection of thought processes.





Cody Goodin  
*Apparitions - Exterior*  
2014  
6 x 8 x 2  
Cloth, mixed media

This was created in response to seeing faces in random patterns on wallpaper's fabric; The idea of something otherworldly trying to communicate with the living.





Cody Goodin  
*Apparitions - Interior*





Cody Goodin  
*The Secret Language of God*  
2016  
9 x 2 x 1  
Paper, board, film

This book was created as a response to the idea of how the divine may communicate in unexpected ways.



Heather Hitchman  
*Helianthus Niveus* - front  
2016  
5 1/2 x 4 1/2 x 3/4  
Paper, copper, beads

My work explores issues of human vulnerability, the need for a sense of security, with the inevitability of creating mental and emotional defenses. In *Helianthus Niveus*, I manipulate the copper surface, a durable material, offering an illusion of comfort and sanctuary, and use them to enclose naturally, hand-dyed paper (a metaphorical padding for the book's armour and to represent our intimate relationship with and responsibility for our natural world).





Heather Hitchman  
*Helianthus Niveus* - back





Paul Johnson

*The Book Tree House - front*

2015

13 3/8 x 8 2/3 x 2 3/4

Watercolor paper, industrial textile dyes

This unique “push-up” pop-up form is made from watercolor paper colored with industrial textile dyes. The structure is modelled on the spirit houses of South East Asia. The theme is inspired by classical portrayals of Arcadia.







Paul Johnson  
*The Book Tree House - side*





Paul Johnson

*Goldilocks and The Three Little Pigs*

2013, modified 2016

12 2/3 x 12 2/3 x 35 7/16 open

Watercolor paper, industrial textile dyes

I make unique pop-up books using watercolor paper, colored with industrial textile dyes. This book took about six weeks to make and went through ten different stages from design to completion. I like fusing traditional story characters together and see where this leads me.





Paul Johnson  
*Goldilocks and The Three Little Pigs - folded flat*





Janice Kagermeier  
*Appalling Ancestors*  
2016

8 1/16" x 7 1/4" x 3/8"

Paper, board, inkjet printed 19th and early 20th  
century newspaper articles, collage

Thanks to digitized historic newspapers, I've been amused to discover that aggression, irresponsibility, delusion and disrespect for the law appear to have been common traits of my maternal ancestors. Is there hope for me?





Janice Kagermeier  
*Appalling Ancestors* - detail





Janice Kagermeier

*Happily Ever After, 3 volumes*

2016

Happily: 3 3/8 x 3 1/8 x 7/8

Ever: 3 5/8 x 3 1/2 x 1 1/8

After: 3 3/4 x 3 1/2 x 7/8

Paper, vintage lace, original wedding gift tags

Among the belongings I found after my aunt Ruth died at age 81 were the shower and wedding gift tags from her marriage 40 years earlier, when she was 42 years old. Her husband, Kenneth Helton died 19 months after their marriage.





Marguerite Katchen

*Paint Books*

2016

3 1/2 x 8 3/8 x 1/2

Paper books in plastic box

The box is plastic paint box. The miniature books were covered with handmade Indian and Nepalese paper. Inside are animals drawn with a calligraphy pen on Sennelier 60lb/125g calligraphy paper.



Marguerite Katchen

*Questions*

2016

9 1/2 x 7 3/4 3/4

Fabric

th

This cloth book repeats an English, 19<sup>th</sup> century

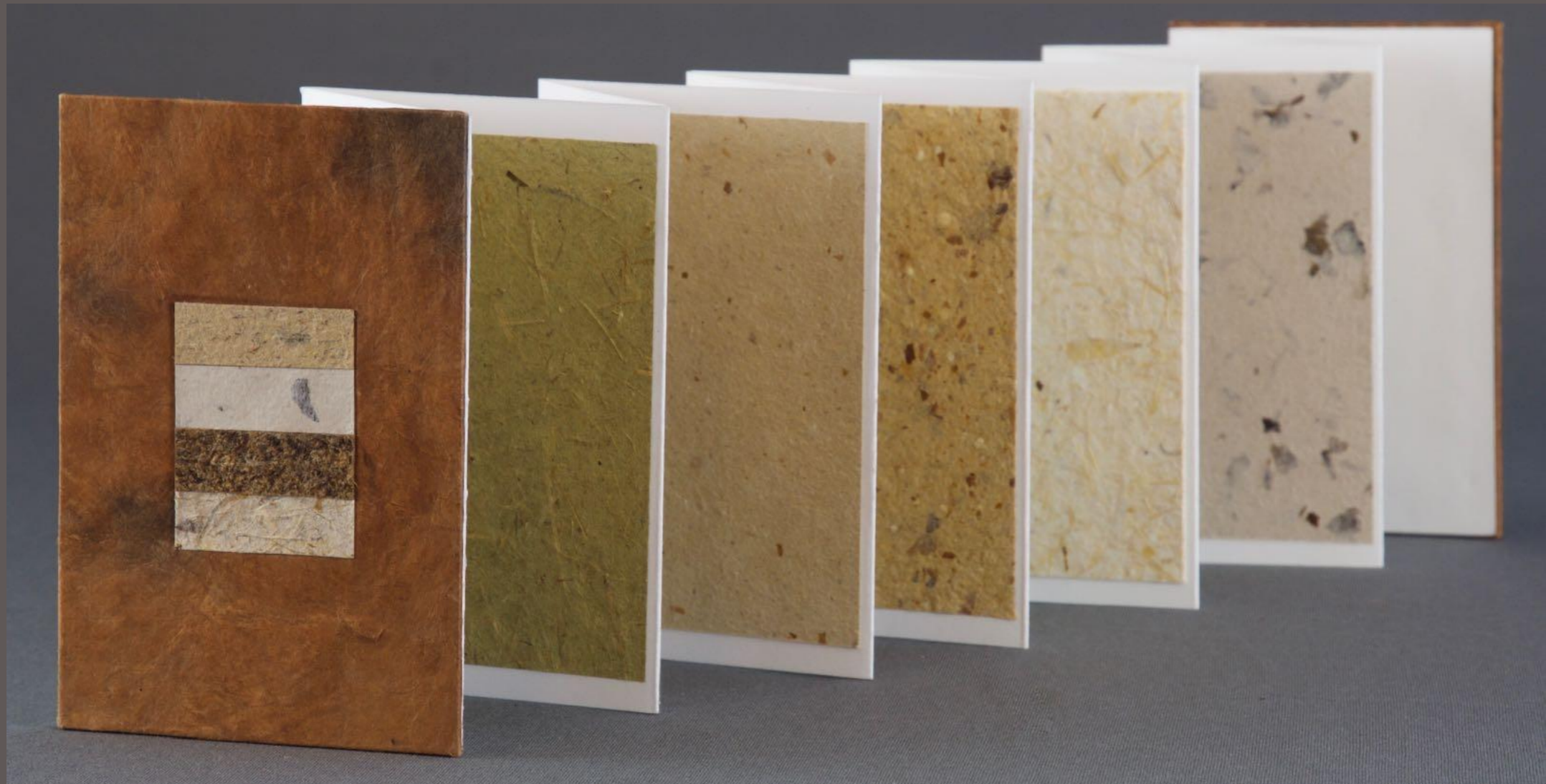
rhyme, which reads:

*If all the world were cherry pie,  
If all the seas were ink,  
If all the trees were bread and cheese,  
What would we drink?*

The book was executed in cloth so a young child could enjoy the book without tearing pages. The cover was made from upholstery fabric. The pages are cotton fabric. The pictures include my own drawings, scanned to Photoshop and printed on cotton fabric using an ink jet printer, as well as individually constructed fabric appliqués.







Lou Kroner

*Handmade Paper Samples*

2016

5 x 3 1/4 x 3/4

Handmade paper, board, Lokta and Mohawk Superfine papers

I am always inspired by the endless variations in handmade paper's color, texture, and pattern.





Lou Kroner

*Mowing the Lawn*

2016

5 x 3 1/4 x 1/4

Handmade lawn grass paper, scanned vintage advertisements, image transfer, color copied, mat board, original verse

Inspiration for this work came while mowing the lawn for the first time this season. The background for the text block is a scanned image of the same handmade lawn grass paper as the cover piece, scanned and digitally lightened.





plement to  
re reverse

Anne Leader

*The Coat* - exterior

2016

8 x 8 x 1 3/4 (closed)

Premade canvases, digital photos, text

re-experience the grief of her loss – *The*

*Coat* represents a puzzling through of some of the complex





385100-13304

Anne Leader  
*The Coat* - interior





Karen McGarry

*Within and Between*

2016

3 3/4 x 6 1/2 x 1 1/2

Mixed media collage

There is a place that exists outside our understanding but with enough feasibility to allow us to surrender logic and rationality for potential believability and play. My creative acumen stems from this place but extends to new, unknown places depending on where the work migrates within one's imagination: a suggested narrative, a pause in action, a moment that offers a trace of becoming. What is revealed and what is concealed suggest a location for meaning and questioning. Material choices and found objects routinely format the stage illuminating my conceptual ponderings.





Margaret Rhein  
*Days Full of Color*  
2016  
3 1/3 x 2 2/3 x 1  
Handmade cotton paper  
(pigmented), foil

Variation of a flag book could house small photos, drawings, quotes, stamps. All paper made at Terrapin Paper Mill.





Margaret Rhein

*In Memory of Rita –Looking for the Sidewalks in Heaven*

2016

9 x 11 1/4 x 1/3

Handmade paper covers, photocopies, photographs

The cloud papers of sunset colors remind me of our mom, Rita Rhein, who passed away this January 2016. Diagnosed with Alzheimer's the last six years of her life, she would obsess about the lack of sidewalks whenever we would take her on a trip. In her childhood, sidewalks connected one to home, school and friends. She worried about children of today. We know she is looking for sidewalks in Heaven.





Judith Serling Sturm

*Unarmed in America*

2016

12 1/2 x 10 3/4 x 4 1/4 (container)

Mixed media

21:1 - that is the official statistic of the number of young unarmed black men shot by police as contrasted with the number of young unarmed white men shot by police. And there are statistics galore that prove this, more that explain this, and even more opinions about this statistic. What I hope to do with this piece is make people really look at what this statistic means- to see each “unarmed” young man as a distinct individual with his own story, and to think about how – or if- that statistic effects our lives.





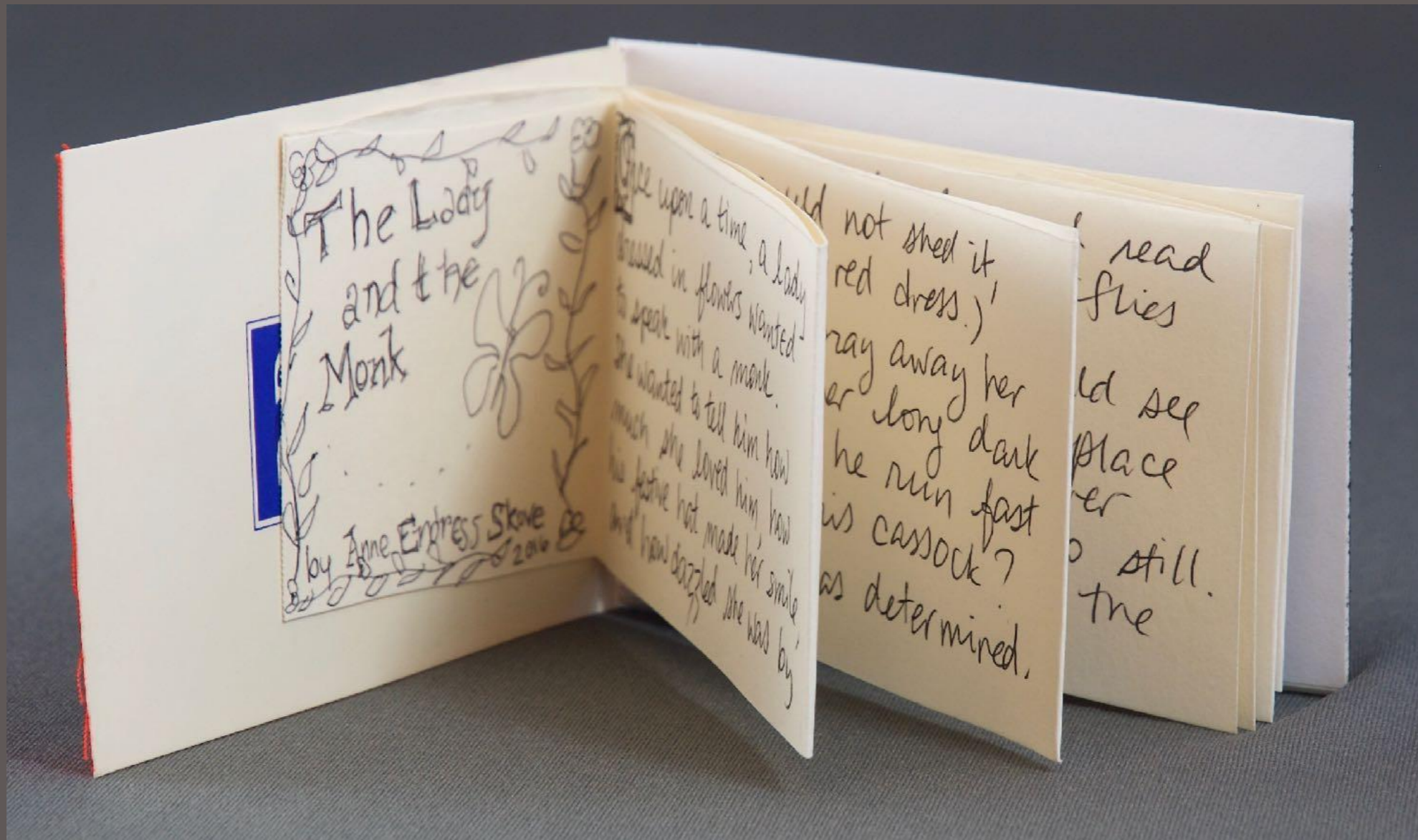




Anne Endress Skove  
*The Lady and the Monk* - exterior  
2016  
3 x 4 1/2 x 1/4  
Mixed media, including lima beans

A short fairy tale grows out of this cover, which began life as lima bean art. Every picture tells a story, and every story tells a picture. Even a lima bean has a story, if you pay attention.





Anne Endress Skove  
*The Lady and the Monk* - interior



radius.

The  
resulting

Jonpaul Smith

*Ologies*

2008

11 1/4 x 10 x 2 1/4

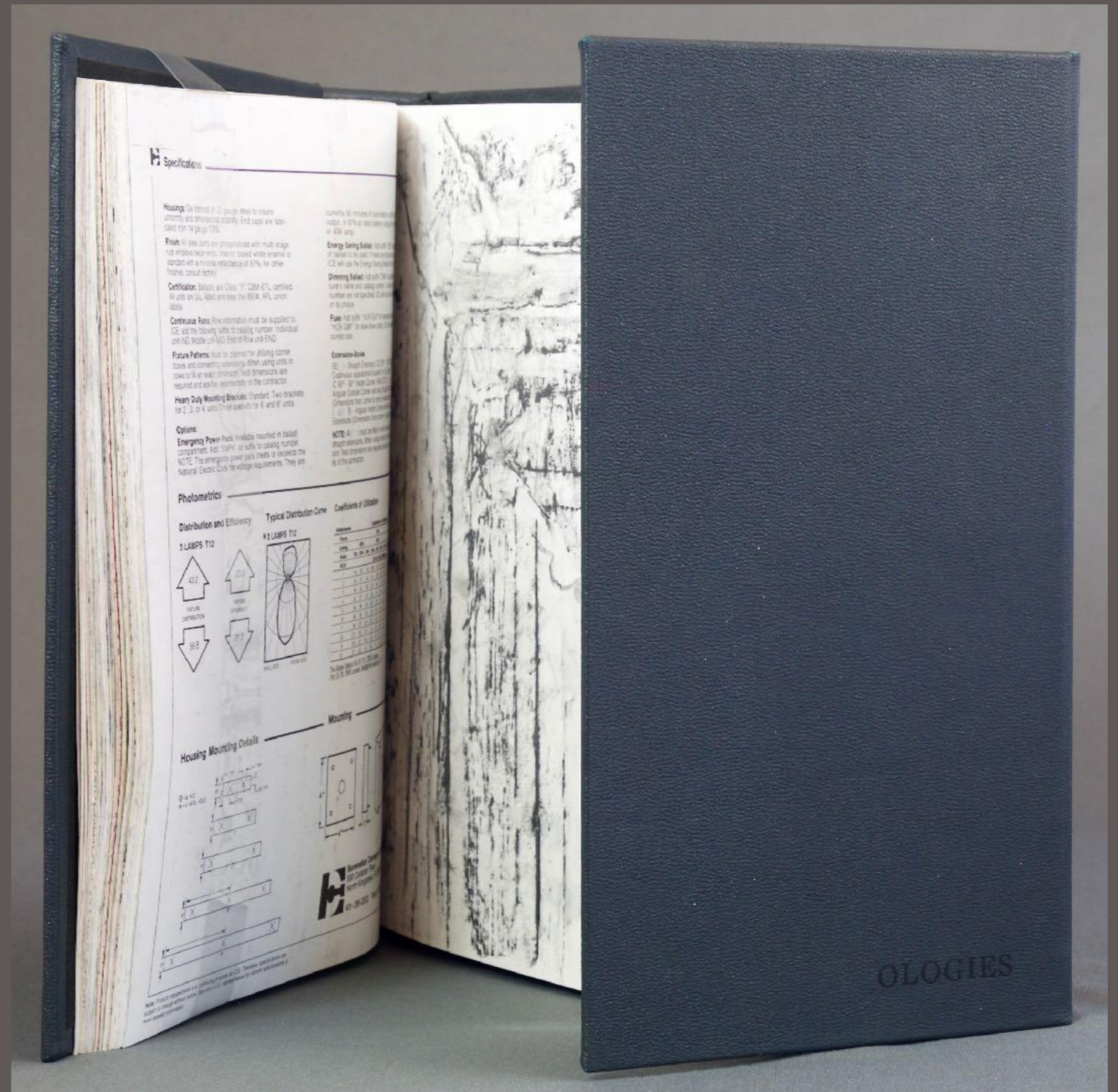
Graphite rubbings on found paper,  
leather bound

s are

compile

d in this

book







Veronica Sorcher

*March 2016*

2016

3 x 3 x 2 1/2

Inkjet prints, photocopies

Writing and photography are two things I love to do. I try to do a little of each every day. Each page of this book is a photocopied excerpt of my writing for a day in March 2016 framing a photo I took that day and shared on social media. Unfolded, the accordion becomes a representation of a calendar for the month.



relative to a



Diane Stemper  
*Waggle*  
2016  
5 x 3 1/2 x 1/2  
Paper, intaglio, letterpress

habitat loss,  
disease and  
dangers such as



Carolyn Stewart  
*A 4 A: My Tribe*  
2016  
11 3/4 x 10 x 4 3/4  
Mixed media

The sculptural book is in homage to a group of women artists. Each artist donated a fabric scrap which was wrapped around a twig and mounted in a wooden crate. This is the story of my tribe.







Carolyn Stewart  
*Flower Journal* - exterior  
2016  
9 1/4 x 7 1/4 x 3/4  
Paper, canvas

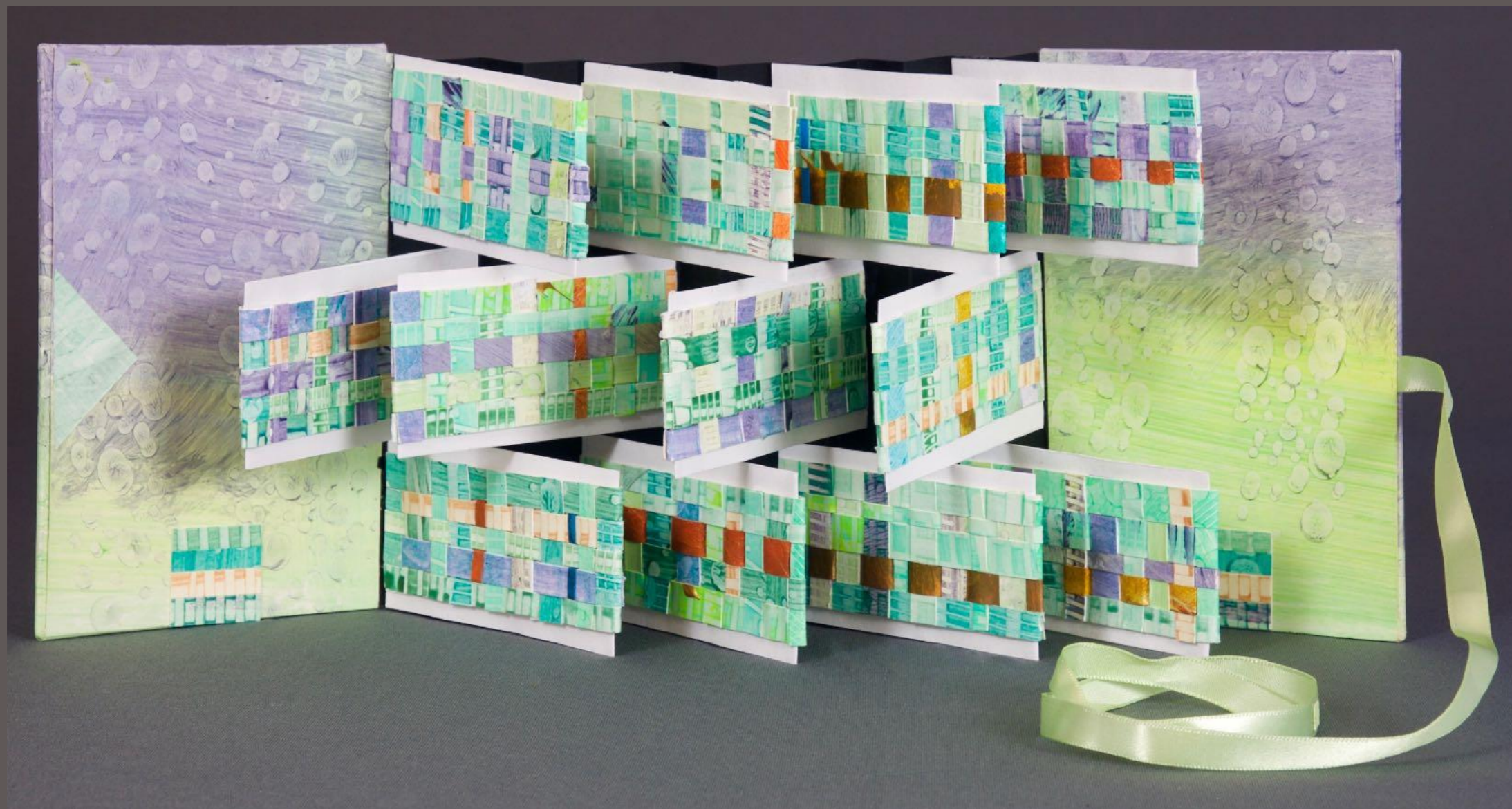
The canvas cover was a group project, passing the canvas around the table with each person adding to the design following the suggestions of the originator.





Carolyn Stewart  
*Flower Journal* - interior





Salle Taft  
*Soft Spring Afternoon*  
2015  
6 1/4 x 4 x 3/4  
Handmade paste paper

This flag book construction consists of 1/4" strips of handmade paper woven together to create the flags. As a former fiber artist I am exploring the overlap between weaving and bookmaking.



Salle Taft  
*Wire Edge Binding Book*  
2015  
6 1/2 x 4 1/4 x 1/2  
Handmade paste paper, wire

This book contains indistinct text to give just the suggestion of words so as not to distract from the book itself as a work of art.





Jeanne Taylor

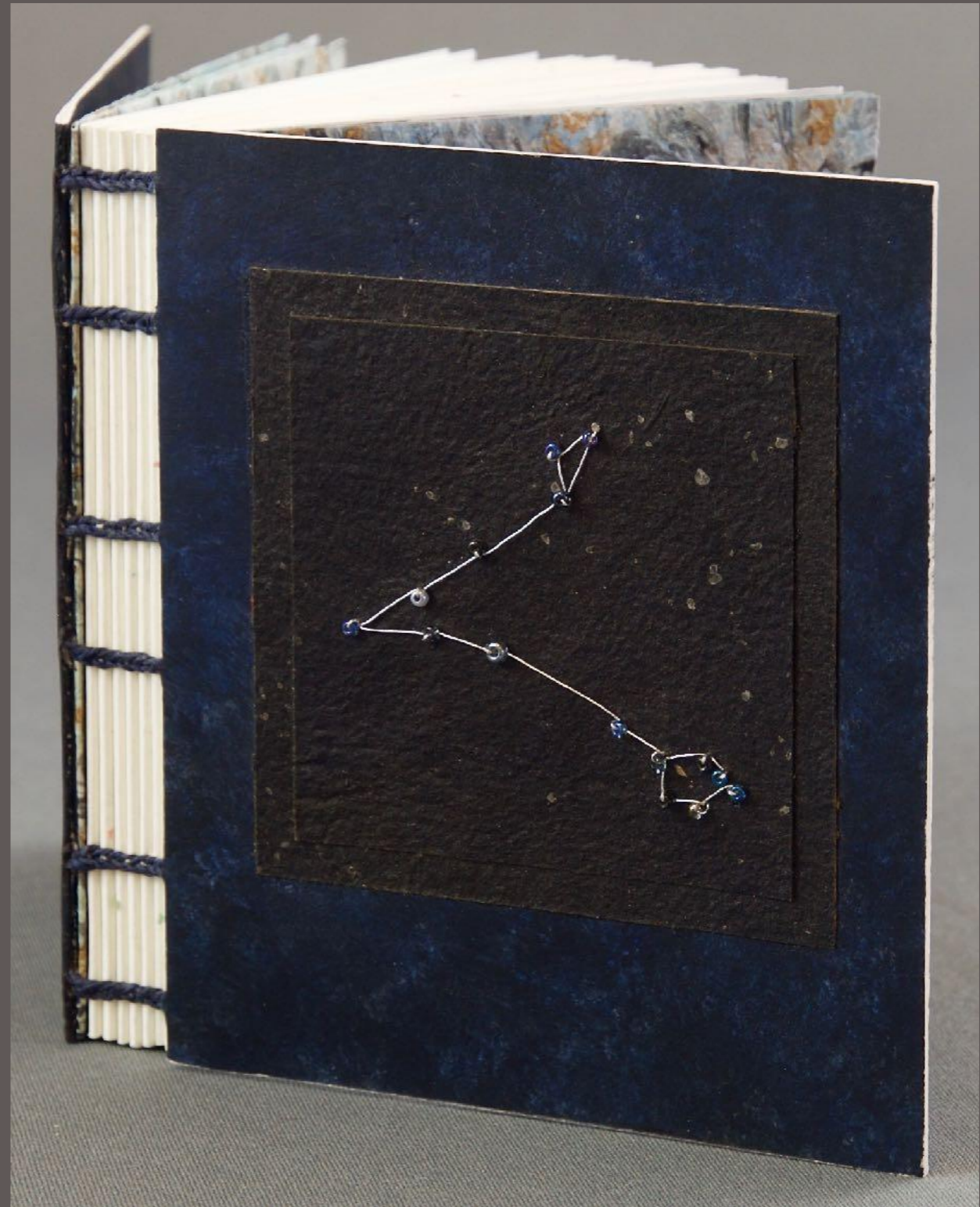
*Pisces*

2014

5 x 4 1/4 x 3/4

Handpainted covers with sewn beads,  
acrylics, French marbled end papers

I am drawn to the Coptic style binding paired with  
the Pisces constellation. For me the binding  
represents the open and vast universe.





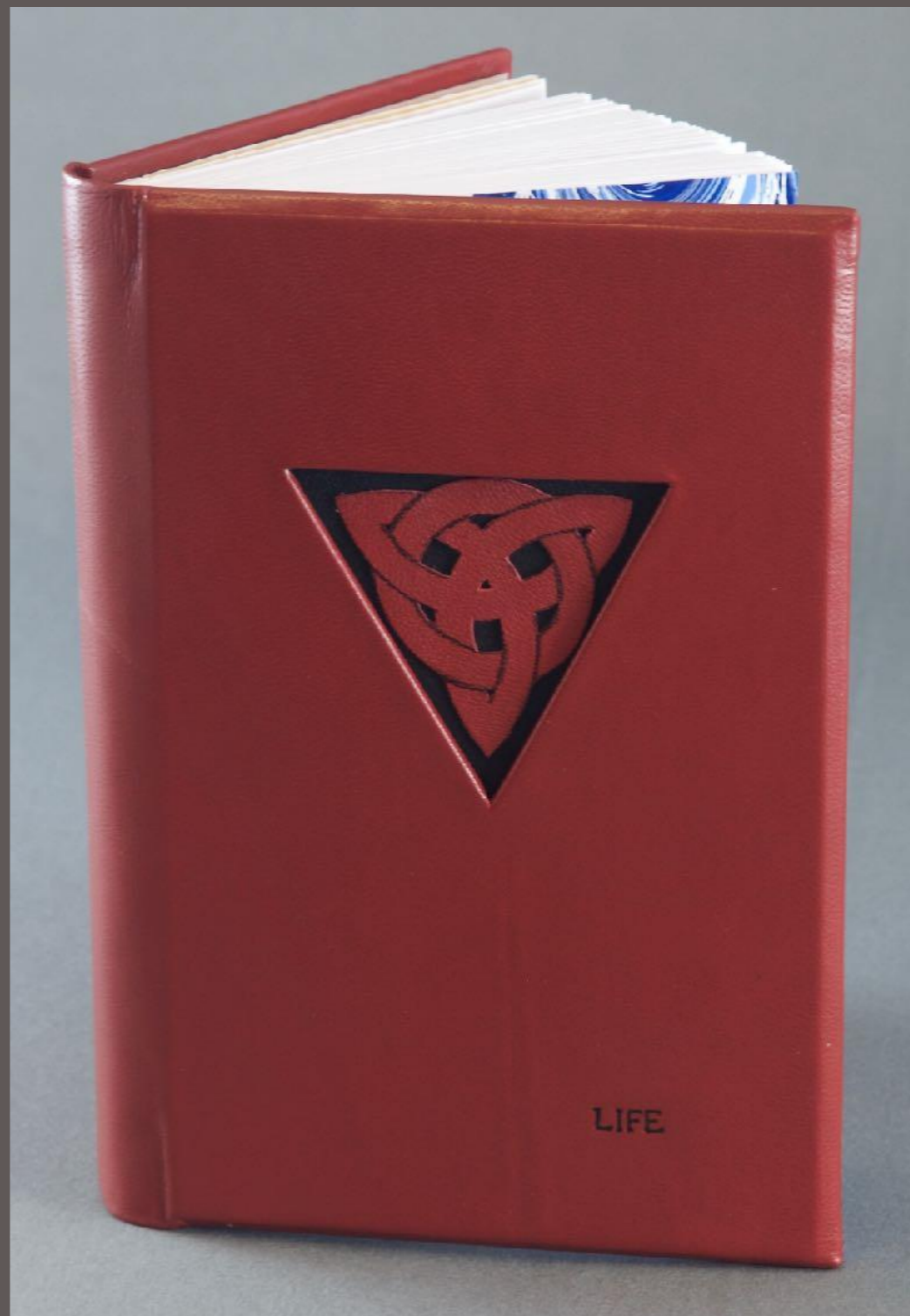
Jeanne Taylor  
*Untitled*  
2015  
2" x 1 1/2" x 1/2"  
Marbled paper, Italian bookcloth

I first began by making handmade papers.  
Then I realized I loved the art of  
transforming paper to page even more.





Chris Voynovich  
*The Book of Life*  
2016  
9 x 6 x 1 1/4  
Leather, paper, handmade paper







Chris Voynovich  
*The Knowledge of Good and Evil*  
2016  
9 1/2 x 6 7/8 x 1 1/4  
Leather, paper, snake skin

The tree to be left alone?

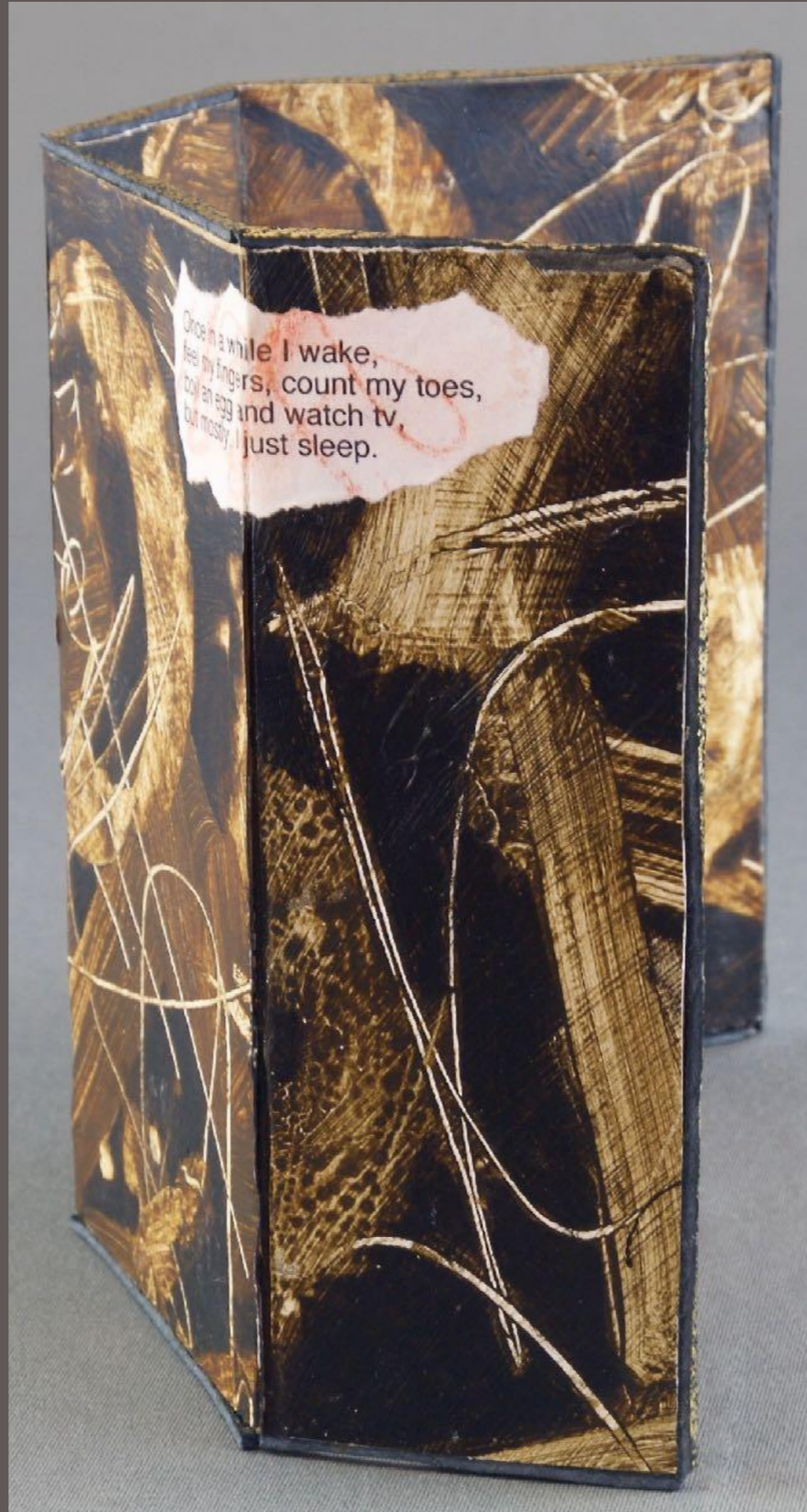




Fran Watson

Sleep - **1**

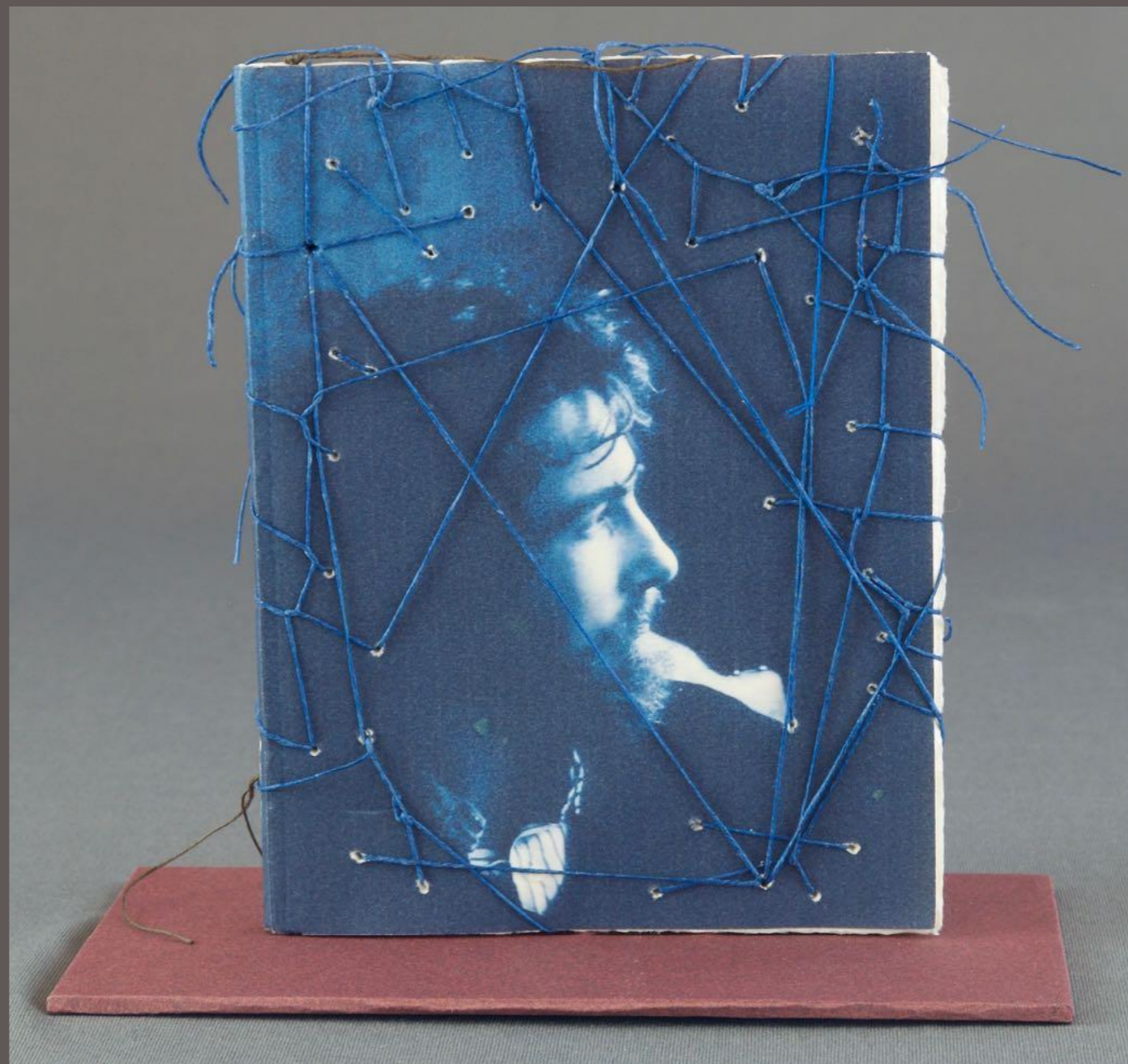




Fran Watson  
*Sleep - 2*



Carole Winters  
*Then and Now* - front  
2016  
6 1/4 x 5 x 1/4  
Inkjet photo prints on Rives  
paper, linen thread



This piece is an exploration into the book as object: textured, mysterious, contemplative. The subject is a friend who I did not have contact with between 1978 and 2014 (36 years=36 pages), and who has led a reclusive life about which I have little information. “Then and Now” is about the passage of time and its effects on human beings and relationships. Again, this book could be easily reproduced, and also serves as a prototype for another project on this subject.





Carole Winters  
*Then and Now - back*



Carole Winters

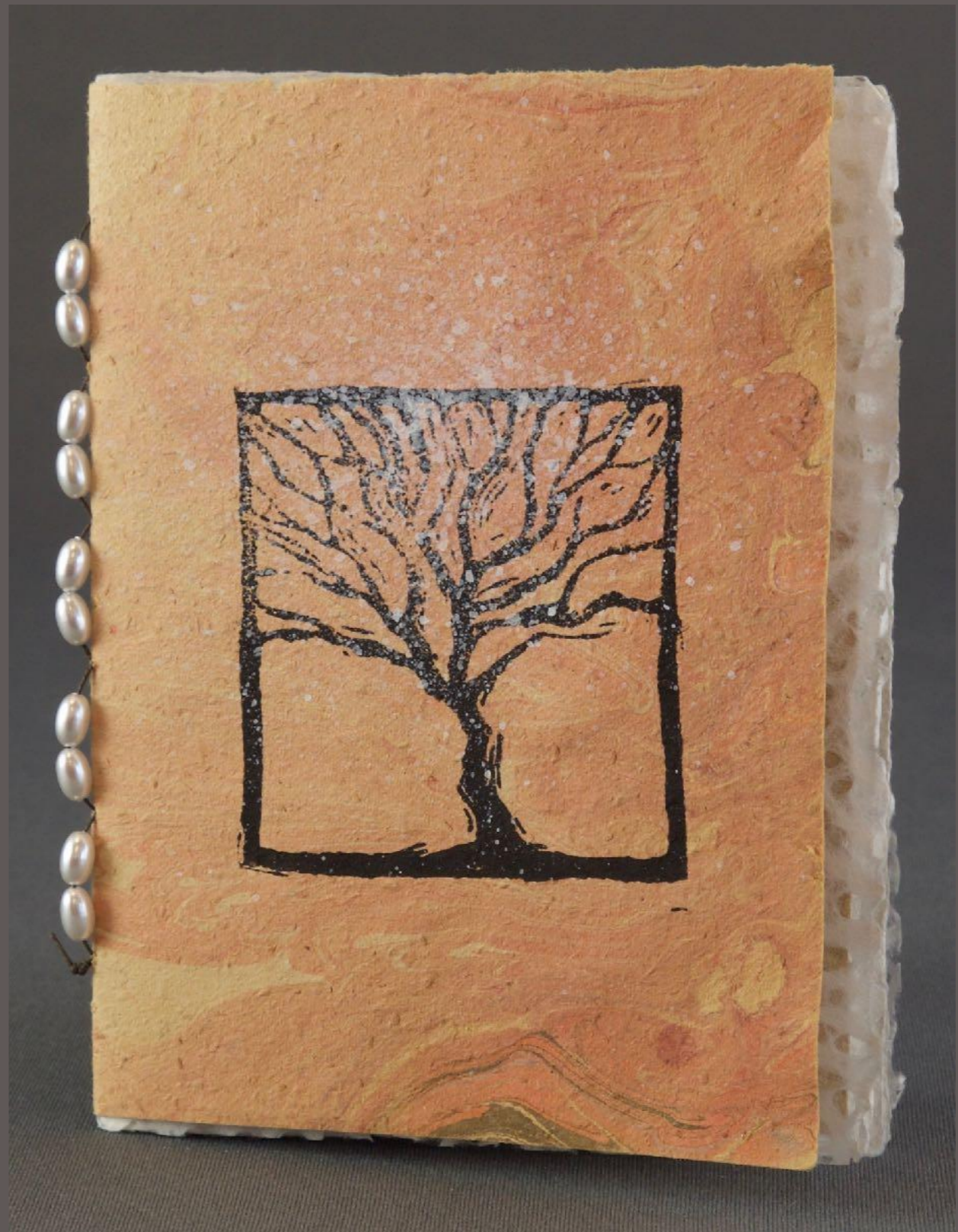
*The Tree* - exterior

2016

6 x 4 1/2 x 1/4

Handmade paper, lace paper,  
linocuts, inkjet photographs,  
gouache, beads, ribbon

I like incorporating as much texture into my books as possible, but I also want to be able to reproduce the book, that it not be one-of-a-kind. In this case, I could easily make multiples of this book, which is kit of parts: papers, photos, prints, beads. The subject of the book is the huge maple tree behind my family home in Bellevue, Kentucky.







Carole Winters  
*The Tree - interior*