

BOOKWORKS XVIII ~ 2017

Presented by

The Cincinnati Book Arts Society

and The Public Library of Cincinnati and Hamilton County

On exhibit June 14 - September 3, 2017 at the Main Library
Public Library of Cincinnati
800 Vine Street
Cincinnati, Ohio 45202-2071

CINCINNATI BOOK ARTS SOCIETY

BOOKWORKS XVIII ~ 2017

EXHIBITORS

Patty Bertsch
Cecelia S. Chewning
Jeanne C. Clark
Jo Diamantes
Jessica Ebert
April Foster
Gabrielle Fox
Carol Freid
Cody Goodin
Jesse Heggs
Janice Kagermeier
Doug Katchen
Marguerite Katchen

Lou Kroner
Nat Kutcher
Anne Leader
Karen McGarry
Emma Paquin
Margaret Rhein
Liz Scheuer
Judith Serling-Sturm
Anne Endress Skove
Veronica Sorcher
Diane Stemper
Carolyn Stewart
Jeanne Taylor

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.

ALL RIGHTS RESERVED

No part of this document may be reproduced or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise, without prior written permission
from the publisher.

Copyright ©2017 Cincinnati Book Arts Society
P.O. Box 32033, Cincinnati, OH 45232

Patty Bertsch
Ginkgo Leaves

2016

6 3/8 x 4 3/8 x 5/8

Leather, paper, book board



This book, my second experience with leather, was made in a workshop conducted by Bonnie Stahlecker. The ginkgo leaf design was a linocut that was then used with an etching press to emboss the design into dampened leather. The text block was sewn using the French link stitch.

Patty Bertsch
A Valentine to Nature

2017
7 3/4 x 6 3/4 x 3/4
paper, book board



This book is an example of a drum-leaf binding I learned in a workshop conducted by Karen Hanmer. Pop-ups were made using patterns created by Robert Sabuda. The drawings are inspired by images found on the internet and a greeting card.



2017

6 1/2 x 12 x 4

Yarn, cloth, weighted rice bag, paper, beads, buttons, string, thread

Cecelia S. Chewning

Super Women
Super Women was inspired by the Women's March on Washington (including a supporting march in Cincinnati) on January 21, 2017. These super women, many wearing handmade pink hats as a symbol of solidarity, along with their friends and families, were finding a way to initiate change. I asked each participant in this book to imagine putting on her pink hat and to envision how she would use her super power actions, big or small, to make positive changes in her life, that of her community or the larger world. This collaborative accordion, housed in an upturned pink knitted hat, is the result. Small banners on beaded strings attached to the sides of the hat indicate what super women want to encourage in society.



Jeanne C. Clark
Full Moons of the Year

2017
4 x 4 x 1/8
Paper, colored pencil, ribbon

Native Americans had names for full moons. There are variations. I made moons that have images on them to denote the name. I added a 13th moon. I made hangers on them to hang by a window while waiting for the real moon to come or to hang on or near a calendar. The box is made of four circles like moons.



Jo Diamantes
Becoming
(cover)

2017
5 1/2 x 4 1/2 x 1/2
Mixed media

An abecedarian pamphlet stitch providing thoughts to get the creative process started.
A fun book to make and look through.

Jo Diamantes
Becoming
(interior)





Jo Diamantes
Tin of Ancestors

2017
4 x 2 1/2 x 1 1/4 in case
Mixed media

Tin of Ancestors uses copies and originals to bring to life research into the family tree. "Pages" can be easily moved as needed.



Jessica Ebert
Antarctica
(interior)

2017
7 1/8 x 9 1/8 x 1 7/8
Photographs, mat board, wood veneer, bookcloth, acrylic paint

In November of 2016, I was offered the trip of a lifetime, a trip to Antarctica, with my sister. After two mind-blowing/over-stimulating weeks, and 5,000+ photos, later I was inspired to make this accordion-style book. Meant to resemble framed works hanging on the wall, this only barely captures a fraction of the beauty and majesty that is Antarctica.



Jessica Ebert
Antarctica
(enclosure)

Jessica Ebert
*Reminiscing: Selected Poems by
Amanda K. Wolfe*
(cover and box)

2017

8 7/8 x 5 1/4 x 1 1/2

Leather, paper, wood veneer, thread

This is a selection of 11 poems written by Amanda Wolfe (my dearest friend) for her MFA thesis some years ago. I was inspired by the main text block paper, which is from printmaker Brett Schieszer, and had the idea to combine it with wood veneer. I engraved the poems into the wood using the Library's engraver in the MakerSpace.



Jessica Ebert
*Reminiscing: Selected Poems by
Amanda K. Wolfe*
(interior)





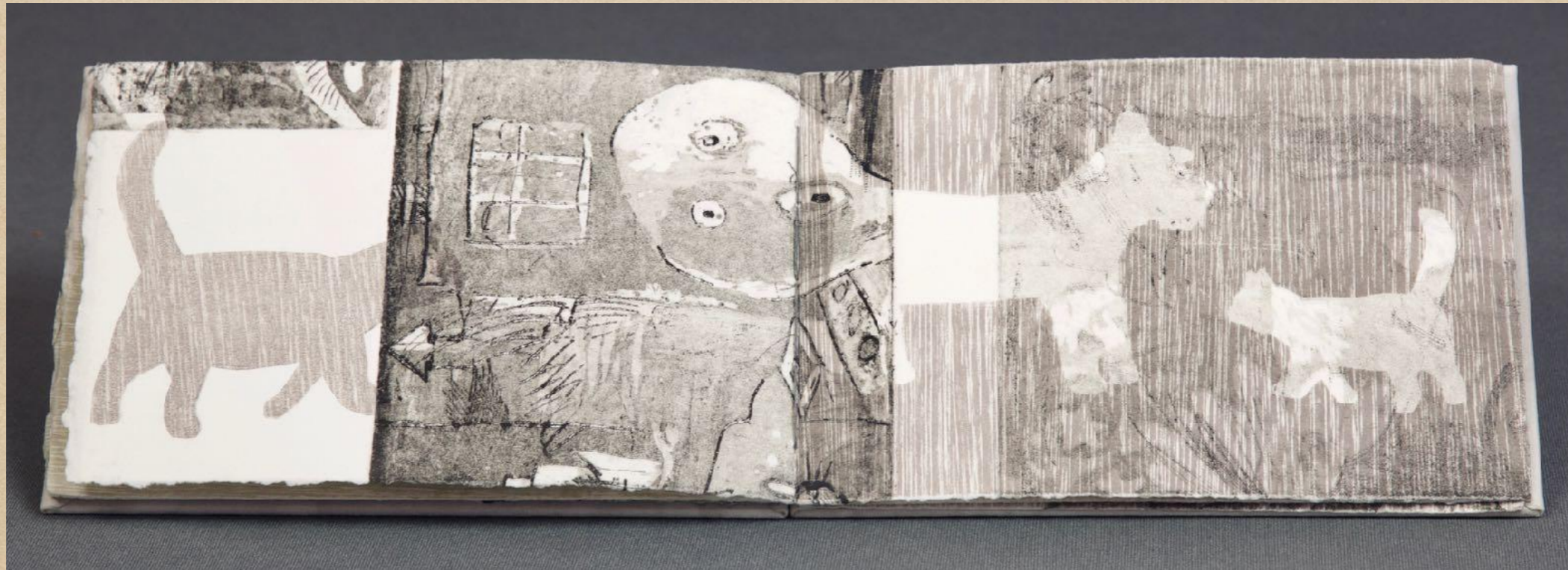
April Foster
Cats and Dogs
(cover)

Collage printed imagery using cardboard stencils and etching plates of past and present pets. Coptic book structure.

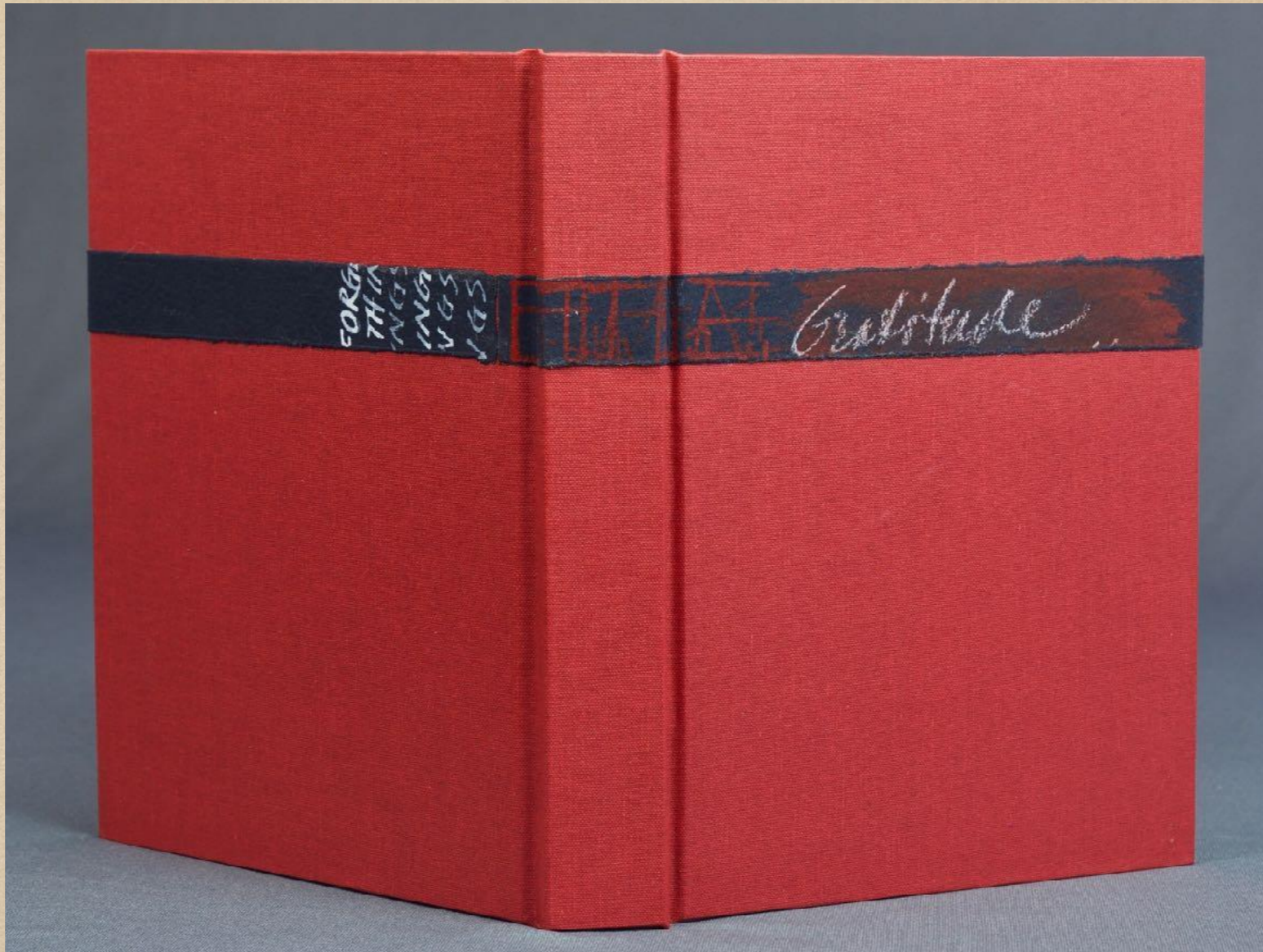
2016

4 1/4 x 6 1/4 x 3/8

Etchings, pressure printing, paper, board



April Foster
Cats and Dogs
(interior)



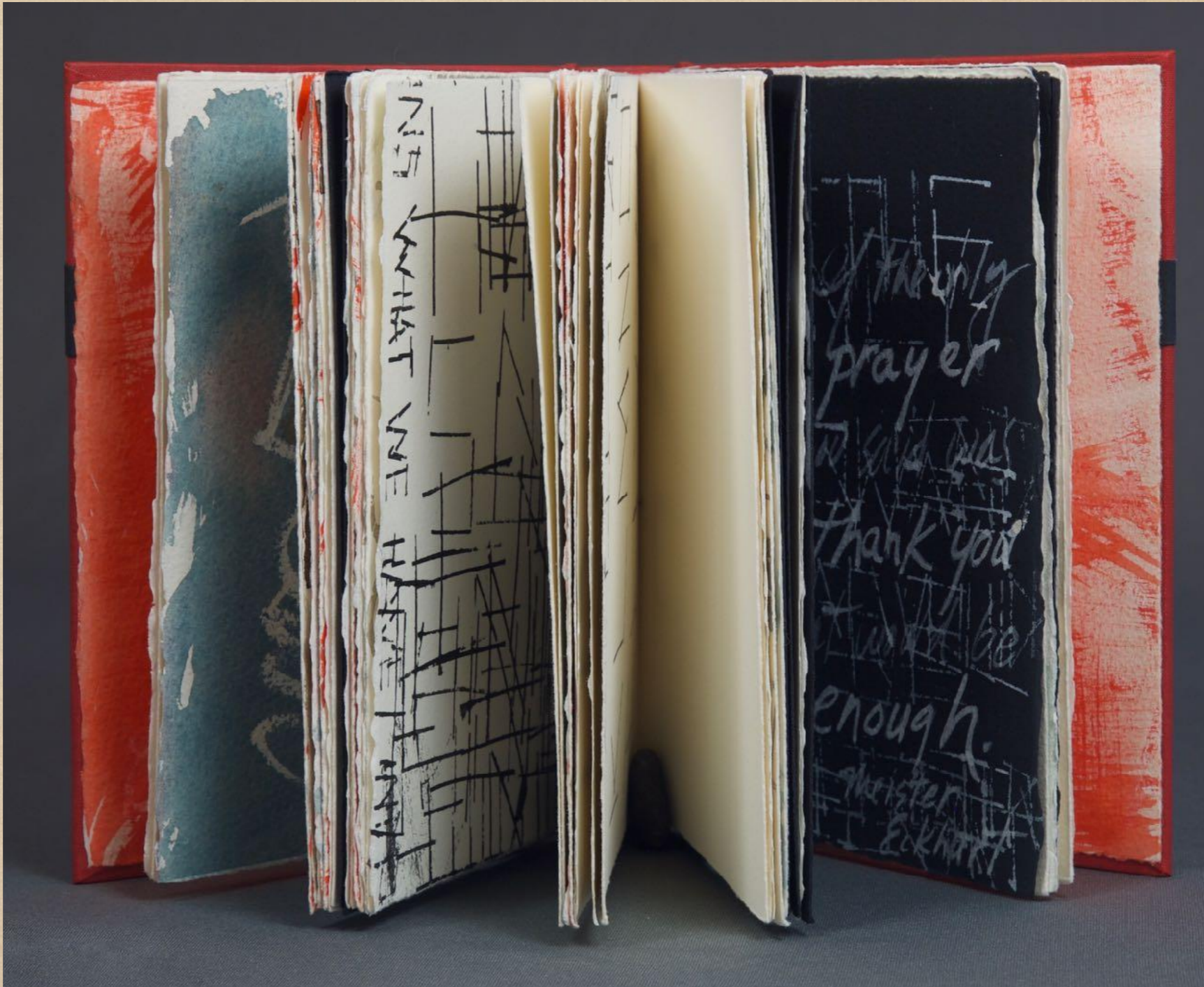
April Foster
Gratitude
(cover)

2016

8 x 6 x 1

Gouache, paper, bookcloth, board

A word/pattern book using found quotes about gratitude. Case bound book structure.



April Foster
Gratitude
(interior)

Gabrielle Fox
*Larkspur Press: Forty Years of
Making Letterpress Books in a
Rural Kentucky Community,
1974-2014*
(cover)

2017
8 7/8 x 5 6/8 x 1 1/2
Leather, paper

This is the first of many copies
of this book I hope to bind.



Gabrielle Fox
*Larkspur Press: Forty
Years of Making
Letterpress Books in a
Rural Kentucky
Community, 1974-2014*
(endpapers)





2016

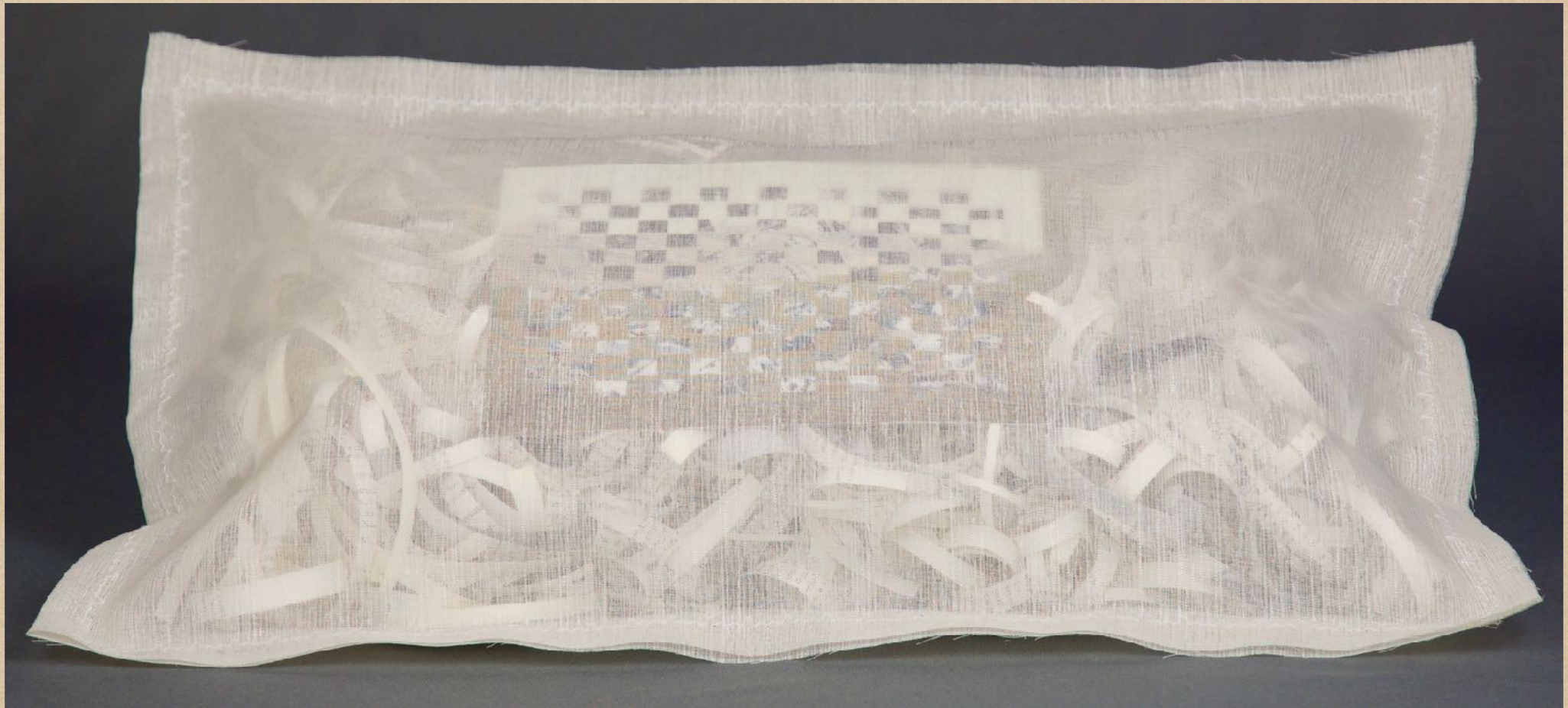
8 1/2 x 5 x 2

Paper, borax, water, ink, pencil

Carol Freid

The Book is the Outcome

A hand constructed book filled with drawings, scribbles, marks and found words undergoes further transformation by way of experimentation. Change, immediate, transformative, unrecognizable, irreversible is the basis of this book. An idea is formed and shifts, context becomes as relevant as content. We make choices and wait for outcomes. This book is the outcome.



2017

4 1/2 x 18 1/2 x 13

Hand-shredded water damaged book, fiber, thread

Carol Freid

Dream Book Pillow

A water damaged discarded art book in a free box outside of a book store scooped up waiting to be undone and redone. Pages stuck together, words and images merge into each other. The pages are carefully cut into strips. Some strips reemerge as an image, the rest become the stuffing for a pillow book, a dream book where words and images rearranged take on a new life.



Cody Goodin
*A Fungus Among Us:
Mushroom Book*

2016
8 x 5 x 5
Paper, wood

This book was inspired by the fungus collection of Curtis Gates Lloyd, co-founder of the Lloyd Library. I wanted to create a structure to mimic the mushroom form.

Cody Goodin
Tree Grimoire: A Prayer for Trees

2017
16 x 12 x 5
Wood, silk, ribbon, linen thread

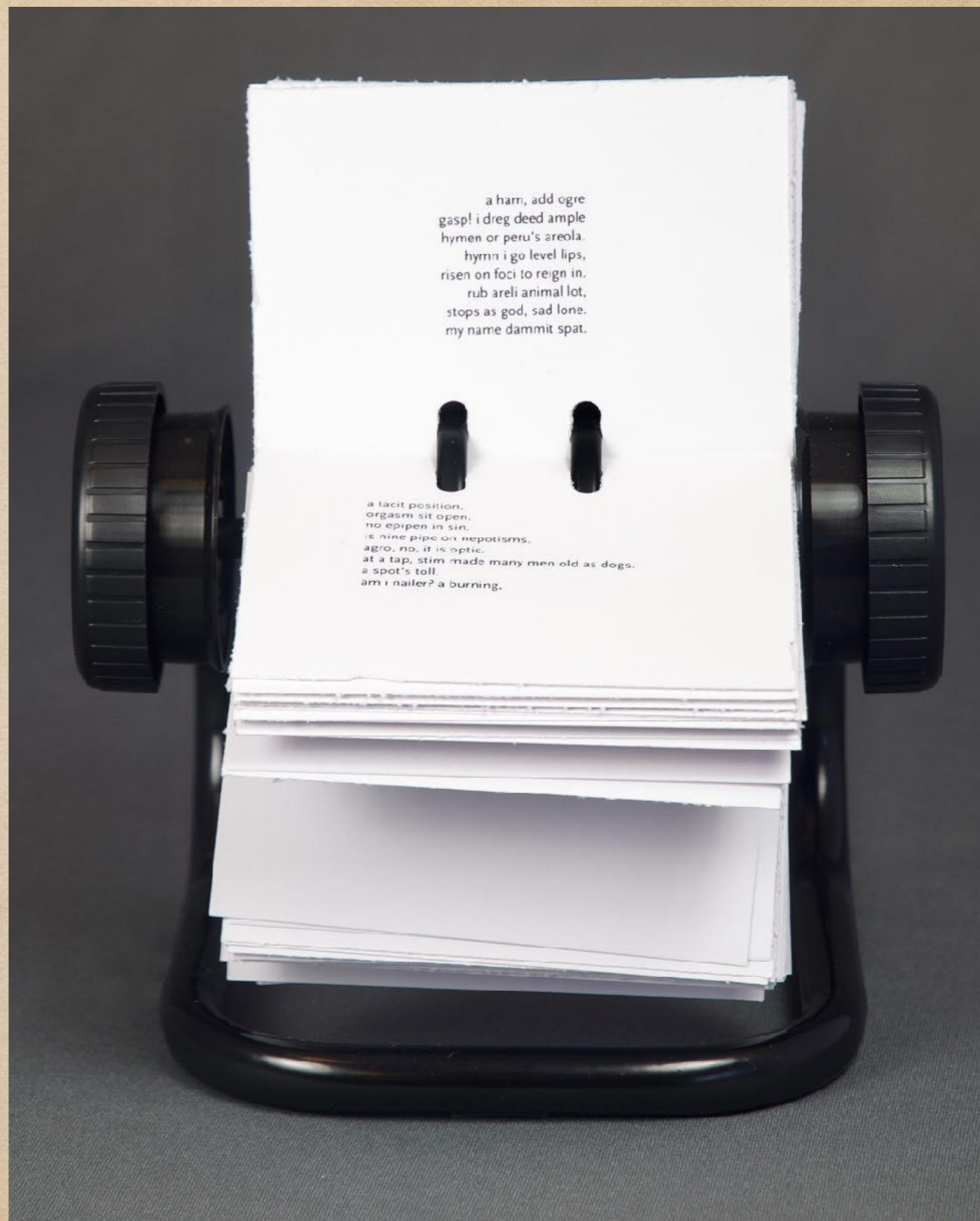
This piece was in response to the destructions of our forests. The structure itself resembles both a wreath and an abstract tree shape. The leaf pages were a nod to the Buddhist prayer flag.



Jesse Heggs
Control

2017
5 x 6 1/2 x 5 1/4
Paper, Rolodex

A collection of 71 odd palindromes and
98 even letter palindromes. It is
arranged in 28 palindromic poems and
title pages and bound by Rolodex.



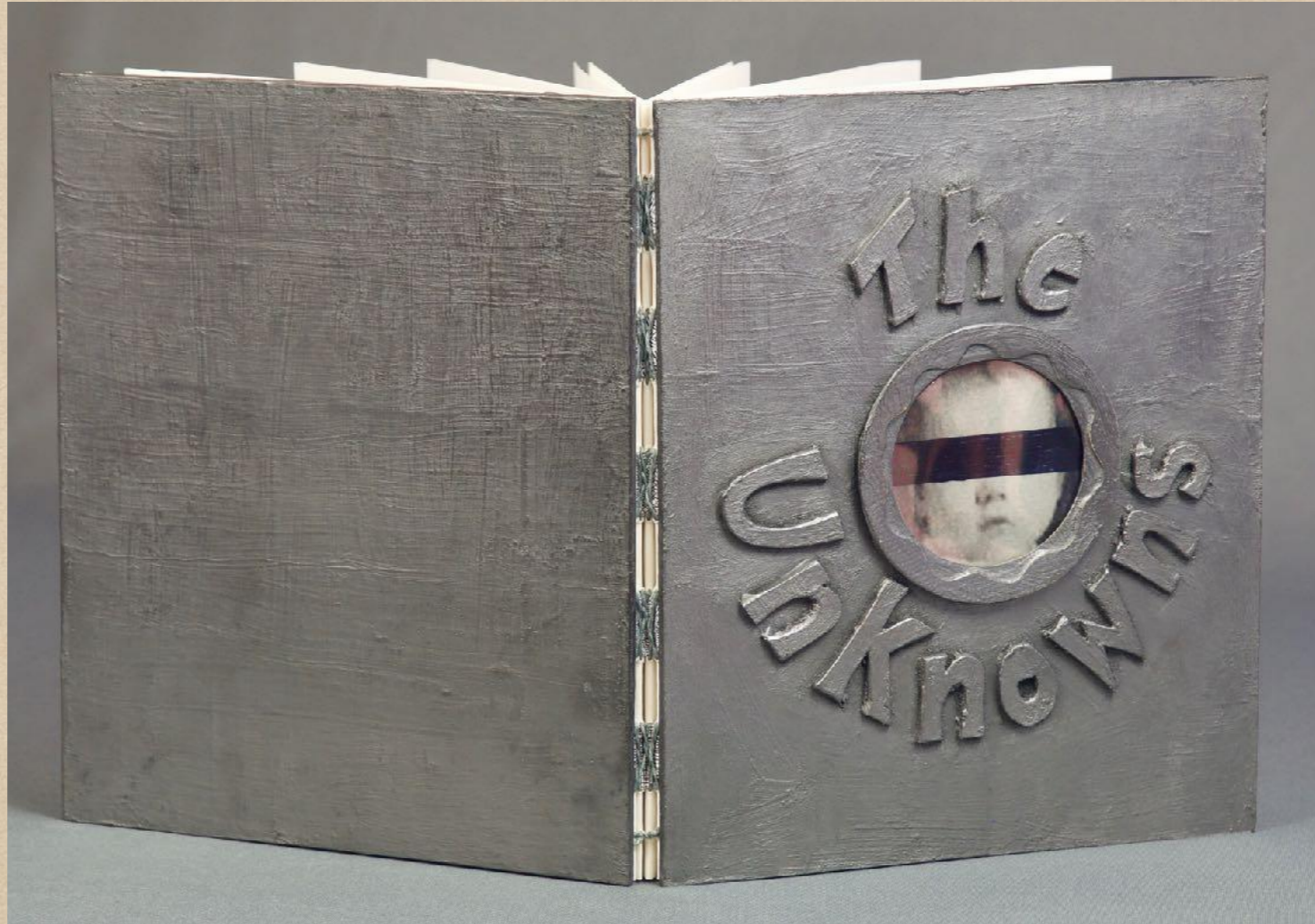


Janice Kagermeier
Inhairitance

2017
6 1/8 x 3 3/8 x 5/8
Inkjet print on paper, board, hairpins

I am descended from generations of women for whom the perfect coiffure was paramount. This accordion book is my tribute to them.

JUDGES' AWARD OF MERIT
SECOND PRIZE



Janice Kagermeier
The Unknowns
(cover)

Inkjet print on paper, thread, security envelopes, shellac & graphite painted boards

2017

8 9/16 x 7 1/8 x 15/16

This is my meditation on the looming possibility of the reversal of Roe v. Wade. I have overlaid manipulated family photos with digitized late 19th- and early 20th-century Hamilton County Morgue records of infants and fetuses identified only as "Unknown."



Janice Kagermeier
The Unknowns
(interior)



Doug Katchen
Altered Art

2017
7 1/4 x 5 1/4 x 3/8
Davey board, paper

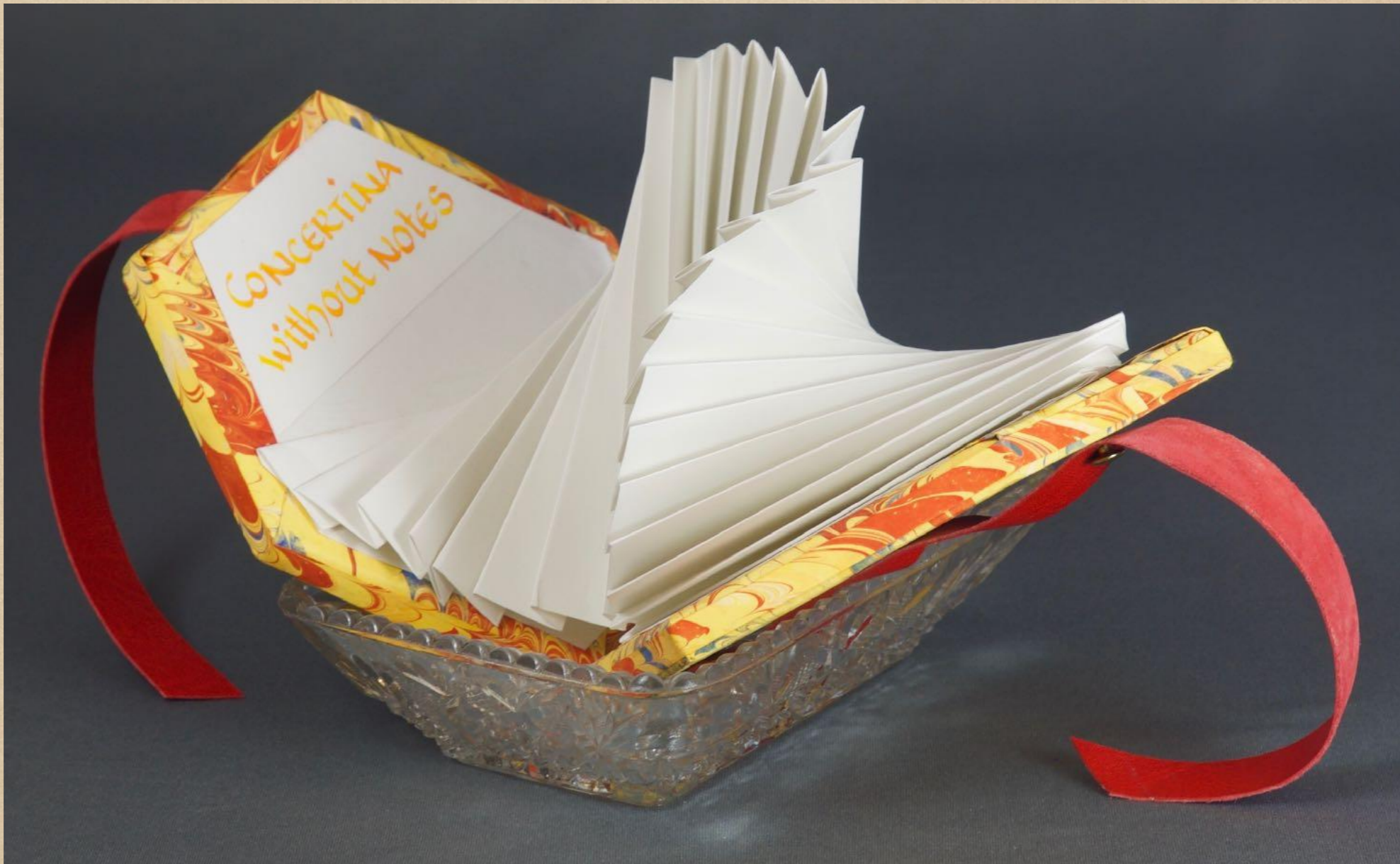
Most photos were taken by me. Some characters were “borrowed” from other artists. The images were combined, edited and painted using Photoshop software. The finished photos are mounted on 80 lb watercolor paper. The book is covered with Thai momi (koko & bamboo pulp) paper.



Marguerite Katchen
Concertina Without Notes
(cover)

The concertina is covered with marbled paper I made in 2015. The book was shaped to resemble a squeeze box, with red leather being used for handles. The calligraphy was done with red sumi ink. The pages that mimic bellows were folded from 70 lb Strathmore drawing paper.

2017
6 x 6 x 1 1/2
Davey board, paper, leather



Marguerite Katchen
Concertina Without Notes
(interior)

Marguerite Katchen
Everything Natural Turns

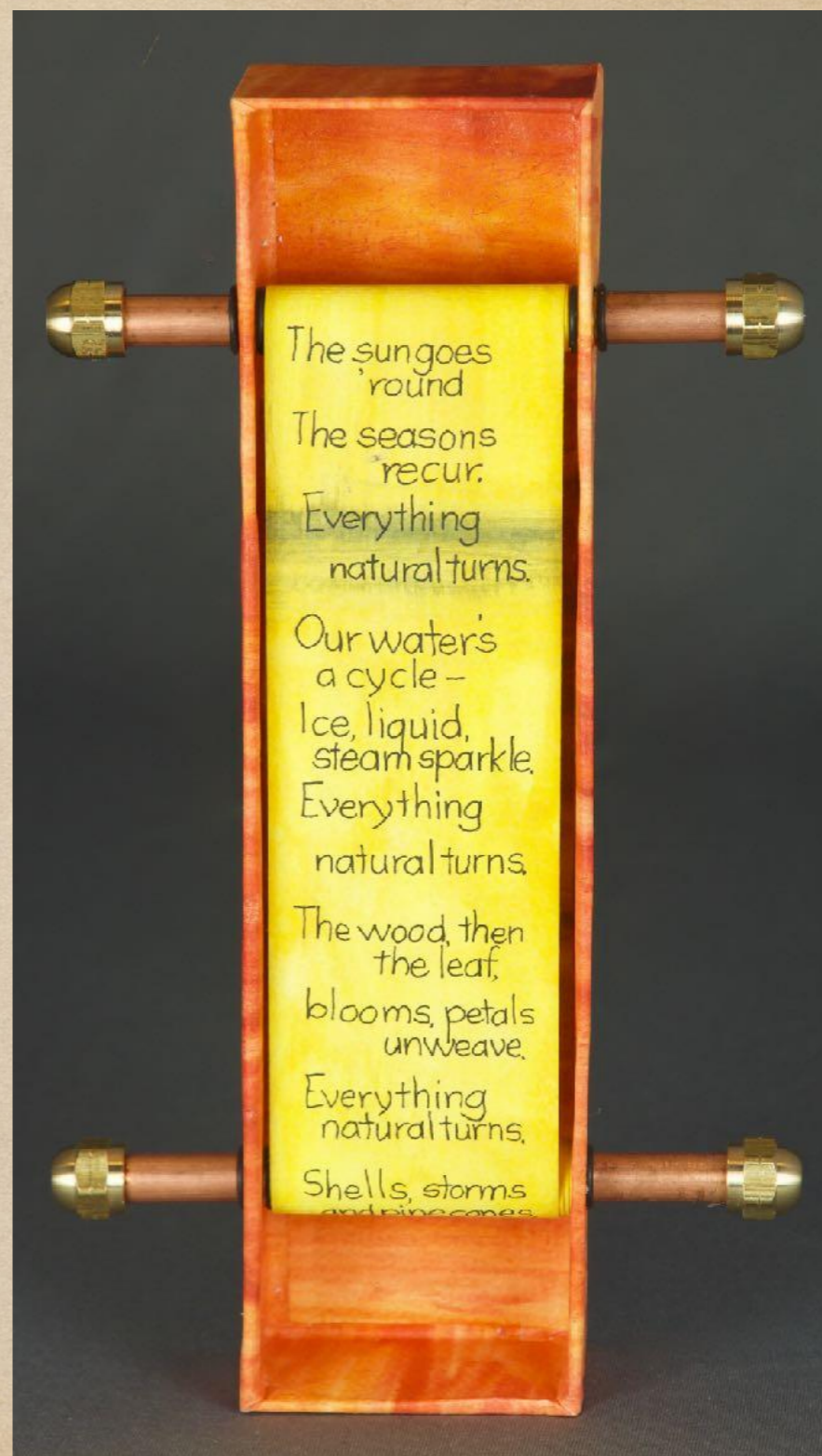
2017

1 1/2 x 10 x 2 1/2

Davey board, paper, plumbing parts

Both the scroll and the box covering are handmade paste papers. These were done on Arches Text Wove paper using methyl cellulose with acrylic paint. The scroll has an original hand-written poem. This was attached to copper scroll turners with brass handles, parts obtained from a plumbing supply. One must turn the scroll to read it.

see next panel for text of poem



Marguerite Katchen
Everything Natural Turns

The sun goes 'round.
The seasons recur.
Everything natural turns.

Our water's a cycle –
Ice, liquid, steam sparkle.
Everything natural turns.
The wood, then the leaf,
Blooms and petals unweave.
Everything natural turns.
Shells, storms, and pinecones
Genes, gales and cyclones
Everything natural turns.

There's snow in April
And hail in July.
December sun hides
and shrinks from the sky.
The old year wanes
And mutters goodbye.

Then the sun goes round.
And the seasons recur.
Everything natural turns.



Lou Kroner
Doodles

2016
2 3/4 x 2 x 1/4
Paper, board

I attribute my lifelong habit of doodling, and my fascination with pattern, to childhood when my mother suggested that I "draw a design" when I didn't have any other ideas. As I grew older, I suppose that this led to my interest in map symbols and geometry. Who knows?



Lou Kroner
Rust Belt Memory
(cover)

2017

6 1/4 x 6 1/8 x 1/4

Found metal, fabric, thread, acrylic medium

Inspiration for this piece comes from two sources: samples of boro, a Japanese textile artfully mended and patched, seen in a visit to Douglas Dawson Gallery in Chicago, and the work of Beata Wehr (seen during her CBAS lecture and workshop in 2015). The materials come from experiments with rust and indigo.



Lou Kroner
Rust Belt Memory
(interior)



Nat Kutcher

Scrap Book: Gallery for an Unknown Artist
(front)

2017

4 5/8 x 3 7/16 x 3 5/16

Paper, found scrap book album cover, found collage

I found these small, gorgeous collages at Indigo Hippo, a creative reuse center (thrift store for art supplies) in Over-the-Rhine. I imagine that some artist made these collages, and not knowing what to do with them, donated them to Indigo Hippo. I loved the collages and I wanted to give them a place to live, so I made a gallery for them in the form of a book. Let me know if you find the artist whose work is featured here.



Nat Kutcher
Scrap Book: Gallery for an Unknown Artist
(cover and back)

Nat Kutcher

Tea Book or the Story of When I Was Sick

2017

9 x 2 3/4 x 1 1/2

Paper, book board, tea bag wrappers, tea bag strings, tea dye

I usually drink coffee but when I'm sick I only drink tea. I was sick this winter, and the discarded tea bag wrappers kept piling up in a way that reminded me of pages. I made them into a book and wrote the story of when I was sick.





Anne Leader
Presto 1 & 2

2017
4 1/4 x 4 1/2 x 4 1/2

Metal pressure cooker dividers, paper, collaged images, pencil,
waxed linen thread, wooden stand

I tend to resonate to the metaphors in objects and experiences. The references first elude me and making a piece is often the elucidation of the metaphors for myself. The structure of this book is a divider from a Presto Pressure Cooker. There are rich allusions here – when a musical term presto, means fast or rapid tempo; in common language, it means suddenly as if by magic. The reference to a pressure cooker divider – reaching into other metaphorical allusions – informs the images chosen.

Karen McGarry
It's Not Pandora's Box

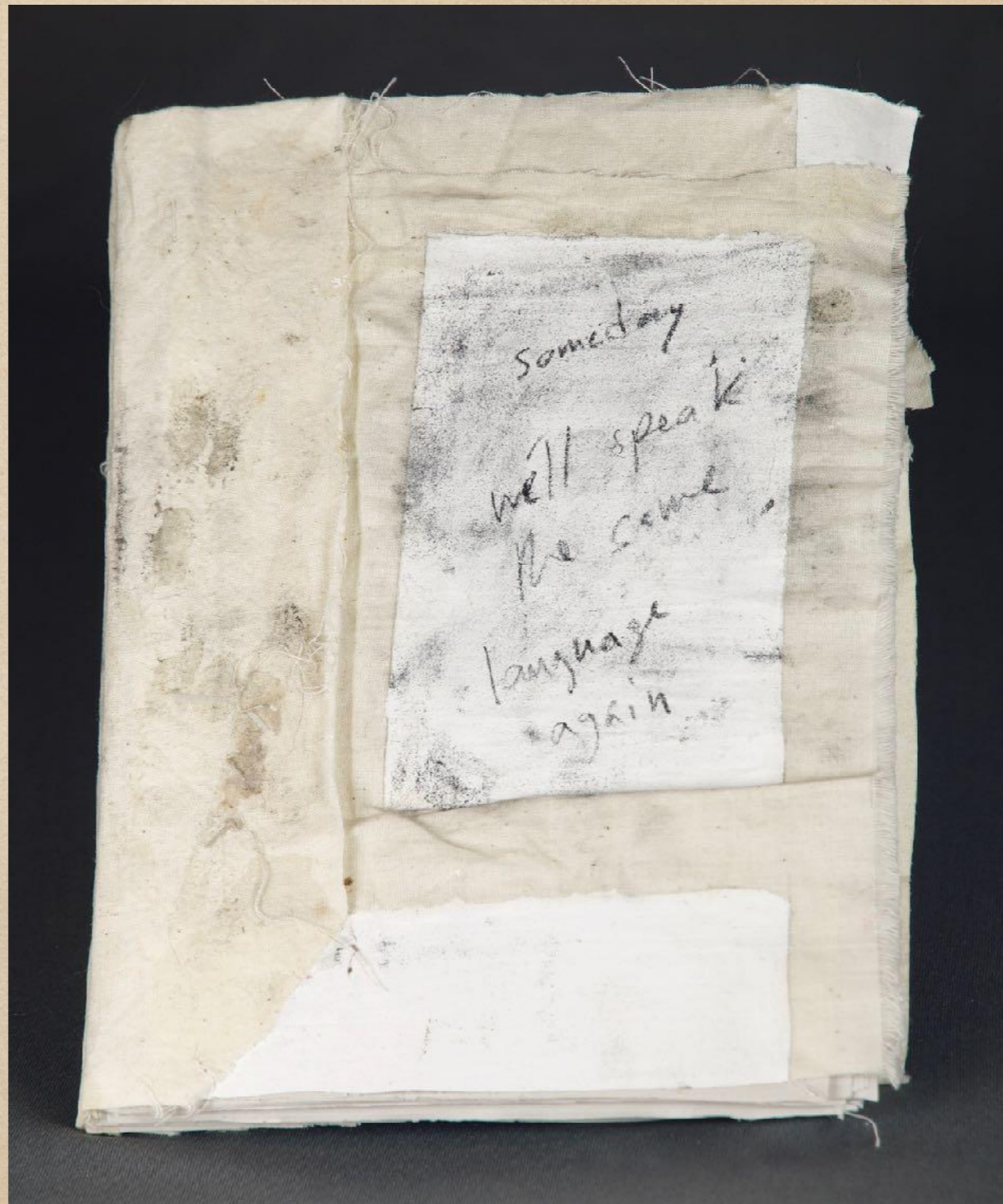
2017
4 1/4 x 4 3/4 x 7 3/4
Mixed media



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. *It's Not Pandora's Box* explores my fascination with boxes and the potential they hold to contain, to conceal, to covet. The box initiates a narrative extended to the objects inside, drawing the viewer within to uncover an intimate encounter.

Emma Paquin
*Someday We Will Speak the
Same Language Again*

2017
8 1/2 x 6 x 1/2
Cloth, paper, ink





Margaret Rhein
State Birds

2017
Handmade paper, found embroidered birds, drawing
9 1/2 x 10 1/4 x 1/2

Over 20 years ago I found a stack of hand embroidered cotton cloths featuring state birds in a thrift store. I imagined that someone (a woman probably) spent many hours stitching these preprinted designs but then never made them into anything. Deciding to turn them into a child's story book, I made some extra thick handmade paper with snippets of colored threads floating in the pulp and the fabric images were embedded into the paper. It's nice to feel the texture of the stitches and the paper when "reading" this book.

Margaret Rhein
Tribute to Dr. Sylvan Golder

2017

11 x 7 1/2 x 1/2

Handmade paper, photos, label
paper, Sylvan's doctor bag

I was reflecting on all the stories that my father-in-law's black leather medical bag could tell about Sylvan's 45 years of practicing medicine. His mother Becky mentioned that, as a child, he always wanted to grow up to be a doctor and they bought him a child's version of the medical bag to "practice" treating his patients. In 1993 at the age of 72, he retired from his real practice. At his memorial service, the Rabbi said about Sylvan that "he was gold on the inside, and he was gold on the outside."



Liz Scheurer
Frida's Ladder

2012
19 x 2 x 1/8
Paper, board, ribbon

This flip book is homage to Frida Kahlo and constructed in a form called Jacob's ladder. At the age of 18, Frida was in a near-fatal bus accident that kept her bedridden for most of her life. She turned to painting as a way to express herself, and her art, especially the self-portraits, became a fierce cry for independence. Frida worked in a naïve folk art tradition and is considered to be a strong feminist for her depiction of the female experience. This flip book structure is borrowed from a folk toy made of blocks of wood held together with ribbons. The toy was held vertically and allowed to dangle as the blocks flip over in succession. The cascading visual effect of this flip book is like Frida's cascading life of the love, tragedy and pain that ended at age 47. This year the Cincinnati Opera features a production of Frida.



Liz Scheurer
Triangle Book

2014

6 x 3 x 1

Paper, board, linen thread, glass beads

This triangular-shaped book opens from both sides. One side has folded pockets to hold notes or memories. The other side holds individual triangular signatures sewn with long stitches and decorated in glass beads. Each signature can be removed by pulling the beaded threads and then returned to the book for safe keeping. The triangle is a sign that has many meanings. It is religious, secular, and mythical. It appears in geometry, math, poetry, music, sacred places, road signs, tarot cards and computers to mention a few. This triangular book will hold my observations of and contemplations on the triangle.



JUDGES' AWARD OF MERIT FIRST PRIZE

Judith Serling-Sturm
*An Incomplete Visual History of
Book Banning in America- or-
PS: It's Not Going To Work*

2017

14 x 15 x 17 1/2

Mixed media

Books have been banned ever since there were books. My research unearthed much that made me shake my head, much that shocked me (did you know that Noah Webster re-wrote the Christian Bible, editing out the 'nasty bits'?), and at times, it made me sympathize with those seeking to ban a work. In the end though, a ban doesn't shut down an idea.





Judith Serling-Sturm
Women Using Their Heads
(cover)

2016
17 x 10 1/2 x 1
Mixed media

A response to a photo in the archives of the Lloyd Library archives of two 19th-century women in St. Lucia, I interviewed contemporary Cincinnati women about how they use their heads. Keeping the feel of the original photograph by weaving the covers, each woman is quoted in her own words. I am indebted to Tina Gutierrez for her beautiful photography.



Judith Serling-Sturm
Women Using Their Heads
(interior)

Anne Skove
The Canary

2017
5 x 3 x 1/2
Oil pastel on mat board



It is said that miners would take a caged canary into a mine to warn them of toxic gas in the air. If the small bird died, the miners would leave the area. So if we are aware of effects on small creatures, it could point to a larger problem.



Anne Skove
The Spark

2017
1 x 2 x 1/4
Matchbox, paper, ink

Where else should a quote about sparks go but inside a match box?



Veronica Sorcher
Flower Power
(cover)

2017

4 x 4 1/2 x 3/4

Paper, mat board, laser-printed photos, waxed linen thread, tape

When I realized the "blizzard" binding form looked like a flower when fully opened, I knew I had to use it to make a book using some of my photos of flowers.

Veronica Sorcher
Flower Power
(from above)



Veronica Sorcher
Sail Away

2015

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

Marbled paper, faux leather, paper,
book board, pencil

The marbled paper I used for the cover reminded me of sea and sky. I wanted to use it for a book with a nautical theme and since triangles make me think of sailboats, I decided to try my hand at making a triangle book.



JUDGES' AWARD OF MERIT
THIRD PRIZE



Diane Stemper
Backyard Ornithology: Still Wild

2017
9 x 6 1/4 x 1/3
Intaglio, letterpress, drypoint on paper

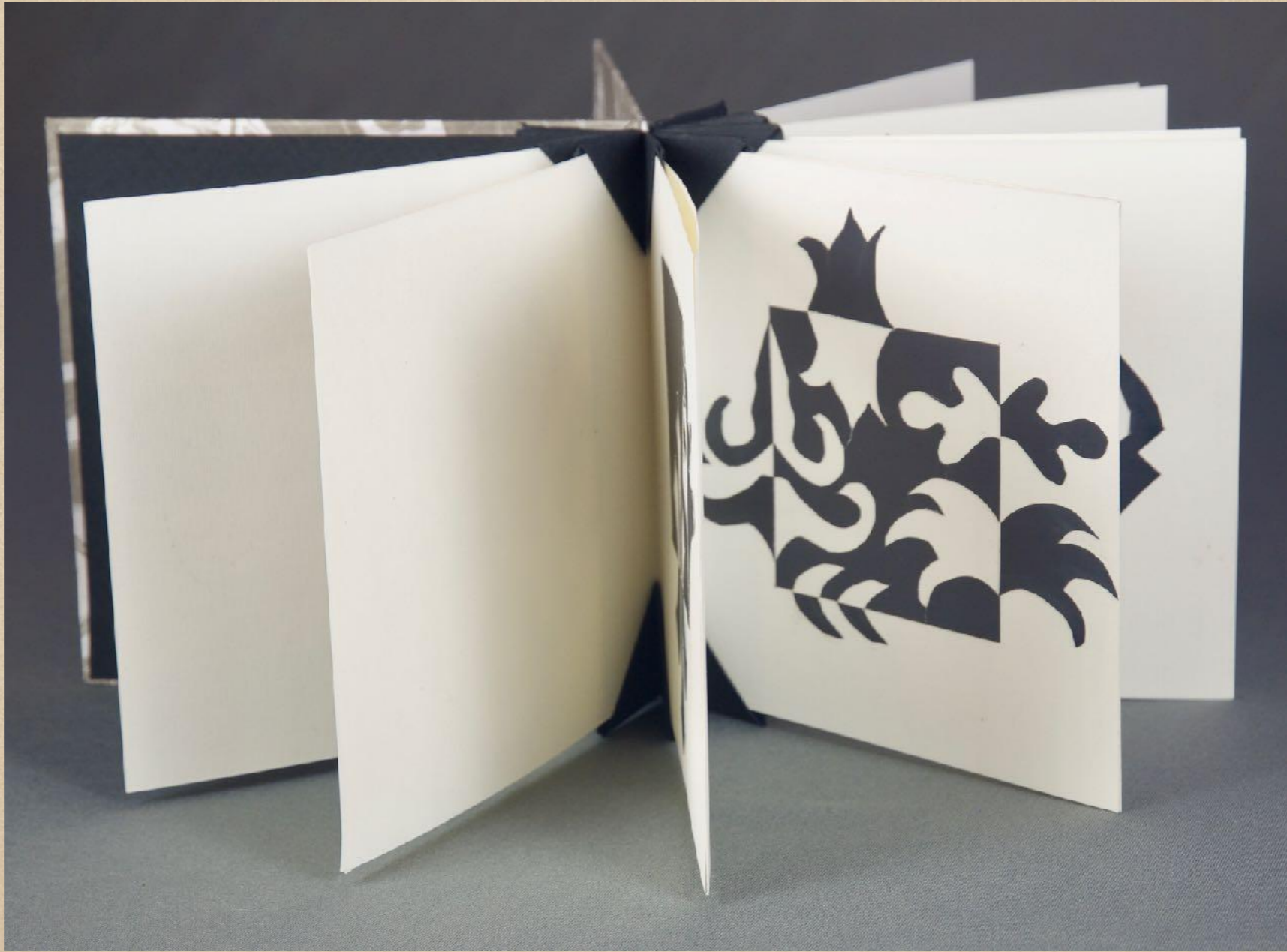
I am fascinated with science in general and lately, I am intrigued with ongoing encounters with specimens and species (live or not). In *Backyard Ornithology* these images are derived from found specimens in or near my yard. The notion that birds have been evolving for many millions of years is fascinating and inspiring. The book is composed of intaglio prints and letterpress.



Carolyn Stewart
Notan
(cover)

2017
6 1/2 x 6 1/2 x 1/2
Paper, book board

Notan is a Japanese word that means light and dark balance. Continuing with the Oriental theme, an origami binding method called the blizzard binding holds the spine and signatures together through a series of intricate folds so no glue or sewing is needed. I used my handmade suminagashi paper to cover the book boards and simple notan designs adorn the pages of the book.



Carolyn Stewart
Notan
(interior)



Carolyn Stewart
Remember this Moment

2017

8 x 6 x 1

Paper, acrylic inks and paints, India ink, waxed pencil, book board, waxed linen thread, book cloth

Remember this Moment was inspired by the 2016 presidential election campaign, the Nineteenth Amendment, and the women who have run for President of the United States since 1840.



Jeanne Taylor
Interconnectivity

2016
4 x 6 x 7/8

Accordion book on paper and board with copies of original sketches, poem by John Muir, cord closure

Initially I was drawn to the exquisite lines and shades of mushrooms. Their mostly invisible networks are essential to nature and form subtle interconnectivity of continents, generations, and species.



Jeanne Taylor
Now More Than Ever

2017
2 x 10 x 7
Paper, walnut ink, graphite, pen

This message is written on a Möbius strip enabling a continuous reading of sides of the page. The words convey hope for peace, understanding, and love. The phrase is taken from *Being Peace* by Thich Nhat Hanh.

**For more information about the Cincinnati Book Arts Society
and images of previous Bookworks exhibits,
visit cincinnatibookarts.org.**