

Bookworks XX - 2019

Presented by
The Cincinnati Book Arts Society
and The Public Library of Cincinnati and Hamilton County

On exhibit May 22 - September 1, 2019 at the Main Library
Public Library of Cincinnati & Hamilton County
800 Vine Street
Cincinnati, Ohio 45202-2071

EXHIBITORS

Patty Bertsch, Cincinnati OH
Felicia R. Cochran, Cincinnati OH
Jo Diamantes, Cincinnati OH
Judy DiMuzio, Cincinnati OH
Judy Dominic, Harrison OH
Nancy Driesbach, Cincinnati OH
Jessica Ebert, Cincinnati OH
Gabrielle Fox, Cincinnati OH
Carol Freid, Georgetown KY
Cynthia Gregory, Fort Thomas
KY
Iris Grimm, Boston MA
Janice Kagermeier, Cincinnati
OH
Marguerite Katchen, Cincinnati
OH
Lou Kroner, Cincinnati OH

Anne Leader, Georgetown KY
Claire Marcus, Bethlehem PA
Sarah Jayne Mercado, Franklin IN
Margaret Rhein, Cincinnati OH
Maryann Riker, Phillipsburg NJ
Kelly Khahlia Sanders, Cincinnati
OH
Liz Scheurer, Cincinnati OH
Judith Serling-Sturm, Cincinnati OH
Anne Skove, Cincinnati OH
Diane Stemper, Cincinnati OH
Carolyn Stewart, Union KY
Salle Taft, Fort Mitchell KY
Jeanne Taylor, Cincinnati OH
Jan Thomas, Cincinnati OH

CREDITS

Jessica Ebert, Photography
Janice Kagermeier, Catalog Layout

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

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Patty Bertsch
Backyard Flowers
2018

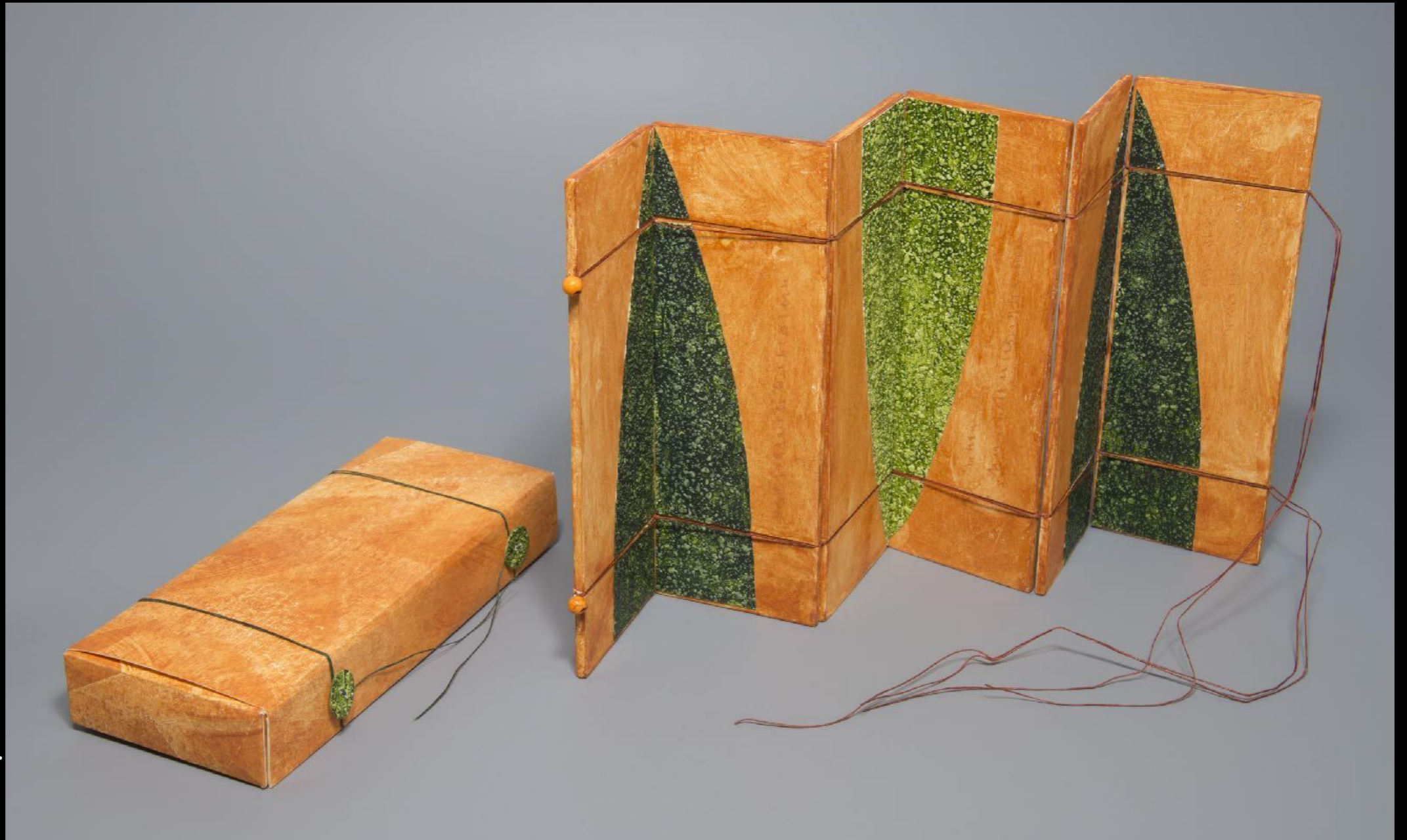
5 3/4 x 8 x 1/2

Mixed media: paper, book board, linen thread, transparencies, ribbon, metal ring

This book is a reminder of the orange boxes filled with Kodak slides I have. The “slides” are pictures I have taken over the years of flowers in my backyard. The book’s storage box is made from paste paper.



Patty Bertsch
Backyard Flowers
(enclosure)



Patty Bertsch

Leaves

2018

7 x 2^{1/2} x 1

Mixed media: Paper, book board, wall paper, linen thread, beads

“Leaves” is a modern slip cover book I made in a workshop conducted by Bonnie Stahlecker, a noted book artist from Plainfield, IN. The leaves are wallpaper painted with acrylics. The book’s storage box is made from paste paper.



Felicia R.
Cochran

Circular

2019

$3 \frac{2}{5} \times 2 \frac{3}{5} \times 3 \frac{3}{5}$

Paper, board

This small book was inspired by poetry from “The Book of Hours” (Rainer Maria Rilke 1905) The text describes the circular relationships we cultivate with family, friends, and nature.

Felicia R. Cochran

Long-stitch Book with Bloodwood
Spine

2014

7 ¹/₁₀ x 6 ²/₅ x 1 ¹/₂

Mixed media: Bloodwood, paper,
board



This journal illustrates the use of an exotic wood for the spine. Long-stitch weaving further showcases the binding. (Note that “bloodwood” sourced from South America is not deemed a “threatened” species.)



Jo Diamantes

Mandruca Quinquemaculata

2018

6 1/2 x 6 1/2 x 1

Mixed media: Paper, book board, metal rings, metal label, grommets

I have been fascinated by the voracious appetite and appearance of the Tomato Hornworm ever since I first saw one on a tomato plant in my container garden. They are so gross they are fascinating. I finally decided they needed to be a topic of a book. The pages are repurposed from a discarded board book. They were covered with tomato and vegetable print fabric. I wrote a narrative to accompany my pictures. Holding the pages together are rings from a chain necklace purchased at a consignment store.

Jo Diamantes
Mandruca
Quinquemaculata
(alternate view)





Jo Diamantes

Sonnet 64

2018

Approximately 6 x 3 x 3 irregular

Sunray Venus clam shell, paper with walnut ink, book board,

I love the ocean. Periodically I go back to reading Shakespeare and wanted to bind a book using shells. These three ideas came together in Sonnet 64. The shell is a Sunray Venus Clam also formally known as a Macrocallista Nimbosa. The words were written with a pointed pen using Walnut Ink made by two members of CBAS. The binding is a Coptic stitch using waxed linen thread through holes drilled into the shell.



Judy DiMuzio

Birds from Ohio's Backyard
(exterior)

2019

5 1/2 x 2 1/2 x 1 1/2

Mixed media

Book Arts is a relatively new art style for me. I am having fun with mixed mediums. It has been a great experience. I have learned to tool leather, recycle plastic bags in a beautiful way, and I have learned there are a lot more than the 63 birds in this small book in the state of Ohio.



Judy DiMuzio
Birds from Ohio's
Backyard
(interior)

Judy DiMuzio

Little Book of Monotypes
(exterior)

2018

5 1/4 x 4 x 1 1/2

Paper, leather, thread

As a printmaker, I wanted to utilize printmaking techniques in this book. I have chosen monotypes, making this book totally one of a kind. This was also my first leather book. It contains one hundred and one pages of art, three handmade envelopes, and one poem. I combined different papers which gives rich color and textures to the prints.





Judy DiMuzio
Little Book of Monotypes
(interior)

Judy Dominic

Gloria's Inspiration (exterior)

2019

12 x 4 diameter (fastened), 15 1/2 x 22 1/2
(opened flat)

Mixed media: Paper, walnut ink,
watercolors, tie linings, thread, stiffener,
bead

A quote from Gloria Steinem* got me thinking about all the women in my life who have been consumed by the fires around them as they used those flames to shed light on their world. The scroll of names is not inclusive as it grows longer each day. The pocketed 'super-women dolls,' made from the linings of men's ties and reminiscent of the paper dolls I used as a girl, are symbolic of women who create a vibrant life of their own from what is usually hidden. *"At my age, in this still hierarchical time, people often ask me if I'm 'passing the torch.' I explain that I'm keeping my torch, thank you very much – and I'm using it to light the torches of others. Because only if each of us has a torch will there be enough light."



Judy Dominic
Gloria's
Inspiration
(alternate view)



Nancy Driesbach

**The Secret Garden
(enclosure)**

2018

6 ³/₈ x 6 ³/₄ x 2 ³/₈

**Mixed media: Wooden box,
metal fittings, paper**

The Secret Garden was among my favorite childhood books. I loved the idea of having a magical hidden place of my own and finally decided to make one. The result is this tunnel book in a box.





Nancy Driesbach

**The Secret Garden
(interior)**

Nancy
Driesbach

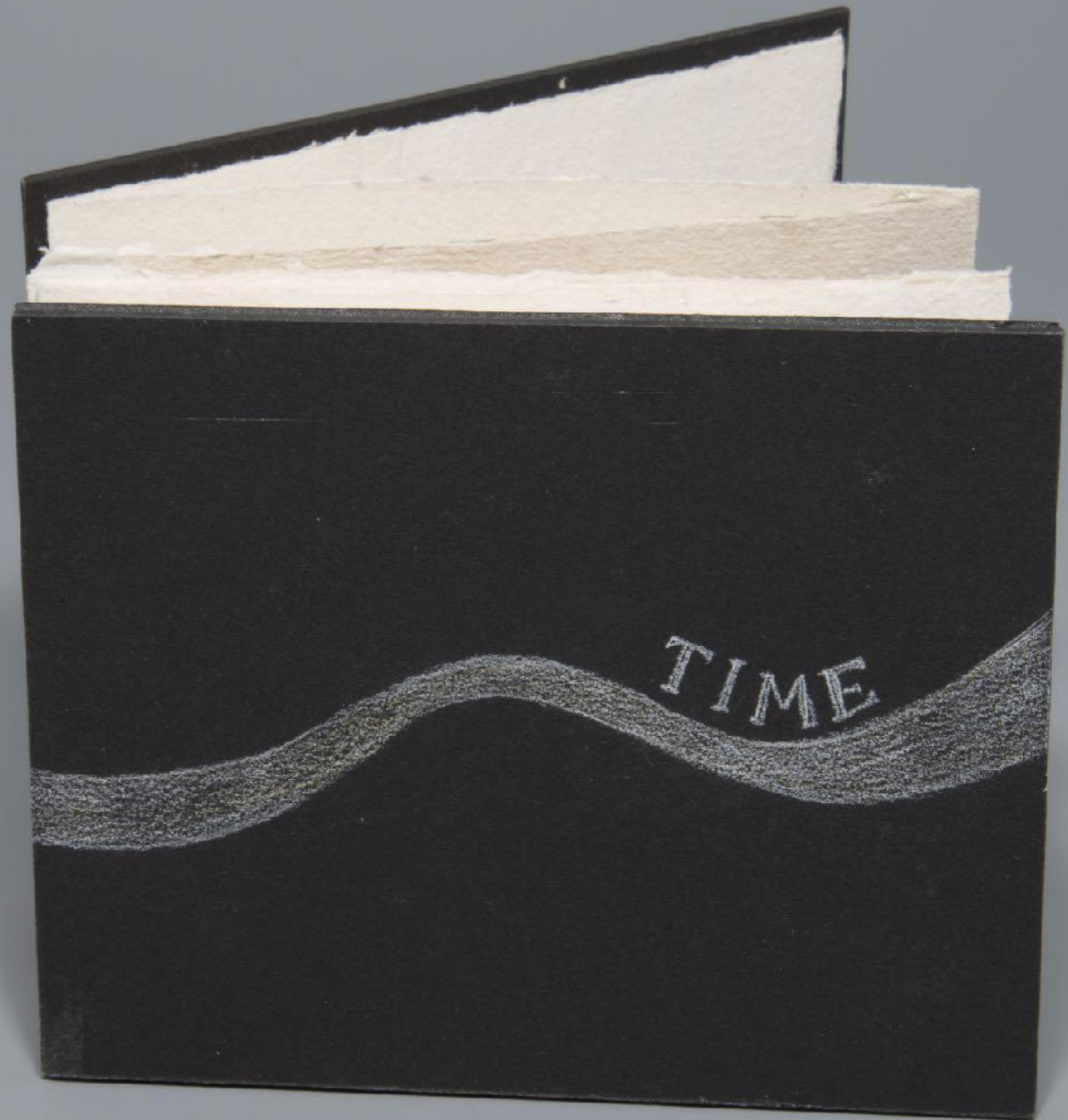
Time (exterior)

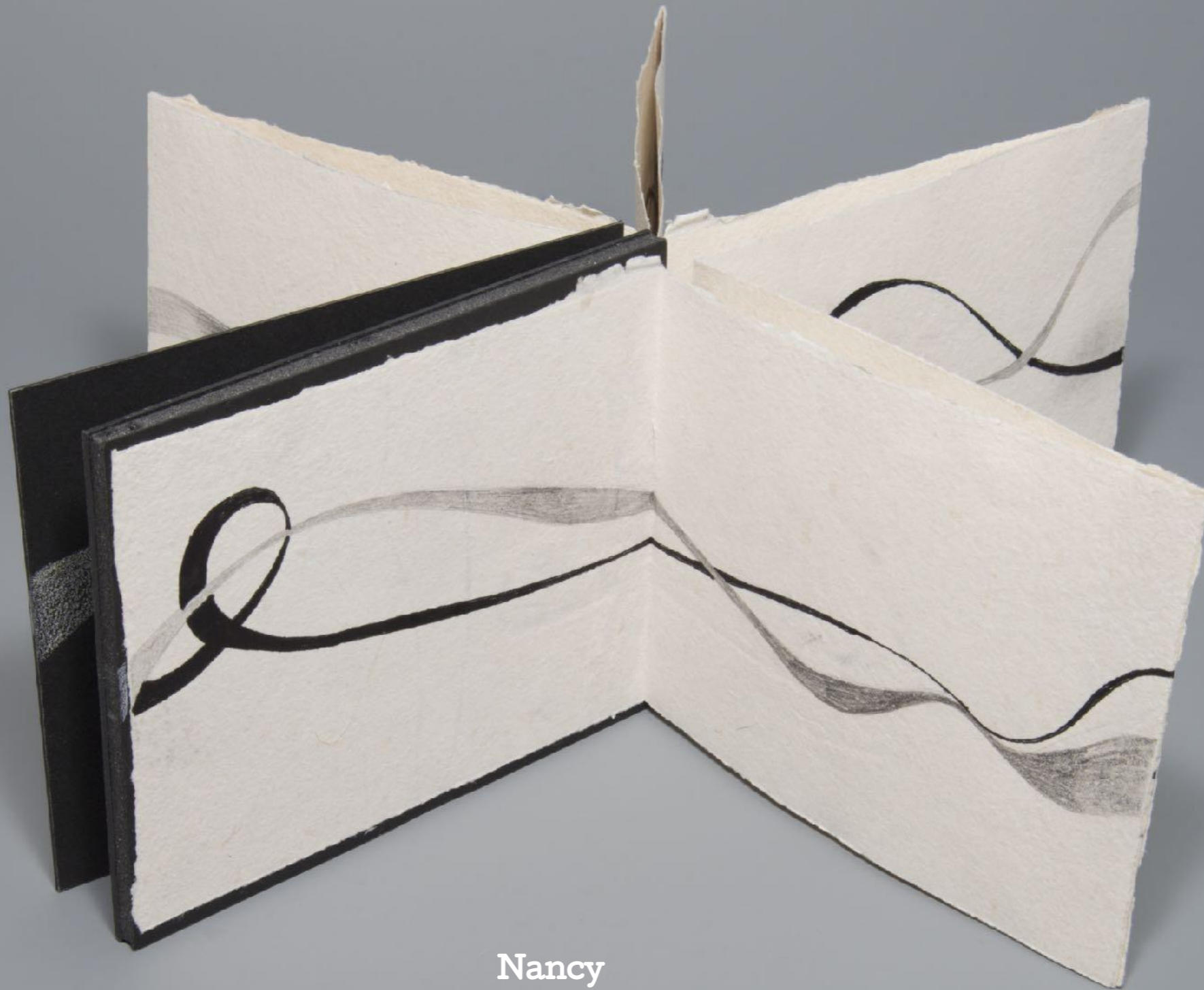
2007

4 ³/₄ x 5 ³/₄ x ¹/₂

Paper, book
board

How do you put Time in a book? Think about it. It is so elusive. Does it even really exist. Who measures it? And how? Who can depict it? And how? I have tried. This is my result.





Nancy
Driesbach
Time (interior)

Jessica Ebert

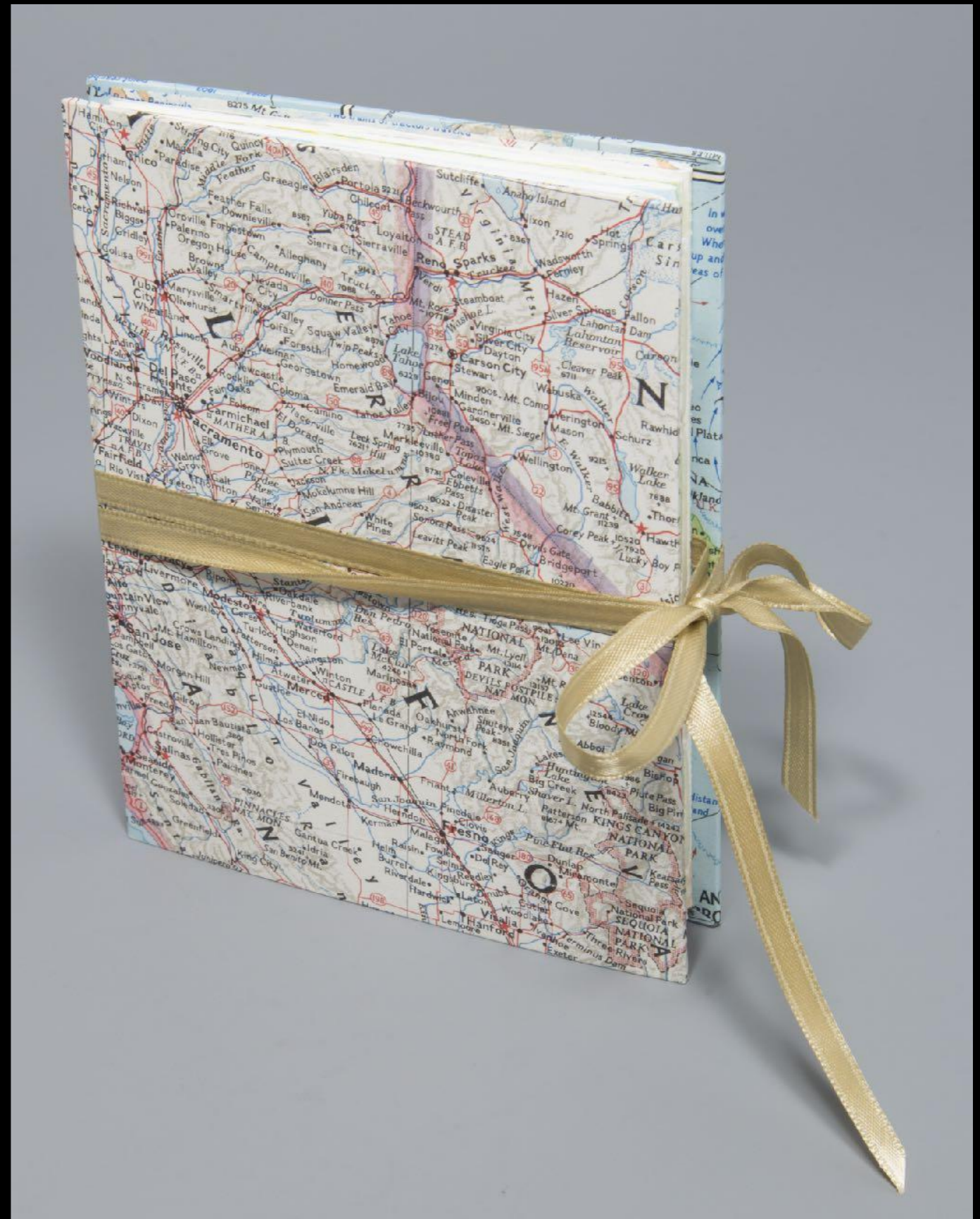
Community (exterior)

2019

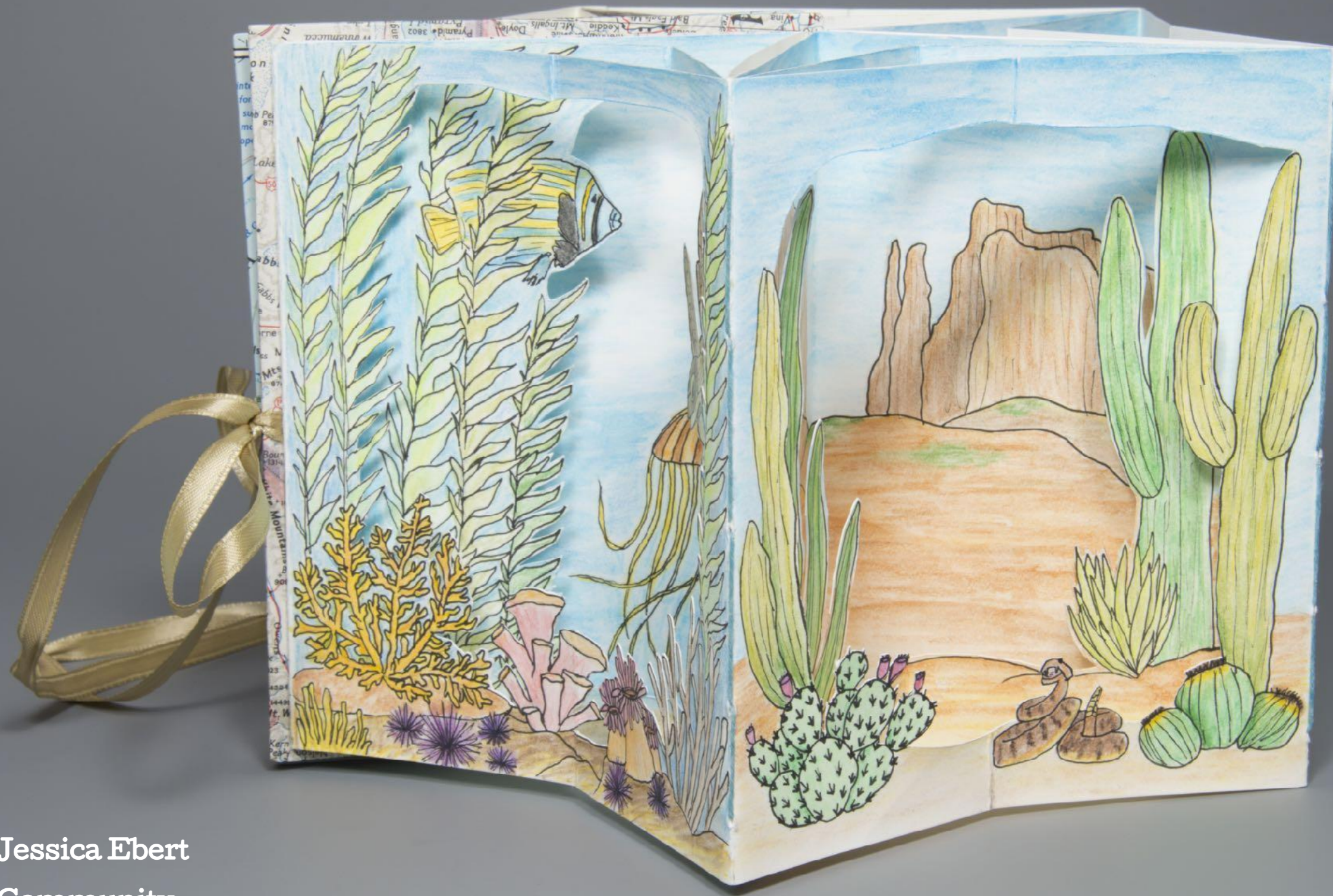
5 3/4 x 4 3/8 x 1

Mixed media: Paper, book board,
thread,

~~ribbon~~
This book was inspired by my love of nature and my love of carousel books. When I first thought to make a carousel book inspired by eco-systems or habitats, these five immediately popped into my head along with the animals that could represent these individual communities. I am always amazed by the natural world and how diverse and beautiful it is; that said, I am constantly amazed how human beings exploit and destroy so much of that beauty. I wanted to capture what very often cannot be seen anymore: untouched and thriving bio-communities with immense dimension, color and texture.



Jessica Ebert
Community
(interior)





Jessica Ebert
Community (alternate
view)

Jessica Ebert

Goldwing Moth (exterior)

2019

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

Mixed media: Ceramic covers, handmade & machine made papers, thread, leather

This book centers around a Carl Sandburg poem entitled “Goldwing Moth.” I was originally inspired by this poem when selecting a short poem for a letterpress pressure printing workshop I took at the Morgan Conservatory in 2018. I was then inspired later in 2018 when taking a class at Queen City Clay to make ceramic book covers featuring a Goldwing moth. In 2019 I took an intro to linocut class at CBAS with Diane Stemper where I created linocuts featuring scissors and an ink bottle (both represented in the poem), as well as an additional small moth. Using some of my own handmade paper, as well as some beautiful paper made by Lou Kroner, I created cut-outs, re-imaginings of the original poem, and even a faux, in-progress illuminated page at the very end of the book (also referenced in the poem) to finish off this artist book.





Jessica Ebert
Goldwing Moth
(exterior)



Jessica Ebert
Goldwing Moth
(interior)



Gabrielle Fox

**Lamia Isabella the Eve of Saint
Agnes (container and exterior)**

2016

12 1/2 x 8 3/4 x 7/8

Leather binding

**Copy #95 of 500 published by
Golden Cockrell Press in
1928. The original binding
was so badly damaged I chose
to rebind this copy with
documentation in box.**



Gabrielle Fox

**Lamia Isabella the Eve of Saint Agnes
(exterior)**



Carol Freid

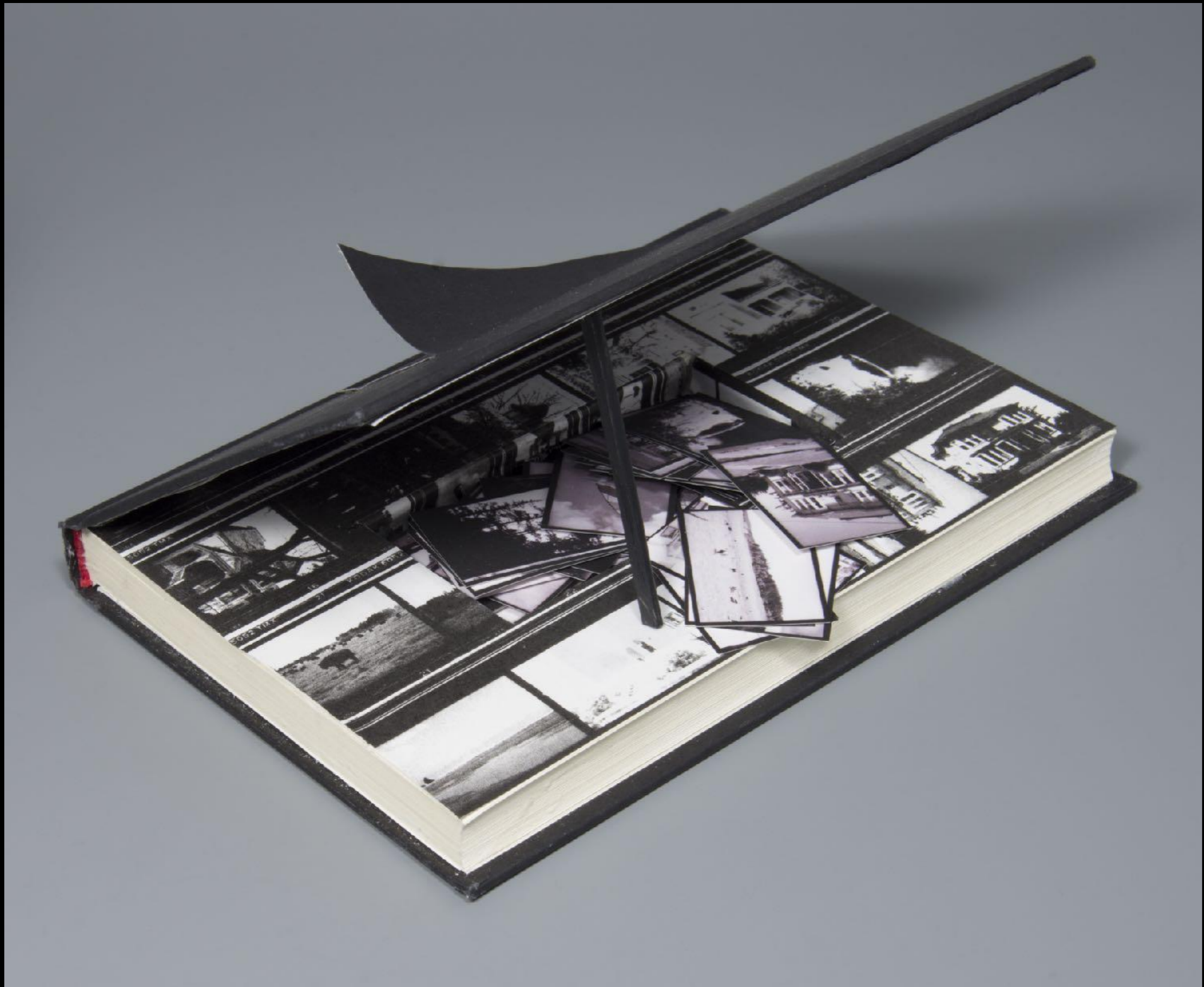
**Confluere
(exterior)**

2019

7 x 5 x 2 ½

Mixed media

“Confluere” represents a confluence of images barely visible in a photo book. This is a resting place for images reflecting a particular period of time in a particular setting. My fascination with photographs is connected to narrative and storytelling. Places, people, objects and artifacts of a fixed moment reduced in size becoming something mysterious, a sort of curiosity, where the mind seeks to make sense of what has been captured in capsulized form.



Carol Freid

Confluere
(interior)



Carol Freid

**What My Hands
See**

(exterior)

2019

7 x 5 x 1/2

Mixed media

“What My Hands See” is a layered journey of experience and memory, tactility and form. The hands become an artifact of the past, a touchstone of the present and a bridge to the future. In our hands lies the story of our life, what we have held, created and shaped, an expression of who we are.



Carol Freid

What My Hands See
(interior)

**Cynthia Gregory
Moon Spine Long
Stitch**

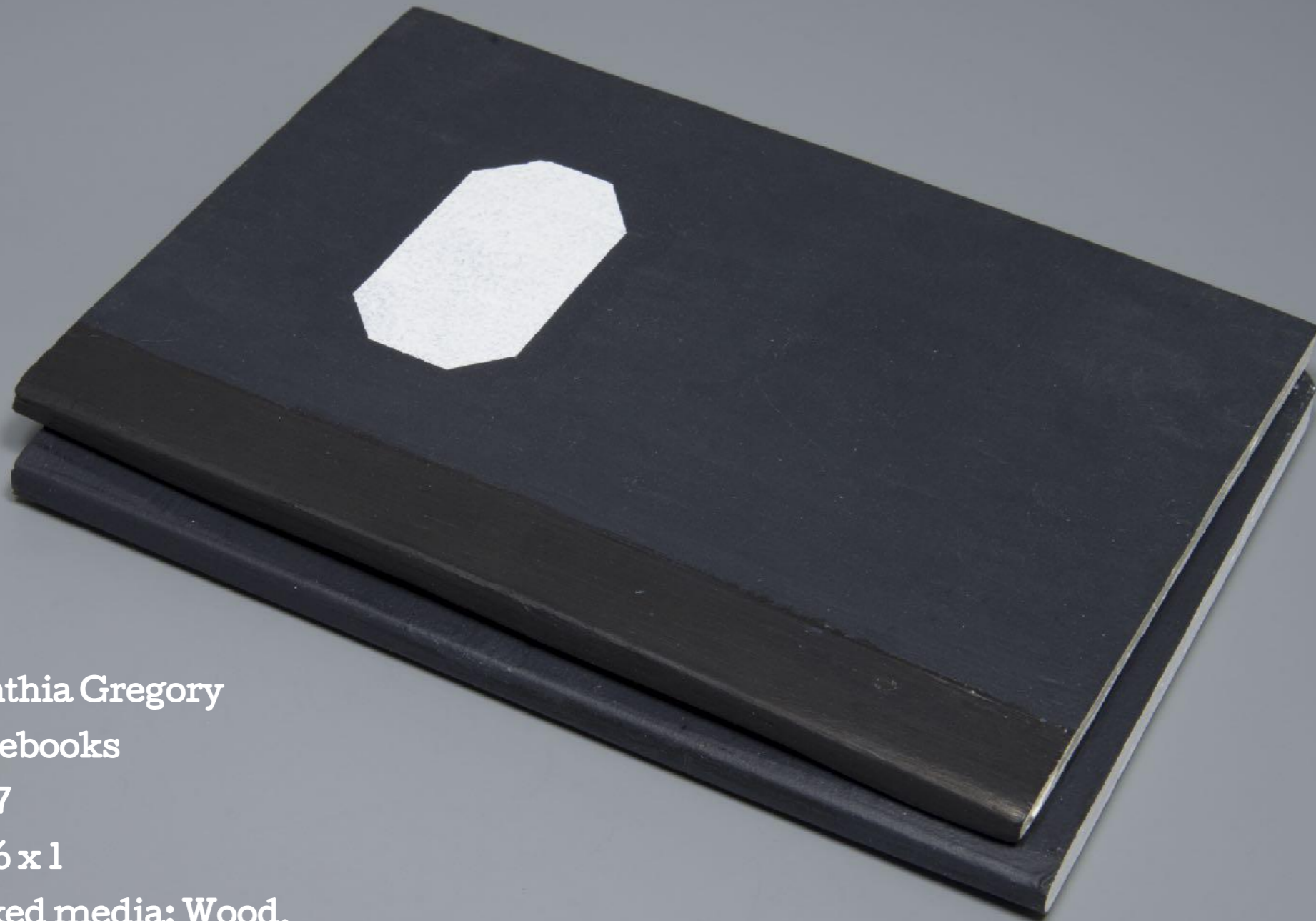
2017

5 1/8 x 4 x 1 1/8

**Mixed media: Paper,
button, hemp cord**

**This hand bound book
represents a variation of
the traditional long
stitch. It incorporates a
chain stitch circle with
corresponding button
into the binding as
decorative elements.**





Cynthia Gregory

Notebooks

2017

8 x 6 x 1

Mixed media: Wood,
paint

Made with simple materials of scrap wood and paint, “Notebooks” presents the reader-viewer with the enigma of a book object that cannot be opened and “read” in a traditional sense, which disrupts the viewer’s assumptions about what is seen while asking, what is a book?

Iris Grimm

Last Days of Winter (container)

2019

5 ⁵/₈ x 5 ¹/₂ x ⁵/₈

Solargraphs made with
photographic paper, bound as
an accordion



“Last Days of Winter” explores the relationship between time, memory and photography. I used a homemade pinhole camera to make solargraphs of the sun’s path each day for the last ten days leading up to the vernal equinox.



Iris Grimm

**Last Days of Winter
(interior)**

Janice Kagermeier
Uncle Melvin's World
2019

Circular: 9 x 4

Mixed media:
Handmade and
machine made papers,
foam core, thread

My Uncle Melvin (1922-2016) spent his last 6 years in a nursing home. During my visits, he told many stories of growing up in the West End. On one side of this book's circular pages is a poem about him. On the back of each page is either a cropped section of a Sanborn atlas pinpointing memorable places in his childhood world or a photograph of items in the circumscribed world of the nursing home.





Janice Kagermeier
Weeding
2018
9 x 4 x 1
Mixed media: Handmade
and
machine made paper,
twigs, used paint brushes

My Bavarian immigrant father kept an immaculate garden. I keep mostly weeds. I was thinking of him when I discovered two beautifully illustrated German weed identification books at the Lloyd Library: “Die landwirthschaftlichen Unkräuter: Farbige Abbildung, Beschreibung und Vertilgungsmittel derselben” [“Agricultural weeds: colored illustration, description and exterminating means of same”] by Albrecht Thaer, 1881, and “Unsere Unkräuter” [“Our weeds”] by Ludwig Klein, 1926. On one side of this accordion book I have layered images from “Unsere Unkräuter” with photographs of my father in his garden, taken from the 1960s - 1980s. On the other side are current photographs of the weeds in my garden onto which I’ve superimposed images from the volume by Thaer.



Janice
Kagermeier
Weeding (verso)

Marguerite Katchen

**Paper Weaving
(exterior)**

2019

11 1/2 x 8 1/2 x 1

Paste and other papers

This book was done to demonstrate various kinds of paper weaving that I learned to do in an online class taken in the winter of 2019. Calligraphic explanations were done in a modified Uncial alphabet, using Moon Palace sumi ink. Weavings were done with various materials: paste papers, photographs, Photoshop collages, postcards, quilling papers, copper strips, watercolors, and handmade papers. The book is bound using a Coptic stitch.



WEAVINGS CAN ENHANCE
OTHER ART WORK.

18



19

Marguerite Katchen

Paper Weaving
(interior)

CIRCLE WEAVINGS USE CUT
CIRCLES AS THE WARP AND
PIE SHAPED PIECES AS THE
WEFT, WHICH IS WOVEN
THROUGH.



24

25

Marguerite Katchen

**Paper Weaving (alternate
view)**

Marguerite Katchen

Labels “my father was a tailor” (exterior)

2019

5 1/4 x 6 x 3/4

Mixed media: Paper, book board, decorative metal corners

This poem was written in November 2018 after receiving some of Pat Statzer’s meticulously harvested labels.

My father was a tailor
Who lived in a trailer.
As long as he was able
He sewed in the label
That you find in your clothes.
Each tag was from a swath
Of lettered, woven cloth.

It was a little tag,
That looked like a flag,
That was sewn into your clothes.

This concertina book was made from Fabriano 90 lb hot press paper, with boards covered with paste paper made from Arches Text Wove. The art was done using various inks and watercolors, as well as Pat Statzer’s reclaimed clothing labels.





Marguerite Katchen

Labels "my father was a tailor"
(interior)

Lou Kroner

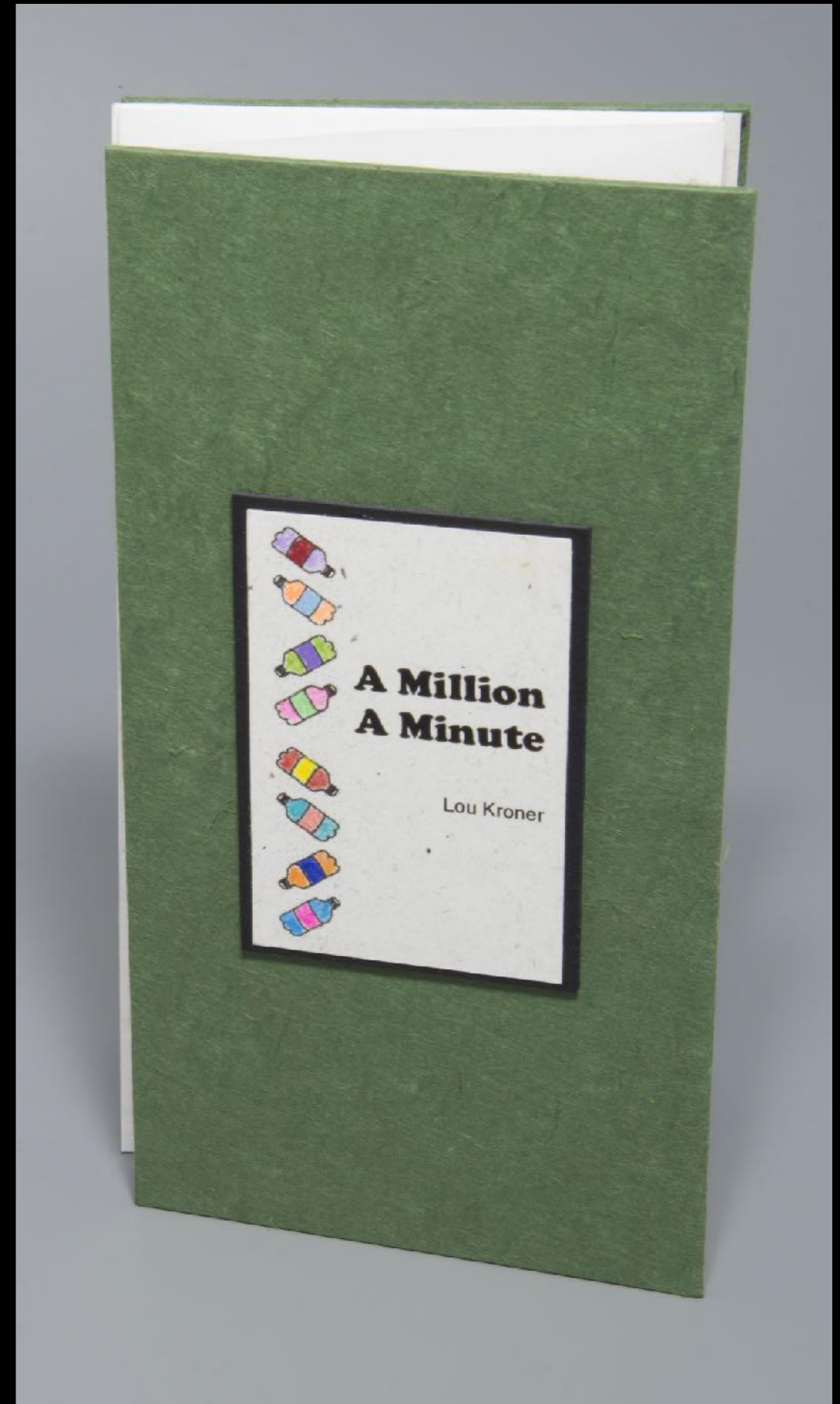
A Million A Minute
(exterior)

2019

7 ⁷/₈ x 4 x ³/₈

Paper, book board

When open, accordion structures are useful for presenting a sequence or emphasizing the quantity or scope of an event or idea. This book emphasizes the problematic fact that humans buy over a million plastic bottles per minute – or close to one-half trillion bottles per year.





Lou Kroner
A Million A Minute
(interior)

Lou Kroner

**Unbound: 150 Miniature
Collages**

2019

2 x 15 3/4 x 7 1/2

**Mixed media: metal box with
miniature (2 inch) collages**

In a vintage shop, slide projectors would find themselves in the company of rotary telephones and manual typewriters. While not a binding in the traditional sense, this slide case takes on a new life as a vessel for one hundred-fifty “pages” of miniature collages.



Anne Leader

Expansion (exterior)

2019

6 x 7 x 1 1/2

Mixed media: AlumaComp
panels,

elastic, paper, vellum



Sometimes an idea or concept is in search of a structure, sometimes a structure inspires a concept – in either case the exploration is what interests me. “Expansion” began as a sketchbook looking for a concept. Aluminum panels and the stretch spine at first captured my eye, and over time the materials themselves revealed layers of resonance I had not expected. Its purpose is to serve as a small collector’s journal, with pockets for little scraps to inspire later musings, the aluminum, at first shiny, vulnerable to scratches and scrapes will become – some would say scarred but I say – patinaed with use.

The image shows the interior of an Anne Leader expansion book. The pages are white and arranged in a fan-like pattern, fanning out from a central spine on the left. The book is shown from a perspective that highlights the thickness of the pages and the way they are bound together. The lighting is soft, creating subtle shadows and highlights on the paper's surface. The overall appearance is clean and minimalist.

Anne Leader

Expansion
(interior)

JUDGES' AWARD OF MERIT - SECOND PRIZE



Anne Leader

Retales (exterior)

2019

9 x 4 1/2 x 1/2

Mixed media: Felted
sweater

remnant, paper, button,

thread

“Retales” (offcuts) began as I looked through items that I had tucked away for later. A portion of a mottled sweater inadvertently felted, a series of watercolor drawings from a workshop using walnut ink made from my garden’s harvest, and brushes I also made by hand – a language I use too little now, and a process I miss. Vestiges of hopes, remnants of dreams, scraps of visions.



Anne Leader

Retales
(interior)



Claire Marcus

**Apples & Oranges
(exterior)**

2017

6 x 10 x 4

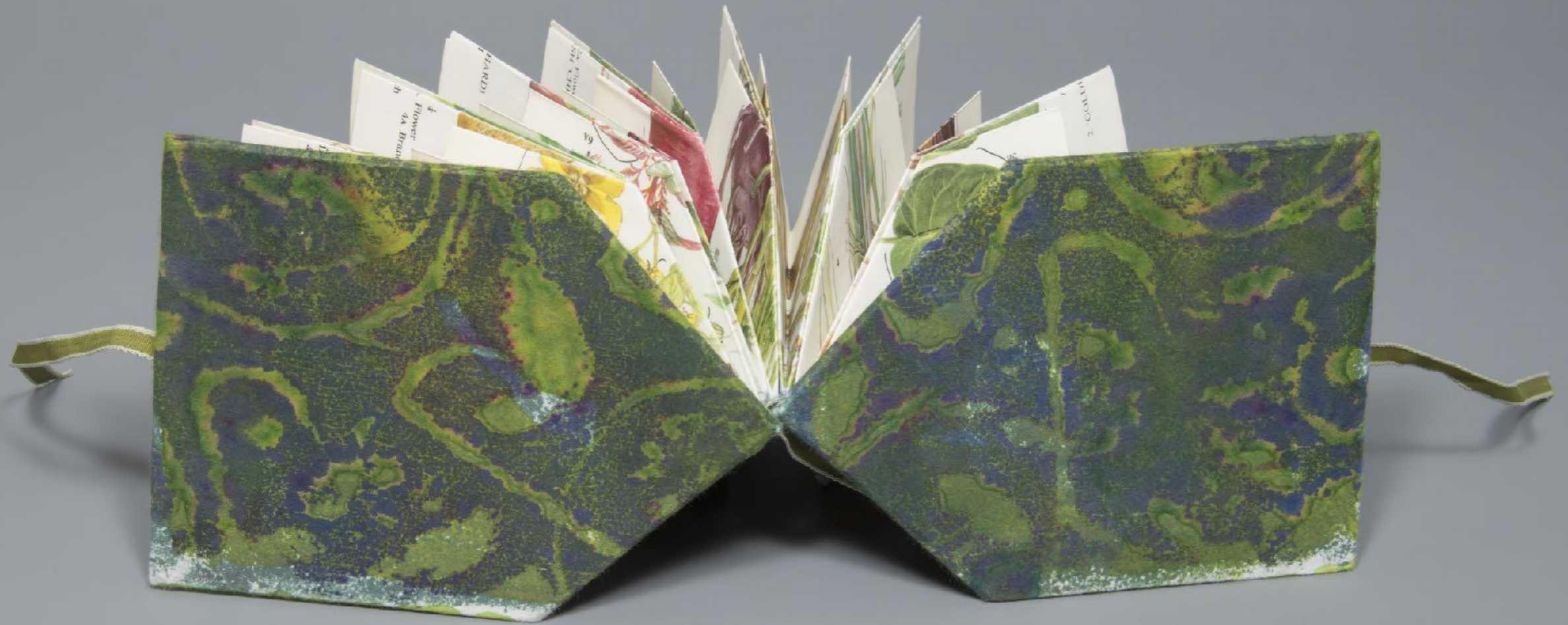
Paper, book board, ribbon

Part of an ongoing series that address environmental concerns through botanical subjects and cultural identity through culinary diversity.



Claire Marcus

Apples & Oranges
(interior)



Claire Marcus

**Fresh Garden Vegetables
(exterior)**

2017

6 x 10 x 4

Paper, board, ribbon

Part of an on-going series that addresses environmental concerns through botanical subjects and cultural identity through culinary diversity.



Claire Marcus
Fresh Garden Vegetables
(interior)

Sarah Jayne Mercado

**My Favorite Color is Spring
(exterior)**

2019

6 1/2 x 2 1/2 x 2

**Mixed media: Paper, book board,
wool,**

cotton, shell

The Art of the Book connects my love for sculpture, printmaking, paper, and writing. This art form allows me to push a book beyond its usual place as a story holder. It opens up the door that brings visual art into our hands by creating a tactile experience of closeness. As an artist, I will continue to look for these connections and celebrate the vastness of possibilities.





Sarah Jayne Mercado

**My Favorite Color is Spring
(interior)**

Margaret Rhein

**Falling Leaves with Treasure
Box**

2019

7 1/2 x 5 x 1/8

**Mixed media: Paper, fabric
tape,**

**paper covered metal box, wax
Inspired by Jacqueline
Sullivan's Eco Dye Class, I
used papers dyed using plants
and mordants – plants in the
box lid – yarrow, marigold,
cosmos. In the folding
book/screen – ninebark,
cosmos and others.**





Margaret Rhein

Transformations From Nature

(exterior)

2018

6 x 6 x 1

Mixed media: Handmade papers,
button, cord

This Flag book contains a number of experiments in eco-dyeing, using various plant materials and mordants. Plants used include leaves of Japanese maple, ninebark, rose, smoke tree, marigold flowers, ferns, fennel and yarrow.

Margaret Rhein
Transformations
From Nature
(interior)





Maryann Riker

Dream of Futures (exterior)

2017

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

Mixed media: Tintype, paper, book board

This little accordion structure artist's book speaks to the women who were restricted to societal roles of the Victorian Age: Mother, wife, etc. and the axioms they learned growing up. Some of these are still relevant!



Maryann Riker
Dream of Futures
(interior)

Maryann Riker

Wear Your Story: Sing!

2019

1 x 1 x 1/2

Mixed media: Metals, paper,
thread,

chain, bead, leather

This little wearable
Coptic-bound book combines
the book structure into a
wearable tome where the
wearer can write their own tale
and “sing” out loud!



Kelly Khahlia Sanders
How small can I go? An
Adventure (&
Challenge) in Miniature
Bookbinding

2017

$\frac{3}{4} \times \frac{1}{2} \times \frac{2}{16}$

Paper, Book board,
thread

In September 2017, I attended the Morgan Conservatory Art Studio in Cleveland, Ohio and was challenged to create a miniature book. Since then, I am working with papers (and my fingers!) to push myself to see how small I can go! This is the smallest so far, but stay tuned as my books will get smaller.



Liz Scheurer

Trees in the Grove

2019

5 1/2 x 5 1/2 x 1/2 (book only)

Paper, copper wire, wood,

rubber band

The Presidential Grove across from Krohn Conservatory lends itself to solitary walks among majestic trees. It was dedicated on April 27, 1882, the first Arbor Day. Over 25,000 people attended the celebration and trees were planted to honor the presidents that served the country up to that date. The tradition continues to this day with each former president selecting a tree for the Grove.

This is a simply constructed book with a stick binding held together with a rubber band. It was made many years ago when I first learned to make books. It never had any content. So I decided to take it apart and reassemble it with images from my walks in the Presidential Grove. It now contains altered photographs depicting faces and creatures that I see in the trees' scarred, weathered bark and broken limbs. A poem accompanies the images expressing my feelings as I walk among these old sentries.





Liz Scheurer

Trees in the Grove
(verso)

Judith Serling-Sturm

Atta/Acromyrmex

2019

29 1/2 x 9 1/2 x c6

**Mixed media: Palm bark, paper, hemp, thread,
cardboard**

This artist book celebrates the two genera of leafcutter ants, the farmers of the insect world that plant their leaf cuttings to grow fungus food. In keeping with the highly organized and mighty work of these tiny creatures, the text of this piece takes the form of original haiku.



JUDGES' AWARD OF MERIT - THIRD PRIZE



Judith Serling-Sturm

Home: Ike

2019

3 x 50 1/2 x 3

**Mixed media: newsprint,
graphite,**

shellac, found steel

I met Ike when he visited my studio on a Final Friday after moving into the neighborhood. His previous home of 19 years was Federal prison. This artist book, part of my 'Home' series, follows his sense of home prior, during, and after his incarceration.



Judith
Serling-Sturm
Home: Ike (detail)



Anne Skove
Neighborhood Unity
2019
8 x 25 displayed open
Cardboard, collaged papers

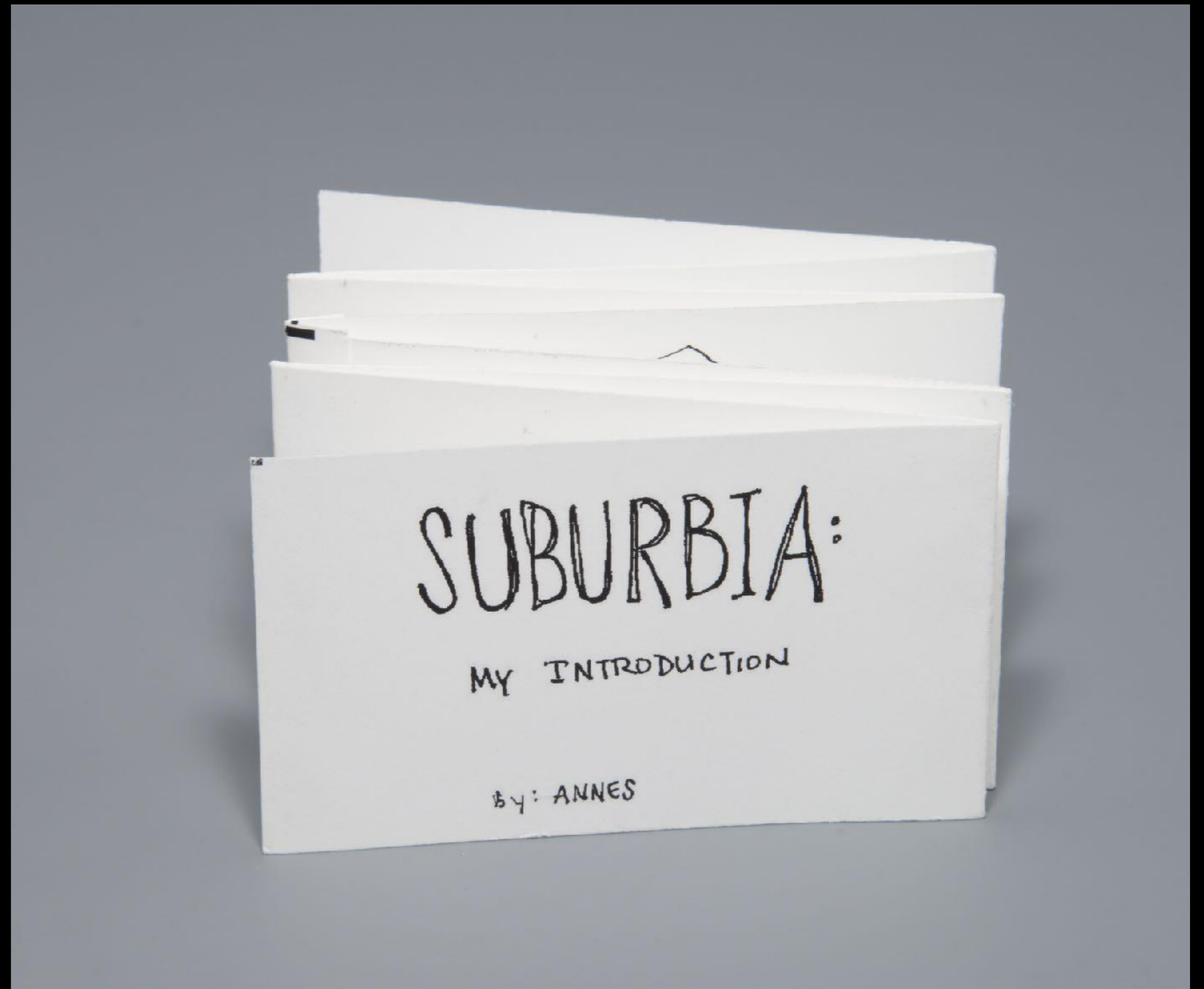
This is a sequel to one of my earliest books, "Suburbia." Houses depicted here are based on those near my home in Clifton and around my studio in Camp Washington.

Anne Skove

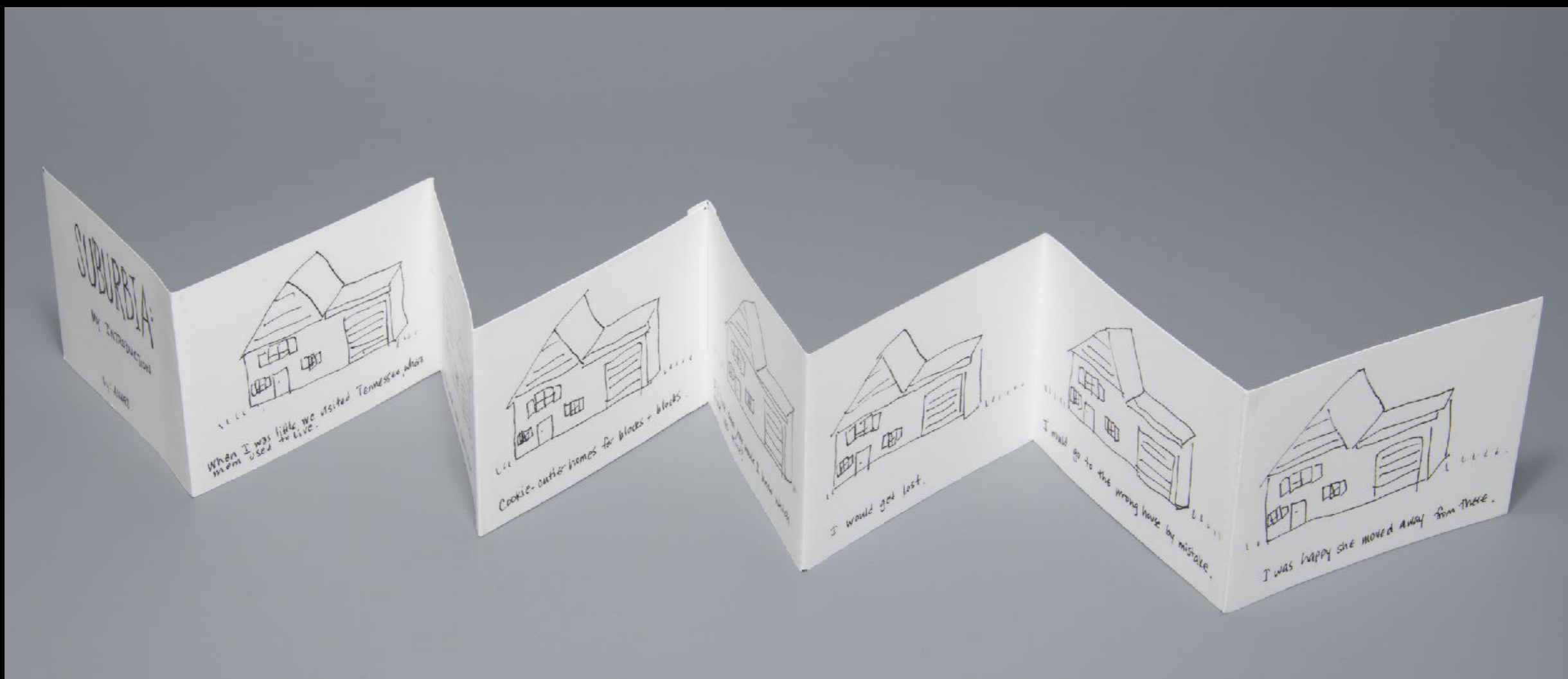
Suburbia
(exterior)

2 1/2 x 4 x 1/4

Paper



When I was very young, we visited mom's former neighbors in Franklin, Tennessee. As we drove past the rows of lookalike houses, I wondered how anyone could tell where they lived.



Anne Skove

Suburbia
(interior)

Diane Stemper
Junco Pilot (exterior)
2019

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

Mixed media: Paper, book board,
relief print, etching, found maps &
text

“Junco Pilot” is part of a
larger series of prints and
artist books that feature birds
and bird specimens.





Diane Stemper

**Junco Pilot
(interior)**

JUDGES' AWARD OF MERIT - FIRST PRIZE

Diane Stemper
River Bed (enclosure)

2019

2 3/4 x 18 x 2 3/4 open

Paper, book board,
intaglio,

relief prints &
letterpress

“River Bed” shows fresh water mussels, once abundant in the rivers of North America, now considered one of the most endangered species on the planet. Images are based on the specimens in the collection of the Hefner Natural History Museum at Miami University, Ohio.





Diane Stemper

**River Bed
(opened)**

Carolyn Stewart

4 Elements

(enclosure)

2018

8 1/2 diameter x 1 1/4

Mixed media

This sculptural book was inspired by an article on covering rocks with batting, fabric and securing with embroidery thread. Each rock is a talisman for one of the four elements – earth, air, fire, and water. The pages radiating from the center ring identify one of the elements, its astrological sign, and the qualities associated with the sign.



Carolyn Stewart

Speak Words

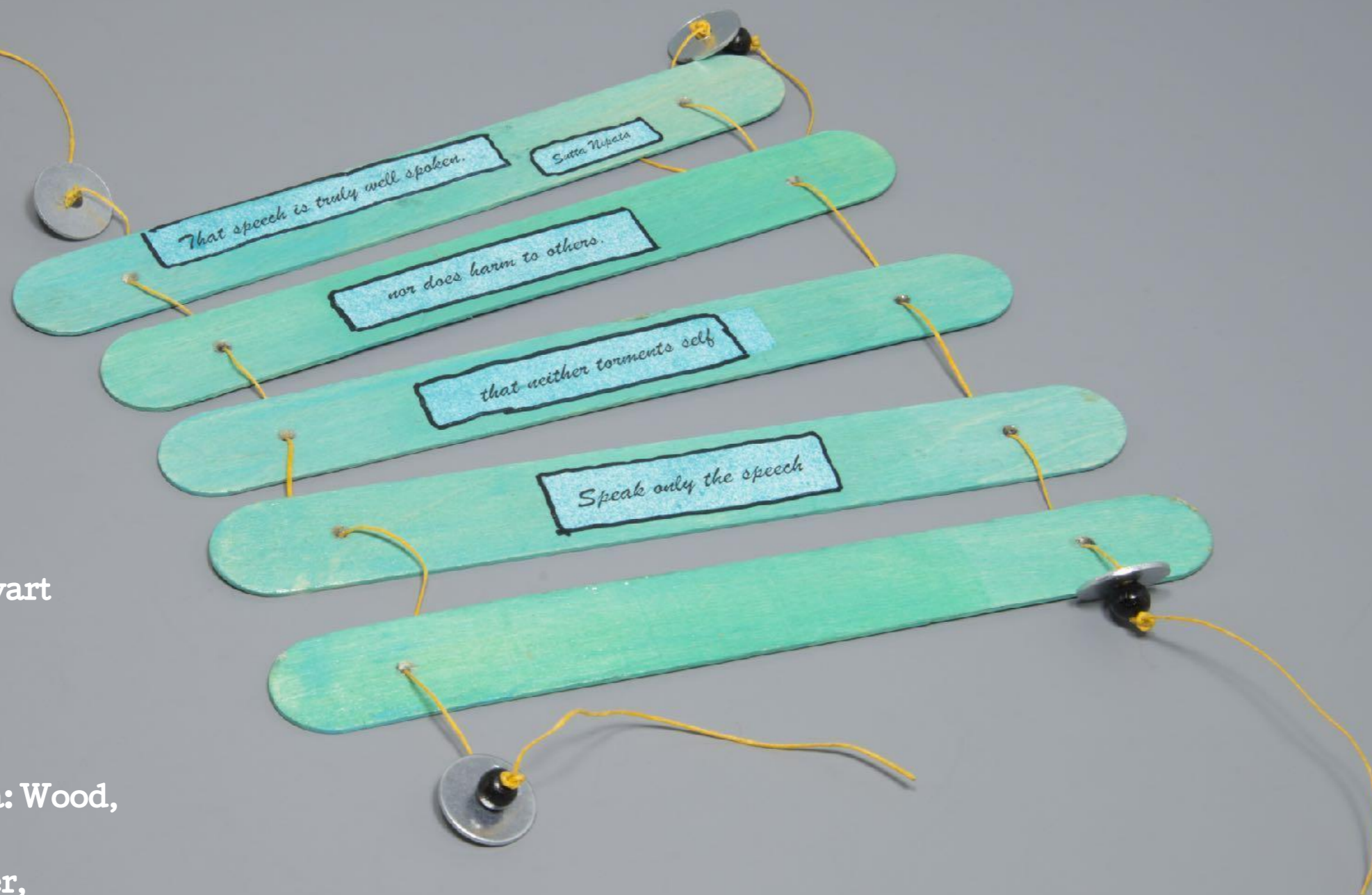
2019

1 x 8 x 1

Mixed media: Wood,
thread,

metal washer,

bead, thread



I wonder how our world would change if we all followed the simple wisdom Sutta Nipata suggests in these few lines?



Salle Taft

My Happy Florida
Childhood

2011

10 x 10 x 3

Mixed media: Wooden
box,

paper, laminating film,
photos

My father moved us to Ft. Lauderdale from Cincinnati in 1948 seeking the wilds of Old Florida. I was born a few months later, the only native Floridian in the tribe. This book memorializes my fond memories of cooking breakfast on the beach on Sunday mornings, watching my father bring home exotic fish and watching him clean them and running barefoot for the first 6 years of my life. I attempted to capture those carefree sunny days in my book.



Salle Taft

My Happy Florida Childhood
(interior)

JUDGES' AWARD OF MERIT - SECOND PRIZE

Jeanne Taylor

Let Women Vote – 100th
Anniversary// Why we don't want
men to vote.

2018

3 x 2 ¼ x 1/2

Paper, thread

In celebration of the 100th anniversary of the Nineteenth Amendment to the U.S. Constitution, which was passed by Congress and ratified in Ohio in 1919, I created this dos-a-dos binding. One side is devoted to letters from Abigail Adams to her husband, John, inspiring equal rights for women. The opposite side contains a parody of men written by Alice Duer Miller reflecting the same logic used to prevent women from obtaining the right to vote. The cover is painted with the colors of the suffragette flag, purple, white and yellow, symbolizing loyalty, purity and life.





to make, I desire you would remember the ladies and be more generous and favorable to them than your ancestors.

Do not put such unlimited power into the hands of the husbands.

Remember, all men would be tyrants if they could. If particular care and

attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation.

That your sex are naturally tyrannical is a truth so thoroughly established as to admit of no dispute; but such of you as wish to be

John Adams to Abigail Adams
April 14, 1776

"As to your extraordinary code of laws, I cannot but laugh.

We have been told that our struggle has loosened the bonds of government

Abigail Adams to John Adams
May 7, 1776

I cannot say that I think you are very generous to the ladies; for, whilst you are proclaiming peace and good-will to men, you insist upon retaining

Jeanne Taylor

Let Women Vote – 100th Anniversary // Why we don't want men to vote.



Jeanne Taylor

Let Women Vote – 100th Anniversary// Why we don't want men to vote.

Jan Thomas

**Winter's Comfort
(exterior)**

2019

5 1/2 x 5 x 1/2

Mixed media



“Winter's Comfort” includes my Gelli Prints, handmade paper and cut and assembled imagery from Gelli Prints. The book is constructed with a flowing spine. Poem excerpt included by Emily Bronte, addresses the issue of ageing.



Jan Thomas

Winter's Comfort
(interior)



These sketchbooks were made in a January 2019 CBAS Study Group session and illustrated in a 2-day March workshop called "FILLING BOOKS: THE PRACTICE OF KEEPING A SKETCHBOOK JOURNAL" with visiting California artist Janet Takahashi. Clockwise from left: Carolyn Stewart, Marguerite Katchen, Patty Bertsch



Janet Takahashi workshop sketchbooks: Top - Jo Diamantes, bottom - Felicia Cochran