

The Mail Room

**An exhibit of artists' books by members of the Cincinnati Book Arts Society
first shown at the Off Ludlow Gallery in Clifton
honoring its building's previous incarnation as the neighborhood
post office**

July 9 - August 13, 2021

Send all inquiries about sales to cbasprograms@gmail.com.

MEET THE MAIL ROOM ARTISTS



Exquisite corpse artist portraits by CBAS members
Accordion created by Janice Kagermeier



ALICIA BAILEY

Studio artist/gallerist Alicia Bailey is affiliated with several professional organizations and is owner/director of Abecedarian Artists Books in Denver, Colorado. She is also a member of Denver's Spark Gallery. Alicia acts as an independent curator/juror, instructor/mentor and regional events coordinator in the book arts. In her studio work, she has focused on book and box arts since the mid-nineties, producing box works, artists' books, sculptural books, limited edition books. Her work has been featured in dozens of solo and group exhibits throughout the world and is held in numerous public, private and special collections. An archive of her work is under development at University of Denver Penrose Library Special Collections.

Alicia Bailey
A COMPENDIUM OF COLLAGE
Leopard wood, brass, laser
etched mica, postage stamps, steel
3 2/5" x 3 2/5" x 1 3/4"



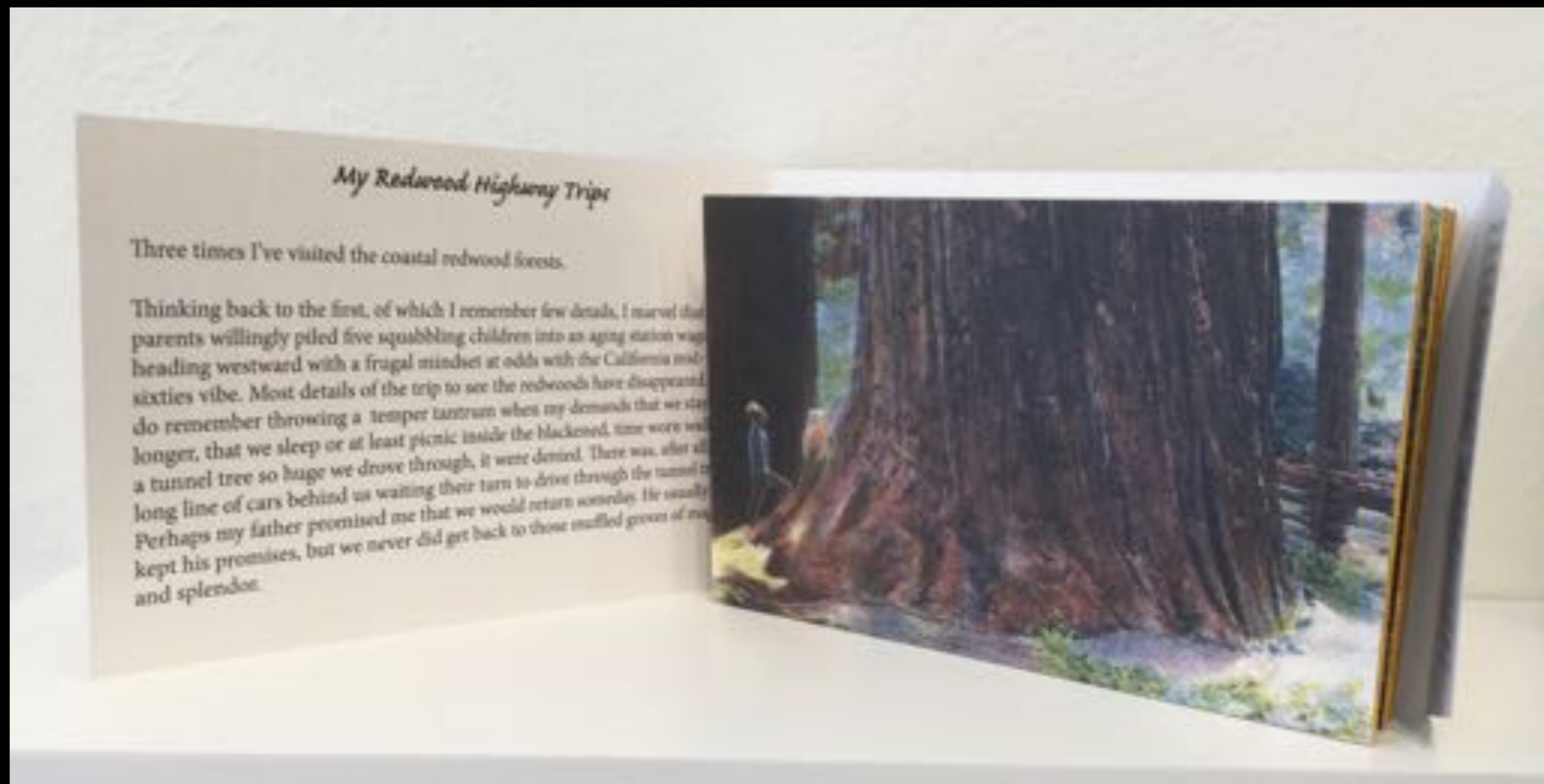
A series of collages made from cancelled postage stamps are mounted, one to a page, onto leopard wood pages. The collages are dropped into a recessed area, and protected with mica slats, held in place with miniature steel pins. The book cover has a window cut out with mica slats on each side, in which small pieces of cancelled postage stamps are suspended. The book's 2 rigid pages, front and back covers are held together with continuous brass hinges (piano hinges) on the spine edge. Round brass washers with miniature brass pins hold the cover label (laser etched mica) in place. The wooden pages are sanded and waxed to a smooth finish.

From an ongoing series of artists' books, each featuring "a collection of things." The series explores using invented or adapted book structures that lend themselves to holding physical objects in addition to or instead of images and words.

\$300 Send all inquiries about sales to cbasprograms@gmail.com.



Alicia Bailey
A COMPENDIUM OF COLLAGE



Alicia Bailey

GREETINGS FROM THE REDWOOD HIGHWAY

Paper/cardstock, digital ink, Tyvek, acrylic

4 1/4" x 6 1/4" x 1/8" (4 1/4" x 50" when open)

***Greetings from the Redwood Highway* is an accordion that pairs the format of postcard booklets, popular in the early 20th Century, with personal narrative and brief essays on the contemporary status of the areas depicted.**

The interior images were created using scans of original postcards ca. 1914-1935. The outer wrapper uses a contemporary photograph digitally manipulated to mimic early 20th century Colortone postcards.

Postcard booklets were especially popular from the 1940s through the 1970s, an era when you could put a postage stamp on just about anything and it would get to its addressee.

\$200 Send all inquiries about sales to cbasprograms@gmail.com.



Alicia Bailey
GREETINGS FROM THE REDWOOD HIGHWAY





PATTY BERTSCH

I first became interested in bookmaking when I saw a Bookworks exhibit at the downtown branch of the Public Library of Cincinnati and Hamilton County fifteen years ago. I subsequently joined the Cincinnati Book Arts Society and entered *Exercise in Creativity* in Bookworks X. The next year, my Bookworks entry was my first pop-up book, *The Cave*, which was purchased by the Library. Besides exhibiting at every Bookworks since then, I have had handmade books exhibited at the Cincinnati Contemporary Arts Center, Mount Saint Joseph College, the Cincinnati Nature Center, Clifton and Kennedy Heights Art Centers, the Lloyd Library, and other local libraries. My drum leaf binding pop-up books are “abridged” juvenile fantasies. My other books tend to be accordion folds with haiku I’ve written, artwork I’ve done, or personal narratives. Only a few are what I consider “true” artist books (i.e., they don’t look like a book).

After working as a civil engineer managing military construction and environmental cleanup projects for over 30 years, I retired from the U.S. Army Corps of Engineers in 2016. I now have more time for travel and hobbies. Several of my books contain photographs I have taken and artwork I have done.



Patty Bertsch
THE ARTFUL ENVELOPE
Paper and book board
5 1/2" x 11" x 3/4"

Having an interest in calligraphy means I also have a collection of decorated envelopes other calligraphers have sent me. This album is a collection of images of some of the envelopes in my collection as well as some history and interesting tidbits about mail art. The title of this book is a play on the Graceful Envelope contest sponsored by the Washington Calligraphers Guild.

NFS



Patty Bertsch
UNSEEN CINCINNATI
Paper
6" x 4" x 3/4"

This “picture book” is a collection of nine postcards I made using photographs I had taken of interesting parts of buildings or structures one walks or drives by and never notices. Five of the photographs are near Robin Imaging Services on Central Parkway and three are a short drive away. The ninth postcard is a collage I made of the eight images. The brochure describing the images was done in PowerPoint.

NFS



BETH BELKNAP BRANN

I fell in love with hand-printed postcards during a New Orleans vacation, where local artists sold their handmade postcards throughout the city. I bought every one I could find, and still treasure them. The idea that these were original pieces of art as well as useful artifacts thrilled me, and the connection to the artists who created them still moves me today.

I majored in oil painting in college, worked in newspaper ad production and television graphic design, attained a Masters of Design, and taught graphic design for over 30 years.

Printmaking, especially relief work, is a particular joy. The historic activity of mark-making connects the artist to centuries of scribing into surfaces, inking, and printing on a surface. Wood is a particularly strenuous surface to cut, demanding the sharpest of tools and hands building up to callouses. Wood also chips fairly easily, creating a patina of stress marks that makes woodprints human, active and engaging. Selecting color is the final step in bringing woodcuts to life. For this series, I chose to employ rainbow rolls in an effort to bring out the feeling for each season.



Beth Balknap Brann
SEASONAL POSTCARDS

Woodprint on paper

14 1/2" x 18" x 1"

I fell in love with hand-printed postcards during a New Orleans vacation, where local artists sold their handmade postcards throughout the city. I bought every one I could find, and still treasure them. The idea that these were original pieces of art as well as useful artifacts thrilled me, and the connection to the artists who created them still moves me today.

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**Beth Balknap Brann
SEASONAL POSTCARDS**





CECIE S. CHEWNING

I am an art historian who discovered CBAS and artists' books when I retired. Anything can prompt an idea for a book and then the fun begins. Working with various materials to combine content with just the right structure can be challenging. Sometimes an idea is abandoned or filed away for the future, but often things come together in working through the process, and that's really rewarding. Whatever one's interests or talents, they can be combined to make unique pieces that stretch the book artist's imagination and, hopefully, engage viewers. Plus, I've gotten to meet wonderful CBAS members, those inspirational creatives who are great supporters and even collaborators in work!

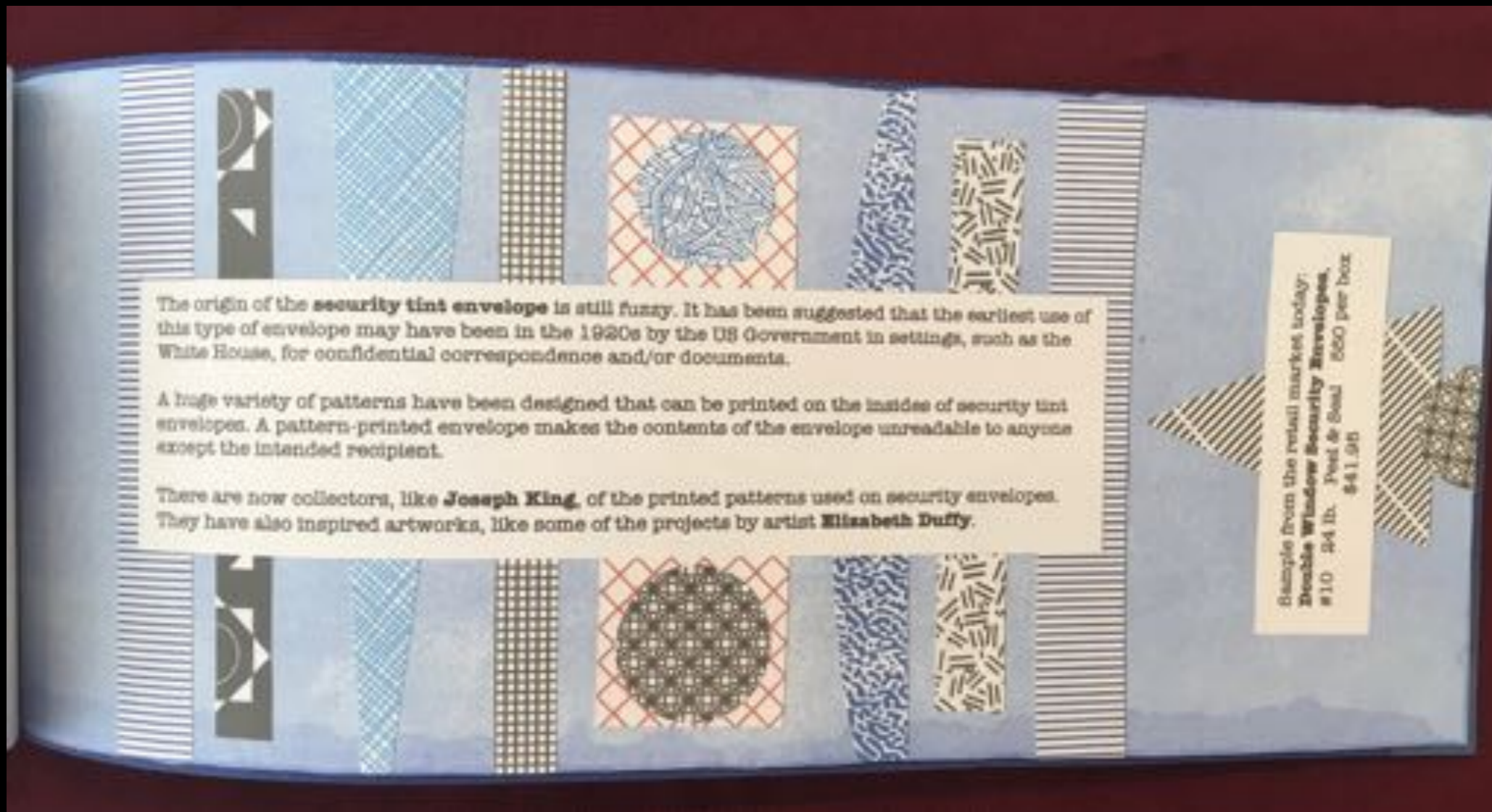
Cecie S. Chewning

WINDOWS

4 1/4" x 10 1/4" x 3/8"

The content in *Windows* provides a closer look at something we take for granted that comes to us in snail mail almost every day - business envelopes with one or more windows. Painted and collaged pages include history, definitions and assorted related information about windows and the envelopes that house them.

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Cecie S. Chewning
WINDOWS



Cecie S. Chewning

WISH YOU WERE HERE: TWO SISTERS' POSTCARD EXCHANGE

Mixed: Collage, housed in a corrugated shipping box with bubble wrap and twine

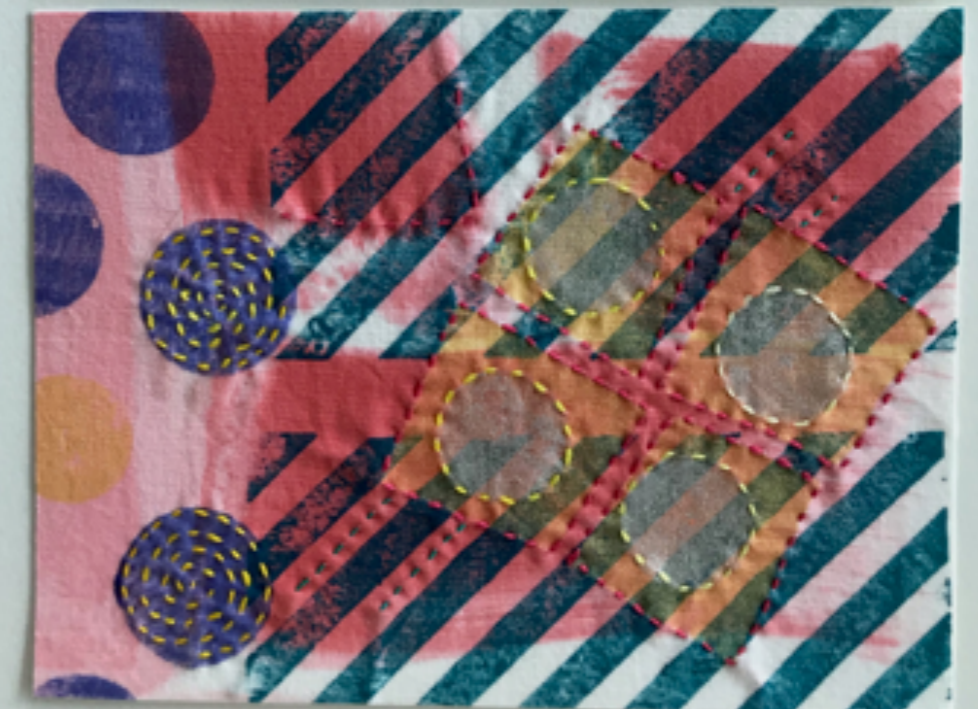
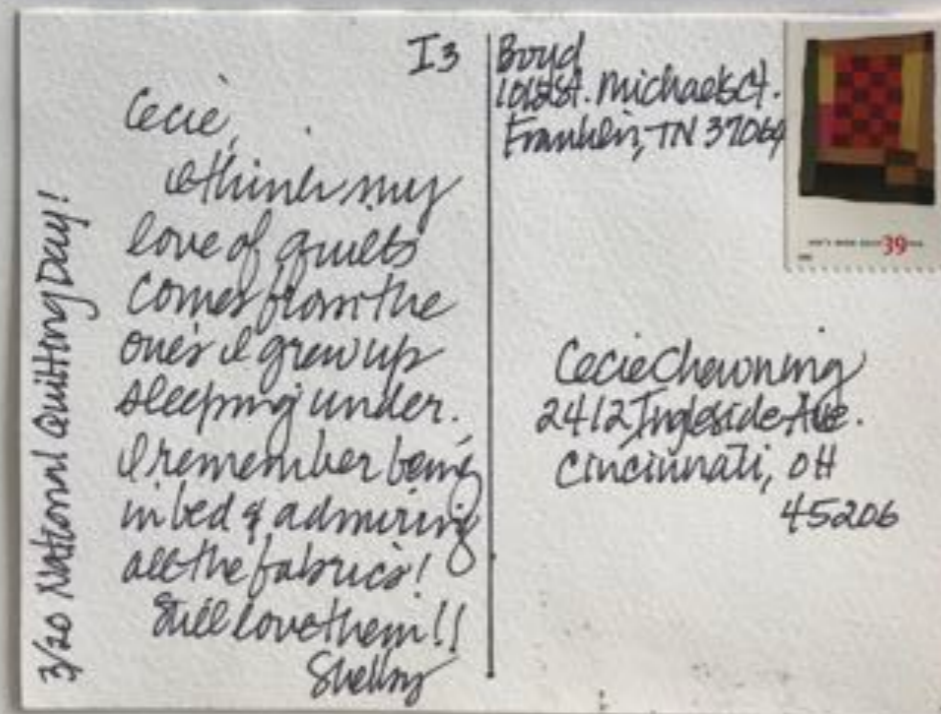
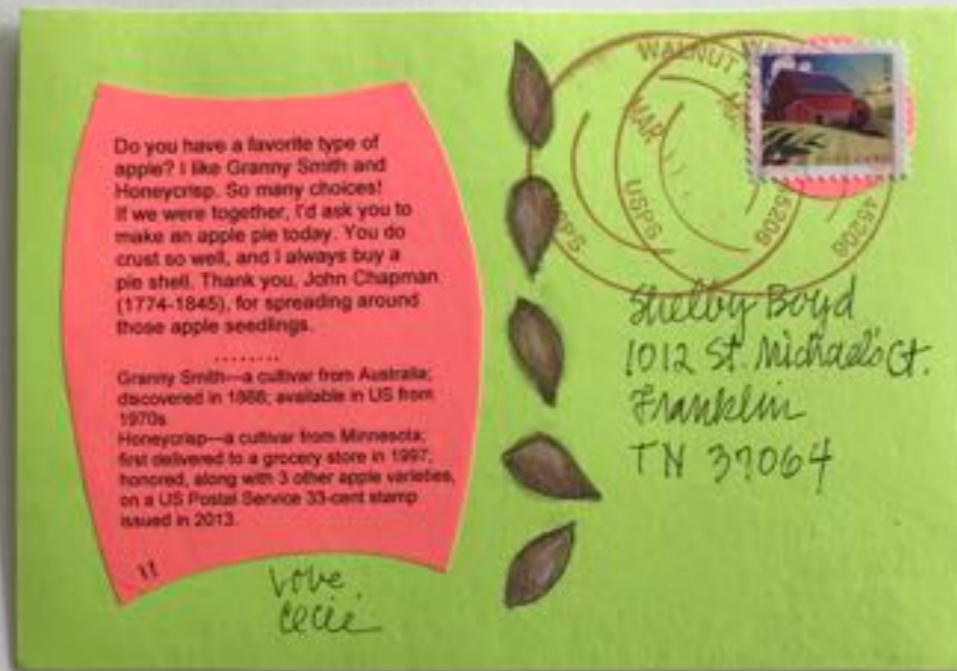
9 1/2" x 9" x 8 1/4" (box)

I recruited my sister Shelby, who lives in Tennessee, to exchange a homemade postcard a day with me during the month of March 2021. She is a very good quilter, cook and gardener, and I'm currently enjoying exploring collage. During the TIME OF COVID when we couldn't travel to see each other and when Shelby was in immunotherapy treatment, the exchange was a very special way of keeping in touch. It was a bit more work than we had anticipated, but we agreed it would be fun to continue our correspondence this way, maybe a few times a year. And we both decided to make some postcards to send to friends. It turned out to be a great way to get our creative juices flowing again and to support our USPS! I thank Nikki at the PO branch in my new neighborhood of Walnut Hills for her support and help with the project.

This piece is a "portfolio" of work rather than a traditional book with bound pages. The container of information (the portfolio) is the corrugated cardboard box in which Shelby mailed my postcards back to Cincinnati.

NFS





Cecie S. Chewing
WISH YOU WERE HERE: TWO SISTERS' POSTCARD EXCHANGE



JO DIAMANTES

Jo Diamantes is a long-time member of CBAS and has entered most of the exhibits organized by the group. She has taken in-person workshops sponsored by CBAS and online courses to learn various book structures. She is also an active member of the CBAS Study Group which meets once a month to learn book structures and other book related arts.



Jo Diamantes

1 CENT+ BUTTON BOOK

Cardstock, Tyvek ribbon, old stamps, coconut shell buttons

2" round x 7/8"

After taking an online class learning how to make button books, I was intrigued with the idea and decided to make some more. A friend gifted me the buttons and I cut circles from decorative cardstock to make the pages. Stamps are nice little bits of ephemera so they were used as the content of the book. Most of the stamps were collected by an older family member prior to WWII. She would be pleased her collection is still in use.

\$20.00 Send all inquiries about sales to cbasprograms@gmail.com.



Jo Diamantes
HOUSE OF STAMPS
Cardstock and old stamps
2 3/8" x 3 3/4" x 3/4"

Last year I took an online class making an envelope house structure. I liked the first book so much I decided to make a few more and this is one of those results. Collaged stamps and related ephemera were copied onto cardstock which was then used to make the covers and envelopes which are hinged together. The envelope pockets hold tags with postal trivia on them as well as a few old stamps.

\$35.00 Send all inquiries about sales to cbasprograms@gmail.com.





Jo Diamantes
STAMPED FLAG BOOK
Cardstock, old stamps
5 1/2" x 4 1/4" x 1/2"

I was using the flag book structure for several other projects this year and thought it would be a good way to display stamps from around the world – many were collected by a family member prior to WWII. Some other interesting ephemera from more modern mail is also included. The front cover was made from a collage of stamps and stamp related items copied onto cardstock. I thought this structure was more fun than tucking the stamps into books on stamp hinges. As I placed each stamp into the book I wondered who had originally used the stamp all those years ago.

\$35 Send all inquiries about sales to cbasprograms@gmail.com.





Jo Diamantes

WHAT'S IN THE CARDS?

Mixed: postcards of various sizes, plastic holders, waxed linen thread for the binding

6 1/2" x 4 1/4" x 1 1/4"

We have all received and sent postcards and many of us have postcard collections. In sorting through my collection I noticed the various photographic and printing techniques used to make these affordable printed wonders. In making this book I learned that Deltiology (study and collecting of postcards) is much more interesting and complicated than that old shoebox would indicate. To allow for viewing of front and back without damage to the card, plastic holders were used as the "pages." The binding is a version of an exposed Coptic stitch developed for binding single sheets together.

\$75 Send all inquiries about sales to cbasprograms@gmail.com.

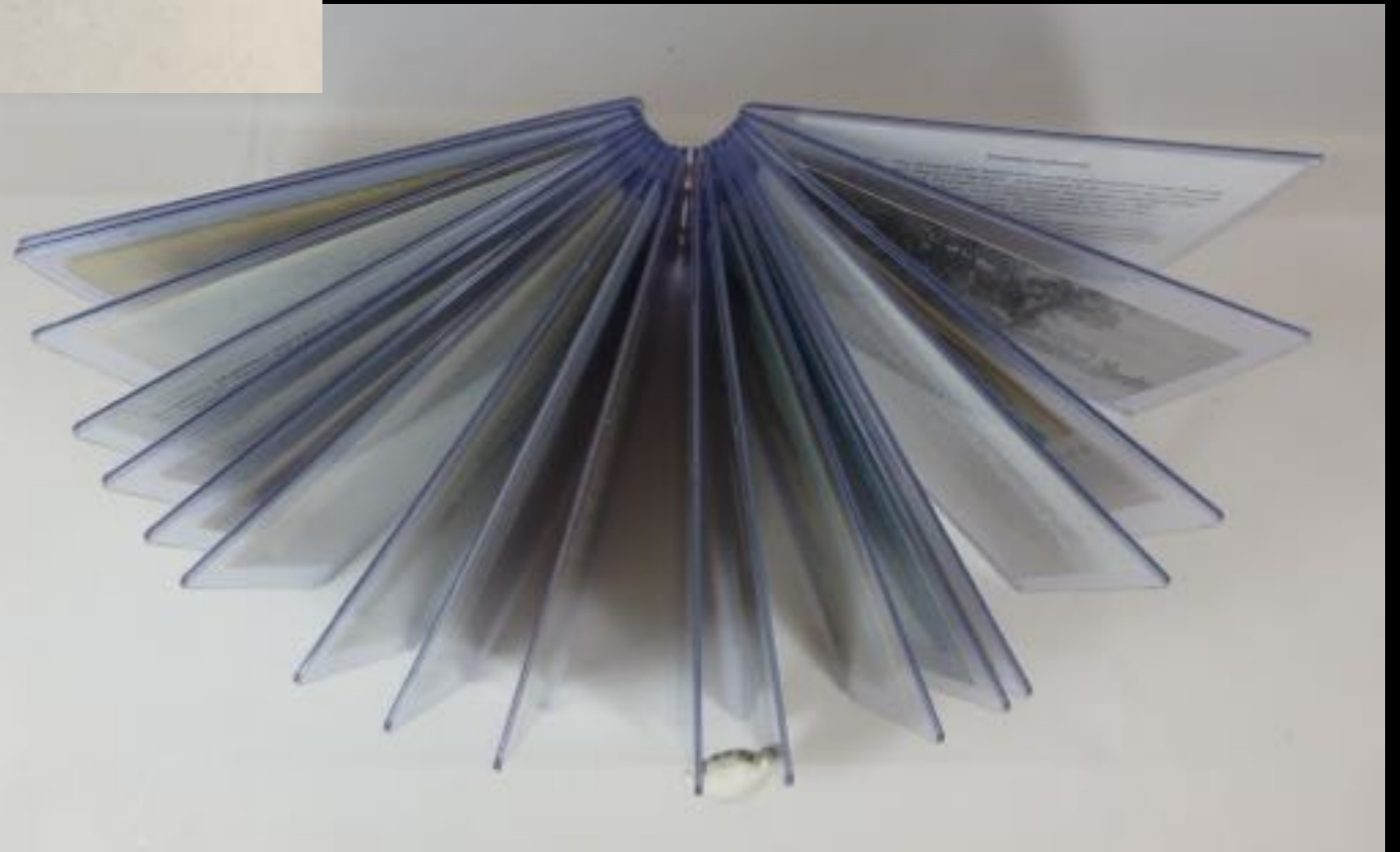
What's in the Cards?

is a peek at the contents of a typical shoebox of postcards similar to those tucked away in closets around the world. For this book most cards chosen were at least 50 years old. The more research done the more it became clear that dating any one card was problematic. Copyright laws in 1900 weren't what they are now. As photographic techniques and materials advanced so did the way cards were made. Many different photo papers were used and some cards were made by amateur photographers. Many cards were printed and not photographs at all. If the card has a stamp the date it was sent can be determined but many postcards still being printed in the 1970's were using photos taken in the 1890's. At least 450 different real photo post card backs have been found but there is little to no date information available about when they were produced. This has proven to be a fascinating subject and one lesson learned is that *Deltiology* or the study and collecting of postcards is more interesting and complicated than that old shoebox would indicate.

From the collection of Jo Diamantes – assembled 2020

SALT
Sweet
Great
Back to
the Beach

Jo Diamantes
WHAT'S IN THE CARDS?





LINDA DIETRICH

A former CBAS Board member and familiar face at workshops, classes and other events, Linda Dietrich died in early December 2020, a few months after being diagnosed with lung cancer. A native Cincinnati, Linda spent a large part of her adult life in Morristown, Tennessee serving for 16 years as director of a non-profit offering a self-sufficiency program for homeless individuals and their families. Active in community theatre and arts organizations, she was also a jewelry maker and avid genealogist, researching her own German heritage and helping others find theirs.



Linda Dietrich

LINDA'S COLLECTION

Book board, decorative paper, ribbon, 150 vintage postcards

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

One of the monthly CBAS Study Group projects many years ago was making a Japanese style postcard box. The late Linda Dietrich collected hundreds of postcards with the intention of using them in her future artistic books. Many are from Germany where she had traveled to do genealogy research. Since Linda passed away before she could use them, the cards and the box have merged to become *Linda's Collection*. We know she would be pleased that her cards are continuing to be appreciated and used.

\$25 Send all inquiries about sales to cbasprograms@gmail.com.



JUDY DOMINIC

Fiber artist Judy Dominic considers all things books to be part of her fiber arsenal. Starting her fiber journey with a loom rejected from Edgecliff College, she has gone on to international basketry and surface design acclaim. Judy is pleased to have one of her artist books in the Hamilton County Public Library's collection. The books in this exhibit incorporate cards and letters received – some years ago and others from 2020.



Judy Dominic

ALL SO FAR AWAY

Mixed: airmail letters, foreign stamps, non-profit envelope, buttons, scrap fabric, ribbons

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

A trip to Papua New Guinea in 2009 prompted some letter-writing to a few of the individuals I had met. I don't have my initial missives or any continuing letters, but I kept their responses. Alas, I am not the best pen pal – the written conversations did not continue very long, but the memories of the trip and the people are still pleasant and fond. Creating a book around those airmail letters is a small gesture to honor the writers.

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Judy Dominic
ALL SO FAR AWAY



Judy Dominic
FROM MY 2020 MAILBOX
Mixed: Cereal box, chocolate
wrappers, stamps, acrylic paint,
washi tape, marbled end papers,
received cards, waxed linen
thread
7 1/2" x 5 5/8" x 1/2"

Most years I receive greeting cards for the momentous days in my year: birthday, anniversary, Christmas. 2020 was a bit different in that a few other reasons for cards crept in, and every correspondence was saved. They were all duly saved and now reside in their own binding.

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CAROL FREID

An installation and conceptual artist, Carol Freid has lived, traveled and studied throughout the world and embraces in her work the cultures she has experienced. Currently she lives in Georgetown, Kentucky. Her practice includes installation, paper, fiber, book arts and conceptual art. She often uses a variety of objects and found materials to distill elements of temporal insight, complexity of time, place and memory. Her work is represented in small regional and international museums and corporate collections. She has lived in Europe, the Middle East and US, holds graduate degrees in Art, Anthropology and Inter-Disciplinary Studies with Post Doctoral work in Asian, African American and Women's Studies. She has exhibited in and curated over 150 shows with several solo exhibits. Freid is inspired to work on art projects that speak to a multitude of prescient social, political, personal and environmental issues.



Carol Freid

THE CLOCK STOPPED AT FOUR

**Paper, printed transparency, vintage Indian clock
21" x 13" x 4"**

I am a collector. I collect what expands my fascination with a curious, delirious, mysterious and at times confounding world. A clock from India, a packet of letters, a transparency. Each a disparate element but now, connected in time and place. They tell a possible story, letters forgotten, lost, hidden in a clock that does not appear to work, frozen in time, a transparency, that lets one see through and into a space to find what is there. They are all contained in the imagination of the artist, the storyteller, the symbolist. This piece is about object relationships, how putting objects together creates an intentional dialog. Questions, inquiry, thoughts, reactions, all the vehicles of understanding lead to discovery. Take a moment beyond what you see, what do you feel? Given a chance to see into the imagination of another person, what do you discern? What do you think? What do you imagine? Given a chance to ask what is this? What question would you ask?

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Carol Freid

EYES MOVE FINGERS TOUCH

Mixed: Paper, thread, collage, metal/glass frames

Each piece 6" x 4" x 1/2" framed

There are times when we begin to draw bits and pieces of this and that combined in such a way that they take on a life of their own. A piece of thread, an image, a shred of paper become the sinews of an idea that transpire into a piece. Old photographs of botanicals, repurposed, reprinted to become the canvas of interpretation with the addition of other materials was the inspiration for this series. The "Eyes Move Fingers Touch" is a means of giving dimension to a 2-dimensional surface of taking the eye to the finger when imagining a surface becomes a surface to engage. Each element is meant to convey this experience. What is it like to touch something behind glass? How does touching extend the meaning of experience? How does a piece of thread or a shred of paper expand a thought? Feel the edges with your eyes, touch the work with your own imagination. See where the colors, shapes and textures take you.

\$75 each individual work Send all inquiries about sales to cbasprograms@gmail.com.



Carol Freid
EYES MOVE FINGERS TOUCH

Carol Freid

TELL THE TRUTH...

Floor installation, table, postcards, plastic box
29" x 19" x 15"

Simple choices, two boxes filled with cards. One box contains postcards that say "Tell the Truth," the other side, "Stop Telling Lies." They appear to offer a choice. But is there a choice. Which box are you drawn to, the box that has a card that says "Stop Telling Lies" or the box that has a card that says "Tell the Truth." They are the same card one is the flip side of the other. Take a card, address it, stamp it and mail it. Who did you mail it to? Did you keep the card? Why did you keep the card? Did you take more than one card? We are a composite of the choices we make. We live in the reality we create. Each and every day we make choices. We are mindful that our choices have consequences. My choice was to make 1000 cards and to disperse them by mail, by hand, by give away and then to decide if is worth it to make 1000 more?

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Carol Freid

VERTICAL POSTCARDS - FOUND POETRY

Paper, vellum, transparencies, antique and vintage postcards

24" x 7" x 1/2"

My fascination with postcards began as a child when my grandmother would share postcards from Poland. They were beautifully strange and written with pen and ink and so unlike the postcards we would pick up on family trips. They were written in Polish, the language I spoke as a child and somehow they were a presence in my life from a place I had never been. Over the years I collected postcards, written in the hand of a stranger to people I did not know, of places I had never been, but they were the kernel of thoughts about the people who wrote them, the people who received them and the wondrous places that were pictured. Reading the messages was like reading short poems, seeing the images made me drift off into an imaginary world that would be the world I would one day see and experience. This piece is a thank you for the vicarious experiences of wonder and awe of places and thoughts attached to a 4" x 6" card that found its way across borders and continents and oceans from one place to another, from one person to another and somehow ended up with me.

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Carol Freid
VERTICAL POSTCARDS - FOUND POETRY





CODY GOODIN

Textile, fiber, mixed media art, book maker. Full time visually impaired artist located in Cincinnati OH USA. I have been making art in one form or another for fifty years. My greatest obsession is textiles and fiber. Creating art is a meditative and spiritual practice for me. My inspiration comes from the observable world both cosmic and microscopic. I find this funny as I am visually impaired and considered legally blind.



Cody Goodin
FLY LIKE A PIGEON
Textiles: fiber and miscellaneous bits
17" x 20" x 1/2"

I am a textile, fiber and mixed media artist and book maker. I've been researching the role of animals in the history of mail delivery, specifically the role of pigeons in delivering mail and messages. This piece was inspired by my research.

\$150 Send all inquiries about sales to cbasprograms@gmail.com.





ROBIN HARTMANN

Robin Hartmann began her career after graduating from Pratt Institute in Brooklyn, N.Y. in 1978. After working in the theatre industry creating and building costumes for many of the Broadway shows of the 1980's (*A Chorus Line, The Wiz, Pippin*), she found herself working among frogs, bears, and pigs at Jim Henson's Muppets. For 5 years, she helped pin, stitch, design and create the puppets, costumes, and sometimes props that delighted children and adults alike. Some projects included *Sesame Street, Fraggle Rock*, various Muppet movies and TV specials. Upon leaving The Muppets, Robin worked as a wardrobe assistant for a season on *Saturday Night Live* (1985). She then became interested in toy design, and came to Cincinnati to work as a designer for Kenner Toys. Robin has worked on many successful projects while in Cincinnati. She has worked on toy development for Kenner, Hasbro, Gibson Greetings, Empire toys, and Idea development. She has worked on feature films here in Cincinnati including *A Rage in Harlem* and *The Shawshank Redemption*. She has also designed costumes and puppets for The Cincinnati Museum Center, The Dallas Children's Museum, Artworks, and the Smithsonian Institution. The creations she is most proud of are her children, Rory and Leah. Robin is currently freelancing, and teaching art at The New School in North Avondale.



Robin Hartmann

FROM ME TO YOU

**Mixed media: Cardboard, fiber, beads, paper
12" x 8" x 1 1/2"**

When I met my soon to be husband 30 years ago, he was living in Germany, and I here in Cincinnati. I would check the mailbox each day for a letter. I got one almost every day. Right before the pandemic, I had to clean out my parents' apartment in Florida. I found so many awesome pictures and old letters and postcards and stuff I couldn't part with. I remember having a pen pal in grade school, everyone did. I remember searching for the perfect postcard when traveling. Those days are far behind us now, unfortunately. A few years ago, our dog bit the mailman, and I had to relocate the mailbox. I totally found one and fancied it up, which was fun. This is a combination of both ideas. Hope you enjoy it.

**\$200 Send all inquiries about sales to
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MARGUERITE KATCHEN

I have dabbled in art for decades. I was bored in high school (1960's) when someone gave me an Osmiroid pen, a fountain pen used for italic writing. I started doing italic calligraphy to take English class notes from a deadly-boring PhD candidate.

She loved her subject and tried to teach tenth graders everything there was to know about John Milton. She did this to the exclusion of everything we were supposed to study that year. The pen kept me sane and started me on the calligraphy road. Later, when I was a poor college student, I realized that I

could address really nice looking envelopes for blushing brides and important socialites. \$2.00/envelope seemed like a lot of money in the early 1970's. Life, career and marriage happened but I managed to keep a finger in the arts. I took pottery as an elective in college while studying science. I was

a professional musician for a few years before going to medical school. While working as a physician, I managed to take classes in bookbinding at the Cincinnati Art Academy. I am now the president of the Cincinnati Book Arts Society and involved in teaching bookbinding, calligraphy and paper folding.



Marguerite Katchen
CINCINNATI POSTE
Saint-Armand paper, print from paste paper
7" x 4" x 1/2"

This flag book used a gelli monoprint and small prints made from rubber stamps for the flags. The book form was inspired by a Zoom Study Group taught by Jo Diamantes.

\$15 Send all inquiries about sales to cbasprograms@gmail.com.



Marguerite Katchen

MAIL LETTERS 2021

Birch bark and handmade paper cover over Fabriano hot press paper accordion

5 1/2" x 5 1/2" x 1" (5 1/2" x 57" when open)

I love illumination and these 3" square jeweled letters are a form of modern illumination. They were drawn and painted and then affixed to the accordion pages. The jeweled letters were done in a class taught by Julie Wildman.

\$50 Send all inquiries about sales to cbasprograms@gmail.com.



Marguerite Katchen

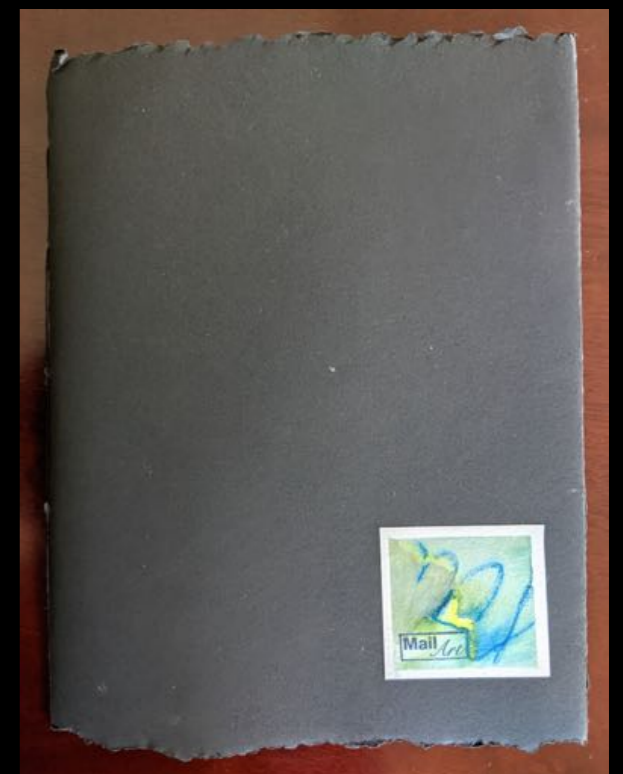
THE POST

Paste paper, postage stamps, collage, calligraphy

9 1/2" x 7 1/4" x 1"

This book was made in one of the last workshops CBAS conducted in 2020 before the pandemic closed all in-person activities, one taught by Jacqueline Sullivan.

\$50 Send all inquiries about sales to cbasprograms@gmail.com.





[Handwritten cursive text, mostly illegible due to overlapping strokes]



[Handwritten cursive text, mostly illegible due to overlapping strokes]

Marguerite Katchen
THE POST



**Marguerite Katchen
TRANSPORTATION MAIL**

**Canson Mi Teintes paper, postage stamps, calligraphy
5" x 1 ½" x 1" (5" x 14" when open)**

I made this gallery book after learning the structure in a Zoom class taught by Cheryl Moot. I put US stamps of forms of transportation on the miniature gallery flags.

\$10 Send all inquiries about sales to cbasprograms@gmail.com.



KARALYN KAVANAUGH

Karalyn is a long-time dabbler in many forms of art. Books and paper projects are a couple of her favorites. She has been a member of CBAS for a few years, participating when she is available between family and travel, and has contributed to previous exhibits.

Karalyn Kavanaugh
POST OFFICE BUILDING
Mixed media
6" x 13" x 8 1/2"

A reminder of the post office as a symbol of our country, and the tremendous service it has provided throughout our history. Let's not let it ever go away.

NFS





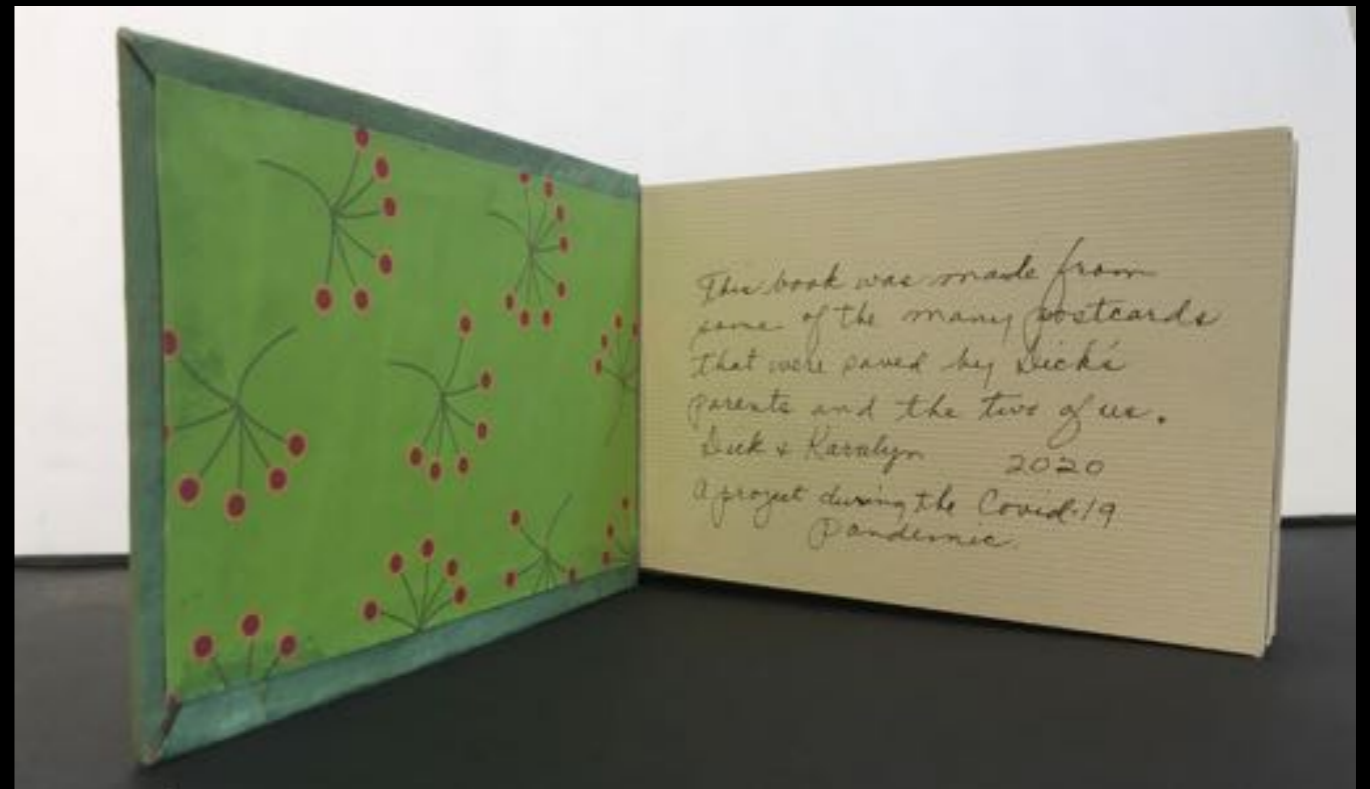
**Karalyn Kavanaugh
POST OFFICE BUILDING**



Karalyn Kavanaugh
POSTCARDS I LOVE OF PEOPLE I LOVE
Paper and board
4 1/4" x 7 1/2" x 7/8"

I made this book using a selection of postcards from a collection my husband's family and I gathered over the years. They traveled in Europe and throughout this country. I've selected mostly cards of people from now and then.

NFS



*This book was made from
some of the many postcards
that were saved by Dickie's
parents and the two of us.
Dick + Karalyn 2020
A project during the Covid-19
Pandemic.*



Karalyn Kavanaugh
A 7-YEAR ROMANCE FROM THE ROAD
Paper and board postcard album
11" x 9" x 2 1/8"



My husband and I dated for 7 years before we married in 1995. We both traveled for a living and often sent postcards to each other. They are a nice overview of who we are and the romance that led to our long time together.

NFS



LOU KRONER

A CBAS member for about twenty years, Lou enjoys making handmade paper, books, cards, and assemblages. He is a retired teacher.



Lou Kroner

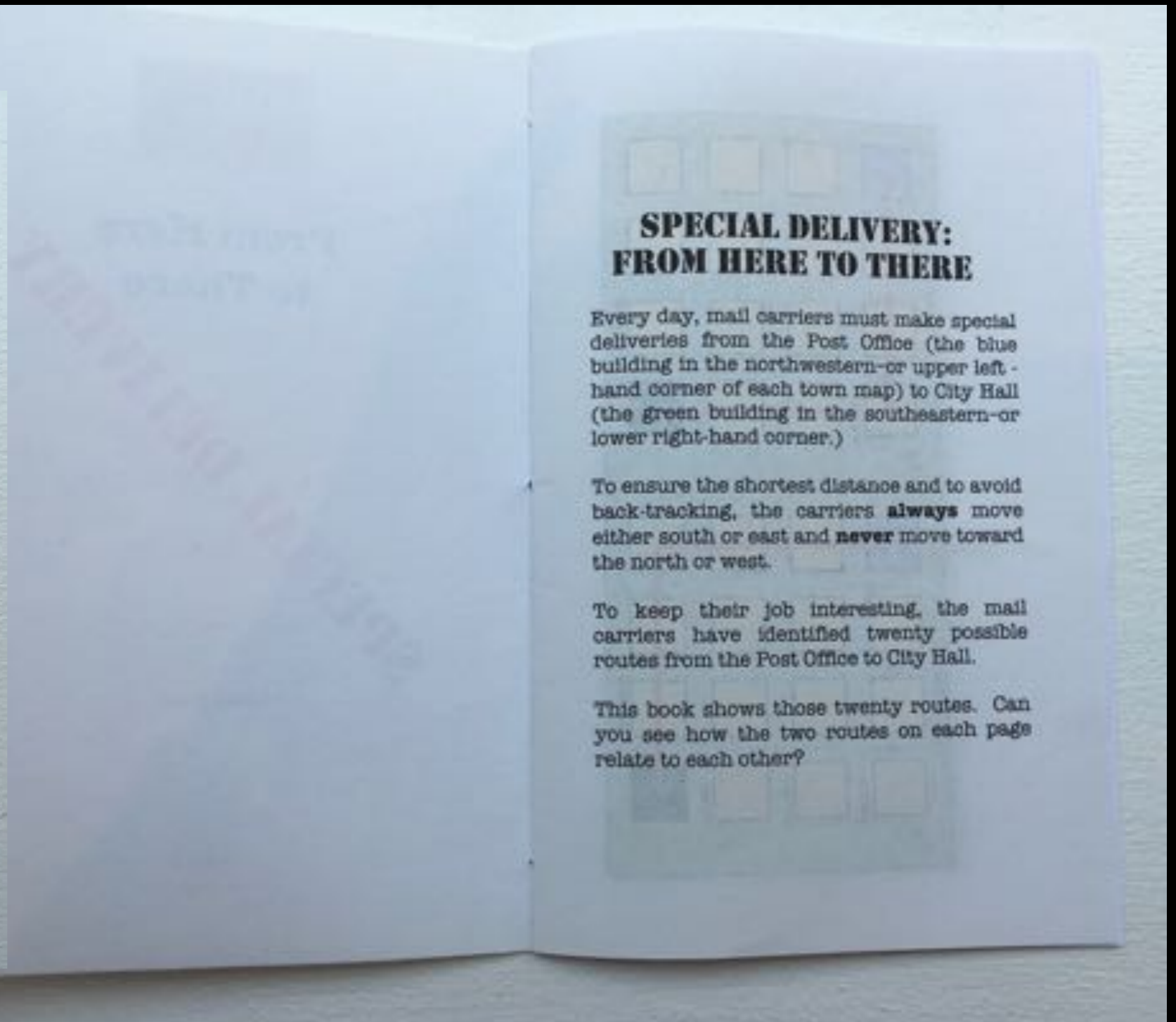
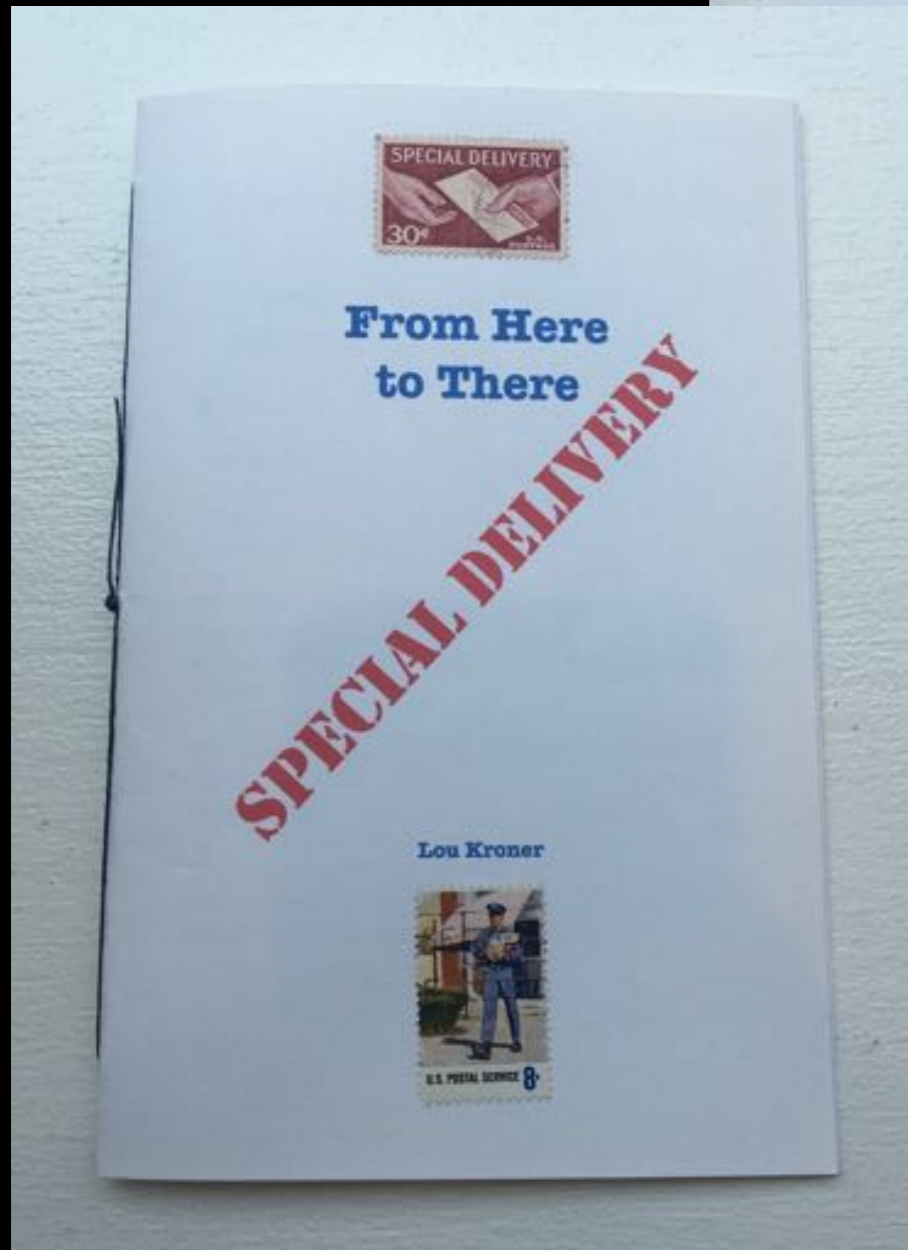
APPOINTED ROUNDS

Paper, laser printed

2 ³/₁₆" x 2 ³/₄" x ³/₈" (2 ³/₁₆" x 40" when open)

Like the appointed rounds that the Post Office's couriers complete – despite snow, rain, heat, or gloom of night – this single sheet book winds its way back and forth.

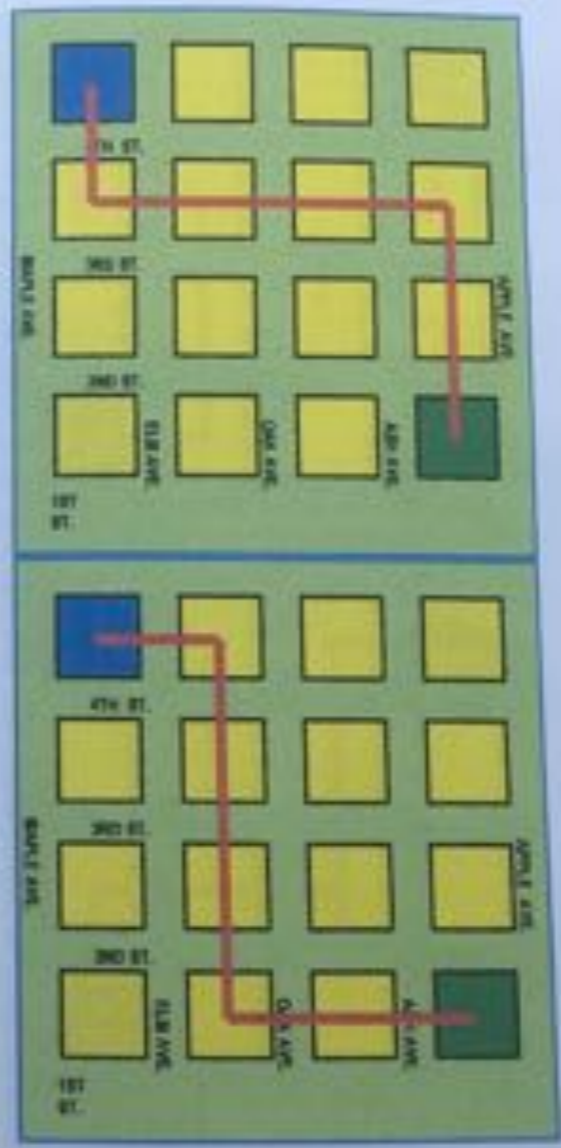
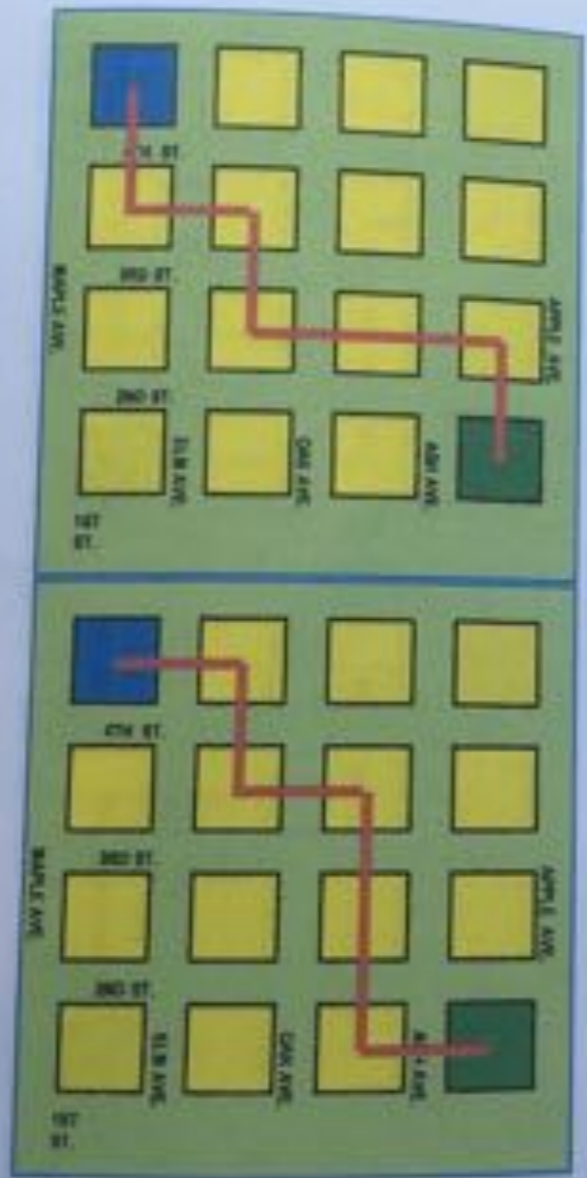
\$60 Send all inquiries about sales to cbasprograms@gmail.com.



Lou Kroner
FROM HERE TO THERE: SPECIAL DELIVERY
Paper, inkjet printed, waxed linen thread
8 1/2" x 5 1/2" x 1/8"

The US Postal Service ended the use of Special Delivery stamps in 1997. Perhaps we'll soon see special deliveries made by drone.

\$60 Send all inquiries about sales to cbasprograms@gmail.com.



Lou Kroner
FROM HERE TO THERE: SPECIAL DELIVERY



**Lou Kroner
POSTAGE DUE**

Paper

2 15/16" x 2 1/8" x 1/2" (2 15/16" x 38" when open)

Approved by the US Congress in 1879, Postage Due stamps were printed until 1985. Mail carriers would collect the amount due from the addressee before delivery. Denominations included 1/2¢, 1¢, 2¢, 3¢, 5¢, 10¢, 30¢, 50¢, \$1, and \$5.

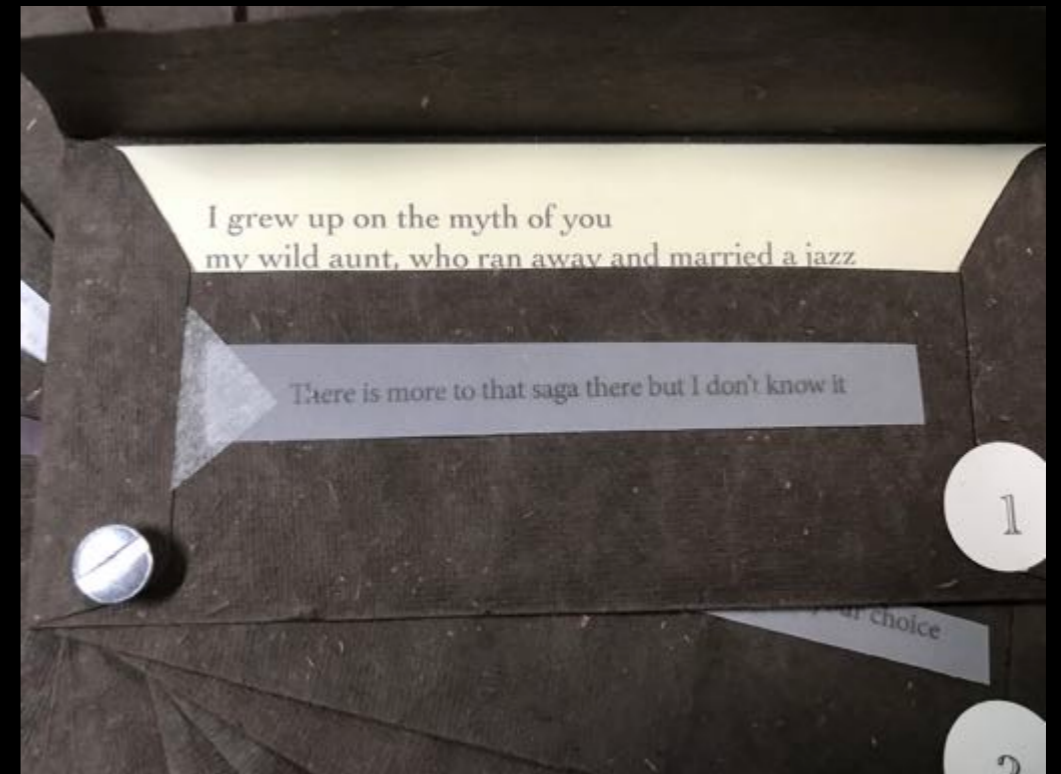
\$60 Send all inquiries about sales to cbasprograms@gmail.com.





ANNE LEADER

Trained as a studio potter via an apprenticeship, with a subsequent BFA, and an MS in art therapy, art in some form has been part of my life since my teens. I resonate to art media that involve a certain amount of technology or chemistry/science and to content that involves pondering, word meanings, odd facts, and social justice. For a long time I enjoyed teaching skills I had mastered, especially to children and other artists, in small class settings. I have lived in several parts of the world and cherish the times experiencing other cultures, both here and abroad. I no longer make a living as a potter, and have relinquished teaching, but art continues to play a big part in my consciousness and along with nature, provides in my world a source of hope and connectedness.



A. Leader

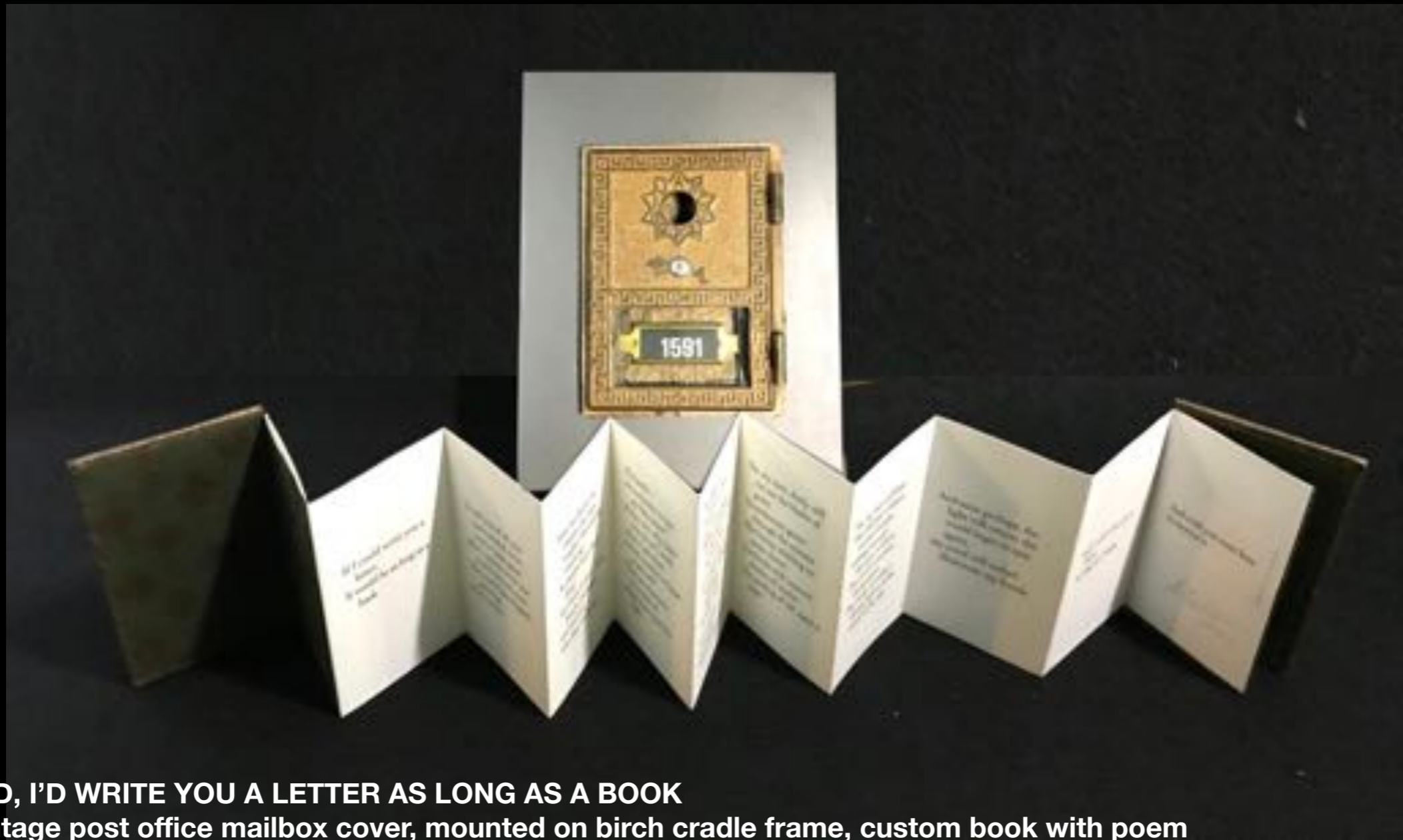
AUNT JOIE'S FAN MAIL

Mixed: Water damaged envelopes, photographs, bits of letters, cards assembled with album grommet
6" x 4" x 1 1/4" (12" diameter circle when fanned open)

As with so many artists, much of my process has been centered on revisiting, reworking, recycling and finally reinterpreting. The poignancy of this process breathes new life into materials I thought damaged beyond use but kept "just in case", and the tenderness of small things. This piece evolved from a long held grief, the death of a beloved aunt a few years after I moved out here. When I was a child, she was more myth than aunt, with her \$5 at Christmas for each of us - a FORTUNE to me at the time - her romantic history - running off with a jazz musician. When that didn't work out, she went to Reno and ended up marrying her divorce attorney. When I moved to Seattle, I saw her often. Her boxwoods, insignificant when I visited her in Reno when I was 9, had grown to a mythic size. When I got my first computer it spellchecked her name from Joie to *joie de vivre*.

When I moved here, I could not conceive of not seeing her again. That was not to be.

NFS



A. Leader

IF I COULD, I'D WRITE YOU A LETTER AS LONG AS A BOOK

Mixed: Vintage post office mailbox cover, mounted on birch cradle frame, custom book with poem

7" x 5" x 1 3/4"

As a child, I spent summers by the sea. There was no home mail delivery, so we picked ours up at the Post Office counter, but year-round residents had their own mailboxes. When I was little I eagerly went with my mother. Standing close at her side, out of the corner of my eye, I could see banks of those mailboxes - brass covers, embossed patterns, keyholes. How did people know which was theirs? How did the mail get in there? What if the mail was huge? Older, I volunteered to ride my bike to town to pick up the mail myself. Lurking near the boxes, still enchanted, I saw they had numbers, like addresses - and no backs! You could see the mailroom through the open box. Startled, yet a bigger girl then, I was willing to trade my wonder for knowledge of the world beyond. I feel such nostalgia, when I see banks of mailboxes, for those summers by the sea. I think of those I miss, half glad they aren't here to see what the world they worked so hard for has become. So now the mailbox is the cover of a book in which to write . . .

\$160 Send all inquiries about sales to cbasprograms@gmail.com.



A. Leader

IF I COULD, I'D WRITE YOU A LETTER AS LONG AS A BOOK



A. Leader

PANDORA'S MAIL BOX

Mixed: Vintage box, letters, mono filament, wire, pottery vessel, shelf, paper, envelopes, pen (interactive)

4' x 10" x 10" (installed)

One of the fears underlying the distressing and baffling mind set of the 70,000,000+ and the Senatorial 48 appears to be that they will be forced to relinquish not just power and white privilege, but also any facts that might contradict their cherished myths. Fortunately, film makers, journalists, tv producers, authors and regular citizens offer so much now to counter their willful ignorance. So called Western culture, for millennia, has absorbed fables, myths, cautionary tales unreflectively, even as subtexts denigrate and malign people of color, women, creativity, accomplishment, desire for knowledge, "othering" anyone who is different. Meanwhile our minds are stuffed with "inconvenient truths" about so called heroes and historical leaders. Pandora is one of the maligned. What can we infer about her, once we set aside misogyny? fear of knowledge? beauty? Originally, associated with the earth and its gifts (one meaning of her name is "giver of gifts), Pandora, even while the story that blames her curiosity for causing the world's griefs, has to admit she also provides hope. There is so much to "unwrite" about her. Meanwhile, write to Pandora, and tell her of what gives you hope.

NFS

CLAIRE MARCUS

Claire Marcus has a special interest in landscape's power to evoke memory and narrative. Born and raised in New York, she lives in Bethlehem, Pennsylvania, with access to industrial and rural subjects. She creates work in book formats and mixed media with photography, printmaking, papermaking and textile techniques. Marcus has exhibited award-winning book and mixed media works with Book Week Scotland, Centre for Fine Print Research, Cincinnati Book Arts Society, Frontline Arts, Kalamazoo Book Arts Center, the National Park Service, Philadelphia's Art in City Hall, Philadelphia Center for the Book, Rochester Public Library, St. John's College Annapolis, San Francisco Center for the Book and Turn the Page Artist's Book Fair. Her work is part of the *Al-Mutanabbi Street Starts Here* projects, remembering Iraqi artists and academics lost in war. Claire Marcus holds an MFA in painting and a BA in architecture from the University of Pennsylvania where she studied with painters Rackstraw Downes and Neil Welliver, sculptor Robert Engman and photographer Rudy Burckhardt. She has taught programs for Moravian College, Pennsylvania Librarians Association, NEA ArtWorks, One Book One Philadelphia, and the Pennsylvania Council on the Arts since 1998, working with populations including adjudicated youth and adults.





Claire Marcus

IF BY SEA series:

- I BUILDING BRIDGES**
- II BE REMEMBERED**
- III BIG REWARDS**

Mixed: Found objects, beach findings, relief printing, found text
4" x 2" x 1" each

Reflections on pre-industrial and mythical communications, expressed with beach and studio findings, and repurposed text.

The Message in a Bottle symbolizes chance connection with people we may never meet, and serves as possible memorials for the lost.

\$125 each Send all inquiries about sales to cbasprograms@gmail.com.





Claire Marcus

STAMP ACT I

Mixed: Relief printed Hahnemuhle paper, collaged artist's stamps, found object

3" x 2" x 2" (3" x 2" x 98" when open, 4" x 4" x 3" with masu box)

Reflections on correspondence tools and graphics from the pre-email era, with a reference to American history. Crafted postage materials serve as keepsakes, evoke narrative, and bring news and sentiment from afar. Inspired by my father's extensive stamp collection, which he used to teach design concepts, geography and history. Special thanks to CBAS for the artist's stamp workshop taught by Carolyn Stewart.

\$250 Send all inquiries about sales to cbasprograms@gmail.com.



Claire Marcus
STAMP ACT I



SARA CASWELL PEARCE

CBAS member Sara Caswell Pearce liked to say she was born on the Monopoly board (on Pacific Avenue in Atlantic City). Sara was dedicated to print and paper in all its forms. A librarian, food writer, features editor, and arts columnist, she worked as a journalist in Philadelphia, Orlando, Washington D.C., Nashville and York, Pennsylvania. After leaving the *Cincinnati Enquirer* in 2008, she added chef and collage artist to her repertoire. Working with antique and vintage material, she created vibrant new pieces, often with a sharp or strange twist. Her greeting cards were known for their sly verbal and visual wit. Sara passed away on December 27th, 2020 at her home in Cincinnati.

**Sara Caswell Pearce
BETTY WAS STEAMED**

**Archival ink on 100% cotton rag paper
14 1/2" x 11 1/2" x 3/4" framed**

After a long career in journalism, in 2008 Sara Pearce switched focus to the paper arts she loved and started Paper with a Past, a studio where she created and marketed collages, greeting cards, calendars, and cut paper works using the antique and vintage materials she had collected for years. Part of her "Mad Women" series that makes an amusing and wryly insightful visual commentary on the role of women in society, *Betty was Steamed* incorporates Top Value trading stamps especially popular in the 1950s and 60s. A precursor to loyalty cards, these stamps distributed by Kroger and other chain stores offered the American housewife the chance to acquire the goods without which post-war advertisers convinced her life was not worth living. In their heyday, trillions of trading stamps were printed annually, many more than US postage stamps.

NFS





CHARLOTTE REED

Charlotte Reed is an artist and art therapist working in the Covington area. Her love of science and a desire to have a more tactile connection with process and materials has informed her exploration of natural materials such as clay, paper, and other fibers.

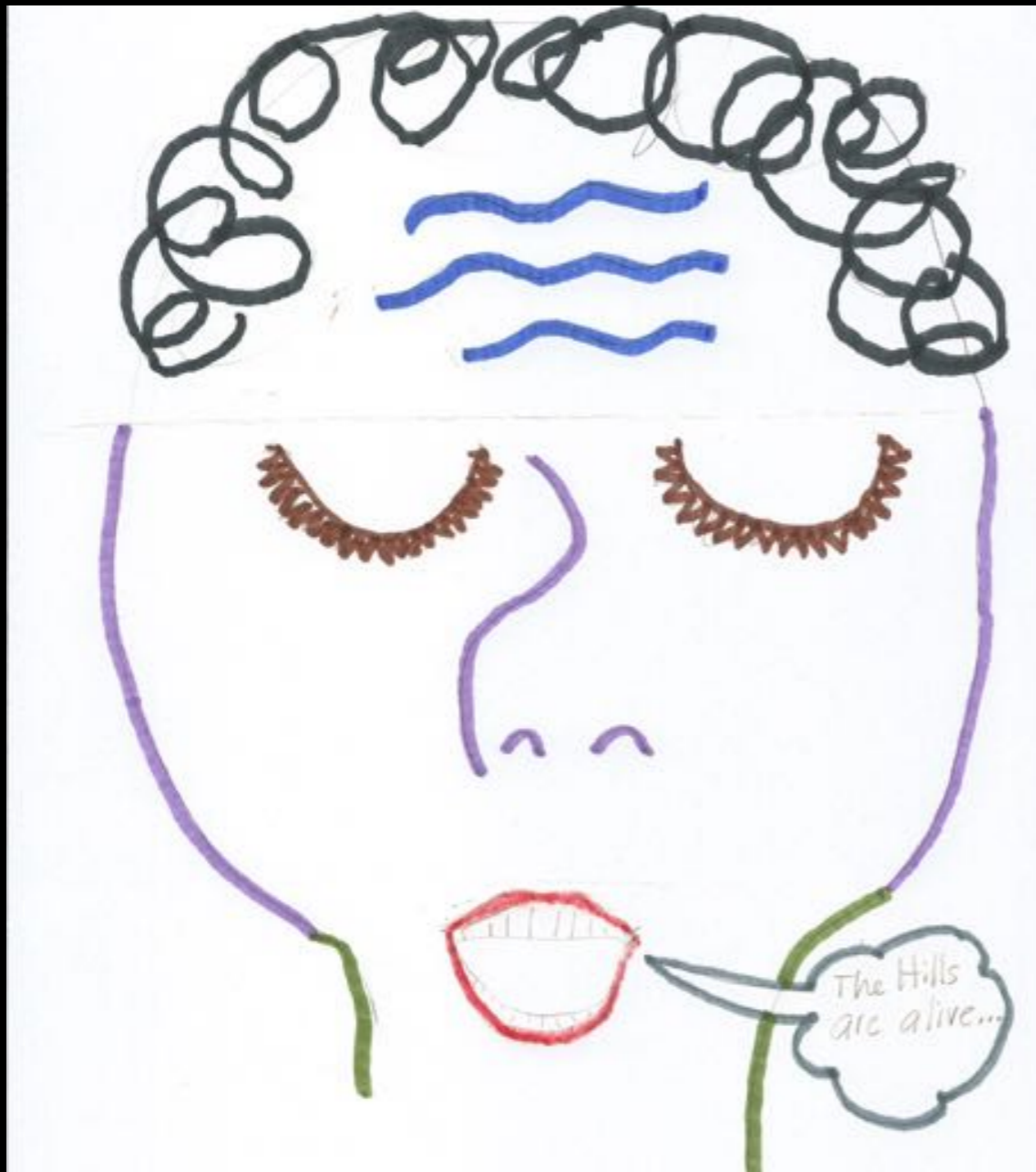


Charlotte Reed
LITTLE BITS OF LOVE
Mixed: Recycled materials
6" x 4" x 2"



Valentine's Day can be complicated in the adult world, but to my inner child, it still holds the joy of handmaking little bits of love and playing post office for the day. In grade school, delivering those small Valentines bedazzled with doilies and stickers was a thrill. And then there were the pink and red envelopes that arrived in the mail, stuffed with the treasures my relatives sent. This book seeks to capture that childlike love of Valentine's Day. Using kids' Valentines and pink and red envelopes I created a junk journal with plenty of pockets for hiding more little treasures. The covers and end pages reflect a vintage feel with roses, lace and velvet.

\$35 Send all inquiries about sales to cbasprograms@gmail.com.



CAROLYN STEWART

Ms. Stewart began her art career in the mid 2000's as a painter working in oils, acrylics and pastels. She eventually expanded into mixed media and book arts. She has pieces in private and institutional collections. Ms. Stewart is a member of several local arts organizations including Cincinnati Book Arts Society and Art for Artists and is a former Signature Member of Woman's Art Club of Cincinnati.

Carolyn Stewart
HOMAGE TO CARRIER PIGEONS AND MY DAD
Mixed: Altered book, original letters and trip map
reproductions, fishing line
11 5/8" x 8 5/8" x 25"

My dad's work as a civil engineer occasionally took him to Europe to consult with foreign governments on projects. This book is a whimsical homage to his time in Europe using copies of his letters to make the origami pigeons. Even though his trips took place many years after the heyday of the carrier pigeons, the US Postal Service has a history of using homing pigeons as well as aircraft to deliver the mail.

NFS





**Carolyn Stewart
HOMAGE TO CARRIER PIGEONS AND MY DAD**



**Carolyn Stewart
PEN PAL GALS**

Mixed: Altered book using old books, handmade papers, wooden dowels, stamps, acrylic paints and inks, hanging hardware

24" x 5 1/2" x 1," 18" x 5 1/2" x 1"

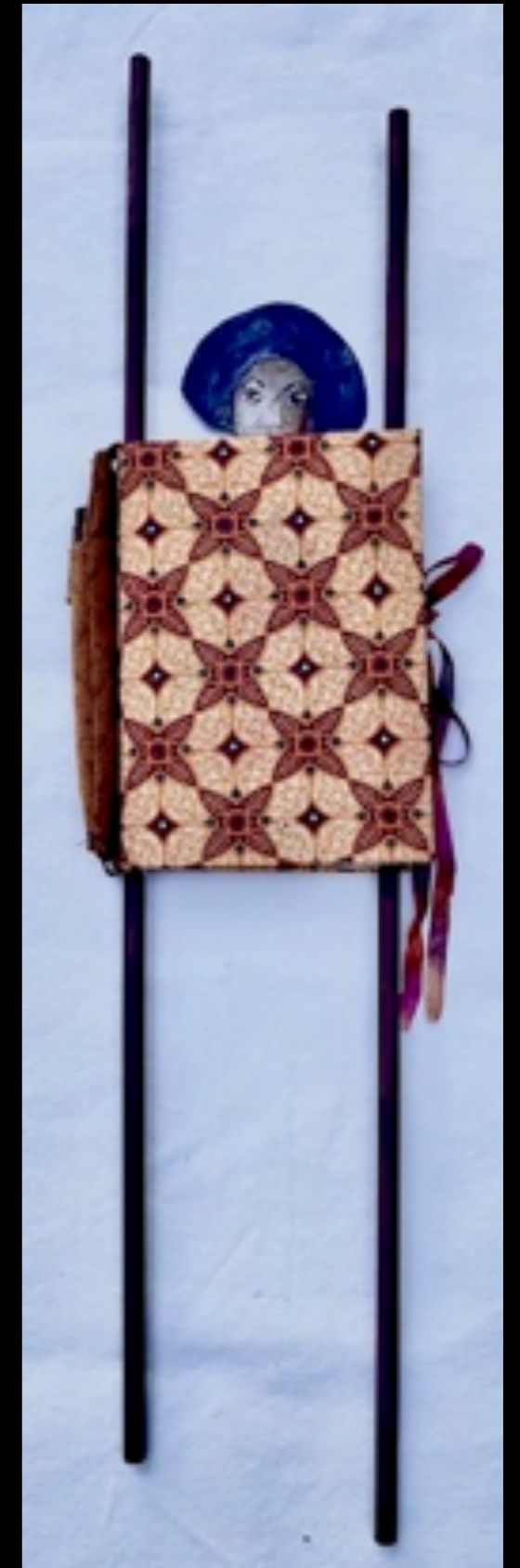


In grade school we were encouraged to have a pen pal in another city or state and, sometimes, in different countries. There was a whole ritual around writing those letters from selecting the right stationery, pen and ink, to deciding what to write about, and the Saturday morning trip to the neighborhood post office to select a stamp and drop it in the box. Then began the frequent checking of the mailbox for the anticipated return letter. It was fun learning about and sharing with your pen pal. We learned so many skills and life lessons and made friends we would never have met if not for the US Postal Service. But those were different times ...

\$70 each, \$125 sold as set. Send all inquiries about sales to cbasprograms@gmail.com.



Carolyn Stewart
PEN PAL GALS





**Carolyn Stewart
STAMP STORIES NO. 1**

**Mixed: Altered book, handmade papers, acrylic paints, vintage postage stamps, rubber stamps, acrylic inks
7 3/4" x 5 3/4" x 1/2"**

Postage stamps announce the beginnings of a letter, card, or package's journey. In this book most of the stamps are from Hong Kong and reflect different periods of Hong Kong's history. The Asian style art work provides a background to highlight the postage stamps and helps tell the story of the journey.

\$80 Send all inquiries about sales to cbasprograms@gmail.com.



Carolyn Stewart
STAMP STORIES NO. 1





SALLE TAFT

CBAS member Salle Taft passed away on October 24, 2020 after an 8-year battle with metastatic breast cancer. Born in Ft. Lauderdale to parents from Cincinnati, Salle obtained a BFA and Masters in Art Education from UC and a Masters of Art Therapy from Wright State University. She worked as an art teacher and art therapist and had a private practice in counseling in Batesville, Indiana. Salle retired from South Dearborn School Corporation after 18 years of service. The work she loved the most was as an art therapist because she believed in the transformative power of art making. She belonged to the Cincinnati Book Arts Society and spent most of her time in retirement making unique handbound books. It was her favorite activity. Salle's family donated many of her beautifully crafted books to CBAS. Profits from sales are to be used to support CBAS programs and activities.



Salle Taft

PHILATELIC PHOLIO

Mixed: Book board, papers, stamps, metallic ornament

6 1/2" x 10" x 1"

The late Salle Taft wrote "This book is called a Philatelic Pholio because it is made to hold stamps. A clever folded spine supports the heavy cardstock used for the pages. On the interior is paper pre-printed with gold text and a lightweight protective sheet between the stamps. I was delighted when I found on eBay a collection of famous works of nudes in Art."

\$25 Send all inquiries about sales to cbasprograms@gmail.com.



Salle Taft
PHILATELIC PHOLIO





JAN THOMAS

Jan Thomas has been both an art educator and working artist in Cincinnati for over forty years. As an eclectic fiber artist, book maker and printmaker with a penchant for assemblage, Jan creates pieces that primarily reflect her concern for issues facing women and families.



Jan Thomas
CANCELLATION
Mixed media
2" x 13" x 1"

Cancellation is a mixed media book that originates with a 1950s Girl Scouts Pen Pal badge and early postcard cancellation stamps. The long continuous connection of circles signifies the importance of communication among friends and family during an earlier time when the postal system and the handwritten word were valued.

\$95 Send all inquiries about sales to cbasprograms@gmail.com.





Jan Thomas
DEAR DAUGHTER
Mixed media
1" x 5 1/2" x 6"

I came across an 1897 letter written by a mother to her daughter. I was struck by how formal, but at the same time, loving, the letter presented. Though the letter is brief, there is much to learn about both women. This small box contains my visual interpretation of their connected lives.

SOLD



Jan Thomas
THE GRAY LINE
Paper
4" x 6" x 1/2"

***The Gray Line* is an altered vintage postcard booklet of George and Martha Washington's home, Mt. Vernon. The original images of the rooms and grounds have been altered to right history. The added silhouettes offer the viewer the opportunity to contemplate the other significant people who dwelled within the spaces: the slaves. The title of the book comes from the touring company that produced the souvenir postcard booklet, but also pays homage to the blending of white and black lives within the rooms.**

SOLD





Jan Thomas
THE GRAY LINE



GARLAND WALEKO

Garland is just rediscovering her creative side after being distracted by school and work for too long! She has been making journals for friends and family for the past several years, but the silver lining of the pandemic has been the extra time to paint and make collages again. Newly relocated to Cincinnati after 9 years in Washington, D.C., this Ohio native is looking forward to being a part of the creative community in her new city. She posts her latest collages and mail art on Instagram @washiminando.



**Garland Waleko
NEITHER SNOW**

**Mixed: Paper, board, fabric, acrylic, matte medium,
multi-media collage**

13" x 9" x 1/2"

Many of us long for the analog world of slow mail and the human touch, even this elder millennial. I still look forward to getting real mail, as opposed to the daily slog through the electronic version. These ledger books, inspired by the USPS unofficial motto, imagine the dangers but also adventure of delivering the mail to the farthest flung areas of the nation. The USPS is a beloved democratic institution because no matter where you are, you can access the postal system. It both emphasizes the connection, but also the vast distances. It's comforting that there are still places that are hard to get to.

Ledgers constructed and sewn by hand, with hand marbled paper, pop-up construction, and collage. Copyright free images from the New York Public Library.

\$68 Send all inquiries about sales to cbasprograms@gmail.com.



U.S. DEPARTMENT OF JUSTICE
 FEDERAL BUREAU OF INVESTIGATION
 WASHINGTON, D.C.

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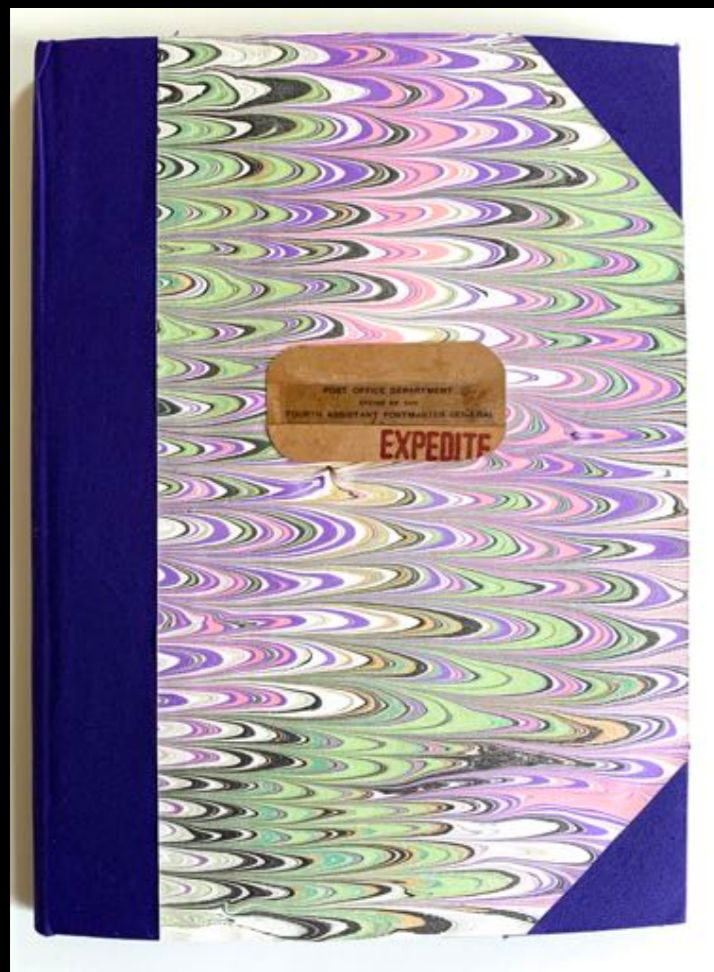
J. Edgar Hoover
 Director

[Faded typed text and handwritten notes follow, including a signature that appears to be "J. Edgar Hoover" and a date "10/10/50".]

NORTH POLE, MA
 NORTH POLE, MA
 JAMES KAMMATHUR
 ASTOR PLACE & 9TH ST.
 NEW YORK

[A red postage stamp is affixed to the envelope.]

Garland Waleko
 NEITHER SNOW



Garland Waleko

NOR RAIN

**Mixed: Paper, board, fabric, acrylic,
matte medium, multi-media collage**

13" x 9" x 1/2"



Many of us long for the analog world of slow mail and the human touch, even this elder millennial. I still look forward to getting real mail, as opposed to the daily slog through the electronic version. These ledger books, inspired by the USPS unofficial motto, imagine the dangers but also adventure of delivering the mail to the farthest flung areas of the nation. The USPS is a beloved democratic institution because no matter where you are, you can access the postal system. It both emphasizes the connection, but also the vast distances. It's comforting that there are still places that are hard to get to.

Ledgers constructed and sewn by hand, with hand marbled paper, pop-up construction, and collage. Copyright free images from the New York Public Library.

\$68 Send all inquiries about sales to cbasprograms@gmail.com.

Proposed location of Post Office
 Post Office Department
 UNITED STATES POSTAL SERVICE
 Washington

F
 10/15/1915

L. W. London
 11/1/15

If you desire to move to a new site the post office at
Flamingo, Monroe
 please supply promptly, on this form, the information and the plat
 called for, and enter the present certificate (page 2) to be correctly
 filled out.

Respectfully,
 C. P. GARDNER,
 First Assistant Postmaster General,
 in which present site is located: Monroe County
 Direction of proposed site from present site, and distance by
 shortest road: one mile east

Nearest rail route to proposed site (if not on a railroad):
Flora to East Coast R.R. from Jacksonville
to Key West, RR. cross a creek.

Nearest railroad: Florida East Coast R.R. 30 miles east
 Nearest station: Tala Morada : 35 miles by water
 Nearest the post office in same county: Tala Morada : 35 miles by water
Long Key : 35 miles by water
 Nearest post office not in same county: Chokolnee : 60 miles - water

Village to be organized with mail, if any: Flamingo 60
 Total population to be supplied with mail: 100 or 75
 Respectfully,

L. W. London
 Proposed Postmaster.



Garland Waleko
 NOR RAIN



CAROLE WINTERS

Carole Winters is a printmaker, visual artist, book artist, and graphic designer based in Northern Kentucky. She graduated with a degree in printmaking from Morehead State University in Eastern Kentucky and then worked 30 years in the publishing industry. She is currently the Director of Tiger Lily Press, Cincinnati's non-profit print collective established in 1979.



Carole Winters

QUOTES BY VAN GOGH; ART, LIFE, LOVE

Etchings on archival paper, inkjet prints, gouache.

Three separate booklets in a paper portfolio.

4 1/2" x 4 1/2" x 1/2" each

Everyone loves Vincent Van Gogh, me included. I was inspired to become an artist after seeing an exhibition of his work when I was age 10.

Much of what we know about Van Gogh comes from the hundreds of letters he wrote to his beloved brother, Theo, which were carefully preserved by Theo's wife, Jo Bonger. What a gift to the world and to history!

I wanted to repurpose some etching proofs printed on beautiful Arches cover stock. I selected some of my favorite quotes from Van Gogh's letters (source: *The Letters of Vincent Van Gogh*, Penguin Books, 1996) and printed them out on regular stationery paper using the font "Vincent" (my calligraphy skills are woefully lacking). I also included a few of Van Gogh's self-portraits.

NFS

ARTISTS' POSTCARDS

The Mail Room exhibit also featured a display of more than 150 postcards handmade by artists with work in the exhibit. Special thanks to Cecie Chewning for the donation of a rotating display rack.





The Cincinnati Book Arts Society extends sincere thanks to the Off Ludlow Gallery, especially gallery representatives Joyce Rich, Paige Wideman and Pat Olding, for the support, expertise and hard work that made this exhibit possible.

The CBAS Board and
Carolyn Stewart, exhibit coordinator