

THE WINTER OF OUR...

**An end-of-season exhibit by members
of the Cincinnati Book Arts Society**

March 2024



PATTY BERTSCH
Now is the Winter

Paper, book board,
acrylics, ribbon
3 1/4" x 3 3/4" x 1/2"

This book was inspired by a similar triangular-shaped art piece I saw at the 2016 International Calligraphy Conference held in Asheville, NC. My husband came up with the pattern for the book and box. I used Arches Text Wove paper and decorated its surface with paste paper. The calligraphy was done with Dr. Martin's Pen white and a pointed pen.

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PATTY BERTSCH
Now is the Winter



PATTY BERTSCH
January Haiku

Book board,
paper, linen thread
6 1/2" x 5" x 7/8"



I made this in an online workshop conducted by Bonnie Stahlecker, a noted book artist from Plainfield, IN. The “whip-stitch accordion” structure is reminiscent of the “deluxe” slates (i.e., two slates sewn together with the wooden frames covered in cloth to reduce noise) used by some children in one-room school houses. The images are pictures I’ve taken over the years while the haiku, specific to the image, were written at the end of January 2024. After using Photo Elements for post-processing, I inserted the images into PowerPoint and added the text and black frame to match the black thread.

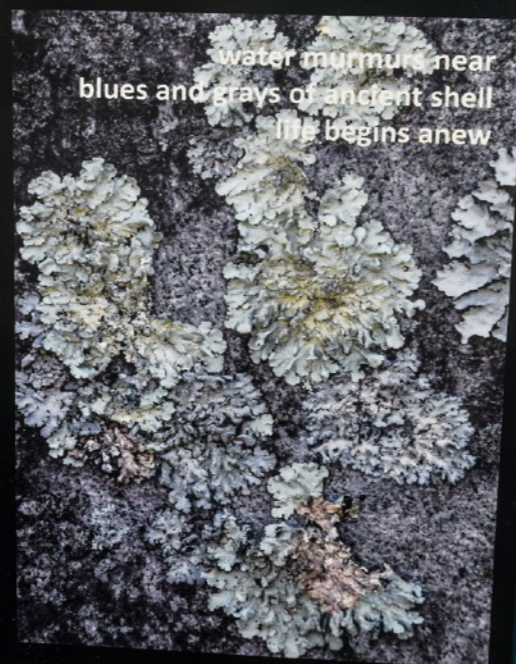
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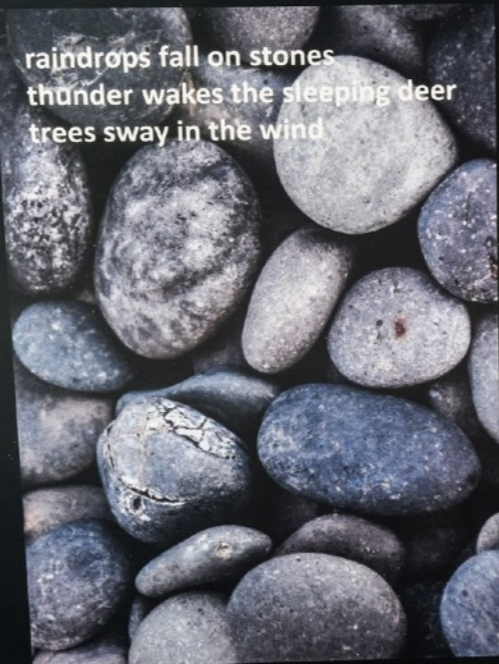
PATTY BERTSCH
January Haiku



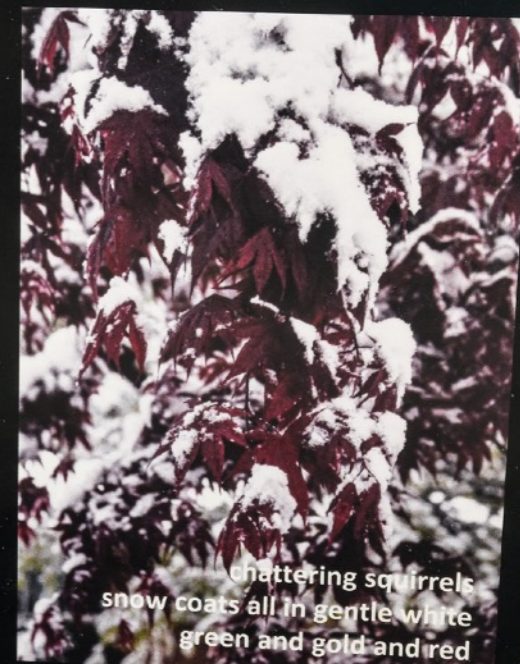
growing strong and straight
beams of light from distant sun
shadows in the glen



water murmurs near
blues and grays of ancient shell
life begins anew

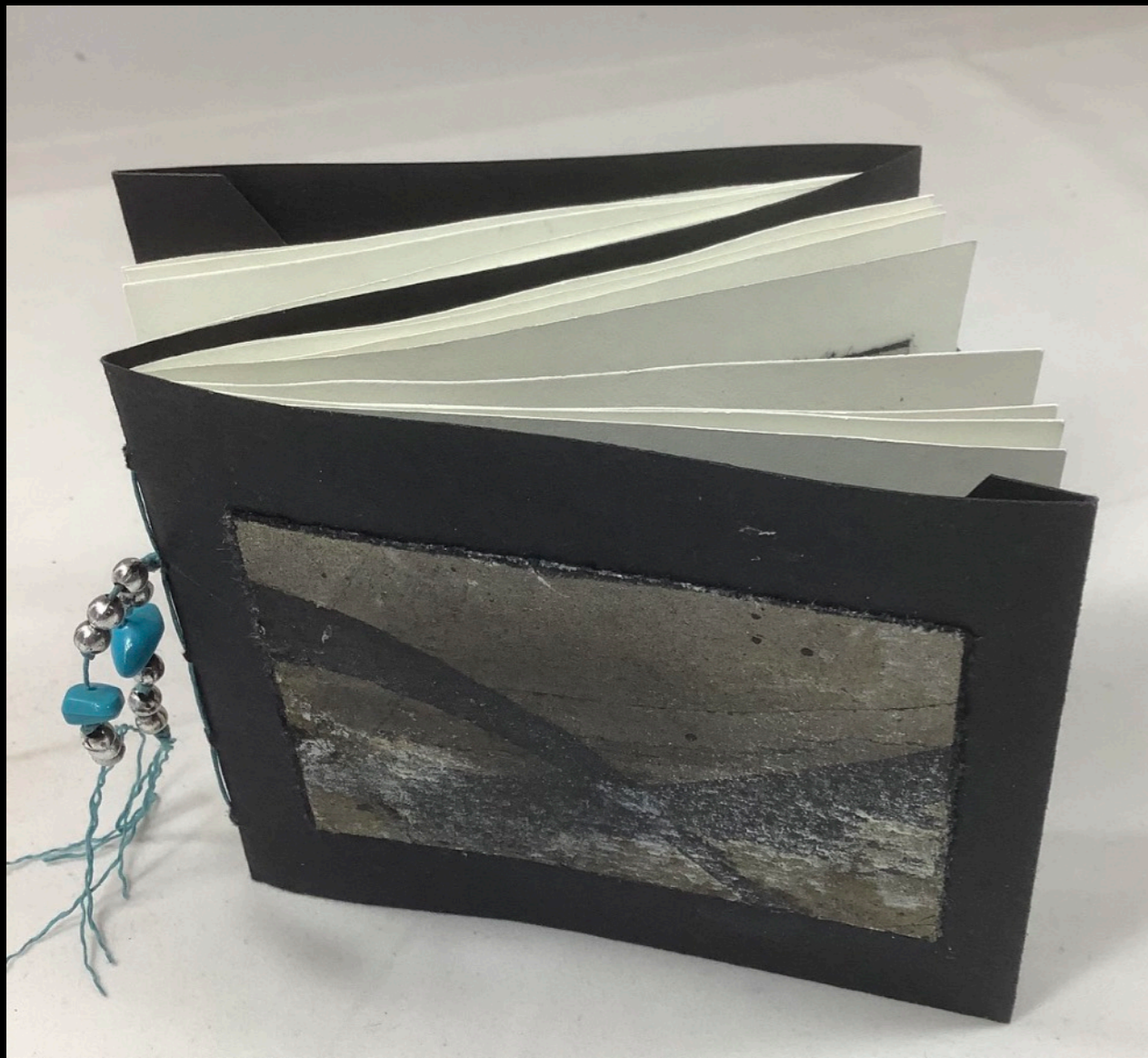


raindrops fall on stones
thunder wakes the sleeping deer
trees sway in the wind



chattering squirrels
snow coats all in gentle white
green and gold and red

PATTY BERTSCH
January Haiku



JO DIAMANTES
Shades of Grey

Canson Mi-Teintes black, Dick Blick sulfite white paper and ink on watercolor paper done years ago. A few beads recycled from some clothing.

3 1/4" x 4" including beads x 1"

The idea of looking at issues from different sides appeals to me and this structure lends itself to that idea. The book started as a prototype for the January study group but looked so nice I found some content for it.

\$25 For sales inquiries contact cbasprograms@gmail.com.

JO DIAMANTES
Snowflakes

5 1/2" x 5" x 1"

The 6-panel accordion book *Snowflakes* was a fun book to make. The base is a heavy watercolor paper treated with wet watercolor and rock salt for the snowy effects. All 12 sides are decorated with an assortment of photos, two holiday ornaments, a pocket for tags, and other ephemera. The tag sticking out of the pocket has a mica window in it.

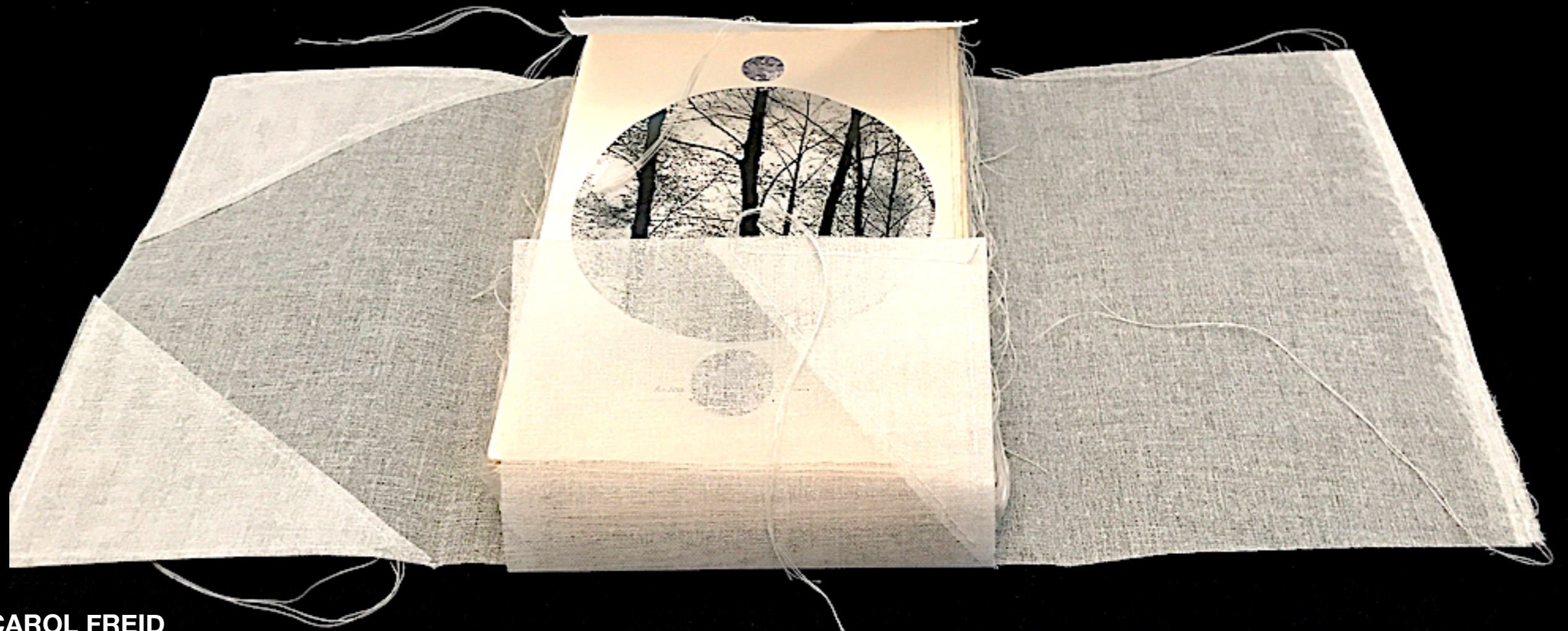
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JO DIAMANTES
Snowflakes





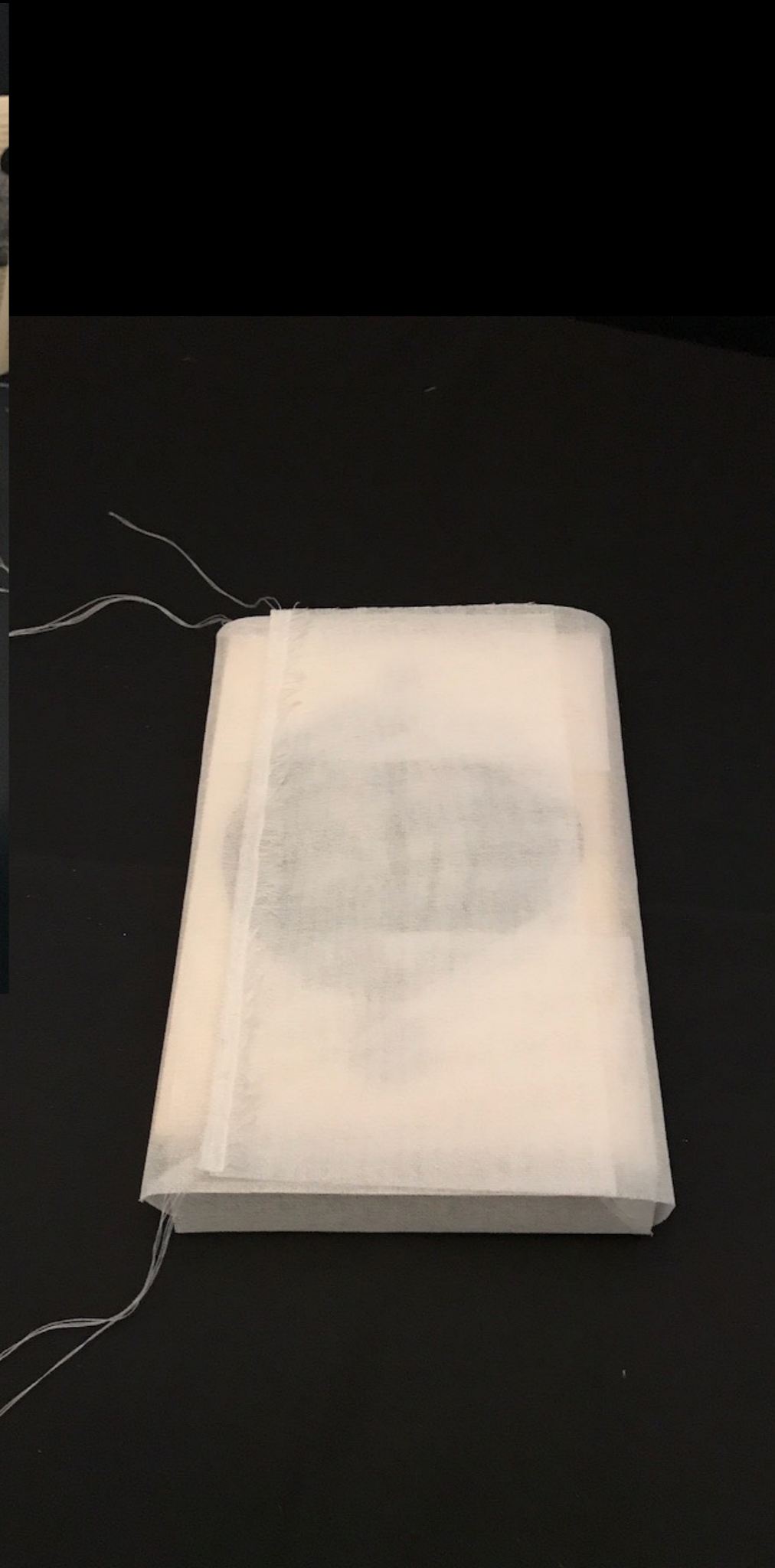
CAROL FREID

Confluentia based on *Encounter: Essays* by Milan Kundera, translated by Linda Asher

**Mixed media: Buckram, thread, photo, digital print, graphite, ink
5" x 48" x 2"**

A dream about a book where every page was open and visible at the same time drew its form from a book by Milan Kundera entitled *Encounter*. I imagined how the experience of reading this book would change how I engaged the book. There were two identical books, one book where every page was visible sitting next to the same book closed, hidden except when opened and pages were turned one by one. My response to the dream, the deconstruction and then the reconstruction of the book and then the renaming of the book turned into a quest for enlightenment and insight. As I took apart the book page by page I began to see images rise and float on the surface of each page. Circles within circles, images within images, thoughts within thoughts. Each page was stitched to another in sequence and when completed could stand extended on its own. Wrapped in buckram, threads dangling, sitting on a shelf, waiting to be opened. Confluentia, "to flow or run together." A dream made real.

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CAROL FREID
Confluentia based on *Encounter: Essays* by Milan Kundera

Postcards to Myself and Everyone Else



CAROL FREID

Postcards to Myself and Everyone Else

Mixed Media; postcards, perforations, collage, paint, ink, photos, watercolor, graphite, colored pencils, glue, thread

Individual cards are 4" x 6" - variable in dimensions with the addition of embellishments and stacking images.

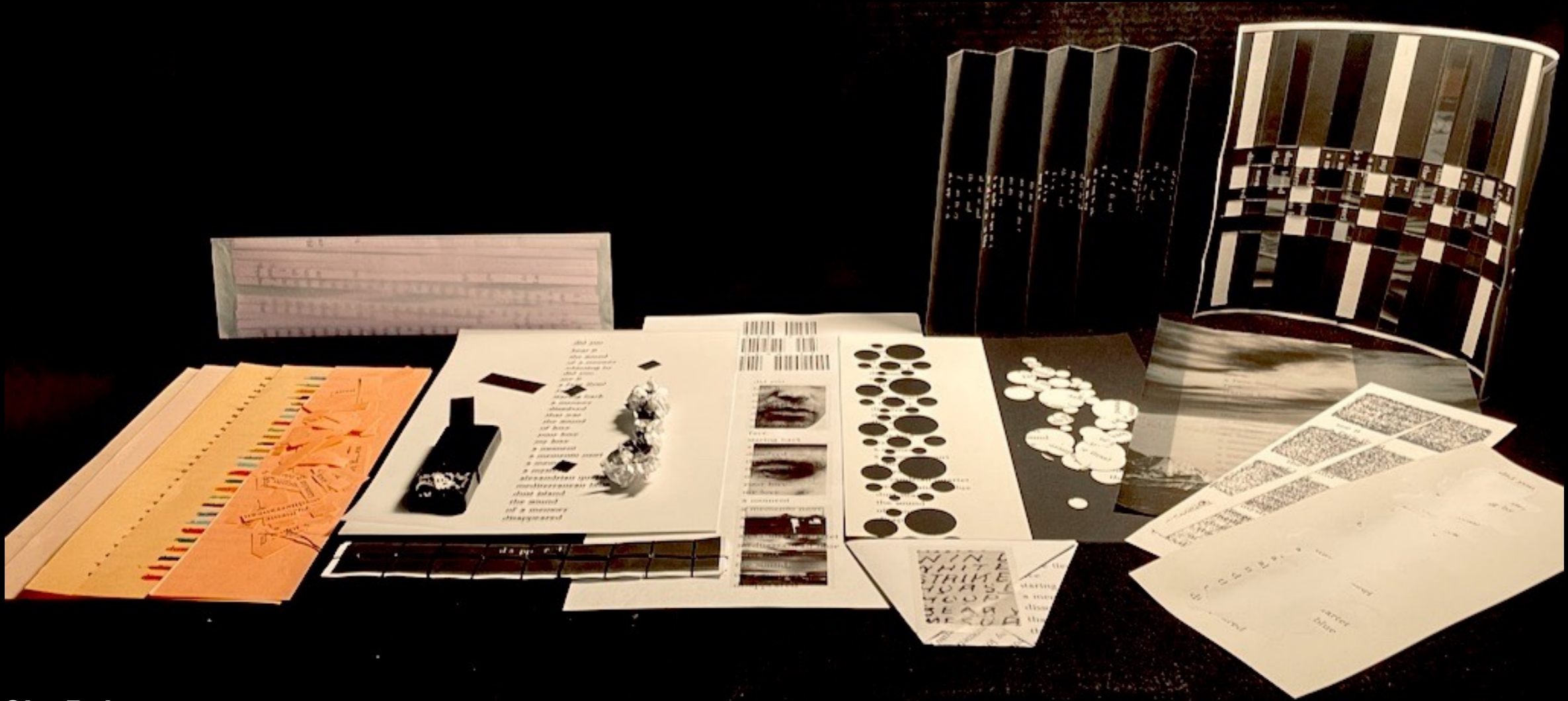
Postcards have had a place in my practice for decades. First, as a young collector, making links between place and memory. Then as a participant in the international mail art movement and finally as a means to send messages of weight. In this iteration of a love of postcards I engaged in a project presented by NWHM. We were asked to create a journal or art work over a period of no less than a month that would serve to describe how our life was being impacted by Covid. I chose postcards as the vehicle of expression. Being sequestered meant travel was not possible even to shop. Mask wearing did not guarantee safety. For 30 days during the month of November I collaged, painted, stitched, printed, cut, glued, pasted and created narratives on reproduction post cards from the cities I lived and studied in, New York, Paris, London or traveled to. Each card was a memory of time passed but alive with points of connectivity to choice, expression and the moment. Compact, accessible, they serve to reach viewers beyond the confines of traditional art venues. Thirty postcards, thirty days, during Covid 2021.

In the permanent collection of the National Women's History Museum



CAROL FREID
Postcards to Myself and Everyone Else





CAROL FREID
20 Ways to Erase a Poem

Mixed media: Paper, photos, watercolor, collage, paper manipulation, thread, glue, paint, staples, crayons, graphite, ink, post cards, transparencies, string, colored graphite, fire

Variable dimensions: Smallest item 5/8" x 1" x 1 1/2" largest item 11" x 14"

In the fourth grade my teacher gave me a book of poetry by Emily Dickinson and I fell in love with poetry. I began to write poems, read poems, listen to poems, make art based on poems, hung poems from ceilings, left poems in books, on buses, hung them from trees and floated them on water. Last year I enrolled in the Erasure Poetry class offered by MCBA with Grace Gilbert. This was the final task, write a poem or find poem and perform the rite of erasure. So I cut, stabbed, glued, painted, obscured, wove, shredded, pleated, stamped, punched, crushed, burned, erased, colored, blacked out, stitched, folded, floated, sliced, and soaked a poem about a stay with my husband on the island of Corfu. These are the constructed images of the rite of erasure.

did you
 did you
 hear it
 hear it
 the sound
 the sound
 of a memory
 of a memory
 whizzing by
 whizzing by
 did you
 did you
 see it
 see it
 a face (less)
 a face (less)
 face
 face
 staring back
 staring back
 a memory
 a memory
 dissolved
 dissolved
 that was
 that was
 the sound
 the sound
 of love
 of love
 your love
 your love
 my love
 my love
 a moment
 a moment
 a memento mori
 a memento mori
 a meme
 a meme
 a myste
 a myste
 alexandrian quartet
 alexandrian quartet
 mediterranean blue
 mediterranean blue
 dust island
 dust island
 the sound
 the sound
 of a memory
 of a memory
 disappeared
 disappeared



CAROL FREID
20 Ways to Erase a Poem



CAROL FREID
20 Ways to Erase a Poem



JANICE KAGERMEIER
Snow Days

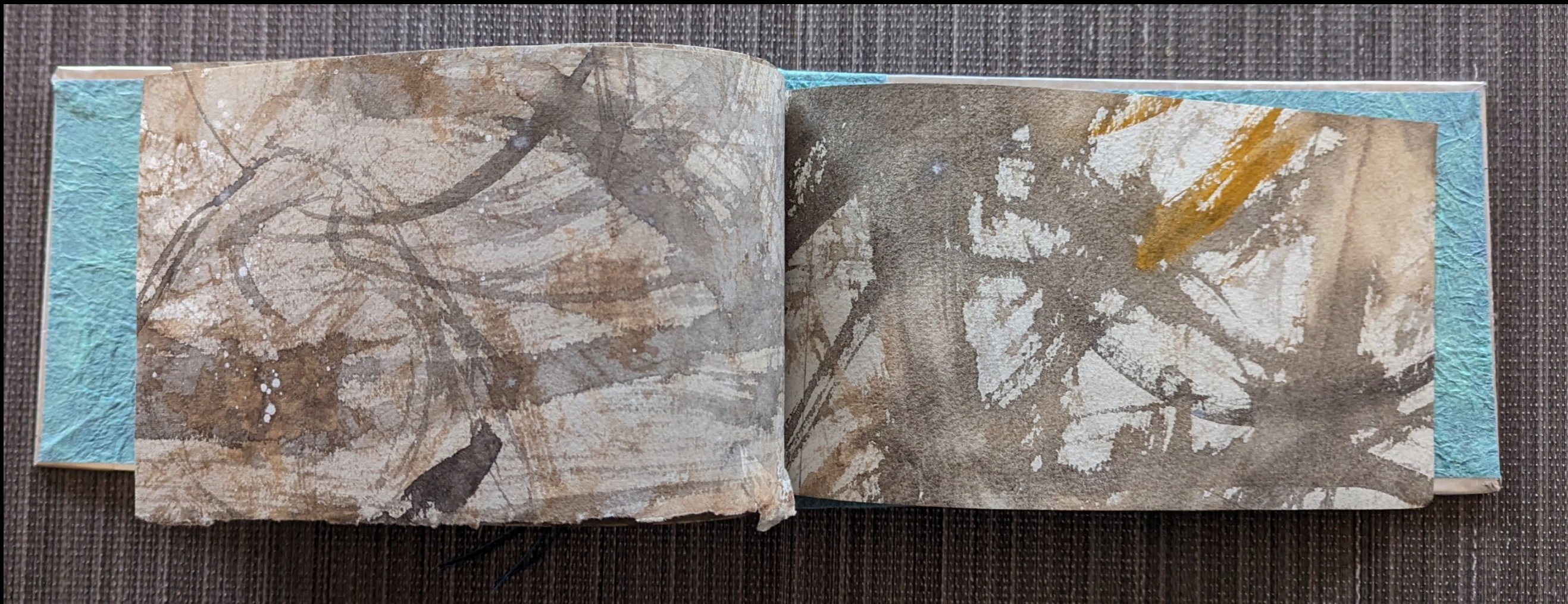
Book board, fabric, digital photos on paper, twined embroidery thread
7" x 6" x 3/4"

This is one of the first books I made after joining CBAS. I hadn't yet learned how to make bookcloth, so wasn't thrilled with the cover and was hesitant to show it to anyone. Thirteen years later I'm apparently more accepting of my own imperfections and enjoyed looking at the photos, all taken in the snow and many of folks long gone: my father in the 1930s looking dapper in his winter coat, my brother and a neighbor building a snowman, dogs with snow-covered faces, my uncle shoveling a path to my grandmother's house.

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JANICE KAGERMEIER
Snow Days



MARGUERITE KATCHEN

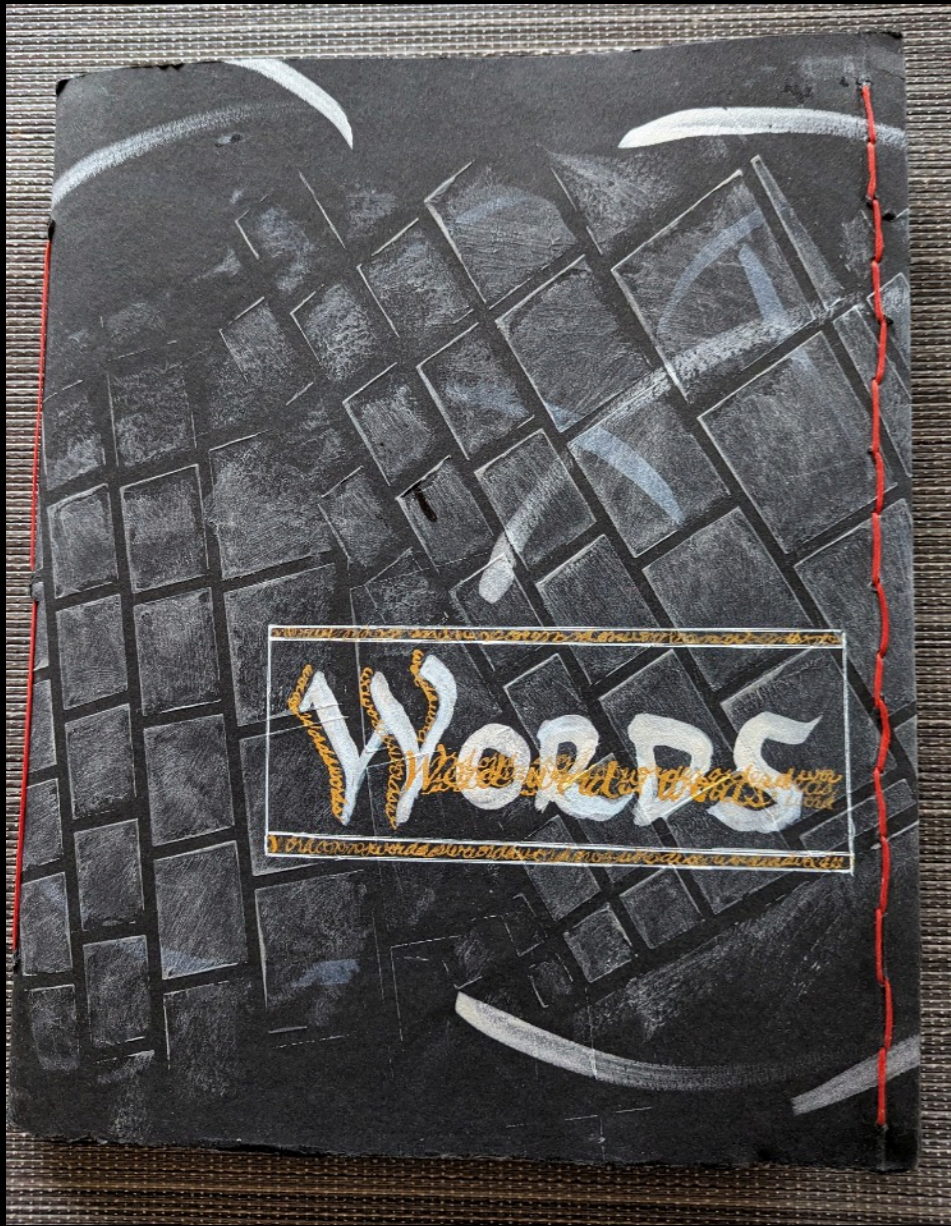
Peniel

5" x 10 ³/₄" x ³/₄"

This Japanese bound book as done in August 2023. It is covered with turquoise kozo momigami and a Jacqueline Sullivan type of faux metal cover. The insides are Arches Text Wove, decorated with walnut ink and orange and brown gouache. Lettering and asemic marks were made with Moon Palace Sumi ink. The poem was written on vellum and bound between the decorated pages so that the decoration could be seen through the vellum.

NFS

PENIEL



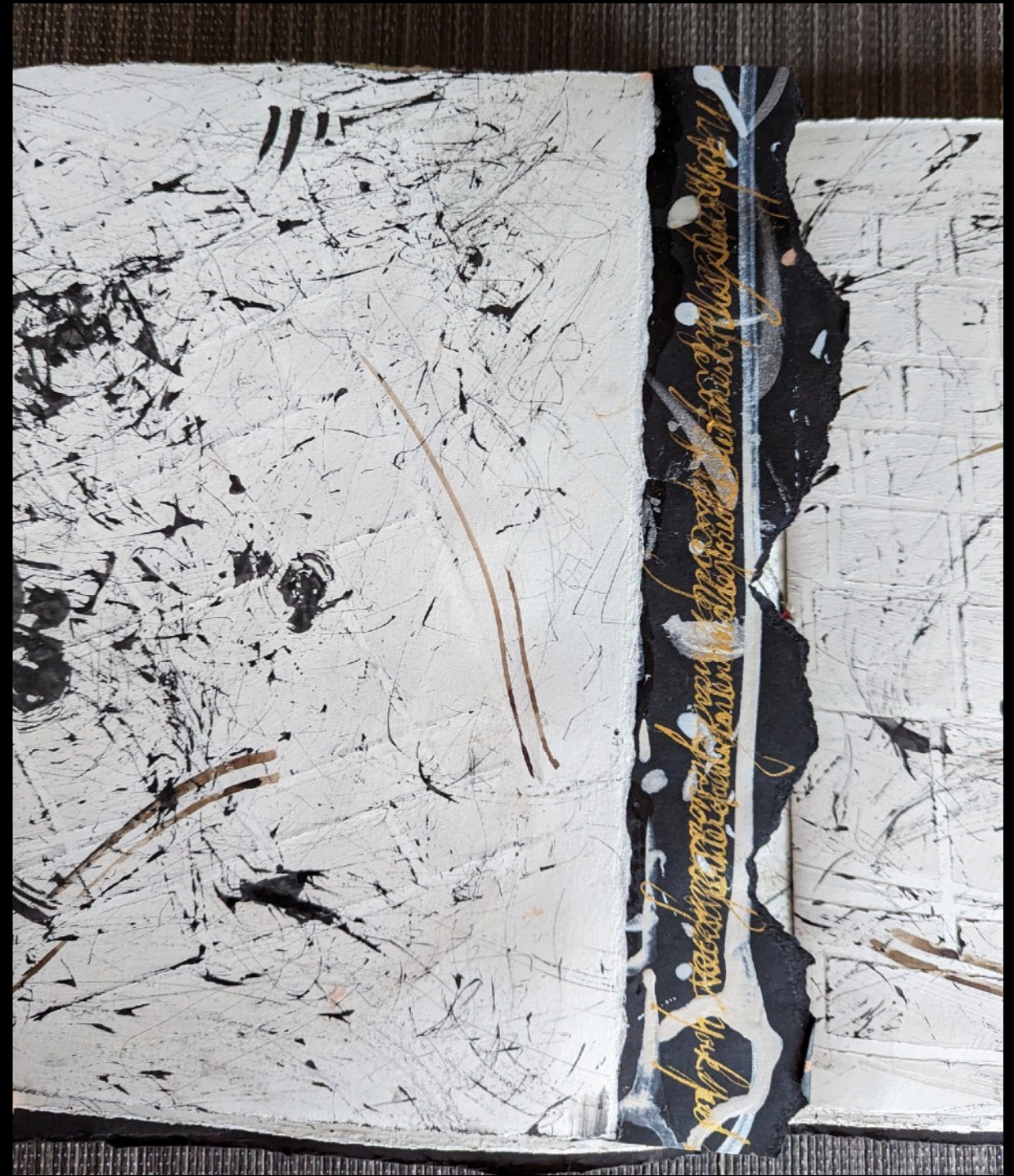
MARGUERITE KATCHEN

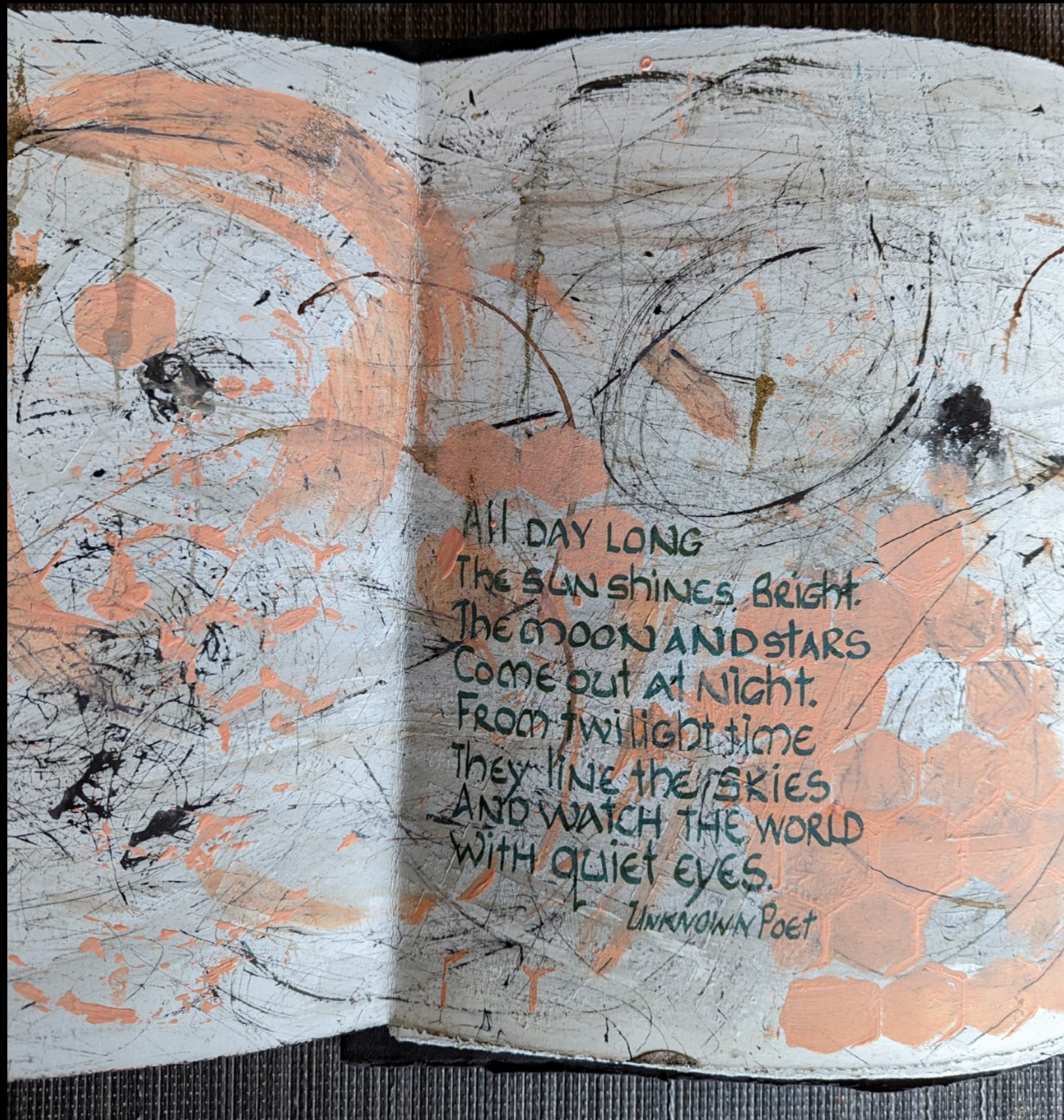
Words

8 1/2" x 11 1/2" x 1"

Stonehenge black 90 lb paper. Signatures are Arches white 140 lb. white, hot press watercolor paper. Golden fine pumice gel and Liquitex gesso was used with a Gelli Plate stencil to decorate the cover. Best Bottle sumi Ink, Tom Norton walnut drawing ink, white KWZ calligraphy Ink, white Golden High Flow Acrylic paint, Gold geli pen, and Schmincke salmon colored and opaque white watercolor were used for page decorations and mark making. Book was bound using red polyester thread.

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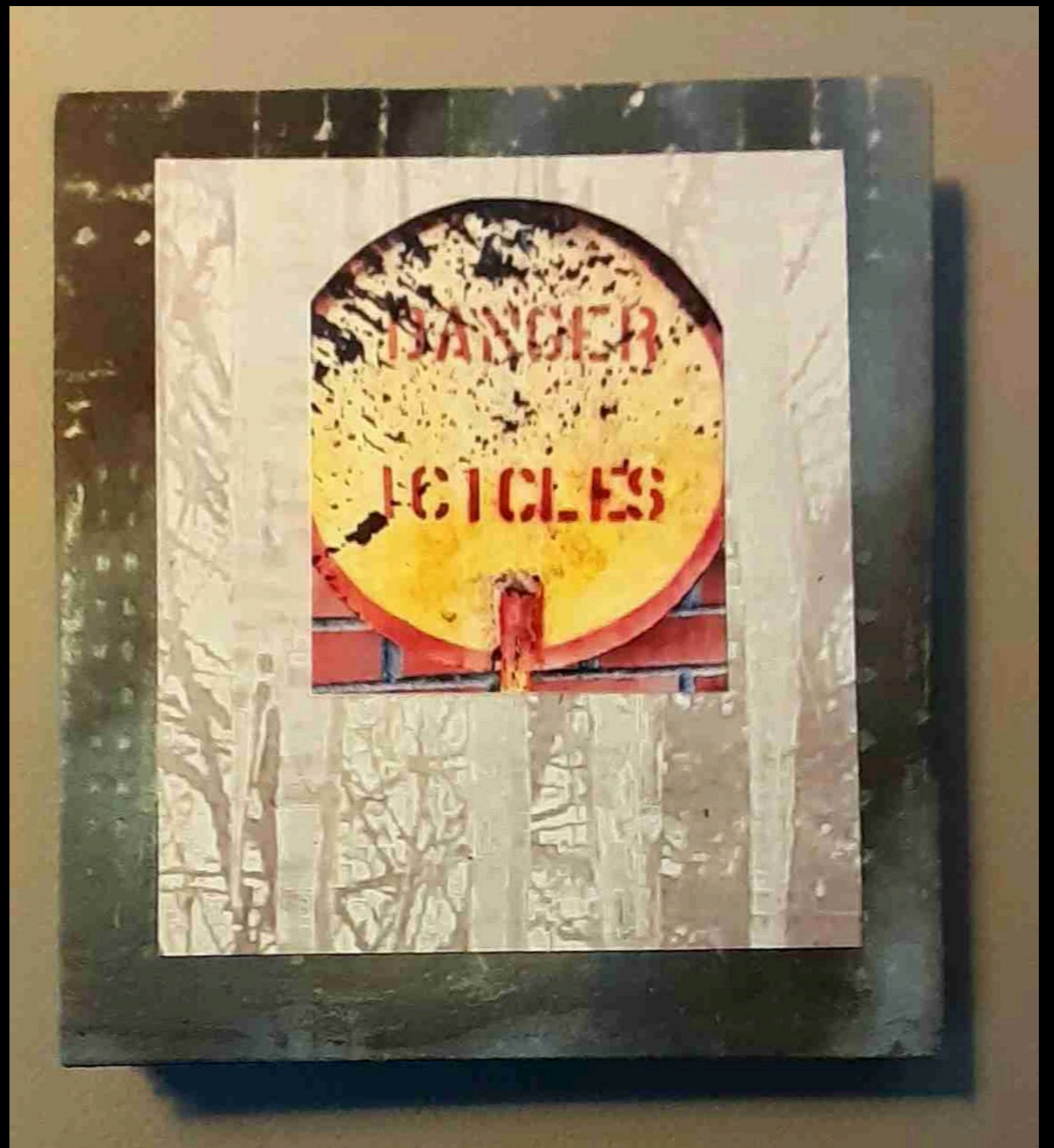




ALL DAY LONG
THE SUN SHINES BRIGHT.
THE MOON AND STARS
COME OUT AT NIGHT.
FROM TWILIGHT TIME
THEY LINE THE SKIES
AND WATCH THE WORLD
WITH QUIET EYES.

UNKNOWN POET

MARGUERITE KATCHEN
Words



CLAIRE MARCUS
Danger: Icicles

**Digital photographs, collaged in accordion structure,
watercolor wax-resist covers
6 1/2" x 6" x 39"**

The shuttered Bethlehem Steel site and neighboring Smithsonian Industrial History Museum hold many traces of local culture. Weathered signage like DANGER: ICICLES evoke the challenging conditions faced by steel and rail workers. The windowscape photographs illustrate that snowy weather. The images are several years old; changes in our climate have made icicles a rarity here. This artist's book is a recent compendium.

\$150 For sales inquiries contact cbasprograms@gmail.com.



front

CLAIRE MARCUS
Danger: Icicles



back



**CAROLYN STEWART
Red Thread Book**

**Fabrics, pearl cotton
thread, silk cording,
beads, hand painted
papers**

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

The Red Thread book was inspired by stories from many cultures, countries and time periods that told the stories of the connections between women.

NFS



CAROLYN STEWART
Red Thread Book





CAROLYN STEWART
Woven Words

**Altered book: Strips of
text cut, folded and
woven, fine cotton
string
8 1/2" x 5 5/8" x 1 3/4"**

This book is patterned on a book that was a collaboration between the Portland Public Library and Maine College of Art. The art students were to alter the books, return them to the library so the books could be checked out by library patrons! I loved the idea and had to make one myself.

In a private collection

**Thank you for viewing this exhibit. For more examples of work by members of
the Cincinnati Book Arts Society, visit
<https://cincinnatibookarts.org/online-exhibits/>**