



## The Ampersander

### Our First Newsletter in a Few Years: from the Editor

Greetings, Happy New Year and Happy 75th Anniversary! In this 75th year of the Ampersand Club, the current directors found themselves in the sobering position of marking this auspicious landmark. So, fun lovers that we are, we put our heads together and have come up with a list of goals which include a recruiting drive to increase our membership, a selection of special events for our members that increase our commitment to the wider community of books and related fields, to become affiliated with the Fellowship of American Bibliophilic Societies (FABS), to publish a special fine press book to commemorate our anniversary (See Rob Rulon Miller's column inside), and to produce a newsletter.

This first, of what I hope to be many, newsletters has been a very organic process of tapping on shoulders and sending out emails to various members who have been gracious and generous in their contributions. My process has been to go over the members list, to think about who does what, what do I know that's going on, what would members like to see and know, and what is it that we're all involved with. It is certainly not all-inclusive, but I am inviting any and all members to participate by making suggestions and sending submissions for future issues. I want this newsletter to belong to all. I see it as a chronicle and record of our community, as well as a useful publication that offers information of value.

In preparing this newsletter, I talked to Greg Campbell, scion of a multi-generational family of Ampersanders, a keeper of treasures and tales of our beloved group. Greg passed on to me a few previous newsletters, as well as the History of The Ampersand Club. (See inside). He took pains to tell me that in the not-too-distant past, the club was still debating whether to permit women to join as full members. As recently as 1978, there was only one woman member, and it was an honorary membership at that. Unser Jane, as she was introduced in the Spring, 1972 newsletter, was also known as Jane McCarthy, a book designer at the University of

Minnesota Press, and was admitted to the club as an honor upon her retirement from the press. One of the keepsakes presented to Jane was a "24-by-32-inch framed collage of parts of a few of the jackets from the award winning book designed by Jane was produced by *Mrs. Fred T. Phelps* and presented by her husband." (!) (italics mine.)

The Ampersand Club has come a long way since 1978, when a list of suggestions designed to keep the club alive to at least its 50th anniversary in 1980 included item #8: "*Do we want to add women as regular members? This is something which other clubs (i.e. Grolier, for one) are doing*" In it's 75th year, the club now boasts women as the president, the treasurer, programs director, printing officer and newsletter editor, not to mention members too numerous to name. I must say, I think we bring the joint some class. And some liveliness and energy too. It's hard to imagine that the inclusion of women was ever an issue. I don't know when the first woman was admitted, at long last, or who it was. You'll have to ask Greg that one. For me, the gender issue points to the other aspects of inclusiveness such as race, ethnicity and class (think Iowa Blackie or cowboy poets.) I know as we continue to welcome new members into the fold, the Ampersand Club has become ever more diverse and the richer for it. As a part of our membership drive, we court new members from a wealth of backgrounds who love the book as we do. After all, it is the universal tool for growth and communication.

In closing, I will quote here, from the 1978 newsletter, item #11: *Any other suggestions are most welcome. Hopefully there will be a 100th Anniversary.*

-Paulette Myers-Rich, Newsletter Editor

*Please send submissions and suggestions for the next newsletter to pmrich22@hotmail.com. Word attachments most appreciated.*

## From the President

New Years Thoughts  
by Peggy Korsmo Kennon

I write these words on New Year's Day 2005; a perfect time to reflect on the past and to make plans and resolutions for the coming year. There is much to reflect upon—the planet is shaken by war and natural disaster. My resolution is to live each day more aware; more eager to participate in the community and world around me, and to make positive connections wherever I can. (OK, so I'm a recovering Pollyanna!)

What does this have to do with Ampersand Club? Actually, a great deal. We are a group of passionate book people. We are seekers and teachers; artists and lovers of art; talkers and listeners; we are sellers and buyers; we are dramatic and comic. Our avocations are diverse, yet for 75 years club members have gathered to share their passion for and knowledge of books and inevitably the world we live in. It is at gatherings like those of the Ampersand Club that ideas percolate, knowledge transfers and insight comes to those who are aware. Those of you who regularly attend Ampersand Club meetings know this to be true.

If you are a wayward member, this is a wonderful time to renew your participation in Ampersand Club. The board has teamed up to arrange programs that are as eclectic as the interests as the membership; this newsletter; the FAB newsletter, which you receive twice annually, our new website [www.ampersandclub.org](http://www.ampersandclub.org) helps to keep you tapped into book news near-to-home and around the world.

## About our President

Peggy Korsmo-Kennon is Associate Director, Head of Public Programs for the University of Minnesota's Bell Museum of Natural History in April 2003. In this position Korsmo-Kennon is charged with creating a cutting edge plan for the Bell Museum's exhibitions, services and educational programs. Before joining the Bell Museum's leadership team, Peggy Korsmo-Kennon was Executive Director for Minnesota Center for Book Arts (MCBA). Starting at MCBA in 1997, Korsmo-Kennon was instrumental in helping the organization grow and become a partner in Open Book, the nation's first facility dedicated to the literary and book arts.

Korsmo-Kennon holds a Master of Arts in American Folk Culture/Museum Studies from the Cooperstown Graduate Program, State University of New York, Oneonta, (undergraduate degree: BA University of Minnesota) and has over twenty-five years experience as an administrator, museum educator, program and exhibit developer.

## Special Collections in the Twin Cities:

The Minnesota Historical Society Rare Book Room  
by Gaylord Schanilec

A recent visit to the rare book room of the Minnesota Historical Society was brief but interesting: we were there all of ten minutes. With no time to lose, our guide, MHS curator of rare books Patrick Coleman, began with a row of small books that he indicated would be the row he would save first if there were a fire. The first book he opened, a journal written by Father Hennepin, the French explorer, was printed in France in 1683. He turned to a foldout with a fanciful, Bosch-like depiction of a buffalo that he believed to be the first depiction of an American buffalo.

Next, across the isle, he opened a slim conservation folder and pulled out a small offset printed pamphlet that he believed to be a thinly disguised guide to the brothels of late nineteenth century Saint Paul. He speculated it had been sold on the train from Chicago to a man on a business trip. It was donated to MHS by a destitute fellow who found it in a wall of the Rossmor Building, an old warehouse near downtown Saint Paul. The lucky donor had refused compensation, all though he obviously could have used some money.

Next an even smaller book of wanted criminals, with colorful descriptions and faded photographs of the wanted. This, he said, was likely carried around by an enterprising police officer. Then he showed us a few famous first editions (by Minnesotans) in dust jackets: F. Scott Fitzgerald's *The Beautiful and the Damned* (1922), Sinclair Lewis's *Our Mr. Wren, The Romantic Adventures of a Gentle Man* (1914), and Ole Rolvog's *Giants in the Earth* (1927). The Fitzgerald was inscribed to a friend of his, and Fitzgerald indicated that the recipient was the living person one of the characters in the novel was based upon.

"This is something a scholar researching Fitzgerald would love to know, but no one has come and asked to see it", said Mr. Coleman.

Finally he took us around to the fine press section and pulled out a copy of *The Enchanted Assassin* (1991), by David Rathman, a large loose-leafed, wood-bound artists book. He said the acquisitions committee thought that he had lost his mind when he showed it to them.

As our time expired Mr. Coleman mentioned that the most valuable piece of paper in the room was a letter written by Abraham Lincoln authorizing the hanging of 38 Indians convicted of killing white settlers in the Dakotah Conflict of 1862, and staying the execution of 300 others. We indicated interest in seeing it, but were told it would take some time to locate, as for security reasons it was filed somewhere under a different name, and we were out of time.

## Ampersand Member News

-Scott Helmes will be reading his poems as part of the following: Subtropics 17, Miami's Experimental Music Festival on March 5th, 2005; Kansas City (MO) Arts Festival, March, 2005; Homenjai Internacional A Ceasar Vallejo a Paris, April 15th, Paris, France; At Boekie Woekie Bookstore, Amsterdam, Holland, April.

His work will be appearing in: The Notre Dame Review, January, 2005; Word for Word, web based; A special issue of Review, Kansas City's art magazine xtant.

As publisher, with Luna Bisonte Productions, The June 30th Manifesto, will be part of the Poets House Showcase, New York City, in April, 2005; Language Art work will be exhibited at: Durban Segnini Gallery, Coral Gables, Florida March, 2005; through January 2005, a language art piece at The Plains Art Museum, Fargo, ND.

-Harriet Bart and Phil Gallo have collaborated on a fine press book: 13÷14, by Mnemonic Press. "It is the confluence of a poem and a puzzle, bringing together the fourteen polygonal forms of *The Loculus of Archimedes* and the poetic vision of the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird." Bound by Jill Jevne in an edition of 50. You may contact Harriet at bartstudio@visi.com for more information.

-Chip Schilling received an honorable mention for best fine press book at show at this year's Pyramid Atlantic conference for his recent publication *Surplus Value Books # 13* by Rick Moody. The book is a short story about a book dealer and the pathology of collecting. It is an exquisite and complex work, executed by Chip at Indulgence press, with the deluxe edition bound by Daniel Kelm at the Wide Awake Garage in Easthampton, MA. For a more detailed description of this work, contact Chip at 612-397-4743 or www.indulgencepress.com.

-Jana Pullman co-designed and executed the binding of this year's MCBA Winter Book, *Distance from the Sun, Thirty Prose Poems from Thirty Years* by Duluth poet Louis Jenkins.

-Paulette Myers-Rich is currently printing *Winter Birds*, the six in the Irish Poetry series at Traffic Street Press in collaboration with The Center For Irish Studies at the University of St. Thomas. The poet is Moya Cannon. The suite of poems is based on the natural world of the Irish sea near Galway. The binding will include hand-marbled papers by Steven Pittlekow.

-Patck Coleman and Rob Rulon Miller worked together to obtain a very important treaty document for the Minnesota Historical Society. See the article in this issue.

-Sherylyn Ogden has recently completed *Caring for American Indian Objects: A Practical and Cultural Guide*, published by the Minnesota Historical Society Press, 2004. It includes twenty-one contributors, fourteen of whom are American Indians, who share with readers the primary methods of care used in museums while calling attention to several cultural considerations. Sherylyn, the book's editor, is head of conservation at the Minnesota Historical Society.

-Regula Russelle has published *If Words Make a Difference*, poetry by Esther S. Cope. Regula designed, illustrated, printed and bound this fine press book under the imprint Cedar Fence Press. Regula also collaborated with Cori Sherlock in designing, illustrating, printing and binding *black, brown, yellow, pale*, a poem by Minneapolis poet John Krumberger; a fine press book under the imprint Accordion Productions. Both books are available for purchase. You may reach Regula at 651-646-3620 or www.cedarfencepress.com

-Amanda Degener will be participating in the following workshops in 2005: -Arrowmont, Galtinburg TN, June 19-25, "Dimensional Paper"; -Pyramid Atlantic Art, Center, Silver Springs MD, July 19-22, "Amazing Book Covers"; -Banff, Canada, Aug 15, International Association of Paper Makers and Artists, Lecture about artists working sculpturally with handmade paper.

## Our New Website: [theampersandclub.org](http://theampersandclub.org)

Duncan Cambell has taken on the role of the Ampersand Club's webmeister, and is currently developing our very own web site. It's still a work in progress, but should be up soon. It will have a calendar of meetings and events, as well as the contents of this newsletter. If you have any ideas or material for the site contact Duncan at 612-332-1313 or [duncan@cambell-logan.com](mailto:duncan@cambell-logan.com). The website address is [www.theampersandclub.org](http://www.theampersandclub.org)

## The Ampersand Board 2004-2005

Peggy Korsmo-Kennon, President  
Rosemary Furtak, Treasurer  
Jim Wicklatz, Secretary  
Jana Pullman, Printing Officer  
Paulette Myers-Rich, Newsletter Editor  
Betty Bright, Programs  
Duncan Campbell, Webmaster  
Will Powers, Publications  
Rob Rulon-Miller, Publications  
Patrick Coleman, Archivist  
Greg and Luanna Campbell, Mailings Officers

## Ampersand 75th anniversary publication planned

by Rob Rulon Miller

To honor its 75th anniversary, the Ampersand Club is publishing its eighth book, *On Book Collecting*, by Arne Kjelsberg, a selection of articles from the column of the same name as it appeared in the Princeton Union-Eagle newspaper, 1977 to 1979. Kjelsberg was a well-known Twin Cities book collector and his articles are remarkable for their bibliophilic perspicacity. Subjects discussed include the John Berryman collection at the University of Minnesota, William Watts Folwell, the Sumac Press, Ignatius Donnelly, Sherlock Holmes, Father Hennepin, and the 50th anniversary of the Ampersand Club. The book will be designed and printed by Gaylord Schanilec at Midnight Paper Sales, Stockholm, Wisconsin. The edition will consist of 626 copies of which 26 will be lettered, 100 will be numbered, and 500 will be in wrappers. The lettered copies will cost \$295; the numbered copies \$150; and the trade edition in wrappers, \$10.95. The lettered and numbered copies will be signed by the printer and perhaps others. The lettered copies will be in a superior binding, and may vary slightly, depending on the whims of the printer. Pre-publication orders will begin in January, 2005; publication is slated for Spring. As the author is well known, sales are expected to be brisk. Please see our website at [www.theampersandclub.org](http://www.theampersandclub.org)

## The Ampersand Club: A History

*The origin, interests and activities of the Club are here set forth by Mr. Emerson Wulling, the serious and scholarly secretary:*

The group of Minneapolis men now known as The Ampersand Club was formed in November of 1930 upon the initiative of Frank K. Walter and Arnett W. Leslie. The members are of all ages, sizes and callings, but of one mind with regard to books.

The organization is informal. There is one officer, the secretary, elected at the first meeting of the season. He calls meetings in season, usually on the first Wednesday of the month, and arranges special occasions when visiting book men are in town. He levies assessments to cover authorized bills: so far fifty cents a year per member. He looks after the programs.

Usually there is a paper or talk by a member concerning a bookish or typographical specialty. The meetings are held at various dining places or at members' homes. The chairman of the evening is the speaker of the previous meeting. Such business as there is, is brought up by members and voted upon at meetings after the coffee and before the talk.

The Club has brought the Fifty Books exhibit to Minneapolis

thrice. It has started a Club library of period books, book announcements, and type specimens. It has discussed a Club publication. Frequently there are souvenirs of interest typographically.

Membership is limited for convenience to 35, and names are suggested by two members, approved by the membership committee of three, and voted upon. Three-fourths governs. There is no manifesto. The Club is simply a group of book men. The name, offered by Christopher Morley after five years of being called the Unnamed Book Club, suggests the miscellaneous components of the group and its literary and typographical amity.

The following persons are members at the beginning of the 1935-6 season...

Blodgett, Charles H.  
Cole, Charles W.  
Crosby, Jr., Franklin M.  
Dalzell, John P.  
Erickson, E. O.  
Haugan, Randolph  
Jeffrey, Jr., W. Kendall  
Jones, Carl W.  
Jones, Jefferson  
Kirchner, William H.  
Kittleson, J. H.  
Kopietz, Edmund M.  
Kranhold, Walter E.  
Houston, G. Sidney  
Leslie, Arnett W.  
MacGaheeran, Joe  
Phelps, Fred T.  
Plimpton, Russell A.  
Sutherland, J. Frederick  
Walter, Frank K.  
Wulling, Emerson G.

Honorary Member  
Christopher Morley  
*Saturday Review of Literature*  
New York City



*(Reprinted from a pamphlet written by Emerson Wulling and printed by Walter E. Kranhold in 1935, which also informs us that the composite Ampersander was drawn by C.A. Weston.)*

## Books of Interest

### *The Complete Book of Papermaking* by Josep Asuncion Review by Amanda Degener

The science, history, and art of two-dimensional papermaking are brought together in Josep Asuncion's *The Complete Book of Papermaking*. This is an excellent book for educators interested in working with students two dimensionally in handmade paper. The author is clearly a teacher who knows how to explain. Hundreds of excellent color photos illustrating what is described in the text, help the reader experience the feeling of actually being in Mr. Asuncion's paper studio. He was trained as a painter at University of Barcelona and since 1987 he is a professor in the Arts and Crafts School of Barcelona where he now teaches papermaking. This book, *El Papel*, was first released in 2001 in Spanish, his native tongue. It has now been translated and published in the United States by Lark of North Carolina.

In Mr. Asuncion's book, important aspects of paper-crafting for book arts are covered, including grain direction, paper strength, weight of paper, and surface sizing. There is an entire section dedicated to necessary materials and tools for hand-papermaking including how to build your own press. Another useful section advises how to set up your own workshop with limited means. Like all good teachers, Mr. Asuncion often gives the reader several options when explaining how to do something.

In *The Complete Book of Papermaking* there is a glossary and bibliography but I could not find an index. I miss not having the index but I have found the headings within the chapters, along with the table of contents, descriptive enough to help find what one needs. Interesting old photos of equipment and historical specimens of work done on handmade paper abound, but I was sometimes disappointed by the lack of information in the captions. This might be the editor's, rather than the author's choice.

A great section about fiber characteristics and their properties, includes microscopic images. Mr. Asuncion gives full credit to Professor Jose Antonio Garcia Hortal of the Universitat Politècnica de Catalunya for his research and their publications in this area. Three fourths of the way through the book (just when you are weary of reading about the paper industry) you come upon three samples of actual handmade paper. This reminds us through touch that working with paper is about "tacit" knowledge. The origin of the word tacit comes from the Latin for "silent" or "unspoken." Having the paper samples reminds us of the special look and feel of handmade paper. This book gets as close as is possible to teaching what must be learned by doing.

I also applaud Mr. Asuncion for threading history throughout most of his writing. A traditional paper mill is portrayed at the beginning of the section on "Materials and Tools." Under "Technical

Aspects" the history of industrial paper is described and illustrated. Retelling the invention of paper, Mr. Asuncion sets the stage by describing the processing of hemp with a hand mortar to make narcotics, which led to the processing of fiber for papermaking. He reminds us that the Chinese knew about papyrus, had worked with rags, and were researching indigenous plants to make papyrus-like surfaces, before they discovered the process they still use today. He makes us aware that papermakers today are drawing on traditions that are centuries old. Artists will be disappointed that more contemporary art made with paper is not represented in this book. There is only one page called "Paper Today" with three photos of contemporary art.

There were specific technical items I came across which I questioned, or which seemed to need more explanation. The Hollander beater is the primary tool Mr. Asuncion uses for refining fiber to pulp; however he makes beating rag in a Hollander look too easy. Beating with a Hollander is difficult to explain because each beater is unique. Even when beaters are made by the same company, each one tends to take on its own characteristics. Perhaps this is why there aren't more detailed instructions (that I have been able to find) published anywhere about beating rags. It might also be useful to explain how to prevent the beaters from clogging. I am positive that Mr. Asuncion knows that the long-term effects of bleach in paper are corrosive because in the "History of Paper" section under the characteristics and properties of paper, he explains about acid-free paper. Measuring PH is also brought up in the directions for making palm paper. I question his recommendation to add bleach into the beater "to lighten the color as well as weaken and extract the fibers." There is no mention of keeping the bleach from contacting skin or rinsing the bleached fiber afterwards. Perhaps this lack of attention to rinsing out bleach is because many of Mr. Asuncion's projects are items we associate with temporary usage.

The strongest projects in the book are those in which Mr. Asuncion moves away from redundant crafts, and shows how to make more permanent items, such as the "Rustic Journal" and the "Accordion Book with Colored Images." This latter project uses simple shapes and pulp painting with primary colors and black and white. Inspired by and incorporating a text from Jose Guerrer, this kind of wonderful example will help readers productively utilize the information Asuncion provides in earlier front sections.

I applaud the careful way the author and photographer have worked together in the last section of the book, showing projects like the "Personalized Paper with Relief and Watermarks." Examples show two methods to make a similar image. One has the image as a watermark in the paper, the second shows how to etch a plate and use it to emboss already made paper.

I wholeheartedly recommend this useful publication to all who are teaching, or are thinking about teaching, the two-dimensional aspects of this art. Science, history, and craft projects are indeed merged to make this a comprehensive book.

## New Acquisition of Note

Treaty of Washington, 1858  
by Pat Coleman

The Minnesota Historical Society adds a few hundred interesting books and manuscripts to its library every month. Occasionally one of these additions stands out as an especially important find. This happened recently when fellow Ampersander Robert Rulon-Miller offered the Minnesota Historical Society a unique opportunity to acquire an original manuscript treaty between the United States and the Yankton Indians, a Nakota-speaking branch of the Sioux people. The story behind the treaty is interesting and poignant.

In 1851 the United States government negotiated the Treaty of Traverse de Sioux with the Sisseton and Wahpeton bands of the Dakota Sioux people. Through this treaty the Sisseton and Wahpeton people ceded most of their lands in southwestern Minnesota Territory, including land that the Yanktons also claimed. Thus when the United States paid annuities to the Sissetons and Wahpetons, the Yankton made depredateory "visits." These intertribal conflicts, combined with the political pressure from whites who wanted land in the agriculturally rich Yankton territory, caused the Secretary of the Interior to call for the removal of the tribe. The Yankton people had lived peacefully with whites for half a century and had benefited from that contact. Therefore, they were willing to negotiate a treaty rather than resist the government.

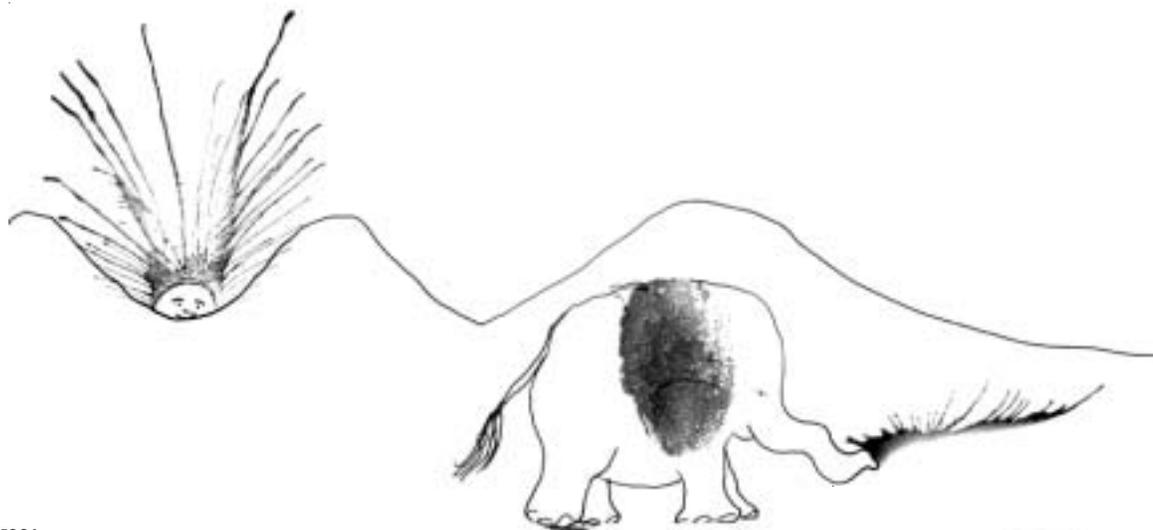
The Head Chief Struck-by-the-Ree and a delegation of 15 other tribal leaders, including Chief Smutty Bear, traveled to Washington, D.C. in December 1857. After five months of negotiations, an agreement was signed on April 19, 1858. The Yankton gave up more than 11 million acres of fertile land known as the Yankton Delta, between the Big Sioux and Missouri Rivers, for a 430,000-acre reservation. This represented a loss of 4,800 acres per Indian. In return the United States government agreed to pay the Yankton \$1.6 million ("or expend for their benefit") over 50 years. They were also given an Indian agency on the reservation to help them adjust to white ways such as farming and ranching. Apparently Yankton leaders agreed to sign the treaty only after the inclusion of Article 8, which gave the Yanktons secure rights to the quarry at Pipestone. The U.S. Senate ratified the document on February 16, 1859. It was "proclaimed" by the President on February 26.

The treaty of 1858 did not end all conflict. For one thing, the Teton and Yanktonai believed that the Yankton, like the Sisseton and Wahpeton, had given away land that did not belong to them. More importantly, when Chief Smutty Bear returned home he opposed the treaty that he had signed. In Washington he had been under great pressure to sign the treaty. At one point it is said that Chief Struck-by-the-Ree and Charles Picotte took Smutty Bear out on the ocean and threatened to throw him overboard if he didn't sign. In June 1858 Smutty Bear's band attacked the white settlement of Medary (named for Minnesota Territorial Governor Samuel A. Medary, an owner of the Dakota Land Company) on the banks of the Big Sioux River, and the settlers were driven back to Minnesota. However, Chief Struck-by-the-Ree, or Old Strike, was able to keep the peace and convince most of the Yankton to adjust to their new situation. In doing this he was said to have lived out a Yankton Sioux oral tradition: in August 1804, when he was born, Lewis and Clark were said to have been present. The explorers wrapped the baby in an American flag and predicted that he would be a leader and a friend to the whites.

*The Treaty of Washington will be available for viewing during regular museum hours in the "Minnesota Territory" exhibit until the end of February, 2005.*



Territory of Dakota, U.S. General Land Office, 1879, New York. From: *Cartographica Extraordinaire, The Historical Map Transformed*. Esri Press, 2004



## An Adventure:

Lions and Tigers and Beard, Oh My!

*A well-oiled evening with celebrated photographer, esteemed author, mad diarist, rakish raconteur, Manhattan maestro, Kenyan bushmaster and James J. Hill's great-grandson PETER HILL BEARD, December 2, 2004.*

by Richard Fred Arey

PFFFTT!!

With an explosive burst of air from his pursed lips, Peter Beard blows the small arc of wet ink across the top of the title page of his book *The End of the Game*, creating a crown of green rays over a smiling setting sun. More green ink shoots out from the trunk of a hand-drawn elephant while a green thumb-print colors its gray body.

I'm sitting next to Peter at the Zander Cafe on Selby Avenue. We're on the second stop of a three pub book signing tour of St. Paul. The evening began with a provocative and entertaining discourse at his great-grandpa's former digs on Summit Avenue. He followed his talk at the incredible hulk of the Hill House with the most elaborate "book signing" I've ever had the pleasure to attend. It was more akin to a demonstration of primitive art making than an autograph session. He and his daughter Zara—the catalyst for his current book, *Zara's Tales: Perilous Escapades in Equatorial Africa*, are seated at a long table with ink pads, bottles of blood red pigment, glasses of wine and water, plus a variety of pens and markers and colored inks. And now they get to work.

It's sixteen-year-old Zara's first (and only?) signing session and Peter is coaching her on how to press her hand directly onto the ink pad and literally hand-stamp each book. He jots his name and address and obscure Zwahili sayings alongside his own hand-stamp. On some books he traces the outline of his hand while on others he takes the red pigment—he's been known to cut himself and use real blood—and spatters it across the page (and onto the historic home's fine carpet.) The new books begin to resemble his elaborate diaries—fantastic collages of photos, drawings, ink inscriptions and found objects.

Meanwhile, Peter keeps up a running travelogue of stories that may even be true. Pointing to the grand wooden staircase a few feet away he tells people to relax and have a seat. He mentions offhandedly that his grandmother once talked with the legendary Chief Sitting Bull on these very steps. There's less than 20 people hanging around and a normal book signing would be over in under 15 minutes. More than an hour later Peter is notified that they need to go as the restaurant they have reservations at is about to close. I still have four books left and his assistant, Ivory, tells me that Peter can finish these up in the restaurant. I quietly say that I wasn't really invited but before Ivory can even reply, Peter booms out, "You're ABSOLUTELY invited!"

In 1965 Peter Beard wrote *The End of the Game*. It was a cry from Kenya about a vanishing life. In a pattern repeated the world over, a booming population, dwindling wild lands and corrupt or incompetent public policy was leading to massive habitat destruction and precipitous wildlife decline. The Eden that Beard made his home in for the past ten years was in serious trouble. His book was filled with photographs, not just from the magnificent safaris he'd taken, but also featuring shots of half-eaten elephant carcasses, rooms full of zebra hides and haunting skulls of disappearing gazelles. It was a portrait that no one wished to see and it caused a stir that resounds to this very day. When he extensively revised the book in 1977 he subtitled it *The Last Word From Paradise*. Over the years he continued to photograph and write about the fading wilderness around him in books with evocative titles like *Longing for Darkness* and *Eyelids of Morning*.

Beard's life in the bush at the end of primeval Africa had been amazing enough (did I mention that he was one of the last

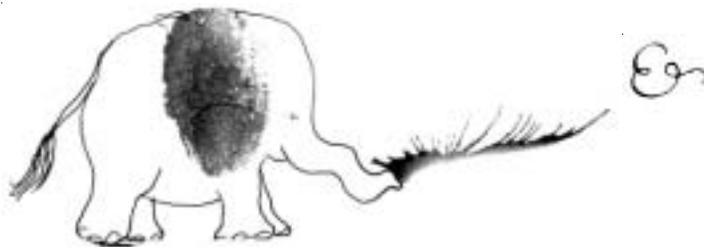
elephantine  
memoranda  
and all best  
wishes to Fred  
@ Christmas '04  
from the  
Compiler  
Peter H. Beard  
Box 603  
Montauk Pt.  
L.I.  
N.Y.  
11954

confidants of *Out of Africa* author Isak Dinesen and his hog ranch overlooks her old coffee plantation?) But it's his other life in the upper stratosphere of the '60s and '70s East Coast creative/social/political scene that lend his life an epic grandeur. The Kennedys, the Rolling Stones, Truman Capote, Lauren Hutton, Fancis Bacon, Cheryl Tieg, Andy Warhol and even Nobel-Prize winner Norman Borlaug are among his friends and lovers.

So here we are, back in St. Paul, at the Zander Cafe. Eating and drinking and all the while Peter contines to embellish my books. Around the table sit his wife Sejma, his distant Hill cousins George Slade and Sara Maude Lydiatt, his assistant Ivory Serra, his daughter Zara and Minneapolis Institute of Arts photography curator Christian Peterson. The table talk continues the themes espoused earlier: the Galloping Rot- not just in Africa, but here in the heartland as when his taxi driver tells his last fare was a couple from Scotland who had come here to shop at the Mall of America. About looking into the eyes of harried Rwandan gorillas - exactly like the eyes of the homeless he's seen in the ghettos of New York City. And how it's easy to tame a hog- all you need is a pet monkey to groom it.

The restaurant is closing and Peter says they'll just hail a cab. George and I say fat chance and why bother, Zara hops in the front seat of my car and Peter rides in back. Now we're heading downtown to the St. Paul Hotel. George, Sejma and Ivory follow. Peter is madly annotating an interview he did in the book, *Sensual Africa*, that he's never seen before. The hotel bar is open and the party continues. Another round of drinks and then Peter, George and Sara are all standing on a bench, posing for Ivory next to a portrait of Papa James J. Hill. As an added bonus a potrait of legendary photographer Gordon Parks ("an old friend," says Peter. "We share the same agent.") frames them on the other side.

We close the final stop down but not before Peter finishes the elaborate inscription on *The End of the Game*. I watch him as he vigorously begins crossing out the title. Back and forth, back and forth, slowly obliterating the words. "Umm, Peter? May I ask if you've come up with a new title after 40 years?" He barely looks up as he continues to scratch the words out. "No," he replies, "But it's over. It's the end of the end of the game."



## Calendar of Events

-January 27-March 26; *20 Fine Years*: fine press book exhibit at MCBA; Opening reception Thursday, January 27, 6-9 p.m.; Panel discussion Saturday, January 29, Performance Hall at Open Book, 3-4:30 pm. Also on view, *Bookplates*, MCBA Galleries; Open Book, 1011 Washington Avenue So., Mpls.

-February 3, 5:00-9:00 p.m. *Love Letters*, a poetry reading and art show. Northrup King Building, 3rd floor show room, 1500 Jackson St. NE, Mpls, 55413

-February 10, 7 p.m., Ampersand Event: Michael Hancher will give a talk, *Familiar Quotations: An account of the compilation of the first edition of John Bartlett's Handbook of Familiar Quotations* (Cambridge, Mass., 1855), a book now in its 17th edition as Bartlett's Familiar Quotations, in 2002. Location to be announced.

-February 14, 8 p.m. Rain Taxi presents *Aphrodite's Back, A Valentine Reveal*, Harriet Bart, Nor Hall and Franz Kamin, Southern Theater, 1402 Washington Avenue So., Mpls. Admission, \$7.

-March Ampersand Event: TBA, watch your mail for announcement

-April 9-June 25; *Spot On: The Art of Zines and Graphic Novels*; Opening reception Saturday, April 9, 6-9 p.m.; *Zine Trade Fair*, Saturday and Sunday June 11 and 12; MCBA, 1011 Washington Avenue So., Mpls.

-April 11, 7 p.m., Ampersand Event: Suzanne Moore, calligrapher and designer will talk about her role on the St. John's Bible project as well as her own body of work. Cosponsored by MCBA. Open Book Performance Hall, 1011 Washington Avenue So., Mpls.

-April 10-July 3; *Illuminating the Word: The St. John's Bible*; Target Gallery, Minneapolis Institute of Arts, 2400 Third Avenue So. Mpls.

-April 10 1-2 p.m.; *Donald Jackson on the St. John's Bible*; Pillsbury Auditorium. Admission, \$20 MIA members, \$25 non-members.

-April 10, 3-4 p.m.; *St. John's Bible: From Inspiration to Illumination*; presentation by the St. John's Bible Committee on Illumination and Text tells the story of this project. \$4 members; \$6 non-members.

## Minnesota Center for Book Arts Celebrates 20 Fine Years- An Appreciation of MCBA

by Paulette Myers-Rich, Editor

This year, Minnesota Center for Book Arts has reached a goal that many non-profit arts organizations only dream of. Twenty fine years of relevance and growth that must be beyond the wildest dreams of its founders. In 1983, many book lovers, including one or two Ampersand members, gathered to incorporate their vision of a place where the many elements of the book arts could be practiced, exhibited and taught. The early days saw a gathering together of equipment and materials, tools and skills, artists, directors, curators and educators who were energized by the vision of a site dedicated to the free expression of art and ideas through the forms of book arts and artist's books. Although these mediums are distinct, and sometimes even at odds with each other, both have co-existed and grown at MCBA, giving rise to a vibrant and strong community, a critical mass of practitioners and educators, and in doing so has established for itself and the Twin Cities, a reputation as a premier location that attracts artists and exhibitions from the world over.

Many activities are planned to celebrate MCBA's anniversary, and many Ampersand Club members affiliated with MCBA will be participating at various levels in the celebrations. Included in this is the exhibit *20 Fine Years*, which is an in-depth look at the work of eight fine press printers who have ties to MCBA. It was curated by Ampersand members Betty Bright, Regula Russelle and myself, and features the work of members Chip Schilling, Phil Gallo, Robert Johnson, Mary Jo Pauly, Gaylord Schanilec, Regula Russelle and myself. Alan Kornblum, the first MCBA printer in residence, is also included. (He's not an Ampersand member, yet...)

In addition, a "show within a show" will accompany the above exhibit, featuring the art of bookplates, curated by Derek Black, a recent Ampersand Club meeting speaker.

There will also be an exhibit, "*Bookish*" in July, which will showcase the work of MCBA's artist community, and Symposium, 2005, a week-long festival of classes, lectures and activities led by local and national artists. (See calendar)

I could go on at length about the history, experiences, benefits and importance of MCBA to our community. It has made a mark on many of us, and is central to so many artist's development and practice. I could never say enough. As a product of this fine organization, I am quite indebted to the vision of its founders and the current directors, artists, educators, members and staff who keep this a vital place in our midst. So, let me just say, Happy 20th anniversary MCBA! Here's to another 20 years. And thank you to all who had the vision, and to those who keep the vision and mission alive. It's no small thing and we all deserve to celebrate! -PMR

## Elmer L. Andersen, 1909 - 2004 In Memorium

by Rob Rulon-Miller

The Ampersand Club mourns the loss of one of its oldest and most esteemed members. The Honorable Elmer L. Andersen, a long-time Ampersand member and former governor of the State of Minnesota, passed away Monday evening, November 15. He was 95 years old. His achievements were legendary here. After purchasing a small glue company for \$10,000 in 1941, he turned H. B. Fuller, Inc. into a billion-dollar Fortune-500 company. He served as a Minnesota state senator for nine years, and was president of the University of Minnesota's Board of Regents. At 67, he purchased a small community newspaper, The Princeton Union-Eagle, which was the first in a series of acquisitions that became ECM Publishers, Inc., a printing and publishing company of 17 suburban and community newspapers in the greater Minneapolis & St. Paul metro area. Governor Andersen was a long-time supporter of the book arts in Minnesota, and played a crucial role in establishing Minnesota Center for Book Arts in 1983. His fine collection of botanical books forms the basis of the library at the Minnesota Arboretum, and in 1999 he donated to the University of Minnesota a collection of more than 12,000 books, largely on the history of printing, including fine and private press books. The newly-built special collections library at the University bears his and his wife's name. A long-time environmentalist and pacifist, he parted ways with the Republican party of late, and this year openly supported John Kerry. He was a man of many parts, and his books and book-collecting pervaded them all; no estimation of his life and work can be made without taking them into account. His autobiography, *A Man's Reach*, was published in 2000.



Elmer L. Andersen reading

MHS Collection