

10th ANNIVERSARY



Puget Sound Book Artists

Book Exchange

2020

Artists

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Artists cont.

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Top Ten List of Tools for Book Artists

Bonnie Julien

Colophon: This piano hinge envelope book is 3.5"w x 3"t x 1.75"deep. My eco-dyed and hand painted papers were made into envelopes with cut-outs or fold-back openings to display the images. Semi-gloss photo paper was used for the images that came from various Internet sites and were resized in Photoshop. Hand painted wood dowels, beads, and waxed linen thread complete the structure. The slipcase was made with St Armand handmade paper.

Theme: Every book artist has their own personal favorite tools, but to suit our theme of ten, I chose ten of the more basic tools to feature in this book. While sewing frames and book presses probably aren't used as much now, they were quite basic for the early production of books.

Top Ten List of Tools for Book Artists



Top Ten List of Tools for Book Artists



Top Ten List of Tools for Book Artists



Ten Landscapes

Kim Izenman

Info About the Book: Size is about 3.5 x 3.5 x 1 inch. Black Canson Mi Tientes paper with black book board covers. Accordion book format. Artwork is ten 2.5 inch square collage landscapes, made from small painted paper and fabric scraps headed for the bin. Some stitching and drawing added.

Theme of Ten: No special theme— it's just ten imaginary places I can't go this summer. I chose collage for this book because I wanted to do some warm-up "sketches" before I begin a larger book project involving collage and sewn landscape. My challenge to myself was to work fast without overthinking. I had a lot of fun.

About Me: I've been a PSBA member for 10 years. My background is in embroidery, beadwork, and mixed media. Most of my books are non-traditional formats and contain some stitching or beads. I tend to work fairly small, in contrast to my other life in the Arts, where I work as a theatrical set painter.

Ten Landscapes



Ten Landscapes



Ten Landscapes



TEN LANDSCAPES

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COLLAGE AND STITCH

ACCORDION BOOK FORMAT

CANSON MI TIENTES PAPER

BLACK BINDER BOARD COVER

PSBA 2020 BOOK EXCHANGE

DECAD

Dorothy McCuistion

Flag Book

Created for the 2020 PSBA Book Exchange

Theme: I decided to create a book with ten pages and using ten numerals. I have been working my way through Hedi Kyle's Art of the Fold and decided a flag book was a good structure for the ten numbers. This is my first attempt at a flag book. "Decad" is a technical term for a group of ten and is derived from the Greek "deca". I used this word because I needed a word with 5 letters for the middle flags

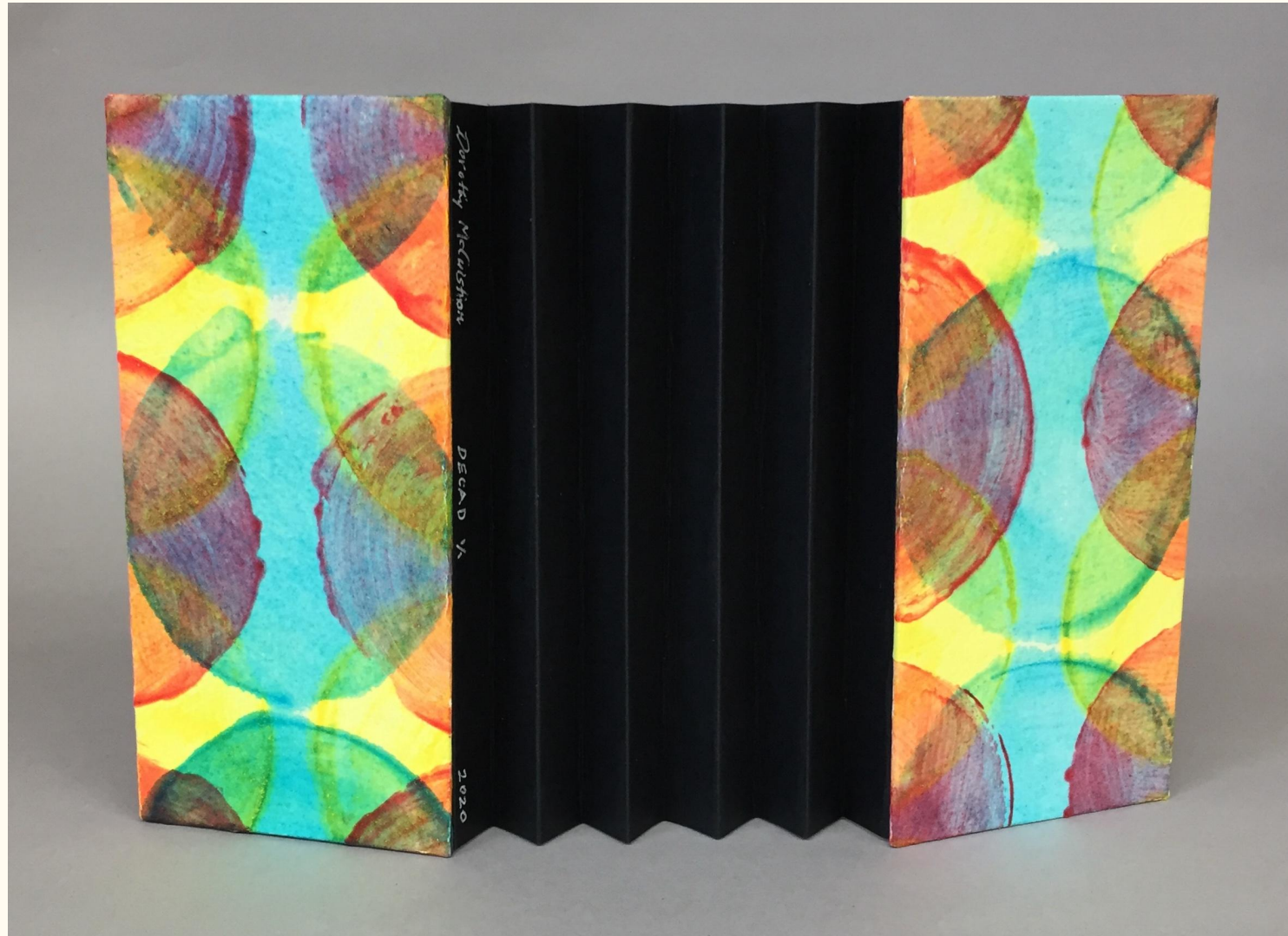
DECAD



DECAD



DECAD



10

Amy Goldthwaite

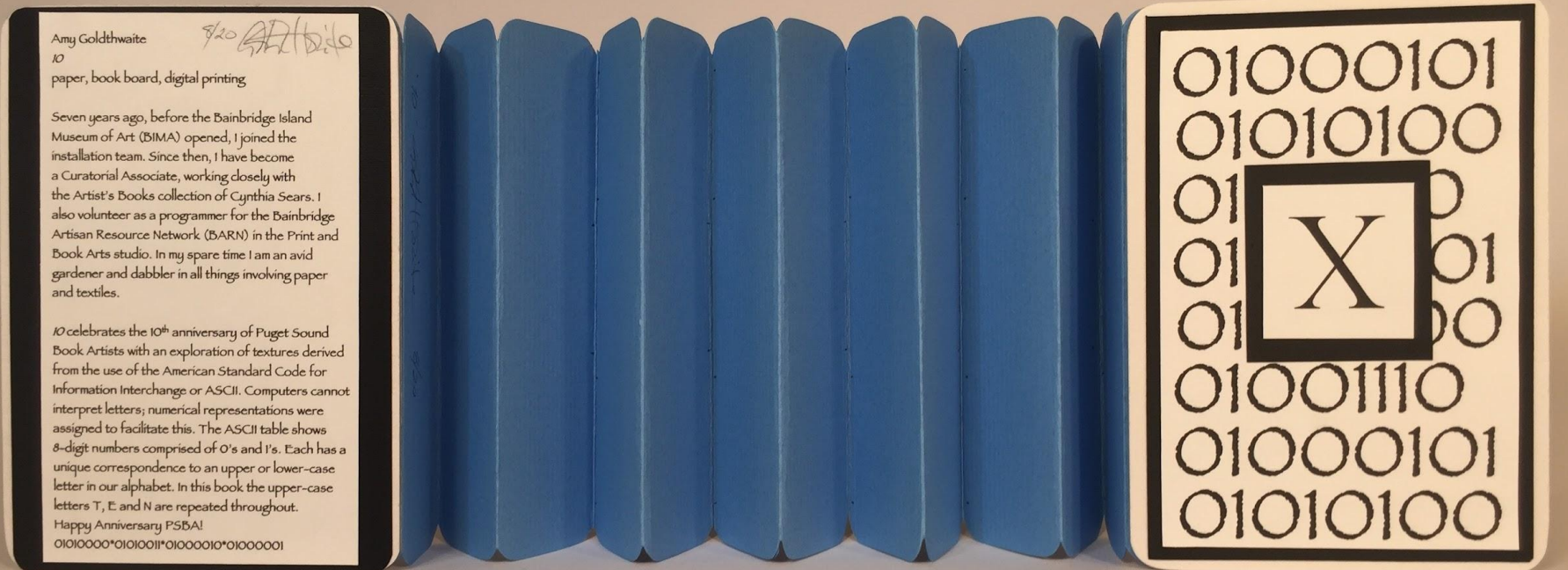
Paper, book board, glue, digital printing with mostly Papyrus font.

Seven years ago, before the Bainbridge Island Museum of Art (BIMA) opened, I joined the installation team. Since then, I have become a Curatorial Associate, working closely with the Artist's Books collection of Cynthia Sears. I also volunteer as a programmer for the Bainbridge Artisan Resource Network (BARN) in the Print and Book Arts studio. In my spare time I am an avid gardener and dabbler in all things involving paper and textiles.

10 celebrates the 10th anniversary of Puget Sound Book Artists with an exploration of textures derived from the use of the American Standard Code for Information Interchange or ASCII. Computers cannot interpret letters; numerical representations were assigned to facilitate this. The ASCII table shows 8-digit numbers comprised of 0's and 1's. Each has a unique correspondence to an upper-case or lower-case letter in our alphabet. In this book the upper-case letters T, E and N are repeated throughout in ASCII code.

Happy Anniversary PSBA!

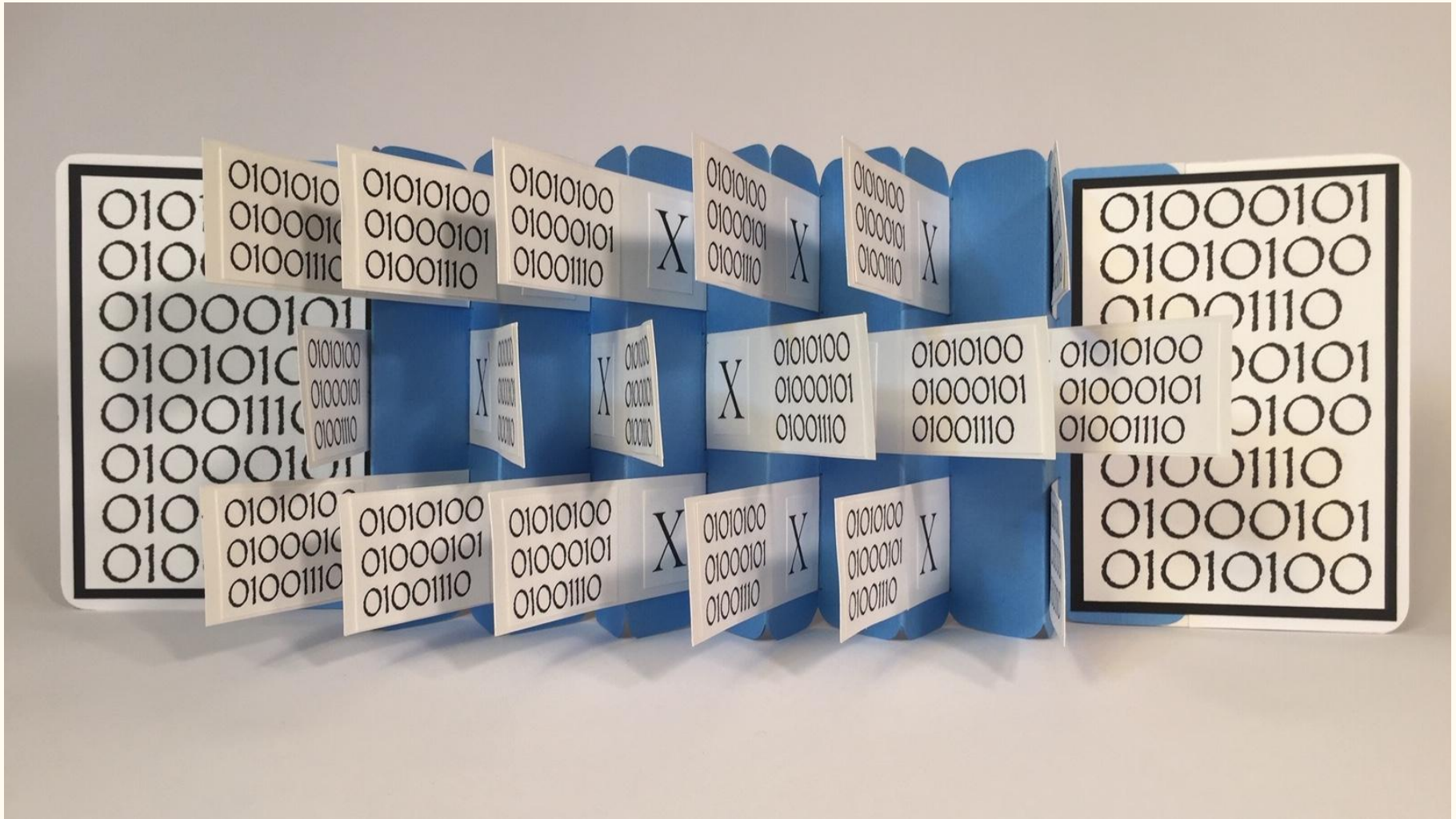
01010000*01010011*01000010*01000001



10



10



10

Lucia Harrison

Year: 2020

Materials: handmade gampi/rhubarb paper, botanical contact prints, copies of Lucia's original drawings, Cave paper cover, pen and ink, and colored pencils.

Artist Statement: Lucia Harrison created "10" to honor Puget Sound Book Artists Tenth Anniversary. Lucia's current work explores the relationships between Pacific Northwest native plants and animals. She hopes to encourage her viewers to plant native plants. The Vine Maple, a multi-stemmed deciduous small 10-25 foot tree with beautiful spring flowers and fall color, is perfect for backyard landscaping to attract wildlife. The book features ten relationships between the Vine Maple and native wildlife, although the plant benefits many more organisms above and below ground.

10





Ten

John Arbuckle

Other information about yourself or your work: I am both a book and collage/mixed media artist. This past year I took on a self-challenge to create 365 books which I did in 10 months. I have a blog which I update daily....www.artjuvenation.blogspot.com

Materials: Information about the book such as special materials or technique that you used: I used Zaansche paper that is made in a windmill in The Netherlands. I first found out about this paper when I took a bookbinding class in the Shetland Islands. The binding form that I used is a W two section five hole pamphlet stitch which may be found in Volume I of *Non-Adhesive Binding* by Keith A. Smith.

Theme: I have a healthy collection of postage stamps and when I heard about the theme 10 for the book exchange I immediately knew I wanted to use ten stamps on each page framing a mini collage. It worked out that I had ten of the same stamp and could use ten different countries for the ten collages. The stamps picture frame the mini collage.

Ten



Ten



Ten



Tetractys - Math & Mystics

Abbie Birmingham

I'm a printmaker and book artist and typically use my prints or printmaking techniques in my books. This particular book, titled "Tetractys - Math & Mystics", was inspired by my love of triangles and the discovery that the equilateral triangle combined with the numbers 1 - 10 (called a tetractys) has a long history and deep roots in the world of numerical mysticism, as far back as Pythagoras. The structure is an equilateral triangle that folds in on itself, and incorporates reference to the 4 elements and their colors (air/spirit = white, fire = red, water = blue, earth = black) as well as the numbers 1 - 10. I also love the idea (whether true or not) that counting originated with the number of human fingers, and have long admired human hands discovered in cave paintings, so I've incorporated hand shapes. Most of the color elements were added with paper stencils, using an etching press, and there's also some hand imagery that was added with spray paint.

Tetractys - Math & Mystics



Dreams Reality of 10 Mayan Days

Elsi Vassdal Ellis

Other information about yourself or your work: I think of myself as an alchemist and storyteller. Narratives are distilled from diverse sources to emerge in book form (current affairs, common experiences, memories, the physicality of the material world, and found objects, with a preference for primary sources). I also create books to simply use up as much of the inventory sitting on studio shelves as possible. I have an ongoing series: *Waste Not, Want Not* that focuses on depleting my extensive inventory. I enjoy creating books on the fly: pull out a stack of paper, put ink on the press, pull out art, and print until I am ready to bind the sheets into a book.

Materials: When I proofed my third design of this adventure with one gate fold for each day of the tour, I realized I did not have enough images for the physical format. No photographs were taken in the dark or at the airports. I really did not want to make an accordion 60 inches long, but this fourth version was what works for now.

Theme: My first thoughts were about the significance of the number until I realized that although my husband and I did not get to experience all 10 days of the archaeology tour in Guatemala as planned, the COVID-19 “refugee” experience of trying to cross the border before it closed made a more interesting and connectable story to tell.

Dreams Reality of 10 Mayan Days



Ten x Ten

Lynne Olson

Other information about yourself or your work:

This was a good opportunity to use some of the skills

I learned In Deborah Greenwood's class on repurposed board books.

Information about the book such as special materials or technique that you used:

I found a scroll saw worked the best to cut the book. I configured my text and free images in Photoshop.

A short statement about how you took the theme "10" and created your book.

My son gave me the starting point: cutting a book into Roman Numeral X. I settled on items related to ten and X to support the theme and book shape.

Ten x Ten



Ten x Ten



Ten Hats

Lynn Skordal

Limited edition (of 13) artist's book, 2020

10 pgs., 4.25"h x 4.5"w x .25"d

Materials: Newsprint, Lotka paper, inkjet images.

Ten Hats was created for a book exchange by Puget Sound Book Artists, with the theme "10." I created 13 copies; one was given away as part of the book exchange.

The book was created to commemorate the reign of Donald J. Trump, Very Stable Genius. There are ten pages, containing ten images of Mr. Trump, each with a different collaged hat. Covers are Lotka paper scraps, bindings are hand-sewn with black thread.

Ten Hats



Ten Hats



Ten Hats



Paper Arts Decathlon

Elizabeth Walsh

As a book artist, I have often been drawn to book structures that involve origami or interesting folding techniques. I also like to incorporate my lettering/calligraphy skills to add content and/or texture.

Information about book structure, materials and technique: As simple as an accordion book is, it can also become a more fascinating framework, by changing the shape of the pages as well as interweaving panels together through a series of slits and slots. This structure is called a "Criss Cross Accordion Pocket Book" and is made by weaving two accordion strips together, which result in a series of pockets. One accordion strip has a slit in every other panel, and the other accordion strip has a valley shaped slot, that when fitted together, creates the pockets. I used 12" x 12" kraft cardstock, cut into 4" strips. Before the book structure was assembled, I decorated the long strips with lettering to create a texture, as well as listing the names of the projects that would be found in each of the pockets. The roof top, which holds the book shut, was a challenging feat of geometry to figure out, first by measuring the dimensions and sketching onto graph paper, then constructing out of Canson Mi-Tientes paper. Coarse sandpaper cut into strips and glued into place created the roof top shingles. The projects that fill each of the pockets were made from various materials already on hand in my studio. Each project has a brief explanation attached of the materials used.

Paper Arts Decathlon - cont.

Theme: Throughout the shutdown from the pandemic, I have found solace and joy working in my studio. I have created many small projects, greeting cards and little “mailables” that I sent out to friends and family, which always seemed to brighten their day. When thinking about what to do for the “10” project, I thought I could make mini-versions of some of these projects, and the criss cross accordion book would be perfect to “house” them, which made me decide on making the house-shaped pages. Once I got started, it was taking more time than anticipated. Part of the consumption of time was that I was making two of these book structures and all the enclosures: one to keep and one for the exchange. Still as I worked, the due date kept getting closer and closer, and I felt like I was racing against the clock! Racing made me think of decathlon, a series of 10 sporting events, which in my case was/is the 10 paper arts projects. Then I came up with the title: Paper Arts Decathlon. In summary, I hope whoever receives this book will also enjoy making the projects for themselves, or to keep paying it forward, to send to those who are alone and need a little cheer!

Paper Arts Decathlon



Paper Arts Decathlon



Paper Arts Decathlon



TEN

MalPina Chan & Victoria Bjorklund

www.malpinachan.com

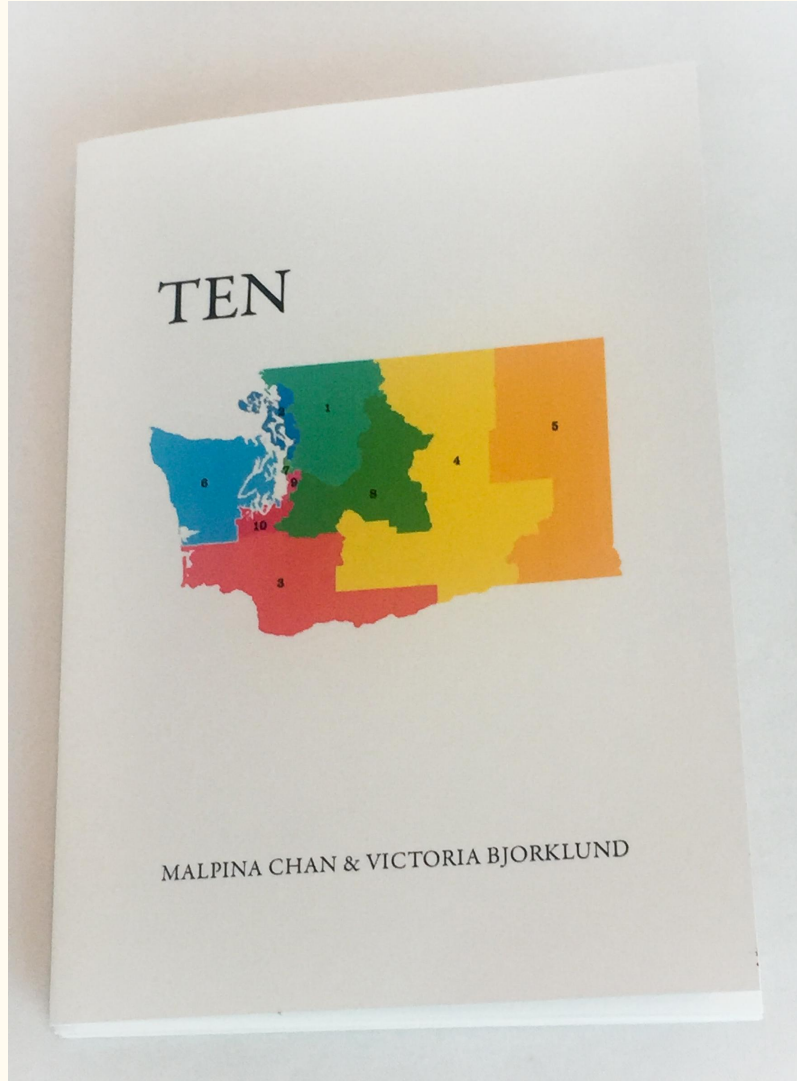
This edition of twenty was constructed using the accordion fold and printed with archival inks on Moab Rag Natural using Garamond and Clarendon typefaces. Many thanks to Map Resources for an editable Washington map.

Theme

Washington state is a geographic marvel with seven widely diverse and distinct ecosystems, from the rocky Pacific coastline and rainforests on the Olympic peninsula to the rich soils of the Columbia Basin. Spanning this geography, the state's 7.6 million residents are separated into ten Congressional Districts. This results in ten individuals elected every two years to serve in the US House of Representatives. Currently, these ten individuals are comprised of three Republicans, seven Democrats, and they are equally split between men and women. This year is not only important for the Presidential election, but 2020 is vitally important for the composition and control of Congress.

Additionally, 2020 brings the US Census. This count creates the basis of our representative form of government. The number of seats in the United States House of Representatives is fixed at 435 and the Census will force a redistricting of how those 435 seats are split among the 50 states. In the 2010 Census, Washington state gained our newest and 10th congressional district, sending an additional elected representative to Capitol Hill in 2012. With so much at stake in 2020, it is a critical time to appreciate our ten Congressional Districts and how they are created, because who knows what the future might hold?

TEN



TEN



TEN



Buddha Bunny

Jan Ward

About myself: The first half of the pandemic Buddha Bunny taught me how to cope. The second half of Covid so far has been nothing but crisis's - mother in law fell, my sister and her family evacuated for the CA fires, my grand niece's home burned and her 5 yr old son broke his ankle. When my newish teapot snapped, crackled, and popped I was inconsolable. This too - during the pandemic I wailed. I am sure just as soon as my next teacher shows up I will be fine. F-i-n-e.

This book is a one-sheet book, simple and versatile. I used watercolors, colored pencil and pen on watercolor paper.

Theme: From March 2020 most of America was sheltering in place due to the CoronaVirus. For many of us it continues still with no end in sight. In reflection, I realize how much simply seeing the bunnies daily helped my wellbeing. One rabbit, Buddha Bunny seemed to keep her eye on me. She was never afraid, even if I spoke about my frustrations or gestured wildly to the heavens or the time when I got caught up in the hose. Yes, those were human noises. She remained calm. Here are a few things she taught me.

Buddha Bunny



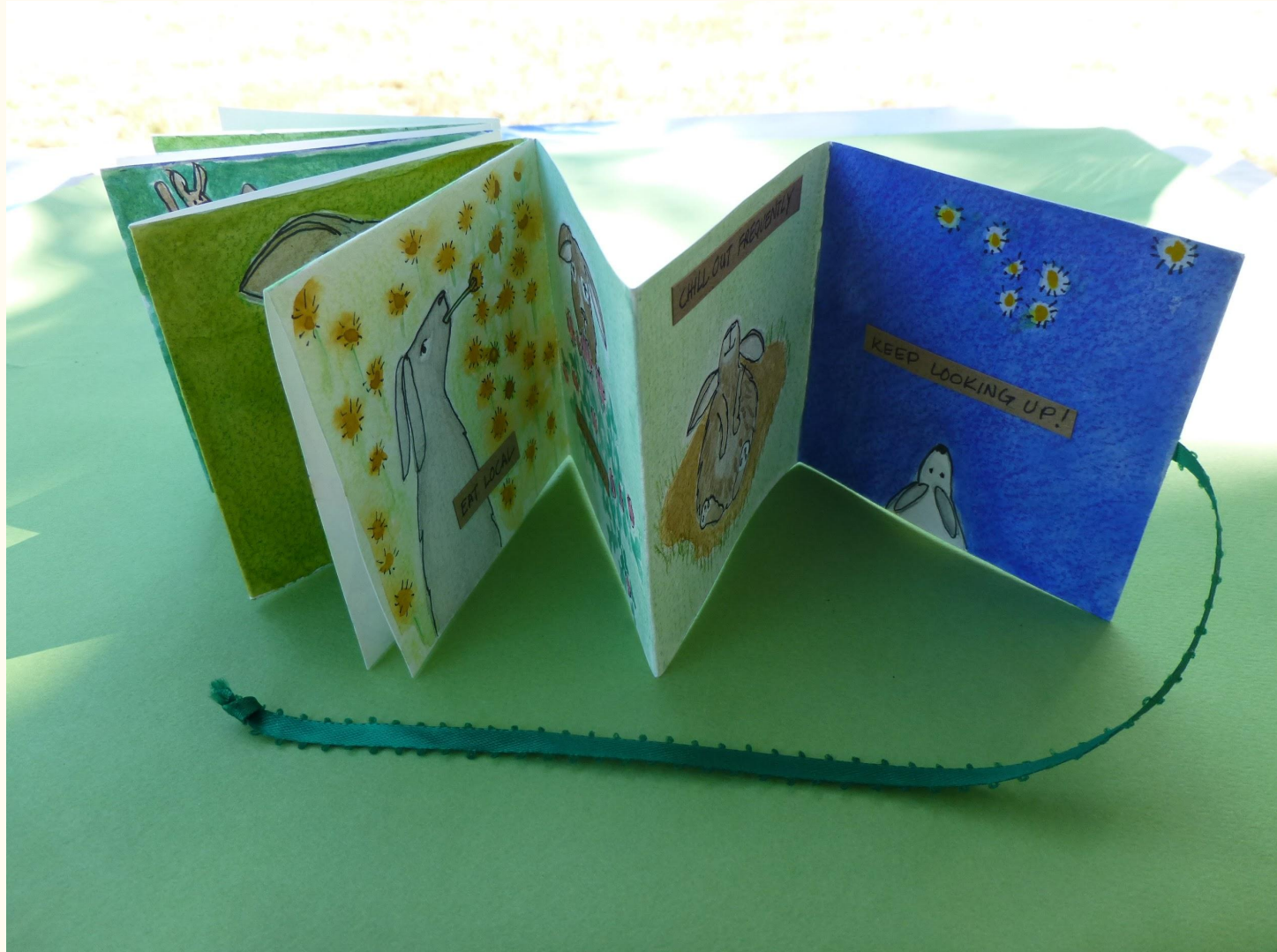
Buddha Bunny



Buddha Bunny



Buddha Bunny



10²

Elsi Vassdal Ellis

I think of myself as an alchemist and storyteller. Narratives are distilled from diverse sources to emerge in book form (current affairs, common experiences, memories, the physicality of the material world, and found objects, with a preference for primary sources). I also create books to simply use up as much of the inventory sitting on studio shelves as possible. I have an ongoing series: *Waste Not, Want Not* that focuses on depleting my extensive inventory. I enjoy creating books on the fly: pull out a stack of paper, put ink on the press, pull out art, and print until I am ready to bind the sheets into a book.

I have been rediscovering papers and old project overruns in my studio when trying to either find something or doing a little cleaning and reorganizing. I found four title sheets for a portfolio project I did with my typography students in Fall 1992. They were to do 10 different squares over the quarter that focused on type. This was the common letterpress portion and I did the title sheet. (It was a class of 26 students!) The paste papers are leftovers from demos I gave between 1992 and 2010. Information about techniques used have been added to the back of the paste papers because once you have been a teacher, you never really stop being a teacher.

Theme: This second book was an easy connection with the number 10 in that the finished size of the title page was 10 inches square and this was a wonderful way to use of an overrun without recycling it and to use up some individual paste papers. (Still so many in my stash!)

10^2



10²

THREE

• Simpson Cougar
Opaque white text weight
paper • Methyl cellulose
paste • Acrylic paint •
Rubber graining comb



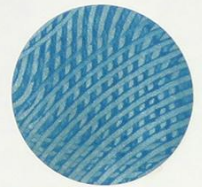
TWO

• Simpson Cougar
Opaque natural text
weight paper • Methyl
cellulose paste • Acrylic
paint • Metal graining
comb

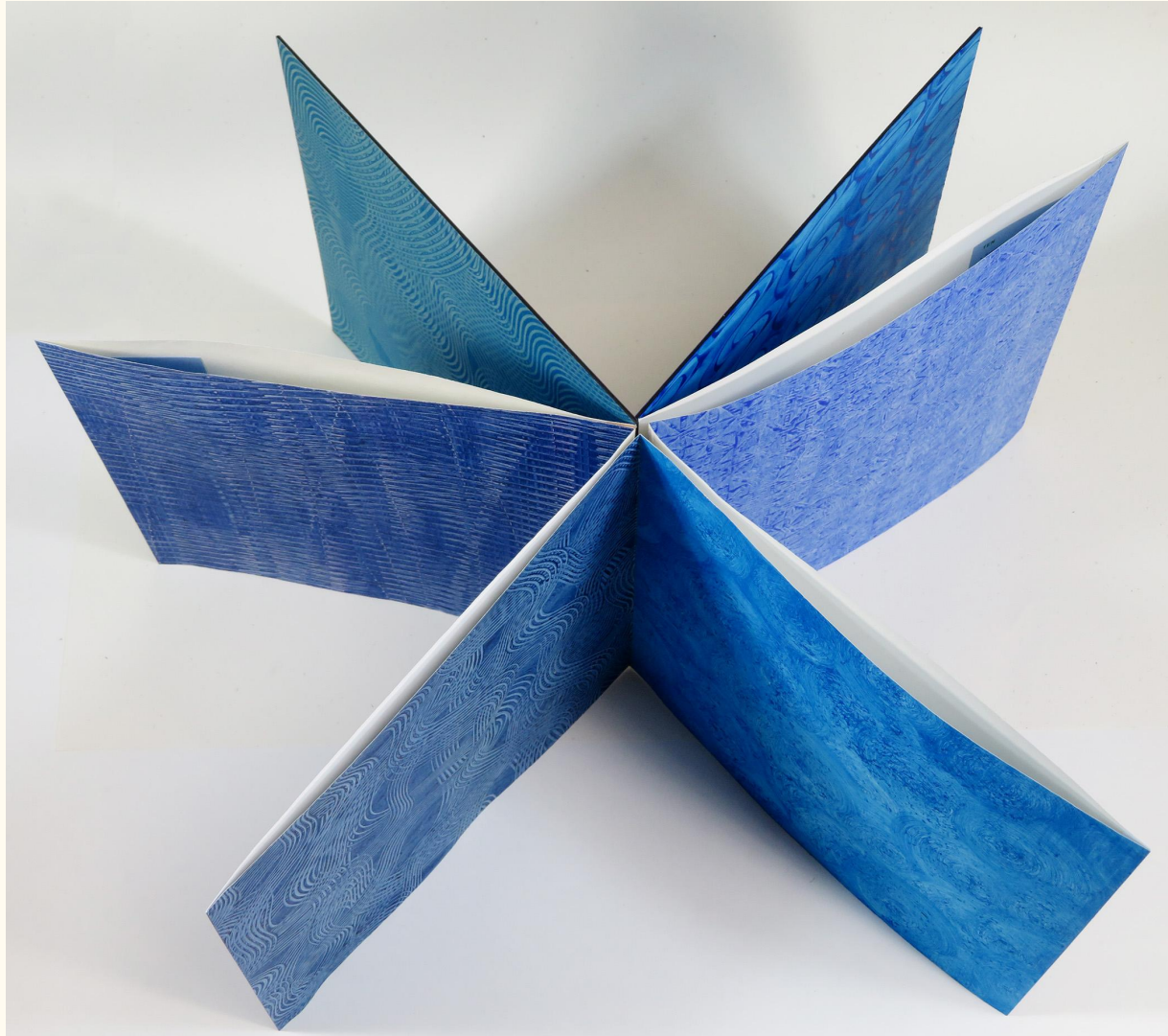


ONE

• Beckett Linen Tan
colored text weight paper
• Methyl cellulose paste
• Acrylic paints - a blue
and gold • Metal grain-
ing comb



10^2



Ten Wishes

Helen Edwards

This is one of my first artist books. Mostly I had been coming to the artist book events as an archivist, so it is very exciting to get involved in the making of the books. I've now made several artists books during quarantine and it has been an exciting and wonderful process. I'm so excited to learn even more.

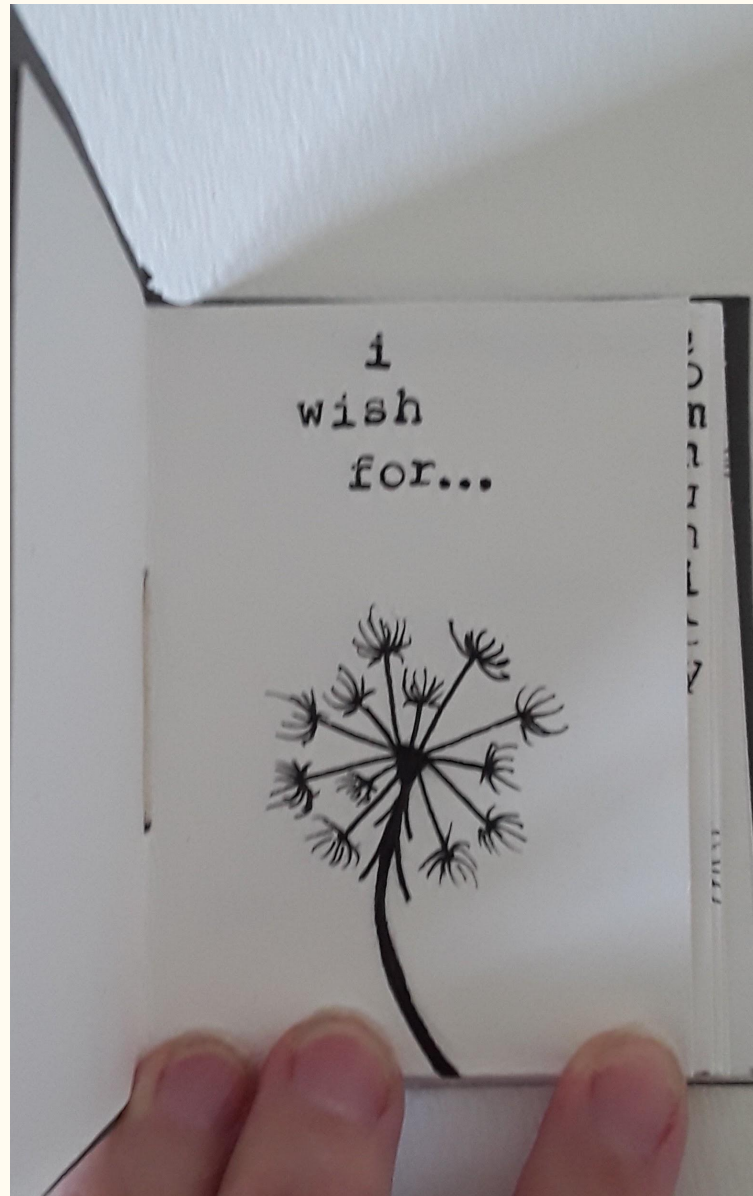
About the book: "I made the book using paper for letterpress printing. For printing the words, I used a set of metal stamps with typewriter style font and I printed everything by hand. The dandelion and dandelion seeds are hand-drawn in pen. The binding is kettle-stitch (and not super effective; I'm still improving on that technique, but I will master it eventually!)"

The theme of "Ten": "I really wanted to do something with dandelions. I love dandelions, I love blowing dandelion seeds and making wishes and I love drawing dandelions. I decided that it would be fun to do ten wishes for a couple different reasons. One, so I could draw dandelions, but also because it seemed important in these wild and terrifying times to send a little blessing or positive energy someone else's way. So I thought about what wishes I would hope to send to someone else and hand printed them and then drew the dandelions."

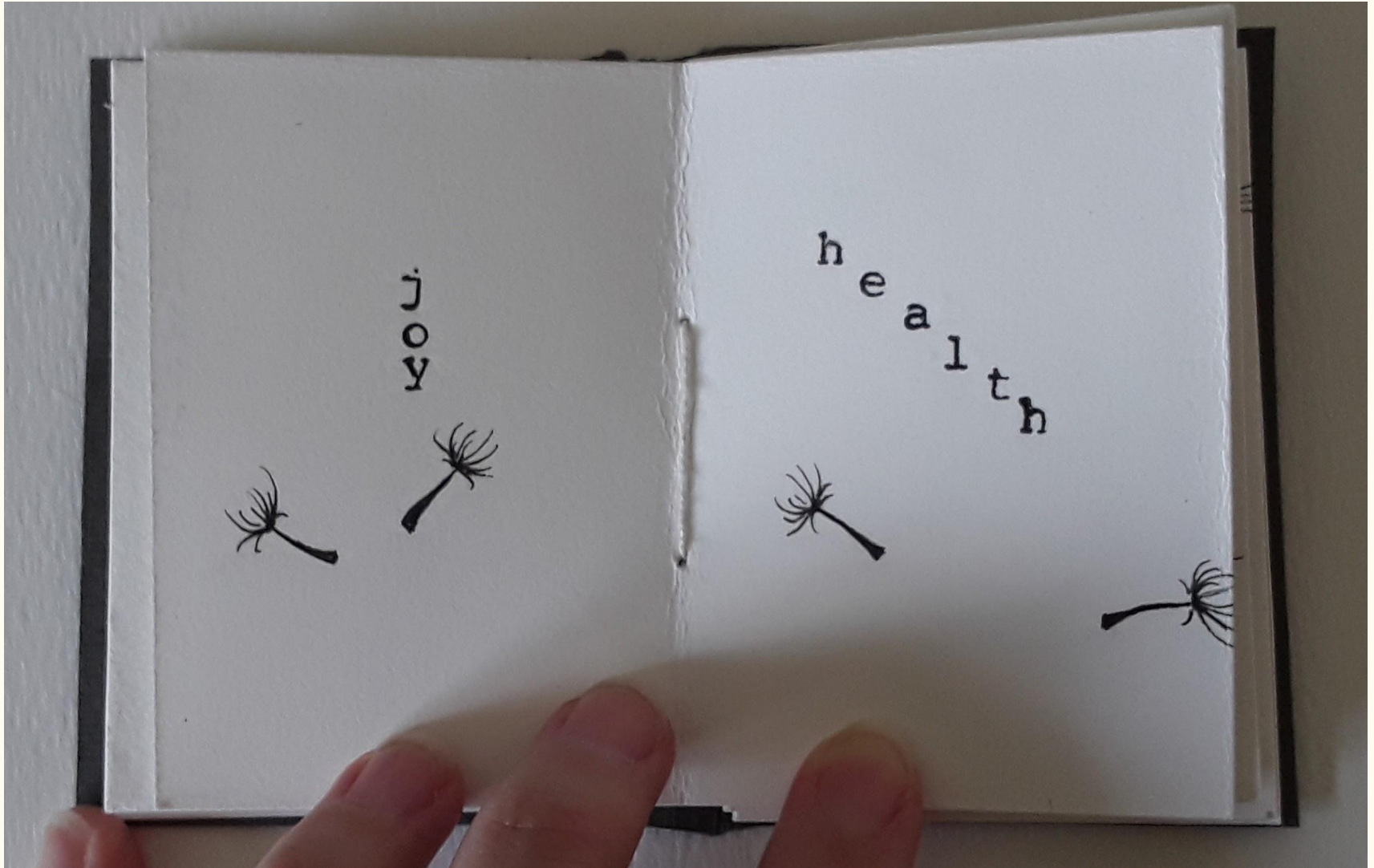
Ten Wishes



Ten Wishes



Ten Wishes



Celebrate 10 in 2020

Becky Frehse

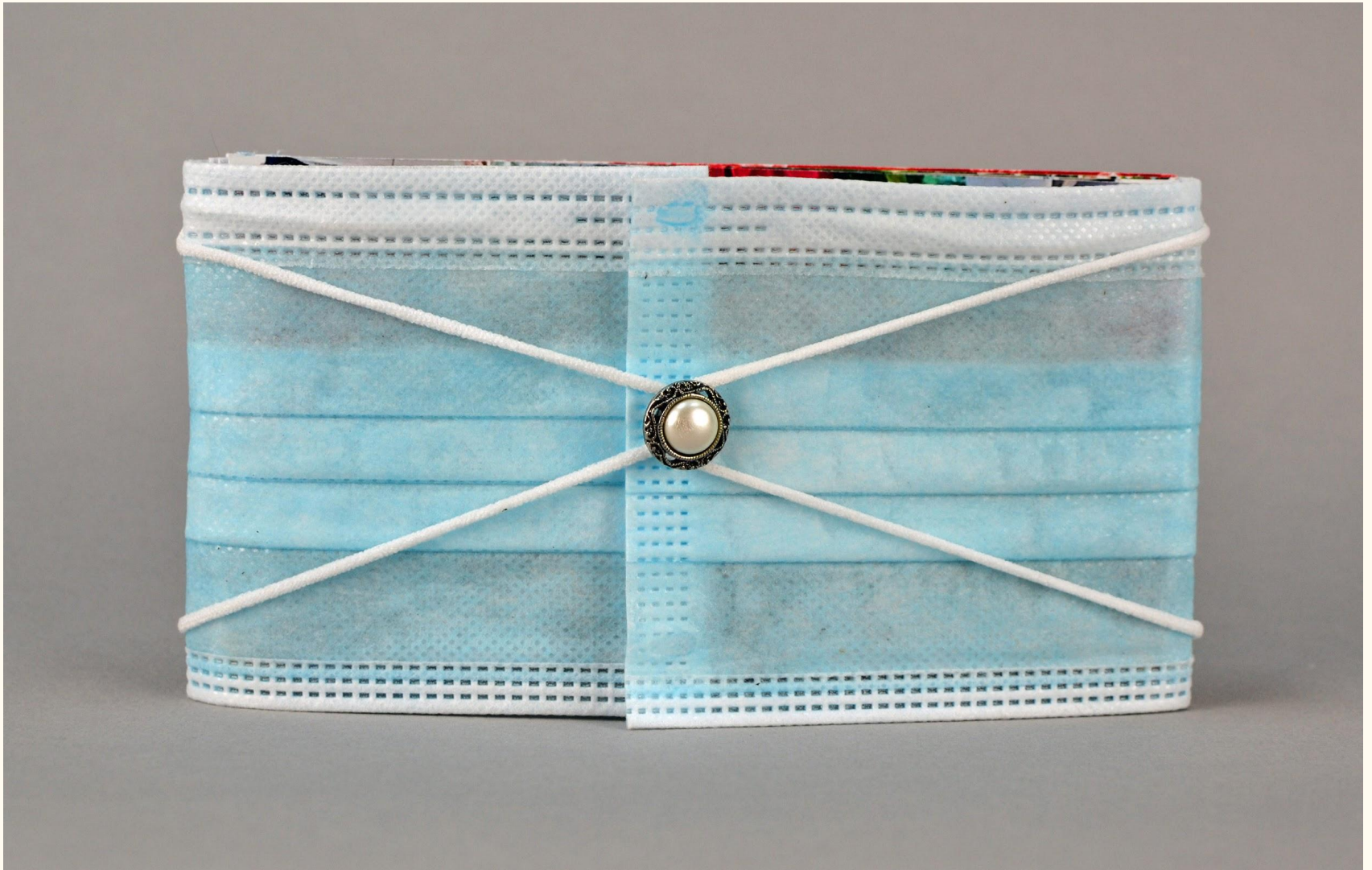
<http://www.beckyfrehse.com/>

Dimensions: 3 ½” high X 7” wide x 1” deep closed. 15” wide fully open

Materials: a tunnel book with disposable paper masks for the cover, inkjet prints inside with cut- outs, decorative button closure using the elastic ties from one mask

I started this tunnel book using photos of the paper cranes by Clarissa Sligh that hang in the Collins Library at UPS for the *Taking Flight* theme for the Annual Members’ Exhibit in 2020, but stopped working on it when Covid 19 hit. The pandemic is such a crucial part of describing anything in 2020 that I had to incorporate some material and/or symbolic aspect in the book for the theme “10” that honors PSBA’s 10th Anniversary.

Celebrate 10 in 2020



Celebrate 10 in 2020



Celebrate 10 in 2020



Celebrate 10 in 2020



A DAISY WITH 10 PETALS SPRING AND SUMMER 2020

Bonnie Larson

The cover is hand painted with a daisy with 10 petals.

Each page -10 pages-holds a hand painted daisy petal with an inscription of something I've been doing during the Spring and Summer of 2020.

The book is bound with a Coptic binding.

The inscriptions are written with the calligraphy hand Copperplate.

A DAISY WITH 10 PETALS SPRING AND SUMMER 2020



PSBA 10 Years

Maura Donegan

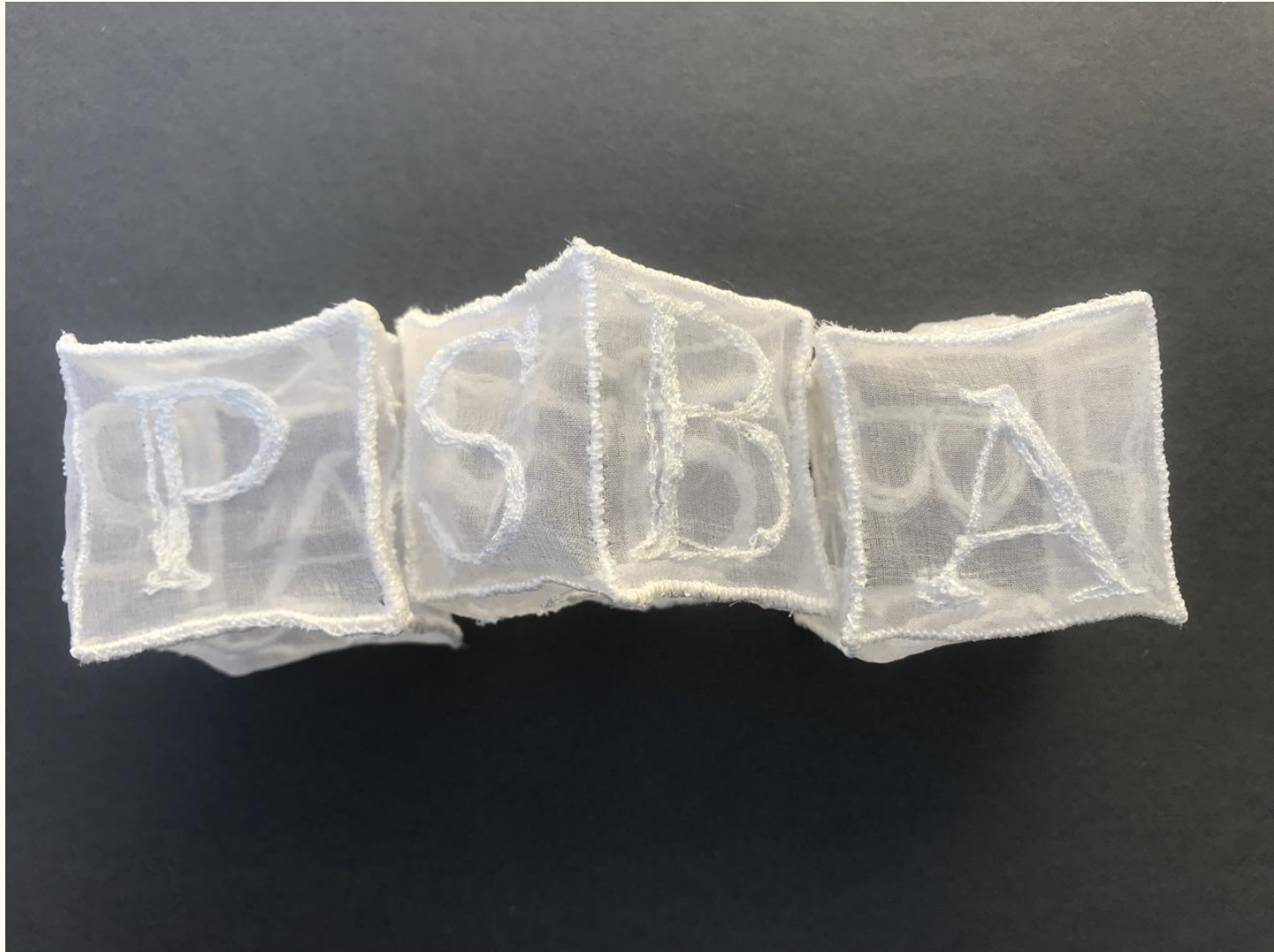
This is a simple book honoring the work of PSBA throughout the last ten years. The blocks are made of silk organza, embroidered freehand on the machine, and sewn up by hand.

I have been making blocks for over a decade now. Blocks are one of the first toys we receive as children. First they are a sensory material. Then block play supports mathematical, literacy and motor skills, and fosters creativity. They are our first book. There is something satisfying about their size and shape that remain attractive through the years. I use blocks to make a variety of sculptural forms.

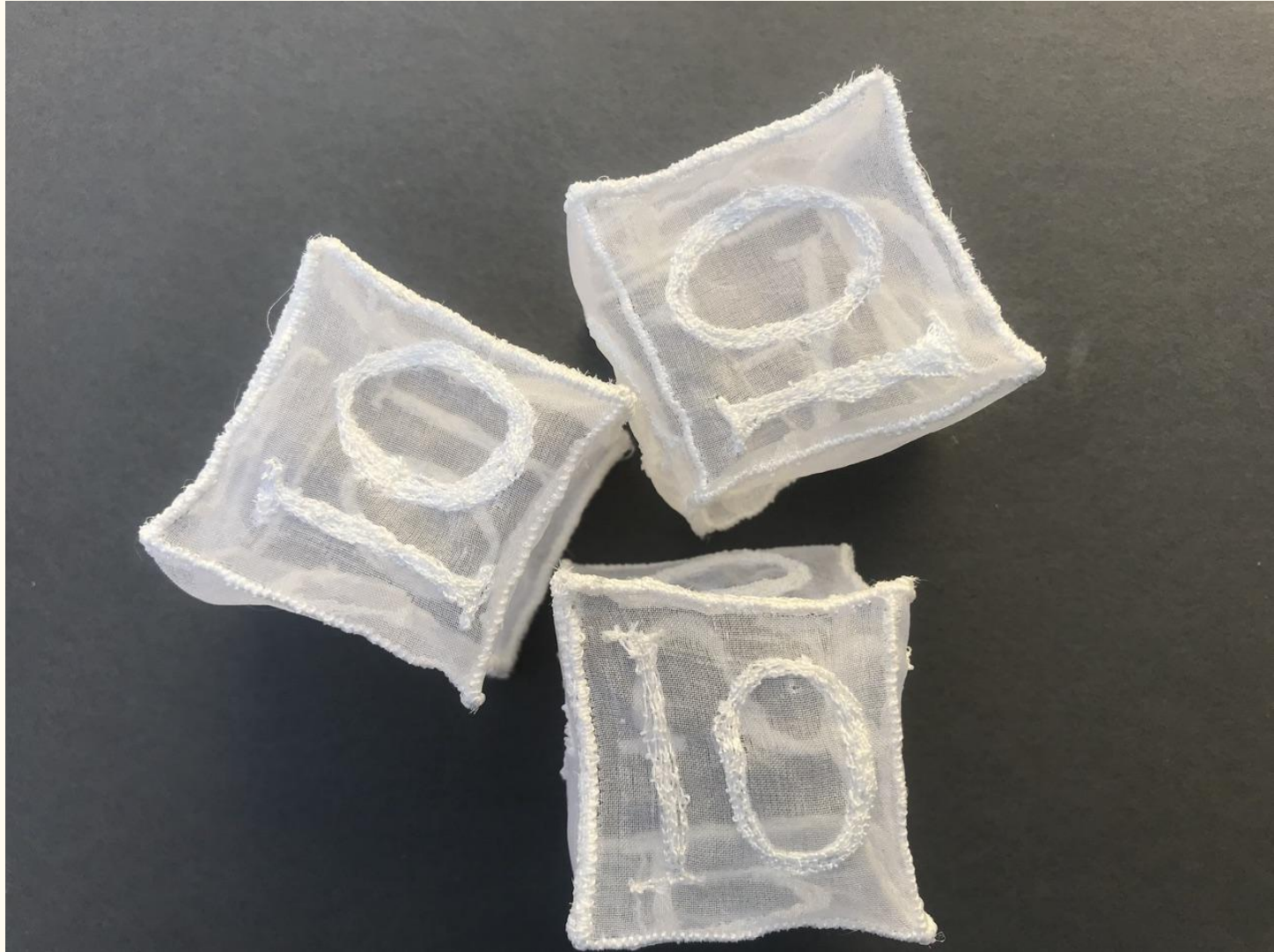
Maura Donegan is an artist living and working in Issaquah, WA. She received her B.A. from University College, Dublin, Ireland. She subsequently studied at City and Guilds of London, UK, receiving diplomas in design and embroidery and a certificate in patchwork and quilting. She lived in Ireland and Canada until 1998, when she moved to the US. Her stitched work consists mostly of lace cloths created from silk organza and thread, with some small sculptural works. Maura's strong interest in language and history inspires her work, and her preferred medium is embroidery.

She has exhibited in the Quilt and Textile Museum, LaConner, at Catherine Person Gallery and Method Gallery in Seattle, the Bainbridge Island Museum of Art and extensively in the PNW. She is a member of the North West Designer Craftsmen.

PSBA 10 Years



PSBA 10 Years



Cascades

Rachel Watson

I still consider myself new to book arts. I started officially about two years ago looking at books in this way. I enjoy designing the interior layout of publications and fine binding.

I have been wanting to explore these two concepts together, illumination and color on glassine, to play with the feel of stained glass in a book. The inspiration for this originated in the Cluny Museum in Paris. That was the first place I saw indoor back-lit stained glass.

I used Tim Holtz distress inks on the glassine to add the sunrise colors behind the mountains. I also added a set of LEDs to illuminate the colors. In order to add the lights I had to have a thicker 'spine' on each 'signature'. To do this I used a quilters ruler (one of my favorite tools) to measure over the set measurement and debossed a line. I then moved over $\frac{3}{4}$ of an inch and debossed another line.

Cascades



Cascades



Cascades



Art is: 10 Artists quotes to ponder

Belinda Hill <https://flic.kr/s/aHsmPWyhTG>

Materials (book 1): Cover is Korean Hanji paper with fimo ornament, end pages are paste paper overprinted with leaf monoprint, quotes on monoprint with fern, spiral folded. I saw this spiral fold and have been experimenting all summer making books with it.

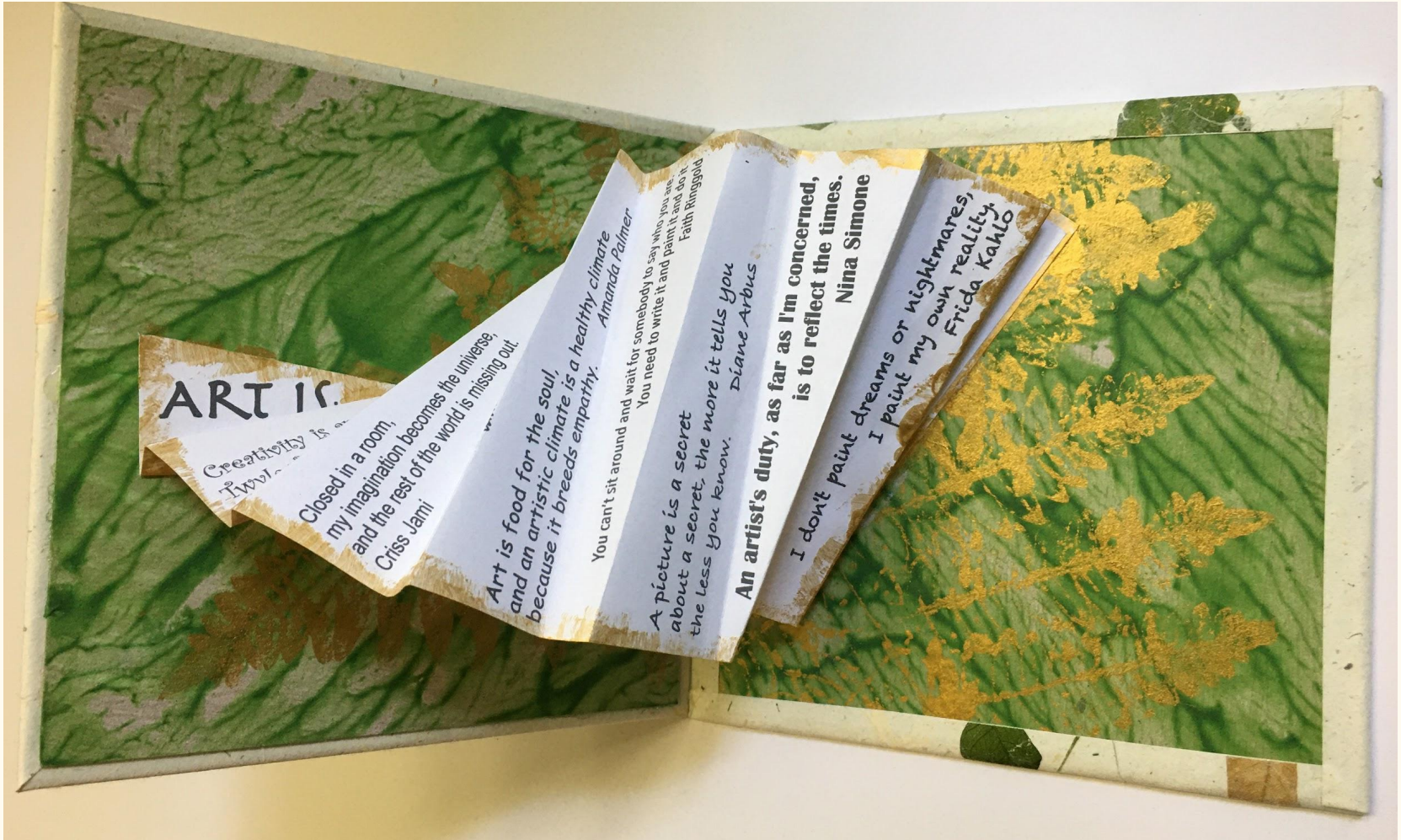
Materials (book 2): Leaf monoprinted paper and banana fiber paper cover and pages; Turkish map fold in double layer, accordion construction

Theme: At some point during numerous sessions/workshops/courses and news articles I have started to think about the use of 'female' as a descriptor, as in 'female artist'. I was also a participant in a research project about crafting during the Corona virus. While I don't like writing a journal I did for the project and came to a better appreciation for the power of creating and creativity for health.

Art is: 10 Artists quotes to ponder #1



Art is: 10 Artists quotes to ponder



Art is: 10 Artists quotes to ponder - #2

