

Puget Sound Book Artists Sixth Annual Members' Exhibition 2016



6th Annual
Members' Exhibition
2016



June 2 – July 30, 2016
The University of Puget Sound ☼ Collins Memorial Library
Tacoma, Washington



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Catalog design by Taylor Cox of Coxswain Press.

Introduction:



The genre of handmade artist books offers a veritable encyclopedia of creativity. The combination of art, craft, tradition, materials, and cultural significance gives its practitioners unlimited scope for such a seemingly well-understood object. Puget Sound Book Artists celebrates its sixth annual members' exhibit with great pride. Now grown to 60 books from 38 regional artists, the encyclopedia encompasses many entries: from traditional codex-bound books to those that can only be described as narrative sculptures; collaged and assembled; folded origami pop-ups; hand-drawn, digital, letterpress and silk-screen printed; boxed and unboxed; multiples and one-of-a-kinds and many more. An equally wide range of materials are exploited: machine and hand-made paper of course, but also fabric, ceramic, acrylic, wood, glass, found objects, salt, cultured biologic medium, even smashed electronics and broken crockery! Sources of inspiration are as varied as the number of pieces – beauty, the book as culture, personal experience, social justice, the environment, and just plain fun. We are grateful for the practices developed by previous organizers, for President Mark Hoppmann and the PSBA board, and the energy and enthusiasm of our membership. There could be no better partner for this endeavor than the University of Puget Sound's Collins Library under Jane Carlin's direction, with its stewardship of knowledge and deep commitment to expanding boundaries. We also thank them more literally for Jeanne Young's graphic design and Jamie Spaine's administrative assistance. Thanks too to photographer Chris Tumbusch.

2016 Curators:

Taylor Cox
Lynne Knopp
Jan Ward
Suze Woolf

False Shelter, 2016

There are many processes that are causing change to our environment and much controversy over their existence and ultimate effects. This book uses the parasol structure to broadcast terms which are burnt through the paper cover of this protective shelter. Light from above projects the words onto the ground below. This results in a false shelter with a message to be read in many ways.



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About the book: This book uses the parasol structure, handmade kazo/strawpaper, wood and string, incense-burned lettering • 22 pages • 30 x 30 x 20 inches • This book is unique • Photographs by Mary M. Ashton

Hidden, 2013

Hidden is a book of exploration. The text is a personal message meant to be hidden from the view of the observer but documented and put down in writing. This is one of a series of studies of the qualities and manipulation of various fibers used for handmade paper. Color, sizing, shrinkage, and ease of control, as well as formation of the book structure starting with fresh, wet, newly formed sheets of paper are all considerations. The fibers have all reacted independently and in response to each other as a result of the restraint put on the sheets during the formation of the book.



About the book: Artist-made cotton, abaca, flax, hemp, linen rag and cottonrag paper pulp, ink. The shape is a result of the interaction of the fibers and restraint put on the sheets during formation of the book. • 12 pages • 4 x 10.5 x 7 inches • This book is unique • Photographs by Mary M. Ashton

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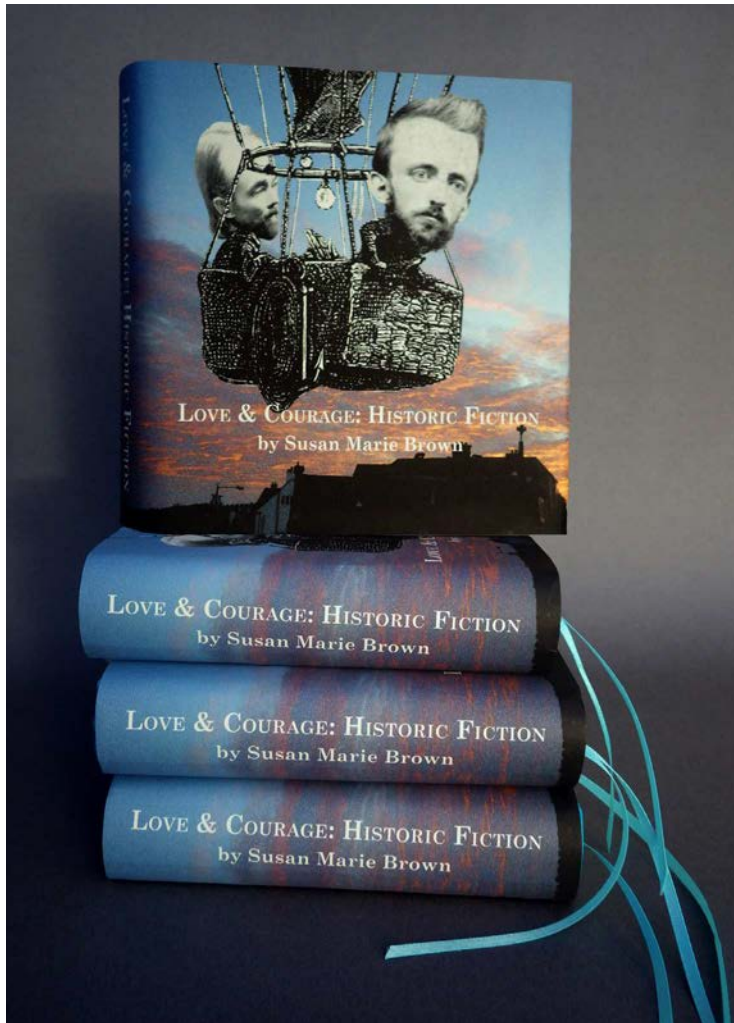
Cinematic Silents, 2016

The room gets quiet as the curtain parts, the mechanical clicking turns into a hum, the orchestra begins, and a giant screen crackles to life with light and movement. The 1920s were truly cinematic in every sense of the word. I created this artist book to provide a glimpse into this dynamic time using multiple exposures from silent films of the period that reflect the vitality with overlays of typography from the movie palaces where these films were screened.



About the book: Accordion spine, black card stock, gold foil, archival B&W prints, gold thread • 16 pages • (closed) 6 x 9 x 6 inches • This book is unique • Photographs by Victoria Bjorklund

www.victoriabjorklund.com



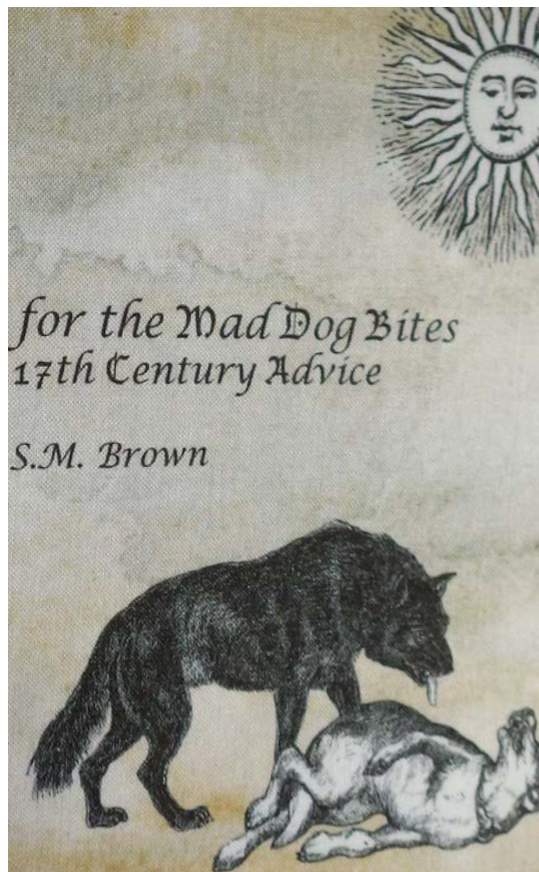
About the book: A hand-bound digitally printed book, with 2-D illustrations. • 194 pages • 5.5 x 5.5 x 1.25 inches • Edition of 30 • Photographs by Susan Brown

Love & Courage: Historic Fiction, 2014

Love & Courage is the artist book edition of the thesis for my MFA in Creative Writing & Poetics. It includes 17 historic fictions & micro-essays about life and death in multiple times and places, inspired by texts on gravestones found in Seattle & the United Kingdom, dating from the 1780s to WWI. It also includes transcriptions of those historic texts. The illustrations are theatrical collages with elements adapted from antique photographs and illustrations, and my photos of historic sites.



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www.victoriantravel.com



About the book: A hand-bound digitally printed book with pop-up illustrations. • 85 pages • 7.5 x 6.5 x 1.25 inches • This book is unique • Photographs by Susan Brown

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www.victoriantravel.com

for the Mad Dog Bites: 17th Century Advice, 2016

For the Mad Dog Bites is an illustrated anthology of historic medical texts adapted from 17th century publications, with pop-up illustrations. The illustrations are theatrical collages with elements adapted from antique photographs and illustrations, and my photos and paintings. This is a prototype, an experimental early draft of a project that will ultimately include historic texts about rabies published from the 16th century to the early 20th century. It portrays the evolution of medical science. The final edition will be submitted to a binder's competition at Oxford University next fall.

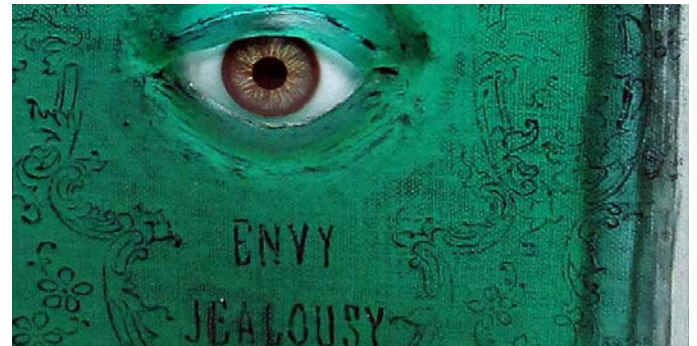




About the book: Cast resin, glass eye, glass cloche, wood base • 6.5 x 4.5 x 2 inches • This book is unique • Photographs by MalPina Chan

THE EVIL EYE: Envy & Jealousy, 2016

The power of the evil eye was first recorded in cuneiform on clay tablets by the Mesopotamians about 5,000 years ago. It is mentioned in ancient Greek and Roman texts, as well as the Bible, the Koran, and Shakespeare. With just one look, it is believed that the evil eye has the power to cause the recipient misfortune or harm. Why do we turn “green” with envy? The Greeks believed that jealousy was accompanied by an overproduction of bile, lending a yellowish-green pallor to the face. In the seventh century B.C., the poetess Sappho used the word “green” to describe a jealous face.



www.malpinachan.com



The Alchemy of the Morning Glory, 2015

This book is a metaphor about change and transformation. These test tubes had served their purpose and were discarded. They have been transformed into vessels that contain an imprint of the morning glory vine on a page defining art from an antique dictionary. The morning glory can be a menace for today's gardeners and yet its history belies that reputation. The morning glory was first known in ancient China for its medicinal benefits due to the laxative properties of its seeds. It was introduced to the Japanese in the 9th century and they were the first to cultivate it as an ornamental flower.

About the book: Glass, plexiglass, transparent media • 5.75 x 14 x 4 inches • This book is unique •
Photographs by MalPina Chan

Under-Hill: The Crone, 2016

This work emerged from a journal intensive workshop I attended in 2015. It began from a few lines of doggerel carried around in my notebook for years: “There was an old woman, lived under a hill – and if she’s not gone, she lives there still.” A re-purposed book of Folk and Fairy Tales, a Crone poem, a Crone stone, and runes complete my meditation on Crone Wisdom.



About the book: Altered book & box stand containing chamois bag of stoneware runes, ornamental bead, and pamphlet-bound book of rune divination. Hand-made paper, wood, lichen & plum tree twigs. • 2 pages • 14 x 9 x 6.2 inches • This book is unique • Photographs by Chris Tumbusch

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www.pchupawordarts.com

Visible, 2016

Make visible what
without you,
might perhaps
never
have
been
seen.

— Robert Bresson



About the book: Eight unique paper cuts accompany the quote from Robert Bresson in a unique accordion fold structure • 9 pages • 5 x 6 x 1 inches • This book is unique • Photographs by Chris Tumbusch



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www.debbicommodore.com



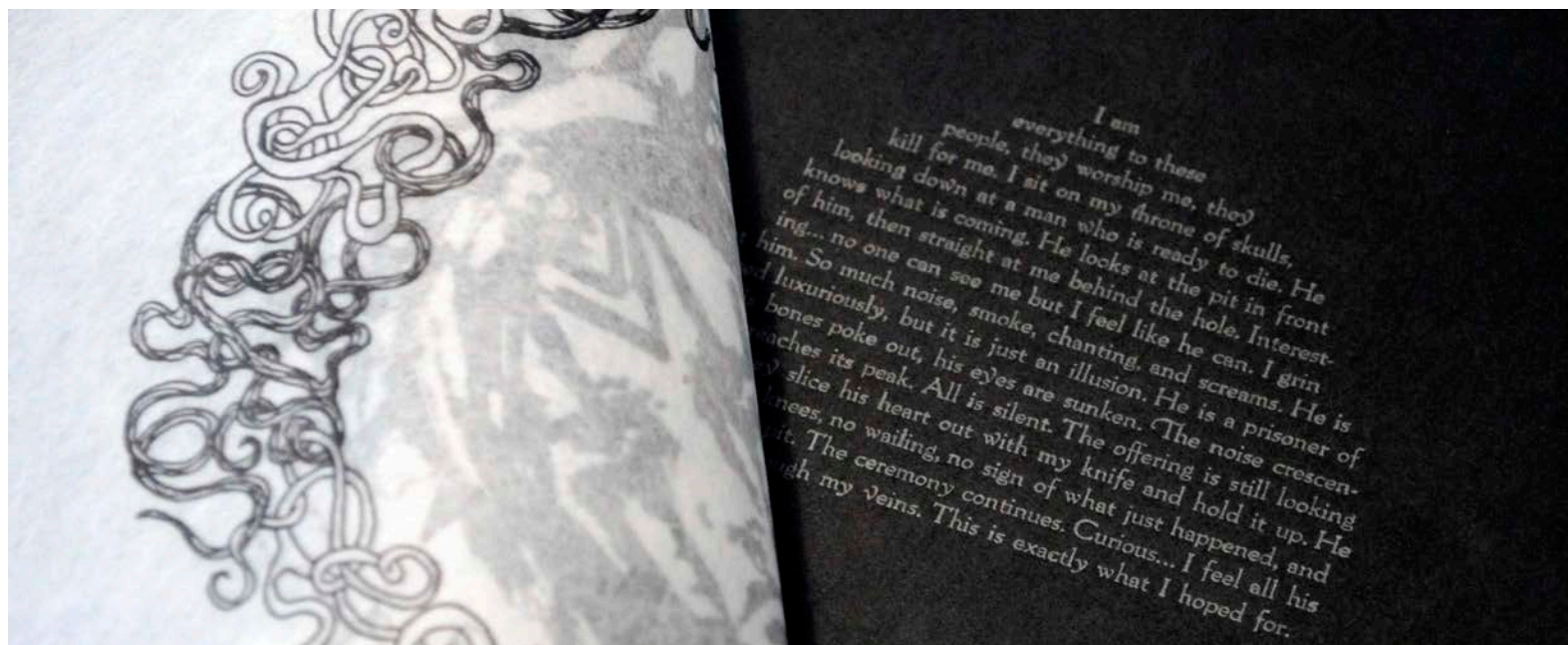
About the book: 365 signatures bound in the coptic stitch structure, assorted papers and watch parts • 2.25 x 2.25 x 37 inches • This book is unique • Photographs by Chris Tumbusch

365, 2016

What will be revealed in a year? What if the year was shaped like a book that had not been yet been written? And what if this book pushed the traditional book form and could be sculpted with the hills and valleys representing life's joys and disappointments—mountains and curves of grief and celebrations—what shape would the year take? Would it have many small gentle bends or overlap weaving over itself forming and opening itself to what might come?



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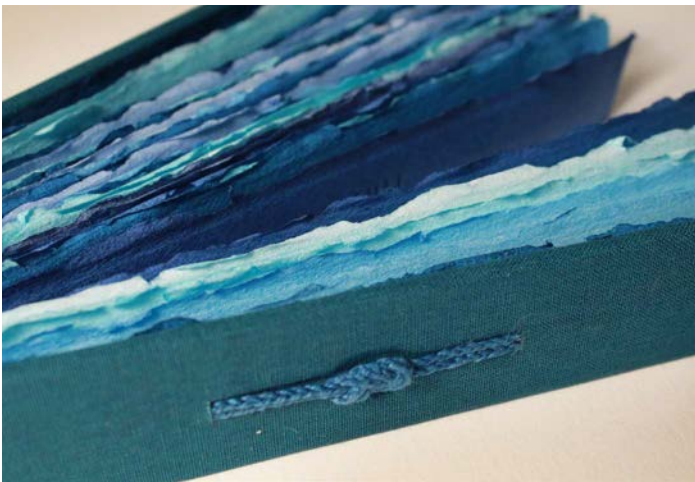
The Book of Penumbra, 2016

Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as and it seems to be still whispered about yet with vivid stories. I wanted this book to be shadows, to be played in the light with delicate paper. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, etc. The borders are all plants, roots, and things found on the earth; some represent death like the poppy and the yew tree.

About the book: Hand-bound accordion case binding. Letterpress printed at Springtide Press with handset type and photopolymer plates. Tengu-jo tissue and Thai Mulberry Japanese paper. Gold foil tooling. • 19 pages • 19 x 6.75 x 0.5 inches • Edition of 23 • Photographs by Danielle Williams



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Swell, 2016

The vast oceans that cover the earth hold wonderment for many. The sea holds its secrets below its waves and with each swell, it urges us to explore its depths. Below the swell of the deckle is printed an excerpt of Henry Wadsworth Longfellow's poem, *Secrets of the Sea*. It reads:

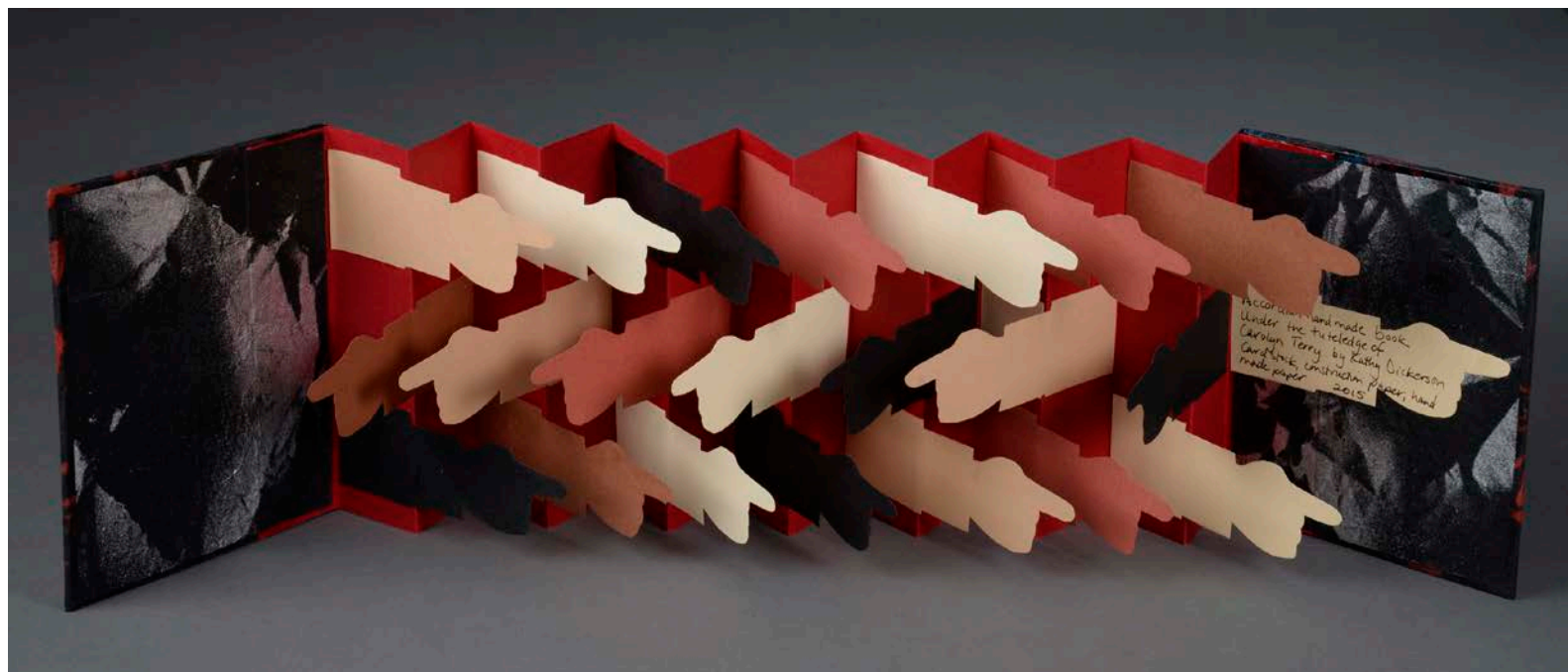
*My soul is full of longing
for the secrets of the sea
and the heart of the great ocean
sends a thrilling pulse through me.*

About the book: Modified open spine tape binding, letterpress printing, hand-dyed paper • 21 pages • 1.25 x 7.5 x 1.5 inches • Edition of 2 • Photographs by Taylor Cox

Whose Fault Is It Anyway?, 2015

The news today is filled with stories about man's inhumanity to man. When I hear about the ongoing wars, the immigrant crisis, religious intolerances, I feel angry and frustrated. Does blaming, finding fault, finger pointing really justify the continued killing? My response is to make a book without words, it is just an image. The flag book structure works so well to show pointing fingers at cross purposes with each other. Paper colors carry meaning: red for anger, silver and black for fear. Skin color is indicated by the black, brown, tan and pink of the pointing fingers.

About the book: Flag book consisting of various colors of construction paper, 21 flags pasted into 7 pages. Handmade papers cover book board covers. • 7 pages • 6 x 5 x 0.5 inches • This book is unique • Photographs by Chris Tumbusch



Katherine.e.dickerson@gmail.com



Drawing the Crow, 2016

The story behind *Drawing the Crow* is one of overcoming obstacles. I rented time on a Vandercook press but my initial project didn't work out. I had to come up with a new story and illustrations while standing in front of the press. I had lots of crow sketches in my ever present nature field journal. I created a story from the sketches and set the type. I put the book pages away for nearly a year. Having the deadline for the PSBA show forced me to face my fears and finish the work. Et voilà, here is crow ready to meet his new audience.

About the book: Accordion book letterpress-printed on Rives BFK paper, Caslon 36 point type. Print assistance from Judith Baumann, Olympia. Hand-drawn illustrations done in graphite, pen, ink and watercolor. • 13 pages • 5.25 x 6.75 x 0.5 inches • This book is unique • Photographs by Chris Tumbusch

Katherine.e.dickerson@gmail.com

Conversation with Stones, 2016

All through the Northwest cold weather I worked on this collection of drawings, photos and assemblages about, to, and for the humble river stone. Like most humans they are abundant and self-effacing (with a few notable exceptions!) and their beauty can be quite profound when one takes the energy to really look.



jan@jandove.com
www.jandove.com



About the book: Ink jet print using Ultra chrome inks on Asuka. River stones. Plastic-covered copper wire. Mica. Linen backed with Arches Cover Black. Plexiglas. Metal foil. Prismacolor, graphite. Waxed linen thread. • 61 pages • 8 x 15 x 6 inches • This book is unique. • Photographs by Jan Dove



Waterbook, 2013

This book was printed on clear film, each panel loosely bound, and made to be floated on the surface of Eagle Lake at the Blue Mountain Center in upstate New York. Lacking a lake I show it as it was displayed in a dry environment.

About the book: Ultrachrome inks on transparent film. Cotton thread. Cork. Bamboo hanger • 30 pages • 60 x 30 x 1 inches • This book is unique • Photographs by Jan Dove

jan@jandove.com
www.jandove.com

About the book: Microscope slide file box, acrylic and drawing on paper with collage, paint tubes, modeling compound, and glass slides • 4 pages • 9.5 x 7 x 1 inches • This book is unique • Photographs by Becky Frehse

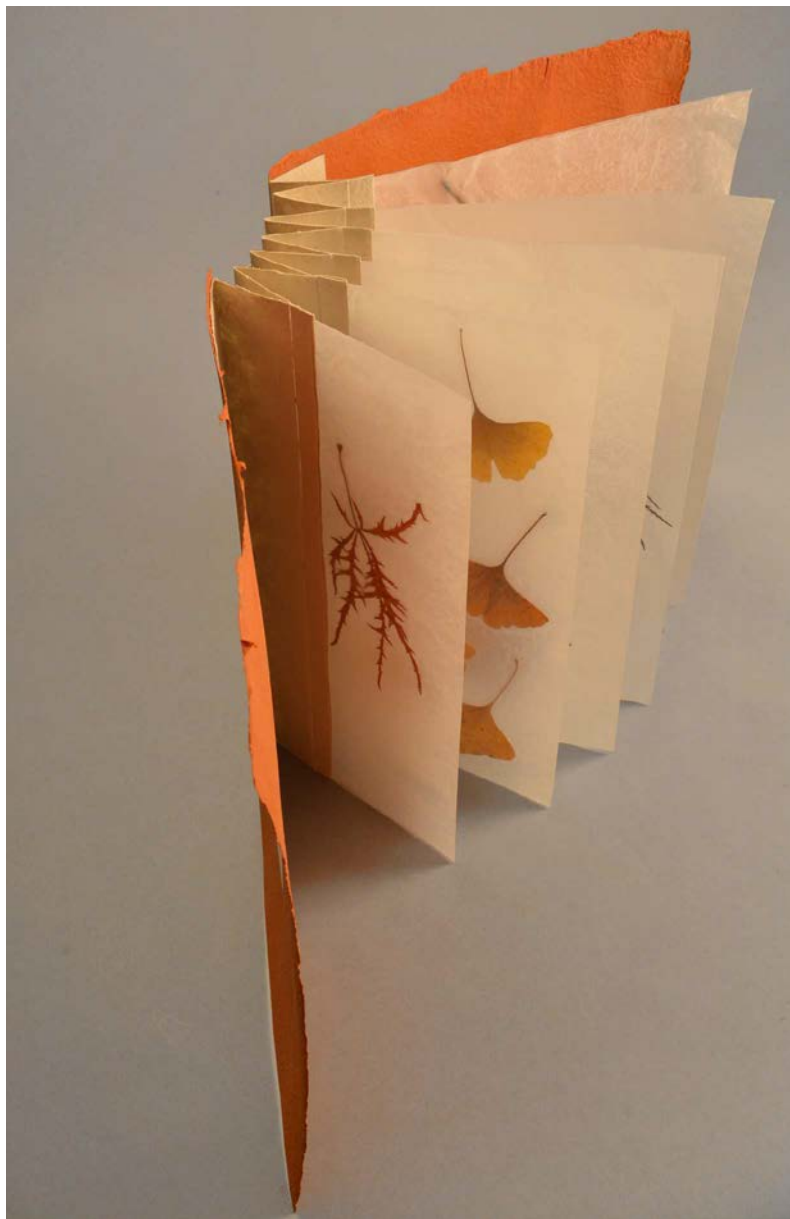


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Tunisian Blues – in memory of Monia, 2016

Tunisian Blues – in Memory of Monia is about a friend in Tunisia who died of cancer shortly after my last visit with her. I used the microscope box format to create an exterior wall on the outside with an assortment of personal images and texts on the inside. For me, the salient colors of Tunisia are white and variations of blue and blue-green.



Fiaell, 2014

I couldn't toss out the beautiful leaves I collected in the fall of 2014. Remembering an elementary school technique I pressed them between sheets of wax paper but I couldn't stop then. Those pages needed to become a book.

About the book: Accordion with single-sheet signatures; cave paper, waxpaper, leaves and linen thread • 6 pages • 12.25 x 11.37 x 0.75 inches • This book is unique • Photographs by Ross Mulhausen

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Untitled, 2001

I am inspired by history, metaphor and elements that are essential to human life. I chose to carve a book out of salt because of the rich history that both books and salt share. Historically, both were only available to a wealthy elite and coveted. Now, both are commonplace yet fundamental for our well-being.

About the book: salt • 3.5 x 12 x 7 inches • This book is unique • Photographs by Chris Tumbusch

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Altar honoring my Mitochondrial DNA, 2015

I am fascinated by medieval altar pieces. I marvel at the artistry involved. But I'm intrigued by the idea of building a place to visually engage one's saints. So, I have created an altar piece to honor my muses (or as I prefer to think of them: my adopted mothers). These are the women who have inspired and in some way nurtured my growth and development. They are a very eclectic group, which includes actual women in my life as well as historical and fictional characters. Some of these women defined my childhood, while others stood as examples to help me weather difficult times.



About the book: Wooden altar piece with fold-out book pieces. Antique buttons, metallic threads, Strathmore multimedia paper, vellum, acrylic paints and colored inks. • 3 pages • 14 x 11 x 1.5 inches • This book is unique • Photographs by Mari Eckstein Gower

mari.gower@comcast.net
www.mariecksteingower.com

About the book: Altar piece assemblage with glass, coins, Strathmore multimedia paper, rice paper, washi paper • 8 pages

• 12 x 10 x 1.75 inches •

This book is unique •

Photographs by Mari Eckstein Gower



Girl Interpreted, 2016

Girl Interpreted explores how young women have been regarded through history. From the glue that binds family dynasties, to concubines, to an offering to the church; women have been treated as a commodity as well as an object of worship

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Finding Our Way in Paper, 2016

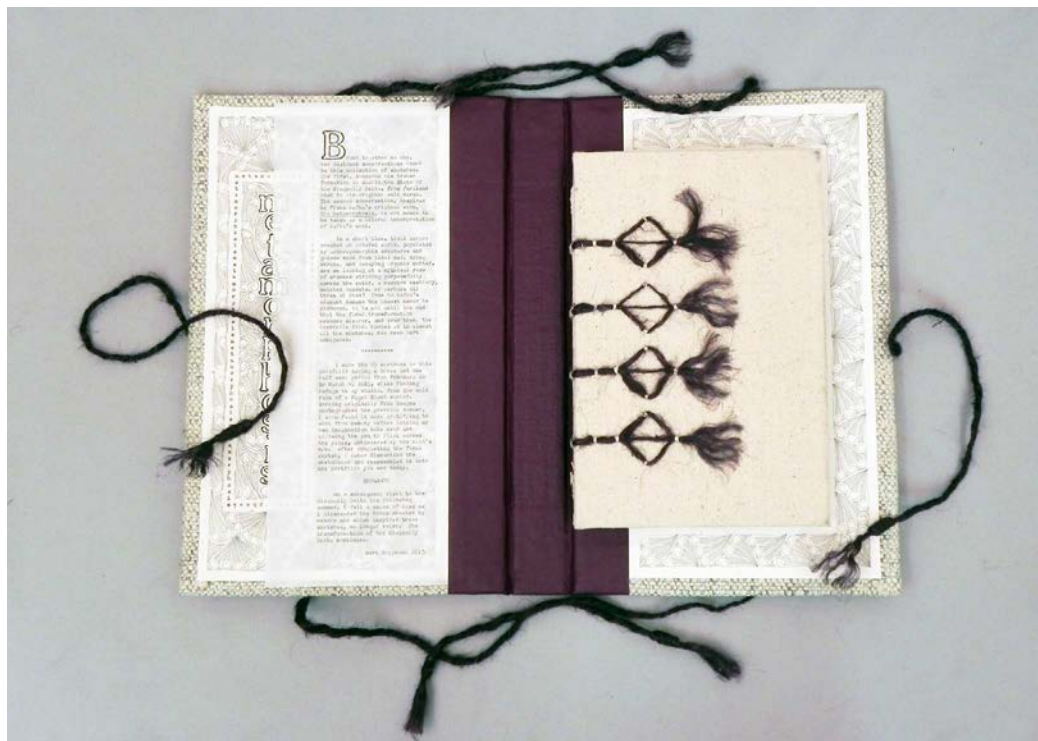
Finding Our Way In Paper is a two-part interconnected slinky book that reflects upon our 6-year papermaking collaboration. Letting go of preconceptions we gather and transform local plants, drawing us closer to natural cycles, our friends and neighbors and each other. Learning to make paper, an ancient tradition, is more than following a recipe as plant fibers vary by climate, season, and place. We learn about local fibers through direct experimentation full of surprises and discoveries. We shape each batch to serve a purpose in our individual artworks. We are grateful to our mentors.

About the book: Slinky book, type-written and printed handmade papers, natural materials, and ephemera. • 600 pages • 3 x 24 x 3 inches • This book is unique • Photographs by Lucia Harrison and Deborah Greenwood

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www.vampandtramp.com
harrisol@evergreen.edu
www.luciaharrison.com

Metamorphosis, 2015

Inspired by Franz Kafka's *The Metamorphosis*, this work is not meant to be taken as a literal interpretation of Kafka's book. Tidal surges in the newly recovered Nisqually Delta created an altered world populated by anthropomorphic creatures and golems made from tidal mud, dying shrubs and decaying organic matter. Are we looking at a mythical race of shamans striding purposefully across the water, a macabre bestiary, mutated insects, or perhaps all three at once? True to Kafka's adamant demand the insect never be pictured, the insectile form hinted at in all the sketches is left ambiguous.



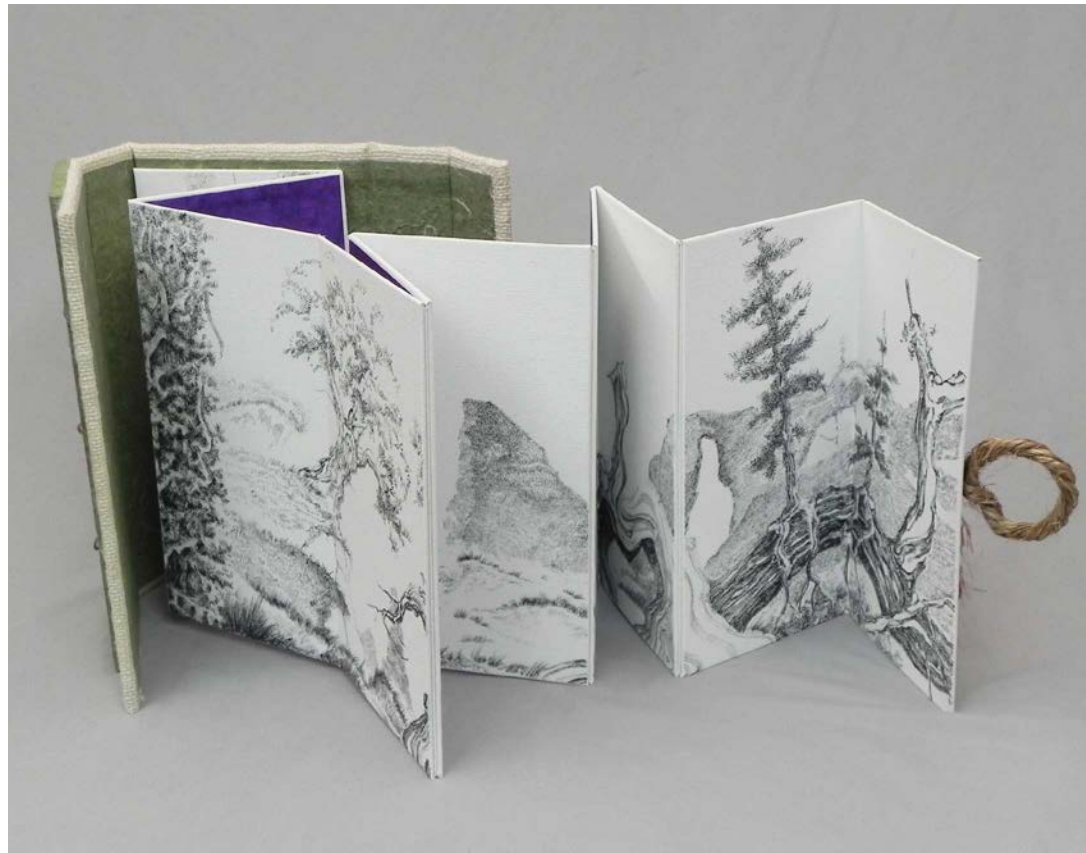
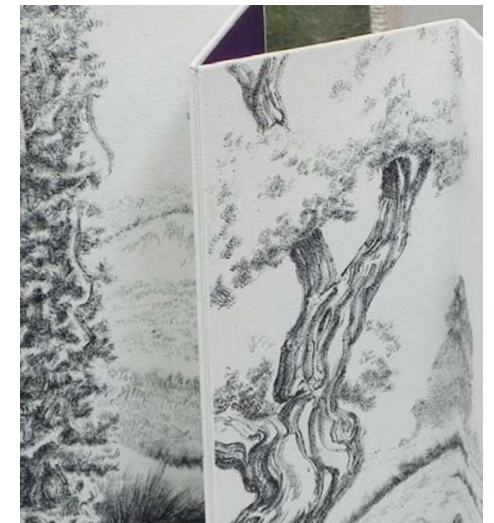
About the book: Hardbound portfolio with cotton and linen fabric, book cloth, jute, Abaca paper, India ink, 1946 Smith Corona Typewriter, 1911 Excelsior rubber stamps • 66 pages
• 13 x 8.5 x 1.5 inches • This book is unique • Photographs by Mark Hoppmann

mark@markhoppmannart.com
www.markhoppmannart.com



The Secret Place, 2016

The Secret Place consists of ten panels of primed linen canvas. I created this work using India ink with split and dry brush techniques, working without the use of preliminary sketches and improvising as the panorama unfolded before me. The end result is perhaps one of the many ideal retreats which I may have seen only once before or perhaps often, in one of my many dreams.



About the book: Accordion book. India ink, split and dry brush technique on primed linen canvas adhered to book board, and bound with jute fabric, Unryu and printed papers, book cloth, and split bamboo. • 10 pages • 12 x 7 x 3 inches • This book is unique • Photographs by Chris Tumbusch

mark@markhoppmannart.com
www.markhoppmannart.com

Red, 2016

Red began with my fascination with Japanese boro mending and my love of red silk. I cut eleven small blocks and used them to print on scraps of silk placed on each page. I then sewed the silk to the page with running or blanket stitches. Although the print blocks were used for multiple pages, each page is unique due to sewing and placement of the silk. During the time I was sewing the pages, a family member was in the final stages of terminal cancer. I realized I was using the sewing process as meditation on the stress and sadness surrounding his death.



About the book: Longstitch over tapes binding. Antique kimono silk covers. Red kimono liner silk is block printed and sewn to each page. Three small silver bells attached to spine • 24 pages • 3.75 x 3.75 x 1 inches • This book is unique • Photographs by Kim Izenman

www.kizenman.blogspot.com

Doors, 2015

Doors intrigue me. When I look at a door I can't help but wonder if the design or decoration of it is inspired by the architecture of the building or the aesthetics of the owners. With this in mind I photograph doors that I find interesting whether for their beauty or even ugliness.



bonnie.julien@gmail.com



About the book: Double-needle coptic-bound book with waxed linen thread, MDF "door" covers purchased and stained, my photographs printed on 70 lb. drawing paper, decorative paper, button • 28 pages • 10 x 5 x 1.75 inches • This book is unique • Photographs by Chris Tumbusch

Tea Time, 2015

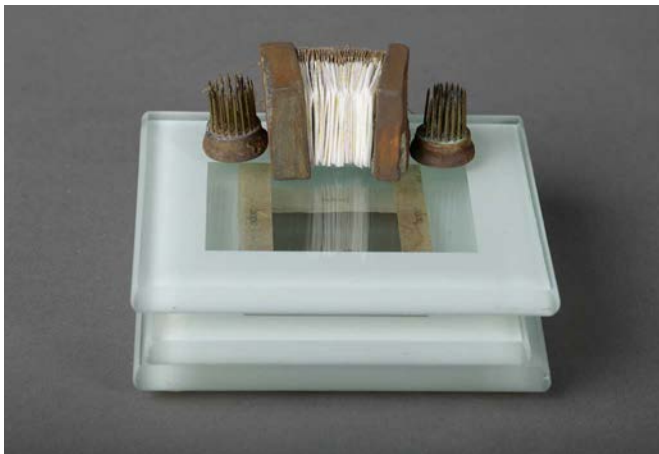
A friend gave me a set of different teas that included a great pamphlet explaining their various qualities. When I thought of that information and considered my collection of small scraps of beautiful papers, I was inspired to design this book.



About the book: Concertina with pop-up panels and long stitch binding. Various papers, cotton embroidery thread, die-cut teacups, clip art images, and information about various types of tea from a Tea Source brochure • 16 pages • 4 x 7.5 x 3.5 inches • This book is unique • Photographs by Chris Tumbusch

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TRILOGY OF HOPE: a matter of dignity, 2016

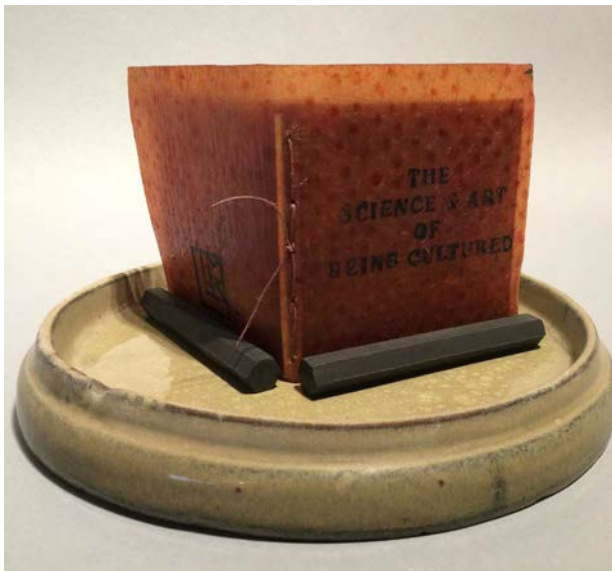
“More inhumanity (to man) has been done by man himself than any other of nature’s causes.” Samuel von Pufendorf, 1673. Three hundred and forty-three years after that statement it is inconceivable that the inhumane treatment of people across the globe has not made more progress towards equality and respect than it has since the 17th century. *A matter of dignity* the final book in *THE TRILOGY OF HOPE* brings to print some of that disrespect and then progresses towards empathy, hope, and justness - leaving us with HOPE still being found in the most precarious of places.

About the book: Pamphlet-stitch concertina, stone-tile cover, hemp paper, Kozo rice paper, Silamide waxed nylon beadstring, teabags, Goodwill picture-frame coasters, vintage Japanese flower frogs • 66 pages • 1 x 1 x 1 inch • This book is unique • Photographs by Chris Tumbusch

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The Science & Art of Being Cultured, 2016

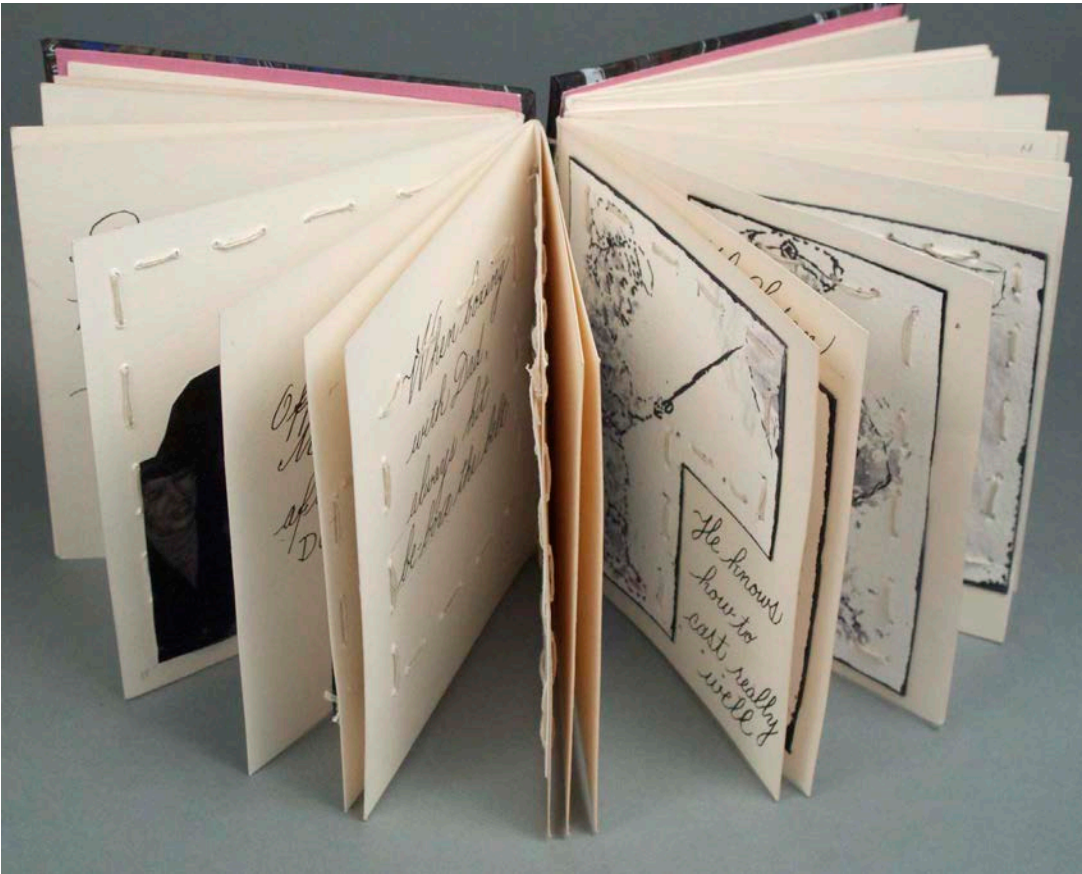
Knowledge can most certainly be grown. In a riff on the work of designer Suzanne Lee, the pages and cover of this book were literally grown. Applying her process to book art, a symbiotic culture of bacteria and yeast was grown to produce a thin “paper” and a thicker “leather” for the cover. “The Science” refers to growing a culture of microbial cellulose. “Art” refers to the pine-soot detailing of signs of human intellectual achievement regarded collectively in human culture. Collaboratively moving into the 21st century, nature was used to create a book that can be composted!



lynneknopp@hotmail.com

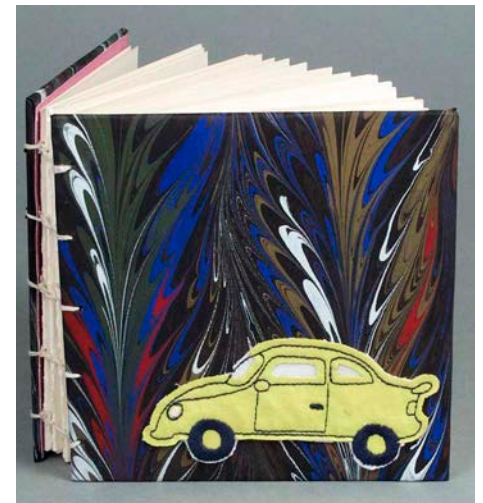


About the book: Dehydrated Symbiotic Culture Of Bacteria and Yeast(SCOBY), Kakishibu (fermented juice of unripe astringent persimmons used to waterproof), hand-ground pine-soot ink, hemp cord • 10 pages • 4.5 x 4.5 inches • This book is unique • Photographs by Chris Tumbusch



Cartoons of a Three Year Old, 2016

Cartoons of a Three Year Old is a timeline of a little boy who was humorous and unique. His sisters would recognize the actions and would be amused. The anecdotes lent themselves to be recorded.



bonnieestelle@hotmail.com

About the book: Coptic bound with hard cover in marbled style paper, pamphlets of Arches 140lb watercolor paper. Original "cartoons" with explanations written in Copperplate calligraphy. Copied original photos • 34 pages • 5.25 x 5.25 x 1.25 inches • This book is unique • Photographs by Lucia Harrison

Cabin, 2016

Cabin is made up of two box like forms, one inside; both made to resemble a cabin in the woods near Cle Elum. The "walls" inside and out are painted with watercolor and are inscribed in Copperplate calligraphy with original poems relating to the cabin. Copied photos adorn the inside. The smaller contains seven miniature books containing the names of visitors since the original construction of the cabin itself. As a restful, quiet retreat, this cabin is meaningful as it was planned, construction-supervised, and decorated by the author of this book form.



bonnieestelle@hotmail.com



About the book: 140lb Arches watercolor paper and watercolor paint. Copied photos. Leather ties. • 6.24 x 4 x 4 inches • This book is unique • Photographs by Lucia Harrison



AK-47, 2014

Exploring the roots of gun violence: *The AK-47* was developed by Mikhail Kalashnikov in the 1940's. The AK-47 and its variants remain the most popular assault rifles in the world.

cli-leger@shaw.ca

www.coral-leger.weebly.com

About the book: concertina book, cut paper collage • 12 pages • 12 x 5.75 x 0.5 inches • This book is unique • Photographs by Don Li-Leger

Colonial, 2012

I embroidered the heart, head, and life-lines of well worn proper ladies' gloves. Using fortune-cookie messages that seek to manage temperament and conduct, I consider appearances, domination, and my personal lineage.



cli-leger@shaw.ca
www.coral-li-leger.weebly.com



About the book: mixed media, photographs, fortune-cookie fortunes in Tibetan handmade pendant book, 22 hand-embroidered women's dress gloves in Chinese brocade box • 22 pages • 4 x 13 x 9.5 inches • This book is unique. • Photographs by Don Li-Leger

The Summer of '99, 2009

The Summer of '99 embodies the end of a relationship. The book contains reflections on the maelstrom of traveling around Europe with a friend when simultaneously the relationship is falling apart. The interplay of foreign places with unfamiliar emotions runs throughout the text. It is bound on all sides to signify closure. Thus, the words are trapped and ready to be shelved, along with the relationship, until some future moment when everything might be unbound.



About the book: Japanese side-sewn book bound on all sides; Davey board, book cloth, laid paper, waxed thread. • 30 pages • 6 x 6 x 0.75 inches • This book is unique • Photographs by Steiph Zargon

judy@mirabellestudio.com
www.mirabellestudio.com

About the book: Hand-printed with thermal screens and paper lithography, copper leaf on Stonehenge paper and rice paper chine-colle, copper plate cover; accordion fold • 14 pages • 6 x 4 x 0.5 inches • Edition of 5 • Photographs by Chris Tumbusch



Backyard, 2015

Backyard is a collaborative book by mother-daughter team Dorothy McCuistion and Jefna M. Cohen. Ignorant of the pollution, Dorothy raised her children in the shadow of the ASARCO copper smelter, which spewed toxic chemicals into the air for nearly 100 years. These chemicals polluted the dirt for hundreds of square miles in ways that are still being mediated. Family photos of the smelter stack's demolition and backyard scenes alternate with stanzas of Jefna's companion poem and portions of a 2014 Health Department questionnaire sent to affected neighborhoods.

www.dorothymccuistion.com



About the book: Inkjet print on cardstock and vellum, cloth-bound cover, stab-binding • 20 pages • 5 x 5.25 x 0.25 inches • Edition of 5 • Photographs by Dorothy McCuiston

Family Album, 2015

This little book contains copies of treasured family photos of some of my direct ancestors. On the right side of the book are my great-grandmothers, grandmothers, mother and myself, and on the left are my great-grandfathers, grandfathers, father and my husband. By flipping the cut pages out of order, new faces are created. Whom do I resemble? Did I inherit my paternal grandmother's hair? My mother's eyes? My father's chin? The responses to these and other questions connect me to my past in a tangible way and affirm my place in the world.



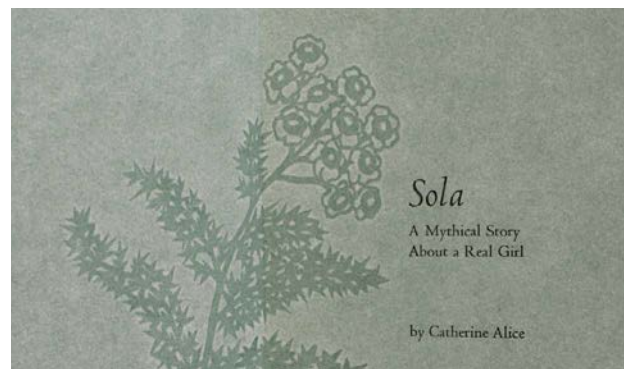
www.dorothymccuiston.com



Sola: A Mythical Story About a Real Girl, 2016

Sola: A Mythical Story About a Real Girl was created for “Just One Look,” a show on women and vision at UW Seattle. My book was inspired by a NW Salish myth about a young woman, abandonment, and belonging. The mythic realm is not imaginary, it is beyond time and space – a doorway through which healing is accessed and truth seen. My plan was to stew in my own abandonment story and document my hoped-for road to healing. My artist book would show those steps. As it happened, my journey also entered the mythic where I saw how nothing could be left outside the circle of belonging, including me.

About the book: Accordion book with additional attached and sewn in pages. Illustrated with pressure prints and text printed letterpress with handset type. Silver acrylic ink highlights • 21 pages • 8.13 x 5.13 x 0.5 inches • Edition of 9 • Photographs by Catherine-Alice Michaelis



maydaypress@msn.com
www.catherine-alice.com



About the book: This is number five of seven unique deluxe copies. It is a cloth-covered star book housed in an interactive “circus arena” box alongside three collectible circus figures featured in an original story • 16 pages • 4.5 x 5.5 x 0.38 inches • Edition of 26 • Photographs by Chris Tumbusch

Moonlight Circus, 2012

Moonlight Circus reflects the author’s long held interest in the art of puppetry, live theatre and the American circus. The idea for the book was sparked by accidental shadows cast when arranging a display of his vintage Britains Mammoth Circus figures. The original story illustrations were created by photographing the figures on a custom-built shadow puppet stage. The moon is simply an ordinary flashlight.



pnewland@whidbey.net



About the book: Display portfolio with the Army's Vietnam Service Medal. Includes photos not featured in a numbered, open edition of Bui-Doi, an essay about the war and the children of Saigon's Go-Vap Orphanage • 14 pages • 12 x 9.5 x 1.25 inches • This book is unique • Photographs by Chris Tumbusch

Bui-Doi, 2016

This is a very personal story about my service with the 4th Headquarters Transportation Command in Vietnam during thirteen months straddling 1970-71. I was fortunate to return home safely with my discharge papers, a Bronze Star and a box full of negatives. The pictures, selected from among nearly one thousand images, have been trapped in a box for over four decades. It happened one day that I wrote the words to release them. For me the pictures are indeed worth a thousand words. For you I kept the writing much shorter.



pnewland@whidbey.net



About the book: Graphite, ink and watercolor drawings in sketchbook hand-bound by the artist in a full leather binding (goatskin) • 196 pages • 9.25 x 5.13 x 1.25 inches • This book is unique • Photographs by Dorothy McCuiston

Sketchbook: Nooks & Crannies, 2005 – 2012

This sketchbook is a departure from my normal drawing practice: in this book, nude line drawings dominate each spread while small watercolor paintings fill the negative spaces between the figures. Every drawing and painting was done from life, on location. There is very little rhyme or reason to the book, with each nude figure oddly juxtaposed with landscape scenes, studies of Renaissance tapestries, architectural details, and other subjects. The end result creates a strange, almost nonsensical narrative for the viewer, but also serves as an accurate documentation of eight years of my life.



www.chandleroleary.com
Anagram Press

About the book: Machine sewn folio binding with the pages attached to the folios. Includes a folder which bears the title of the book. Recycled Tyvek and cardstock, collage, machine sewing, rubber stamps • 26 pages • 5.5 x 8.5 x 0.5 inches

- This book is unique •

Photographs by Chris Tumbusch



Eyes in the Sky, 2009

I created this book after a workshop with Julie Chen which encouraged us to incorporate found images in our work. I illustrated common phrases with the word “eye”, as well as related words with “eye,” within.





Give and Take, 2011

The piece is about the repeating nature of give and take. A letterpress-printed box holds a mobius strip, an infinite structure, printed with the words “Parents Give Children Take” representing the endless cycle that gets repeated with each generation. Created as a tribute to the artist’s sons who now have children of their own.



About the book: Letterpress printed mobius strip enclosed in a letterpress-printed chipboard box. Colophon is letterpress printed on the inside of the box lid • 6 x 4 x 4 inches • Edition of 100 • Photographs by Chris Tumbusch

Family Tree Stories, 2016

This work represents in a somewhat literal form a family tree and the many stories family members have to tell. These stories are unique to each and every family member, with their many twists and turns that the branches represent. It comes to mind, when pondering the idea of each family member having a story, there are countless numbers of families all over the world that come together creating the human race, each one with a story to tell. THIS, INDEED, SHOULD KEEP US ALL HUMBLE.



About the book: A branch from a twisted black locust tree, wood slices from a maple tree branch, leaves from a perennial geranium, seed pods from an evergreen, Tengu-jo Japanese Kozopaper and linen thread • 17 x 24.5 x 24.5 inches • This book is unique. • Photographs by Lucia Harrison



Bold Heart, 2012

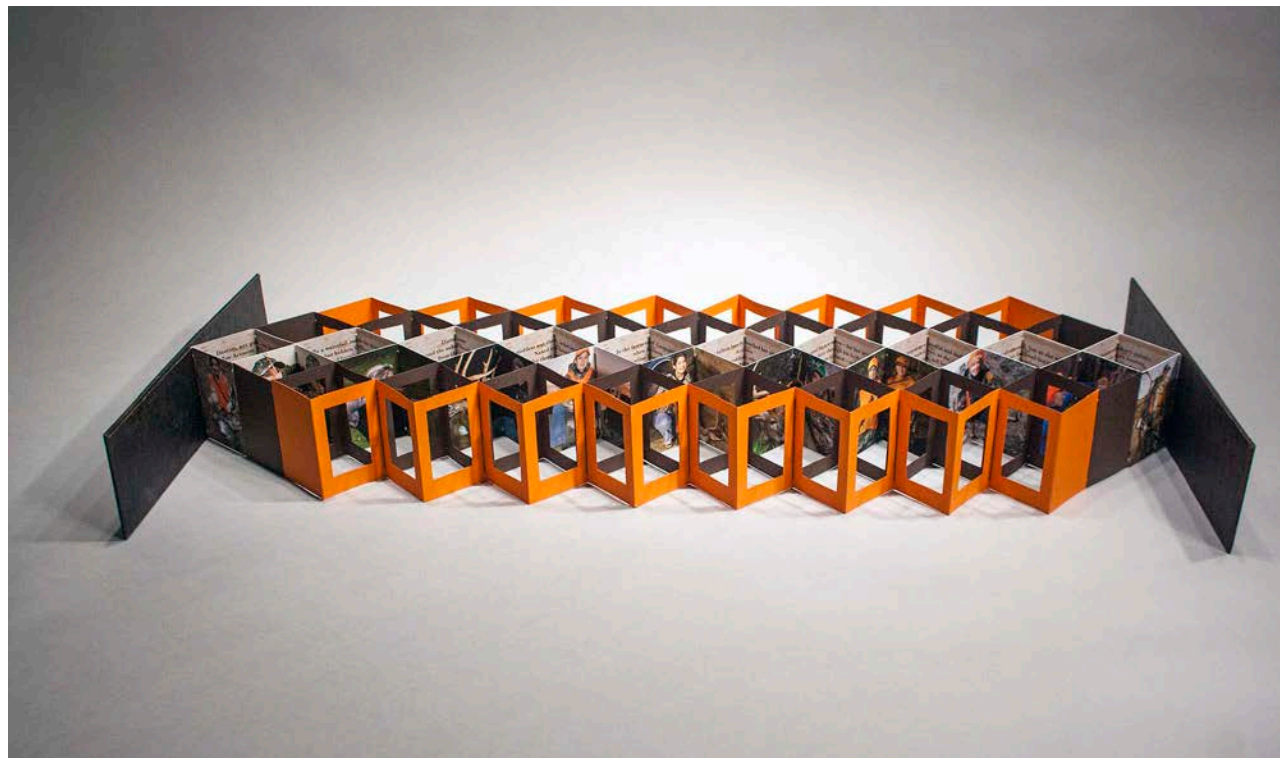
Bold Heart is the second in a series of books about Diana, the Goddess of Hunting. In this book, my 15-year-old niece poses as Diana (aka Artemis), herself a “Modern Day Diana.” Photographs of Hanna posing as Diana with her bow and arrows and her prey are paired with photographs of deer hidden in the woods. Diana was not only the Goddess of Hunting, but she was also the protectress of teenage girls, making Hanna the perfect model. The text featured in this book comes from the Homeric Hymn 27 to Artemis a Greek epic C7th to 4th B.C. In that poem Homer calls her a “goddess with a bold heart.”

simplybooksltd@gmail.com
www.laurarussell.com
Simply Books, Ltd.

About the book: Carousel book. Archival pigment prints on Mohawk Superfine paper
• 5 pages • 6 x 4 x 0.75 inches • Edition of 25 • Photographs by Laura Russell

About the book: Kevin Steele's Multiple Layer Accordion structure. Archival pigment prints, Canson papers, handmade paper that looks like pigment prints, Canson papers, handmade paper that looks like animal hide made by Andrea Peterson at Hook Pottery Paper • 22 cells • 3 x 12 x 0.875 inches • Edition of 25 • Photographs by Laura Russell

simplybooksltd@gmail.com
www.laurarussell.com
Simply Books, Ltd.



Magnificent Beast, 2015

This book was inspired by Diana, the Goddess of Hunting and her encounter with Actaeon, the deer hunter. A fascinating tale with a sad twist of fate: Actaeon, who sees Diana bathing in a river, had no idea the merciless Goddess would turn him into a deer stag, only to be torn to pieces and devoured by his own hounds. *Magnificent Beast* pairs photographs of contemporary women deer hunters—the Modern Day Diana—with excerpts from Ted Hughes' translation of Ovid's *Metamorphoses* story of Diana and Actaeon. Looking through the layers of the accordion is like looking through the trees in the woods.



About the book: Vintage handkerchiefs and doilies, cotton and calico pages, Japanese stab-style binding. Images created with heat-transfer images, embroidery, lace appliques, ribbon, metal charms, buttons, etc. • 24 Pages • 11 x 12.75 x 1.25 inches • This book is unique • Photographs by Chris Tumbusch



The Needle and the Sword: The Early Women's Movement In Twenty-Four Hankies, 2013

The book was created to commemorate the 1876 "Declaration of the Rights of the Women of the United States" written by leading feminists on the occasion of America's first centennial celebration. Vintage handkerchiefs and doilies have been decorated with quotes from that Declaration and old photographs of suffragettes, embellished with hand-embroidery, heat-transfer images and watercolor pencil. The edges of the fabric pages are not finished and some embroidery threads remain untrimmed, because the struggle for equality and self-determination is not yet done.

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regularpaper.blogspot.com



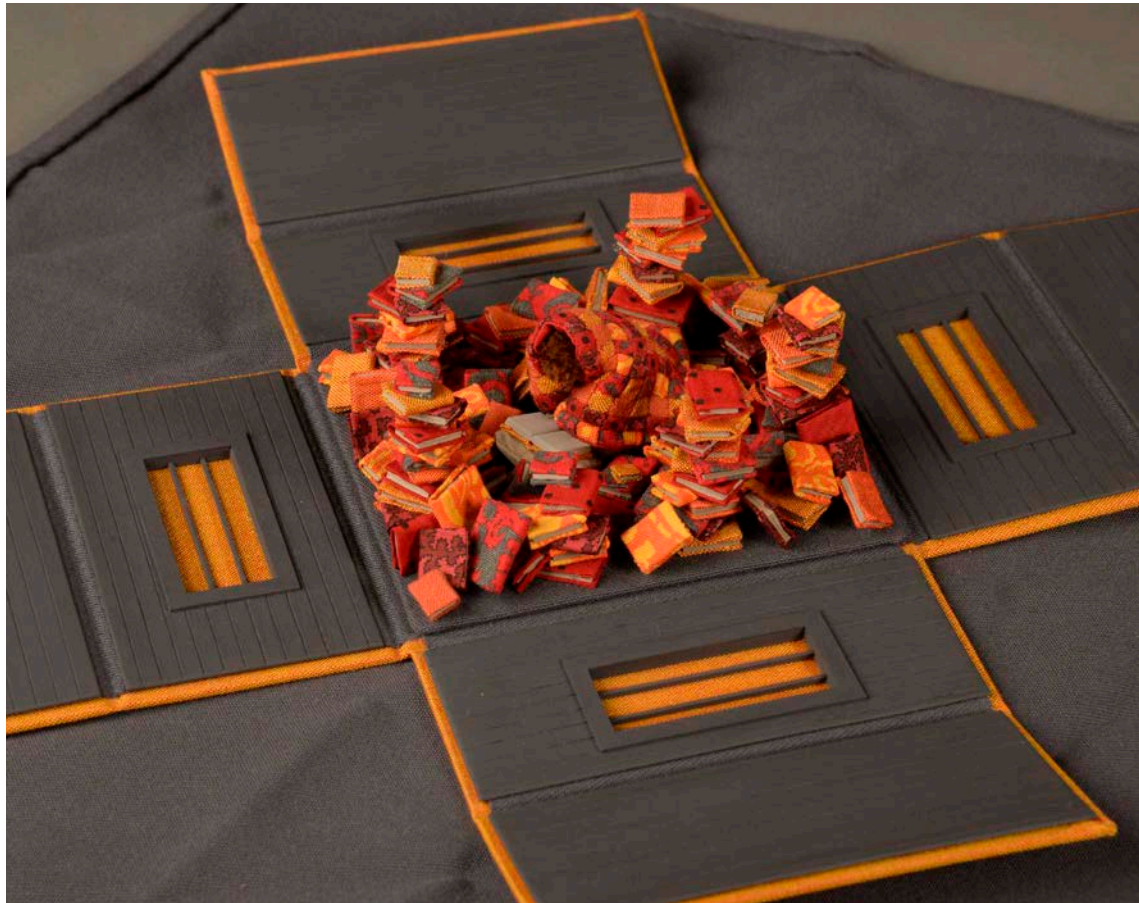
Higgley Piggley, 2014

Higgley Piggley is a unique accordion-style artist's book which lives in its own re-purposed box enclosure. The accordion book is hand-cut in the shape of a toothy, spiny forest creature that is hand-painted and hand-collaged. When opened and extended, the creature stands on his own legs and a nonsense rhyme written by the artist scrolls along his side.

About the book: Collaged, hand-cut and hand-painted accordion-style artist's book: watercolor paper, magazine cut-out letters, gouache paint, black gesso, Renaissance wax, re-purposed stationary box • 16 pages • 11 x 7.75 x 1.25 inches • This book is unique • Photographs by Lynn Skordal

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regularpaper.blogspot.com

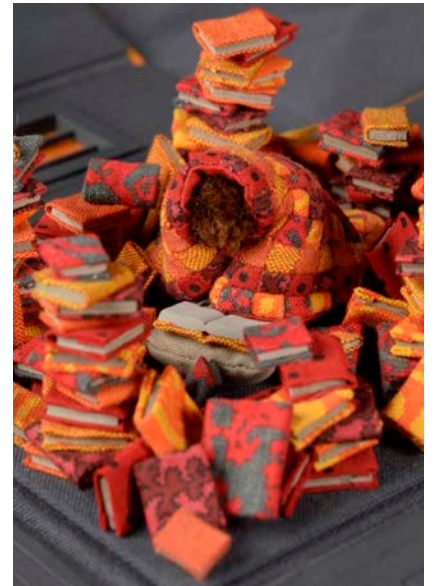




About the book: Box structure. Fabric, board, wood, acrylic paint and fiber • 2 x 21 x 13.75 inches • This book is unique • Photographs by Chris Tumbusch

"Booked Up," 2008

So many books. So many ideas, fantasies, elucidations. So much commentary and gloss. It is overwhelming and simultaneously, seductive. Oh, how warming and comforting it is to wrap oneself in book after book. And safe. But a rich, exterior glow seeps through those windows. What is being missed...or avoided... curled up in imagined worlds?





About the book: Box structure. Wood, board, fabric, acrylic paint, glass, earth, stones and bone • 4.25 x 5.25 x 12 inches • This book is unique • Photographs by Chris Tumbusch



"Lookin' Good," 2016

We know the earth is in serious trouble for many species hoping to exist on it. This book attempts to consider our species and how we relate to these troubles. The book's exterior is shrouded with stones while the title dances with seeming optimism upon them. And, indeed, the figures in the interior maintain that optimism absorbed in admiring themselves and their accomplishments. Out of their sight, however, their vulnerable bodies move through a deteriorating environment. The question is, can they look away from themselves and confront and deal with this plight?

Girdled, 2016

A new belt imagined for Queen Hippolyte honors both her and the lives of real women warriors. Not to be confused with modern girdles, this warrior's belt does not impede our intake of air or mere flesh, and is instead literally infinite. It includes the words of Queen Penthesilea, quoted at Troy: "Not in strength are we inferior to men; the same our eyes, our limbs the same; one common light we see, one air we breathe; nor different is the food we eat. What then denied to us hath heaven on man bestowed?" Hippolyte's belt is also inscribed with translated names of Amazon warrior women.



About the book: "Girdled" was made with handmade kozo and momigami and letterpress printed with handset type and linocut. Suzanne Moore's lettering was printed with photopolymerplates. Gabby Cooksey made the boxes • 2 Pages • 2.5 x 12 x 5 inches • Edition of 9 • Photographs by Victoria Bjorklund

springtidepress@me.com
www.springtidepress.com
 Springtide Press

Burnham Unfolds, 2015

Architect and urban designer Daniel Hudson Burnham(1846-1912) directed the construction of the 1893 World's Columbian Exposition, known as the White City. His 1909 master plan for Chicago focused on the stunning lake front and put every resident within walking distance of a park. His words, letterpress printed with handset type on an expanding origami form diagrams the print: "Make big plans; aim high in hope & work, remembering that a noble, logical diagram will not die, but long after we are gone be a living thing, asserting itself with ever-growing insistence."



springtidepress@me.com
www.springtidepress.com
Springtide Press



About the book: Collapsible origami fold letterpress printed with hand-set type and ornaments in metallic ink on Pike paper • 2 pages • 3 x 3 inches • Edition of 200 • Photographs by Victoria Bjorklund



Honor Song, 2006

Honor Song came to me as a fully formed poem while I was driving backwater Eastern Oregon roads for my work. The book cover developed years later: a red-wrapped male silhouette, a bit of beaded fringe, and a feather headpiece. Inside, a bead pouch spews government documents and on the back, a faded photo of a Vietnam soldier hangs as an honored burden. The book's copper wire stand includes legging wraps, sage, and beads, and sits on an earth-colored paper-finished turn table.



About the book: Single paper hinge, book board, colored textured and plain papers, copper wire, feathers, beads, leather, fabric, sinew, buttons, photo, small paper frame, twig, digital print • 8 pages • 14 x 6 x 0.25 inches • This book is unique • Photographs by Chris Tumbusch

laurie.strong@gmail.com



About the book: Single paper hinge, book board, sepia photo, colored papers, cut-out images, beads, binding string, digital art-print • 7 pages • 7.5 x 7.25 x 0.25 inches • This book is unique • Photographs by Chris Tumbusch (above) and Laurie Strong (below)



Book of Raven, 2013

As a central figure in coastal iconography, stories of Raven abound. The cover of *The Book of Raven* is finished in a deep yellow paper to show off the cut-out image of Raven on a branch, calling out instructions, at least that's what the ravens in my yard seem to do. The interior of the cover is a sepia-reproduced photo of a raven's nest. The book's interior includes red raven-head cut outs, raven stories both invented and traditional, and my 'pop-out' central illustration: "Raven Eats the Moon."

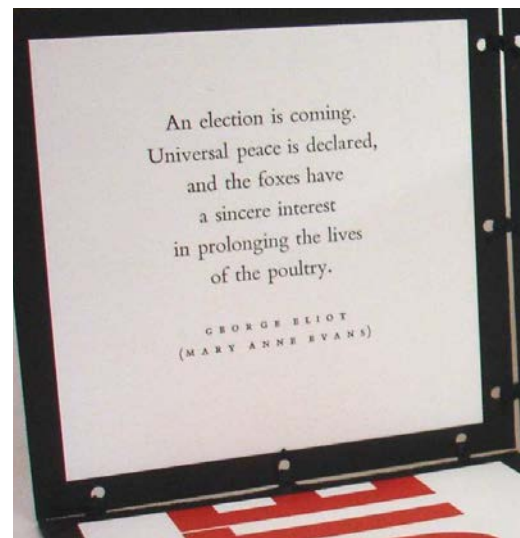
laurie.strong@gmail.com



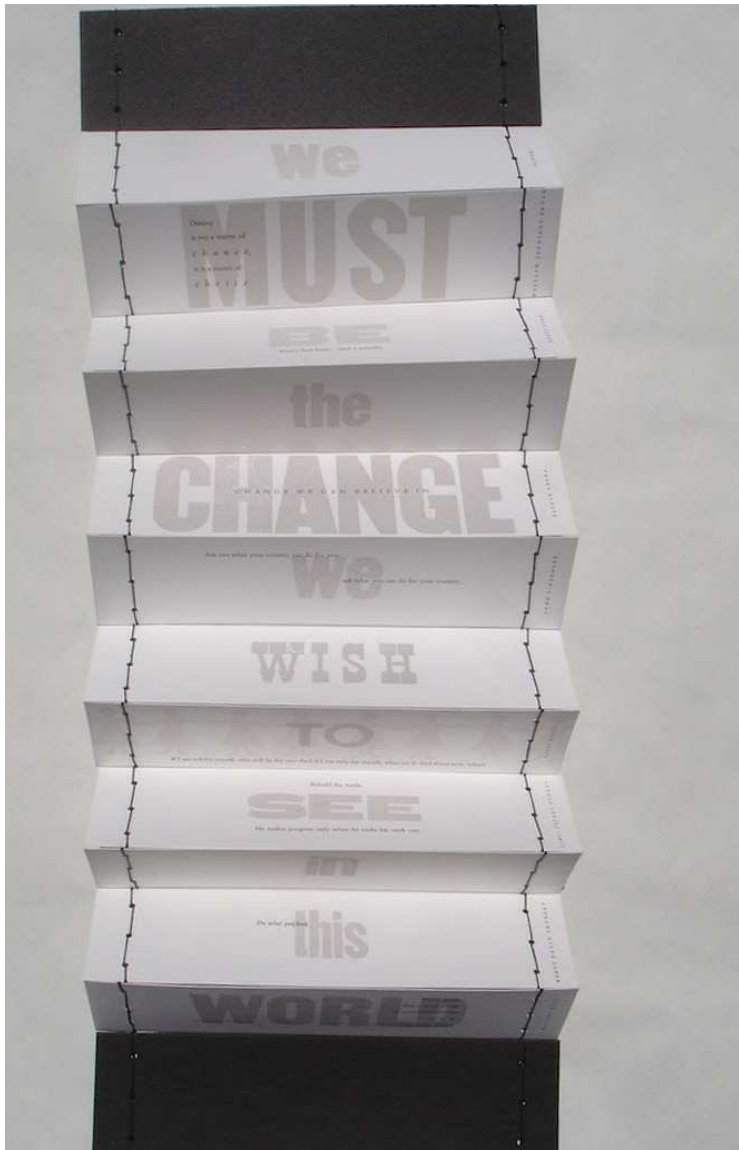
About the book: Letterpress printed in two colors from hand-set type, handbound hinged panels open to form a box. Laid in folded enclosure. • 12 pages • 5 x 5 x 5 inches • Edition of 30 • Photographs by Bonnie Thompson Norman

Ballot BOX, 2014

For me, voting is a fundamental and cherished expression of patriotism and democracy though this right is not explicitly stated nor granted in the Constitution. Ballot BOX (produced collaboratively in a class) is a literal and symbolic representation of a right which should be available to all Americans but which is being threatened and eroded. It contains a riddle and quotes from historical and literary figures. Most importantly, it includes general information on voter eligibility and registering to vote. Ballot BOX is intended both to inform and inspire people to VOTE.

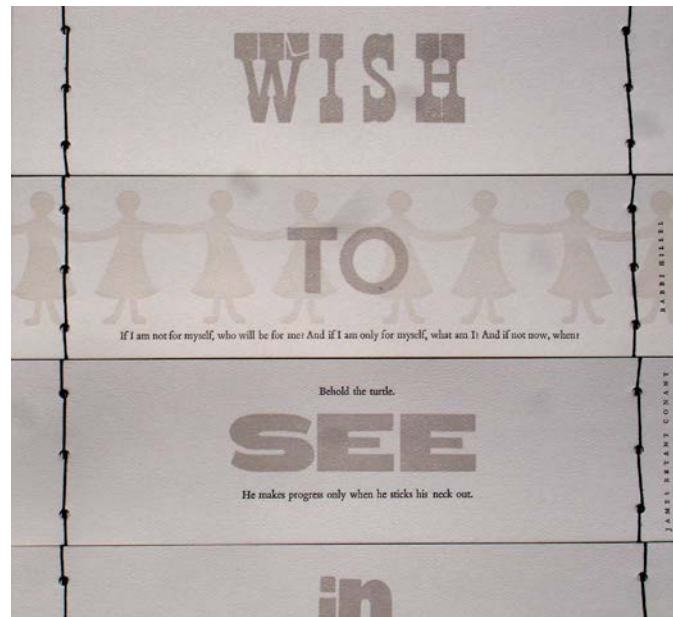


www.thewindowpanepress.com
The Windowpane Press



Be the Change, 2010

The quote by Gandhi has been a guiding light to me for many years. It was recited before the Indian Parliament by President Barack Obama in November 2010 as an expression of good will and common goals. The book is bound in the palm leaf style indigenous to that region and culture and was collaboratively produced in a class taught by Bonnie Thompson Norman.



About the book: Letterpress printed in colors from hand-set type, handbound in a palm leaf structure, enclosed in a paper wrapper. • 12 pages • 10 x 2.75 x 1 inches • Edition of 50 • Photographs by Bonnie Thompson Norman

www.thewindowpanepress.com
The Windowpane Press



Weeds, 2015

This two-part book called *Weeds* tells the tale of what some might call my adversarial relationship with weeds. In the end, I believe, I came around to seeing their beauty and purpose.



About the book: Two books with sleeve, accordion binding, mono-prints with Charbonnel lamp-black printing ink, sumi ink, Mylar, construction paper, willow wood beads, alphabet beads, red button, waxed-linen cord. • 15 pages • 12 x 9 x 0.5 inches • This book is unique • Photographs by Chris Tumbusch

janward51@gmail.com
www.crowzenart.blogspot.com



About the book: Two plaster-cast books depicting the leaves and branches of the hazel and blackberry plants, linen binding; hand-made box painted with earth pigments and sumi ink, black elastic cord, antique button. • 2 pages • 3.25 x 5.25 x 0.25 inches • This book is unique. • Photographs by Chris Tumbusch



Twig and Leaf, 2016

Between winter solstice and first leaf, I took note of nut brown leaves on the ground and dark twigs against winter sky; plaster casts, an attempt to firm misty fog that shrouded leaf and twig on those translucent vaporous days. Thoughts formed about my relationship to our property, the passage of time and these particular plants.

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Georgy and Bitty's Quarters, 2015

George and Bitty's Quarter is one of seven houses that comprise part of the series "knot my name haint my house." While marriage was not sanctioned between enslaved persons some people formed unions recognizing that, at any moment, their partner could be sold away without notice. My work tends to be very ornate and embellished. It was a challenge to create works that inhabit a sense of simplicity. The housing for enslaved people was varied from wooden shacks to brick buildings, although the standard abode was a poorly constructed structure that barely kept the elements at bay.

About the book: Mixed-media collage on board. Paint, paper, oil pastel, fabric and cord. • 3 pages
• 11 x 13 x 1 inches • This book is unique • Photographs by Mark Fey

www.carlettacarringtonwilson.com



Juddy's Dwelling, 2015

Rarely did an individual live alone. These were not homes, but generations were, at times, found in them. They were labor camps and functioned as shelter from the elements. It has been noted that ninety percent of the enslaved were illiterate. I posit that those who worked in the big house and the artisans were, most likely, the literate ones. People who worked in the fields were isolated from opportunities to acquire the ability to read and write. Thus, a reader is forced to “read” Juddy’s book, attempt to comprehend the story she tells without instruction or guidance on how to do so.

About the book: Mixed-media collage on board. Paint, paper, oil pastel, fabric and cord. • 2 pages • 2 x 11 x 0.1 inches • This book is unique • Photographs by Mark Fey

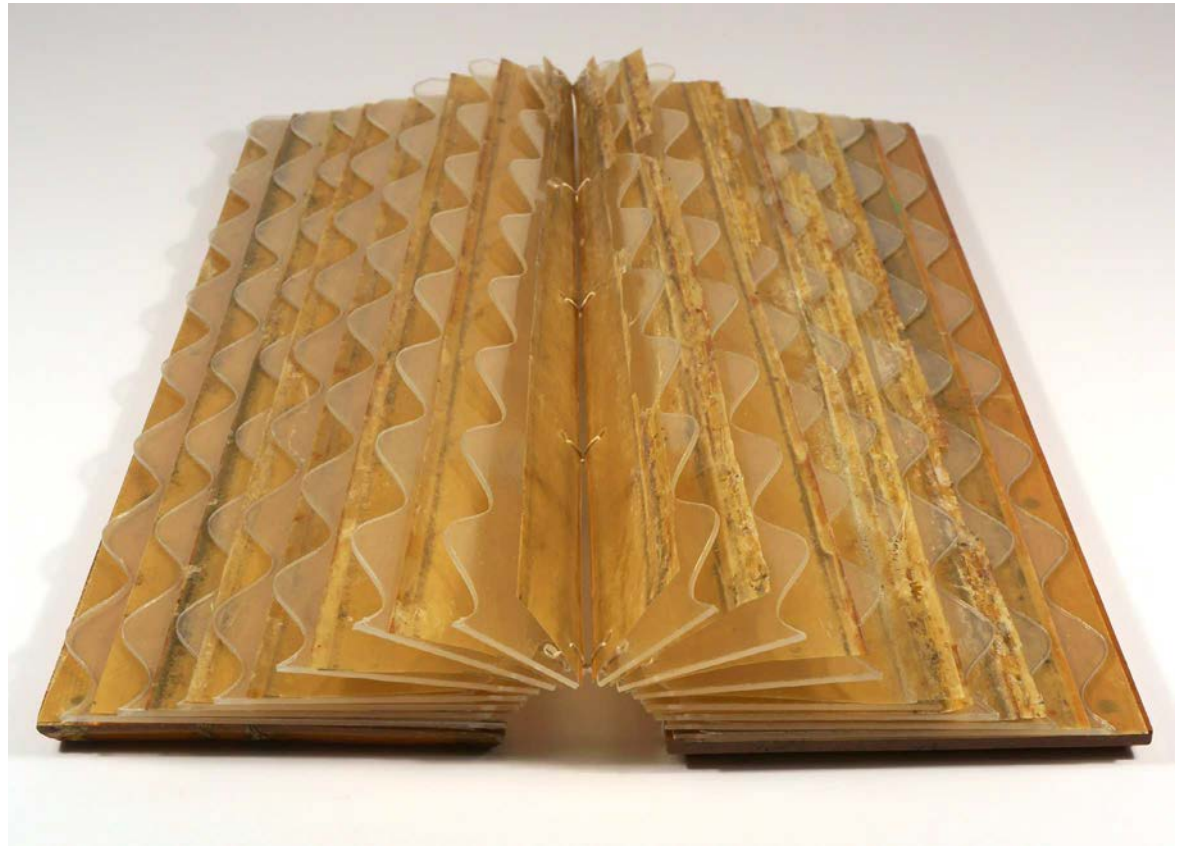


www.carlettacarringtonwilson.com

About the book: Wood kicker boards and varnished fiberglass stern deck from a single rowing shell; laser-cut acrylic 1/16-inch sheets; brass nuts; modified Coptic binding with linen thread • 30 pages • 14 x 4.63 x 2.5 inches
• This book is unique • Photographs by Suze Woolf



woolf_s@msn.com
www.suzewoolf-fineart.com



Ode to a Shell, 2016

I found a cast-aside skin for an older, single rowing shell in the garbage at my rowing club's boathouse. Its yellowed varnish and ragged edges reminded me of some ancient parchment, and I knew I had to use it somehow. I asked if there were any old pieces of varnished wood also being discarded. Since the deck shape was a long isosceles triangle, when cut into page lengths it formed a series of increasingly narrow-right triangles. Looking at them stacked in spreads, it occurred to me to add an indication of bow waves, much as it feels to propel the boat through water.

Artist Statements

Mary M. Ashton is a papermaker, printmaker, book and fiber artist. Formally trained as a textile conservator she has been involved with the art world, non-profit studio work, artist collaborations, and area museum services in the United States and England. Her paper, books and textiles have been shown in regional and national shows. She teaches classes in her studio/papermill in Seattle, WA.

Victoria Bjorklund is a photographic and book artist based in Tacoma, Washington. She is interested in the role nostalgia plays in everyday life. Bjorklund was awarded the Tacoma Artists Initiative Program Grant by the City of Tacoma and most notably has had her photographs exhibited at the Tacoma Art Museum and the Hickory Museum of Art in North Carolina.

Susan Brown: I have always loved art and science. Once upon a time I aspired to be an archaeologist. Then I considered a public health career. Now I do creative projects, including artistbooks, with features from all of those disciplines.

MalPina Chan: At many levels my work is a continuing investigation of the transitory nature of the human condition, our connection to each other and to the natural world, and the impact of circumstances around us. The multiple and sequential picture plane of artist books lends itself to the narrative stories in my work. In my current work, I want to challenge the viewer's perception of the "book."

Patricia Chupa: My work is a meditation on the wisdom and power inherent in women. I explore historical, fictional & mythological females who have handed on to us the memory of Gaia — of the gynocracy that was — and maybe give hope for the re-emergence of the Female in time to come. I use book art to create constructs which I hope give worthy voice and form to these explorations.

Debbi Commodore: I am interested in the value and importance society gives to places, objects, and materials. I explore this in interactive sculpture in the form of artist books, relief printing and paper cutting by bringing layers of engagement either through the utilitarian beauty of the sculpture and materials or through the simplicity of black outline and bright, flat color.

Taylor Cox: The tactile nature of letterpress printing and book arts allows me to merge my passion for graphic design with my need to work with my hands. Ink, glue, and type's messy, oily, and chaotic tendencies, transformed into the clean and the new, inspires me to work. Hailing from the rainy Pacific Northwest, Taylor Cox is a letterpress printer, book artist, and proprietor of Coxswain Press.

Kathy Dickerson: My path is to be a reporter on the status of our human journey. As a storyteller, I am familiar with using images to evoke care and concern for each other and our precious blue planet. It is a leap for me to become a maker, to create book structures to tell stories. Will the images be as strong? Can we come to know ourselves in new ways by interacting with these forms? Well, I'll see how it works.

Jan Dove: I like to test the boundaries of the book form. I like to experiment with a variety of surfaces, and to play with transparency and translucency. I enjoy combining the newest technologies with the old and with the mark of the individual hand.

Becky Frehse: Collage with mixed media parts is a process I use to experiment and discover new ways of giving shape to my ideas and narratives. The microscope slide file box is a format I like to use to explore exterior vs. interior or outside vs. inside themes. It also suggests close scrutiny on one side and an alternative image or narrative on the other page(s).

An Gates: Our ancient cravings to gather and combine come together for me in book making. I am fascinated that creating book art requires precision – yet provides immense freedom for content, structure and medium. I am particularly entranced with the idea of using a structure that allows my intent to be revealed to the viewer through their intimate, hands-on interaction with the piece.

Deborah Greenwood: I love old things and find joy in repurposing objects. As time travelers the dust of their experience still clings to them. Making handmade paper adds another element. My process begins with a visit to my stash, whether it be the dehydrated leaves of a hosta, iris or lily...or ephemera. I work with what strikes me. This first blush of inspiration carries me through to the book's completion.

Lucia Harrison: My work celebrates the natural and cultural history of the South Salish Sea. By incorporating natural materials and textures through papermaking, I attempt to give voice to biological organisms and geological features I observe.

Mark Hoppmann: I have always been curious. That curiosity has resulted in an eclectic accumulation of objects, memories, experiences, and books, all which in turn, inspire my art. With apologies to Rudyard Kipling, my intent is to design books for those “with ‘satiating curiosity.’” Simple, but thoughtfully creative book designs hide a treasury of illustrations within.

Kim Izenman: I like to make books filled with texture rather than words, observations and meditations rather than stories. My inspiration often comes from memories, dreams, and one-sided conversations.

Bonnie Julien: Architecture, nature, photography, travel, and beautiful papers all inspire me. The challenge is to find new ways to use these wonderful things in my book art.

Lynne Knopp: My books are tributes to the Art of Procrastination. At times I am drawn to certain materials or techniques; sometimes I am inspired by a call for entry. My process is convoluted as I collect components for a finished product and think through possible problems for weeks, months and often years before a book takes flight.

Bonnie Larson: My handmade books have lent themselves to many of my art forms: watercolor, calligraphy, photography, quilting, and collage. I will continue with the art of bookbinding as I journal, collect and create.

Cora Li-Leger: As I ponder causes, conditions and mysteries of our existence, themes emerge about the ironies of embodiment. I also consider collective human behaviour and the shaping of social constructs. Personal history permeates the art in the guise of images and narratives that reflect my subjective experience.

Judy Lynn: My work examines the ephemeral qualities of memory and the attempt at its preservation. I am inspired by the role memory plays in shaping our personal and present reality. I use artists' books to explore these ideas through concept, narrative and form. Books challenge me to use different mediums and structures and to experiment with the idea of what a book can be.

Dorothy McCuiston My approach to art making is direct and uncomplicated. I harvest the essence of plants, animals, people and places to transcend time and place. I layer the personal with the universal, the local with the far-flung, and the mundane with the exotic. Observational drawings, random marks, and images captured in photographs are all grist for my creativeness. Ultimately, shape and color dominate.

Catherine-Alice Michaelis Plants are my teachers and friends. I have followed them to the stars and back. They keep me close to those I love, share their medicine, inspire stories, make pigments and paper. I am peripheral to them, but they make room for me, asking: What sweetness do I offer up? How will I co-habit this space? What seeds will I leave behind? Art making at May Day Press is my attempt to answer the plants.

Peter Newland: Robyn Johnson and I maintain a studio on the shores of Tarboo Bay. There we practice photography, write, design, and produce and collect artists' books. There is nothing more beautiful or exciting than the skillful combination of concept, content and craft that is the hallmark of artists' books. The creativity and ingenuity of others inspire and encourage our own efforts.

Chandler O'Leary: As an illustrator and book artist, drawing is at the root of everything I do. Unlike photography, drawing allows me to spend time studying each subject closely—moreover, my role is that of composer and editor, rather than mere witness. The resulting sketchbook is a hand-held, handmade, full-color monograph, bound with an immersive narrative and rooted in a powerful sense of place.

Lynne Olson: Word play and word associations interest me. Most of my creations incorporate words. I prefer brevity with images to support the words. I have no preferred medium.

Laura Russell: My goal as an artist is to open our minds to the visual landscape we look at every day but never really see. If we pay attention, we find that our urban landscape has a story to tell about our culture and our communities. I use these photographs to create artist books that are at once a celebration of the vernacular and my own small effort to preserve our social, cultural and commercial landscape.

Lynn Skordal: After retiring from the practice of law in 2008, I began making artist's books and small works on paper. Old-style cut & paste collage has been and remains a favorite medium, and I frequently also incorporate sewing techniques, thread, fabric, metal, wood, and other materials. There's always a story with a little bit of mystery to it and my goal is always to startle, amuse or provoke.

Laurie Strong: I love paper: the texture, weight and feel of it. I love the heavy textures that call for story, the tissues and transparencies that waft with feeling, the colors. And I love Story. My sister gave me several books on book-making which were a revelation. My challenge and pleasure is to marry original artwork with words in a mixed and three-dimensional format.

Bonnie Thompson Norman: For Bonnie Thompson Norman books are a passion and a profession. Proprietor of The Windowpane Press, she provides an affordable, accessible environment for letterpress printing and book arts. Broadsides and artist's books produced vary in content, technique and structure offering challenging questions, provocative puns and inspiration about timeless and/or contemporary issues.

Jan Ward: My curiosity spurs my work as I respond to my infinite muse: the world around me. I explore through the challenge of mixing media — papermaking, hand printing, photography combined with encaustics, found objects, and 'rustin' bring me deep satisfaction.

Suze Woolf: I am interested in using new technologies as well as traditional methods to make book objects that seem remarkably organic. I have begun to feel that quite apart from any text or image, the form and the materials **are** the story -- no further elaboration needed.



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