



Peaks & Valleys

Puget Sound Book Artists

11th Annual Members' Exhibition 2022



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2022 Curatorial Team Members

Exhibition Coordinator: Traci Timmons

Mark Hoppmann

Peter Newland

Rachel Watson

Special thanks to Jane Carlin, Jamie Spaine, and Debbi Commodore
for their valuable contributions to this year's exhibition.

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From the Exhibition Coordinator

Working on an exhibition like this allows one to experience the astounding depth and breadth of creativity that artists will demonstrate when tasked with interpreting an idea. The notion of “peaks and valleys,” the theme suggested for this year’s members’ exhibition, is realized in a multitude of imaginative and thought-provoking ways. Artists draw inspiration from peaks and valleys found in natural forms, their own emotional and personal highs and lows, structural peaks and valleys, numeric and statistical maximums and minimums, the peaks and valleys inherent in the form of a book, and the space in between. Not surprisingly, artists’ books that address the bleakness and ongoing effects of the COVID-19 pandemic feature prominently in the exhibition. Personal experiences are channeled into works of art that reveal feelings, expectations, and compassion. Other artists’ books examine social issues, personal reflection, politics, the natural world, exploration, loss, and health issues unrelated to the pandemic.

Johanna Drucker, in her seminal work, *A Century of Artists’ Books*, aptly defines artists’ books as a “zone of activity,” rather than something that adheres to a set of rigid criteria. The 2022 *Puget Sound Book Artists Members’ Exhibition* exemplifies this notion through its sheer variety of structures, forms, materials, and techniques. Artists realize the theme of peaks and valleys through an array of artist’s book structures: accordion, star accordion, origami, maze and burst fold books; scrolls, drum leaf, caterpillar, flag, and altered books. Everything from the codex form to mail art, games, illuminated works, and sculptural forms may be found. Artists incorporate comforting or meaningful quotations, passages from literature, and personal poetry. Works utilize handmade paper, found paper, liquid polymer clay, covers, and pages made of plant and mineral material. They include such varied objects as beads, shells, buttons and other sewing notions, textiles, geographic and topographic maps, charts and graphs, photographs, and found books. Artists further demonstrate their skills through letterpress printing, block-printing, painting, collaging, sewing, and paper cutting.

Artists’ books have the power to create a connection with the viewer. The works in this exhibition will truly do that. I hope you can recognize an experience, an idea, or simply the beauty of a work that connects you to works in this exhibition. And to the artists participating, thank you for sharing your talents and yourselves.

—Traci Timmons



About the Book

The Strength of the Hills is Hers Also was conceived near the Teton Mountains as my husband and I were absorbing frightening medical news. Feeling the low of this new challenge was especially poignant as we spent time near peaks that we both love. I found myself thinking about how mountains have been present in my life and how I have drawn strength from them in the past. Linking my life experience thus far and “my” mountain ranges, seemed a natural outcome of these reflections and a reminder that the mountains still inspire me with the strength to face whatever the future holds.



Materials

Tunnel book constructed with cloth covered binder’s board, mat board, acetate, paper and ribbon. Text is inkjet printed. Images are drawn with pencil, pochoired and embellished with paint.



Artist Statement

I find beauty and inspiration in wild places, and frustration at the damaging behavior of human beings in the natural world. Typically, my work centers on trees. Usually, I work in fabric. I hope that my gentle, occasionally serious, and sometimes humorous or offbeat expressions of what I value, will prompt readers to engage in conversation about the importance of the natural world.



About the Book

In my travels I am always amazed at scenic variety—color, texture, size of sky, clarity of atmosphere, changes in vegetation, and the surprises of nature. While traveling I consult maps (digital and printed), altimeters, weather reports, local plant guides, tide schedules etc. I view this book as a personal atlas of peaks and valleys.



Materials

Paper and paint chips.

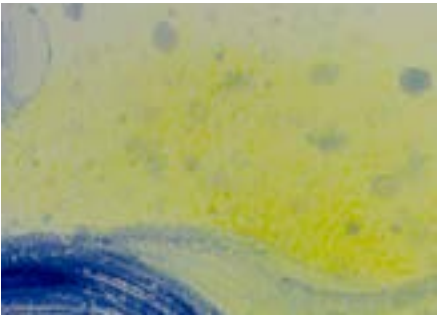
Artist Statement

Nature surrounds us. Altitude variation color inspires words.



About the Book

Haiku is a very strict verse form that originated in Japan. A haiku poem must contain 17 syllables with lines of 5, then 7, then 5 more syllables. I have found that these rigid word limits can actually expand my thinking, and I love playing with the form. I discovered that my *River Haiku* also has a sort of visual rhythm—a plunge into a flow—(from peak to valley?), and it is that movement that this book depicts.



Materials

Accordion structure using, watercolor paper, watercolors, acrylics, markers.



Artist Statement

It is a satisfying pleasure and challenge to explore both old and new book arts traditions. I see myself as a learner, exploring the nature and meaning of “books” and book arts. My books have been research projects, containers of information, and works of art. With printing, paint, glue, stitching, tearing, cutting and folding I can articulate and share ideas in this unique way.

John Arbuckle
Espace



About the Book

Espace, French for space, was inspired by the negative space found in the peaks and valleys of the Cascade Mountains. My “space” in this 3D sculpture is a drawer providing a place to collect wishes and dreams. This box exhibits a sculpture that holds empty space. There is a place to house the two caterpillar stitched books each with 23 collaged spreads sharing many contemporary world happenings, the valleys and peaks of life in our world. This sculptural piece is 4 x 7 x 3 inches.



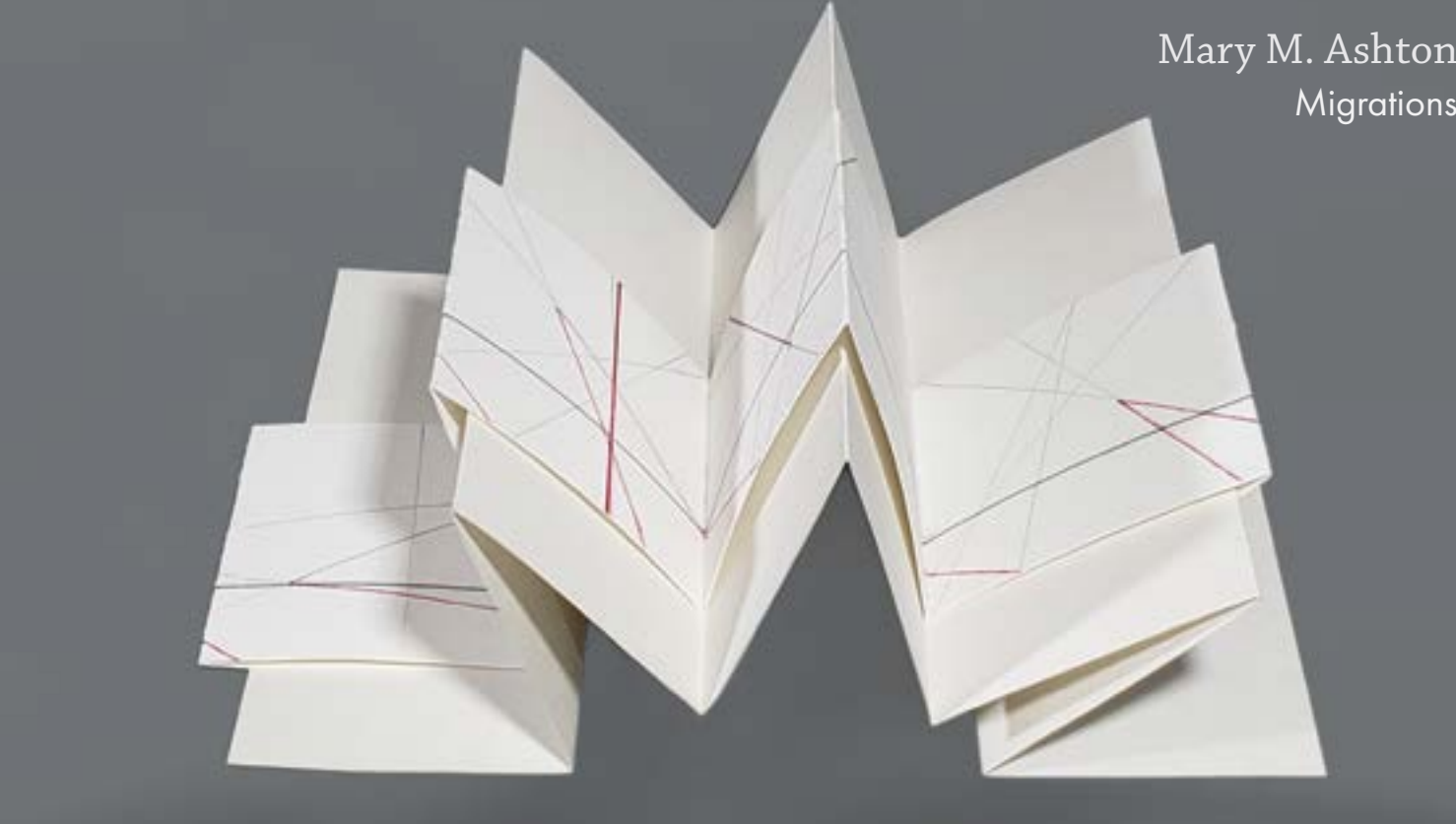
Materials

Espace is 3D boxed sculpture housing two caterpillar stitched mini-books. Materials used: book-board, designer paper, watercolor paper, ephemera, PVA, acrylic paint, found wooden and metal items.

Artist Statement

John Arbuckle is a local collage, book binder and mixed media artist whose works have been exhibited in local art shows, international galleries, and has been published in several mixed media books. His collages are narrative works that include the use of ephemera, acrylic paint, and mixed mediums. He loves to use recycled materials in his works.

Mary M. Ashton
Migrations



About the Book

We pass through life progressing above and below the norm. We live life inside and outside of the lines and recommended “pages.” My piece represents those migrations with marks and structure. The accordion backbone supports, connects, and defines the standard. The superimposed band is a map tracking those actions and transgressions, sometimes escaping the standard boundaries. The basic accordion structure has mountains and valleys as do our lives abound with ups-and-downs and ins-and-outs.

Materials

Double accordion structure. White card stock, ink, pencil, and cotton thread.

Artist Statement

I find paper and works on paper to be tangible and alive. The various processes used to make paper and books are intriguing. Handmade paper enables me to manipulate the aesthetic and physical properties. Creating a book structure that communicates a thought is always a challenge. I hope to draw the viewer into a piece providing a connection to their own life perspective and experience.



About the Book

From an ongoing series celebrating quiet, portable bits of the natural world. The pages are made from thin sheets of mica which limits the size and shape of the books in the series. As the specimens must flatten between the mica sheets, the animal elements are mostly feathers, bits of snake skin, butterfly and moth wings. Early works in the series used works inherited from Ruth Wheeler, an educator and biologist. Her collections inspired me to embark on my own version of foraging and preservation.

Materials

Mica, copper, thread, tyvek, acrylic, paper, wood, plant materials & feathers gathered from a nearby wetland, snakeskin sheds & a butterfly from an inherited archive, wire-edge bound in custom box.

Artist Statement

In my studio work I create book and box works that often include elements beyond surface printed images and text; that move beyond traditional book forms and embrace presentation flexibility, innovative page folding tactics, rigid page construction and use of alternative materials. Most recently I've been paying more attention to a life-long love of wild and natural spaces and letting work evolve.



About The Book

I love teahouses. Inspired by those, I built a replica in my own Tacoma garden. It had a mossy roof overhanging an open air 'veranda,' a window that opened, and pan-Asian statuary. My teahouse provided garden tool space as well as a sheltered dry vantage spot for garden viewing and tea drinking. One must maintain a certain caffeine level, not too high or too low, but between the peak and valley, for optimum gardening effort! My little book is a miniaturized version of that garden teahouse.

Materials

Notion reel, wood box inserted with pearlescent Arches Text Wove paper folded accordion style with sixteen collaged panels. Two panels hold smaller books. Loose tea, camellia leaf, multiple ephemera.

Artist Statement

I took my first "Altered Book" class in 2011 and became immediately enamored with the whole Book Art process. Since then, between other art classes, I have enjoyed making books of all types. I have also enjoyed attending the many shows produced by PSBA at Collins Library. Now as a new member of PSBA, I look forward to meeting new friends and learning new things.



About the Book

December 21 is designated National Homeless Persons Memorial Day by the National Coalition for the Homeless. On December 21, 2016 the Seattle Weekly published the names of the 69 homeless people who died that year in King County, cause of death if known, and a map of the places they died. A screenprint of the text and map are included in this book. On December 21, 2020 there was a memorial gathering at Seattle City Hall in remembrance of the 139 humans who had died unsheltered in King County during 2020, a record number. And the valley of homelessness continues to deepen.

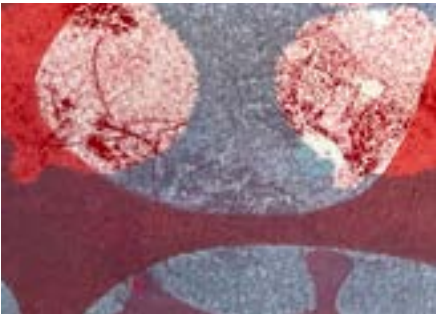


Materials

Origami fold out square experimental structure with pop ups and container box. Cardboard, twine, paper, screenprint, mono-print, pen and ink, spraypaint.

Artist Statement

I'm a printmaker with a love of experimentation and the pieces contain many layers and print techniques. My artist books are typically created using my original prints. My work is deeply place-based and I often incorporate materials collected while exploring my surroundings, whether the built environment or the natural world. Change over time is a common theme in my work.



About The Book

The daily graphs of cases and deaths during the past 2 years of the pandemic set the rhythm of my personal life and the life of the entire world. It's been a time of horrific loss and a time of extreme courage and compassion. It's also been a time of extreme political turmoil with an unprecedented attack on our democratic institutions and a time to focus on my personal gratitude for the ongoing health of my family and the safety and beauty of my own life. The book speaks to this time of huge swings up and down as well as the ongoing uncertainty, confusion and moments of grace in between.

Materials

Hard cover accordion binding with letterpress, original monoprints, cyanotype prints, digital copier on vellum and digital copier on BFK Rives paper. Pamphlet stitch inserts.

Artist Statement

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Nancy Brones
Mappa Musica: a Musical Journey from There to Here



About the Book

Memories from a lifetime musical journey were released by a recent major change. Would the piano fit in the new house? Desperation and distress ensued. Music’s importance re-evaluated. The long unfolding origami book structure expressed the up-down, high-low, on-off experiences of piano studies as moves, career, family and grief caused changes, upsets, absences, and joys. The piano stayed. Practicing and lessons continue.



Materials

Origami-like folded structure, handwritten text, colored pencil, Canson Mi-Teintes paper



MalPina Chan
Pushing the Envelope: Correspondence Art During Another Pandemic Year



About the Book

The peaks and valleys of these folded pages reflect the journey of mail art as it travels from mailbox to mailbox. Mail art is a global artistic discipline with a history dating back to Dada & Fluxus movements. This art form is experiencing a renaissance as artists feel the need to connect during an isolating pandemic. This analog mode of communicating has become an integral part of my studio practice. Like most, I have been experiencing Zoom fatigue, social media and email overload. Mail art has been a meaningful way for me to connect with friends and artists I have yet to meet in person.



Materials

Altered book: “How the Post Office Created America” editioned postcards, collage, postage stamps, artist stamps, rubber stamps, and ephemera.



Artist Statement

The context of my work is woven together from my identity as an Asian American, a woman, and a mother. I am interested in cultural inheritance, cultural shifts, and societal pressures on personal culture. Crucial to my art practice is extensive research to inform the context and content of my work. It is my exploration of social justice, history and current discourse that inspires my work.



About the Book

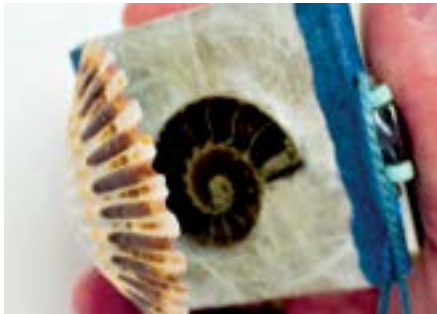
Valley: March 2020 my Muse went deep within. Sorrows heaped upon sorrows. Sleep elusive. Rest fled. Survival filled waking hours. Peak: Mary Oliver's poem waited for me to find my own version of "Aunt Leaf." The Muse brought me a making of delight. Though the world is still "too much with us," Aunt Leaf and the writings in my Book of Hope will bring me solace and happiness. Amor fati: "Accept the things to which fate binds you, and love the people with whom fate brings you together. Do so with all your heart."
~ Marcus Aurelius

Materials

Figure on book box structure; metal box with exposed-spine journal. Materials: batik cloth, embellishments, gold leaf, ink, stamps, pastels. Cave, Hahnemühle, Moriko kozo, & assorted decorated papers.

Artist Statement

My art speaks through archetypal, historical, and living women. I hope it reveals my being as a women-identified-woman in 20th-21st Century America. I only ask you to find quiet space and time to appreciate what you find. Thankful I have been guided by the written word; I try to remain faithful to the first principle of the book: enter into the words—to find in them all the world.



About the Book

Mary Anning has gone from the "valley" of a fanciful bit of doggerel in a 18th century children's rhyme, to the 21st century "peak" of appreciation of her significance to the field of paleontology. From grudgingly slow attribution in a fossil case in London's British Museum, she has now properly been hailed by Sir Richard Attenborough as the discoverer of species of dinosaurs now bearing her name in official nomenclature. Acknowledging the contributions of this woman to our understanding of life on Earth is long overdue. In my miniscule way, I celebrate her!

Materials

Accordion. Covers of board & paper. Shells & ammonite fossils. Pages: Bockingford. Closure: Tentakulum thread, turquoise & magnetite beads. Paper & painted veneer box, w/seashell & elastic cord.

Artist Statement

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About the Book

Beginning pre-pandemic, this piece continues exploring the ordinary spaces of my days and the connection to water as a space of transformation. I designed the work to push the traditional book form and to use the movement of the structure as a symbol of a year. Each time the book is arranged it is uniquely sculpted with hills and valleys representing life’s joys and disappointments and mountains and curves representing life’s grief and celebrations. With the realities of 2020 the piece evolved to hold the views and reactions of Americans to the pandemic in the signatures (Pew Research March 2021 survey).



Materials

Coptic stitch structure with 366 signatures; assorted one-of-a-kind paste papers, Kozo paper, assorted paper and expired work journal pages.



Artist Statement

Debbi Commodore is interested in the value and importance society gives to places, object, and materials. The themes found in her work are fluid and intersect with one another. Her curiosity of the book form explores the tension between the traditional book format and using materials outside their expected use. She searches for the story in ordinary, unexpected, and sometimes disposable materials.



About the Book

In the second year of the pandemic my day has new rhythms and routines. In *This*, two anchors move together, intersect, and frequently live in tension—my calendar, with its beauty and practical function, and the morning newspaper with its headlines of pandemic life. The predictability of the calendar and the unpredictable daily headlines weave a repeating rhythm-up and down, down and up through my days of 2021.



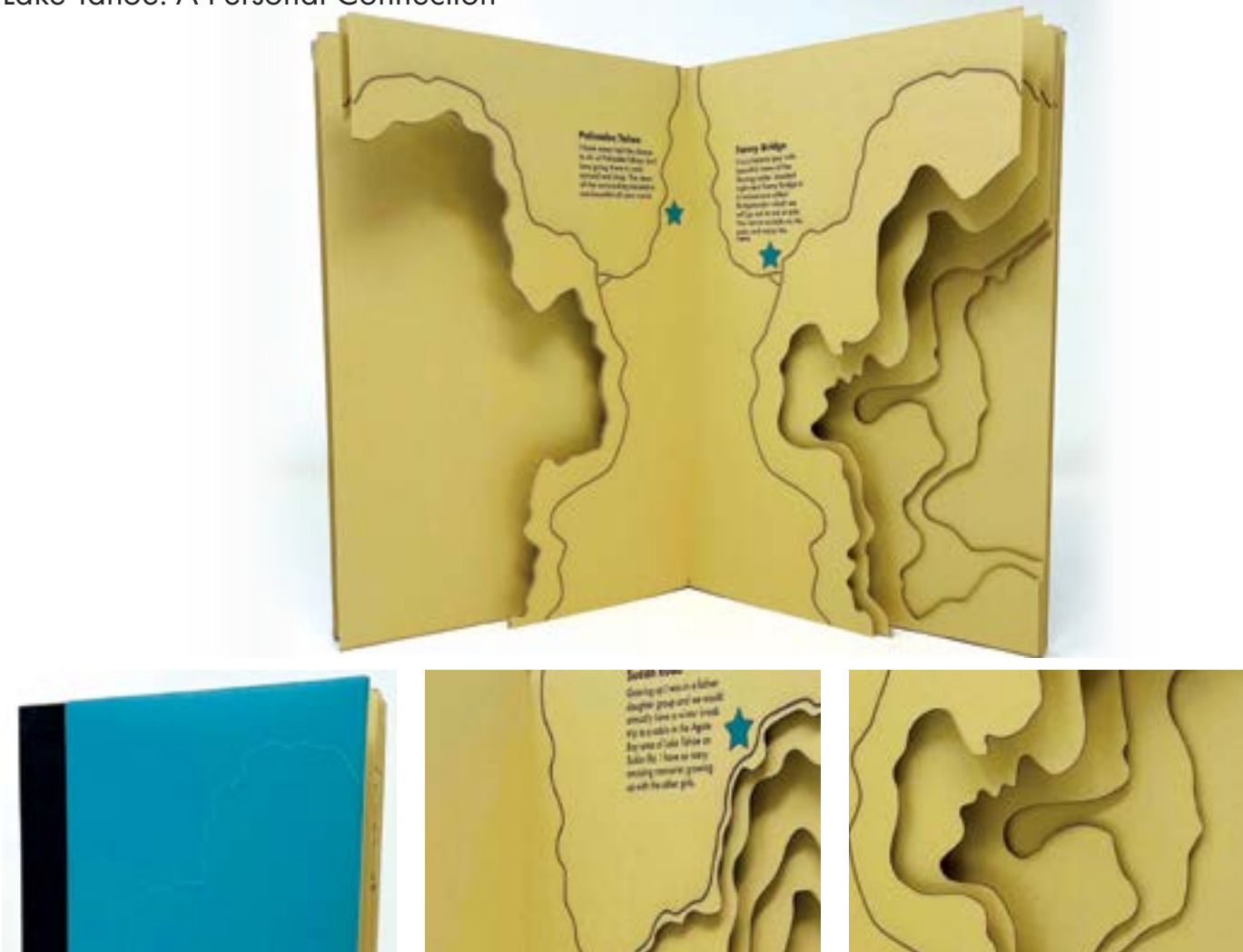
Materials

Burst fold book structure (aka dragon fold); 2021 calendar by Nikki McClure.



Artist Statement

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About The Book

This work was inspired by my love for topographic maps and Lake Tahoe, California. I wanted to create something that could hold the memories I have growing up and going to Lake Tahoe as well as memories I have now of visiting there. The topographical map is a zoomed-in version of the northwest shore. I laser cut the pages for a more tactile experience. My work relates to the theme of Peaks and Valleys in that the topographical aspect of the design of the book shows the depths of the lake while the stories and memories in the copy show the highs of growing up and visiting Lake Tahoe.

Materials

This is a drum leaf structure that features Rives BFK paper that is laser cut and engraved. The book cover is a hardcover made of a book cloth and book board that is covered in blue cardstock.

Artist Statement

As an artist, I am very interested in landscapes and topographical maps. In this artist's book, I wanted to have a space where I could explore the topographic map of Lake Tahoe, California, and connect it to personal memories I hold in the different areas surrounding the lake. The topographical map is a zoomed-in version of the northwest shore of the lake where I have more connections and memories.



About The Book

Wish You Were Here is part of a collaborative project by book artists from across the U.S. Each of us created a postcard and sent it to all others in the group so that each of us accumulated 16 cards with which to create a book. My replica of a USPS drop box is my artist book "binding" for my collection of cards (plus four more from some artist book friends in Tacoma.) The box is made of binder's board and cloth. Bamboo skewers act as hinges and large washers act as a weight. All our messages were lifted up into the sky and came back down on notes of friendship and encouragement.

Materials

Box in the shape of a USPS mail box with 20 unbound postcards received from around the US. Pigment print on paper. Binder's board, linen, dowel, lead weights.

Artist Statement

Once in a while my Artist Books are a response to a suggested theme. But my best times are when the books are just a result of playing with stuff, or just playing with lines and my photographs in Photoshop, without benefit of thought until a spark of a story arrives. Then my job is to coax it into form before it burns itself up.



About the Book

In 1914 Martha, the last passenger pigeon, died in the Cincinnati zoo—an icon of human-induced extinction. At their peak, the birds migrated in flocks numbering in the billions. After 100 years of habitat loss and overhunting their numbers reduced to zero. The sad story of her species’ extinction fascinated me for years. It’s taken me a while to arrive at a way to do justice to the many facets of this tale. I’ve approached this story from several directions; through objects, words, images, and a timeline to unspool the trajectory of humans and birds—one rising & the other in decline.

Materials

Embellished box containing a drum leaf structure book & linen scroll mixed media/ walnut & cherry woods, plexiglass, linen tape, vintage buttons, laser printed original paintings and eco prints.

Artist Statement

My work as a book artist merges my fine arts background with my interest in writing & the humanities. I believe in the importance of story. As Muriel Ruckheiser so famously said, “the universe is made of stories not from atoms.” With each project I challenge myself to find new structures and materials to tell the stories that I find compelling as best I can.



About the Book

What is a peak for one creature may be a valley for another, and vice versa. The bunny decays in sequence with the blooming of the poppy, which represents death and rebirth in Classical mythology. The death of the bunny fosters other life, such as blow-flies, who lay their eggs in its carcass. These scenarios exemplify the intimate interconnection of life and death. This book displays a progression of decomposition that occurs following a creature’s death, in approximately five stages. The stages are: fresh, bloat, active decay/putrefaction, advanced decay, and skeletal remains.

Materials

Accordion book made from coffee-dyed bristol board, bound with a diamond stitch using V-69 polyester thread. Illustrations done in watercolor, gouache, archival ink, and pencil.

Artist Statement

I find that my art is inspired by interactions within the natural world, with an emphasis on life, death, and detritus of childhood. Each artwork is an attempt at understanding something in greater detail, meaning that I value creation as a learning experience.



About the Book

Avalanches represent the precarious balance of interdependent elements in nature and how their forces can be triggered to devastating effect. Mountaineers can find themselves in a path of destruction, generated by their own behavior. This book, through a story of two climbers, explores human vulnerability and vision in navigating physical and existential risks. Nature's perpetual change, unexposed tendencies and infinite interconnections are touchstones of human desire. It is a story of joy and despair woven in wilderness.

Materials

Hand-bound, accordion binding with pamphlet-stitched interior booklets. Letterpress and digitally printed with photopolymer plates and carved linoleum. Cloth-cornered book board.

Artist Statement

I write, draw, print and bind my own limited edition, letterpress-printed artist's books with Set in Motion Press. On the surface of pages I find endless possibilities to convey multilayered narratives in space, movement and time. Through stories and science I explore human interior landscapes in connection with the natural world. Extensive research is integral to my artistic process.



About the Book

As the days of the pandemic lockdown passed, I found myself making lists: numbers of those who contracted the virus, those who died, the 14-day case rate, words used to describe what was happening, quotes from the news media, friends and family, things I missed, things I did, what I dreamt of doing when this would be over. Spreading my lists on the table made me realize my lists told a story, my story of living during the pandemic when my world felt on tilt.

Materials

Pamphlet stitch structure
using cartridge paper, card
stock, and linen thread.

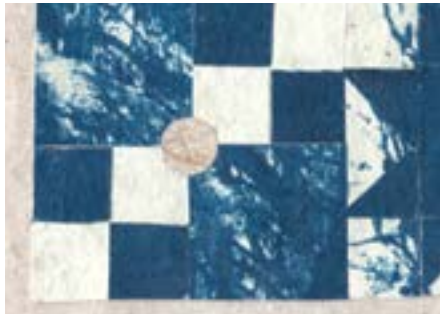
Artist Statement

Looking up at the night sky, inspecting the patterns in nature, her imagination, and learning from the people who have changed the way we understand and inhabit our world all inspire An to create artist books. Exploring structure, materials, and content allows An to stretch the concept of “book.” An works with themes in science, mathematics, nature and architecture.



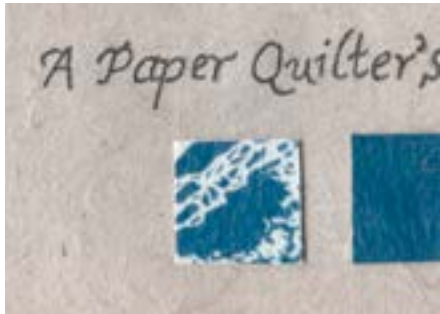
About the Book

In the valley between large projects, I like to keep my hands busy and explore new ideas. *A Paper Quilter's Exploration* follows my process of learning about quilt patterns. Instead of bits and pieces of fabric, I found scraps of Northwest native forest-themed cyanotypes. I followed a long tradition of turning the discarded into something useful and beautiful. Like every beginning quilter, I began simply with contrasting geometric patterns. Then I learned that quilt patterns have symbolic meaning and important historical contexts.



Materials

Codex. Handmade Kozo and daylily paper, cyanotypes, Canson Mi-Teintes paper, double-sided tape, PVA, and ink.



Artist Statement

I am a visual artist living in Tacoma, Washington. My work explores habitat loss for native plants and animals. I make paper, prints, drawings, and artist books.



About the Book

"Ubuntu is very difficult to render into a Western language. It speaks of the very essence of being human... you are generous, you are hospitable, you are friendly and caring and compassionate. You share what you have. It is to say, 'My humanity is inextricably bound up in yours.' We belong in a bundle of life."
~Desmond Tutu
This piece makes me think of Archbishop Tutu's love of humanity and his sense of humor.
I think that the brains gryi and sulci exhibit the theme of Peaks and Valleys, this year's exhibit theme.



Materials

The shell is paper mâché made from atlas pages. The base is matboard covered in textured paper. The pages are cut to mirror the base shape and connected by Hungarian map fold pieces.



Artist Statement

I love book arts because there is so much creative latitude. For the last few years I have been deconstructing an old atlas and this is one of the last pieces I've made before I have used all of the pages in the atlas. The pages are large, a good weight to fold well and have varied patterns but a unity of color. It was a wonderful exercise in trying different techniques and structures.



About the Book

With all the twists and turns of a magic carpet, we are swept up on our journeys, not knowing where we will be taken next. One moment we experience the exhilaration of being carried to our highest aspirations and in the next, we plummet back to reality. The story of Prince Hussein’s magic carpet from the 1001 Arabian Nights, reminds us to enjoy the wonder of the world around us and to meet head-on the challenges that we encounter on our journeys. There is a little bit of genie in all of us.

Materials

Conceptual book form: paper maché, book board, and Lokta paper. Text: hand typed with a 1956 Underwood typewriter on Kozo paper and spliced as a single page, approximately 150 feet in length.

Artist Statement

I am always curious. This curiosity results in an eclectic accumulation of 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 and sometimes unadorned, but thoughtfully created book designs hide a treasury of stories and illustrations within.



About the Book

In Woven, I was trying to create a form that would have the feeling of the frames holding a sacred space, the mountain shape chosen to have the feel of both home and the Himalayas. The use of light as an element in the book was meaningful to me; the light pushes out the spaciousness of the actual boundaries of the physical structure just as our connections extend beyond the boundaries of who we are presently with. The poem was written after a friend shared the first line with me as I was struggling to re-integrate my life after teaching and living in remote Nepal.

Materials

Handpainted and printed fabric.

Artist Statement

I am often exploring ways in which the structure is suggested by the words, attempting to have the physical structure and movement of the book reflect the feeling of the writing. I like to work with materials, such as handmade paper or fabric, that have textural qualities that I and others can respond to. The juncture of language with form, imagery and texture is central to my work.

Kimberly Izenman
Grief



About the Book

This began as small stitched pieces, worked on the evenings after spending the day in hospice with my mother. I incorporated bits of shattered silk off a quilt inherited from my grandmother, and small cotton scraps my mother had given me. When she succumbed to metastatic brain cancer in February, I incorporated the stitched pieces, in the order in which they were made, into a book, finding the mountains and valleys of a maze-fold to be an appropriate place to house them.

Materials

Acrylic and collage on paper, cut and folded into maze-fold structure. Small stitched pieces using thread, shattered silk, cotton scrap, and paper are sewn into the pages.

Artist Statement

I like to make books filled with color and texture rather than words. Sewing of some sort usually finds its way into my books, and while most of my work tells a story, interpretation is left to the viewer. My inspiration comes from memories, dreams, and one-sided conversations.

Robyn Johnson
Sandprints: Memories of the Sea



About the Book

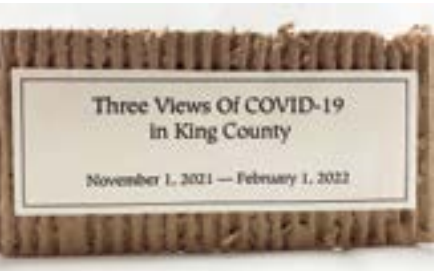
The science of how sand patterns form is as wondrous as the constellations they make. Nature's dynamic interplay of sand grains, water, wind, and harmonic vibrations cause the patterns to continually emerge and shift in expressions of self-organizing nature. Discovering the unique beauty of lines and ridges forming peaks and valleys in patterns at the edge of the sea is for me a never-ending source of play, happiness, and amazement. It is a way I see and honor nature's creativity evident in a singular passing moment.

Materials

Portfolio cover of Rives paper encloses 8-5x7 sand pattern photographs taken at Pacific Ocean beaches. Images were printed on Moab Lasal paper with an Epson 3880 printer, and mounted.

Artist Statement

I am fascinated with patterns in nature. I let my intuitive eye guide me when I photograph. I am especially attracted to the patterns on sandy beaches. Photography is a way I see and honor nature's creativity evident in a singular passing moment.



About the Book

“Public health is a collective property that depends principally on the conditions that create public health—the structural, social, and political forces that produce health of populations—rather than on any individual action.” (Galea, Sandro, MD. DrPH.”Public Health as a Public Good.” January 10, 2016, <https://www.bu.edu/sph/news/articles/2016/public-health-as-a-public-good/>).

With this book, I portray COVID-19 cases, hospitalizations, and deaths as a shared landscape intended for remembrance and reflection, referencing Hiroshige’s 36 Views of Mount Fuji.

Materials

Accordion fold, cardboard, paper, block print, inkjet.

Artist Statement

I explore the relationships and forms of care that connect and sustain self, community, and planet. Through my practice as an educator and creator, I seek to share bookmaking as a radical and universally accessible means of story-sharing and meaning-making.

About the Book

The quotations and art in this book express some of the highs and lows I experienced during the first year of the pandemic. Creating this book helped me to maintain a degree of stability during a time of uncertainty.

Materials

Accordion base; origami fold envelope pages; map, art & drawing papers; hemp & linen threads; beads; quotations & illustrations from the Internet.

Artist Statement

For me, book art was the bridge for our move to a new state and community. While I missed my friends and previous group, joining PSBA provided the continuity and friendships necessary for me to continue to expand my art.



About the Book

I grew up in Arizona surrounded by Native American culture. And I was drawn to Indigenous Wisdom and Spirit at a deep level from childhood. One of my personal “peaks and valleys” was realizing my “modern” American high school was situated between the catholic high school of the “Conquistadors” and the Phoenix Indian School, where children were being robbed of their language and culture. Kachinas were part of the belief system of prehistoric Indians and continue today to represent the spirit essence of their daily lives. They are said to live in the San Francisco Peaks near the Hopi mesas.



Materials

This book of Hopi Kachina images symbolically represents the “peaks” side of the exhibit theme and is structurally made of peaks and valleys in origami lotus style with double cardboard covers.



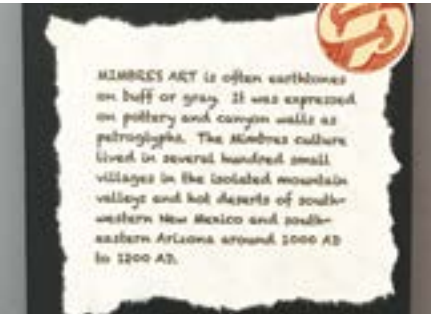
Artist Statement

I’m focused on using Arts-based intellectual property to empower youth climate justice leaders to transform their global database of supporters of all ages, races, religions and nations into a massive new public climate action business breakthrough. My personal work reflects on my journey to explore ways to keep a world high in technology and low in humanity from destroying itself and their future.



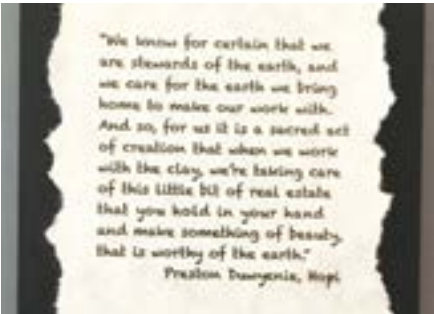
About the Book

Mimbres art was expressed on clay pottery and canyon walls as petroglyphs. This quote expresses the Native American approach to creativity I admire. “For us it is a sacred act of creation that when we work with the clay, we’re taking care of this little bit of real estate that you hold in your hand and make something of beauty that is worthy of the Earth.” ~Preston Duwyenie, Hopi



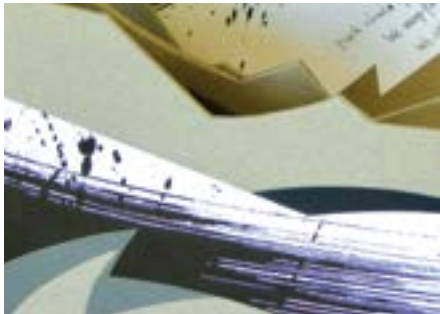
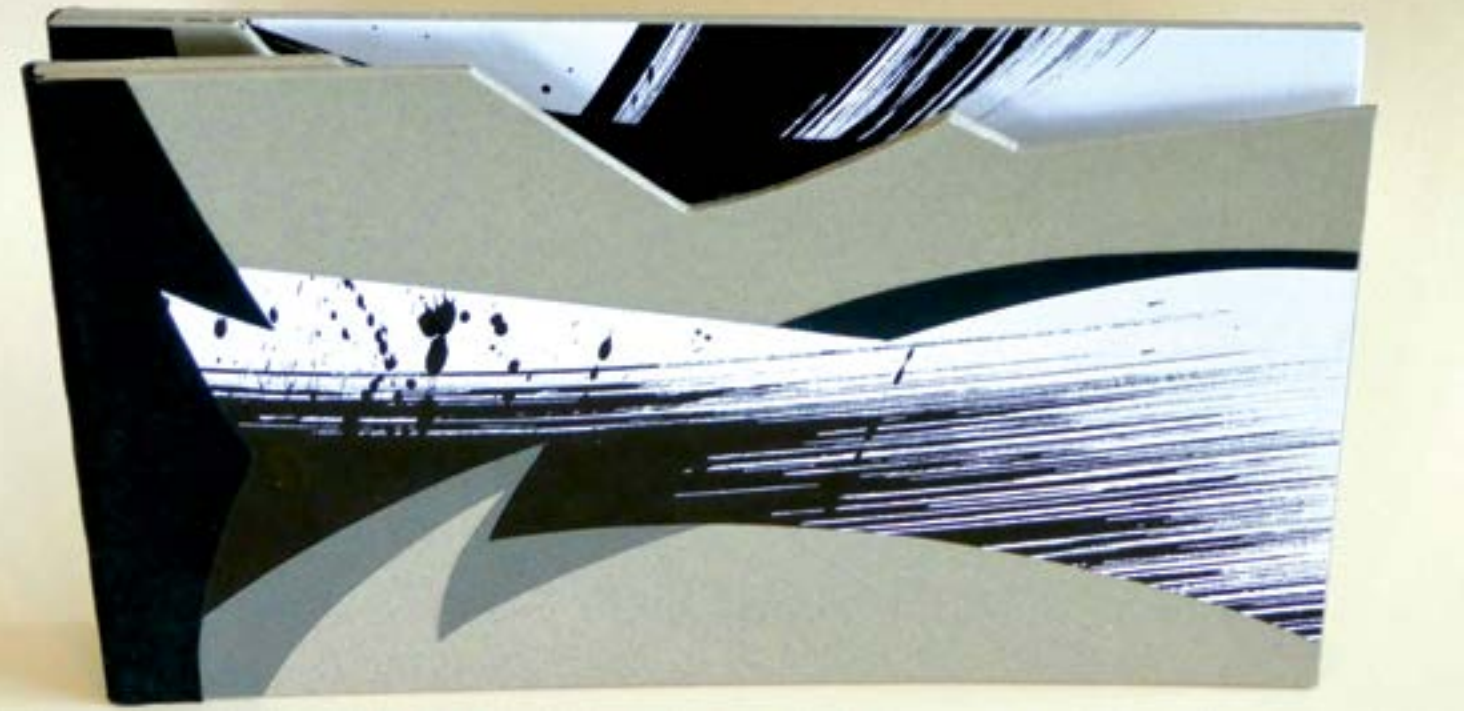
Materials

This book of Mimbres art images symbolically represents the “valleys” side of the exhibit theme and is structurally made of peaks and valleys in origami lotus style with double cardboard covers.



Artist Statement

I’m focused on using Arts-based intellectual property to empower youth climate justice leaders to transform their global database of supporters of all ages, races, religions and nations into a massive new public climate action business breakthrough. My personal work reflects on my journey to explore ways to keep a world high in technology and low in humanity from destroying itself and their future.



About the Book

This book, created in 2021, expresses some of my feelings during the pandemic. Sadness enveloped the world and we cried for all who were lost. The sharp edges of the shapes, the heavy brushstrokes, the splatters, and the black, gray and white colors reflect the harsh reality of our world as we struggled to maintain hope.

Materials

Various papers; Sumi ink; Micron marker; accordion hinged with book cloth.

Artist Statement

I speak a visual language that has been woven with threads of experience and colored with seasons of my life. My art expresses an appreciation for the beauty of materials and the interdependence of humankind and the earth. Driven by emotion and love of formal design principles, I seek to interpret both the grand shapes of nature and the intimate ideas from my imagination.



About the Book

I am an amateur bird watcher and usually observe birds eating, bathing and interacting in every day ways. I wrote this letter to crow in response to witnessing a crow brutally raid a nest of baby robins. Writing the letter and creating the images was cathartic. The short letter asks several questions. Must I let nature take its course, or can I interfere? Is it possible to see the crow's side of things and its need to eat and to feed its young? The letter presents the issues, but doesn't come up with clear answers.

Materials

Stab binding; acrylic and pastel paste drawings and linoleum cut prints on Arches text wove; marking pen and collage on Tyvek envelope.

Artist Statement

My work is often concerned with environmental issues and human impact on the natural world, but I am open to and inspired by many subjects. I am drawn to a graphic and layered interpretation of ideas. I live and maintain a studio in Tacoma, Washington, where I work as a printmaker and book artist.

Laurel Moorhead
Knock, Knock, Who's There?



About the Book

Doors and Door Knockers of Fabriano, Italy.
In 2019 I was fortunate to spend 10 days in Fabriano, making paper, etchings, and artist books. Walking through town each day, I was fascinated by the intricately varied door knockers and entry doors of the houses and wanted to remember them with these original watercolor and ink sketches on 140 lb. paper in this accordion book with pockets, closed with a French Door structure. The cards can be removed and moved around as the viewer wishes.

Amandine Nabarra
It doesn't hurt anymore



About the Book

Translucency is fascinating. It opens infinite possibilities for play, with its see-through yet opaque quality. The book transports viewers in a journey of self recovery. From feeling lost and hurt to the realization that one can learn to heal and fly again.
The choice of images balances content with shape, colors and see-through options. The book is heavy and behaves like fabric, adding movement to the flow of the story.



Materials

A translucent photo book made with image transfer on liquid polymer clay.



Artist Statement

Amandine Nabarra is an artist and entrepreneur working across artistic mediums. She shares her vision of the world through photographs and artist's books. Amandine creates spaces to tell visual stories that readers experience by themselves. She has exhibited in numerous photography and artist's book shows in the USA, Europe and Australia. Her work is in over 40 private and public collections.



About the Book

I like that handmade wooden blocks require no batteries or software updates. *Marble Math* builds on previous block sets held in private collections and at the University of Southern California and Michigan State University. This iteration continues my fascination with using blocks for exploration and teaching. The addition of marble papers expands lessons in massing, symmetry, mathematics and gravity to include the study of pattern, color and geometry. The included Playboard suggests some exercises. As you begin to manipulate the blocks you'll likely have your own ideas and questions. ENJOY!

Materials

An 11.75 x 9.25 x 2 custom wood box with clasp and paper label containing 24 white oak blocks covered with Accardi marble papers, a 12-page booklet wrapped in a playboard including suggested exercises.

Artist Statement

Robyn Johnson and I maintain a studio on the shores of Tarboo Bay. There we practice photography, paper making and produce and collect artists' books. For us there is nothing more beautiful or exciting than the skillful integration of concept, content and craft that is the hallmark of the handmade book. The creativity and ingenuity of others inspire and encourage our own efforts.



About The Book

If. is a handwritten representation of some of the thoughts, feelings and ideas created in response to the ups and downs I have experienced in the past year. While I was writing, I did not want to be able to literally record events so I used what I call scribble writing but is, in fact, ascemic writing which has a long and varied tradition. To mirror random events, I used found text. The box is from a found object (a cribbage board), with hand written paper scrolls sealed in the holes of the board.

Materials

Unique artist book created from a found object. The text is 'scribble writing' or ascemic writing and found text. Enclosed in a clamshell box.

Artist Statement

Bonnie Thompson Norman is the proprietor of The Window-pane Press, a letterpress printing and book arts studio. She is also employed in a commercial letterpress shop and a bindery, and teaches printing and bookmaking. Her work reflects timeless and/or contemporary concerns, and offers challenging questions, provocative puns, and inspiration. Her work is included in collections throughout the US, New Zealand, and Europe.



About the Book

Images are collaged using free images reworked in Photoshop. The book illustrates the wide variety of contrasts, like peaks and valleys, inherent in our language using the descriptive word, “red.”

Materials

Verticle pamphlet medium to with stardreamcardstock created by Bonnie Thompson Norman. Reconfigured by Lynne Olson to allow collage inside the cover flaps and a red ribbon closure.

Artist Statement

I am drawn to words. I prefer working with a theme. I work in different media and try to select the most appropriate format and medium to illustrate my theme.



About the Book

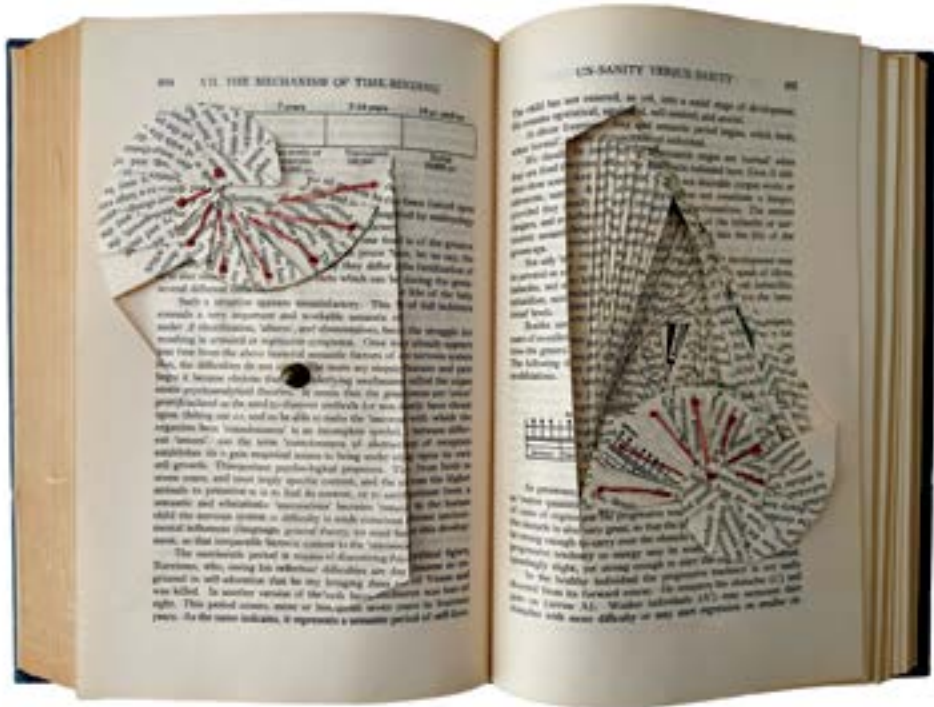
I am interested in the accumulation of language and the modular nature of words and letterforms. I often think about how language lingers, moves around, and accumulates on top of itself. I imagine how text might exist independent of people, how the letters would move around each other and collect outside of the structure of our words. In this piece, a pile of handmade paper pieces sit alongside a pile of letters. The structures of the printed word are almost nonexistent. These piles wait next to each other, referencing the form of an open book, but clearly sorted and separated from each other.

Materials

Handmade paper, ink on commercial paper.

Artist Statement

My practice is centered around language and text. I explore letters abstracted or released from specific words. I see them as herds, moving through spaces, collecting and disbersing. I typically work in media associated with text on a page, such as graphite, letterpress printmaking, typography, etc. My process is tactile and physical, often working directly with letters cut from paper.



About the Book

Un-Sanity is an altered book that is a reflection on the ups and downs of 2020. It is an expression of the feeling that everything is just a bit off kilter; time is slower and life is simultaneously boring and terrifying. Nothing seems quite right but instead feels un-sane.

Materials

Altered book, Science and Sanity by Alfred Korzybski 1950. Pages were cut and carved into a downward spiral on two facing pages. Red linen thread and a brass knob were used.

Artist Statement

Books tell stories and by altering them I can weave in my stories. Cutting a landscape into an open book or folding the fore edge to make birds fly off the page changes the content of the book without changing its nature. I have been playing with paper my whole life and asking what if...? and artist's books always seem to hold the answers.



About the Book

This piece began with Becky Frehse's "Found Objects Become Book" workshop in October 2021. I had been collecting "moon" themed items with no particular outcome in mind. In the workshop my initial focus was to depict the moon's phases but as I got caught up in the process more and more possibilities opened up. I was delighted to find so many feminine references. Then I became interested in full moons and that required smaller ancillary pieces. This year's theme "Peaks and Valleys" is represented by two small folders illustrating the moon's highest peak and her deepest valley.

Materials

Rectangular wooden box and clock housing, round cardboard box with lid, ceramic face, cotton fabrics, hand cast and cardstock papers, round metal containers, acrylic paint, glass beads, silk ribbon.

Artist Statement

I have always loved creating something with my hands. Professionally I used fabric, paint and thread. Then I discovered "book arts" and whole new ways of expression opened up. My inspiration comes from nature, mostly from the animal kingdom but natural phenomena as well. My intention is to showcase the beauty we so often overlook or take for granted.



About The Book

A Slice of Heaven is a kaleidoscope book celebrating my new home in the Sonoran Desert. While I will always treasure my years (and friends!) in the Pacific Northwest, I find myself totally entranced by the beauty of this enchanting, miraculous desert. This creative structure opens into a circle and then rotates panoramic desert vista photos showcasing the Catalina mountains of Tucson, Arizona. In one, the iconic Saguaro cactus stand proud; another reflects the prehistoric palms of Agua Caliente park. The images are paired with an original poem—a love story to both a man and a desert.



Materials

Kaleidoscope book. Archival digital photos on Mohawk Superfine and Speckleton papers.

Artist Statement

Laura Russell is a photographer and book artist’s who creates hand-bound, limited-edition artist books that incorporate photographs of our urban landscape and tell a story about our culture and our communities. She has participated in national and international book arts and fine art exhibitions and her books are collected by museums and libraries. Laura is also the founder of 23 Sandy Gallery.



About The Book

Ghosts & Shadows is a unique artist’s book in the form of an old photo album. Eighteen vintage snapshots have been altered with collage, paint, hand-cutting and sewing techniques, and then mounted on the cover and inside the album, with hand-written captions. The theme of the book appears on the title page in the form of a quote from an imaginary novel: “All memories are fiction, Martin; all photographs are lies.”



Materials

Unique artist’s book created from a vintage photo album, Mi-Teintes burgundy paper, snapshots, book & magazine scraps, tissue paper, thread, decorative paper, black gesso, acrylic paint.



Artist Statement

After retiring from the practice of law ten years ago, 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 into my pieces. The goal is always to tell a story that might startle, amuse or provoke.



About the Book

The Age of Reason was created while in isolation at home during the Covid-19 global pandemic. I “merged” two damaged Victorian-era photo albums, grafting the celluloid cover from one album onto the interior photo block of another. I also created additional photo mats to match the wonderfully detailed pages from one of the albums. The album now contains 10 vintage cabinet cards (altered with collage and paint), several antique memorial cards, and a series of seven text cards. The book’s theme is the death of civility, community spirit, and thoughtfulness, as revealed by the pandemic.

Materials

Unique altered book created from two Victorian photo albums, antique cabinet cards, newspaper/magazine/book scraps, tissue paper, decorative paper, pigmented gold wax, thread, acrylic paint.

Artist Statement

After retiring from the practice of law ten years ago, 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 into my pieces. The goal is always to tell a story that might startle, amuse or provoke.



About the Book

Once opened and unpacked, *Portmandemic* includes two 13 x 50” letterpress prints made with huge wood type rescued from a Tacoma boathouse. One side is layered with portmanteaus (a term coined by Lewis Carroll to describe two words combined for a new meaning) printed in June 2021, post vaccines. Dark rabbit holes and Alice’s conversation with the Cheshire Cat are printed on the reverse, created in November, after Delta variant raged. When the print trays are lifted, a hidden essay by the artist about her pandemic peaks and valleys, plus a glossary of portmanteaus, are revealed.



Materials

Letterpress printed wood and metal type, and photopolymer plates on gasen and kitikata by Jessica Spring. Ready-to-unpack portmanteau bound by Gabby Cooksey with Asahi book cloth and leather straps.



Artist Statement

Much of my work relies on irony, wit, and a fresh point of view. Memories, experiences, and rescued objects are blended with history and popular culture—the results are stories that become artifacts preserved in the structure of a book. The act of reading this book is intended to be intimate, allowing the reader to make connections through their own memories and perceptions.

Marilyn Stablein
Threads: A Sewing Kit



About the Book

Lift the lid, the contents spill out. Threads link, mend, heal. The needle sewing kit is a meditation, a celebration, a call to action, a way to heal, recover from a long illness. Empowering hand gestures stitch, join diverse textures, shapes, colors, fabrics. Sewing for me aspires, attains peaks of confidence that heal the rifts, the valleys of physical limitations. Humble recycled tools, needles, threads, buttons, inspire me. Creativity, repetitive handiwork is meditative and soothes the soul. From an ongoing series Notions & Accessories that honors needleworkers and their handicraft.



Materials

Explosion pop-out book, 8 pockets, book art object, sewing notions, needles, thread, handmade papers, Arches, Lokta. Three artist books with sewing themes: a pop-out map fold, accordion and spool scroll.



Artist Statement

Nature and travel inspires my work in collage, mixed media, artist books, altered books, textiles and photo-graphy. I archive cultural artifacts, tools, autobiographical ephemera, natural & found objects that I recycle as an eco-practice to help heal the earth. I collaborate with artists and publishers including Red Fox Press, Ireland. My artist books are in private and public collections.

Marilyn Stablein
Up & Down: Eco Notes



About the Book

When forest fires and an extreme heat dome in 2021 raised temperatures in Portland to 116 degrees, I longed for the snowy Himalayas where in my twenties I once trekked 27 miles over 3 days to an ice cave at 12,756 ft. The pace, the ascent, the rarified air, icy wilds and solitude evoked peak experiences in a pristine wilderness. Today climate caused landslides, floods, and erosion are destroying natural habitats. Glaciers melt and die. Lost in a valley of despair, I grieve for the endangered and lost ecosystems.



Materials

A Book art object—two nesting wood boxes house 3 collage books that stack and an accordion narrative colophon. Wood, paste, marbled, decorative, vintage papers. Land, sea and air maps, paint, glue.



Artist Statement

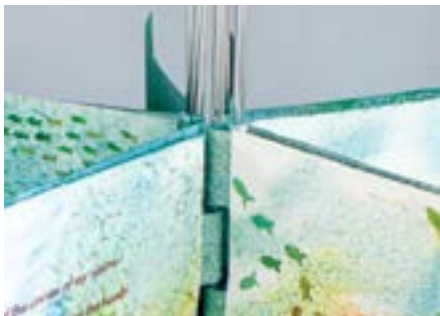
Nature and travel inspires my work in collage, mixed media, artist books, altered books, textiles and photography. I archive cultural artifacts, tools, autobiographical ephemera, natural & found objects that I recycle as an eco-practice to help heal the earth. I collaborate with artists and publishers including Red Fox Press, Ireland. My artist books are in private and public collections.

Ann Storey
Encompassed by
Light and Life



About the Book

I snorkeled for the first time on a kayak trip in the Baja, Mexico, in 2011 after a really difficult year coping with the death of my husband. What a wonderland of coral, fish, marine mammals—light, form, color, movement—were just under the water’s surface! It was a very healing, joyous experience. I wanted to capture in word and image the feeling of weightless exhilaration, the astonishing synchronized movements of the fish and the respite from care that the experience entailed. This was my first book containing my own poetry so it was a creative breakthrough for me and a peak experience.



Materials

Accordion book with piano hinges held together by clear glass rods. Watercolor paintings done on Fabriano Artistico paper. Poetry by the artist which has been digitally printed.



Artist Statement

I am an artist and faculty emerita at The Evergreen State College where I taught in interdisciplinary art history programs for many years. Now that I am retired I am ardently pursuing creating artist books and honing my watercolor skills. The possibility of combining imagery, sequencing and writing, especially poetry, within an artist’s book is exciting, as is the option of collaboration.

Sha Towers
We Are Writing These Things



About the Book

Drawing on a line from Kevin Slavin’s 2011 TEDGlobal talk, I’ve dissected and reassembled fragments of the text, exploring ideas of language, communication, illegibility, and fragmentation and the dislocation, disconnection, and dissonance that remains in the wake. The work speaks to the vacillation between the peaks or highs of meaningful communication and connection and the lows or valleys of fragmentation and dislocation. While this work created prior to the pandemic, it wrestles with some of the same issues of disconnection and dissonance that many of us experienced.



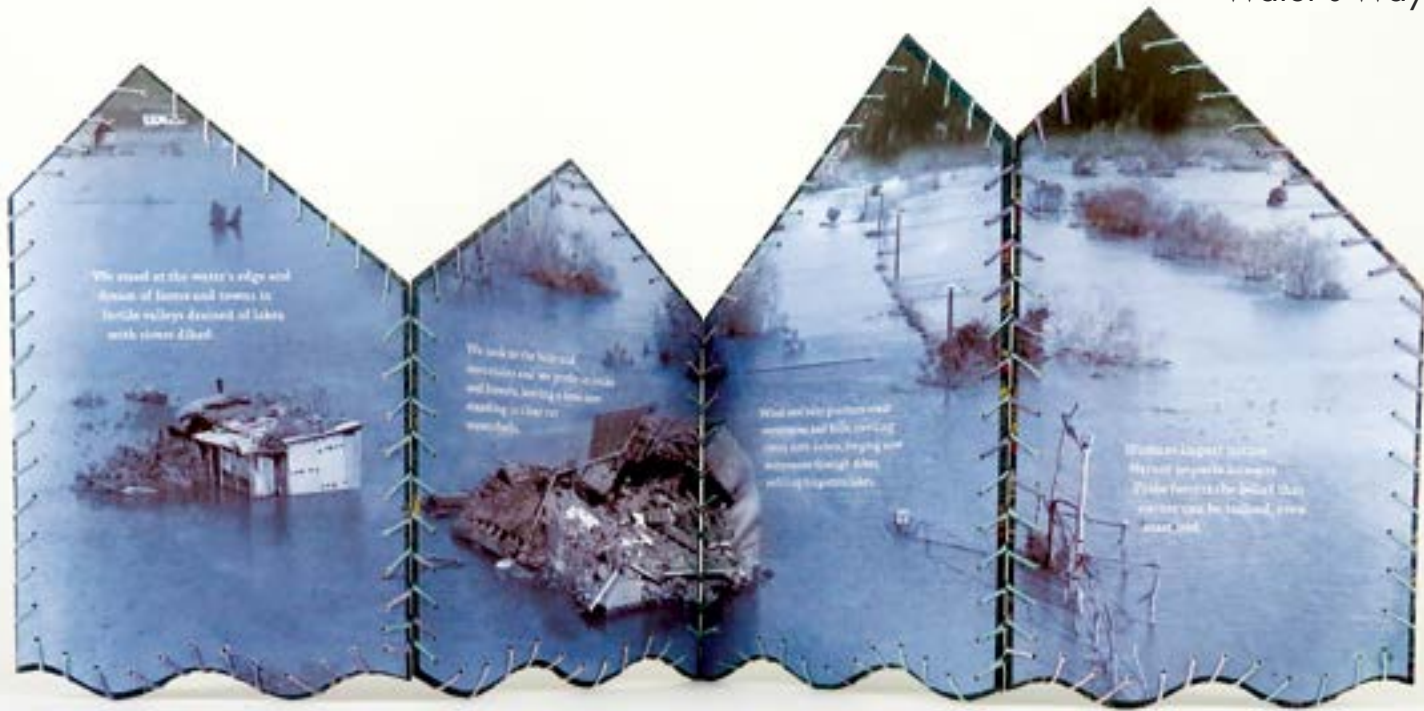
Materials

Accordion structure, paper, board, sumi ink, watercolor, and walnut ink.



Artist Statement

My visual work often focuses on the convergence of calligraphic mark making with forms and structures from the world of book arts. My creative practice serves as an outlet for me in contrast to my work as a librarian and university library administrator. Whether experimenting or working out technical solutions to ideas, the quiet, thoughtful work is a healing balm amidst a busy, noisy, life.



About the Book

In Martin Luther King Jr.'s 1963 letter from the Alabama jail, he laments the “white moderate” response to civil rights issues, condemning the silent and actionless for being “more devoted to order than to justice.” Created on the anniversary of King’s assassination, this work reflects not only the valleys of human failure in his time, but also that of our own time, nearly 60 years later, still plagued with many of the same issues. It is possible though, to see hidden amongst his words of lament, a calling to higher peak, words of hope, and justice, and peace.



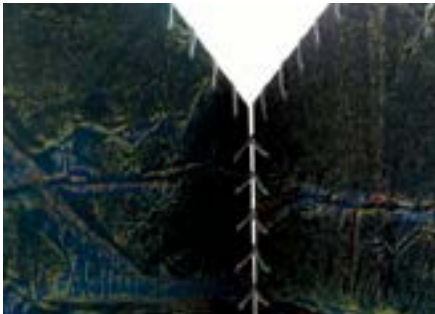
Materials

Accordion book; paper, board, ink, gesso.



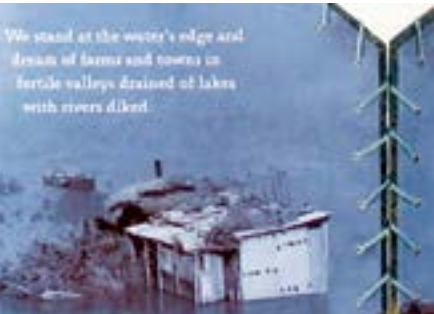
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About the Book

Sumas Lake in British Columbia was drained 100 years ago to create the Sumas Prairie for farming. It was assumed human flood control machines could restrain nature. There were 100-year floods in 1908–1909, 1932; 35-year floods in 1945, 1949, 1955, 1975, 1990; and 12+ more in between. In 2021, atmospheric rivers combined with mountain wildfire damage and logging practices overwhelmed flood control systems, restoring Sumas Lake to the valley. *Water's Way* is to remind us of the consequences of our disconnect between our practices in mountains and valleys with devastating natural consequences.



Materials

Whip stitch accordion; multi-colored hemp thread; experimental paper inspired by drone footage of the Sumas Prairie flood; inkjet printed colored historical photograph on 80# WorldWin cover.



Artist Statement

My fascination with the format of the book and the continual exploration of structure and content variations has its beginnings in the magic and escapism that books provided me during my formative years. I am a storyteller and alchemist, distilling narratives from current affairs, common experiences, memories, and material world to emerge into books exploiting many media and materials.



About the Book

Throughout the pandemic, there’ve been worrisome sleepless nights of uncertainty. Will this virus continue to spread? How much longer before we can safely board an airplane to travel? Often deprived of a good night’s slumber, a friend suggested this falling asleep technique: think of three cities while going through the alphabet A to Z. Soon dreaming about places I’ve been to, or would like to go to, helped me to fall asleep. Eventually became an idea for my annual calligraphic book exchange! For me, the ups and downs of sleep, related to “Peaks and Valleys,” and pleated pages, more visual.



Materials

Accordion, Redi-Shadow blackout paper shade, cotton fabric covers, glass beads and satin sleep mask.

Artist Statement

I continue to enjoy combining calligraphy into various book structures and challenging myself to include more written content that tells a story. As the pandemic dragged on, I was thankful for my annual exchange project: creating an “original art” small edition with several lettering artists. Time spent daily in my studio, keeping the creative juices flowing, brings great joy and satisfaction.



About the Book

Untitled (masks) is a collection of individual mask pages that expresses my personal experience during the pandemic. I was very excited and enthusiastic about the next chapter after graduating in 2020. However, the world has changed with the COVID-19 and pandemic lockdowns. With the blame on China from President Trump, the Asian Community has faced ruthless and cruel hatred and attacks. I am nervous and scared every time when I go out in public, and I embroidered my then thoughts and experiences on the mask that I wore that day. With a collection of masks, it becomes my pandemic diary.

Materials

Embroideries on masks.

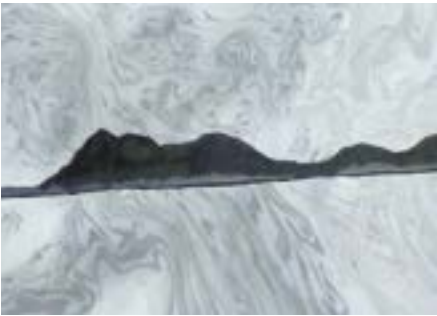
Artist Statement

As a contemporary bookbinder, I craft conceptual books to explore identity, sexuality, and human relationships. My handbound books, book-alike objects, and book installations portray solitude, delineate intimacy, and evoke an immersive atmosphere. By experimenting with the materiality of the page, thread, and cover, I deploy personal memories to celebrate the importance of oneself.



About the Book

Escaping Flatland—what does it mean to you? Is it simply a change in altitude? Or could it be a state of mind or the feeling of being stuck? How does one represent the rich visual complex world of experience on a mere piece of paper—flatland? This set of workbooks was my journey to escape “flatland” during the early months of 2022. My goal was to escape my imagined boundaries and limitations. The main thrust of the work was meant to be an explorative process of self-discovery, investigations past and present, to be open for inspiration and a fresh path for future creativity.



Materials

Two stab-bound workbooks in a portfolio; mat board, rice paper, construction paper, tamarind paper, grosgrain ribbon, wooden pegs, floss, paper twine, sumi ink, sumi watercolors, suminigashi ink.



Artist Statement

Jan Ward (Edgewood, Washington) is a book artist. Her unbridled exploration and use of all manner of materials, techniques, and methods often leads her work to the edge. Her interests are in uncovering, exposing, and disentangling the chaos of life so things can be reexamined and appreciated.



About The Book

Sun Rise has been a work-in-progress for the last three years. I have been developing multiple ideas for a book that would marry my husband's love of electronics and my love of paper. This book celebrates our move to the Pacific Northwest and how our family has changed in this time.



Materials

A modified star book made with watercolor paper, glassine, black Tyvek, Tim Holtz distress inks, and LEDs connected to a battery-operated switch.



Artist Statement

Rachel Watson is a graphic designer and book artist working in the PNW. A reader at heart, the merging of imagery, text, and paper is the cornerstone of her creative work. She spends her free time creating as often as possible and playing with the menagerie of pets in her home.

Carlette Carrington Wilson
If I Could Be With You By the Hundreds, Thousands, Millions and More



About The Book

When I saw that the popular song on the piano roll was “If I Could Be With You.” I, immediately, thought of the Coronavirus, personified, and yearning to “be” with any body. Journal entries mirror the uncertainty of days at work, shopping and the wide ranging impact felt by all. We’ve never been so attuned to the rise and fall of numbers, of percentages of who lives, who died, who survived. Ironically, the pandemic provides an opportunity for some artists to focus on new work reminding me of the Great Depression, some prospered, became enriched, while others fell into deep impoverishment.

Materials

Scroll book, piano roll, ink, acrylic paint, iridescent watercolor paint, crayon, oil pastel, decorative papers, found objects.

Artist Statement

Through various book forms I visually comment upon and/or attempt to understand the impact of history on a personal level. While the majority of my work focuses on the past, I am not unmindful of current events. The unprecedented circumstance of the pandemic brought into being a work that flows over, stretches out through space and time, mirroring the uncertain days, months, years we now witness.

Jessie Wing
Red Box of Revelations



About the Book

I was taught that electrocardiograms (ECGs or EKGs) are a fundamental assessment of heart health. A 12-lead EKG translates the electricity of the heart into a pattern of peaks & valleys (or ‘PQRS waves’). While we usually have no awareness of this internal electricity it shows the rate & rhythm of our intrinsic pacemaker. EKGs are not foolproof but can be helpful with other supporting data. All is revealedz—normal & abnormal heart rates & rhythms—atrial flutter, ventricular fibrillation, etc. EKGs—the peaks & valleys of cardiac patterns reveal new, sometimes old, stories of the heart.

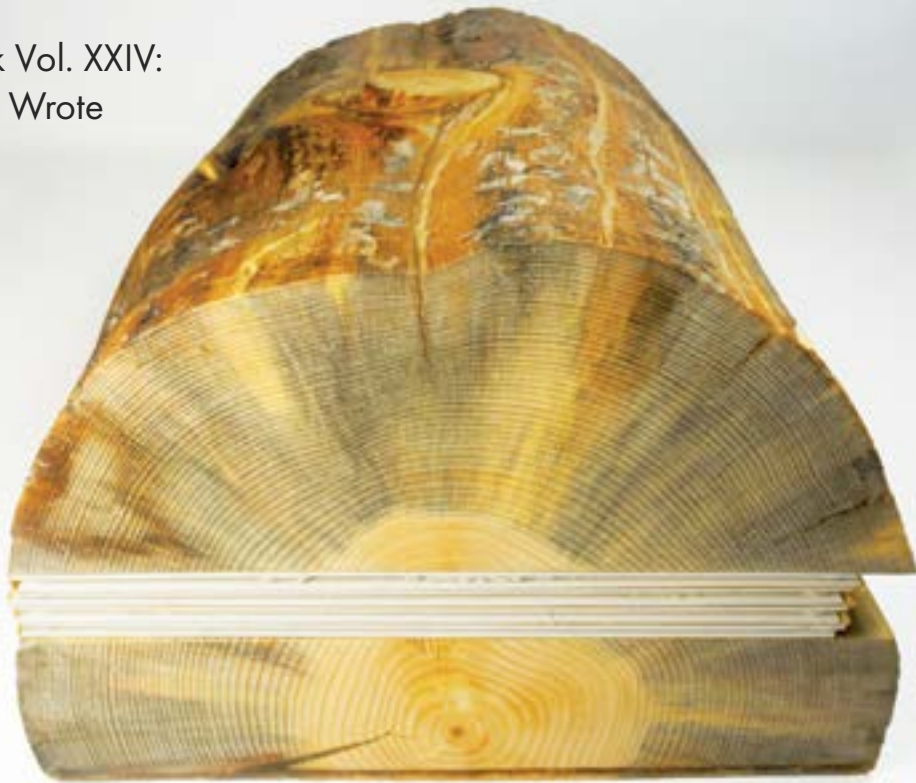
Materials

Two inch by two inch wooden box, painted, covered with hand-made marbled paper. Accordion book with images printed on 100% cotton paper. Images colorized with watercolors and pastels.

Artist Statement

I’ve spent many years working in data analysis. We live/swim in data & love it. Data tell a story, reveal trend lines reflecting the population in multi-dimensional portraits of peaks & valleys. Data are powerful. They can be used to tell a story to help people, but it can also be mis-used. While two dots make a line, each dot/line represents real people. Not just peaks and valleys but real people.

Suze Woolf
Bark Beetle Book Vol. XXIV:
What the Beetles Wrote



About the Book

With the help of climate change, mountain pine beetles have killed hundreds of millions of acres of forest in North America. This log, from Oregon’s Fremont National Forest—since burned in the Bootleg Fire—has their galleries on it. I made silicon molds of various beetle galleries, include the log acting as covers, and with Mary Austin’s help, cast paper pulp into those molds. The resulting paper bas reliefs are the pages of “What the Beetles Wrote.”

Materials

Accordion-fold book made from log (white bark pine likely), paper pulp, mat board, iron-oxide-dyed non-woven viscose.

Artist Statement

I am both fascinated by the adaptations that bark beetles which mass-attack live trees have evolve and horrified by the tree mortality they cause. Their effects are magnified by climate because they survive warmer winters and trees are vulnerable from heat and drought. Their chewed patterns look like a strange scripts with messages we fail to understand—what better form than a book?



About the Book

The metaphor here is tree-bark-as-quilt, insulating wrapping the tree through cold winters and hot summers. But underneath the coverlet, bark beetles lay eggs whose chewing interrupts the tree’s nutrients, killing the tree. A cut-out in the quilt, like a window in a report cover, shows their activity “under the covers.”

Materials

Scroll form: fabric wrapped around branch with beetle galleries, original painting of ponderosa bark printed on fabric, quilt batting, black grommets and wood screws, commercial fabric, magnets.

Artist Statement

I am both fascinated by the adaptations that bark beetles which mass-attack live trees have evolve and horrified by the tree mortality they cause. Their effects are magnified by climate because they survive warmer winters and trees are vulnerable from heat and drought. Their chewed patterns look like a strange scripts with messages we fail to understand—what better form than a book?



Suze Woolf
Bark Beetle Book Vol. XXXVIII:
Below the Bark



About The Book

Peaks & Vaalleys is inspired by the prospectus for the 2022 PSBA Members' Exhibition. This flag book reflects on the ups and downs I have experienced throughout the pandemic. Those highs and lows intersect, blurring together like static, and linger long after the initial feelings have past. Letterpress-printed using Stymie metal type and pressed to paper on my 9 x 13 Kelsey platen pres. The photography included is a series of self-portraits depicting multiple versions of myself using double and slow exposure techniques. The edition includes photocopied replicas of the original photographs.



Materials

Flag book structure. Letterpress-printed with Stymie metal type on French Speckletone paper. Original photographs taken on a mini instant film camera. Cover is hand-drawn.



Artist Statement

I am a Millennial librarian, poet, printer, and book artist. My art is reflective of my lived experience with depression and trauma. Creating art makes tangible that which is difficult to name, explain, process, or share. Poet Ray Prints began in 2019 as an outlet during a transitional, transformative, and tumultuous time in my life. It has become my redemption and expression of my authentic self.

Colophon

I have the honor of designing the Puget Sound Book Artists 11th Annual Members' Exhibition Catalog in 2022. I cannot express enough gratitude for being able to do something I love for a fantastic group of artists and creatives. All of you are the inspiration for this catalog, from the bold colors to the delicate lines. I hope you enjoy it as much as I enjoy making it for you.

Rachel Watson
Creative Butterfly Design

The 2022 Members' Exhibition Catalog is typeset in Chaparral Pro and Futura PT Book. Forty-seven copies printed through Blurb.com on May 24, 2022.





Puget Sound Book Artists