



Breaking the bindings : American book art now.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1983

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BREAKING THE BINDINGS :
AMERICAN BOOK ART NOW



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AN EXHIBITION OF CREATIVE BOOKMAKING
PRODUCED IN THE UNITED STATES SINCE 1980
ELVEHJEM MUSEUM OF ART : 6 MAY - 3 JULY 1983

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FOREWORD

Breaking the Bindings: American Book Art Now breaks new ground as it invites us to take a fresh look at what the book can be and to review traditional definitions we had perhaps too complacently accepted. When Professor Walter Hamady first discussed with the Elvehjem the exhibition he and his students were contemplating, the curatorial staff and I were excited by the possibility of an exhibition that would reveal the plethora of experiments and forms sweeping through the current art of book-making in this country (a phenomenon akin to the "wide-open" character of many of the other arts of this century) and intrigued by the thought that the book, as created by today's artists, is not necessarily something one reads.

The prospect of the Elvehjem's acting as a host to *Breaking the Bindings* proved irresistible. The desire to know what was happening to the cornerstone of literate society certainly played a role in our enthusiastic response to exhibiting what Walter Hamady's class would be discovering about books *now*. At the same time, we realized that *Breaking the Bindings* would also be breaking new ground for both the Elvehjem and the Art Department. Although the Elvehjem has held quadrennial exhibitions of work by the Art faculty and has recently begun exhibiting work by graduate students in the Art Department, *Breaking the Bindings* heralds a new cooperative venture for both the museum and the Art Department. It marks the first time a class in the Art Department has organized an exhibition for the Elvehjem—an event, in our shared opinion, long overdue.

The staff of the Elvehjem and I are grateful to Walter Hamady and his thirteen students for offering the museum the opportunity to exhibit *Breaking the Bindings*. We hope this exhibition as it sheds new light on the fine art of book-making will also lay the cornerstone for a new tradition of sharing and cooperation between the Elvehjem and the faculty and students of the Art Department.

Katherine Harper Mead
Director, Elvehjem Museum of Art

ACKNOWLEDGMENTS

Behind every exhibition is the invisible support group that makes everything possible and *Breaking the Bindings: American Book Art Now* is no exception. Years ago when my colleague Warrington Colescott produced *New American Graphics I* so successfully, I wished for enough graduate students to do the same regarding books.

His original idea was to bypass slide representation by sending seminar members out to studios and galleries across the country. The idea was extremely successful as evidenced by *New American Graphics II*. So I thank Warrington for providing the inspiration and the model.

Next, thanks to timing for providing thirteen familiar students who had worked in proximity to each other (and to me) who seemed to have the right chemistry to do the job. Ideally, planning should have been done a year ahead. That was impossible for many reasons and as a result many particulars remain unknown (still remain unknown at the time of this writing), keeping the sense of adventure keen.

Advance leg-work began in the summer of 1982 with a query to Katherine Mead, Director of the Elvehjem Museum of Art. Her response was immediate, enthusiastic and positive! We had the example/model, the subject to be investigated, the labor, and a place for the proposed exhibition.

Many trips up Bascom Hill found much good advice and encouragement from Eric Rude, Associate Dean of the Graduate School and from Arthur Hove, Assistant to the Chancellor. The Graduate School Research Committee provided full funding for travel and at the same time filled our sails with a positive sense of worth. Art Hove coached the proposal to the Brittingham Trust and around Christmas we learned that the catalog we hoped for was possible!

It would be impossible to properly thank all the fine people around the country who helped us find the people and places active in making books. However we need to acknowledge Barbara Pascal, Kathryn Markel and The Center for Book Arts for sharing their experienced expertise.

None of us had any idea of what we were getting into. For example the amount of mail we generated was quite surprising and expensive. Fortunately the Graphics Area Chairman Dean Meeker generously gave the seminar a fair share of the graphics budget and the Departmental Chairman Wayne Taylor (in a state of shock at our zero use of the long distance telephone) was extremely generous funding our postage and copying. The secretarial staff right from the beginning was encouraging and complimentary to our "tight" organization and this was heartfelt by all of us. Carla Leskinen did the bulk of the necessary typing, Alice Cockroft processed all the travel vouchers (many of which were quite unorthodox) and Kay Hensen fielded the numerous telephone inquiries. All of it was done with exemplary cheerfulness and efficiency.

Once the work began to arrive, the type shop in the Humanities Building looked like a UPS warehouse. We were surrounded by packages ad infinitum. The work was checked in and transported to the Rare Book vaults in the Memorial Library, University of Wisconsin/Madison. The enthusiasm and trust of Debbie Reilly the assistant curator made our jurying work possible. She in fact opened the facility on a Saturday to let us work without disturbing readers.

As we went along there were several field trips "to get educated" about how to do and how not to do. For these we thank the following: Jan Fox in the Memorial Union for sharing her years of organizing exhibitions; Eleanor Crandall in University Publications for giving us our first lesson in how exhibition catalogs are made and helping us structure deadlines; and the staff of the Elvehjem Museum of Art, most notably Steve McGough and Carlton Overland for telling us horror stories.

Thanks also to Kathy Parks for her enthusiasm, suggestions, support of the poster for the show, and for her willingness to involve the Museum Shop in making some of the work in the exhibition available to the public. Exhibitions in the Elvehjem do not get installed without the pivotal direction and actual hard work of Henry Behrnd assisted by Timothy Quigley.

Last a special thanks to the bookmakers themselves for all their cooperation and support; without them there would be nothing to show.

Walter Hamady 15 March 1983

PREFACE

In the beginning, so to speak, all we knew was that a good deal of activity was going on nationwide regarding the book. Since all of us in the seminar were involved in producing books of one kind or another it seemed like a wonderful opportunity to learn more about what was going on. So, simply we began an investigation without any preconceived notions as to what we were looking for. The result is this exhibition.

Needing a working title for advanced organization "American Book Art Now" seemed utilitarian enough to convey what we were looking for but somehow seemed too dull. When the seminar met we discussed this and asked for suggestions for a better, more descriptive title. Alison Circle suggested "Breaking the Bindings" not to convey an iconoclastic bunch of vandals out to tear beautiful books apart, but rather to convey the breaking out of bondage, of getting away from traditionally conceived ideas of what books might mean today.

The original ten objectives were as follows: 1. Identify the paradoxes, problems, and shortcomings of the publishing industry today; at a time of the greatest production of new titles the quality and content is at an all time low. 2. Locate and identify people and places generating creative activity with the book. 3. Produce a definitive exhibition that will show the diversity and energy of this burgeoning nationwide activity of artists, poets, printers and craftspeople. 4. Publish an illustrated catalog of the exhibition that will include comments and essays that will serve as a reference manual on the subject of interesting creative approaches to the art of the book. 5. To create a travelling exhibition which would be sent to other parts of the country as a means of sharing our findings. 6. To encourage the University to begin an archive to document the art of the book in America today. 7. To encourage printers, poets, artists and craftspeople to continue bucking the system that has become so unaware, wasteful, uncreative and unresponsive. 8. To encourage the continuation of a literary heritage threatened more dangerously than ever in human history by electronic computer technology. 9. To encourage a continuing awareness of our ongoing humanity as it is transmitted by both clarity of language and by the clarity of the form of the letters and works and arrangement thereof. 10. To show contemporary industry how to use the new technology in a way that does not compromise our heritage of clarity in the perception of traditional letterforms.

Now that our investigation is finished for the time being, most of these objectives have been fulfilled, with the last three becoming essentially irrelevant and the fifth, at the time of this writing, a probability.

There are different approaches to creative activity regarding the book, many genres and definitions of what a book might mean. One thing for sure is that these various approaches seem to be in a parallel laminate flow without too much cross-pollination.

We think the exhibition is unusual in several ways, the first being that the organizers/investigators traveled to all parts of the country to see with their own eyes, to ask questions and encourage people unknown to each other to submit work. The second is the broad spectrum of artifacts included in the exhibition. Previous exhibitions have been narrow, tending to focus on only one aspect of bookmaking and/or time period. This exhibition includes everything from traditional, finely printed books to conceptual works.

Between these extremes are rubberstamp books; mail art books; offset and color xerox books; so-called artist's books; unique/one-of-a-kind books made by artists; sculptural objects; hand made paper books; containers of "idea-objects" and some objects too difficult to define. The seminar made (makes) no attempt to define what a book is—rather the works selected for the exhibition should speak for themselves and suggest possible connections.

The only requirement for the work was that it be made in America (USA) since 1980. The seminar decided that jurying should be kept as simple as possible with one-person, one-vote, a simple majority putting the work into the show. There were no invitations except to one and all with our hope being to find all the unknown people making books. By virtue of this process and for diverse reasons there are many known bookmakers not represented in this exhibition. Any suggestions for greater inclusion "next time" would be appreciated.

We have all learned a good deal about American bookmaking and about the multitude of facets involved in producing an exhibition. I can honestly say that a more exciting positive experience couldn't be had nor a more harmonious, cheerful, hard-working group of young people be found anywhere. It has been a real pleasure.

Walter Hamady 15 March 1983

INTRODUCTION

I. ORIGINS

We believe the work of making books is diverse and vital. More books than ever are being published commercially, but book publishing as a mass industry has become distanced from the creative work of human hands. Artists, writers, and private printers take matters into their own hands, creating works which stir the imagination. The book has grown and changed since its earliest appearance in human civilization and the work of human hands, using type, paper, image, and various media, keeps it alive today. Books today are constantly changing; they challenge our conceptions of the meaning of the word 'book.' The United States is the scene for exciting book activity. This book explosion demands recognition and documentation. We need to find out where book work takes place, who performs it, what its methods are, what its effects are, and what it creates as a present ground upon which the future enters. We recognize and respond to a need to bring various book artists together to enrich and learn from one another. At this particular time in Madison there exists a group of talented and experienced people willing to mount an exhibition which fills this need and which presents to the public creative book work in an illuminating context. Fifteen people have worked together to organize *Breaking the Bindings*: an art professor, graduate art students, poets, private press book makers, and professional artists, all with book making experience and many with valuable experience in organizing and mounting exhibitions.

The project began as the idea of Walter Hamady, Professor of Art at the University of Wisconsin and proprietor (with Mary Laird Hamady) of the Perishable Press Limited, one of the most innovative and enduring of private presses. The work continued as the combined and democratic efforts of the aforementioned fifteen. We were fortunate to have a model in the work of Warrington Colescott, who had recently conducted a graduate seminar in the UW-Madison Art Department, a seminar which devoted similar effort to the work of contemporary American printmakers. In August 1982 when we began, we knew a major exhibition documenting contemporary American book art would be essential work, we had a model for such a project, and we had the right combination of people to carry it forward.

II. THE INVESTIGATION

Immediately we divided ourselves into committees: groups to receive and answer mail, groups to develop mailing lists, groups to investigate other book exhibits which have taken place in recent years, groups to oversee journeys to visit book makers around the nation, etc.—a number of small groups which shared the labor.

Our initial need was to get the word out. By investigating directories of private presses, art departments which have book programs, book arts newsletters, and by using our individual storehouses of information, we compiled a mailing list which during the course of autumn 1982 reached nearly 1000. We sent announcements of our plans to the entire mailing list and to publications which printed news of our exhibition. We designed and supervised the printing of the prospectus which was sent to all respondents.

Only so much of our investigative work could be conducted through the mail. We knew from the beginning that we would need to travel, to see for ourselves the 'hot spots' where books are being made, to obtain a first-hand view of the diverse work throughout the nation. Members of our group traveled individually and in pairs, by plane, bus, private car, university fleet car—in any way we could. Whenever possible, due to our limited budget, we traveled where we knew people with whom we could stay, to places where we could mix investigation with visits to parents and friends. We were so conscious of conserving expenses that we had problems with university officials who were not used to travelers trying to save money. They could hardly understand such junkets as a trip to St. Louis in which the only claim for reimbursement was for gasoline. With our \$5000 budget for travel we managed to cover America up and down the east and west coasts, throughout ten midwestern states, several southeastern states, through the vast southwestern spaces of Oklahoma, Texas, and New Mexico, and beyond, with funds to spare. Glory be to old friends, new friends, relatives and travel agents, all of whom saved us time and financial resources.

The reports from travel offered us many an anecdote, including the story of an Oklahoma professor who directed one of us to a local crafts organization, claiming the 'fine arts' department was not interested in books; and the tale of a group of bookmakers in Atlanta who would not show a book with sexual subject matter to one traveler because she was accompanied by her mother.

Our travel served to spread the word of our exhibition; it also garnered valuable information about book making in America. Representations of diverse methods of book making employed by artists were found around the nation—from Boston to Albuquerque, Seattle to Atlanta, New York to Denton, San Francisco to Lexington, Madison to Santa Cruz, Los Angeles to Gulfport.

We learned that book making is a growing phenomenon. Many artists are only beginning to use the book as a form of total expression. Book centers, organizations, and newsletters are springing up throughout the nation, and universities are developing programs in many states. Our travels confirm our belief we are in the midst of a book arts movement more extensive and expansive than at any time in our history.

Our journeys involved much work, taking time from our jobs, educations, and personal creative work, but the travel brought great joy. Almost everywhere we received open armed greetings from book makers. They offered their homes, food, cars, and encouragement to our project. They were excited by our interest and generous in sharing their work with us. This exhibition is for them, for the celebration of the human spirit which they gave us in person, and which is embodied in their books.

Our meetings to organize the work, hear reports about travels, and assess our progress, were made to seem less work than festival. It became a tradition to share food and drink at meetings, taking turns to provide the fare. Most of us fasted on Wednesdays until our sessions, at which we sampled foods ranging from Baba Ghannouj to Polish kielbasa to Texas chili to Mexican almond sponge cake. In spite of the *joie de vivre* we accomplished much work at these meetings. The atmosphere allowed us to become friends as much as fellow workers as we assembled the exhibition.

III. JURYING

If we thought traveling was our most time-consuming task, we found we were mistaken when slides of artists' work began to pour in. Our receiving committee was overworked but performed a bang-up job of organizing the slides for viewing and jurying. We spent several days over a two week period viewing slides, narrowing 250 works down to 34 which we tentatively accepted for the exhibition. Book makers sent slides to this advance jurying if they were hesitant to send fragile or expensive work. We had informed them we preferred to see actual artifacts. The bulk of mail and jurying lay ahead of us.

We received 800 works by our deadline and transported them all to the secure vaults of the university library's Rare Book Department. There the helpful staff had never before seen quite such a collection of 'rare' books. In two long days devoted to jurying we pared down the entries to a manageable number which comprised the most innovative and well made works. We shared burgers, Chinese food, brats and beer during breaks or at the end of work days which lasted long after darkness settled. Finally we discussed the works, tallied votes and settled on 135 pieces for the exhibition. Although each of us has some regrets about particular works which were not selected, those we chose were often unanimous or nearly unanimous selections. The most impressive works stood out from the crowd and were agreed upon without hesitation.

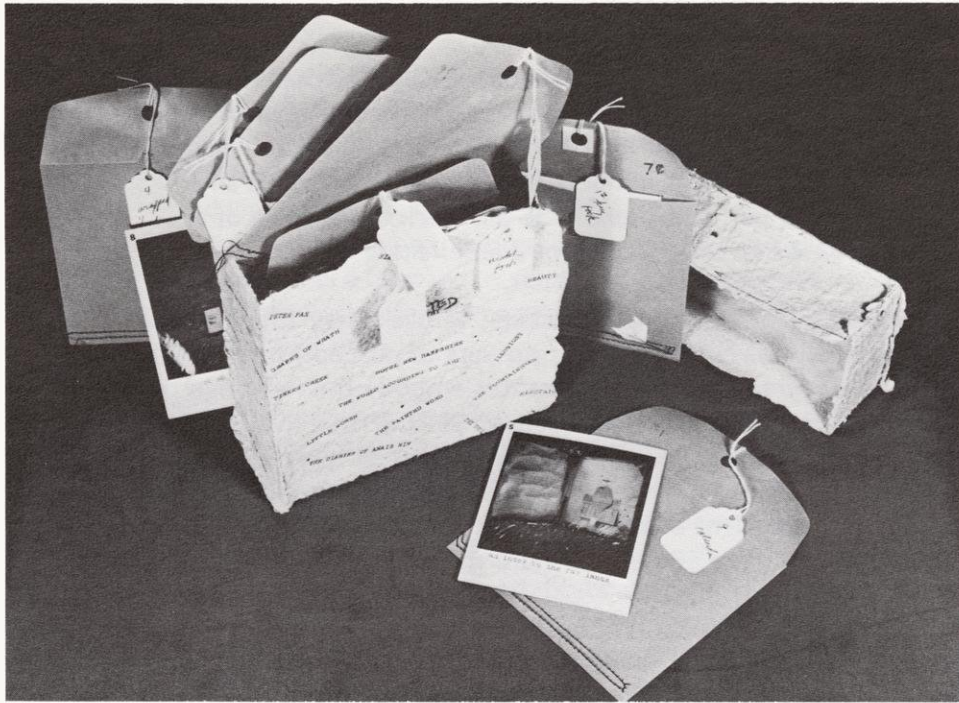
IV. MOVING TOWARD THE EXHIBITION

Now, as we prepare this catalogue, begin to package and mail returned works, seek ways to promote the exhibition and proceed with all the care that has characterized the endeavor from the beginning, we still have much work ahead of us. We continue gladly, confident we have an exciting exhibition on our hands, one that can mark a gathering of a movement in book work and point toward an exciting future.

The book means a variety of things to artists, whose imaginations create in different ways, always challenging our powers of perception and comprehension. Diverse media and structures embody the full range of human emotions. Each book we have seen, and all we have included in the exhibition, teach us to 'read' in different ways. In an early session, Walter Tisdale, one of our group, reminded us of Ezra Pound's statement that "A book should be a ball of light in one's hands." We believe these books give forth such light, and we are excited to share their light with you.

Charles Alexander
Nancy Andrews
Alison Circle
Beth Grabowski
Walter Hamady
Katherine Kuehn
Ruth Lingen
Penny McElroy

Leslie Moran (Sem I)
Stephanie Newman
Mary Jo Pauly
Susi Schneider
Pati Scobey
Bonnie Stahlecker
Walter Tisdale
Lorraine Davis (Photographer)



Allen, Anne/Library: Book

Akins, Future

Lubbock, Texas

Secrets

Serigraphy, mixed

8"x 10"x 1"

Secrets is about secrets. Those events that just seem to happen but continue to haunt us and leave us wondering if we did the right thing. Those events you don't really want to tell your mother.

Allen, Anne

Austin, Texas

Library: Book

Handmade paper, type, photography

7"x 6"x 2½"

In this piece I combined the concept of a library with the concept of the individual books that comprise it, to create one object that would be both a collection of books that mean something to me as well as a book in its own right.

First, I created 16 collages (the number of years I've been reading) using old books as material. I then took polaroids of each and made an envelope to house each photo—these are the pages of my book. Each is numbered by means of a tag attached at the top. There is a segment of my writing on the reverse of each page that forms a narrative on my feelings and experiences with books. The pages were then assembled in a binding/case of hand-made paper, which bears a "selected bibliography" of favorite books of mine.

Amico, Samuel D.

Santa Cruz, California

Six Tales Being of the Book of Lies and Wisdom

Letterpress

9½"x 6¼"

The tangibility of letterpress discipline lends itself to the creative process that begins with the spoken word. A dialogue is set up between visual and literary information—fusing them in a reciprocal inter-dependence. They each may act as a catalyst upon the other in a joint act of creation.

Anderson, Judy

Denver, Colorado

Shadow - Light

Letterpress, serigraphy

8¼"x 9¼"

Baker, Jan

Stamford, Connecticut

Daily Food

Woven book pages, hand made and collected papers

19"x 12"

Book

Woven book pages, hand made and collected papers

7"x 6'

In my book works I literally break the binding, take apart the pages and weave the pages back together on a floor loom.

Ballweg, Janet

Madison, Wisconsin

Private Property

Letterpress, lithography

2³/₄"x 4"

It seems to me that the purpose of a book is to present a main idea (story) through consecutive pages of information. In my portfolio books, I choose to present my story as individual elements, arranged to form a visual whole.

Barry-Wilson, Colleen

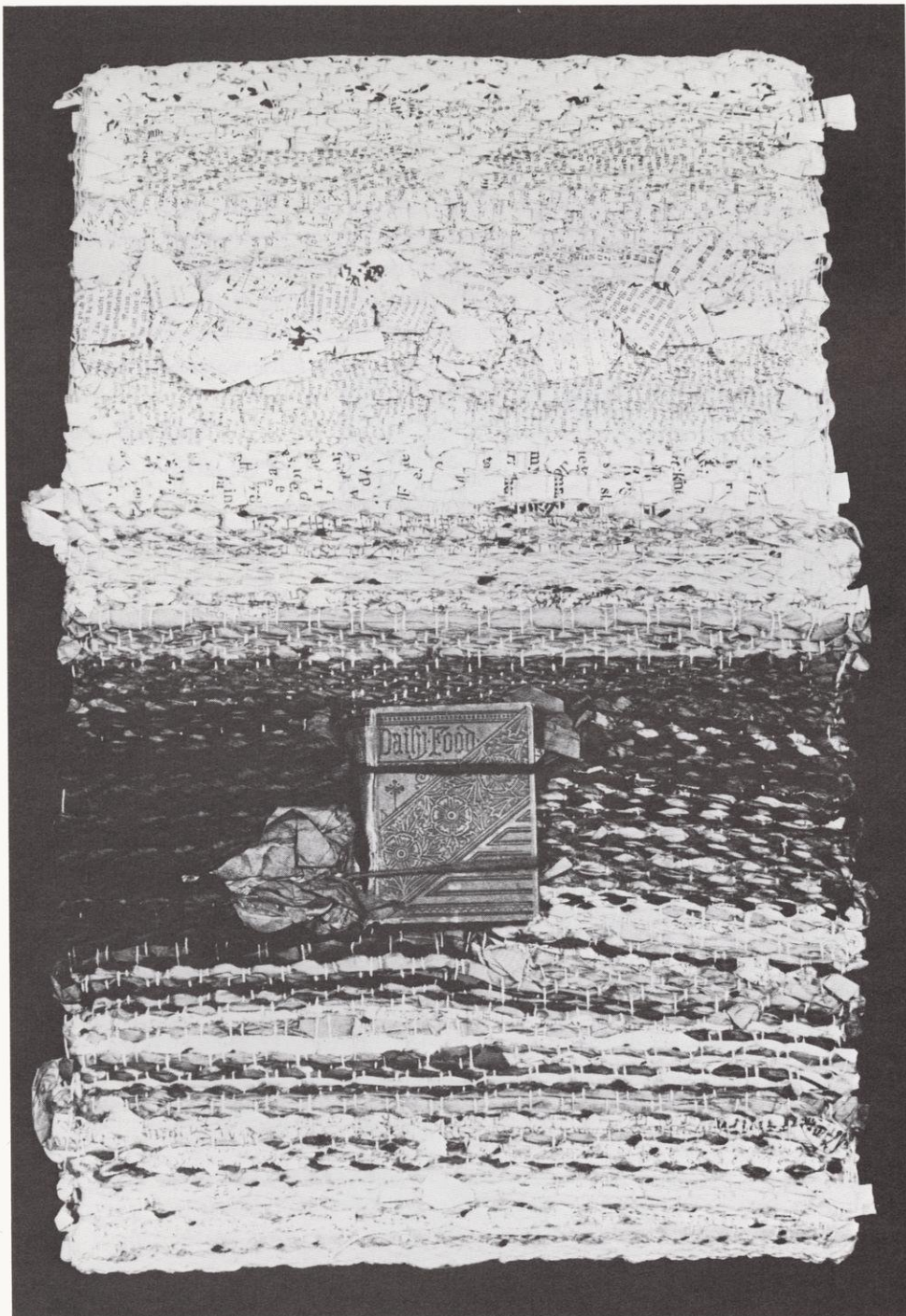
Chico, California

Latched Album

Handmade paper, mixed

8"x 11"x 3"

Album is made of hand made bark, linen, and cotton papers, wild grape bark, and old hardware. It utilizes the concept of the album as a vehicle to contain, preserve and display selected textures.



Baker, Jan/Daily Food

Beckett, Caroline

Oregon, Wisconsin

In A Dark Garden

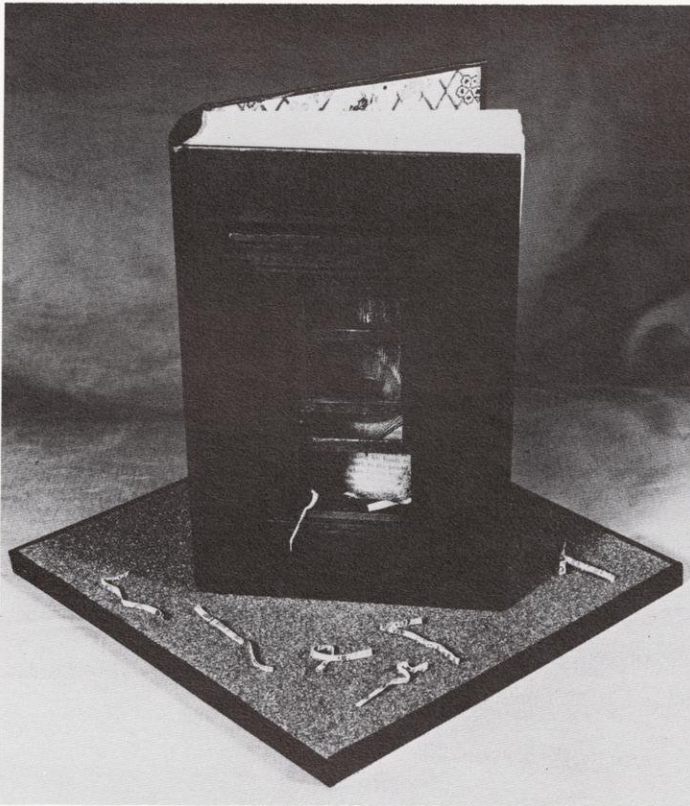
Mixed

8¼"x 6"x 2¼"

A book is a window to another world.

This is a visual translation of the literal.

This is a literal translation of the visual.



Beckett, Caroline/In A Dark Garden

Bieler Press

Lange, Gerald

Saint Paul, Minnesota

Common Ground (illustrated by Ben-Zion Shechter)

Letterpress

9¾"x 6"

Somata

Letterpress

10"x 7¾"

Bell, Lillian A.

McMinnville, Oregon

Wrap Around

Cast Paper

17"x 14½"x 4"

Cast paper, both shallow and deep, is the medium for my two and three dimensional constructions and assemblages. Using Japanese papermaking techniques I am able to work between layers of sheer and opaque pulps made from my own processed plant fibers. I insert imagery between the very thin layers as the sheet is formed on my Japanese screen. Each sheet is custom made for each one-of-a-kind work.

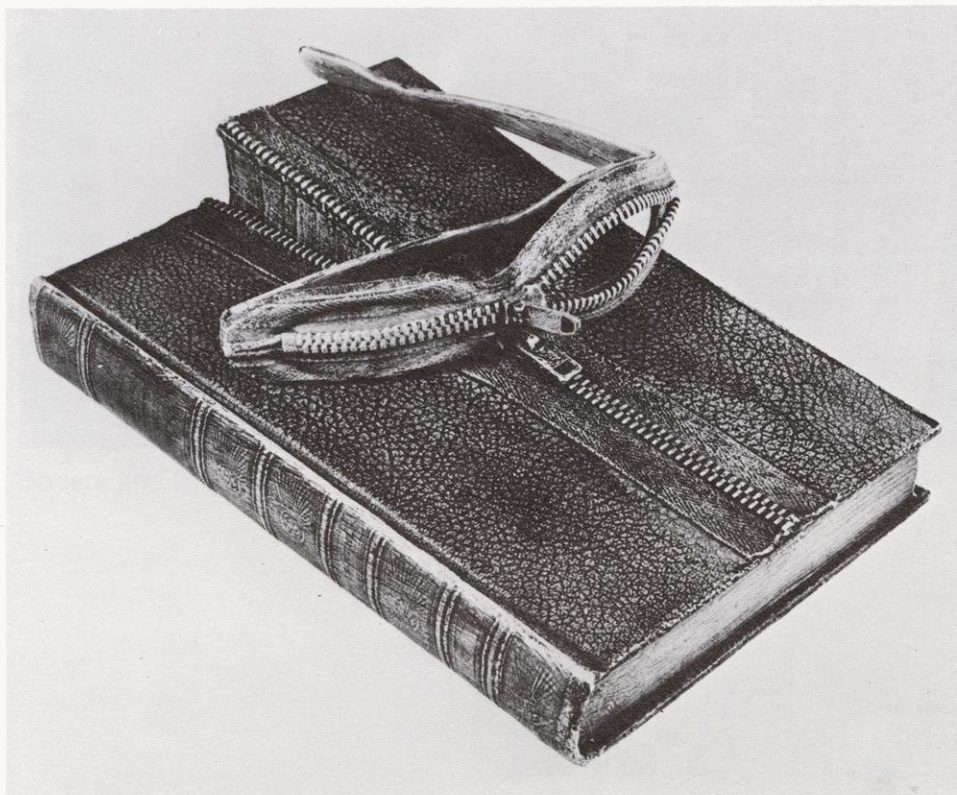
Benes, Barton

New York, New York

Expose

Mixed Media

6"x 8½"



Benes, Barton/Expose

Berry, Thomas

Philadelphia, Pennsylvania

John Loves Jody

Mixed intaglio and mica

4¾" x 4"

I have a great love for the media and in particular the *National Enquirer* with all its sensationalism—I have no great love for John Hinckley but do find his story a rather interesting one—I received no response after I sent him a copy of this book.

Blacklow, Laura

Cambridge, Massachusetts

Shore Pictures

Hand-painted black and white photography

2½" x 6½" x 1½"

My main format of art work is the book. I make one-of-a-kinds and limited editions. I want my art to be tactile, intimate, and connected to different levels of lived experience.

Boden, Jim

Kenyon, Minnesota

The Conversation

Mixed Media

Open 5"x 60"—Closed 5½"x 11½"

Rimbaud

Mixed Media

Open 5"x 88"—Closed 5½"x 11½"

When I was young I was interested in being a writer. I ended up being more visually oriented. So—I draw books.



Boden, Jim/The Conversation

Bodget, Lorraine

New York, New York

The Faithless Wife

Hand set type, cut paper

15½" x 11½"

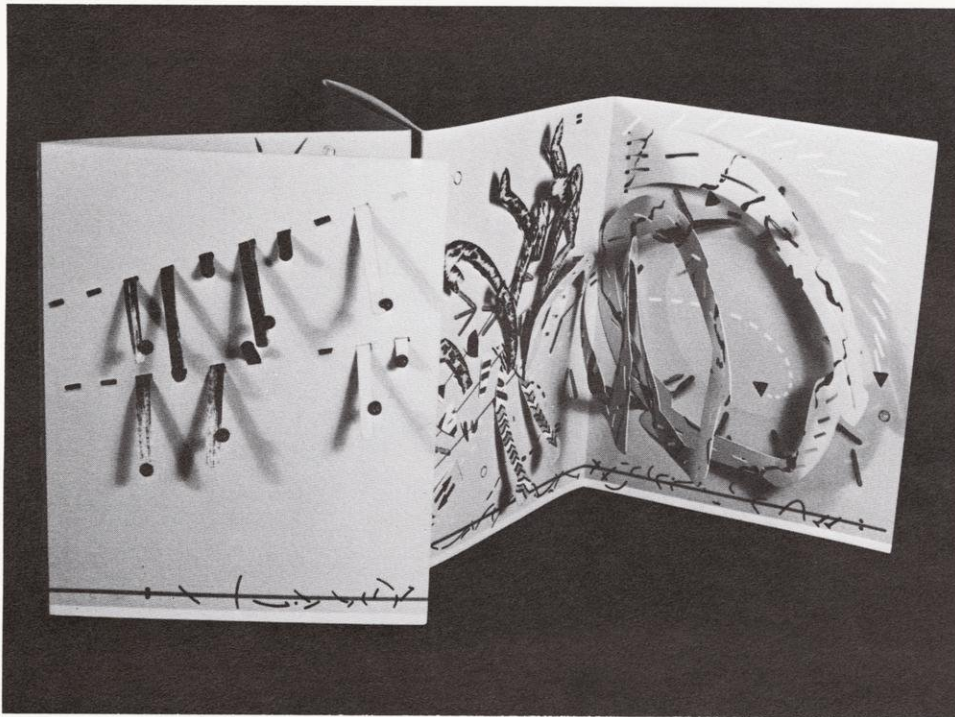
Bourdette, Christine

Portland, Oregon

The Ghost Dance

Serigraphy

7½" x 6"



Bourdette, Christine/The Ghost Dance

Broder, Roslyn

Chicago, Illinois

Training Restaurant Sales Personnel

Offset

9½"x 6⅝"

Bryan, Jack

Lawton, Oklahoma

Redwing

Ceramic clay

6½"x 4½"x 3"

Redwing is a personal metaphor about my work boots. This particular pair of boots has been with me for over 15 years and is very special in the how they look, feel, smell and reflect my wearing them. They are a part of me and bear my impressions. This book is a "shoebox" concept. Each page is an impression and reflection of the boots and my personal artistic "mark." The glazes were formulated to carry across the feeling of the boots and my "greying" over the years. I hope you enjoy your reading of *Redwing*.

Bushmiller, Edgar Allen

Norfolk, Virginia

Inside Dents

Photocopy

3"x 4½"

Pertinent To Who? Books having to do with interaction, not just author/reader. PARTICIPATION as well as product. SHARING is a goal.

Butler, Frances

Poltroon Press

Berkeley, California

Career Options

Letterpress, photography

20"x 26"

New Dryads (are ready for your call)

Letterpress, *pochoir*

18"x 25"

Cash, Barbara

Mount Carmel, Connecticut

Flight

Letterpress

9½ "x 6 "

Meet Me in the Better Land

Letterpress

9¾ "x 3¾ "

Rather than printing this on gravestone grey, I chose to mirror the stones of the warmer hues—sandstone, etc. I collected the sayings myself—the rubbing on the cover is my own, the others come from other sources. I had a lot of problems with this book—perhaps the “spirits” were against me! Yet for all its flaws, perhaps the overall beauty of the book saves it (I hope!!).

Books—I love them! I love to read, look, touch and smell them. Designing, printing and binding books is more satisfying to me than *anything* I have accomplished in the commercial field of graphic design. I love to work with the colors and textures, the beautiful type—to see the works through as a complex unit. To make each page related to each other and the whole is an exciting challenge.

Chast, Roz

New York, New York

The Book of Fact and Fiction

Watercolor, ink

3½ "x 2½ "

Ed's Interpretation of Dreams

Watercolor, ink

3½ "x 2½ "

Colp, Norman B.

New York, New York

Freud's Recipe

Type, photography, mixed

4 "x 4½ "

In this book, the title is a pun on the text with photograph (the statement was Freud's justification of women's place in society). In addition, the photo puns on the statement which precedes it.

Copper Canyon Press

Hamill, Sam, Swenson, Tree

Port Townsend, Washington

Requiem

7¾ "x 6 "

Cortese, Don

Manlius, New York

Stendahl's Pocketbooks

Linen, flax and abaca, hawthorns and silk

4"x 3"x 2"

Ovaltina/Pocketbook has no model but itself and really started out as a humorous definition and exercise.

Courtney, Lisa

Goleta, California

Places of Personal Refuge

Accordion bound, handmade paper

5"x 3½"

I see books as containers and vessels for collecting and presenting thoughts and images.

This small intimate book contains imaginary retreats in which to contemplate alternatives to violence, destruction and hatred. You are offered no answers besides what you bring with you, only a time and a space.

The pages of this book are handmade paper of cotton and linen. The covers and images are handmade papers that have been painted and burnished with oil pastels, colored pencil shavings and metallic powders. The threads are silk. This is a one-of-a-kind book bound accordion style.

Curran, Darryl

Los Angeles, California

American Rituals

Xerox

8½"x 11¾"

Blockhead and Pinhead Productions**Demarest/De Sando**

Brooklyn, New York

Motherlove

Electrographic

8½"x 88"

Motherlove is a true story about Paula Venus Demarest, Sharron's mother. It tells how fears are passed from one generation of women to another. The book was accomplished by xeroxing each page several times. First we copied an eighty inch fabric segment. The curtaining material was sewn in place prior to xeroxing. The difficulty was in aligning the flow of fabric from page to page. Positioning the height of the fabric from the platen gives the book the dark rich subtleties usually unavailable in copy art. To complete the book we added overlays of text and planes. The planes created the conflict exposed in the storyline.

Demorest, Jan

Ellensburg, California

Stamps/Japan

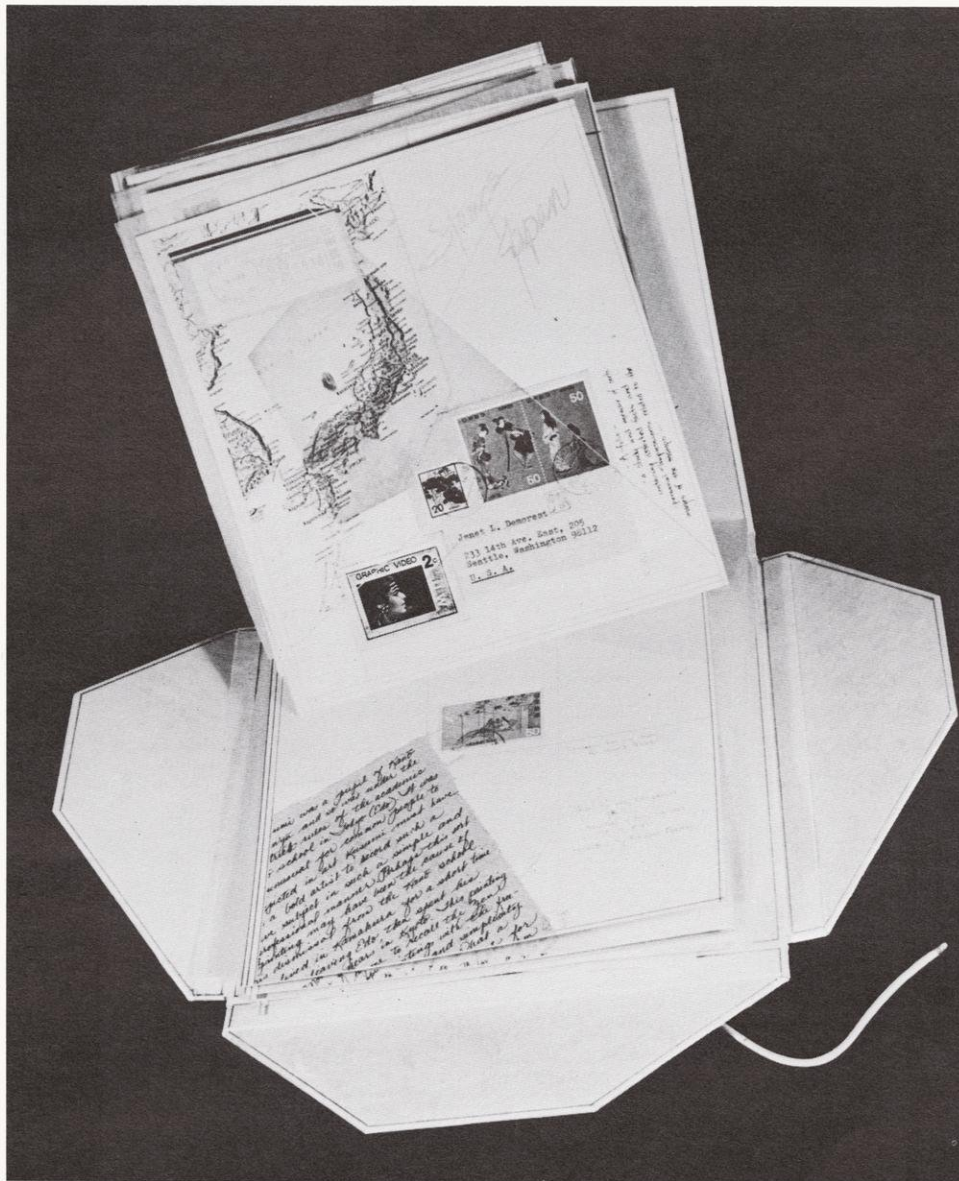
Mixed Media

8 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ "

Stamps/Japan is a sort of study and memoir. I correspond with an artist in Japan and the stamps from these letters are always very beautiful. My interest in Japanese art and culture and my travels to Japan prompted me to do some research based on the images used for the stamps and combine the stamps with ideas, facts, and visual materials. Rather than put the stamps into a standard sort of stamp collection where they become isolated and perhaps too precious, I decided to assemble this "visual memoir" and scattered study of Japanese culture.

The "form" of the book is similar to Japanese (and earlier Chinese) folio-type "books" in which paintings were presented in such a way to be viewed at close hand in a social setting (an evening with friends for tea . . .) rather than hung on a wall—an early form of our "coffee-table books" . . . or like looking at snapshots—to be passed from hand to hand.

For me it serves the function of a record of ideas, images, and impressions, as well as a means of communicating with others and educating—all basic functions of the book.



Demorest, Jan/Stamps/Japan

Dieu Donne Press & Paper, Inc.

Gosin, Susan

New York, New York

Li Tai Po

Handmade paper, etching, letterpress

19"x 13"

Li Tai Po is a traditional illustrated book bound Japanese style in natural silk. The bold lyrical etchings of Jane E. Goldman complement the poetry of this 8th century Chinese poet. The cover/case is neither sewn nor glued to the book so that the text may be removed and displayed as one long scroll.

Dove, Jan

Morro Bay, California

The Appointment

Spiral bound, serigraphy, offset

10½"x 8¼"

This book took form in the experience of meeting two people who stopped my very hectic world and made me see NOW. I like to make books whose physical form adds to the total content of the piece. This book is in the form of a notebook I'd been keeping while looking for a teaching position, when I met these two remarkable people.

Drennon, Hank

Chicago, Illinois

March 16, 1982

Wood, clay, paper

17¼" x 11¾" x 3"

March 17, 1982

Wood, clay, paper

14½" x 11¾" x 3"

I present these works, which are books, as real objects still directly and always closely connected with life and its fluxus of thoughts. The book, rather than freezing and preserving a singular state of thought merely here contains carefully, tenderly, and tentatively the fragile moment. This three dimensional aspect derives directly from my own attempts at writing and that thing which contains my thoughts and which in its reality many times is far removed from the reality which inspired it.



Drennon, Hank/March 16, 1982

Eller, Evelyn

Forest Hills, New York

Journey of the Mind

Paper collage

6½" x 8¼"

The flow of images inherent in turning the pages of a book have led me to explore the area of artists books. I have been working in paper collage for many years, using variations of repeated themes and panoramic landscape views that impart motion. These have been done in large diptychs and triptychs. My books allow me to use a number of related images in a narrative way to explore the impressions of a journey or response to a season or event.

Elliot, Michelle

Baltimore, Maryland

Began 1967 Completed 1979 Terminated 1981 Forgotten Memory Bank

File #49078PG

Color xerox transfer, silver lame

14" x 14"



Elliot, Michelle/Forgotten Memory Bank

Esping-Swanson, Gretchen

Overland Park, Kansas

Erosion of Tradition

Handmade paper, pigment, deerskin, cat gut, walnut, oak, brass

3'x 2'

Erosion of Tradition is a collaboration between Ray Tomasso of Englewood, Colorado, a papermaker, Tim Andersen, a printer from Omaha, Nebraska and myself. It was conceived as a whole—each page is based on the *golden mean*; the binding was to be alum tawed pigskin over oak boards but we had to “settle” for deerskin because of size requirements. We tried very hard to stay within the “rules” while molding them to our own expressive work.

Propinquity is a germination of two seemingly dissimilar spirits which have been found to be very similar. The glass and gur are the essence of these spirits which complement each other but are opposite in origin.

Gardylloo Press

Bennett, John Thos.

Madison, Wisconsin

Hats and Glasses

Letterpress

5¾" x 7½"

The author, Arthur Hove, is the essayist-in-residence at the Wisconsin Academy of Sciences, Arts, and Letters, as well as Assistant to the Chancellor at the University of Wisconsin-Madison. He calls the essays “Hats off to the Hat,” and “The Eyes of T.J. Eckleburg.” The illustrations in *Hats & Glasses* were selected from a collection of more than 150 pounds of zinc half-tone plates bought at a Wisconsin State Journal moving sale. Each one is printed in either charcoal gray, gray-brown, or blue-black. The book is handsewn and bound in handmade Fabriano Roma wrappers. Three shades of Roma & French folded Arches Text Wove are used within. American Type Foundry Garamond is the type.

Garrison, Deanna D.

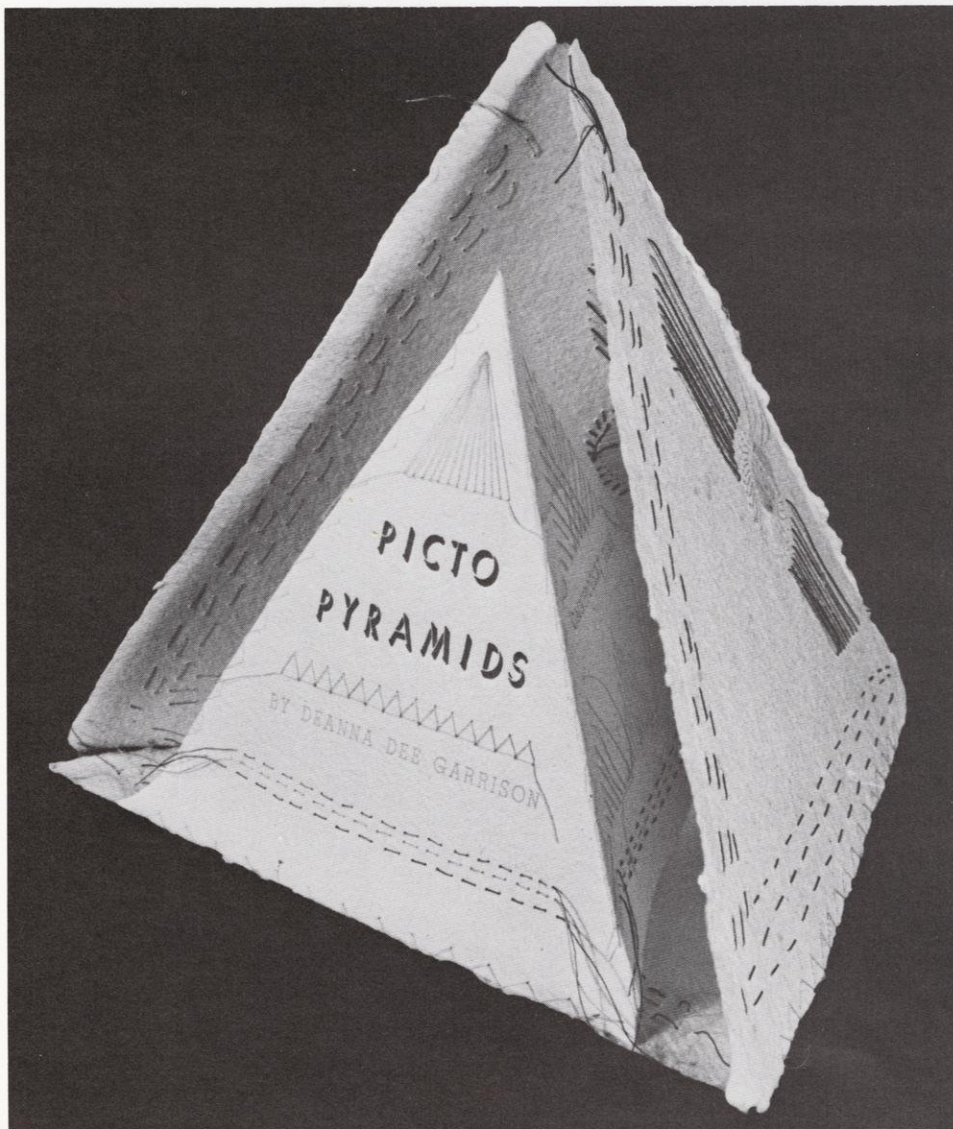
Vermillion, South Dakota

Picto Pyramids

Handmade paper, letterpress, thread

10" x 8½"

The *Picto Pyramids* book is based on three pyramids that I constructed out of handmade paper and thread. The pyramids' themes deal with different lengths of time (24-hours, years, lifetime). I wanted the book to represent the shape of the pyramid and still be able to fold down flat. The pyramids are created out of my obsession with time.



Garrison, Deanna D./Picto Pyramids

Garson, Susan

Los Angeles, California

Album (reproduced on catalog cover)

Mixed—etching, acrylics, colored pencil

7"x 7"

A book is a wonderful grouping of consistent ideas. I love books.

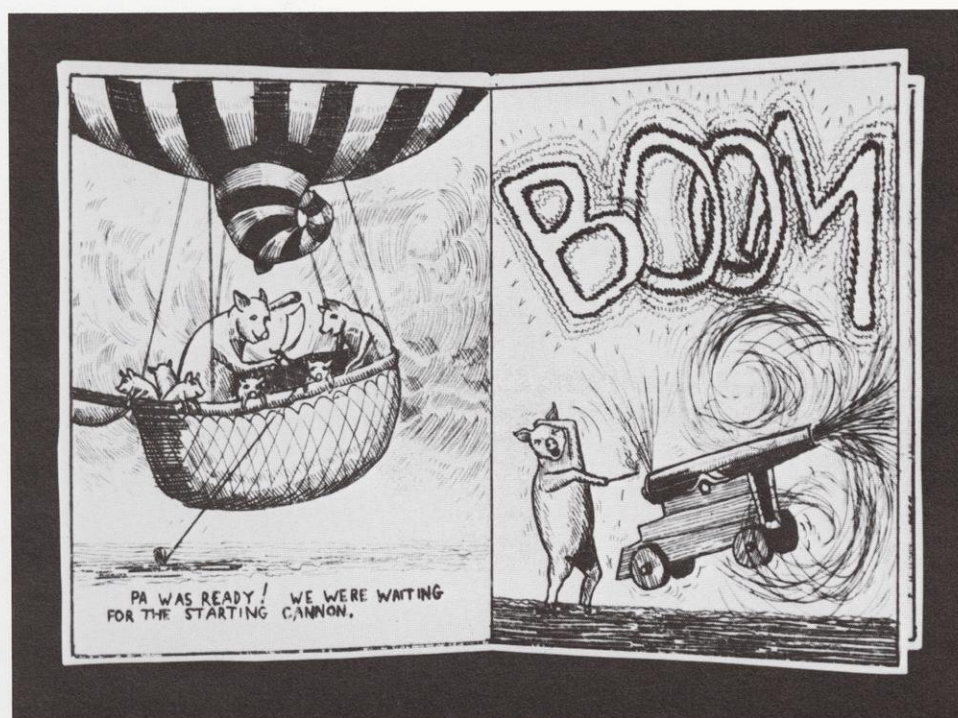
Geisert, Arthur

Galena, Illinois

The Balloon Race

Etching

6"x 4½"



Geisert, Arthur/The Balloon Race

Hagemeister-Winzenz, Karon

DePere, Wisconsin

Bound Inscriptions #2

Cast and embossed paper, woven bands

9"x 12"x 5"

The major source for my art is prehistoric and archaic cultures, especially those of the North, Central and South American Indian. The Mayans developed a sophisticated glyphic language for which the priestly class held exclusive responsibility. So for me the concept of book is closely related to a concept of the sacred—and indeed there are many cultures in which the early development of written language embodies this concept. We also know that a culture without the remains of a written record is doomed to silence and perhaps even doomed to extinction (The Spanish conquerors understood this well, proceeding to destroy all but a few Mayan codices, and Hitler much later understood this also). So the written word or book also becomes a symbol of endurance and transcendence.

Hammerman, Pat

Richmond Hill, New York

Density

Handmade paper, mixed

13⁵/₈"x 7"x 1"

My books are about oneness and duration. The markings hold within themselves the unlimited possibilities of sign-cohabitation. Each of the forms generates the next, creating language; textural particulars move into marks and marks into shapes. In addition, the books are tactile, adding another dimension to the viewer's presence in time and space.

Harrigan, Michael Patrick

Midland, Michigan

Stalemate

Collotype, drawing, chine colle

9"x 13"

I'm using the book form in these pieces as a vehicle to explore the sequential layering of information, memory and information systems.

Helix Press**Beckman, Laurel**

Los Angeles, California

The Math of Mothers

Offset

11½"x 9"

The Math of Mothers is a folio style book containing seven prints. Offset printed in ten colors by the author: the prints in both drawings and text parody the form of botanical illustration, dissecting personal and visual meaning for each image. The use of metaphor is evident in the text—affording another level of perception towards the ordinary images.

This work was produced/published simultaneously with the start of my business—Helix Press. With these events I realized needs both artistic and financial, and cemented my commitment to artmaking with an emphasis on the more accessible form of printed work.

Henry, Barbara

Jersey City, New Jersey

The Gardener

Linoleum cut, letterpress

12"x 12½"

Iguana Press**Jim & Mary Moss Escalante**

Springfield, Missouri

Prisms

Handmade paper, letterpress

5½"x 3½"

The orchestration of this book is a process which one cannot complete in haste; neither can it be made to order. Patient waiting belongs to it, rainy days belong to it, and the best of it sometimes comes in the doing of tasks that seem not to amount to much. While delay & interruption may keep a piece of work long in the making, in the end they enter into the quality of it & do bring it nearer to the real thing.

Inge, Bob

Richardson, Texas

Dallas in 1873

Jewelled leather binding w/leather box

3¾"x 2½"x ¾"

Jackman, Sandra

Los Angeles, California

For Safe Keeping No Need to Read

Mixed assemblage

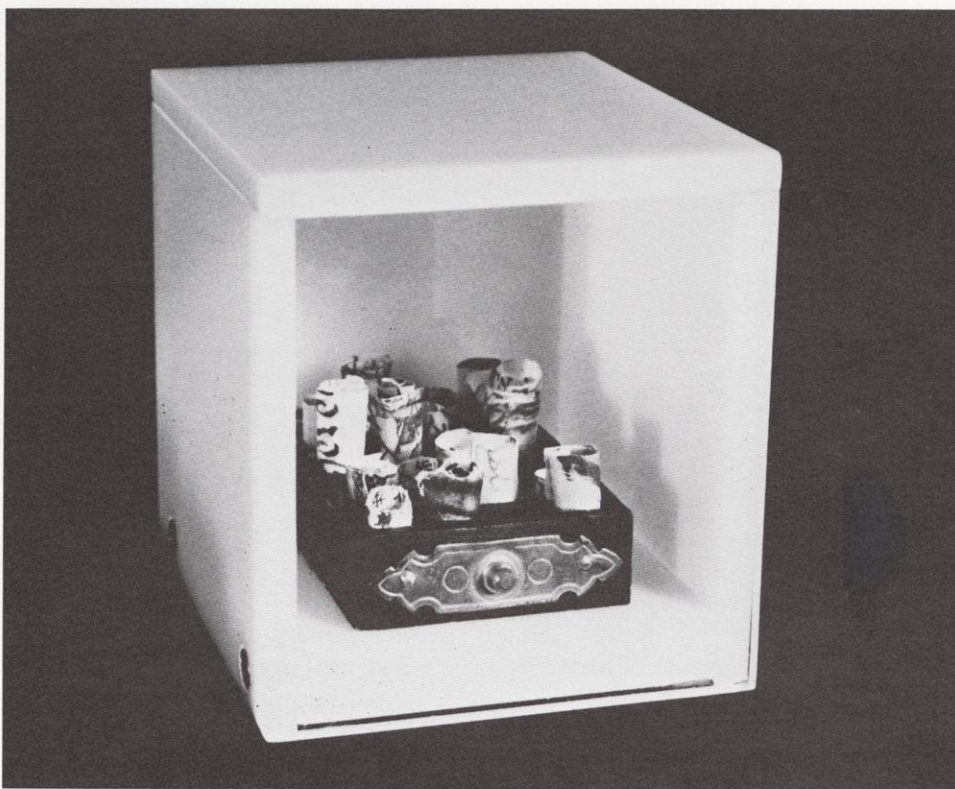
2½ "x 3 "x 2½ "

Remember

Mixed assemblage

4¾ "x 1½ "x 3½ "

These books are part of my ongoing collection of old, rare, curious, one of a kind, nonarchival books unsuitable for reading.



Jackman, Sandra/For Safe Keeping No Need to Read

Jackson, Leavenworth

San Francisco, California

Anything in Parentheses Can Be Ignored

Offset, lithography

8½" x 5½"

Anything in parentheses can be ignored or (the jury will disregard that last remark). Words by Judith Seeger, illustration and design by Leavenworth Jackson. Offset, lithography, 1980.

Jasper, Ben

New York, New York

Winter, Vol. I

Mixed Media

8" x 8"

Janus Press

Van Vliet, Claire

West Burke, Vermont

Lilac Wind

Hand made paper, letterpress

12" x 9"

Johnston, Alastair

Berkeley, California

Secretum Iter

Letterpress

8" x 7½"

The form was inspired by a workshop given by New York artist Hedi Kyle. I decided to stick to black type, without colour, ornament, or rule, with the exception of the linoleum cut over the colophon. The text is a "cut-up" of my own writing and some pornography to add a salacious touch (hence the plain brown paper wrapper); I tried to capture the cut-up quality in the typesetting by alternating columns of van Dijck roman, italic with futura. The holes suggest, among other things, voyeurism; the form is a parody of partial revelation alluded to in the writing style.

Habitual Own Way

Letterpress, offset

8" x 6¼"

Since I am the author, as well as printer and designer of the work, I felt I should employ all the devices that most authors balk at (tiny type, diagonal imposition, etc.), and found I didn't mind at all.

Graham Mackintosh printed the halftone photographs on a Multilith 1250 to demonstrate that good work is possible on this malignant machine.

I feel the photographs have a parallel evanescent quality to the poems.

Jones, Kathy Hemingway

Minneapolis, Minnesota

Bridewell . . . a story

Mixed Media

14½" x 18½"

Bridewell is a non-traditional book form. As there are three (14½x 18½") pages. Each individual page can be viewed as an end of smaller pages—one square moving to the next as sentences in a story. The piece is soft to touch.

Kearney, Ann M. Carroll

Cleveland, Ohio

Calendar: October

Handmade paper, sisal twine

12" x 30" x 12"

Keller, Ronald

New York, New York

Rock Rodondo

Bound woodcut and printed paper

12½" x 12¼"

King Library Press

Lexington, Kentucky

On the Cliffs

Letterpress

10" x 6"

Konglomerati Press

Gulfport, Florida

Catnip Pie

Letterpress

4" x 3"

The book was set by hand in Companion Old Style, a rare type designed originally for the *Woman's Home Companion* in 1927 by Frederic W. Goudy. The type, long presumed lost, was identified in the matrix collection of private typefounder Les Feller. Feller cast a quantity especially for Konglomerati Press, and granted the press exclusive composition rights for two years. During that time we produced *Water Colors* by Hale Chatfield and *Catnip Pie*, the only two books ever to have been set in Companion type. (*Woman's Home Companion* had used the type only for headings, ads, and the like.) *Catnip Pie* was bound by hand, an operation involving careful gluing and folding. It is adapted from a traditional oriental form of bookbinding.

Koss, Jim

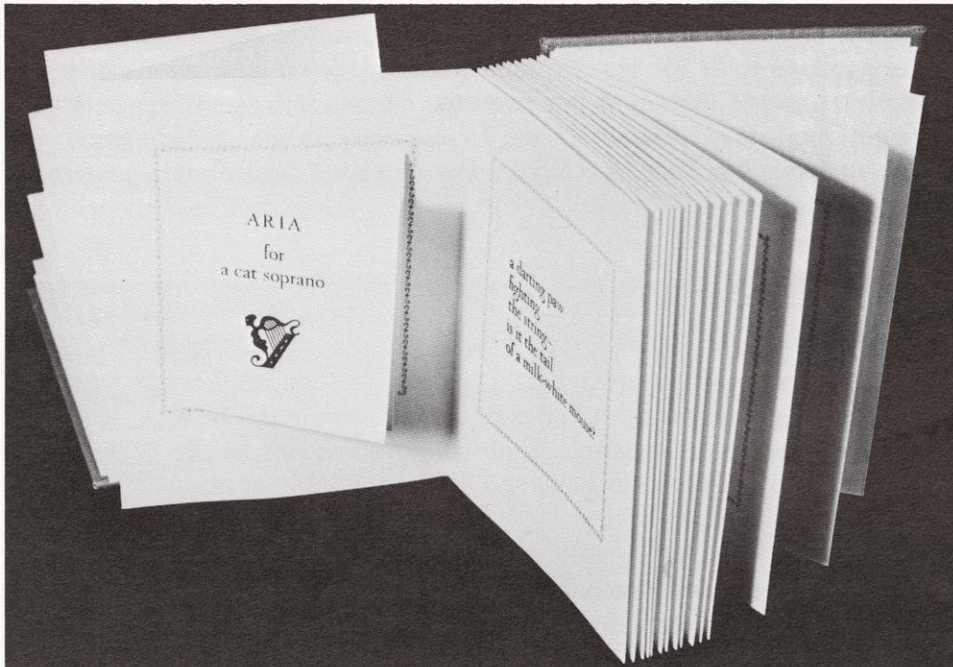
Westchester, Illinois

Goose Lake Prairie

Collage, pencil, typewriter

12"x 8"x 1"

Intended to function as a performance, the text is an invocation of power as a personal archaeologist. The poem is accompanied by 18 collages, with some prismacolor drawing, meant to represent a stage-like atmosphere, in which chairs, tables, rugs, windows, ladders, have lives of their own. Each image contains a constant structure of foreground, background, separated by an "arch-shape" which can be any number of associative items: fireplace, table, door, window, etc. The idea was to create situations in which specific ordinary ingredients enlarge to become universal and extraordinary.



Konglomerati Press/Catnip Pie

Labyrinth Editions

Bigus, Richard

Athens, Ohio

Between the Wars

Letterpress

15"x 12"

Eastward the Armies

Letterpress

15"x 10"

Lapides, Beth

New York, New York

She Had Been Looking for the Right Kitchen Table for Too Long

Acrylic, fabric, plastic

6"x 10"

Laxson, Ruth

Atlanta, Georgia

Earthscore

Serigraphy, type

11"x 8½"

Playfulness Works

Etching, type

13"x 10"

As concise packages of information, artists' books have the potential of helping to condense the staggering volumes of information in the (our) world today into a manageable essence. Their playful investigation of semiotics could help to decipher language and explore work that falls between media.

In my own work I aim for a balance between the aesthetic and the broadside approach to get across strong statements about contemporary issues.

Lederman, Stephanie Brody

Great Neck, New York

Trudge Truths for Our Mother

Mixed Media

8½" x 10¼"

I am interested in using the book as object, the book as transmitter of information, and especially the book as a private place where one goes and allows the mind to do intimate things. I enjoy the sense of privacy that holding a book engenders; the unself-conscious aspect of just being with oneself and reading, as opposed to the more formal situation of art on the walls. As to the content of my work, I have literally been obsessed for a long, long time in wanting to know about the true "reality" of my own and other peoples' lives. I want to know about the place where we really live . . . our hearts. (By "heart" I am not dealing exclusively with romantic love, although I use "the couple" often as metaphor; but rather I am referring to the fantasies, feelings, memories and fears that we repair to when we are closest to our true selves.) My art is about being alive and vulnerable. I want to show the ambiguities present for all of us. I deal with very ordinary things that happen between and to people. I want to show the terrible beauty and terrible pain of our "ordinary" lives. I put everything in my work. I want to work from the heart and touch people.



Lederman, Stephanie Brody/Trudge Truths for Our Mother

Lee, Jim

Hartford, Connecticut

Seven Deadly Sins

Linocut, letterpress

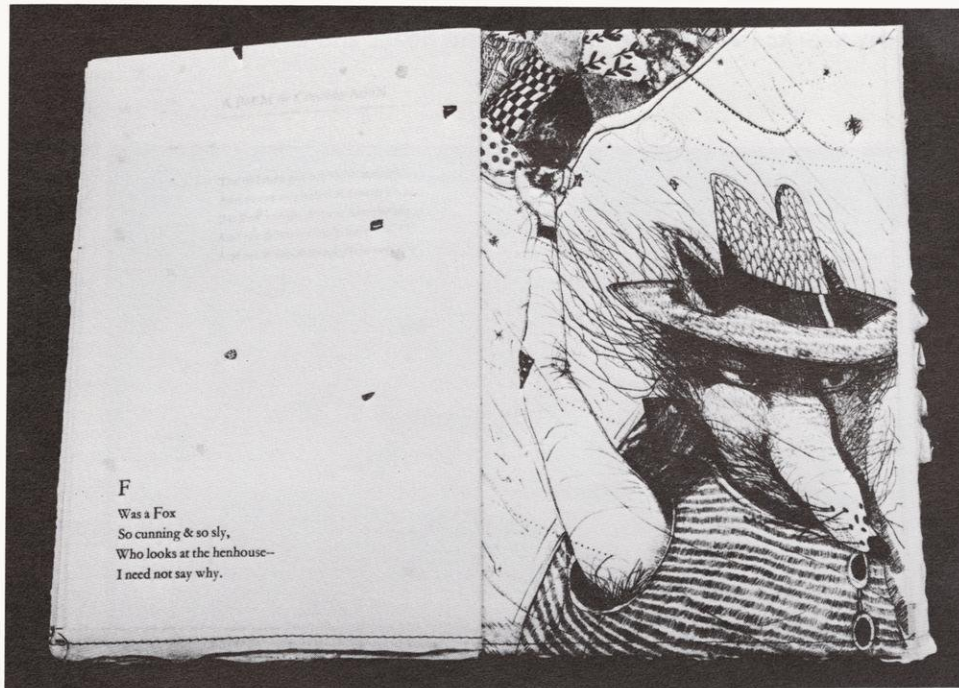
10½" x 7"

Stitchin' Time

Intaglio, letterpress

10½" x 7¼"

A winter patchwork, 1982. An attempt to express in book form the almost random patterns our lives take as well as the fleeting quality of time. As quickly as I stitch my life together, that sly devil Mr. Fox steals it away. Conceptually, too, I wanted the book to be a patchwork: of words, images, types and materials, stitched together from fragments and scraps. The use of intaglio for illustration in a book was, for me, an experiment in technology from which I learned a lot (mostly what not to do next time).



Lee, Jim/Stitchin' Time

Lehrer, Warren

Stamford, Connecticut

Versations: A Setting for 8 Conversations

Linocut, letterpress

16"x 10½"

My books have for the most part served as visual scores for musical/theatrical performances. It is my goal and peculiar obsession to create graphic analogies for psycho-acoustic events.

Ligorno, Nora

Emmitsburg, Maryland

My Heart Belongs to Daddy

Mixed media

4"x 7"x 2½"

This series is called the *Illuminated Manuscripts*. In this series I have used similar materials for each book: transparent color xerox, plastic, plexiglass, and light sources. The images are sequential and use motion and change as a theme. Motion is the action of flipping the pages, and change comes about as the images gain, lose, or transform themselves from one transparent page to the next.

In *My Heart Belongs to Daddy*, one transparent "postal" image of Ronald Reagan is xeroxed, and repeated on 16 laminated plastic pages. The pages' images have been drawn on top of, with caricatures of TV personalities. As the reader flips through the book, they change Ronald Reagan from the President to such major TV personalities as The Three Stooges, Patty Duke, Donald Duck, and a host of others. These plastic pages are mounted on a light box to give the illuminating effect. This is a one of a kind book, which was completed in November, 1981.

Lintault, M. Joan

Carbondale, Illinois

Bedtime Story I—Picture Book Hero

Fiber

15½"x 13½"x 8"

This book is the first in a series of bedtime stories that I am making. I am concerned with the photographic image on fabric because of the sensuous quality the soft fabric brings to the image.

Littlewood, Jill

Los Angeles, California

Untitled

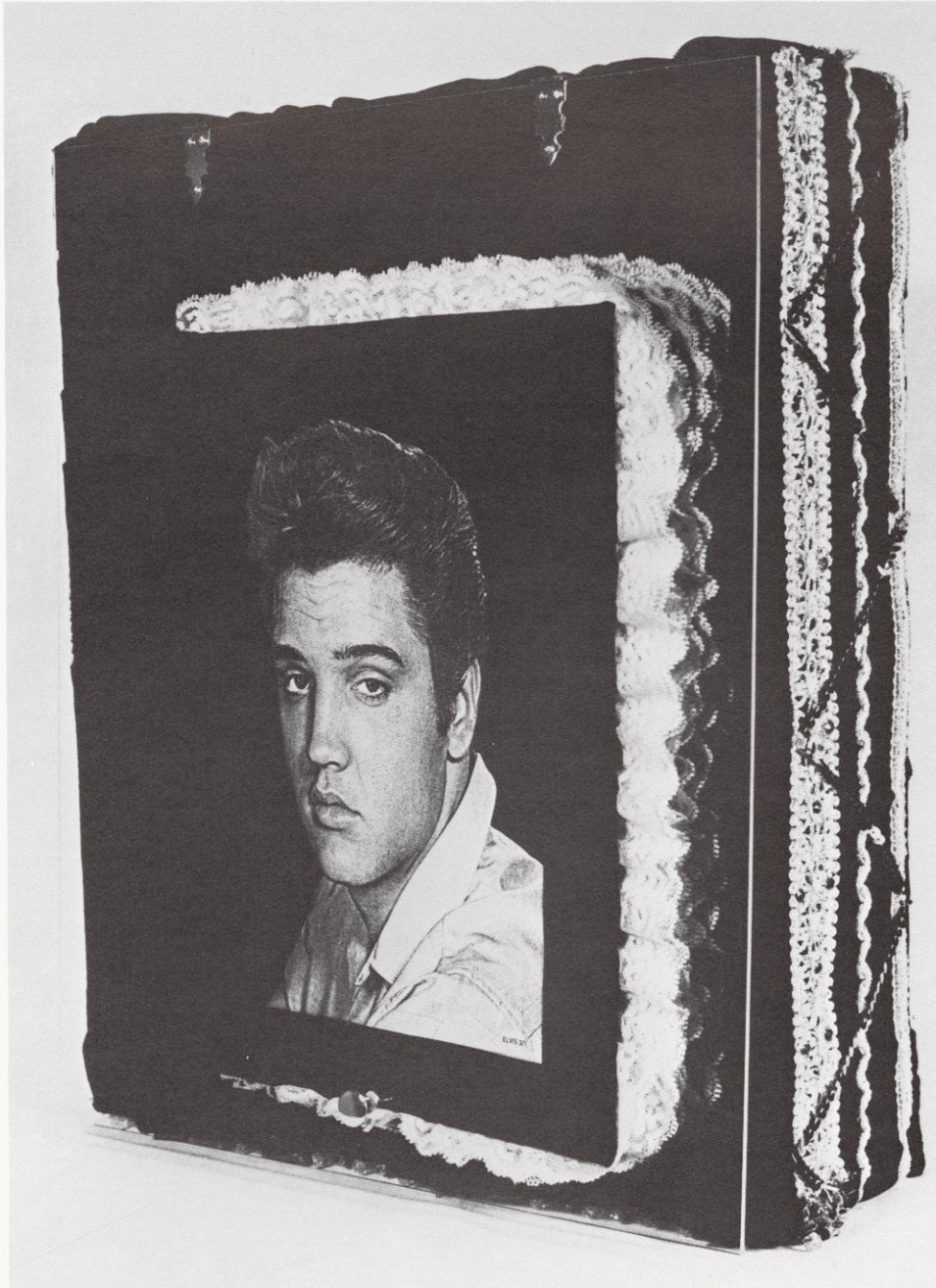
Mixed—paper, paint, mirror, brass, fish tail

4"x 2"

When I see fragments of early books in museums I am enchanted by their cryptic messages. I resist reading the explanatory cards that accompany them: I don't want to find out that this bit of elegant ephemera is in reality a payment of a debt or a transaction for wheat.

In this piece I have created an alphabet that defies translation and I have used it in a fragment that will keep its message mysterious.

Mabe, Joni
Athens, Georgia
Elvis Presley Scrapbook
Mixed
18½"x 15½"x 4½"



Mabe, Joni/Elvis Presley Scrapbook

Marshall, Jane

Terre Haute, Indiana

Dog and Bird Battle

Xerox on fabric

9½" x 11"

The series of seven quilts 24" x 36" were finished late in '82. The piece can very seldom be seen as a story so I wanted to put it on color Xerox transfers. It is a cloth photo on cloth. I was going to do an edition but the project turned out to be so many hours and one copy suits my need to see the unit as a book.

Dog Bark

Pen and ink, paper, fabric

16" x 16½"

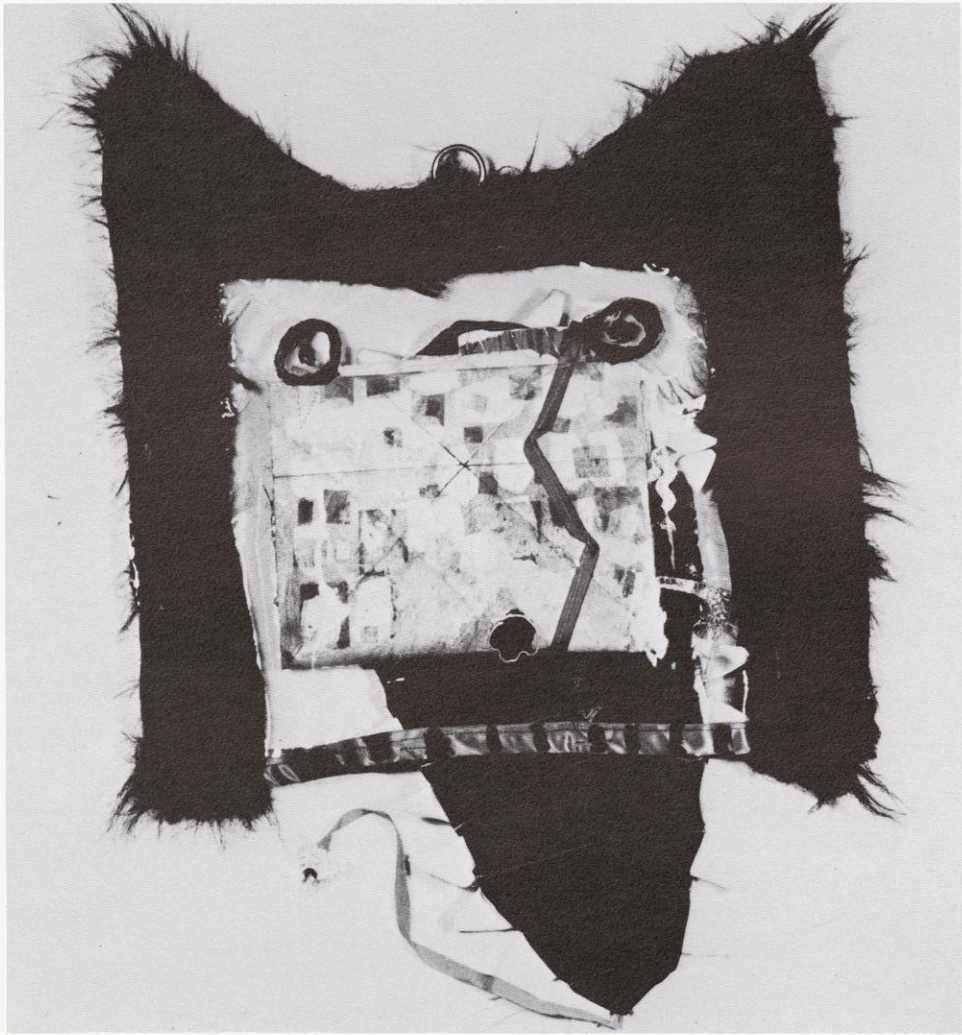
This book comes out of my play with paper and drawings. I always do many of these books to free my mind. It gives me a chance to relate to new ideas and come at an idea from a new approach.

Seven Deer

Intaglio on handmade paper

12" x 92"

I went back to doing prints once again. The idea of prints being a series appeals to me. A picture book without words moving from one deer to seven deer. It is a silly book for fun. I like the book being pictures as when a small child, only looking at pictures—even now looking at a *New Yorker*, first I look at pictures. When there is one deer then there is two and so we are as one and in a crowd.



Marshall, Jane/Dog Bark

Meadow Press
McLellan, Leigh
San Francisco, California
Learning to Read
Letterpress
6"x 6"

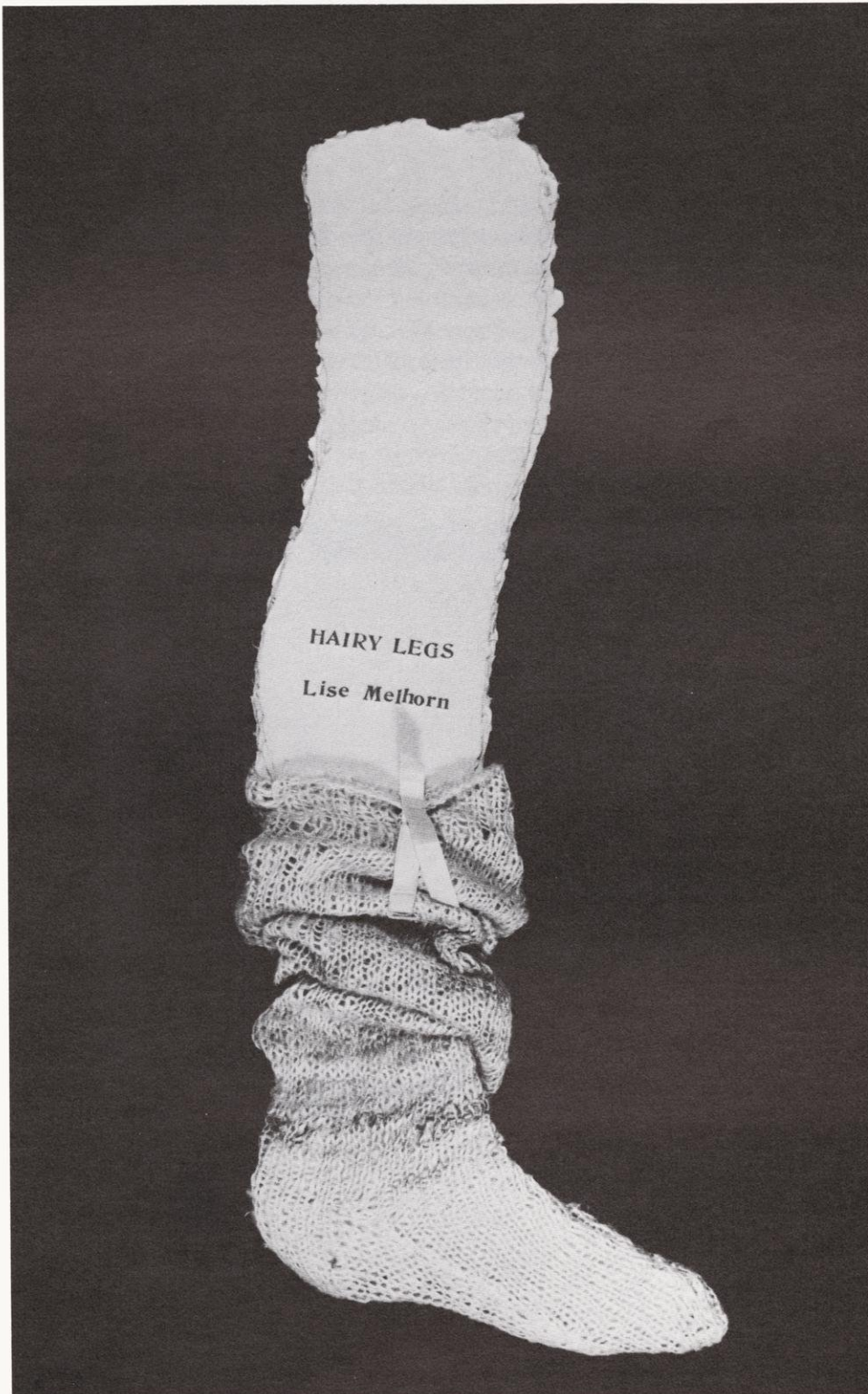
These three poems deserved special treatment in a small jewel-like format. The colors reflect their warmth and quiet emotions. The dark red was suggested by the author who was closely consulted. Centaur type with its small x-height, classical form and readability was perfect for the text with delicate Mulberry paper. The two-page title breaks at just the right place across the center spread. This determined the margining of the pages, weighted toward the center of the page to emphasize the square format. The title page design was inspired by the Typographic Printmaking show here, the abstract forms with type and color suggested by the title poem. The paste paper was made by pulling two sheets apart, so that the back of the book is a mirror image of the front.

Indeed, I believe the slimness of the book has encouraged people to read it. I have received more comment on the text of this book than on any other. A successful design is one that facilitates reading!

Melhorn, Lise
Detroit, Michigan
Hairy Legs
Rubber stamped handmade paper, ramie and hair knit cover
35"x 6"

A few years ago a friend brought 50 pink garters for me—she thought I “could do something with them.” I kept them in the back of my mind—the idea for *Hairy Legs* came from the garters.

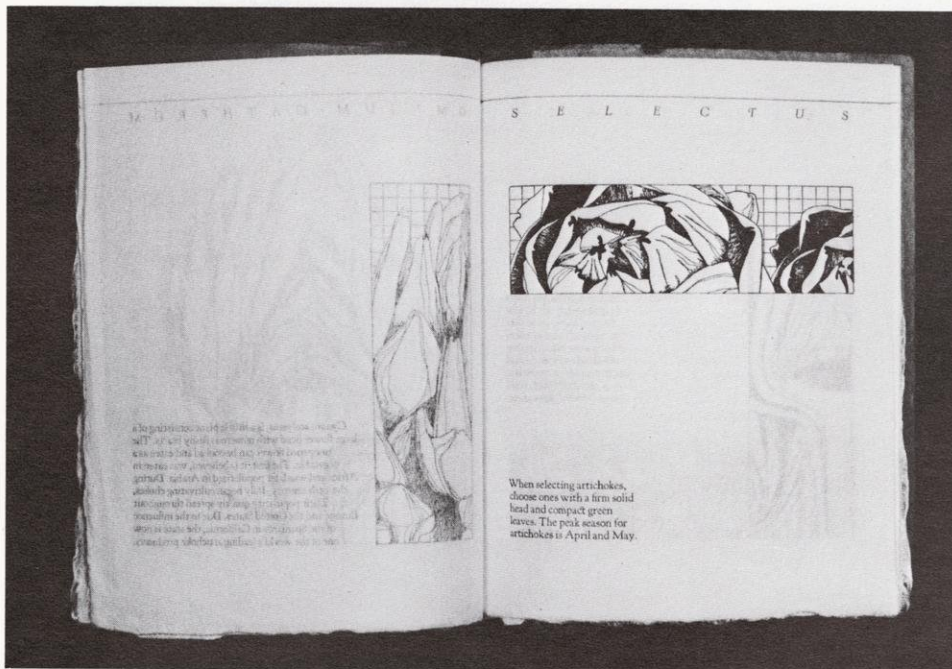
I interviewed some friends, and a few strangers—my mother talked to some of her friends too—and put their statements together for the book. The ads came from old magazines—*Vogue*, mostly.



Melhorn, Lise/Hairy Legs

M/ChimAera Press
Melin, Shiere
Madison, Wisconsin
Artichoke
Letterpress
8½" x 6¾"

My life is blessed (or is it cursed?) with two seemingly dichotomous loves—art and science. The transition between the creative, unconstrained mind and the academic, technical mind offers a world too diverse at times. I am none the less confident that the knowledge of one will generate better understanding of the other. This is attainable as the fibrous, thorned layers protecting my heart are diligently removed. ARTICHOKE is dedicated to pursuit of that knowledge, that perception.



Melin, Shiere/Artichoke

Mengershausen, Cornelia V.

Del Mar, California

Tale of the Sands

Intaglio

12½"x 11½"

In my work on the limited edition books, I have created a framework in which I am setting examples of integration: highly developed crafts like typography, calligraphy, papermaking and bookbinding are dialogue between poetry and images. I would like the total outcome to be an entity in which the resources of many cultures, languages and centuries are preserved, revealed and revived for continuous enjoyment and enrichment of our lives.

I see myself often as a tiny part of the collective unconscious of artistic expression of all times. It is important to me to keep this communicative thread alive and clean in order to learn from the timeless core of art in all its manifestations. The language of artistic expression has to be an eye-opener that teaches us to ask fundamental questions about life and death, and relates the human condition to the micro and macro cosmic universe.

Meyer, Anita C.

Providence, Rhode Island

6 Weeks

Mixed—offset, letterpress, serigraphy

18"x 18¾"

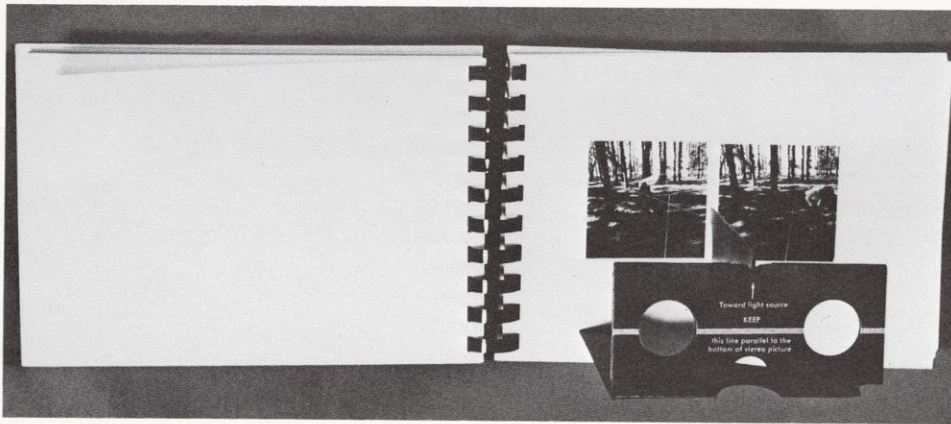
The challenge in this project was to take a collection of materials acquired during my trip to the Netherlands, and then to turn around and objectively reassemble them into a graphic description of the experience. I documented these experiences through collage. Translation of the original collages to book form involved the processes of offset, letterpress, silkscreen and re-collage.

My value and high regard for books can best be summed up through the words of Stephane Mallarme "...everything in the world exists in order to be completed in a book."

Meyers, Daniel
Carbondale, Illinois
Constructions
Photography
6"x 9½"x 1'

"An exploration through stereo photographs redefines boundaries and expectations encountered in non-dimensional works.

Using intrinsic properties of stereo enables the artist to construct relationships in space otherwise lost to conventional images."



Meyers, Daniel/Constructions

Miller, Scott

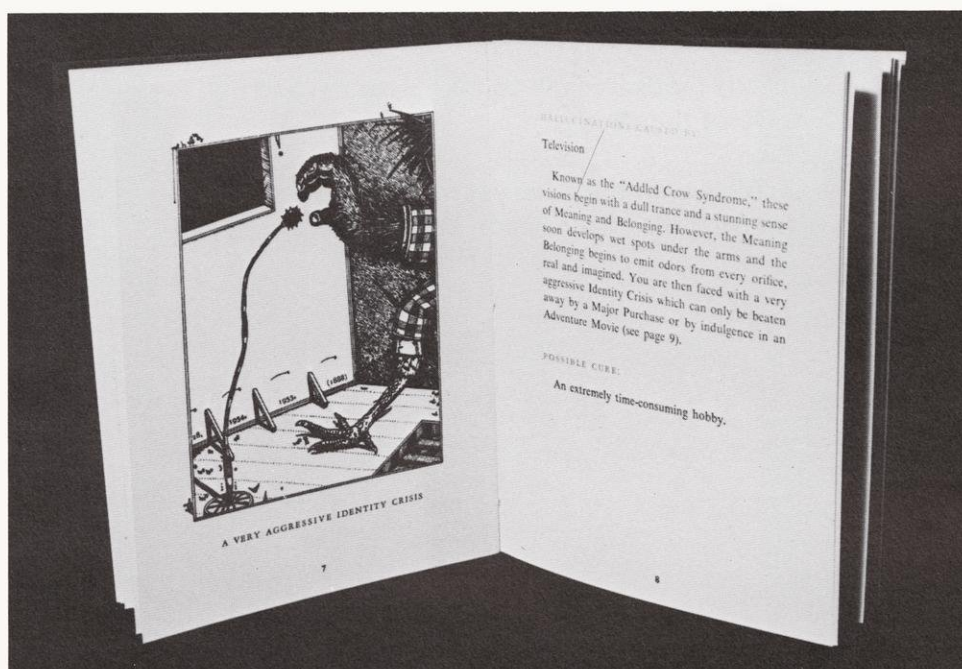
Pomona, California

The S.P.O.I. Guide to Contemporary Hallucinations
and Their Causes with Some Possible Preventative Cures

Letterpress

6"x 4"

This book, *Contemporary Hallucinations*, uses the authority of the printed word to give a semblance of reality to what is actually an absurd fiction. The language, format, and typography are basically stiff, while the content is somewhat amorphous. The content is a combination of fantasy and social commentary.



Miller, Scott/The S.P.O.I. Guide

Munoz, Celia

Arlington, Texas

Enlightenment #1

Photo—mixed media matchbook

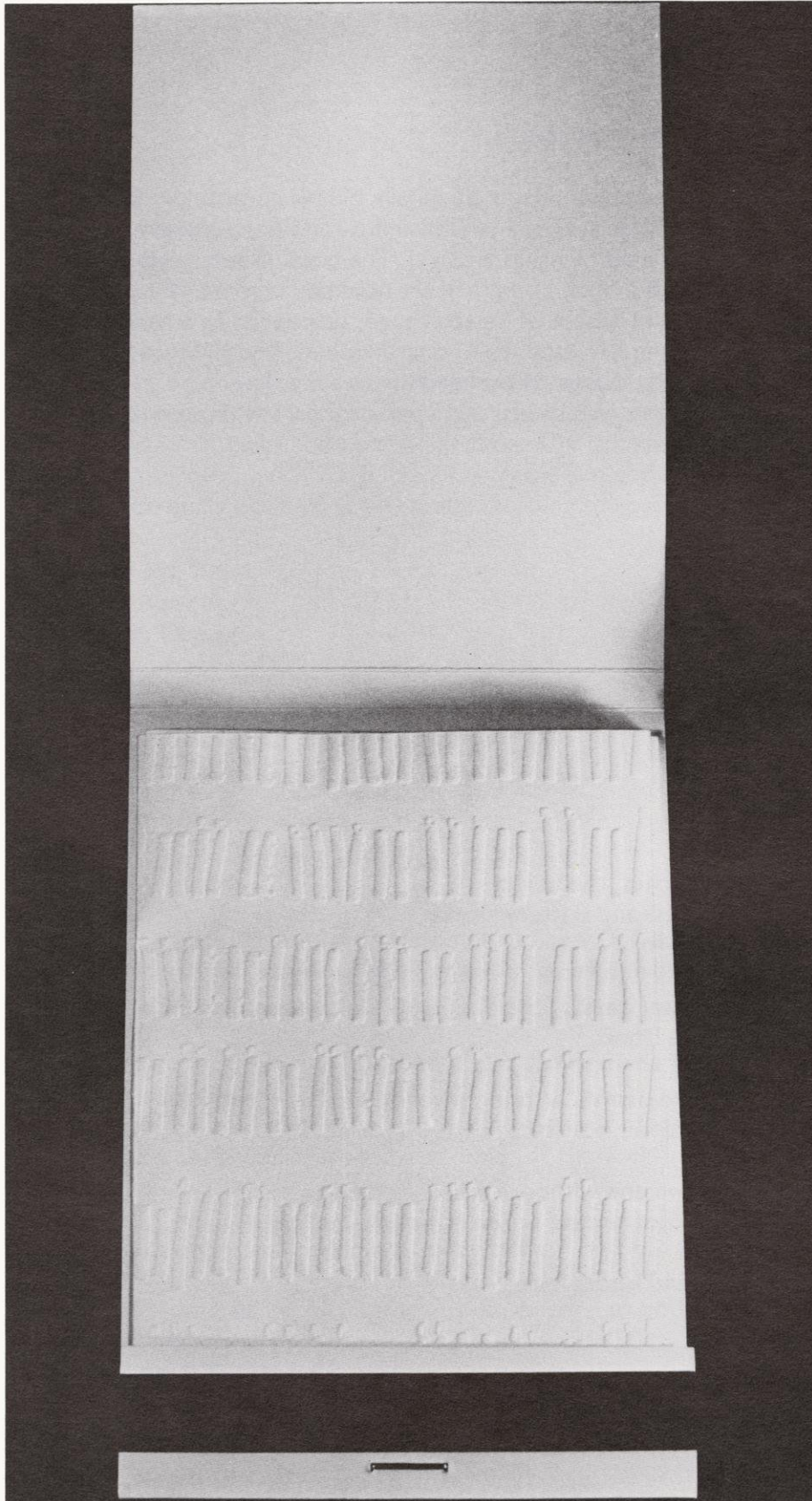
13"x 9¼"x ¼"

"One day for lacking of something to do I ventured into her room.
On top of the old trunk sat three bultos that looked to me to be very idle.
There they sat doing nothing.

"Enlightenment came to me at an early age. I was a 4-year-old only child at the time. My grandmother, a very religious Catholic, had the most wonderful collection of *Santos*. There were *Santos* everywhere; in the garden, in the kitchen, in small and grand altars throughout the house.

"I don't know what exactly motivated me to take steps beyond my privileges I *beheaded* two of the saints.

"Grandmother was horrified with the deed yet my hands were never spanked. She just glued back their little heads, but things were never the same."



Munoz, Celia/Enlightenment

Nix, Claudia

Portland, Oregon

Priests

Mixed assemblage

9½" x 6½" x 3½" artificial grass square

A shrine-like book, built upon the cover of a Daily Missal, consists of "polarized" chapters on either side of a white window and floral center. In the upper pane of the window hangs an angel. The book usually rests on a black bookstand with a small "lawn" of artificial turf in front of it. The lefthand chapter begins with a white satin page, succeeded by a dark floral page, black lace, then "Priests" by Leonard Cohen. The righthand page begins with a black satin page, succeeded by purple veiling, red dotted voile, black with gold beads, and a personal dream about two Buddhist monks and a bear.

Paris, Jan

Philadelphia, Pennsylvania

Horn Book 1

Mixed Media

12" x 5"

Horn Book 2

Mixed Media

12" x 5"

Pike, A. Goerner

Benicia, California

Storm in the Delta Breaches, the Levee

Axed paper, ink, silk, glass and pottery shards

10" x 9"

The great levees and waterways of the California Delta were built and maintained with Chinese labor.

Not allowed to own land, marry or bring wives and family from the homeland all hoped to return to China.

Most died here, unknown and without children to honor their memory—a closed book of private histories—a book without words.

I honor their memory and labors here.

Polansky, Lois

Roslyn, New York
Narcissus
Handmade paper, mixed media
11"x 7"

Prentice, Margaret

Brookston, Indiana
Picture Poems
Handmade paper, acrylic paint
18"x 24"

This unique book contains five poems with visual images that become three dimensional after construction. Each poem and image is intended to be viewed as an art piece for a period of time. The book is not intended to be flipped through quickly. The paper is fragile and each poem should be handled carefully and held in place when turning the pages.

Purgatory Pie Press

New York, New York
The Komodo Dragon
Letterpress, acrylic-concrete cover
6¼"x 8½"

Puth, Patti

Thousand Oaks, California
Mary Cassatt and Edgar Degas
Braille book
11¾"x 12½"

Enclosed is my book entitled *Mary Cassatt and Edgar Degas*. This book was used as a guide at the San Jose Museum of Art for an exhibition they had on the two artists.

A narrated tape accompanies the book and is on the inside back cover.

I made a plate for each portion of the illustrations out of metal, wood and clay. Then each plate was used as a mold for the vack-u-form process with Braille-on.

The cover was done on a press with Strathmore.

The book did prove to be an enlightening experience to both the blind and sighted.

Rebis Press

Dauids, Betsey and Pond, Mimi

Berkeley, California

Half Off

Letterpress, photoengraving.

8¾" x 8¾"

We approached the design *Half Off* from the inside out: text first, illustrations next, and binding last. Our intention was to produce a fully integrated book in which the illustrations and especially the book object itself would clearly and strongly reinforce the content of the text, so that the reader's very first glance at the book would already provide an accurate and intriguing sense of its content. When we realized that these principles seemed to call for binding the book into a shower cap, we took a deep breath, crossed our fingers, and went right ahead.

AN EVEN SHORTER STATEMENT ABOUT BOOKS: When I look at a piece of bookmaking, I see it with eyes trained on the values of visual art. I don't think the visual taste of, say, T.J. Cobden-Sanderson, is the last word in correctness. I don't look for correctness in any form. What I do look for is imagination (both visual and verbal), content worth more than five minutes, and spirit in the sense that I like a book to be spirited. I like a book to reach for my attention and reward it.

Richardson, Gordon R.

Dayton, Ohio

Journal, Dec. 1981-June 1982

Mixed Media

11" x 8½"

This keeping of books or journals is a sort of unedited journey of viewings, feelings and assessments documenting my day to day, establishing a reservoir of visual information that later can be incorporated into my larger paintings and collages. I usually complete two books per year, and have maintained a journal since 1964.

I regard my book more as a series of fragments, fragmented bits, chance scraps really of records of things, vestiges of sorts and kinds of 'disciplinae' that have come my way by this channel or that influence.

Richman, Julie

Chicago, Illinois

Arcs . . . a small portfolio red

Acrylic paint

6½" x 4½"

This was an attempt to make a very small scale book. Most of my books range in the 4 or 5 x 7 format, although I've made several which are 12 x 15". All of my work includes the arc symbol which "moves" through space. Each book presents a different space—Journey. I think of the arcs as characters in a small drama which I've choreographed visually.

Risser, Jim

New York, New York

Cut-Up

Mixed Media

3" x 3¼" x 4"

Ritchens, William J.

Athens, Georgia

The Infuriating Glass-Bound Book

Glass, vinyl, monofilament

8⅞" x 6¼" x 1⅛"

While this book does contain some rather difficult to read text, my intent was to make a book dominated by sculptural references. Characteristics such as light, materials, and the craft associated with bookmaking became priorities over whatever text was to be contained within. Therefore this book functions best as an object.

Also due to the infuriating nature of static electricity, it is best to separate each page before presentation.

Hosanna Press**Ruggie, Cathie**

Lawton, Oklahoma

Southwest Pass

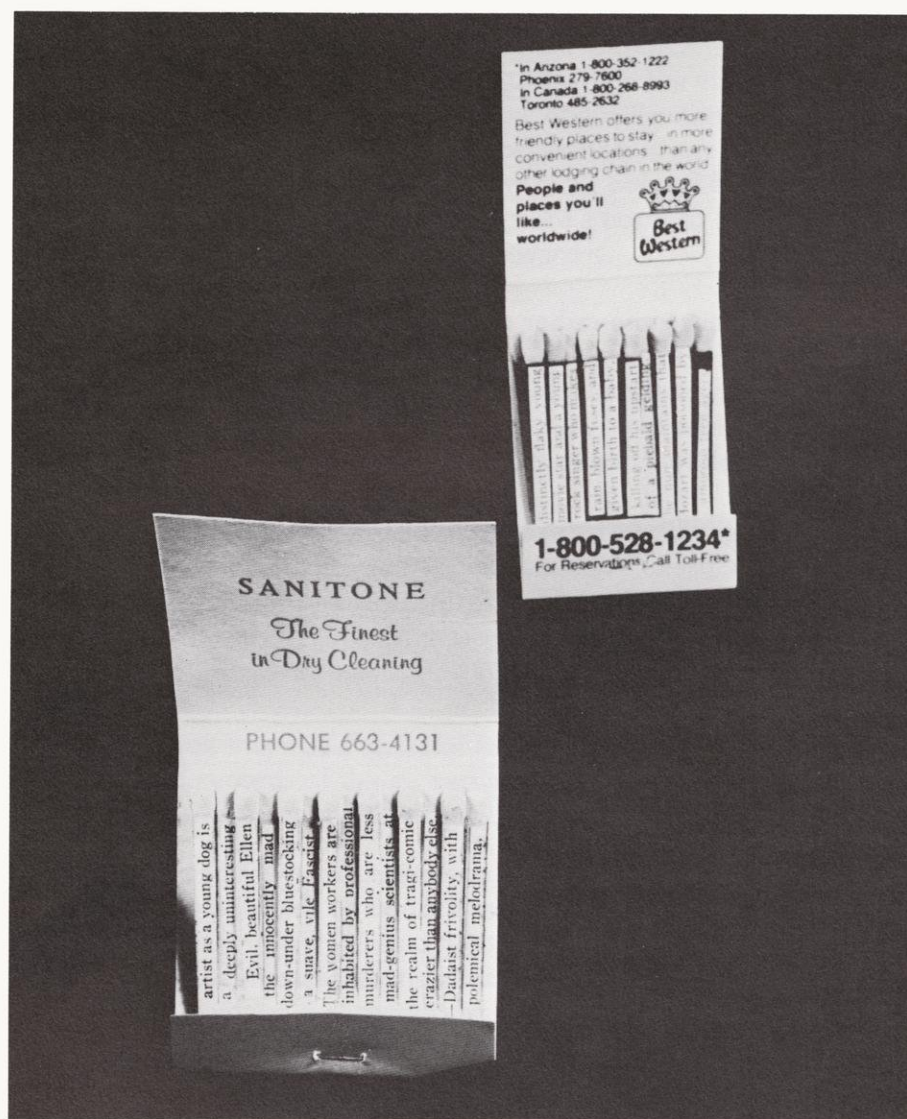
Letterpress, serigraphy

Closed: 4⅝" x 2¼"

Southwest Pass is a tiny book that reflects, in one measure, my relocation from the green north country of Wisconsin and Illinois to the wide open spaces of the red Oklahoma flatlands. In another capacity it charts the secret regions of a relationship whose geography encompasses features of all true maps of one's heartland. Its frame of reference is relative: whether it be seen as aerial topography or bearing the contours of human physiology. In the end, as the poem suggests, any "pass," like all embraces, must come to an end. Folded carefully, this one is tucked away within two hearts.

Savageau, Ann
Ann Arbor, Michigan
Matchbook
Matchbook/text
2"x 2"x ¼ "

In the *Matchbook Series*, I am dealing with the notion of books that are actually created, consumed and destroyed by the viewers. I like to create a text that is almost but not quite intelligible, thus enabling the readers to complete the meaning and create new texts by tearing off matches. Viewers of the exhibition are invited to participate in the creation of new matchbook stories by tearing off and using a match, thereby revealing a new phrase underneath that alters the story.



Savageau, Ann/Matchbook

Schiavone, Joanne

Pottsville, Pennsylvania

Triangle Segments

Serigraphy, coptic binding

14½" equilateral triangle

Sea Pen Press

Suzanne Ferris

Seattle, Washington

A Letter and Some Photographs

Letterpress, lithograph

9¾" x 8¼"

Siberell, Anne Hicks

Hillsborough, California

The Day Before Yesterday's Ancient Tablets

Clay, concrete, mixed

6" x 3" (each tablet)

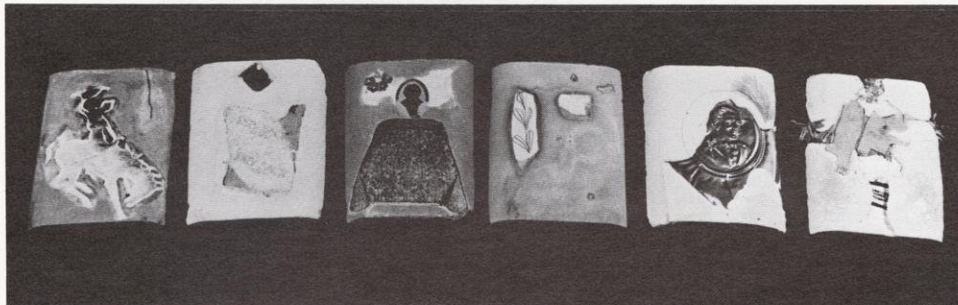
The picture journals are made as reminders of events that parallel their making. The materials used are representative of those times and are set in cement.

Though I keep word diaries, I find that pictures also trigger the memory of events. Symbols, souvenirs become signals—a form of language.

The making is ongoing. Like a public speaker who uses topic-listed index cards as reference, I use these tablets to recall, to pinpoint certain events to memory, and communicate an essence of an experience.

What is absent in words, I have attempted to make present in visual, symbolic language.

The Day Before Yesterday's Ancient Tablets.



Siberell, Anne Hicks/The Day Before Yesterday's Ancient Tablets

Smith, Keith

Barrytown, New York

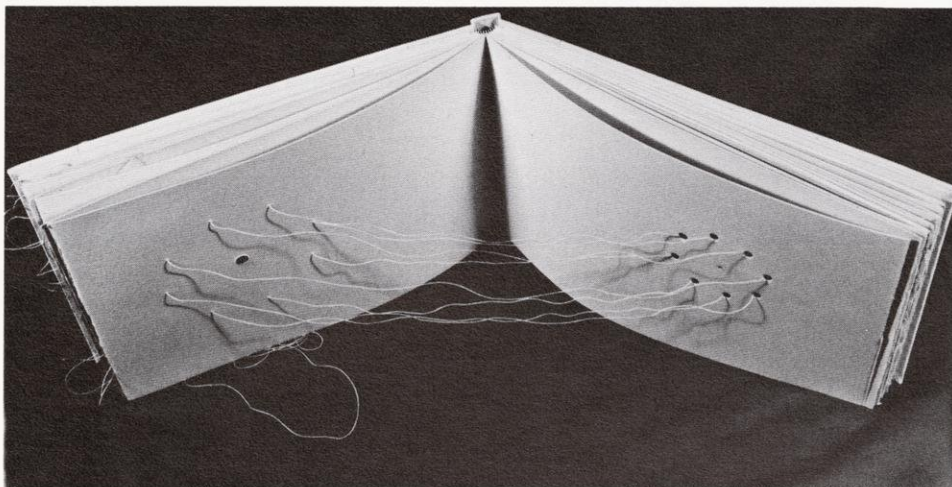
Book 91

String, punched paper

9½" x 14½"

I am concerned with the book-as-object. I am equally concerned with the book-as-experience. Here the physical is used as transition. In other books I might stress conceptual or visual transitions to hold the book together by other means than binding. I like books that cannot be chopped up and each page matted for the wall. I use the pages as the carrier of my transitions. Everything is in movement.

The sound, cast light and shadows and their focus and movement, are not part of the physical book. They are physical, but they only come into existence during the act of experiencing the book, that is, turning the page.



Smith, Keith/Book 91

Spector, Buzz

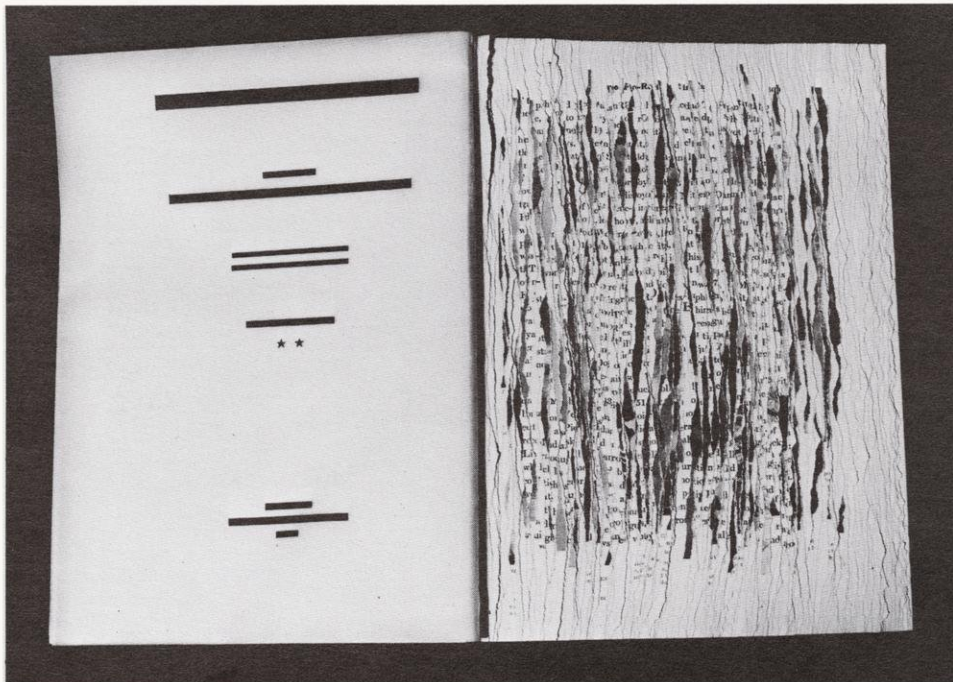
Chicago, Illinois

The Outline of Art

Altered book, collage, ink

10½" x 8"

My recent work has explored some social and structural conceptions of the book. This interest has taken several forms, including altered books which I call "Deconstructions." Resting on tables or hung from the wall, these works are variations on the same procedural theme: pages torn out of sequence—whether from the beginning to end or outwards from the middle—leaving a cross-section of the original texts. The resulting "supra-text" is a kind of field upon which various objects or applied mediums function as metaphorical devices.



Spector, Buzz/The Outline of Art

Spiegelman, Lon

Los Angeles, California

Mail-Art Book #4

Envelopes

4½" x 10"

I have self-published five books. The first was done in 1970 called "The Fence Is Always Browner on the Other Side of The Grass," printed in edition of 1,700 copies at a cost of \$2,500 by Big Kids. I made 2/3 of my print costs back on this one. My other three were 7 x 5" books which I did in small editions, 256 copies, 325 copies and 125 copies. All work was done by me except the actual press work. My last regular book was done in 1980 called "California Dada." I did 200 copies not for sale and sent one to everyone who participated in interdada '80 and the L.A. Dada Fest. It is a supplemental edition to Cavellini's book, approximate edition 10,000, covering the same events. This mail-art envelope book I'm sending you is a "one-of-a-kind" from a series of 15 books. The only thing I can say is "READ THE UNWRITTEN BOOK" and, also, stop in Omaha and spend some time with my old friend The Cracker Jack Kid, who is probably the finest paper maker in the U.S.A. and one of the greatest mail artists around.

Steinman, Steven

Atlanta, Georgia

Art on Other Planets

Offset

7" x 5"

from the Text:

"In our Solar System and beyond, there are billions of empty planets which are willing to take less than the standard 40% on sales."

Holiseventh Press

Talleur, John and Linda

Lawrence, Kansas

Durango

Woodcut, letterpress

17½" x 13" x 4½"

Tanner, Suzanne

Rutherfordton, North Carolina

The Wedding

Monoprints

7¼" x 6¼"

Tetenbaum, Barbara

Brookston, Indiana

Musical Book

Colored pulp images, collage, pastels, sewing

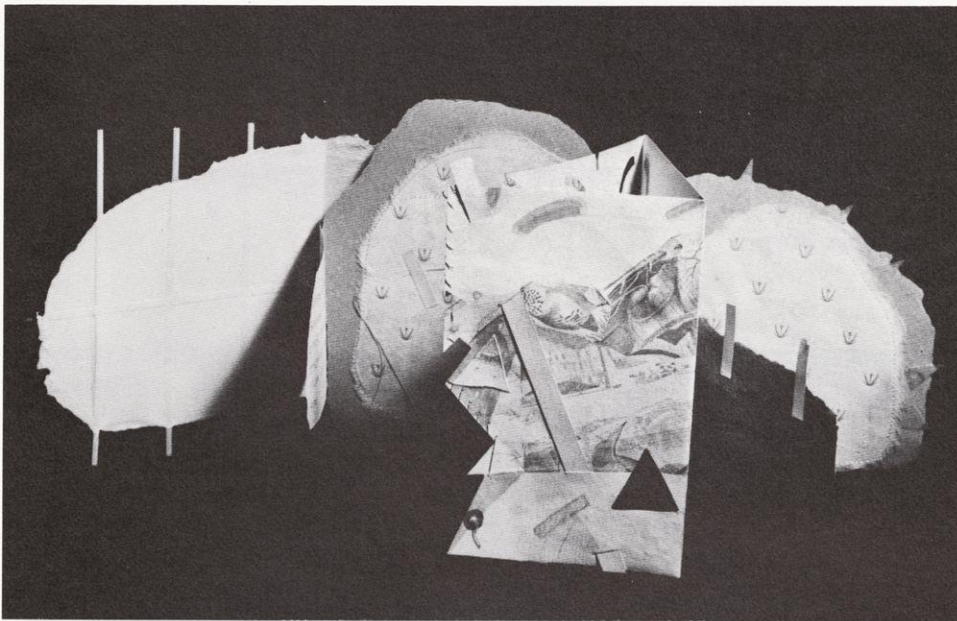
5"x 6½"

Travel Book

Mixed Media—handmade paper, collage, drawing, sewing

5"x 5½"

The book is the most comfortable form for me to express myself as an artist for the following reasons: (1) It takes 'art' off the wall/pedestal and puts it into the hands of the viewer who can then use hands, eyes, nose (?), heart (because it's right there in your lap) to experience it. (2) I can manipulate the viewer's experience more directly—order of pages, fold outs, textures of paper, words. (3) Bookmaking has put me in the role of not just artist, but craftsperson: binder, papermaker, printer, typographer; as well as publisher and collaborator. A book can successfully contain the efforts of many people in a way that painting never has.



Tetenbaum, Barbara/Travel Book

Thomas, Peter and Donna

Santa Cruz, California

The Farmer's Magic

Printed hand made paper bound in sheepskin

2½" x 2"

We strive to produce books which are of superior craftsmanship, yet still retain the 'life' which can only be found in a handmade object. To achieve this end we make the paper, print, bind, and perform all auxiliary operations ourselves.

This is the smallest book we have made. We chose to use the large typeface (14 point is large for this size book) hoping to keep the letter forms visually striking. But I think that what really carries the book is the interplay between the part of the story that fits on one page and the linoleum cut that it faces.

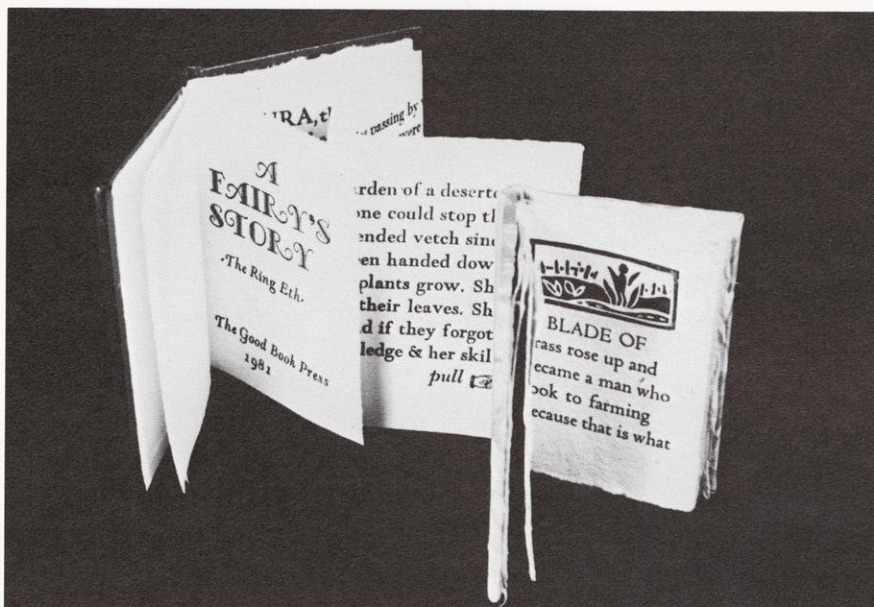
A Fairy's Tale—The Ring Eth

Printed hand made paper bound in tooled, aniline dyed skiver

3" x 2½"

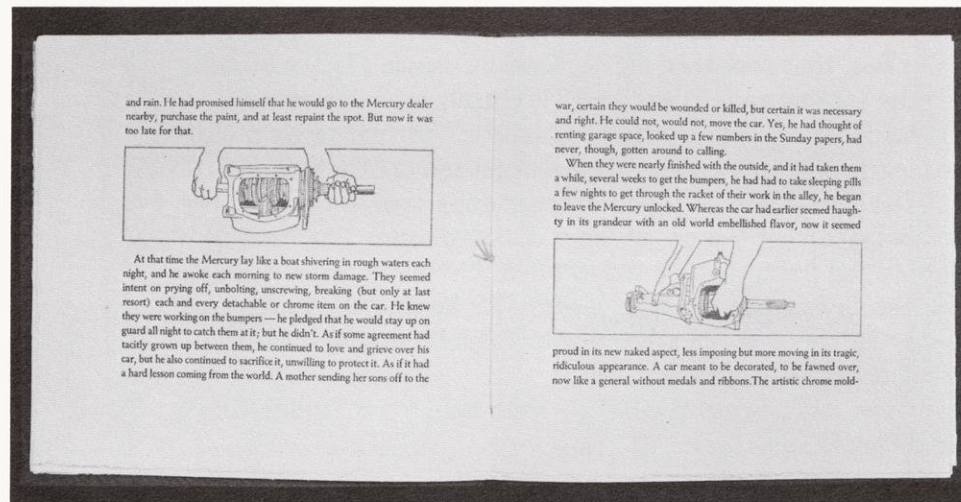
When I began work on this book I decided it should be miniature, yet I did not want to break the sentences into fragments. I felt the story needed the strength gained from a 30 pica line. I also had no desire to use 3 or 4 point type to create long lines on a short page, probably because I know I don't like reading through a magnifying glass. One day while reading a book with an inset map I realized that a folding page might be the answer.

Thus this book was born.



Thomas, Peter and Donna/The Farmer's Magic / A Fairy's Tale—The Ring Eth

Toothpaste Press
Allen and Cinda Kornblum
 West Branch, Iowa
 Mercury
 Letterpress
 $7\frac{3}{8}$ " x $7\frac{5}{8}$ "



Toothpaste Press/Mercury

Tucker, Daniel
 Philadelphia, Pennsylvania
 Target Practice
 Mica, mixed media
 8" x 9"

I would like to make books that are prayers, devices enabling us to reach the inaccessible places inside rocks, trees, and each other. I would like to make books that would be the joy of small children and of hands holding water and flames with one's word close to the heart.

Turkey Press**Reese, Sandra and Harry**

Isla Vista, California

Bozobook or Clam Calendar & Book of Ours

Handmade paper (cover) found art, journal rubber stamps

6½" x 9½"

The Firesign Theatre's BOZOBOOK or, CLAM CALENDAR & BOOK OF OURS. In 1970-71, The Firesign Theatre wrote a journal in preparation for several record albums, one of which was *I Think We're All Bozos On This Bus*, that appeared in '71. David Ossman (TFT member) and I edited the journal and "translated" it visually into this present version. We used 24 "Ours" in their "Calendar" format (see how it opens). We used many of the cuts I had around and created some specially for the occasion. We used rubber stamps too. For the special edition, I made paper for the cover from donated items The Firesign Theatre people had from that period: tie-dye shirt, potholder, T-shirt, Mixville Rocket newsletter, old socks, etc. This book was selected for the Rounce & Coffin Club, Western Books Exhibition, 1982. Sandra Reese printed & bound the book.

I set the type and did most of the design, with help from Sandra, David Ossman, and Phil Austin.

Uebelhor, Curtis

Edwardsville, Illinois

Moo Wave

Color duplicator, hand stamping

4¼" x 5½"

Moo Wave deals with fads and hopping on band wagons. Hand printed by the artist on a Gestetner color duplicator with hand stamping and attachments.



Uebelhor, Curtis/Moo Wave

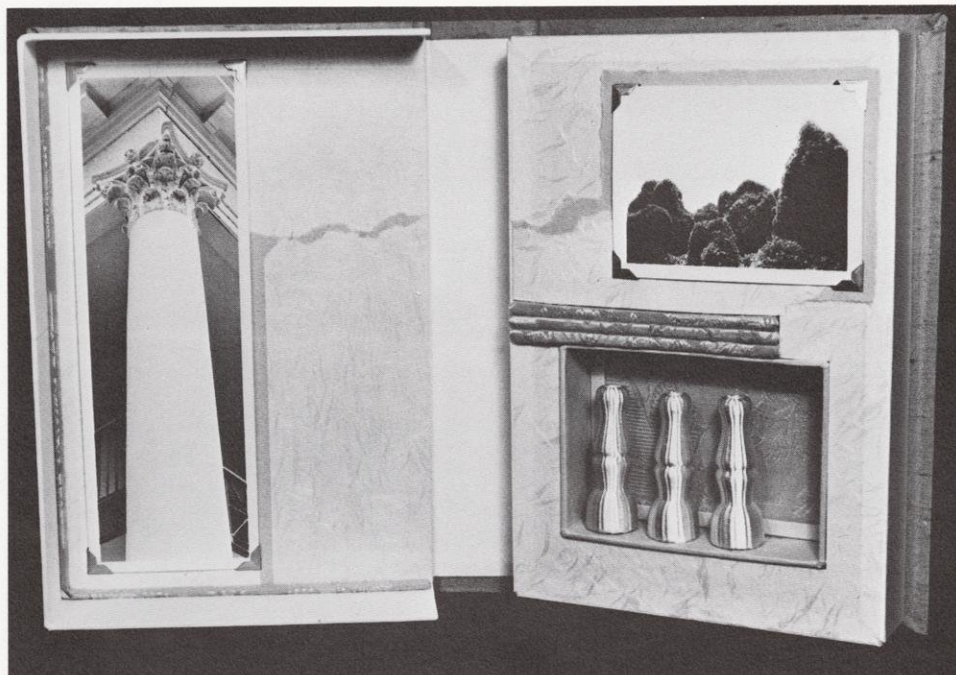
Van Houten, Lori

St. Louis, Missouri

Southerly Volumes

Mixed media

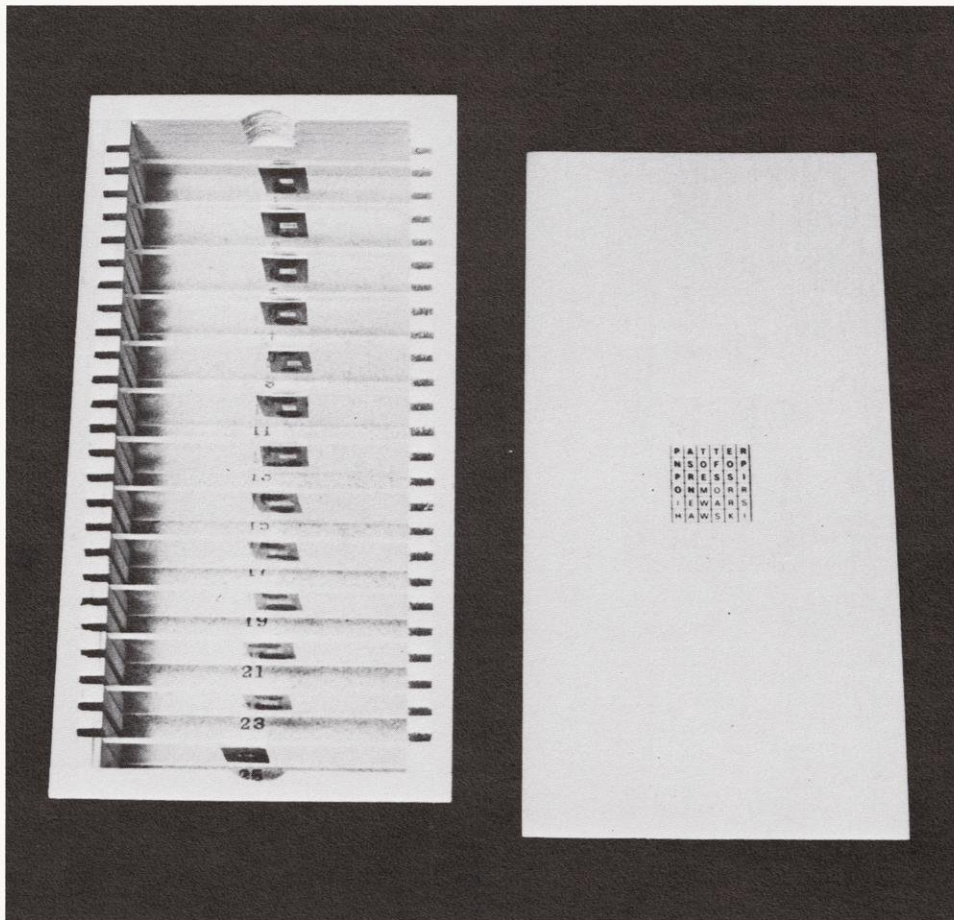
11"x 18"x 2"



Van Houten, Lori/Southerly Volumes

6⁵/₈" x 3¹/₂" x 1¹/₂"

Patterns of Oppression is a short series of poems that was originally composed on graph paper then reduced 32X onto microfiche mounted on glass slides and housed in a wooden box. The works are best viewed through a low-powered microscope that can be set up next to the box or projected on a microfiche viewer. In *Patterns* I have tried to create a work that crosses the boundaries between language and the visual arts, that forces the participant to read the poem in a new way and that plays with the conventions of the book as a means for presenting information.



Warshawski, Morrie/Patterns of Oppression

Weier, Debra

Hoboken, New Jersey

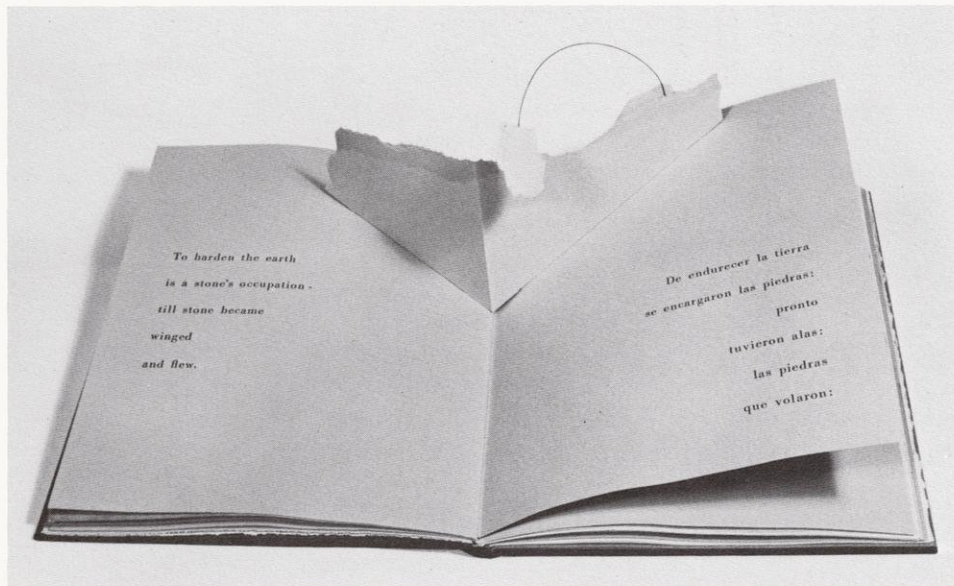
Skystones

Letterpress, etching, collage

12"x 9"

Skystones, Las Piedras Del Cielo I wanted the book's pages to work together as a continual visual image, a sequence uninterrupted except for the division of pages (hence, only bleed images). This is to give the impression of moving through a landscape, much as in the ancient Japanese scrolls.

Each of the poems is a specific ode to the sky and earth keyed to a particular color. I pick up on the color and its mood for the accompanying print, making a specific setting for the poem, which is often hidden in a collaged pocket or set off in a pop-up, foldout construction.



Weier, Debra/Skystones

Widmer, Gwen

Albuquerque, New Mexico

Let's Go Camping

Collage, drawing

7½" x 5"

Young, Karl

Milwaukee, Wisconsin

Sixth Series—Nocturnes Instrument

Felt on wood (performance piece)

9" x 9¼" x 3¼"

The combination of nocturnes and felt over wood suggests, though doesn't specify, methods of performance. Here's how I perform the book: I read the lines in a whisper. At the end of each line, I clap the book once; at the end of each stanza, twice. At the end of each poem (page) I have an assistant clap a book that is also made of two-by-fours, but without the felt covering, producing a sharp, hard sound. I can then produce a short rhythmic pattern with the felt-covered book before going on to the next poem. The whole performance reminds me of the sound and character of a Japanese Noh play. Of course, other interpretations of this scored text are possible, but they would probably be similar.

Zelevansky, Paul

New York, New York

The Case for the Burial of Ancestors

Offset

11" x 8½"

The Case for the Burial of Ancestors is an extravagant visual novel, a 21st century illuminated manuscript disguised as a great book of the ancient world. More than a written account, The Case . . . offers a true visualization of the plot (a visible account of the time and space created by an ancient, desert people, the Hegemonians), and carries within the desire to reduce the weight of the past into a smaller, more portable storage area.

Zwehl-Burke, Pamela

Northridge, California

The Holy Book I

Intaglio, collagraph

7"x 5"

Prayer Book

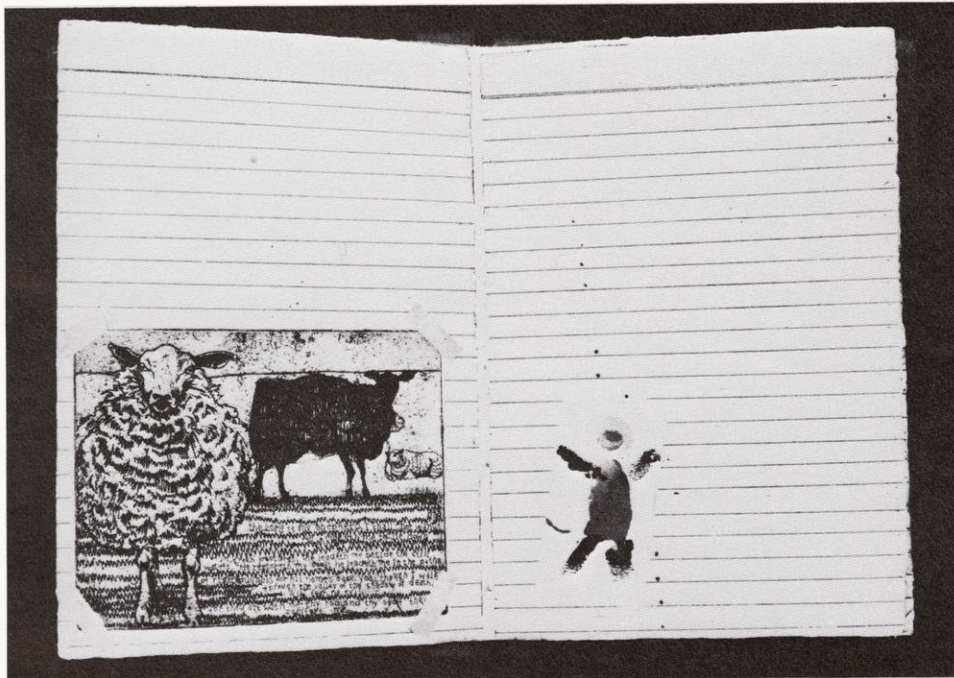
Monoprint, drawing

5³/₈"x 4¹/₂"

Plotline

Xerox transfer, drawing

5¹/₄"x 4"



Zwehl-Burke, Pamela/The Holy Book I

Zweig, Janet

Cambridge, Massachusetts

Emotional Reactions

Offset

9"x 6"

A masterful trompe l'oeil color offset work which transforms a 1925 psychology treatise into a playground for artifacts. Amid pressed flowers, crumpled letters, clippings, messages, self-portraits, and mementos, snatches of the text emerge. The immediate response evoked by the sentimentally charged images stands out in sharp contrast to the intended empiricism of the text. In-camera random-dot color separations made by the artist lend an unusually rich and three dimensional quality to the full color book.

NUMBER OF ACCEPTED ENTRIES FROM 30 STATES



G. L. COLES 1983

