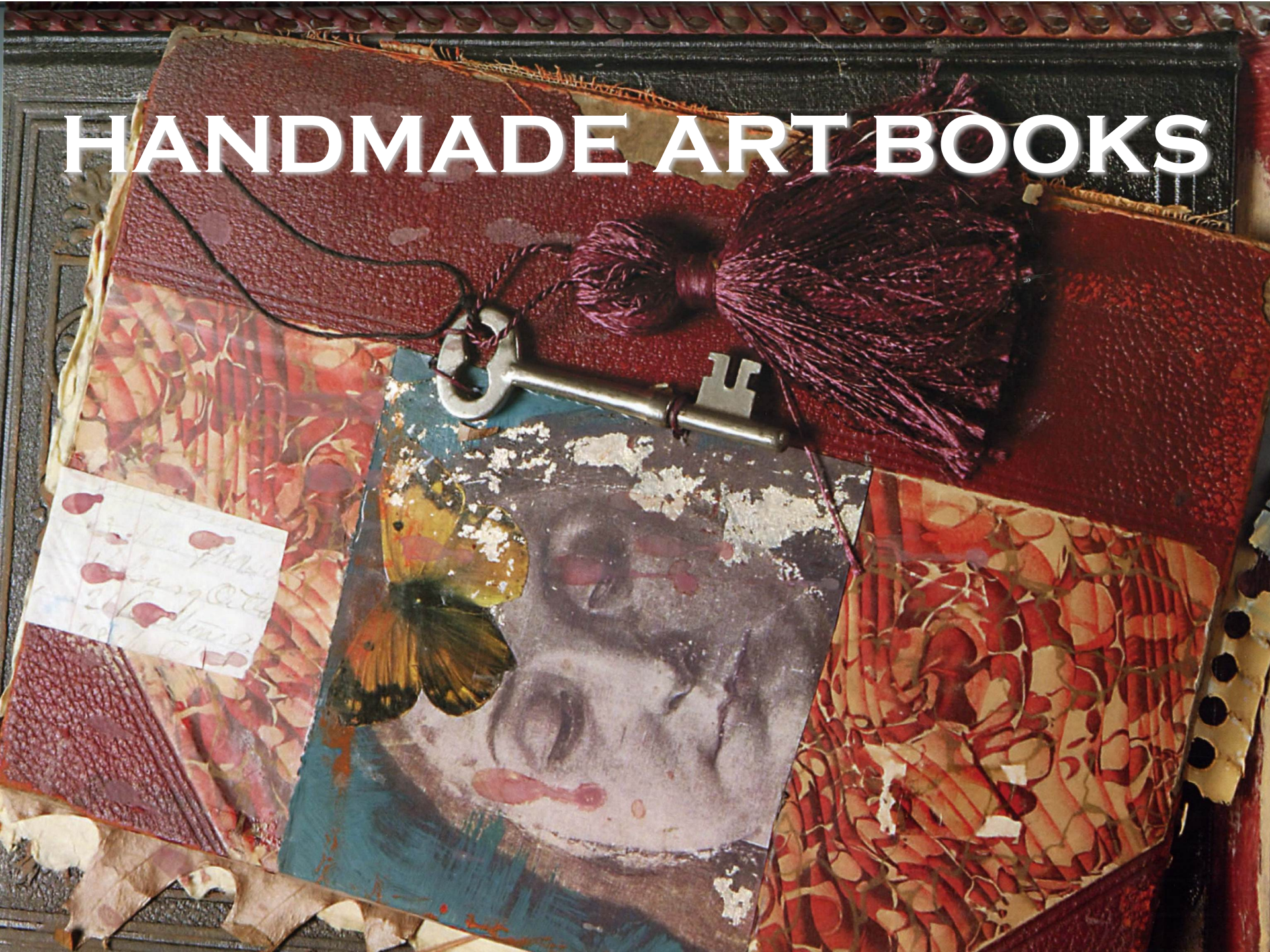
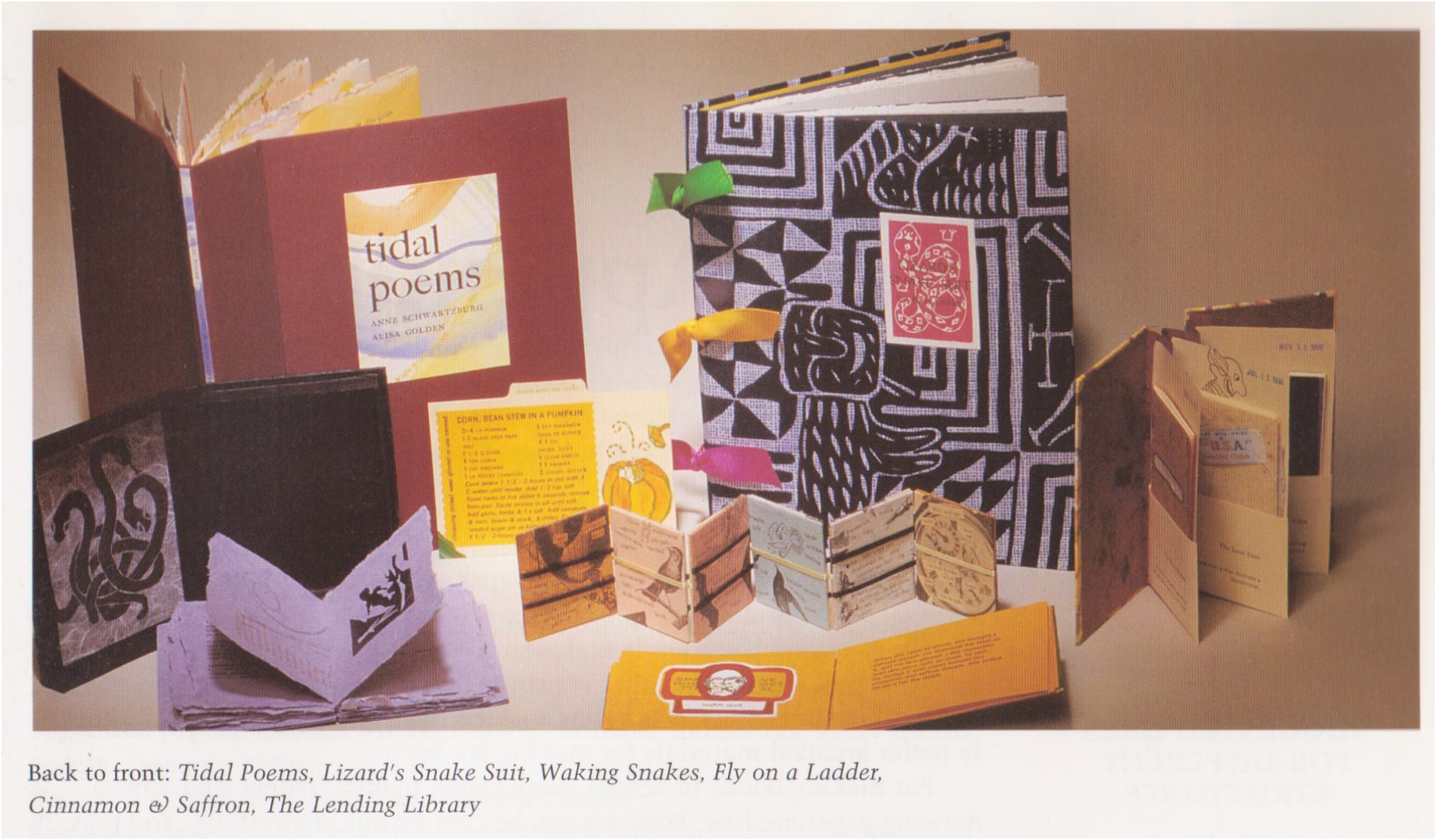
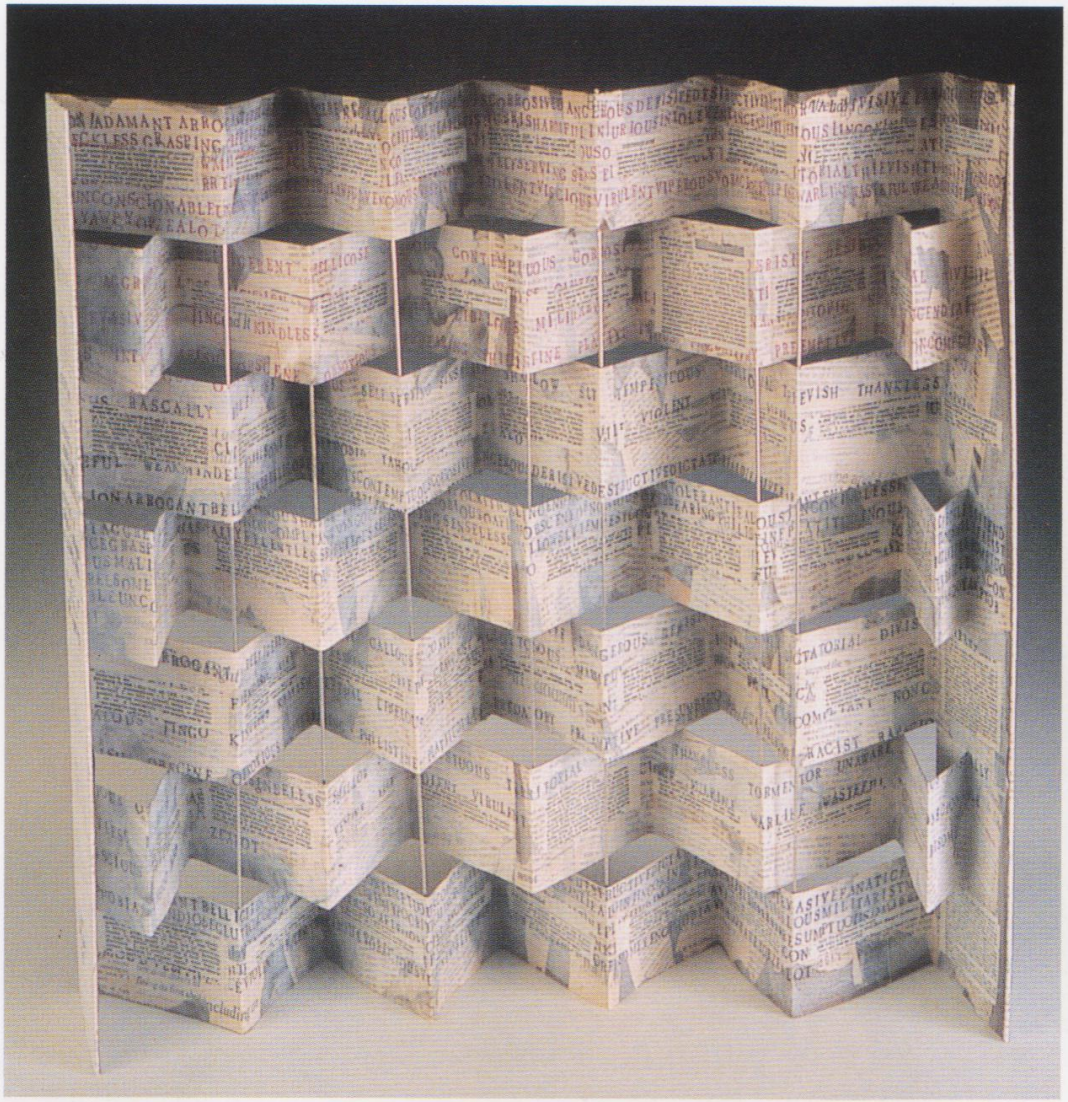
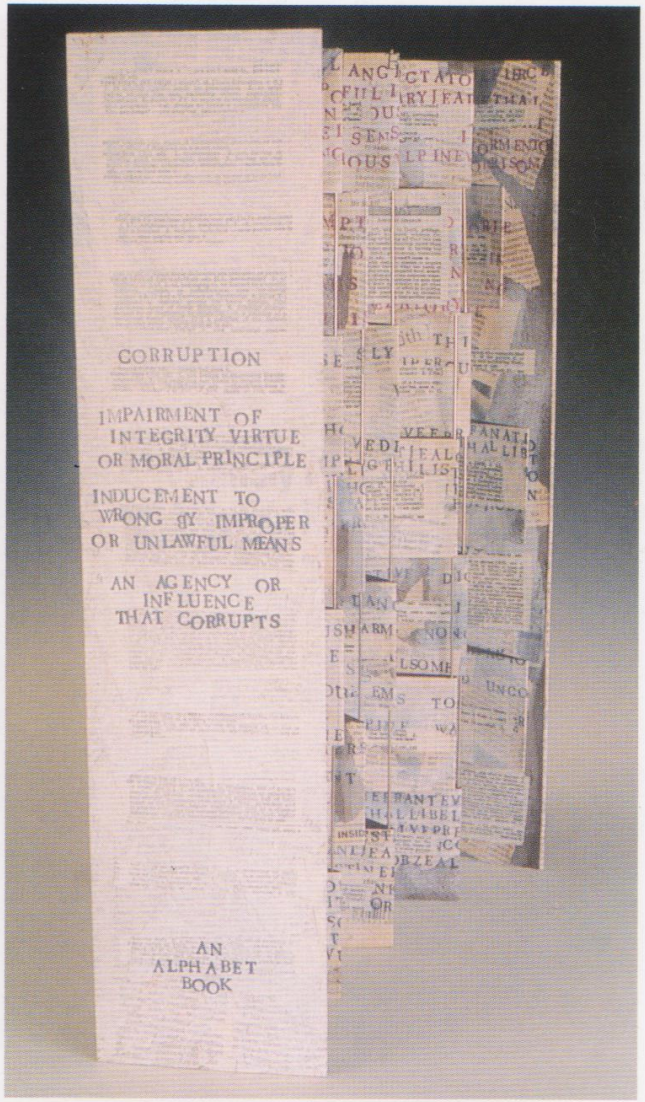

HANDMADE ART BOOKS

This PowerPoint showcases the variety of hand made books that can be created

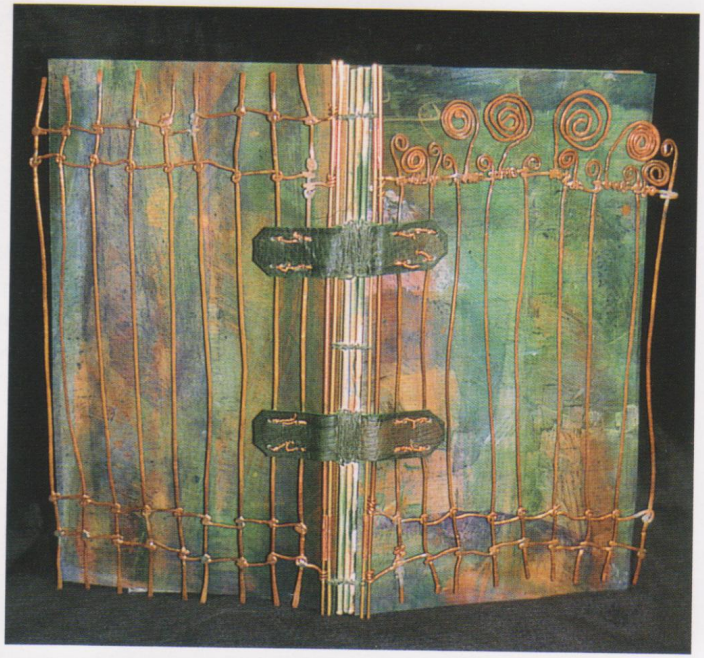


Back to front: *Tidal Poems, Lizard's Snake Suit, Waking Snakes, Fly on a Ladder, Cinnamon & Saffron, The Lending Library*



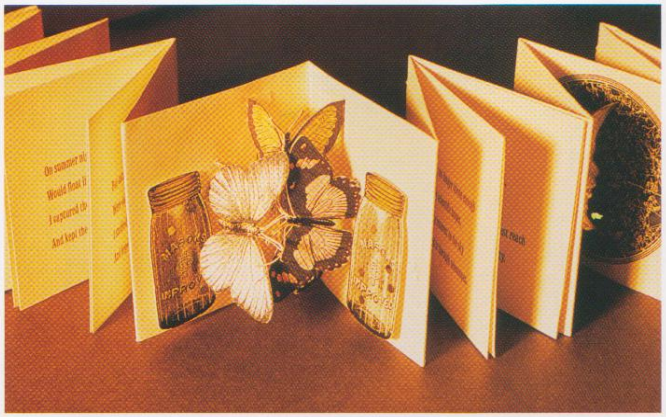


Corruption, 2003. 18 x 4 x 12 inches (45 x 10 x 30cm), closed. Steel rods, found text, gesso, collage, rubber stamp; accordion-fold structure. *Photo by David Trawick.*





Laura Wait, *Garden Gateway,* 1999. 5¼ x 10¼ x 1¼ inches (13 x 25.6 x 3.1cm). Copper wire cover; text is painted paper and mylar with acrylic and paste medium; colored pencils. *Photos by the artist.*



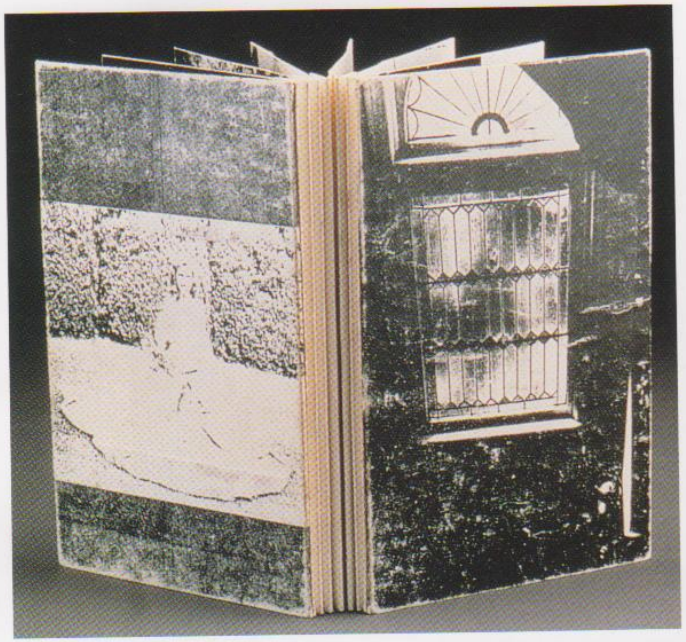
Dorothy Yule, *Memories of Science,* 1996-present. 3 x 2¾ x 1¼ inches (7.6 x 6.9 x 3.2 cm). Laser printed on Mohawk Superfine and Superfine Cover; hand colored concertina structure with removable spine; French-folded folios of text and pop-up collages in alternate openings. *Photo by the artist.*



Dorothy Yule, *Souvenirs of Great Cities,* 1992-1996. Box: 5½ x 5½ inches (14 x 14 cm); books: 2½ x 2½ inches (6.4 x 6.4 cm). Letterpress printed in five colors on Mohawk Superfine Cover with photopolymer plates made from computer separations; concertina structures with removable spines, text and pop-ups on both sides. Illustrations by Susan Hunt Yule. *Photos by the artist.*



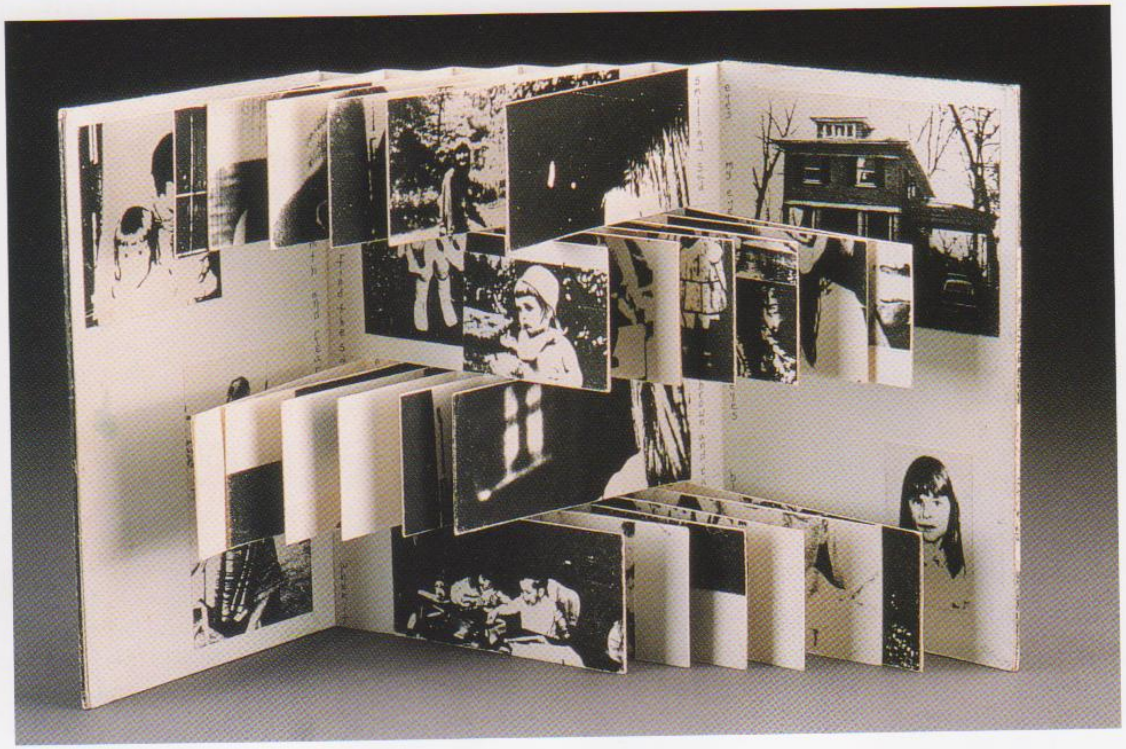




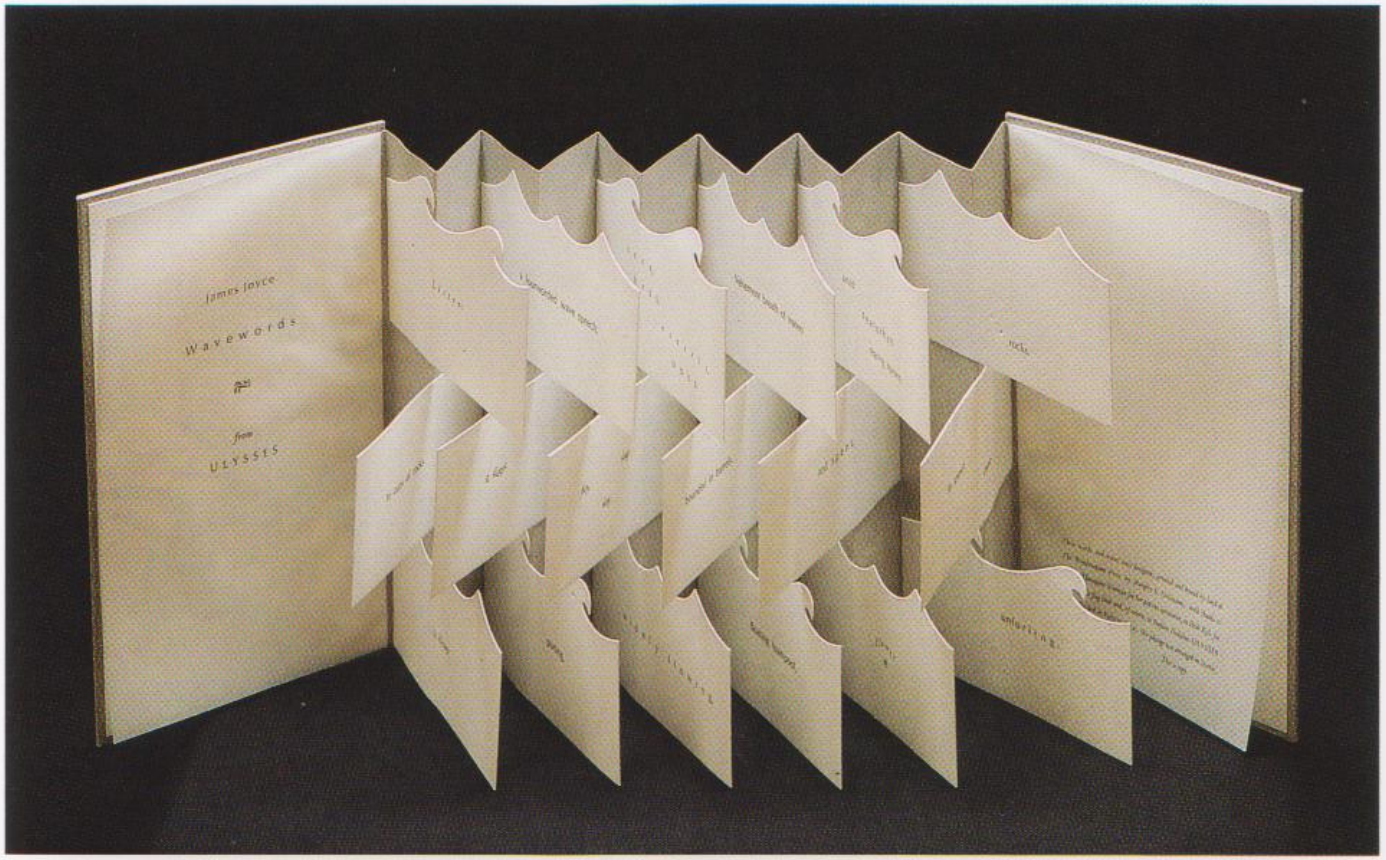
associations when working in book form. Text, image, and structure can all be used in building a piece that makes use of the history, associations, and craft of bookbinding to express its meaning.

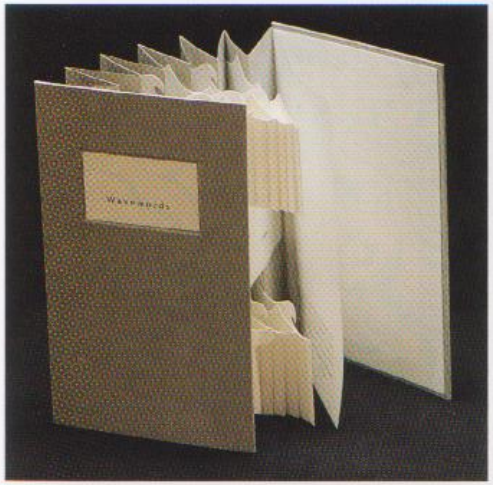
Book artist and historian Johanna Drucker, in her *The Century of Artist's Books*, makes a distinction between books that provide "an experience associated with books themselves" and books that move into a more sculptural realm that "function as icons of bookness or book identity." I am concerned primarily with the former; books that function traditionally, but that challenge the viewer's expectations when reading or receiving information in that format.

While the structure of my books varies, I keep the sense of a traditional book by using narrative and including pages that turn, retaining the serial nature of the book. Artist's books that use traditional book



Julia, 1990. 10 x 8 x 1½ inches (25.4 x 20.3 x 3.8 cm). Handwritten text, photocopied images; accordion flag structure. *Photo by Tom Mills.*





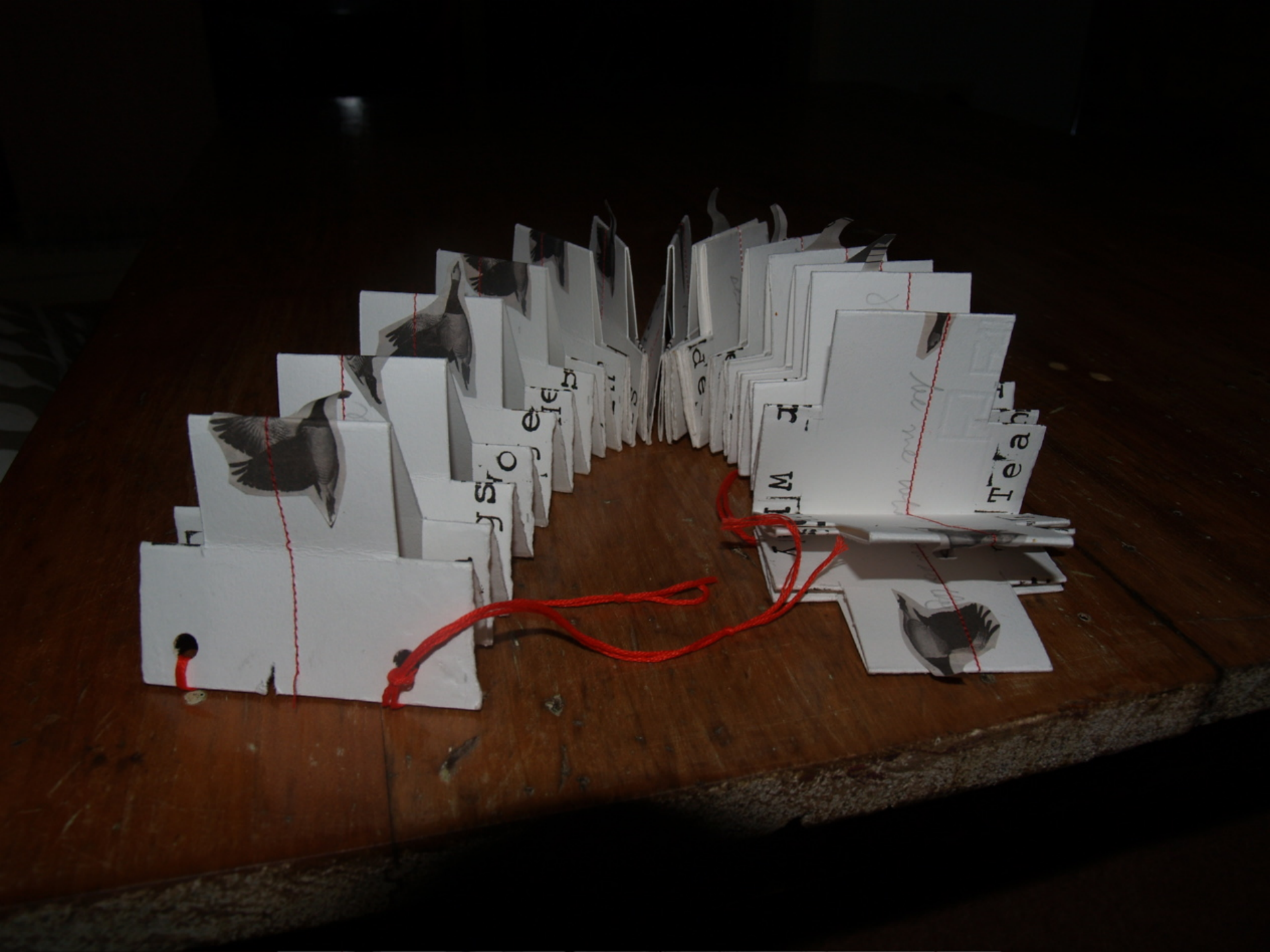
Margery S. Hellmann

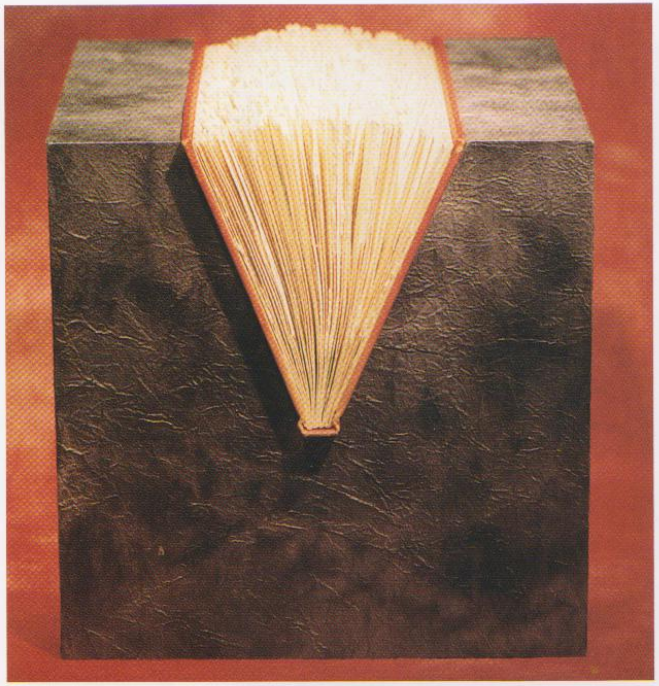
Wavewords | 1996

CLOSED: 7¾ X 4⅝ X ½ INCHES (19.7 X 11.8 X 1.3 CM)

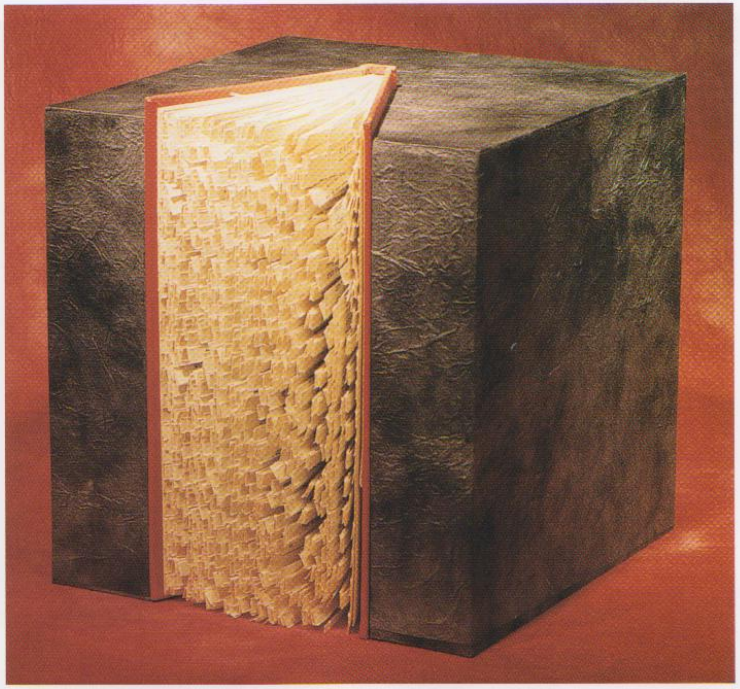
Rives BFK, UV ultra, Strathmore 500 papers; paper over boards binding; flag book, die cut; letterpress, handset type, suminagashi

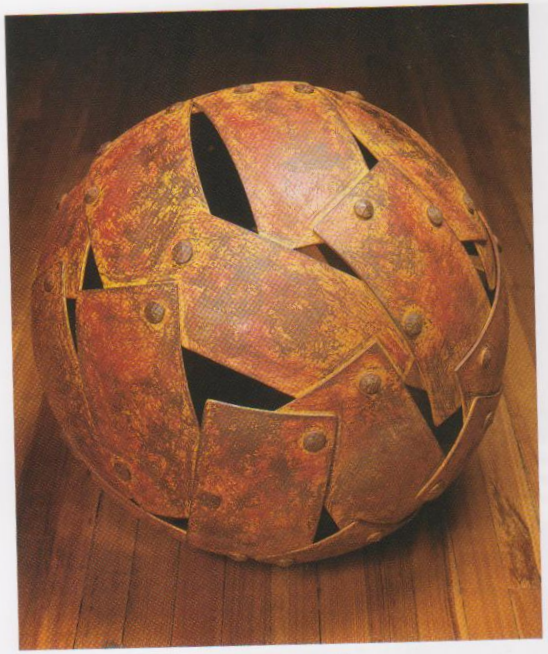
PHOTOS BY ARTIST





William Drendel,
Gently, Oh So Gently They Said No, 1998.
7¾ x 8¼ x 7¾ inches
(19.7 x 21 x 19.7 cm).
Japanese paper; altered book
emerging from gray cube.
Photos by the artist.





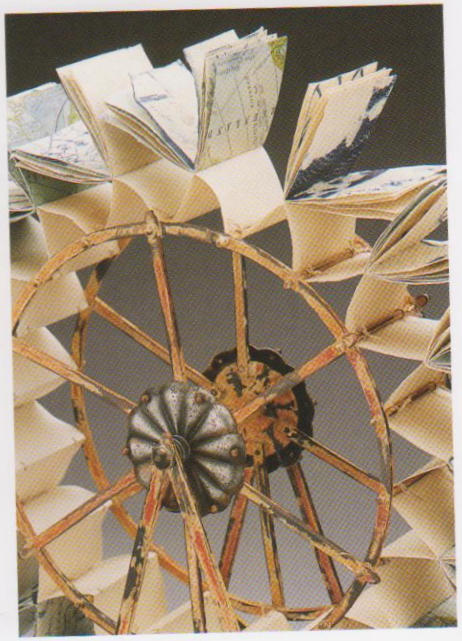
Hoss Haley, *Red Sphere,* 2003. 24 inches (dia.) (60 cm). Enamel paint on steel. *Photo by Ken Pitts.*

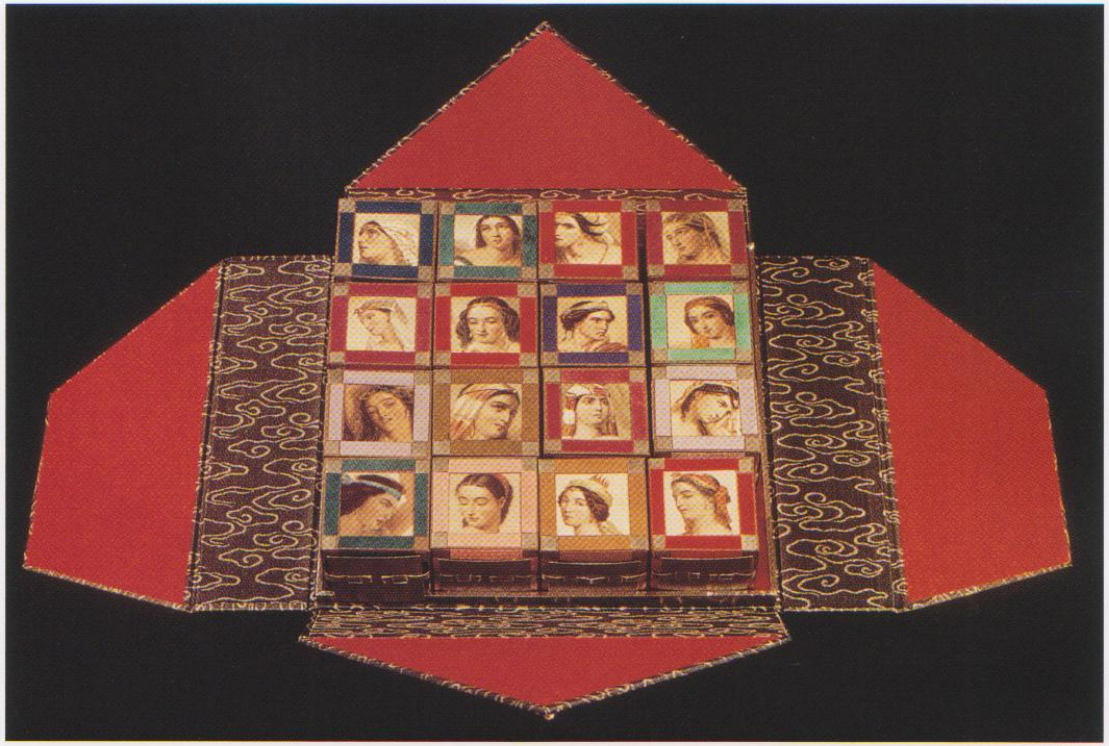


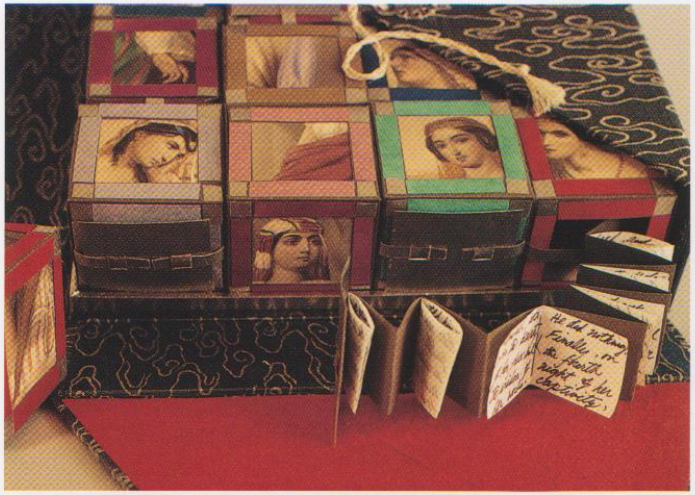
Robyn Raines, *Bottle Cap Books,* 2003. 1 x 1 x ½ inches (2.5 x 2.5 x 1.3 cm). Magazine paper, bottle caps, wire; Coptic bound using floral wire. *Photo by Kyung Cho.*



Brook Spurlock, *Ferris Wheel,* 2003. 8 x 12 x 4 inches (20.3 x 30.5 x 10.2 cm). Handmade flax and mica paper, cyanotypes, linen thread, copper, gesso, color pencil ebonized maple. *Photos by Walker Montgomery.*



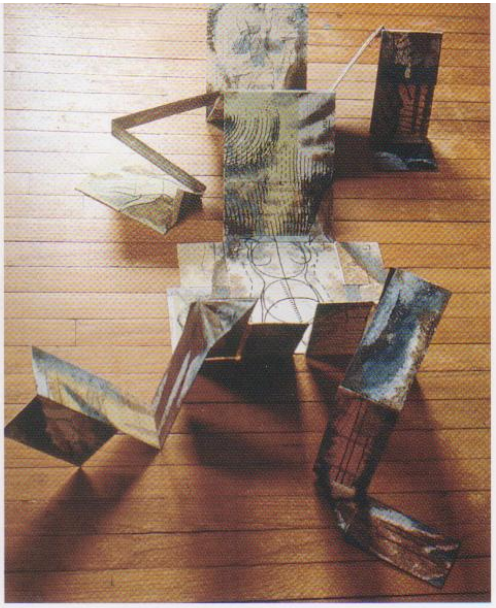






Women of the Bible: From Abigail to Queen of Sheba, 1985. 9¼ x 9½ x 2½ (23 x 23.8 x 6.25 cm). Salvaged 18th-century illustrated book, dyed Japanese tissue, card stock, bookcloth over boards, pewter clasp. *Photo by Richard Minsky.*



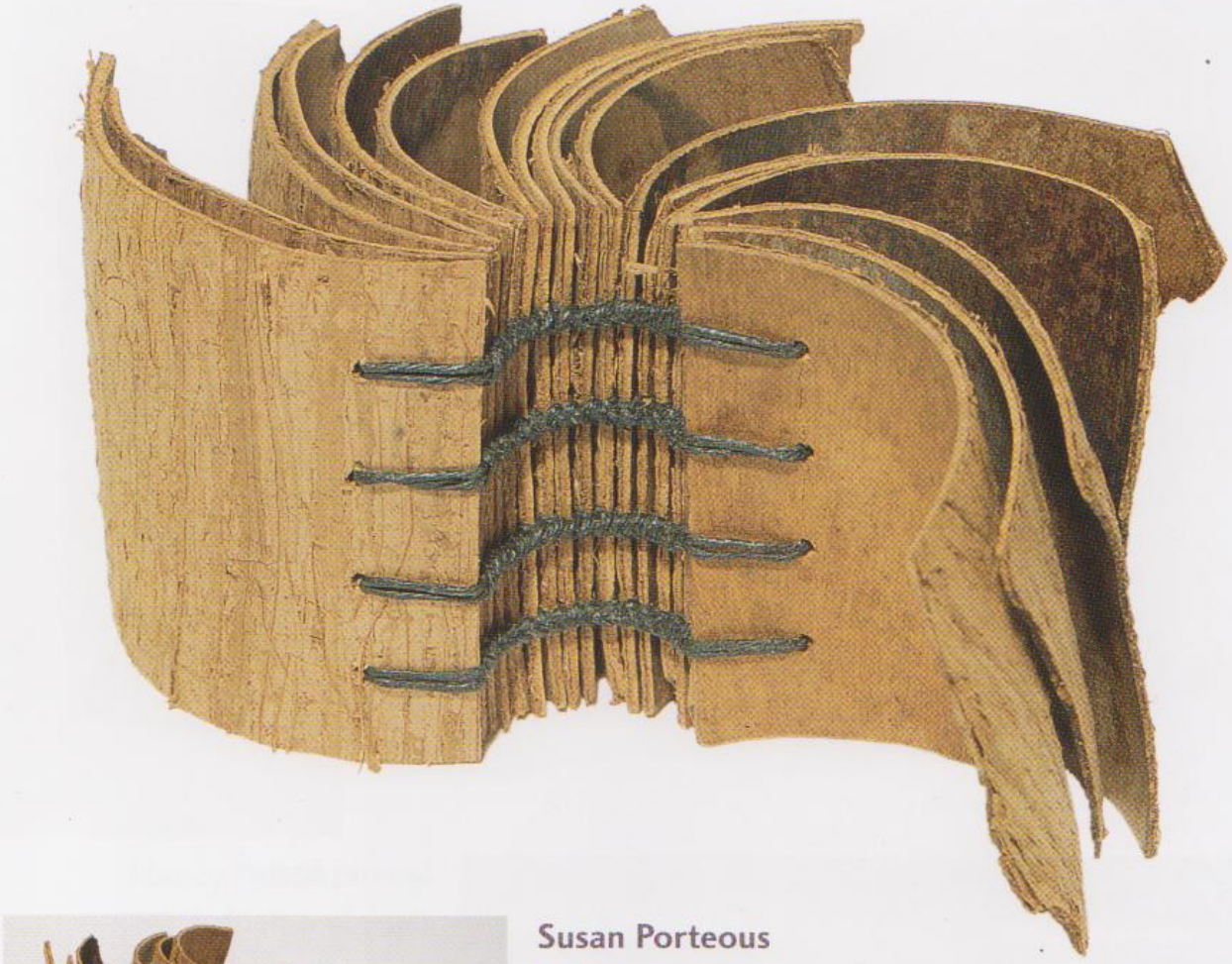


Pamela Spitzmueller, *Homage to Walt Whitman*, 1994. Closed: 8 x 10 x 2 inches (20.3 x 25.4 x 5 cm); Open: 48 x 66 x 8 inches (122 x 167.6 x 20.3 cm). Stencil; photocopy; acrylic paint; vintage and modern papers; ink; Whitman poem written in ink on board surfaces. *Photo by the artist.*





Barbara Mauriello, *Parchment People*, 2002.4½ x 4 x 1inches (11.4 x 10.2 x 2.5 cm). 18th Century parchment, plastic buttons, linen thread, handmade paper. *Photos by Raffi/Van Chromes.*





Susan Porteous

Bark | 2005

2½ X 2½ X 1½ INCHES (6.4 X 6.4 X 3.8 CM)

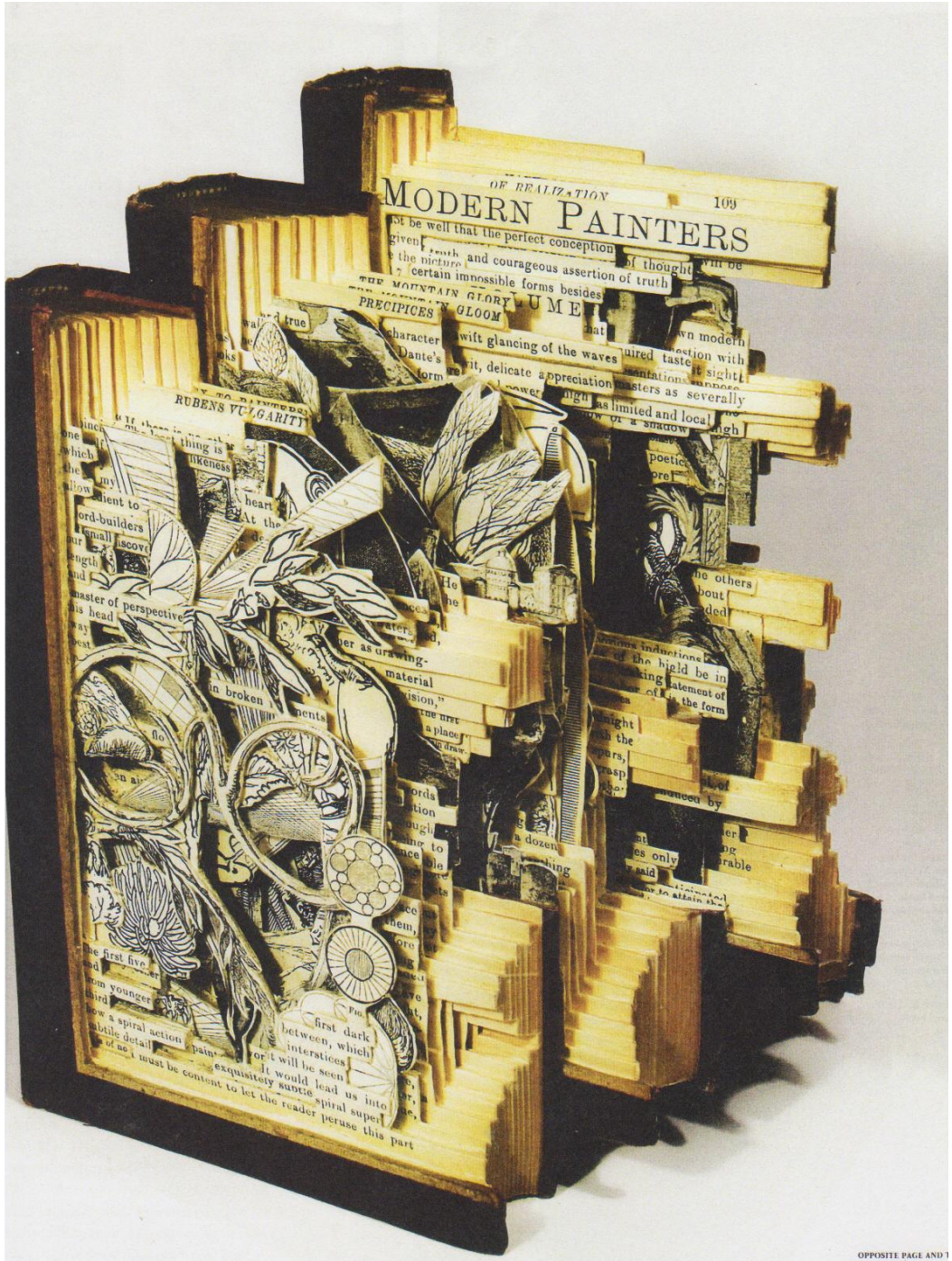
Bark, papyrus, waxed linen thread; single-sheet Coptic binding; photocopied

PHOTOS BY ARTIST







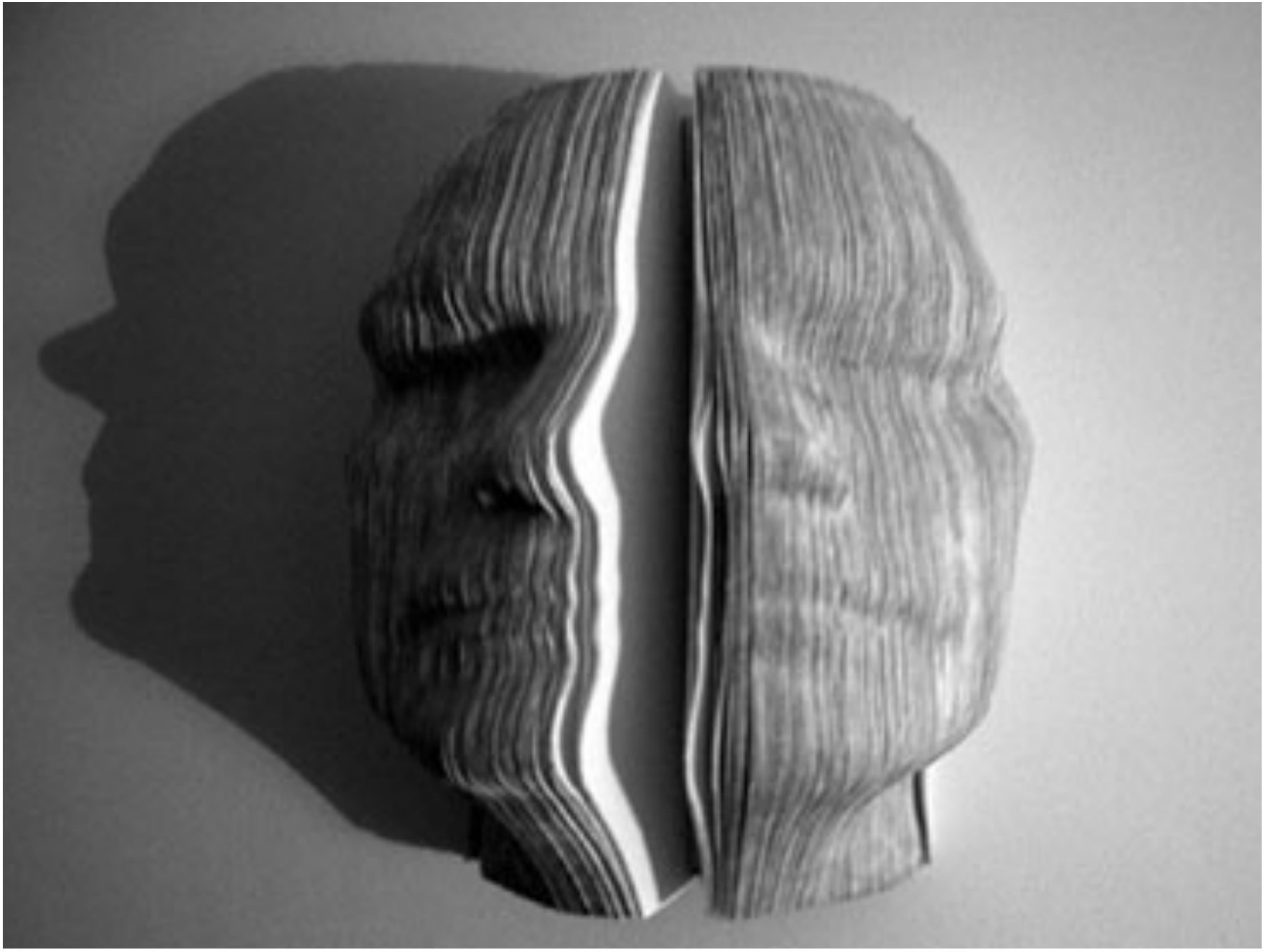


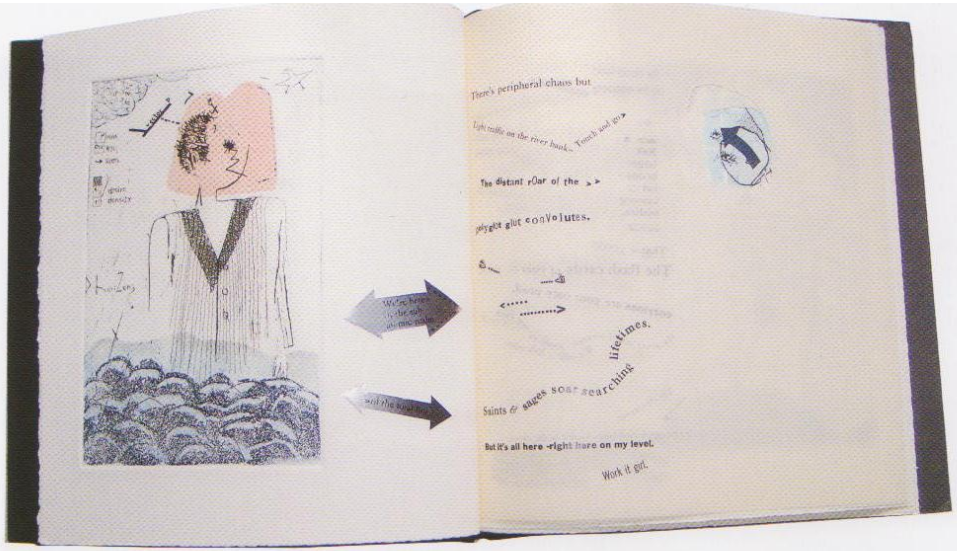
OPPOSITE PAGE AND
Modern Painters
1873) 2008 Ak


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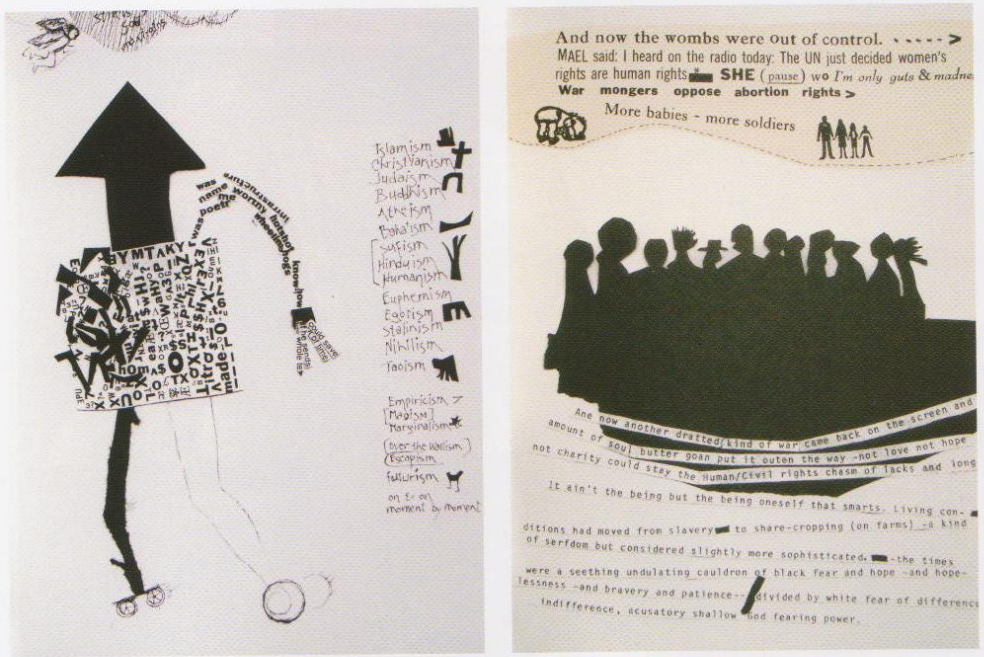

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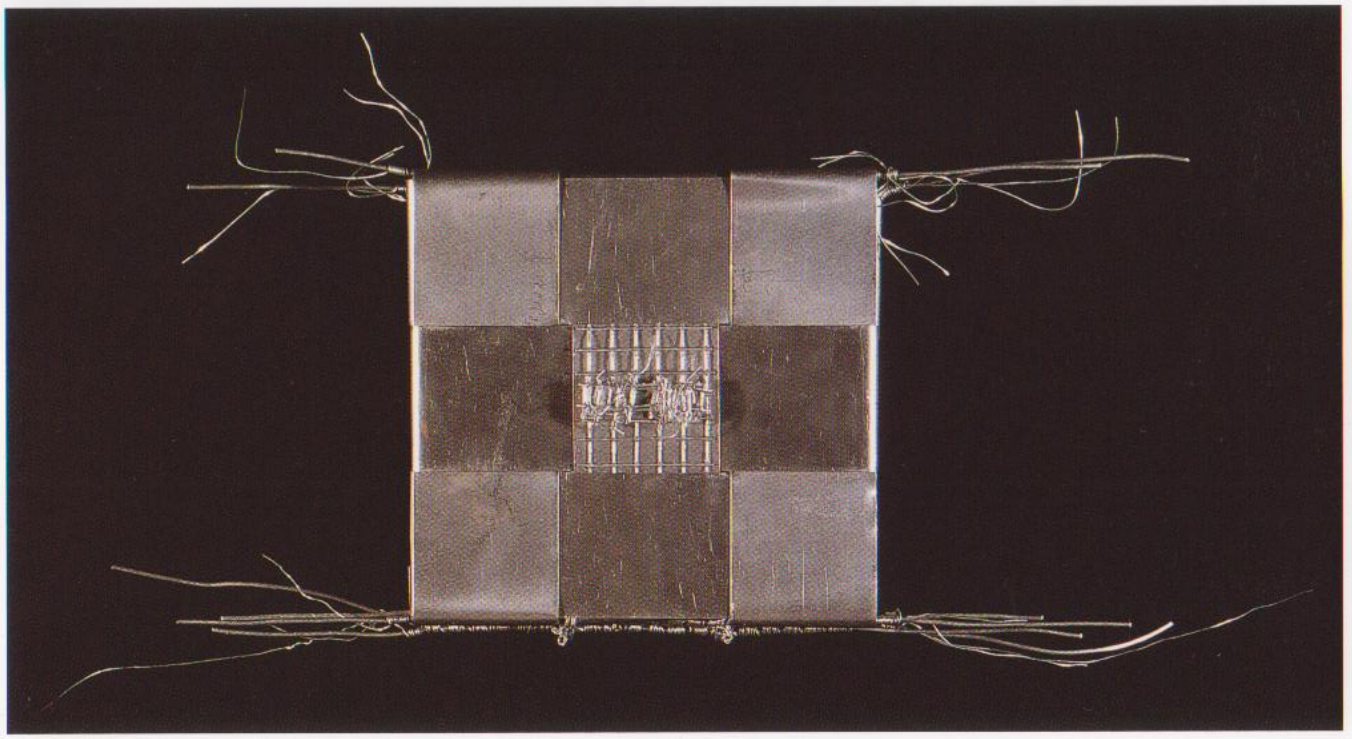




Ruth Laxson, *Retell the Tale,* 1997. 12 x 12¼ x ½ inches (30.5 x 31.1 x 1.3 cm). Rines BFK and UV Ultra II paper; etching; typography. *Photos by Terrylyn Marshall.*



Ruth Laxson, *A Hunderd Years of Lex Flex,* 2003. 10⅞ x 8¼ x ½ inches (27.6 x 21 x 1.3 cm). Mohawk vellum paper; offset printing. *Photos by Terrylyn Marshall.*







Juliana Coles

Uncharted Depths | 2000

3 X 4¼ X 2 INCHES (7.6 X 10.8 X 5 CM)

Copper sheeting, found metal hardware, jewelry, washers, paper collage, tin scraps, copper wire, lock and keys; dipped in silver tarnishing solution

PHOTOS BY PAT BERRETT





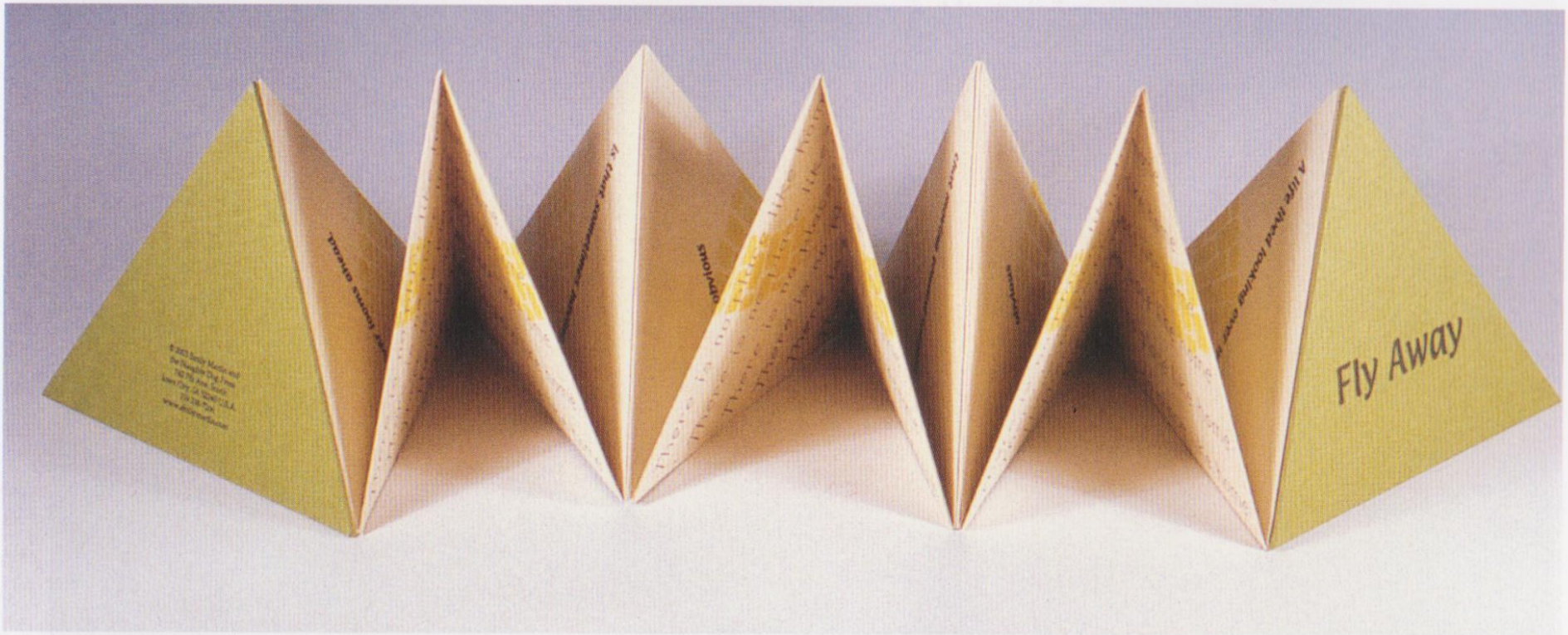
Jackie Richards

7 Pillars of Tao | 2006

CLOSED: 2½ X 1¾ X ¼ INCHES (6.4 X 4.4 X 0.6 CM);
OPEN: 28 INCHES (71.1 CM)

Paper, fiber, encaustics base,
seashell; etched, altered rusted hinge,
hand-forged chain

PHOTOS BY ARTIST



Emily Martin, *Fly Away*, 2003. Closed: 8 x 6 x 1 inches (20.3 x 15.2 x 2.5 cm); Open: 8 x 6 x 26 inches (20.3 x 15.2 x 66 cm). Pouchoir and archival inkjet on Sakamoto paper; nontraditional variation of double-leaved accordion with attached hard cover wrapped in Moriki paper. *Photo by Meryl Marek.*



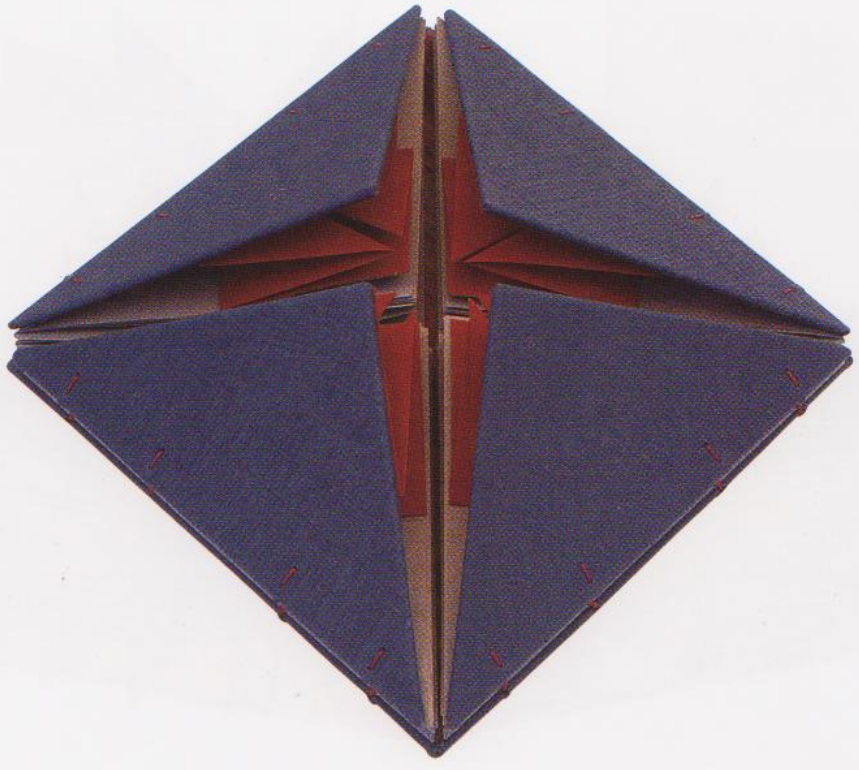
Liz Mitchell

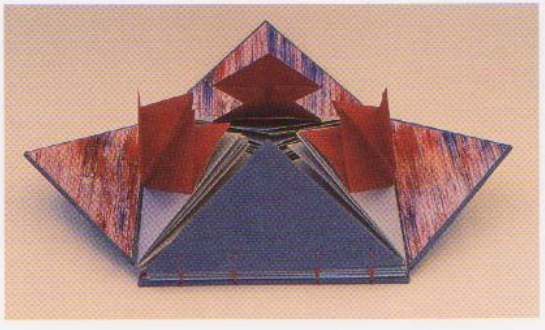
9 x 9 | 2004

1¼ X 19¾ INCHES (3.2 X 50.2 CM)

Arches paper, clear plastic sheeting; accordion binding; monoprint

PHOTO BY CRAIG PHILLIPS





Ingrid Hein Borch

Lotus Squared | 2006

6 11/16 X 6 11/16 X 3/4 INCHES (16.9 X 16.9 X 1.9 CM)

Handmade paper, book board, linen thread, acid-free paper, paste paper; Coptic binding

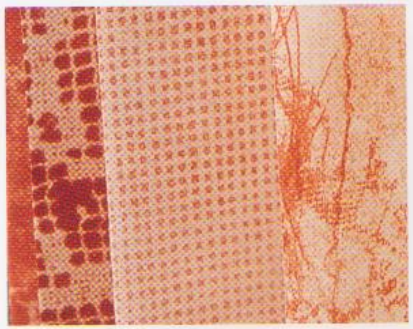
PHOTOS BY ALBERT J. BORCH











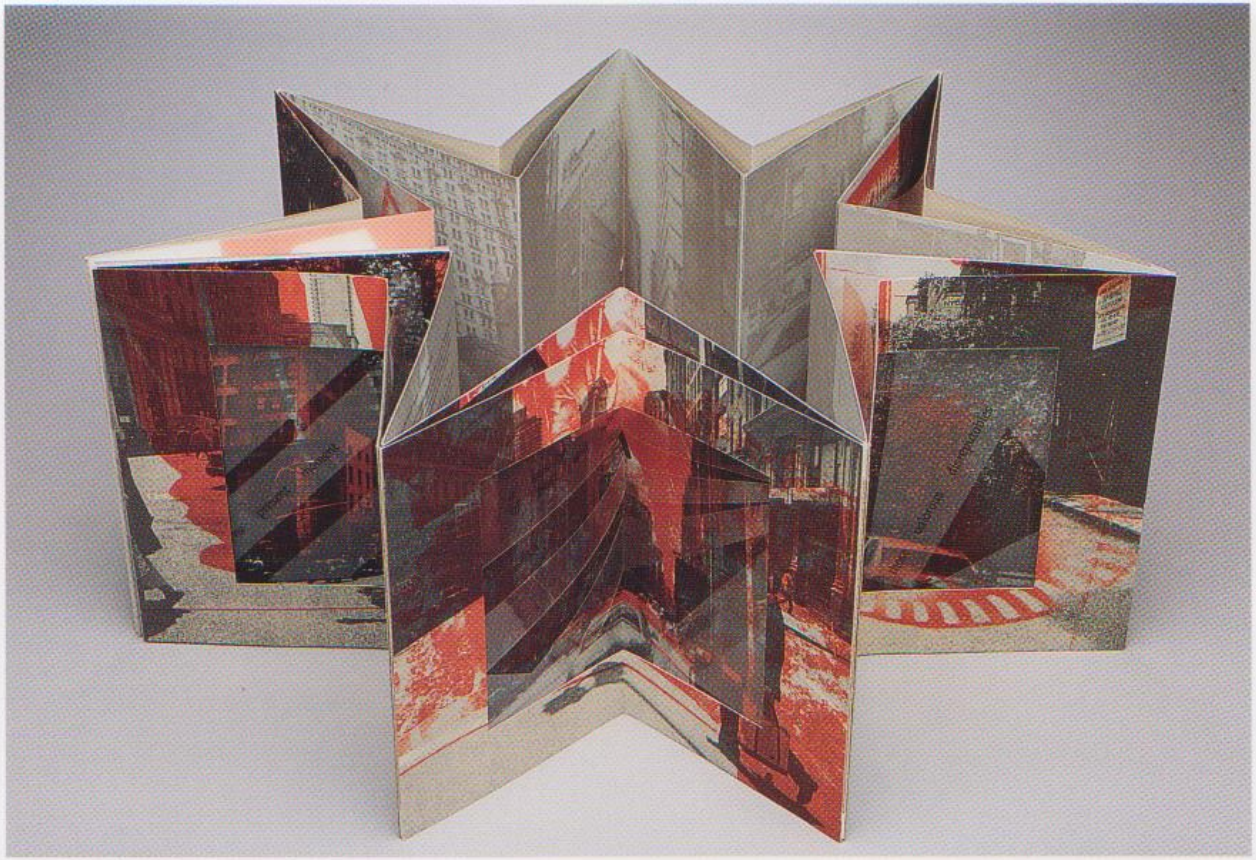
Allison Cooke Brown

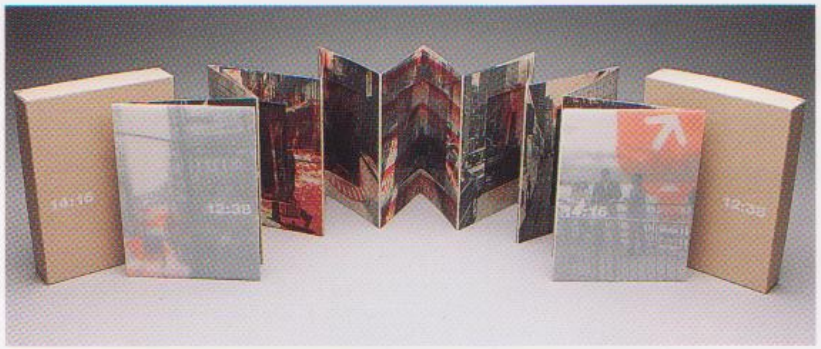
Core Sample | 2003

CLOSED: 5 X 4¼ X 1 INCHES (12.7 X 10.9 X 2.5 CM)

Paper, double star book with slipcase, paste paper; photocopy lithography, letterpress label

PHOTOS BY DEAN POWELL





Cynthia Lollis
Daniela Deeg

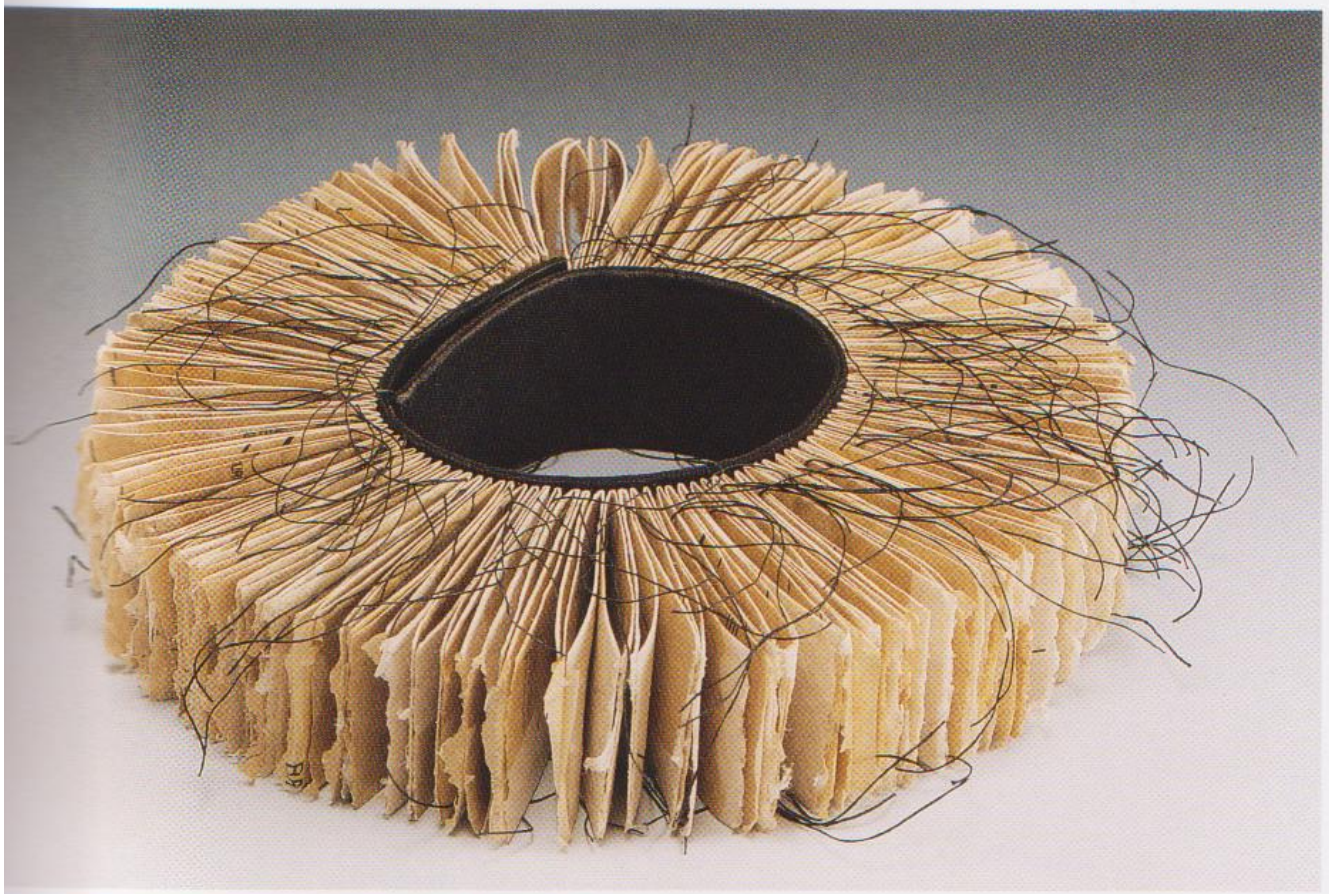
12:38-14:16 | 2006

7 7/8 X 5 7/8 X 1 3/8 INCHES (20 X 15 X 3.5 CM)

Gmund paper, acetate, clear plastic sheeting, linen thread, grayboard box; star accordion binding; screen printed

PHOTOS BY WALKER MONTGOMERY







Erica Spitzer Rasmussen

Collar #2: Book of Measures | 2005

2 X 10 X 10 INCHES (5 X 25.4 X 25.4 CM)

Cotton, flax, dress pattern paper, matte medium, waxed linen thread, Velcro; pamphlet stitched

PHOTOS BY PETRONELLA YTSMA

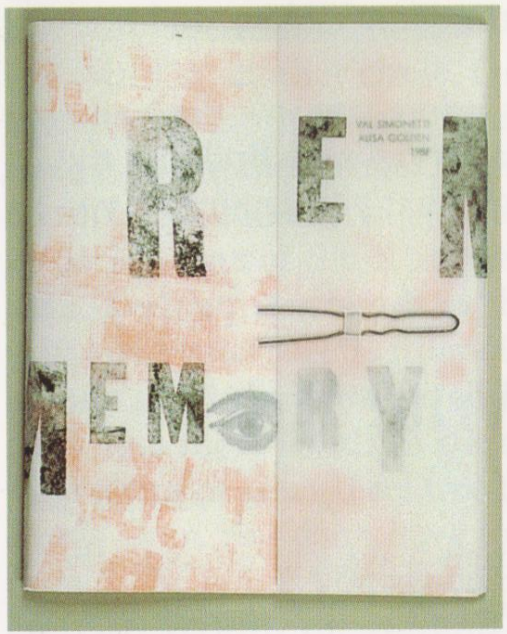


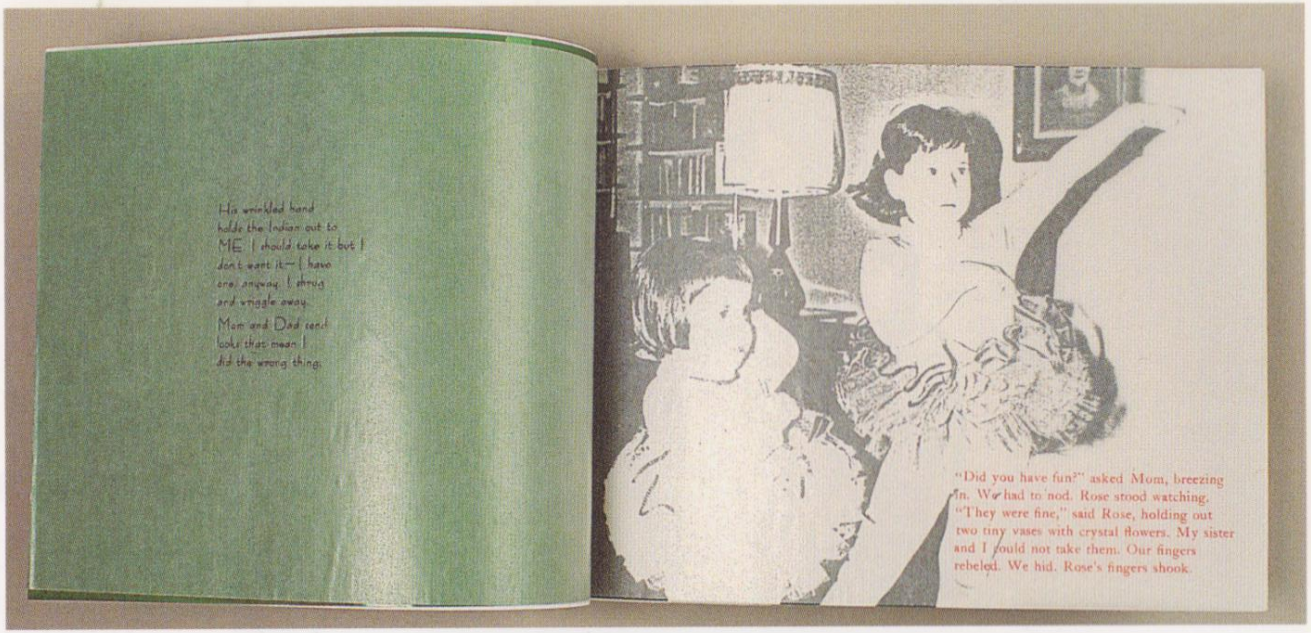
Bug Book, 1999.
8½ x 5½ x ¾ inches
(21.6 x 14 x 1.9 cm).
Plastic, Mylar, Tyvek;
Gocco printed,
photocopied and
stamped images,
codex format.
Photo by Paul Warchol.



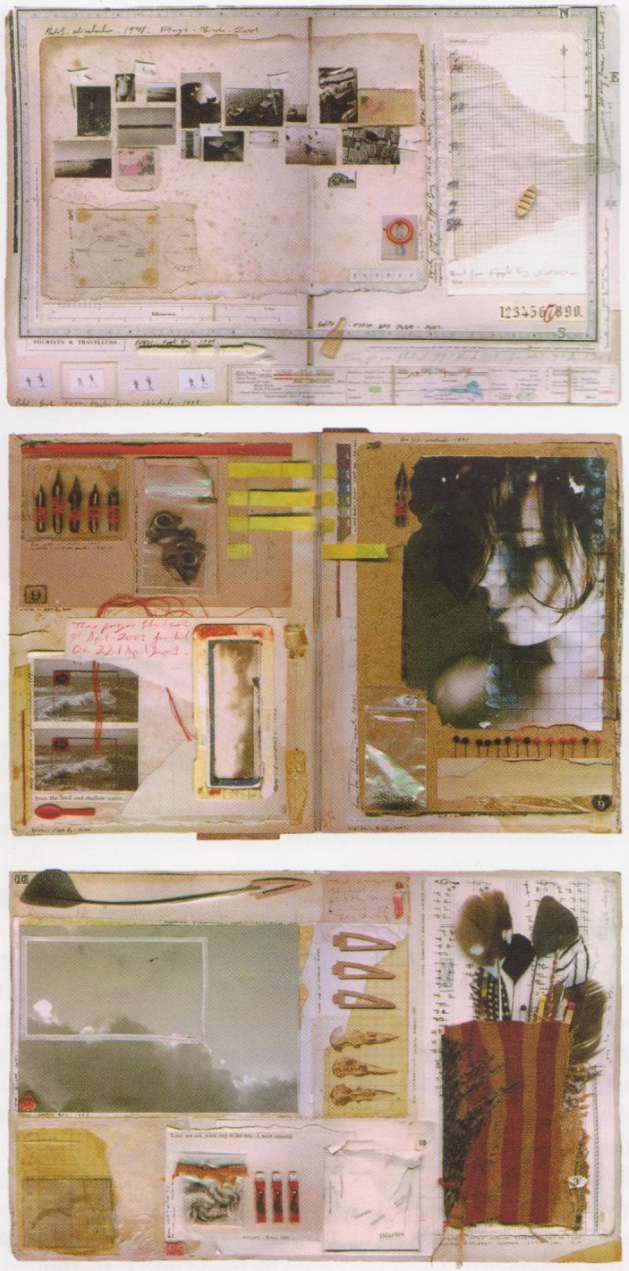

HAT
IT WAS A GREAT HAT.


paper
WINGS
ALISA GOLDEN





Left: *RE: Memory* (a collaboration with Val Simonetti), 1988, photocopy, letterpress, brayer-printing (a hand-printed offset



■ Examples of double page sections from Steve McPherson's *Compass Diary*, from top: page 7, 9 and 10, mixed media, photographs, found objects and hand working, completed 2001, UK.





Sharon McCartney

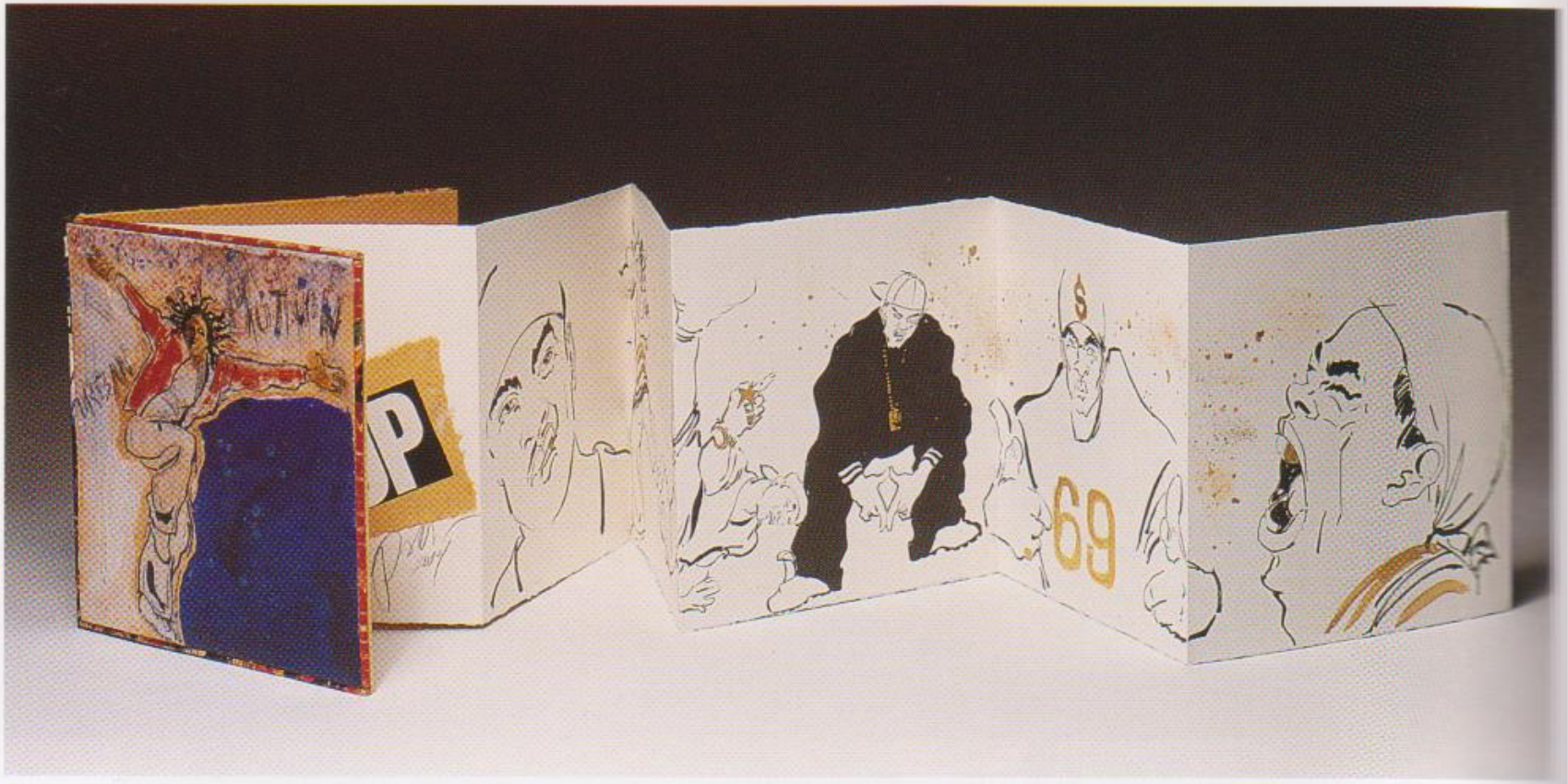
A Constant Sound of Birds | 2004

5 X 4 X 1½ INCHES (12.7 X 10.2 X 3.8 CM)

Vintage book, ephemera and decorative papers, watercolor, acrylic, thread, feathers, found poetry, found objects, lace, wooden eggs, bone clasp; altered book, painted, drawn, photocopy transfer, gelatin printing, hand stitched

PHOTOS BY JOHN POLAK PHOTOGRAPHY
PRIVATE COLLECTION


VARIATIONS



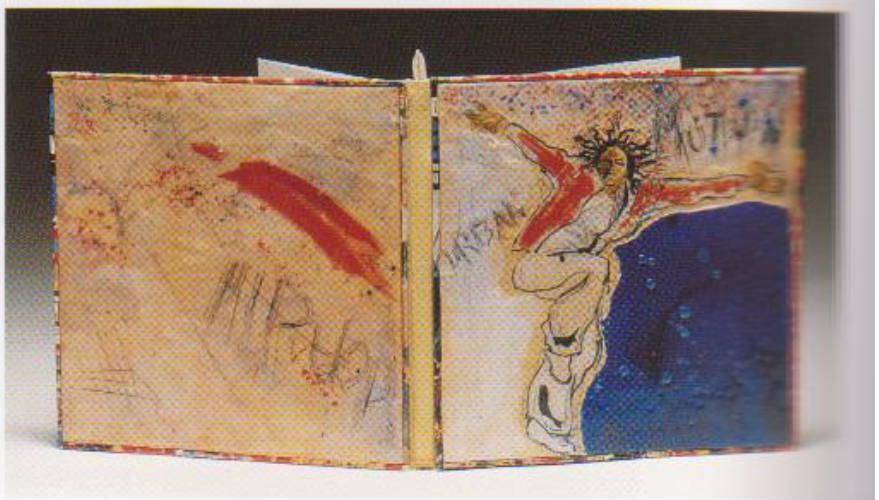
Alice Simpson

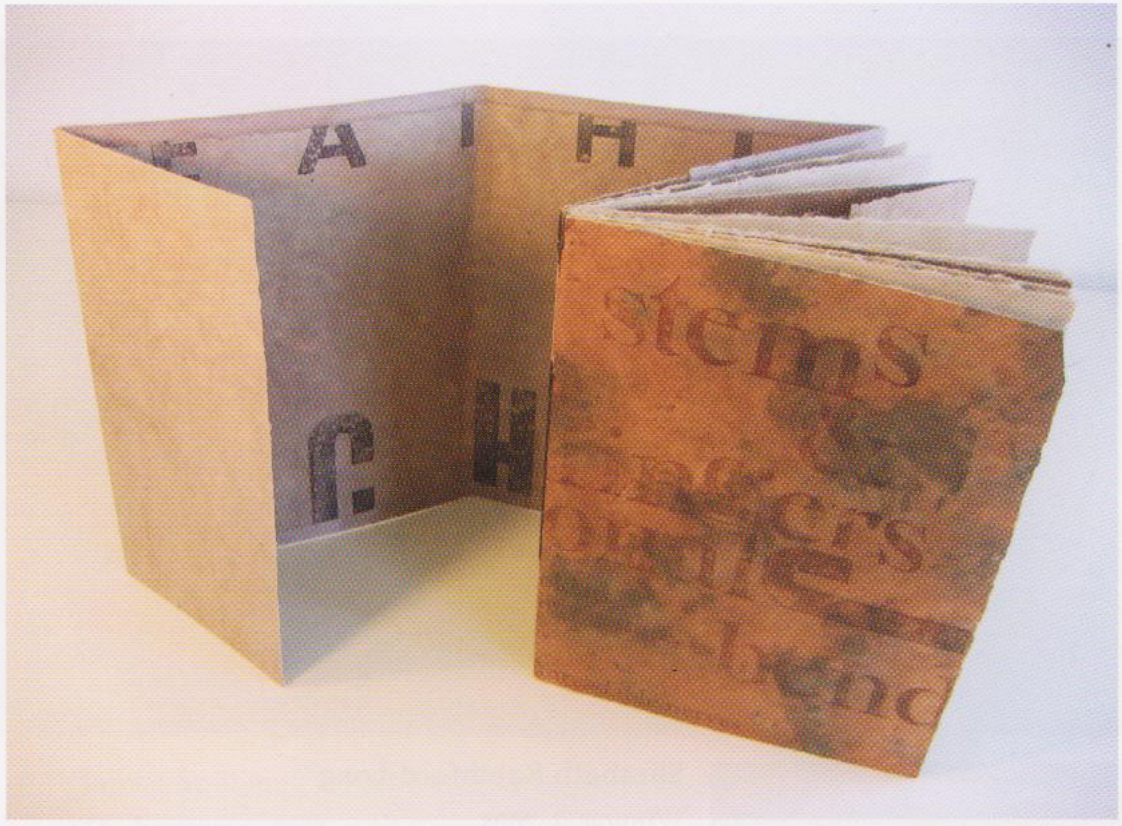
Urban Motion | 2004

OPEN: 12 X 10½ X 60 INCHES (30.5 X 26.7 X 152.4 CM)

Encaustic, wood covers, dowels, newspaper, India ink, gold, Arches paper; accordion binding; painted

PHOTOS BY D. JAMES DEE







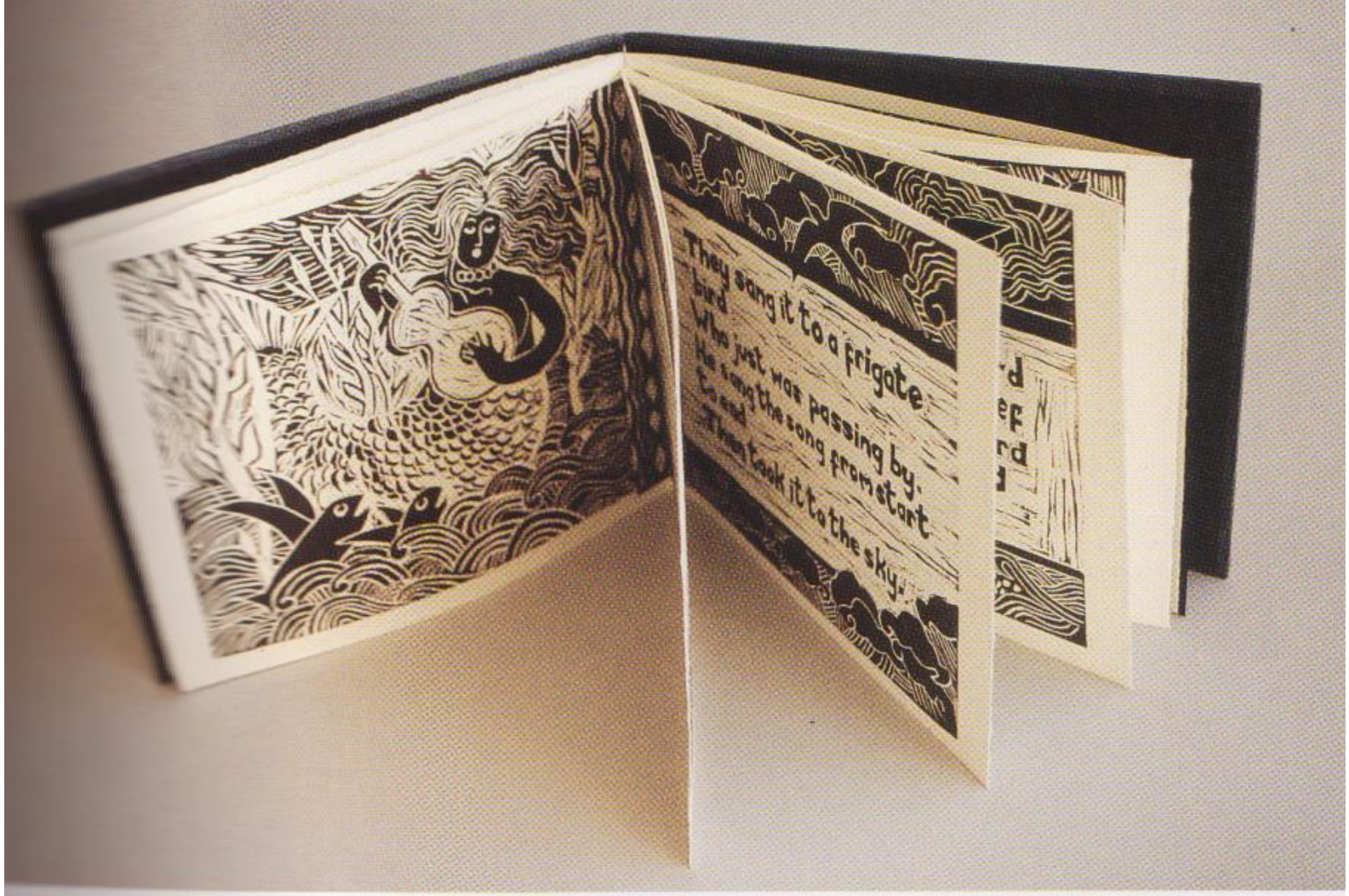
Steven Hendricks

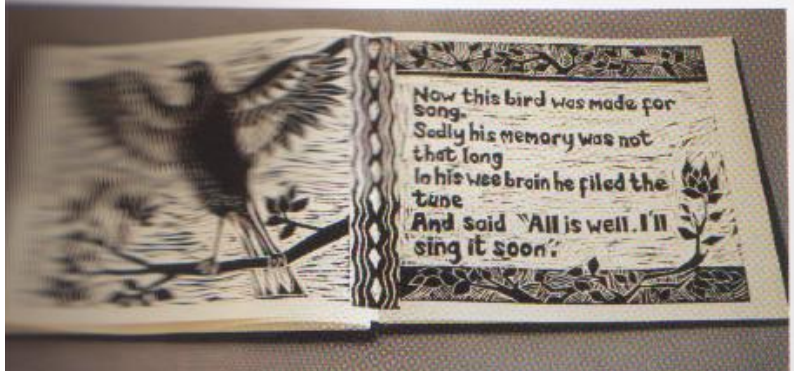
Breathing Mac | 2000

7 X 9 X 3/4 INCHES (17.8 X 22.9 X 1.9 CM)

Lotka paper; long stitch; letterpress

PHOTOS BY ARTIST





Frances Watson

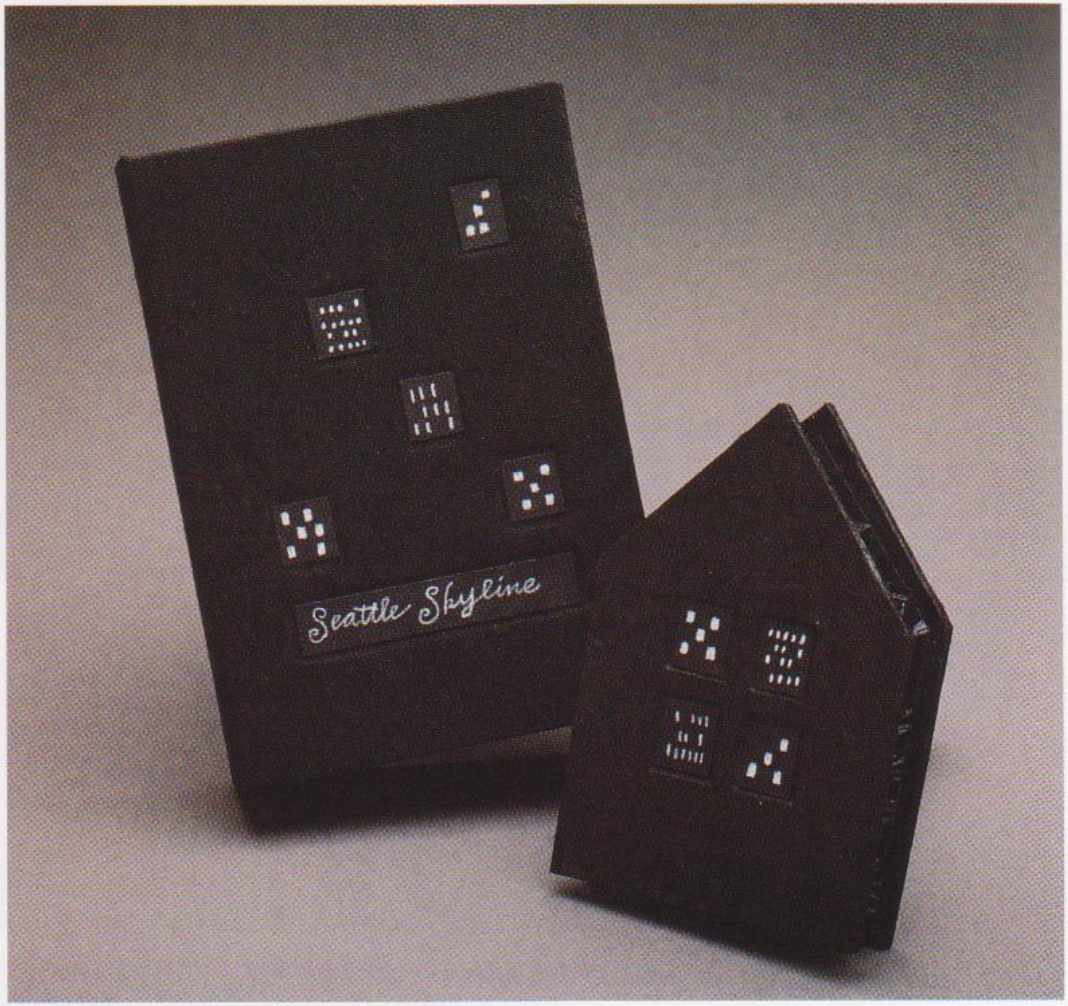
How We Lost the Mermaid's Song | 2006

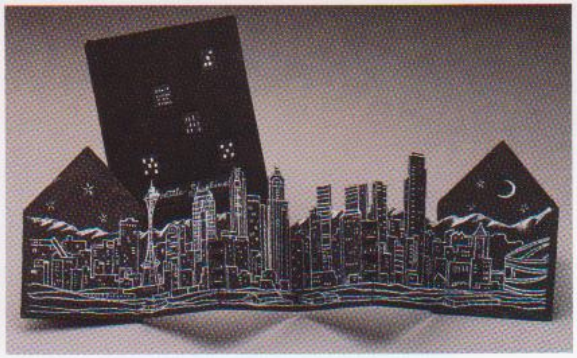
CLOSED: 9¾ X 11½ INCHES (24.7 X 29.2 CM);
OPEN: 9¾ X 23½ INCHES (24.7 X 59.7 CM)

Davey Board, Rives Heavy paper;
accordion binding; linocut, hinged

PHOTOS BY ARTIST







Sam Garriott Antonacci

Seattle Skyline | 2004

4½ X 3¼ X 1 INCHES (11.4 X 8.3 X 2.5 CM)

Arches, Prismacolor papers; accordion binding

PHOTOS BY ROGER SCHREIBER
PRIVATE COLLECTION





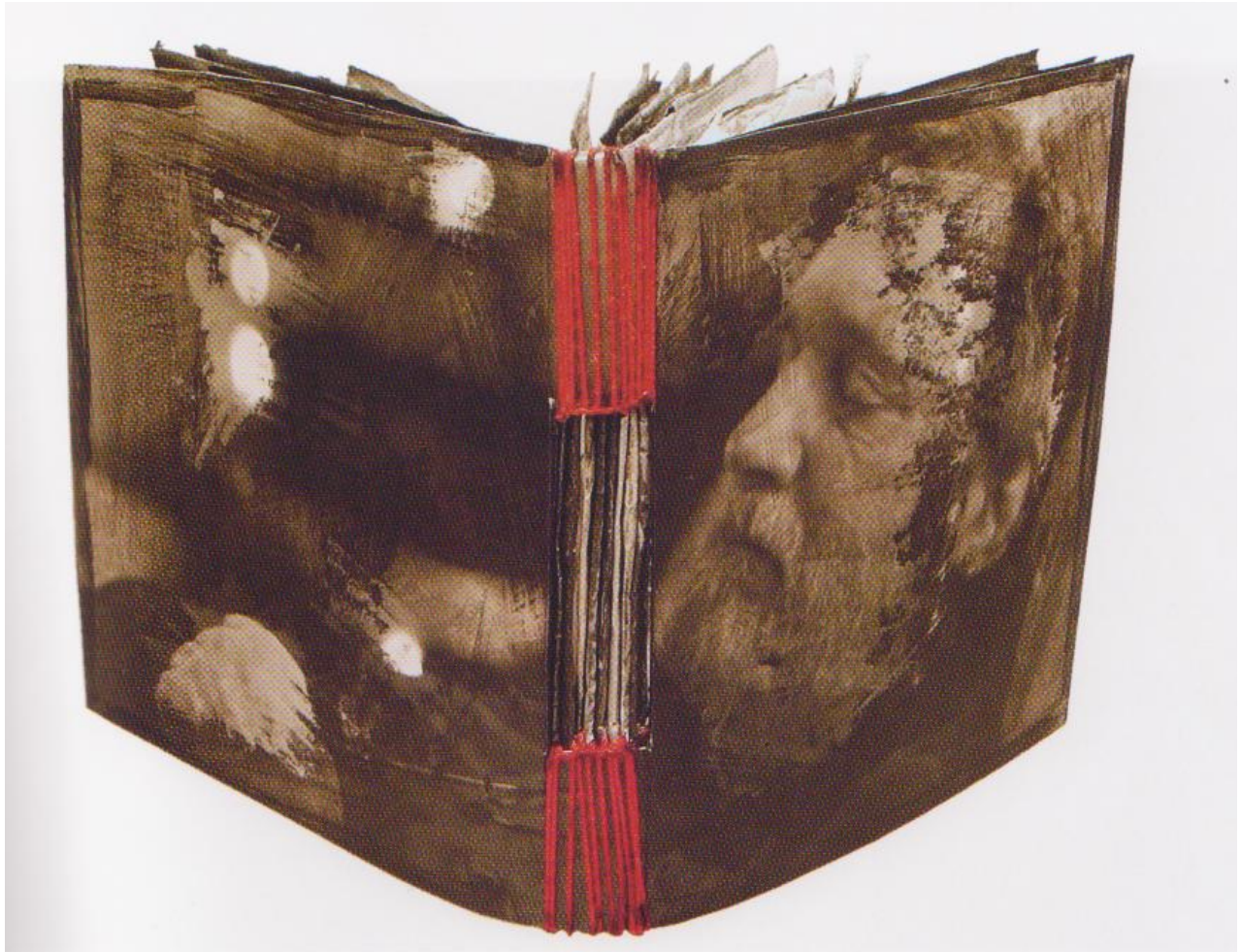
Mary Ann Sampson

Jazz | 2005

9¾ X 6⅜ X ½ INCHES (24.7 X 16.2 X 1.3 CM)

Gold foil applied with heat, colored pencil; Coptic binding; drawn, rubber stamped, cutouts

PHOTOS BY ARTIST





Katherine Rhodes Fields

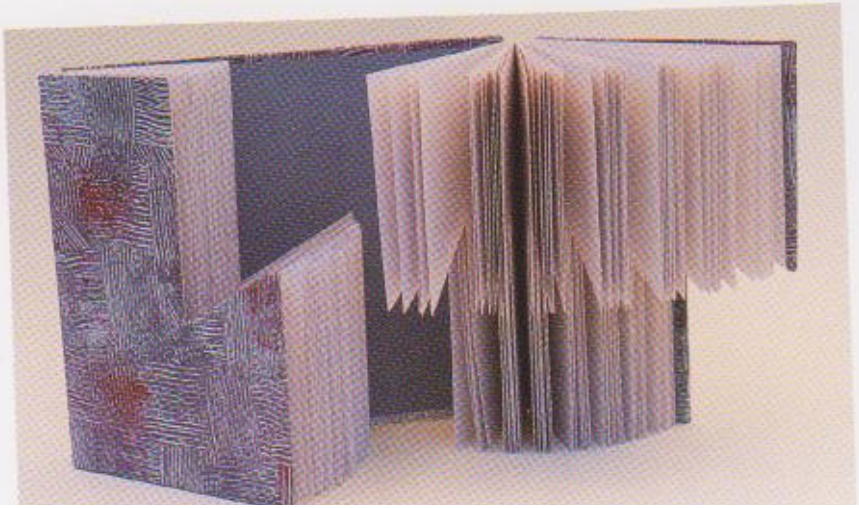
Is blood thicker than water? | 2003

5 1/4 X 4 3/4 X 1 1/4 INCHES (13.3 X 12.1 X 3.2 CM)

Resin-coated photo paper, vellum, crochet thread, PVA glue, acrylic paint, and skins; buttonhole stitching; silver gelatin; ink drawings and text

PHOTOS BY ARTIST





Ingrid Hein Borch

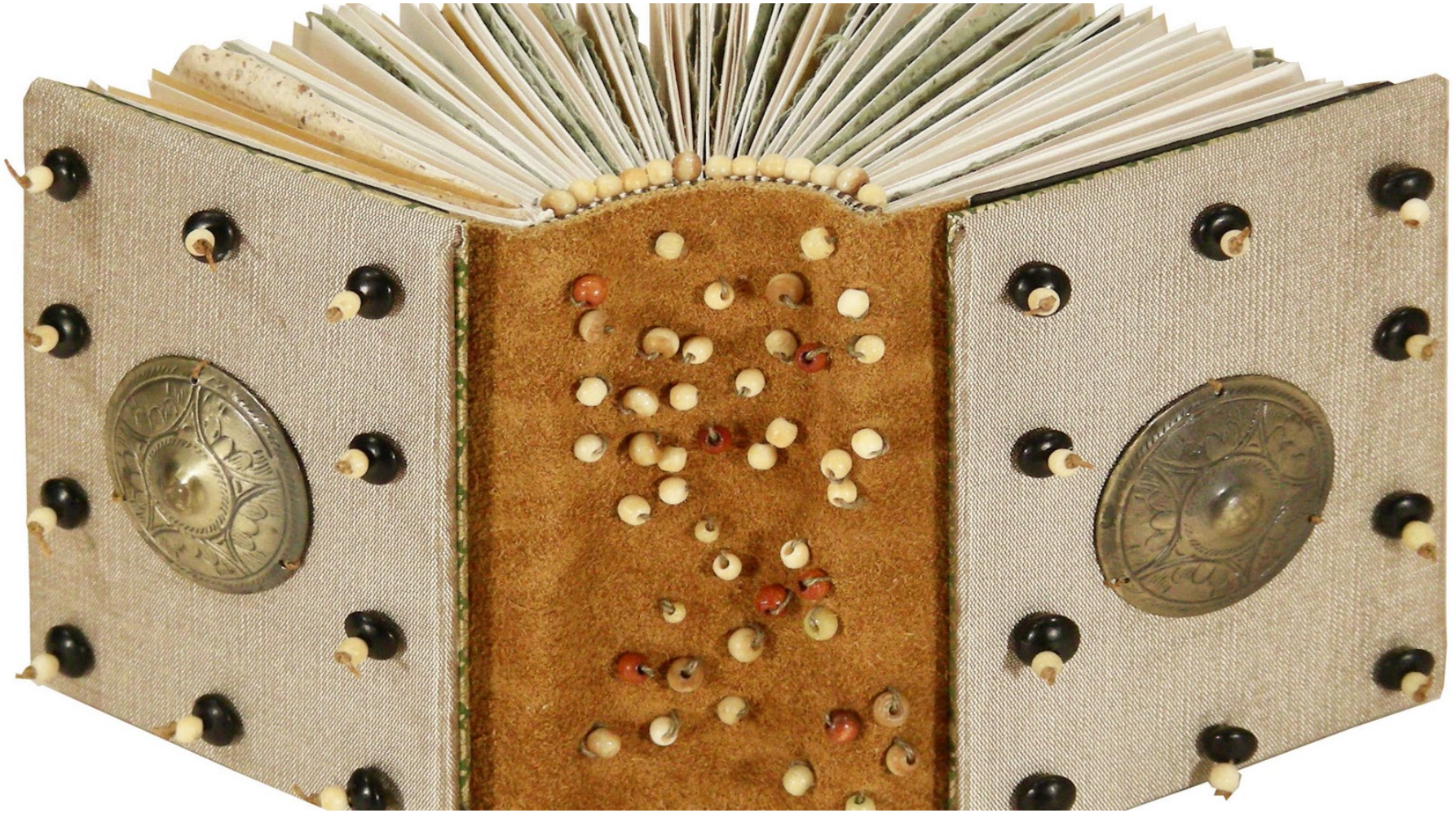
Untitled | 2006

5 7/8 X 7 1/16 X 3/4 INCHES (14.9 X 18 X 1.9 CM)

Book board, paste paper, dyed linen thread, acid-free text paper; Coptic binding

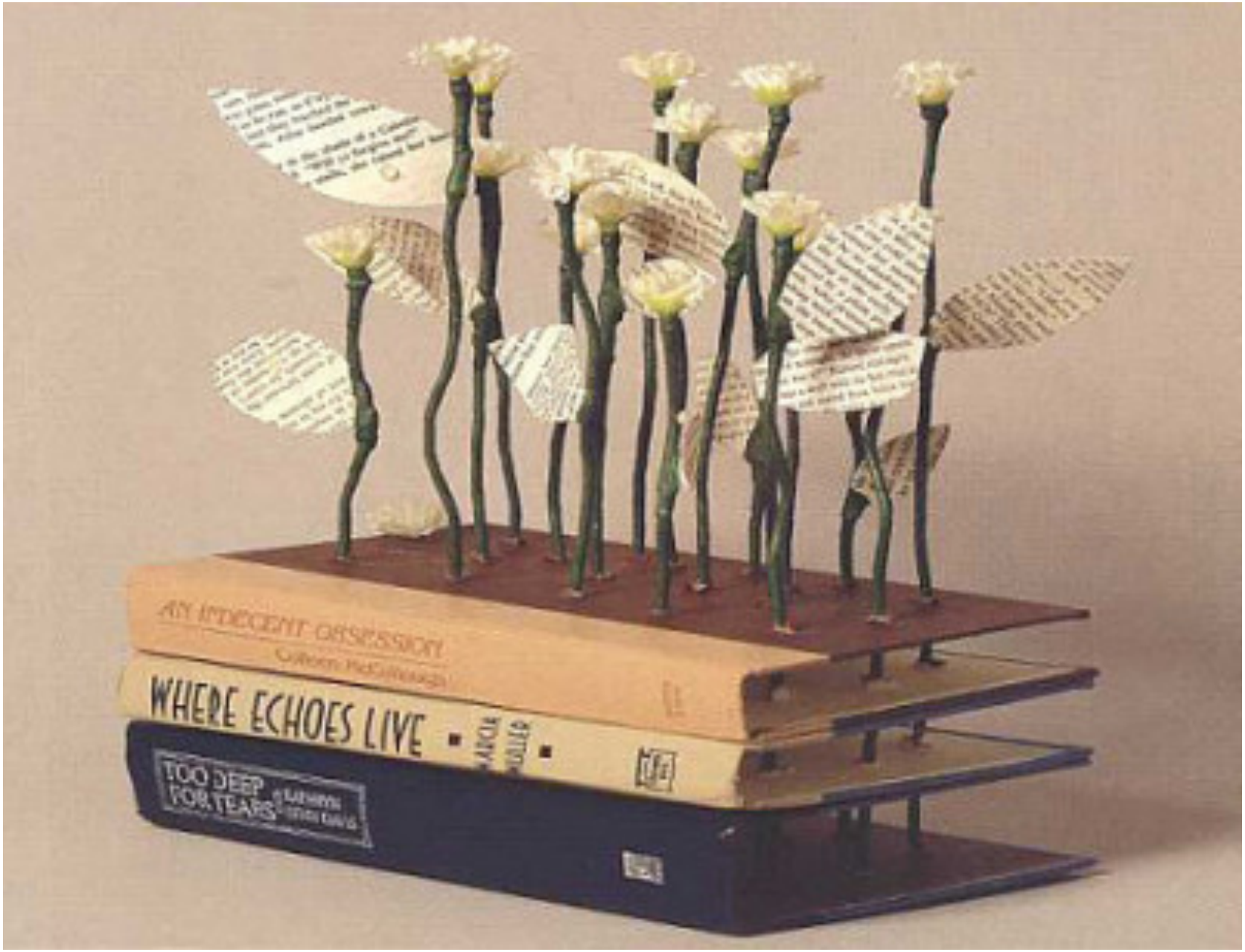
PHOTOS BY ALBERT J. BORCH






The Book of Nails
BY: Floating Concrete Octopus
1992


ARTIST
WHO D
BOOK


AN INDECENT OBSESSION
WHERE ECHOES LIVE
TOO DEEP FOR TEARS





INTROspective

Jacqueline Rush Lee



The Center for Book Arts, 28 West 27th Street, New York NY 10001 January 15 – March 28, 2009













A selection of some students handmade books from the past

