BiblioTech highlights the incredible versatility of today’s technology in use in contemporary artists’ books: letterpress printed books and broadsides, digitally printed books, video, and works that combine old and new technologies in innovative ways. Juried by Emily McVarish (nationally recognized book artist and Faculty at California College of the Arts) and Ruth Rogers (Curator of Special Collections at Wellesley College,) this exhibition illuminates the College Book Art Association (CBAA) 2012 conference theme of “Time, Sequence and Technology.” The selected works link the traditional and the digital, the hand crafted and high-tech.

On view at the Skylight Gallery at the San Francisco Public Library, the exhibition runs from January 5th - March 11th, 2012.
BiblioTech is a juried book art exhibition held in conjunction with the 2012 College Book Art Association* Conference in the San Francisco Bay Area. To illuminate this year's conference theme, "Time, Sequence and Technology," members were invited to submit books that show the broad range of technology employed in the making of artists’ books: books involving older technologies such as hand-binding and letterpress printing, and books involving newer technologies such as digital printing and video. In particular, works that combine old and new technologies in innovative ways were encouraged.

The artists’ books of today bridge the divide between the traditional volumes of a library and digital reading devices such as the Kindle through innovation and lively interpretations of what a book can be. Some of the works on display here emphasize the tangibility of the printed volume: rich images, textured pages, hand-printed text, and book structures that support creative content. For example, Holes by Amelia Bird, uses entirely handset type, sumi ink wash on waxed Japanese paper, and a sewn portfolio binding to impart an intimate feeling to a personal story.

Other books here are rooted in the current digital age, embracing technological advances such as laser cutting, software applications, animation and video. In this varied terrain of technology crossover, there are many outstanding examples on view. One artist’s nostalgia-evoking collection of handset type and old printer's ornaments was given a lively makeover in Old-Time Film, a three-minute animated short by Barbara Tetenbaum and Marilyn Zornado. This film was entirely produced from letterpress printed imagery: moved on the press, scanned and synced to a catchy country fiddle tune and lyrics. Books created with digital manipulation and printing can present a new platform for long buried archival documents, combining them with present day imagery for compelling effect. See for instance, Daniel Mellis’ A History of Light which fuses scanning, letterpress, laser and HP Indigo printing with early 20th century census data and survey maps. The past and the present merge on the page in harmonious visual metaphor for the layers of forgotten lives and places brought together by technology.

This show is testimony that a book is still a celebrated object, and the artists’ books in it transcend the bookshelf, at once encompassing the historical and the digital.

"I applaud the artist’s book for both its connection to the history of the book, as well as its ability to adapt and embrace new digital surroundings."
Exhibition Chair Macy Chadwick

Emily McVarish and Ruth R. Rogers, Jurors
Macy Chadwick, Exhibitions Chair, 2012 CBA Conference

"We were honored to review the many and varied works submitted for inclusion in BiblioTech."
Exhibition Jurors Emily McVarish and Ruth Rogers

*Founded in 2008, the College Book Art Association is a non-profit organization that supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism. It welcomes as members everyone involved in such teaching and all others who have similar goals and interests. The association aims to engage in a continuing reappraisal of the nature and meaning of the teaching of book arts.
Natalie Baldeon

My work attempts to capture the various stages of a reaction to an action performed, particularly the moment when the act of indulgence has just taken place. This is a transitory moment when the subject is still elated with pleasure, but is beginning to experience more complicated emotions, such as anger, pride, regret or acceptance. By portraying the body in the midst of, or immediately following, an act of indulgence, my work embraces the complexities of desire as it relates to time.

Orality is a centripetal link between consumption and sexuality, and is a prevalent theme throughout my work. The mouth exists as a boundary between internal and external, wet and dry; as well as the means through which we ingest (i.e. food) and expel (i.e. words, speak).

This Was A Mistake is a series of three flip books that illustrate the mouthing out of that phrase in different contexts. The mouths are stained with the residue of an act of consumption while simultaneously expelling words. The books were created by shooting a video, isolating the sequenced still frames, and putting them into the palm sized form of a flip book. I chose this method so that the speed and intimacy of the phrases could be controlled by the viewer. The grammatical tense of the phrase implies the liminal time period that my work strives to capture.

CBAA Student Member
This Was A Mistake, 2011
Isolated still frames from video, laser printed and perfect bound.
Edition of 3
Celebrating the American tradition of fortune cookies, a personal collection of fortunes was curated and explored through physical traits, language, translation, syntax, and word frequency. Designed as an unbound series of booklets, each unfolds to display graphic content on one side and computer generated ASCII art on the reverse.

Collected fortune papers were sorted according to ink color (black, red or blue), printing (double-sided, single-sided), paper type, content (lucky numbers, foretelling events, questionable advice, Chinese language educational component) and physical condition. Fortunes were digitally photographed under these groupings or in the formation of letters and words.

Fortune texts were also explored through internet resources. Google Translate was utilized in translating English into traditional or simplified Chinese, then back into English, showing how syntax can change and meaning gained (or lost) through the process. Word frequency was calculated inside the collection itself (http://writewords.org.uk) as well as within the larger context of spoken and written English (http://wordcount.org, http://natcorp.ox.ac.uk).

ASCII artwork (photos translated to alphanumeric characters) connects the fortunes to related items as chopsticks, take-out boxes, and the cookies themselves. Unfolded, each booklet resembles the size and shape of a placemat, linking the popular activity of reading fortunes to the dining experience.
Between Page and Screen is a hand-bound and letterpress-printed book of poems that engages both the digital poetry and artist’s book traditions to consider the place of books in an era of increasingly screen-based reading.

The pages of the book contain no text, only black-and-white geometric shapes and a web address leading to www.betweenpageandscreen.com, where the reader follows instructions to display the book on her webcam. Our software reads each shape like a barcode and projects a poem above it mapped to the surface of the page, creating the effect that the reader holds the words in her hands. Because these animations move with the book, they appear to inhabit “real” three-dimensional space—a kind of digital pop-up book.

These poems, a series of cryptic letters between P and S, two lovers struggling to define their relationship, draw on the etymologies of “page” and “screen” to explore their intersections and divergences. The poems do not exist on either surface, but in the augmented space between them bridged by the reader, making a case for the coexistence, and even marriage, of old and new media forms.

Elizabeth Boyne
top: Letterpress printed on a Vandercook Universal Press on Zerkall paper. Handset metal type, using 12 point Bembo typeface. Book bound using the drummed technique, with a letterpress printed cover and letterpress printed spine of handmade Japanese paper. Branches are hand cut and slowly emerge as the book is paged through.

This book commemorates trees in Iowa celebrated for their grandeur and historical significance.

bottom: Digitally printed on Arches 90 pound watercolor paper. Images and type laid out using InDesign. Book bound using the drummed technique, with boards wrapped in walnut Cave Case Paper. A digitally printed band wraps around the book to create the title label. Images digitally distorted. The type is Bembo.

This book juxtaposes contemporary, distorted images of prairie fires with a description of a prairie fire written by a 19th-century Iowan.
Inge Bruggeman

This book was conceived as a residency project for the Atelier Vis-à-Vis in Marseille, France. The map imagery was inspired by a collection of books given to me by my father on the 18th century sea explorer Jean-François Galaup de Laperouse. The book is about our use of language to know or understand something, but being a cultural construct, language is not truly an objective or complete way of knowing something. This project maps the spaces left between the known and unknown.

The text is letterpress printed from hand-set metal type and from hand-processed photopolymer plates made from digital film output, the imagery is made from metal type ornaments and hand-processed photopolymer plates made using those films: scratched film negatives, drawings made into digital film output, rubylith and photocopies on acetate, other imagery techniques include pochoir, drypoint (plexiglass) etchings, monotypes, serigraphy from screens made using drawings in opaque ink and litho crayon on tracing paper.

Ruth Bryant

This book was made for an assignment to create two different books using the same text. The first book was to be an artist’s book and with the second, we were to focus more on design. This is the designed book. The text is from Italo Calvino’s Invisible Cities.
Michele Burgess

This is the second book in an ongoing series exploring the metaphorical merging of human and natural histories called “The Stratigraphic Archives.” It began with the book *Repair* (poems by Bill Kelly) in 2006. Currently, as of 2011, there are five editions and nine one-of-a-kind books in the series.

In *Herbarium*, Marie Luise Kaschnitz’s poem “Without Death” suggests what might happen if the concept of death and its evidence were removed from all of human literary expression. The poem “marches on” in a horizontal, linear fashion while the etchings (inspired by a bug-eaten leaf with holes and torn edges which allows the outside world into its negative spaces) “tunnel in” through transparent layering. The rhythms in each meet and depart each other as the poem suggests quandary and indecision.

The thirty-one etchings and book design were also inspired by: Nehemiah Grew’s *The Anatomy of Plants* (1682), discovered in San Diego State University’s Special Collections Library; the artist’s obsessive gardening on Larks’ Meadow Farm in Grafton, Vermont; lichen patterns found on the back of eighteenth-century gravestones in New England; the ancient stone figure, “The Venus of Willendorf”; and Mary Lewis’s personal herbarium, collected in the spring of 1911 near Lewisburg, Pennsylvania, and found intact in a bookstore in Vermont in 1997.

Rebecca Chamlee

*My Partial Tongue*, by poet Martha Ronk, uses words and phrases from an essay on gardens and plants by Sir Thomas Brown, a 17th-century essayist who wrote about the order in nature. The poems have a great deal of space in them, space suggestive of what is missing and of silence, and reflect a feeling of distance from the natural world that seems to be disappearing.

Digitally manipulated photographs of plants and feathers were letterpress printed from tightly registered photopolymer plates contrast the traditionally handset Bodoni text on Rives BFK. The book is a separate board binding with a goat leather spine and boards covered in paste paper with Bugra endpapers and rolled leather endbands. The design, photography, hand typesetting, printing, paste papers and binding were all done by Rebecca Chamlee at Pie In The Sky Press in the summer and fall of 2011.

CBAA Member

*My Partial Tongue*, 2011
Letterpress printed using handset lead type and photopolymer plates
Edition of 25

CBAA Member

*Herbarium*, 2010
Multi-plate etchings, letterpress printed handset type, album binding, clamshell box
Edition of 30
This project is the first installment of an analogue internet: pockets / "sites" of information, ideas, and impressions (à la Wikipedia + Twitter). It was created slowly and laboriously using only antiquated handi- crafts, such as knitting, crochet, cold-metal typesetting, and letterpress printing.

This installment, a translation device for turning human English into computer language, features an excerpt from Ulises Carrión’s seminal text, “The New Art of Making Books.” Carrión asserts that the ultimate book “is searching after… absolute whiteness,” attempting to transcend language and the material confines of the book. In this project, viewers are invited to imagine that Carrión’s words—debossed into the book to the left—go up the hand-worked cord, over the glass transformer, and are translated into handset binary code in the book to the right. Presumably any computer could read this second book, if only it could find its way into the gallery.


The text, and the title on the folds of the spine were letterpress printed by C & C Press using a Vandercook 219 with 11-point Dante and Dante Titling. The woodcuts were printed on a Vandercook 219 by Gary Young at the Greenhouse Review Press. The handmade paper used for the cover panels and end sheets was made at C & C Press.

The exposed spine flat lap sewing structure was chosen to reveal the printing on the fold. The operation of “printing on the fold” within this book structure is cohesive with the book’s subject matter. The title printed on the folds of the pages stacks to reveal the title on the spine of the book. This creates the illusion that the title has been printed directly onto the spine. This printing on the fold begins at the top of the letterforms. As the poems are read and the pages are turned, the registration of the title is gradually moved up the fold. Eventually, the title makes its way above the fold, leaving the viewer with a final blank page: a visual resolution. This slow progression visually reflects the temporal nature of the poet’s grieving process.

Gary Young has been the recipient of grants from the National Endowment for the Humanities, the Vogelstein Foundation and the California Arts Council. His print work is represented in numerous collections, including the Museum of Modern Art, the Victoria and Albert Museum, the John Hay Library and the Getty Center for the Arts. He teaches creative writing and directs the Cowell Press at U.C. Santa Cruz.
Kim Garrison & Steve Radosevich, UNITED CATALYSTS

Circle Sky was created by United Catalysts as part of The Skywheel Satellite Project. The goal of this project is to design, exhibit and launch a satellite containing blessings, mantras and prayers from cultures around the world. Inspired by the traditional talismanic book form of the Tibetan prayer wheel, the Skywheel Satellite will radiate blessings to all the Earth as it spins and orbits our planet for over a thousand years.

Like the Tibetan prayer wheel, Circle Sky is not meant to be “read” in a traditional way. Rather, the work creates an activation point of focus that invites contemplation. Three forms of information are offered. The outer circle contains mandala-like images of patent drawings by American rocket pioneer Robert H. Goddard, whose work and life inspired the idea for the Skywheel Project. The inner pages of Circle Sky contain examples of the text that will be housed in the Skywheel Satellite. The inner circle contains depictions of the heavens in the form of star maps from cultures around the world.

The symbolism of the circle, and its inner and outer structures, representing continuous and connected inner and outer worlds invites viewers to make their own connections; between earth and sky, between human worlds, between science and spirituality, and between ourselves and that which is greater than ourselves.

CBAA Members
United Catalysts (Kim Garrison and Steve Radosevich)
Circle Sky, 2011
Silver ink on card stock
Edition of 1

Casey Gardner

Body of Inquiry is a triptych opening to a sewn codex within the subject's torso. It is a structure of display and intimacy. The scale is large and unfolding and the details are numerous and intricate, accurate and outlandish.

The instruments on the outer panels are from 19th and 20th century scientific catalogs. The rest of the images are drawings I made and transferred into photopolymer plate for letterpress. The scientific panels explore the miracle of our physicality and are sequenced beginning with atoms, moving to cells and to genetic structure. The interior codex tells the story of my anatomical model and investigates the permeable borderline between material and immaterial in our bodies and life.

CBAA Member
Body of Inquiry, 2011
Letterpress printed
Edition of 20
Kendra Greene

top: The Animal Years is inspired by a paragraph from Yiyun Li’s 12 page story, “The Ground Floor,” as it appeared in The Iowa Review. Humans, according to the grandfather in Li’s story, were originally granted a lifespan of ten years, and wept so pitifully when God would not tie us more than one hundred animals went to the palace of God and each offered a year of their own lives for Man. As the grandfather concludes, “a man is a pure human being only in the first ten years. Ten years old and you start to live your animal years.” Whether that means we are living on borrowed time or we should reconsider our impact on others, or even that every year after ten is somehow influenced by a different animal spirit, it’s altogether a remarkable and heartbreaking notion. This book grapples with the magnitude of those one hundred gifts.

bottom: When my sister bought a house in Oakland, its sale came on the condition that she take everything in it. There were still pictures on the bureau, food on the counter; she had to wear a mask. There was also writing in the house: the words “cold backward” written on the wall above a faucet, “save” in neat caps across a strip of duct tape and 93 pieces of paper scattered in the pantry shelves next to a black rotary phone. The 93 notes were written on the back of one receipt, some manila envelopes, countless grocery bags torn into brown pages, and white envelopes opened at their seams and pressed flat. These notes to span a year or so, and read like monologues or transcripts of a half a conversation; their chronicle returns again and again to the writer’s failing faculties, his fears about aging, and an unbearable loneliness as he struggles to find help and get out. This book is a selection of those notes.

Kristin Guðbrandsdóttir/Marginalia Press, Corcoran College of Art + Design

top: Faces of the Fallen by is a photographic flag book, in black and white, with text. It was inspired by the pages in the Washington Post dedicated to those who recently lost their lives in the wars in Afghanistan and Iraq. Struck by the spreads of names and faces that generically are mentioned in numbers prompted a trip to Arlington Cemetery where the rolling hills are covered in graves. Acres of land, where the grass has been removed are a grim reminder of the certainty of what is to come. This is captured in Faces of the Fallen.

bottom: OnePercent is the first collaborative artists’ book to be published by Marginalia Press/Graduate Art and the Book Program at the Corcoran College of Art + Design. The collaborative work explores the duplicative and yet wildly variant nature of heredity and the human genetic code. The book, created by 8 graduate students (Elizabeth Curren, Alessandra Echeverri, Amy Gonzales, Kristin Guðbrandsdot­­tir, Stephanie Hess, Camden M. Richards, Elizabeth Schendel and Ly­­nette Spruance) under the direction of Professor Lynn Sures, is a work comprised of three books in a multi-layered, nested structure with traditional letterpress, as well as contemporary digital and collagraph printed imagery and text.

The structures follow an arc from traditional to modern to experimen­­tal: ancient Coptic, multi-faceted accordion/flag, and sculptural spi­­ral, using mill-made and handmade papers, and cloth. Each structure in its own distinctive way works together with the others to explore the complex ties between human DNA, family relationships, individu­­alism and identity.

CBAA Student Member

Faces of the Fallen, 2010
Screen printing, digital printing Edition of 5

±/OnePercent, 2010
Letterpress, digital, collagraph, screen printed and etched imagery, handmade paper, die cutting, Coptic, accordion/flag, and sculptural spiral fold bindings Edition of 40
Nowadays, the living spaces of human beings become smaller and smaller, the boundaries of regions become blurred and even indistinct, people from different countries and nations live and combine together. We could see western people in the Asian and eastern people in the West countries. People have different colors of skin, but using the same languages. Sometimes we even do not know where we are, in New York, Tokyo, Beijing or Paris.

It seems like the boundaries of nations are disappearing day by day. So many similar buildings in the cities of different countries are building and rebuilding at the same time. With the culture are becoming global, it seems like all the other things going assimilation too.

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The combination of traditional letterpress with contemporary digital printing technologies has expanded our options for combining text and images, but it has also created an interesting dichotomy: is it really “letterpress” if we add digital elements?

Many traditionalists would say no. They might also be the ones who think a woman’s place is in the kitchen. In this broadside, I played with the idea of reproducing traditional line art with digital technologies, while using letterpress with metal and wood type to reproduce the more text, which is more current. The images show women in typical roles and situations, while the quotes force us to think differently about these traditional roles.
Lyall Harris

top: This book is a “dialogue” with Sylvia Plath via her journal entries on motherhood and writing. Entries from the years 1957-1962 record her deep desire to have children in addition to her lifelong ambition to be a great writer. The intensity she experienced around these life themes is still haunting; in the months before her suicide, having recently separated from Ted Hughes, her staggering creative production coincided with what could perhaps be considered the most saturated and selfless period of motherhood, with her son Nicholas thirteen months old and Frieda not yet three. The landscape images function as a metaphor for Plath’s psychology. Both images and text are meant to hover at the essence of Plath’s last years.

bottom: The Black Box is “what remains” after the horror of a maternal act of infanticide by drowning. It is an investigation of material and immaterial ramifications; it is the interrogation after this crime, including the mother’s imagined internal monologue in poetic form “hidden” in a series of magic wallet “files.” A small hourglass marks the passage of time after such an event, sand flowing nearly continuously due to the reader’s manipulation of the box (turning it upside down and around) to view the various content, which is accessed from different sides of the box. A section of the miniature book presents research on the subject of infanticide.

Gretchen Henderson

The story-within-a-story takes shape through the mysterious “Undertaker”—a perhaps reanimated-yet-disabled Beatrice, intertwined with the contemporary Gloria Heys and the presumed publisher, who fictionally shares the Author’s name. This soft-covered book was digitally printed in a perfect binding and published in an edition of 500. Interpreting the 268-page novel are multiple typefaces and crowd sourced images: so-called “deformations” of prose poems titled “Exhibits,” which first were published in literary journals, then mounted in the online gallery to invite collaborative deformation of the book.

The book also includes QR (or Quick Response) codes: barcode matrices that can be scanned with mobile devices (e.g., iPhones) to send readers on a digital exploration that extends the material book into digital realms, via the online gallery (including a 10-minute film, an e-book of related archival papers, and other supplements). The printed book-object invites further deformation within its pages: this history of the novel-as-poem-as-essay-as-art grows outside of the bounds of the Book and, in the process, redefines Deformity for the digital millennium. Collaborative participation is invited at: difformite.wordpress.com.
Charles Hobson

The genesis of the design of Quarantine was a view from a flight from Chicago in January 2011. The stark trees and unbroken snow seemed to capture the bleak and desolate landscape called to mind by the poem and scene led to the notion of “grafting” — the practice of joining together the branches of two different species, a notion spawned by the line of the poem in which “her feet were held against his breastbone” so that he could give her the last warmth of his body.

Quarantine is a limited edition of forty-two copies made in the spring and summer of 2011. The twigs in the centerfold of the accordion are from bay and fir trees in the hills above Stinson Beach, California. The text is 12 point Palatino and was printed letterpress by JR Press, San Francisco, on BFK Rives. The black pages are Stonehenge and were hand-painted with acrylic for the two pages at the center of the accordion. The box was cut on a Gunnar 3001 Cutter at Magnolia Editions, Oakland, California and the board covers were made by John DeMerritt, Emeryville, California. The book design and images are by Charles Hobson who assembled the book and the boxes with the assistance of Alice Shaw.

A stop action video about the book is viewable on YouTube at http://www.youtube.com/watch?v=FKYw7stQ2pU

Rachel Hillberg

Interpersonal communication extends beyond simple spoken words to include other factors such as tone, gesture, facial expressions, and proxemics. Successful communication implies a shared set of symbols between the sender and receiver of a message. The book is an exceptional format to observe the kinds of “noise” or interruptions that complicate our communication when we take away nonverbal cues that the human voice provides.

This single page book provides a bridge between one person’s answer to a question and another’s expectation, by presenting a classic question “what are you thinking?” and providing a real response once given to me. By reinterpreting a photo booth strip to accompany the short dialogue, I examine the interplay between verbal and non-verbal communication in human relationships in a theatrical and humorous context. The alternating text with black and white images references a sequence of stills and title cards from a silent film. By appropriating the style of a silent film, I want to reflect on the timelessness of the question asked, and the assumed myriad of answers both spoken and unspoken, and emphasize the tactile quality of the implied space between word and gesture.

A stop action video about the book is viewable on YouTube at http://www.youtube.com/watch?v=FKYw7stQ2pU

Charles Hobson

Quarantine, 2011
Letterpress printed, monotypes of bundled twigs, monotypes printed digitally, pastel finishing, acrylic paint
Edition of 42

Rachel Hillberg

Untitled Film Scene: Take One, 2011
Inkjet printed on Canson watercolor paper
Edition of 1

CBAA Member
Quarantine, 2011
Letterpress printed, monotypes of bundled twigs, monotypes printed digitally, pastel finishing, acrylic paint
Edition of 42

CBAA Student Member
Untitled Film Scene: Take One, 2011
Inkjet printed on Canson watercolor paper
Edition of 1

CBAA Member
Quarantine, 2011
Letterpress printed, monotypes of bundled twigs, monotypes printed digitally, pastel finishing, acrylic paint
Edition of 42
Paola Horevicz Hurtado

From Inside was written as a tribute to the relationship I have with my sister. It is a formal acceptance of the extent to which my introverted nature depends on her extroverted nature; as well as a record of a goal that, with her help, becomes more attainable. *From Inside* features blind contour drawings done by me and my sister as an exercise in taking the extrovert out of her comfort zone and putting the introvert into hers.

Sarah Hulsey

This deck of cards was letterpress printed from metal and wooden type. The type was chosen based on the shape of the letterforms rather than on the sounds they signify. The cards can be used as admonishments, flirtations, or apologies concerning various behaviors.
Transatlantic Balderdash is a series of cards, not unlike flash cards, that feature the ‘big words’ used in Errors of the Amanuensis. The 25 words, from admonishment to ultracrepidarian, are printed using a random selection from the over 3,000 type fonts available for KakeArt to use during their residency at the Hessische Landes Museum für Industrie und Kultur in Darmstadt Germany. The cards were shown to a group of Germans and Americans asking each group to define the word. On the back of each card are their responses and the correct definitions.

Sun Young Kang

I have created this shadow book with paper-cut-out images of Korean traditional doors. The process of cutting the pattern of the doors to create shadows recalls my memories of my grandmother in her old house. When I was inside, I could see the shadow of Grandmother cast on the paper doors from out side. Grandmother’s presence as a shadow on the door has remained a strong image in my mind.

Unlike many other doors, the traditional rice paper door does not totally block the inside and out from each other. It only creates the concept of this side and the other while simultaneously connecting them to each other. When this accordion book is unfolded, the pages are shaped as closed, connecting the memories of my Grandmother, who is now in the other side, with myself in this world.
Janet Lasher

She was *Beautiful But* embodies women’s desire to project the perfect body and facial form through stitch together collected references of beauty to create the perfect face. Unfortunately, there is always something wrong, something wanting, something less than beautiful, something to be corrected…

Janet currently works combining paper, woven structures, printmaking and alternative photographic processes.

She is interested in identity, façade, and personal narrative. Her artist books, sculptures, and installations are crafted with special attention to the integrity of the artist’s hand in close relationship with material.

Kitty Maryatt, Scripps College Press

right: *Deluge* is a letterpress editioned book which explores addiction to the internet and computer technologies: The center spread shows an overabundance of devices carried in a very full computer bag.

Created in conjunction with the students at Scripps College Press: Cat Dennis, Jeffrey Kang, Emily Friedman, Pilar Schmidt, Emily Chang, Catherine Parker Sweatt, Alexis Chuck.

below: *Ruminations* looks at old technologies of making books by hand in the medieval period to see what attributes persist in the making of contemporary artist books: the importance of text and explication of difficult texts, geometric structure of complicated medieval images and color schemes.

Lisa Matthias

This artist’s book is about the paradoxical language used in corporate “greenwashing”. It challenges the language used by businesses in claims being made about their environmental performance. Such assertions can be replete with false and unsubstantiated statements, and are often vague.

Corporate attempts at environmental responsibility face impossibility; where the underlying goal is increase in growth and consumption there can be no real ecological sympathy. To explore this contradiction I deconstructed the language of corporate greenwashing by probing individual words and breaking down text into more fundamental units.

I tried to balance conceptual criticism with materiality and craftsmanship through the medium of a printed artist’s book. The deconstruction and re-situating of the original text makes the book work about something more than environmental ethics; it is also an aesthetic object, left to some extent open for interpretation.

I included a few passages from natural history sources and placed them beside and between obscured fragments of corporate greenwashing text. These alternate sources of text allude to the loss of history caused by peatland destruction in the oilsands regions of northeastern Alberta, Canada.

Rachel Melis

These books have titles and colophons on the front and back, but are otherwise empty of any variety—as the viewer flips the pages nothing changes. The books’ structures make having a flipbook seem pointless while making a point about agricultural priorities and technologies.
Daniel Mellis

_top:_ *A History of Light* explores the relationship between memory, photography, historical documents, and the inaccessibility of the past through a poetic examination of the negative space of the Dan Ryan Expressway in the Pilsen neighborhood of Chicago.

On a series of transparent pages, the book tells the story of a group of people who have become blind to a stretch of highway in Chicago. Another narrative runs parallel to this one: Louis Rubin’s (a homeless man) disjointed memories of the area occupy the spaces of the highway which has been excised from a historical time series of aerial photographs. Eventually, the enormity of the past overwhelms them, the census data fades from view, and they are left in the present.

*bottom:_ *1/2/3/4/ Thoughts on Language* is divided into four sections, each based on one of the quotes. Each section begins with a fragment containing the word “Language” and builds to complete the entire quote. Some pages were deliberately composed from the available fragments, but others were generated completely at random. I would print a small stack of paper with one fragment, then shuffle that stack back into the pile and print another fragment on another small stack. Some pages were begun at random and then finished deliberately. I consciously limited the number of fragments on many of the pages in order that the poetic dimension of the philosophical fragment would surface and not be lost in a jumble of overprinting. Each page of the book may have gone through the press anywhere from one to sixteen times.

David Moorish

*DIED* is a pamphlet bound booklet that documents a detail from my visual impressions of a small Ontario cemetery, and the technical variations of print media used to print those impressions. The word “DIED” appears on most of the headstones in this cemetery. The erosion and weathering of the surfaces and letterforms were the catalyst for the embossment and repetition of the word within the book. The images from the headstones that reference hands and the book are also symbolically related to the production of this piece. Two specific prints are created using the traditional copper plate photogravure process. I have gone so far as to create one of them by using four photogravure separation plates in perfect registration to print the first color image in the sequence. It is immediately followed by inkjet details of the word “DIED” on the headstones. The final black & white image is also copper plate photogravure and as such represents the fading and death of a printing process near extinction.

This project was part of research into the hybridization and combination of both traditional print and graphic processes with digital and modern material processes. How does their combination in a piece affect the work or the perception and the ultimate meaning of the work?

CBAA Member

top: *A History of Light*, 2011
HP Indigo, laser and letterpress printed
Edition of 125

AWARD WINNER

bottom: *1/2/3/4/ Thoughts on Language*, 2011
Rotary offset lithography; hand printed labels on box
Edition of 10

CBAA Member

top: *DIED*, 2010
Letterpress, copperplate CMYK photogravure, digital
Edition of 5
Bea Nettles

Paradiso was created while I was teaching book arts in Cortona, Italy for the University of Georgia’s Study Abroad Program. During these months I was immersed in Italian art and culture and made several trips to Florence. Several occurrences influenced the production of this book.

First, I was given a snakeskin by a leather vendor I met in a market stall in Florence. I eventually visited his studio and shop several times and we became friends. I am not fond of snakes, and this skin was longer than I am tall. It was beautiful and I immediately thought of the Garden of Eden. I had a poster I had purchased of Botticelli’s Birth of Venus in my studio. This has always been one of my favorite paintings and I had been working on another book featuring Venus. It struck me that her modest pose was much like that of Eve after the fall from grace. My Eve is surrounded by the flowers and fruits that were in abundance in the late Tuscan summer, arranged in collages on paste papers that I created.

The structure is an accordion bound at the foredges in such a way that the book can be pulled partially open for display purposes.

Ashley John Pigford & Tricia Treacy

Lexicology is an artist’s book and an interactive, two-person performance. The book is an unbound collection of letterpress-printed cards with text excerpted from various children's books. In our performance of this book, we shuffle the cards, hand each other half the stack, and begin reading them aloud. On our bodies we have hand-made/ D.I.Y. headset microphones and belt-clip push-buttons. When we read a card, we press our button to record our voice into a computer system that saves our recorded voice as an audio sample. These samples are mixed, remixed, and played back through a two-channel PA system. As we record more samples, (read more pages of the book), the playback mix gets more and more layered resulting in a cacophony of voices.

This piece was performed at The Print Center in Philadelphia and at St. Mark Bookstore in New York City as part of NYU’s Conflux festival, both in 2010. It will be performed again at the opening of the CBAA exhibition in 2012 at The San Francisco Public Library. It is included in many collections across the country.
Close To Home is the result of a yearlong collaboration between Bill Hall and Amy Pirkle. Independently, they chose images that related to their ideas of home. For Bill, the Hudson River was the obvious and natural choice for subject matter. Observing the river during his daily commute from Ossining to New York became an infatuation. In making the plates for these prints, he wanted to give the viewer a sense of time and place without being illustrative, so photographs were referenced for landforms while sky and water were his own inventions.

For Amy, the idea of home was inseparable from her twin sister. Relationships and memories are the primary inspirations for her books and prints, particularly those she shares with family members. Most of the imagery in her books is derived from photographs, emphasizing the notion that a fleeting moment can be captured and remembered. Amy often prints books to better understand her family members and the relationships she has with them. Close To Home is no exception. While reflecting on the word “home,” she was not able to disassociate her twin sister, Sara Hughes, from her thoughts, and therefore, she became the subject of the reduction relief portraits. Sara composed the poems that tied their visual ideas together.

The 0’s and 1’s of Digital Data explores this idea of intangible information and space in the digital revolution. The structure of the piece is meant to resemble that of a circuit board, which is where the intangible database of information meets the physical. The circuit board, a seemingly chaotic and unintelligible maze of green plastic and metal nodes, holds an endless stream of our knowledge, our history, our information. Thoughts, ideas, dreams—converted into the binary language of 0’s and 1’s—are filed away and stored in the nooks and crevices of the digital realm. Each ABC book represents a microchip, containing the “keywords” generated in our media every day—words like ‘Libya,’ ‘2012,’ ‘wall street,’ ‘eco-friendly,’ ‘bail out!’ These are the words we might use to access the vast and ever-growing database.

The digital world has become an entity far more powerful than we may have planned. It connects the world, it is a weapon of war, a social network, an endless consumer space. And yet, does its incorporeal existence leave it vulnerable? Is there a void somewhere into which our lost data flows into a deeper realm of non-existence? Is there a place where even the 0’s and 1’s become meaningless, where our thoughts, ideas and dreams become nothing at all?
Katya Reka

This book combines poetry by Pablo Neruda with writing by Masanobu Fukuoka. It explores the theme of journey, love and growth. Each has a distinct voice and corresponding visual treatment. Text is digitally printed on bark paper. Cover is green leather.

Laura Russell

top: In the summer of 2006, nearly 250 families received notice that their three adjoining mobile home parks in Beaverton, OR would be closed and demolished to make way for redevelopment. *Bless This House* is a social documentary project witnessing a community on the brink of extinction. Sadly, the bulldozers pulled out and the land was cleared in the summer of 2008. Then came the market crash in September 2008. The promise of affordable housing was replaced by the failed promises of a strip mall.

bottom: *Good Will & Salvation* is a tribute to my Mother, an avid thrift store shopper. The pairing of images in this book mean a lot to me both in their idiosyncratic juxtapositions and their implied social comment on our urban landscape. The image of a barber’s vest with words that read “change your hair” is paired with a rack of forlorn wigs. The ceramic bride figurines paired with a rack of wrinkled wedding dresses. The baby doll paired with the grown-up, naked Barbie; all are joined together by a long accordion spine strip that shows miles and miles of clothing racks, garments organized by color, just as you’d find in any quality Goodwill store.

CBA Member

Insect, 2011
Edition of 1

CBA Member

*Bless This House*, 2010
Digitally printed photographs, accordion bound book accompanied by a perfect bound Print On Demand book
Edition of 25

bottom: *Good Will & Salvation*, 2011
Paper, red thread, watercolor, digital video
Edition of 25
Robbin Ami Silverberg

My Rondo is based on István Örkény’s impressive one page ‘novella’, which includes irony, culture specific details, musical references, and a Post-Modern tempo all in his ‘to the point story’ of typist Mrs. Wolf. Its density literally acquired an outsized form when it is here re-written and re-interpreted as an artist book, where the musical rondo form clashes with its Post-Modern rhythm.

The choreography of the read is here defined by both the typography & its manipulation as it is by the structure, as the reader moves back and forth through pages bound left and right-side within two booklets that are bound inside of the case, that is triptych in form.

The narrative, about a female typist, Mrs. Wolf, who works in an office for 25 years is transformed into a sound poem and homage to the support workers (so often women) who are the small cogs in very large systems.

A sound performance on DVD is part of the book. The music, “Mrs. Wolf’s Dream” was composed and performed by Hungarian percussionist András Dés, who used papers I made for him (similar to the cover paper) as his instrument.

Jana Sim

Meter is about how I feel when I read something that’s too difficult.

Many required readings as part of my studies in the Interdisciplinary MFA program at Columbia College, Chicago were very difficult for me to understand. Each page shows my stress level rising gradually.

The English words and information pile up to the point where it feels as though my brain can’t take this anymore. I took the outline images of myself gradually changing color as the stress gauge increases. The words inside the body are laser-cut backwards and are readable from the back of the page.

They describe how I feel at each stage, as my distress becomes greater and greater.
Barb Tetenbaum & Julie Chen

Working together again after almost a decade, Glimpse is a new collaboration between Barb Tetenbaum and Julie Chen inspired by a conversation about how a person translates their life experience into a narrative form: prominent events may stand out as the nameable moments, yet it is in the space between these events that life, in fact, is lived.

The mid-century photo album structure contains text written by Chen, examining this question. Her text is printed on both surfaces of each of the 15 hinged sleeves. Windows in the sleeves reveal small glimpses of the pull-out cards, each written and printed by Tetenbaum and containing dates and events of the non-important moments of her life. These texts are supported by diagrams, grids, and mundane imagery.

Peter & Donna Thomas

top: The Pencil is a short history of the pencil, with handwritten text. The book is illustrated and colored with pencil by Donna. The original was then color laser printed on Peter’s handmade paper for the edition. Six vintage pencils are mounted in the center of the book, held in a wooden holder made of pencil cedar, and constructed with a hand carved dovetail joint. The binding has a unique tri-fold cover, the text is hidden behind the inner cover and the pencil holder. Donna executed the binding using oasis goat leather spines and Peter’s handmade paper that was printed using antique wood type, in multiple press runs, with multiple colors.

bottom: Time I$ is about time and money. On one side of the page is what Ben Franklin has to say and what Mark Twain has to say is on the other side.

The one dollar bills were ordered direct from the US Treasury and are sequentially numbered, thus the number on the bill matches the book’s edition number. There are two special copies each with a one hundred dollar bill inside (which picture Ben Franklin) and a unique leather binding by Donna Thomas.

CBAA Members
Glimpse, 2011
Letterpress printed using a combination of hand set type, found engravings, printer’s ornaments and polymer plates.
Edition of 100

CBAA Members
Top: The Pencil, 2010
Vintage advertising pencils, letterpress printed wood type, digital printing.
Edition of 30

bottom: Time I$, 2003
Letterpress and hand-carved linoleum and wood
Edition of 102
Tricia Treacy

In a limited edition of seven, this artist book echoes a private community from childhood memory, and how their roles distort over time when meshed with new images. The book is created in multiple layers using the following processes: silkscreen, ink jet printing + letterpress (wood type, lead type, polymer plates + wood block.) It comes in a handmade letterpress-printed fabric case.

This book was launched at Codex 2011. It was purchased by the University of Washington’s Special Collection, Swarthmore College Special Collection and The Art of the Book Collection at Yale University. It is being exhibited for the first time at CBAA’s 2012 exhibition at The San Francisco Public Library.

Elsi Vassdal Ellis

When you live on 20 acres surrounded by nature and your domestic footprint within that space is kept small (mowing and cultivating versus let do its thing), the visual and auditory systems become distressed when confronted by the commute to work, or by travel in general. With a point-and-shoot camera I collect evidence of human-nature face offs.

The photographs used in this book were taken during professional travels to Kalamazoo, Michigan, for the annual International Medieval Congress, and Focus on Book Arts in Forest Grove, Oregon. The text is a non-linear narrative, the product of eclectic readings of New Scientist, Discover, The Republic, The Atlantic, and Harper’s magazines. There are a few reference books tossed into the mix. A successful Internet search led me to Euclid’s Elements of Geometry in Greek and English and selected theorems and drawings were applied to appropriate photographs.

The left page features something about the natural world, centered around a nineteenth-century illustration printed in a color selected from the image on the right page. The right page is composed of two layers. Upon the translucent vellum sheet is an extraction of one of Euclid’s postulates in Greek and English with drawings correlated with the photographs underneath the vellum. Once the vellum page is turned, the image and text are clearly visible. The reader can begin exploring the narrative at any point in the book.
Michelle Wilson

Through paper cutting, Chacaltaya documents the disappearance of Bolivia’s Chacaltaya glacier, from its size measured in 1940, to when it vanished in 2009, a few years prior to the prediction of its disappearance. It stresses South America’s need for fresh water, which for many people comes from glacial runoff. The cut paper creates a emptiness in the book, echoing the void in the Andes where once there was a source of fresh water.

Marilyn Zornado & Barb Tetenbaum

Letterpress-printed animation (“Vander-mation”) was developed by the collaborative team of Marilyn Zornado and Barbara Tetenbaum to create their animated short Old-Time Film. Hand-set type, printer’s ornaments, antique engravings and bell wire were moved in increments of points and picas to create each frame, printed on various papers. In Old-Time Film, copper engravings of shoes tap their toes, a zinc-metal sheep jumps an enclosure of printer’s ornaments, type moves or morphs from roman to italic as phrases from the song lyrics are played out, and the quality of ink on paper creates a richness that delights even the most experienced of animators.
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...
Full list of artists exhibiting in BiblioTech:

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Natalie Baldwin
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Ingo Bruggeman
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Sun Young Kang
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Jenet Lamber
Amy Lee Pard
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Katsya Beka
Laura Russell
Robbin Sari Silverberg
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Artwork: The city and it's digital data by Leta Heiges.

flyer for “BiblioTech” designed by Ellen Reilly of the San Francisco Public Library