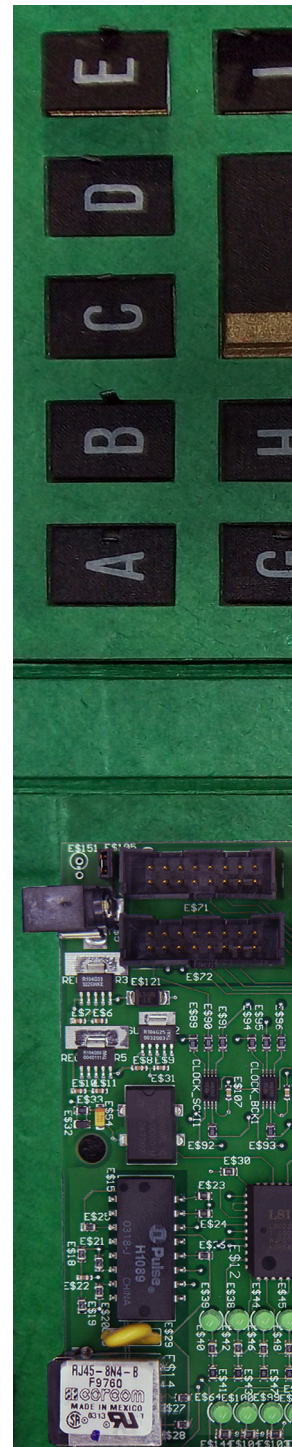


BiblioTech highlights the incredible versatility of today's technology in use in contemporary artists' books: letterpress printed books and broadsides, digitally printed books, video, and works that combine old and new technologies in innovative ways. Juried by Emily McVarish (nationally recognized book 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.





“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

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.

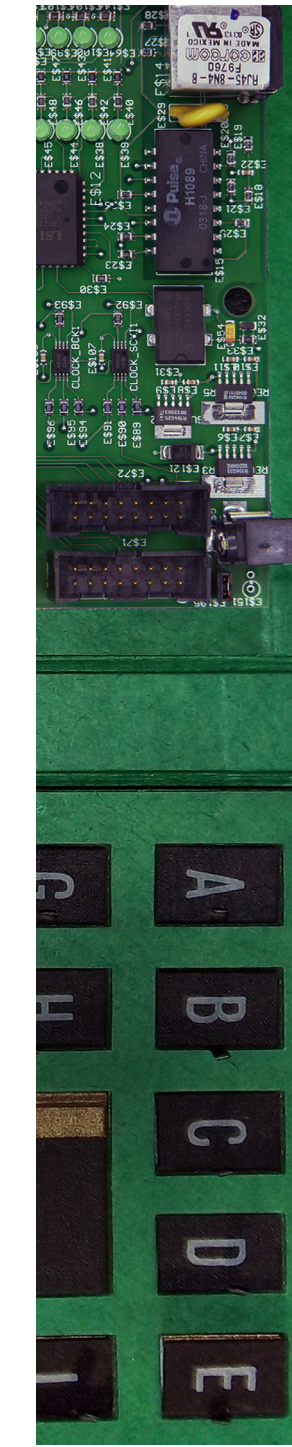
Emily McVarish and Ruth R. Rogers, Jurors
Macy Chadwick, Exhibitions Chair, 2012 CBAA Conference

“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.



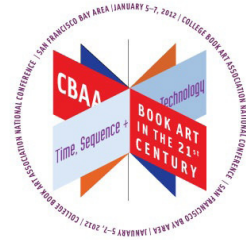
Natalie Baldeon

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



San Francisco Public Library





Jessica Barnes

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.

CBAA Student Member

You Will Have Luck: A Collection of Fortunes, 2010

Fortune cookie papers, digital photography, various internet tools, digital laser paper and printing

Edition of 1

Amelia Bird

top: The short essay in *Holes* is about the artist's younger brother's relationship with digging holes in the yard when he was a child. The boy's holes, like many youthful games, start out as innocent experiments but end up being repurposed in ways he never could've anticipated, and they give insight to what kind of man he will become. Visually, the way the text, wax, and ink move down the page, accumulating weight from behind as the story progresses, mirrors both the act of digging a hole and the gathering of experience that can occur in our own backyards.

bottom: Inspired by a found diary of an Iowa farmwife, *A Diary of Days* explores the nostalgia for Midwestern farm life. The writer's handwriting is printed as images alongside culled diary text set in metal type. As the book progresses, the handwriting becomes erased by time or overshadowed by the imposed narrative of a modern-day reader.

CBAA Student Member

top: Holes, 2010

Handset letterpress, sumi and india ink, waxed japanese paper

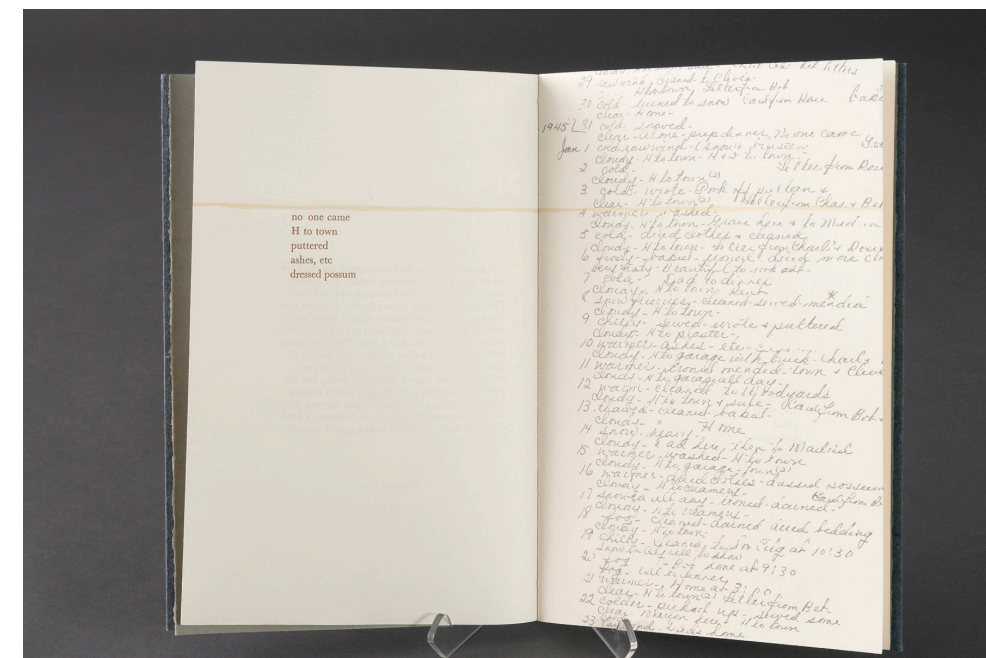
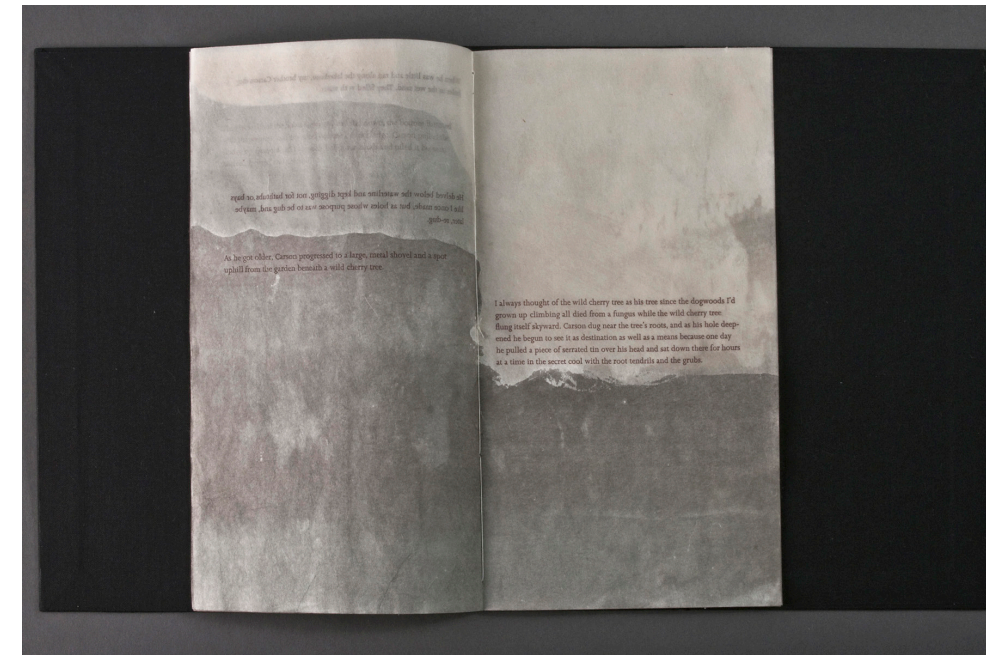
Edition of 25

AWARD WINNER, student category

bottom: A Diary of Days, 2010

Sandra-graphi, linoleum, photopolymer, handset type, letterpress

Edition of 25



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.

CBAA Members
Between Page and Screen, 2010
Letterpress-printed and hand bound
book in the Butterfly sewing, with
Flash website.
Edition of 12

AWARD WINNER



Amaranth Borsuk & Brad Bouse

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.

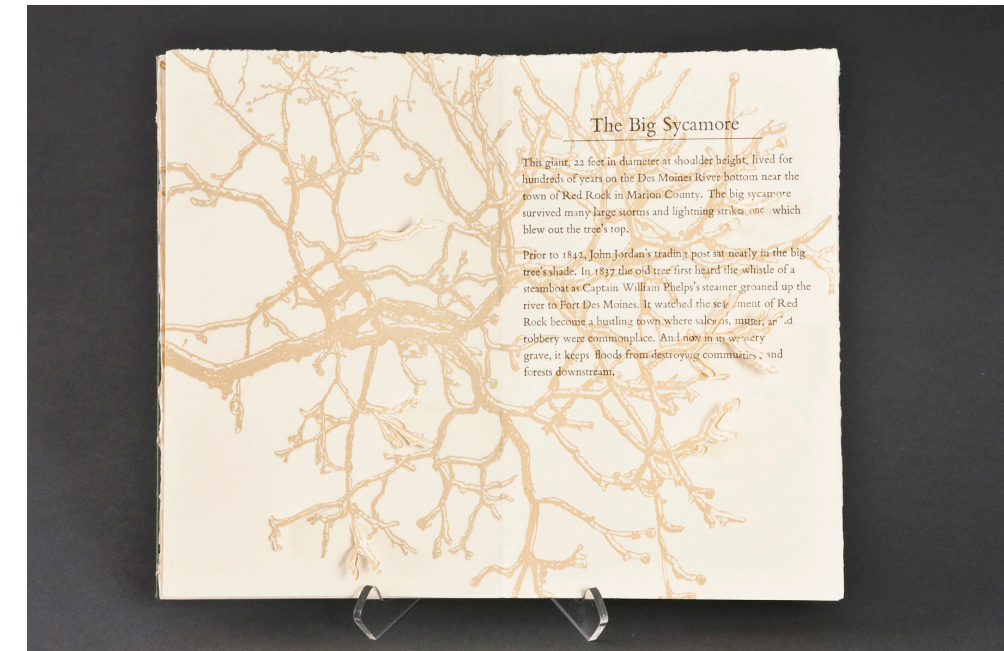
bottom: Digitally printed on Arches 90 pound watercolor paper. Images and type laid out using InDesign. Book bound using the drummed technique, with boards wrapped in walnut Cave Case Paper. A digitally printed band wraps around the book to create the title label. Images digitally distorted. The type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

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

CBAA Student Member

top: Historic and Memorable Trees of Iowa, 2010
Letterpress printed with handset metal type and polymer plate, drummed binding, handcut tree branches
Edition of 20
AWARD WINNER, student category

bottom: Prairie Fire, 2010
Digitally printed on Arches 90 pound watercolor paper, drummed binding, Cave Case paper
Edition of 1

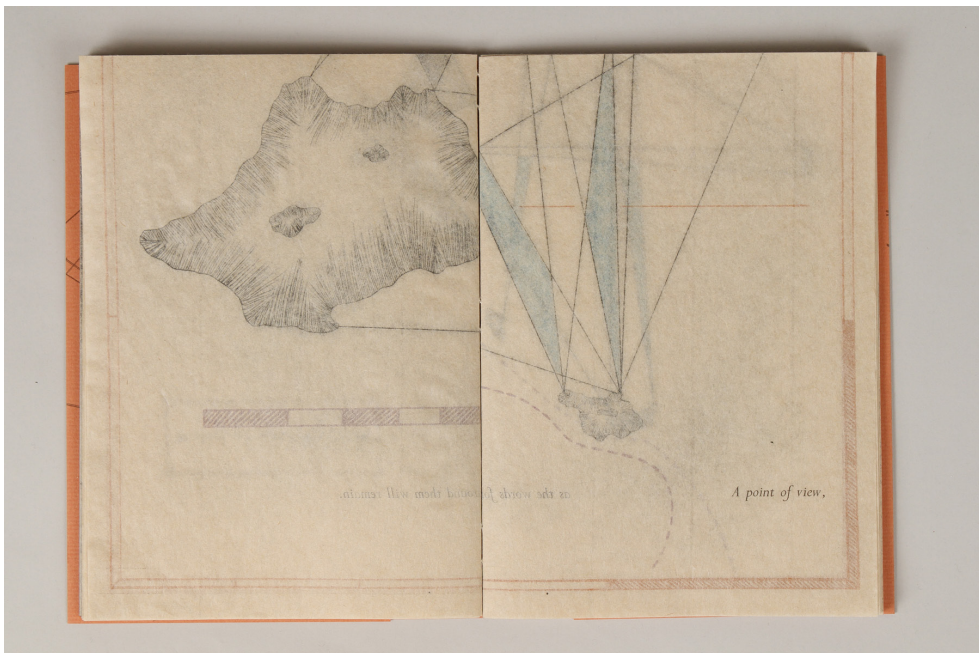




Inge Bruggeman

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 Lapérouse. 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.

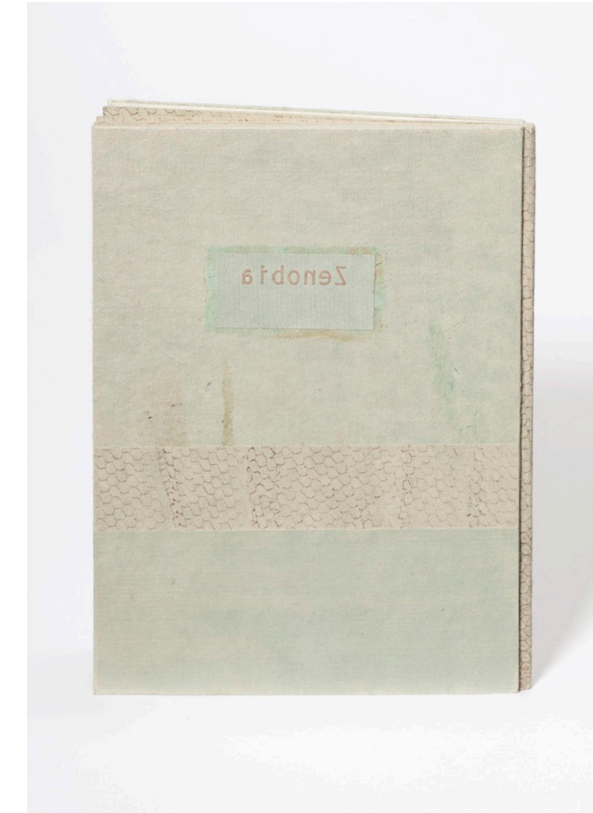
The text is letterpress printed from hand-set metal type and from hand-processed photopolymer plates made from digital film output, the imagery is made from metal type ornaments and hand-processed photopolymer plates made using these films: scratched film negatives, drawings made into digital film output, 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.



CBAA Member
the infinite between us, 2011
 Letterpress printed from hand-set metal type and polymer plates, pochoir, drypoint, monotype, serigraphy
 Edition of 20

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*.



CBAA Student Member
Zenobia, 2011
 Wood block and pressure printed, photopolymer plates
 Edition of 1



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-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.

CBAA Member
Herbarium, 2010

Multi-plate etchings, letterpress printed handset type,
album binding, clamshell box
Edition of 30

Rebecca Chamlee

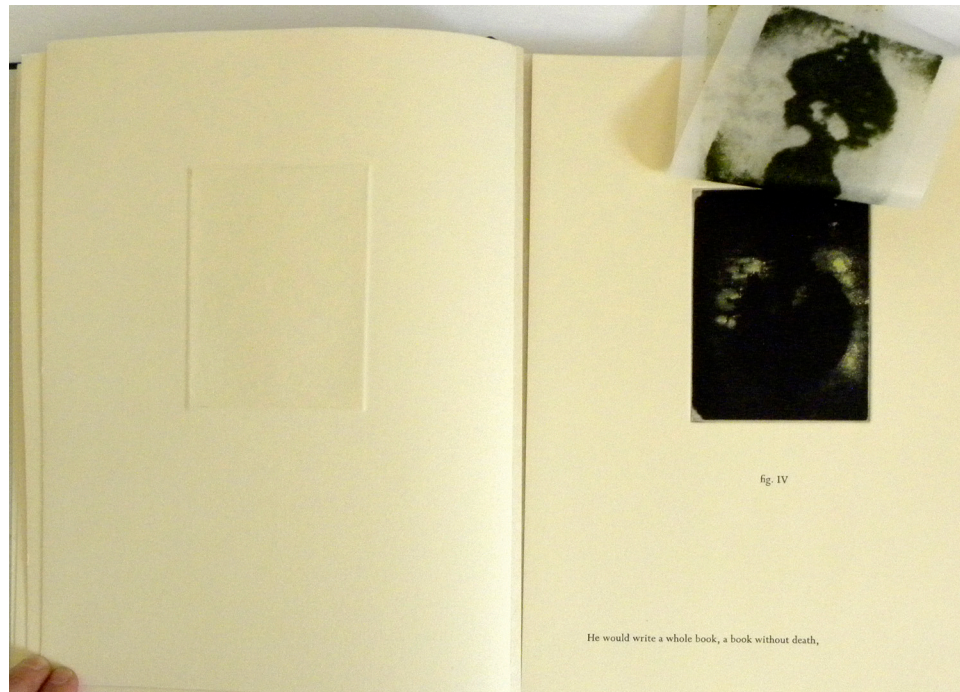
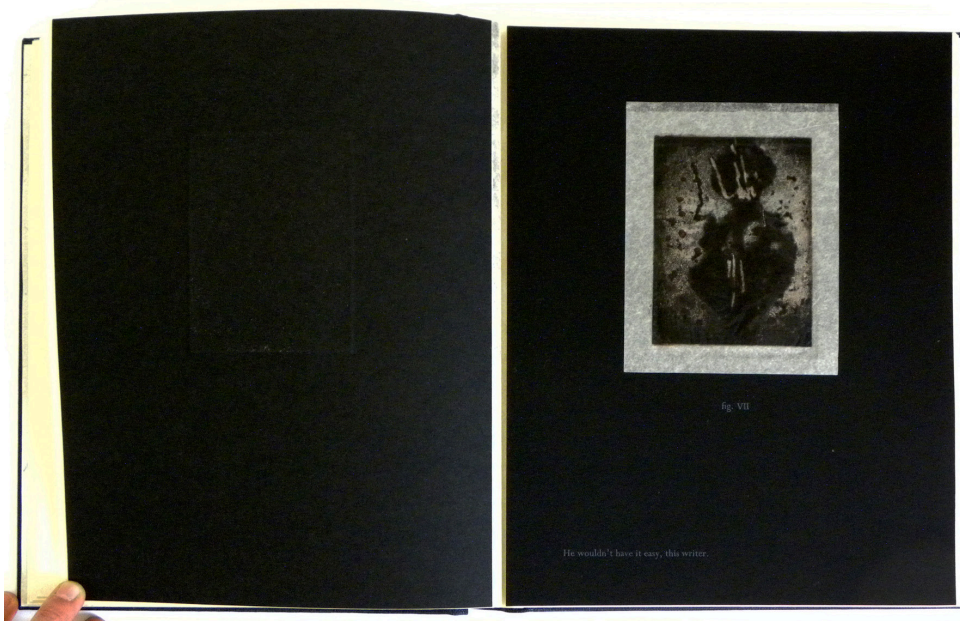
My Partial Tongue, by poet Martha Ronk, uses words and phrases from an essay on gardens and plants by Sir Thomas Brown, a 17th century essayist who wrote about the order in nature. The poems have a great deal of space in them, space suggestive of what is missing and of silence, and reflect a feeling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

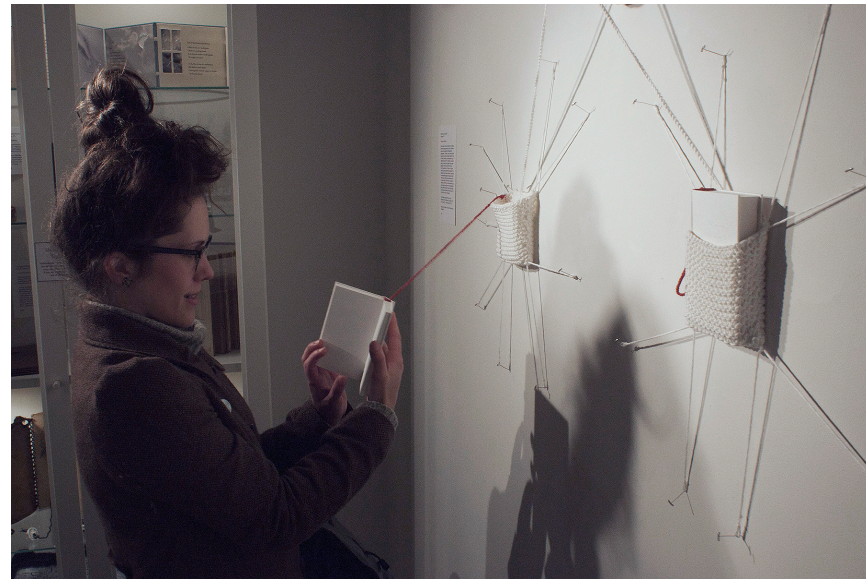
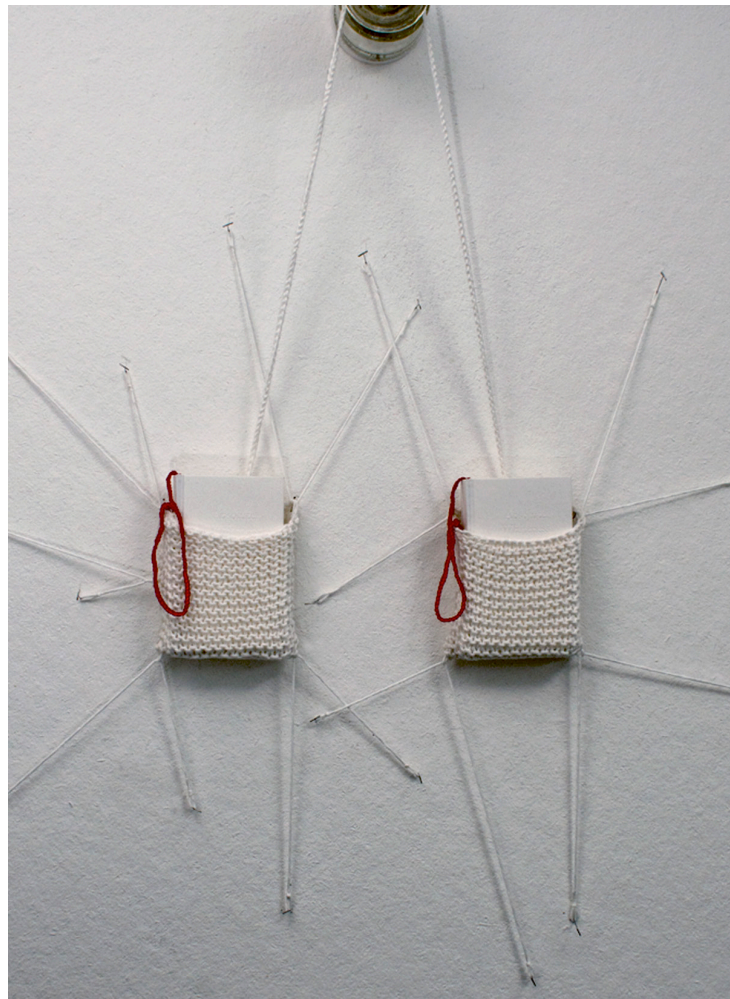
Letterpress printed using handset lead type and
photopolymer plates
Edition of 25



Rebecca Childers

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 handcrafts, 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.



CBAA Member
Absolute Whiteness, 2011
Book installation, knitting, crochet, cold-metal typesetting, hand bookbinding
Unique bookwork and accompanying edition of 10

Matthew Cohen & Sher Zabaskiewicz, C & C Press

IN THE FACE OF IT is an artists’ book published by C & C Press in 2008, which contains original poems and woodcuts by poet and book artist Gary Young of the Greenhouse Review Press. The book is dedicated to Elizabeth Sanchez (1927-2005), Young’s close friend and mentor. His series of poems is a response to her death.

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 loop 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 UC Santa Cruz.

CBAA Members
In the Face of It, 2008; poems and woodcuts by Gary Young
Handmade paper, letterpress, handset type, woodcuts, Flat-Lap Loop Coptic Binding, clamshell box
Edition of 170



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

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





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 piteously when God would not tie us more that 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 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.

CBAA Student Member
top: The Animal Years, 2010
 Letterpress, sumi ink, handmade abaca paper
 Edition of 1

bottom: Noteworthy, 2010
 Hand writing, photocopies, rubber stamps
 Open edition



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 generally 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, Kristín Guðbrandsdóttir, Stephanie Hess, Camden M. Richards, Elizabeth Schendel and Lynette Spencer) 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.

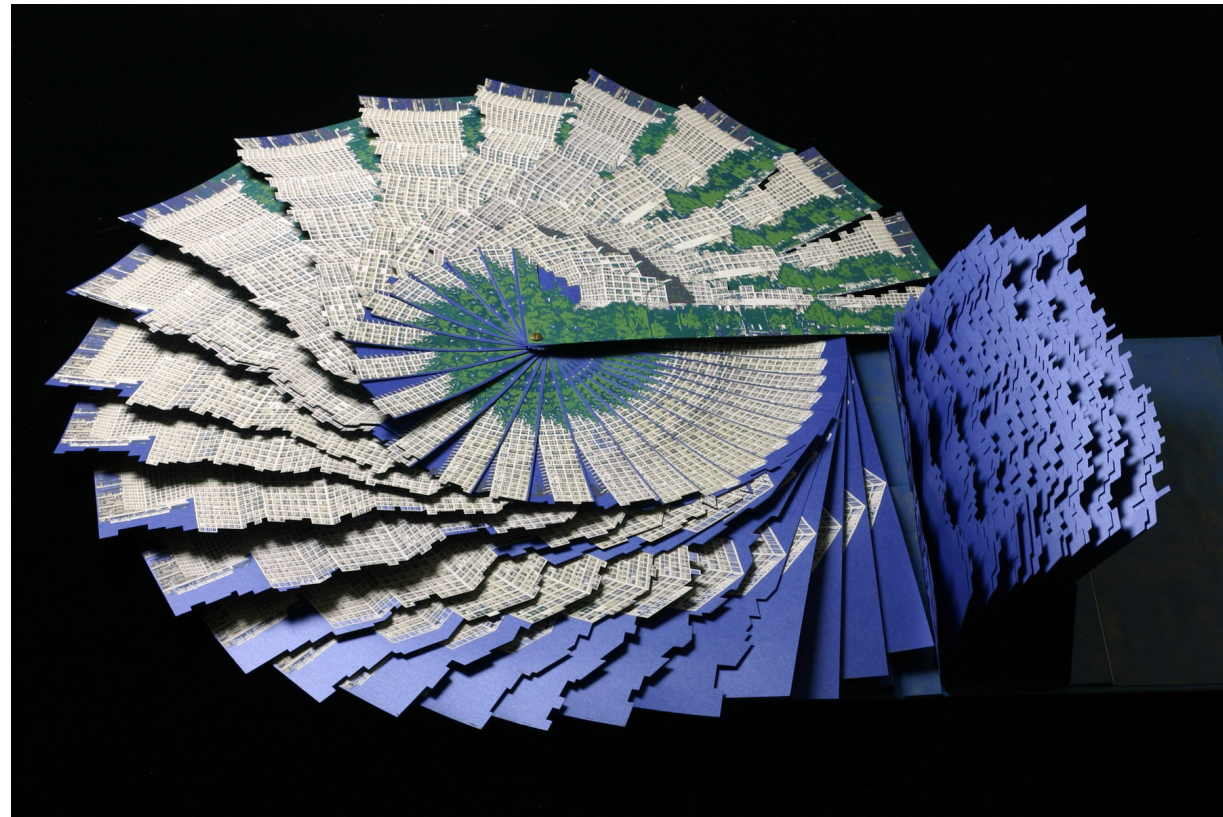
CBAA Member
Faces of the Fallen, 2010
 Screen printing, digital printing
 Edition of 5

+/- *One Percent*, 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 lives and combines 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 Pairs.

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.



CBAA Member
Nest-Soho, 2009
42 leaves, silkscreen print, metal screw post binding, hand cut paper, tie closure
Edition of 3

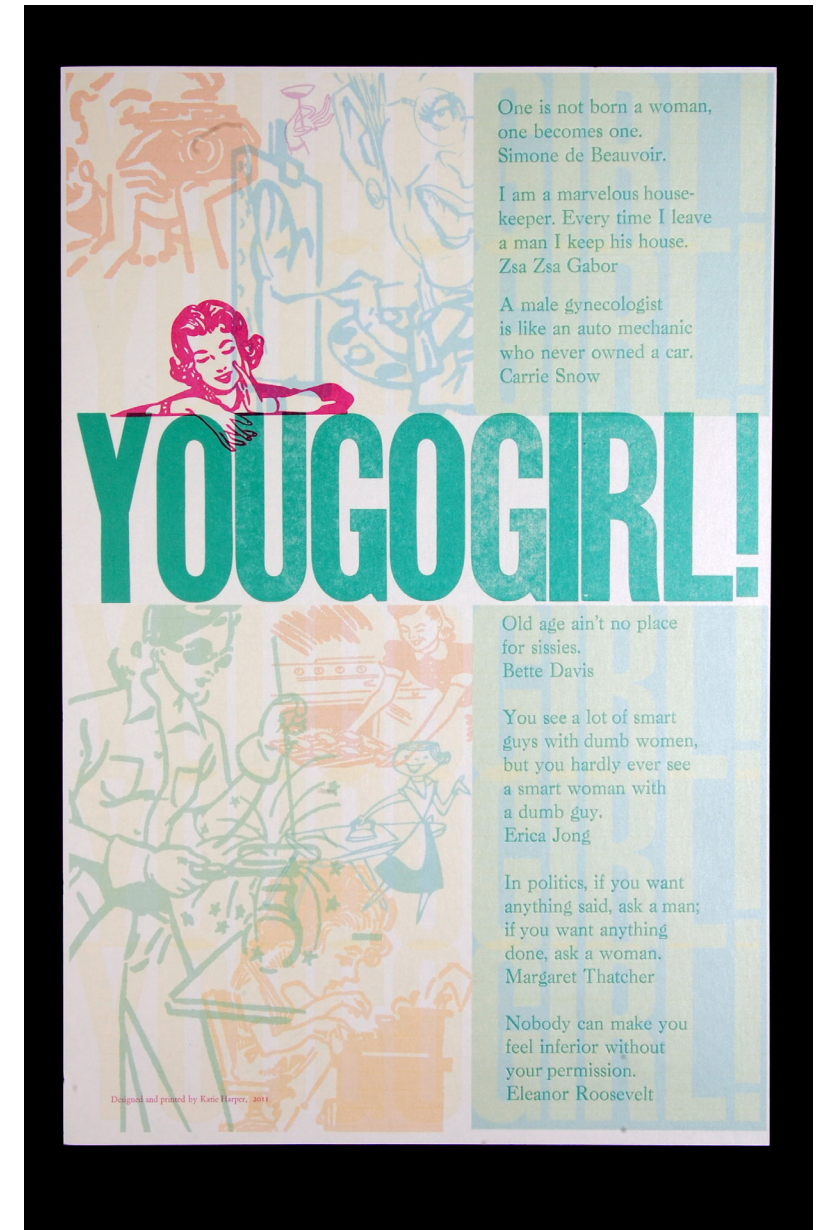
Leilei Guo

Katie Harper

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.

CBAA Member
You Go, Girl!, 2011
Letterpress printed with handset metal and wood type, combined with digital Inkjet printing on Stardream metallic paper
Edition of 20





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.

CBAA Student Member

top: Sylvia Plath 1957-1962, 2011

Floating panel accordion structure, mixed media linoleum prints
varnished with encaustic, digital and handwritten text

Edition of 1

bottom: The Black Box, 2011

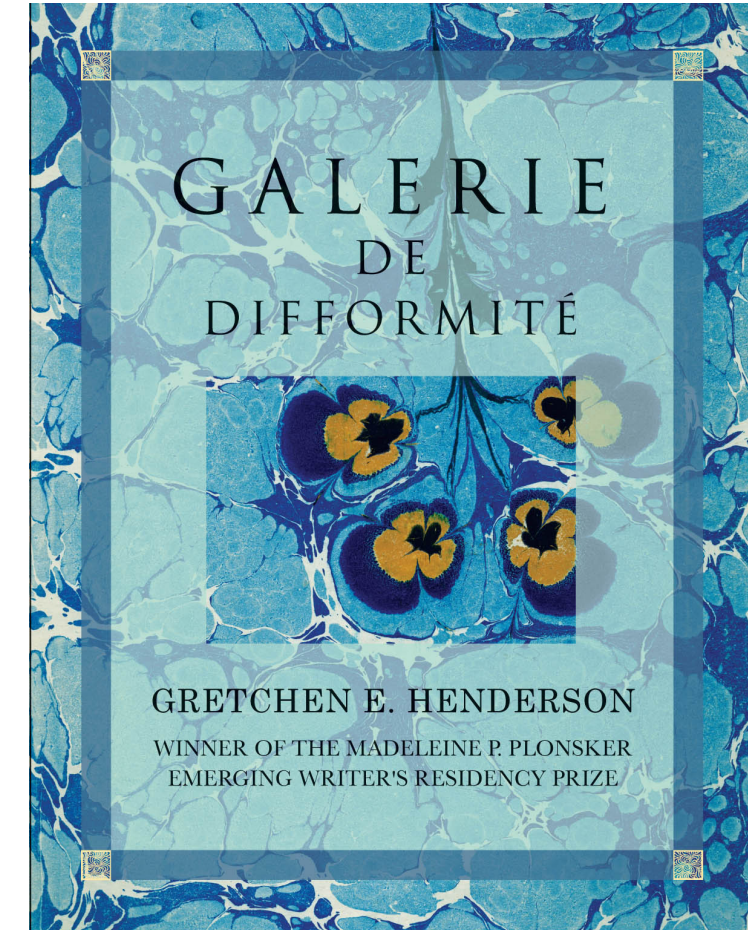
Digitally printed, handmade box

Edition of 1

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. Interspersing 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 bestiary 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.



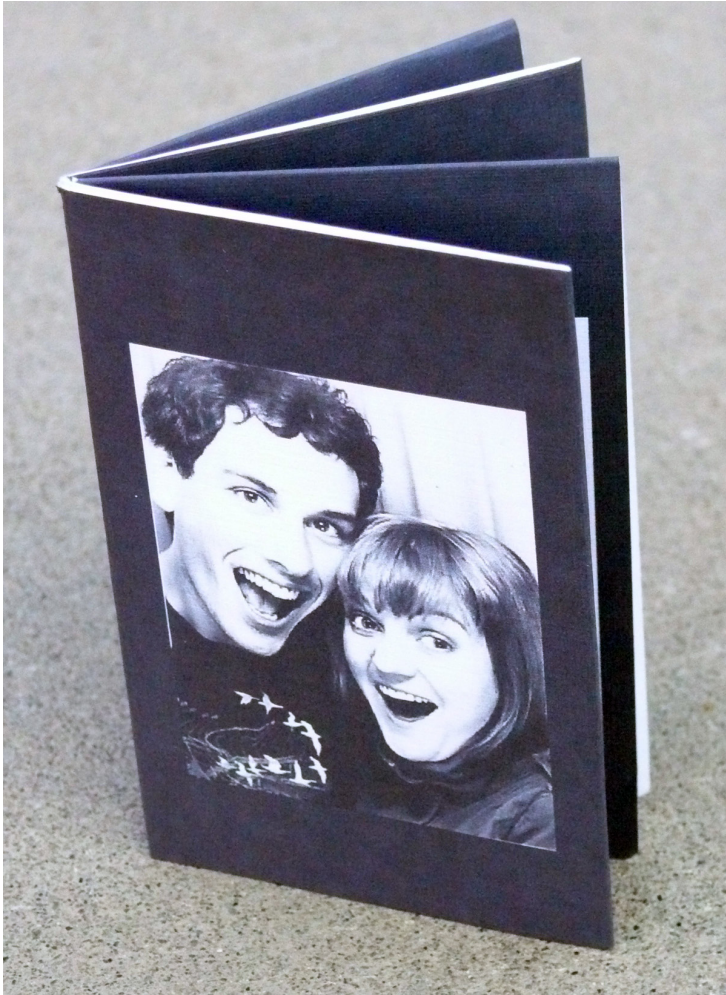
CBAA Member

Galerie de Difformité, 2011

Digitally printed, crowd-sourced images, collaborative
online response, QR codes.

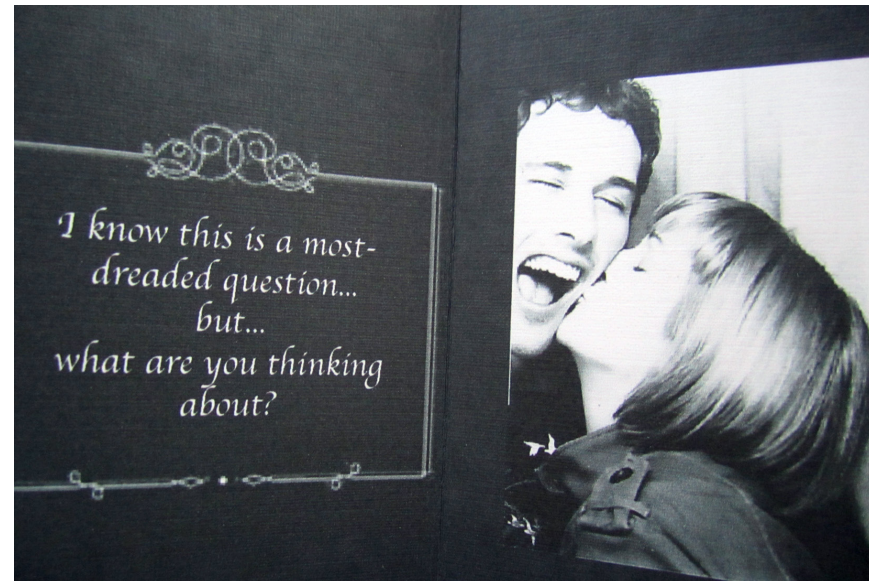
Edition of 500

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 re-interpreting 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.



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

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.

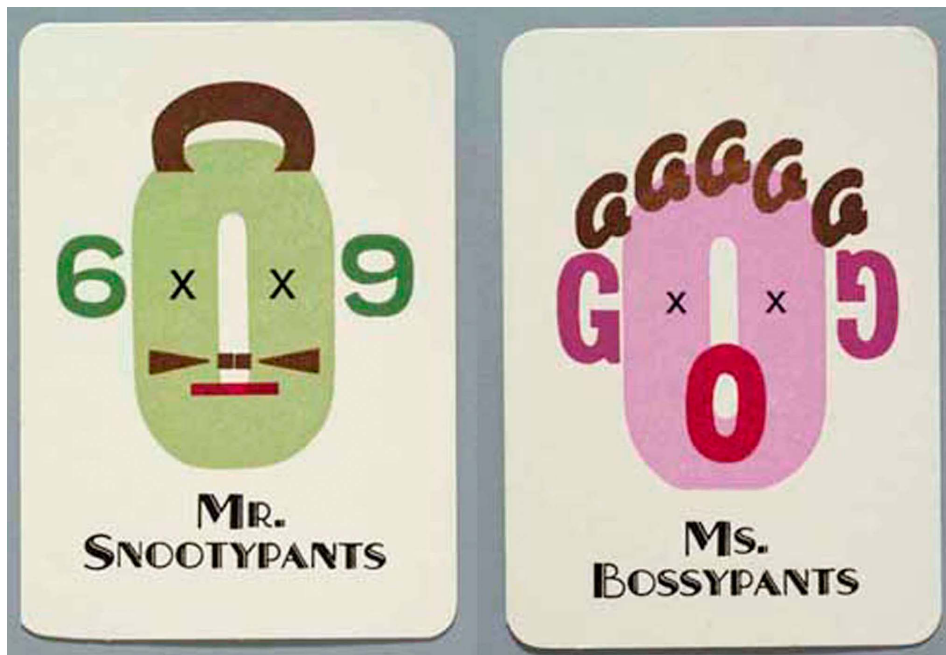
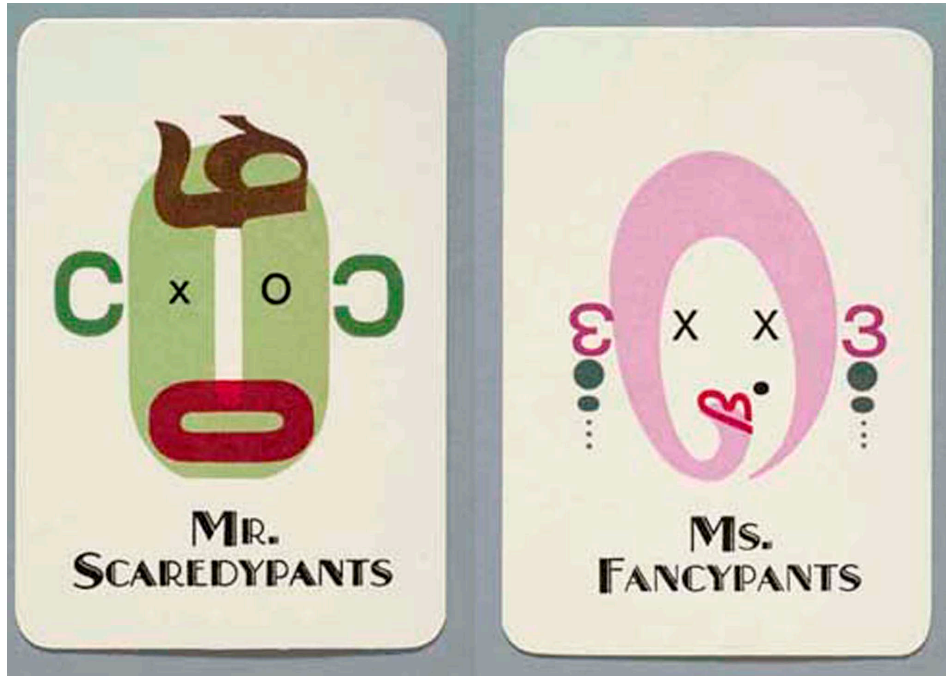
A stop action video about the book is viewable on YouTube at <http://www.youtube.com/watch?v=FKYw7stQ2pU>

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



Sarah Hulsey

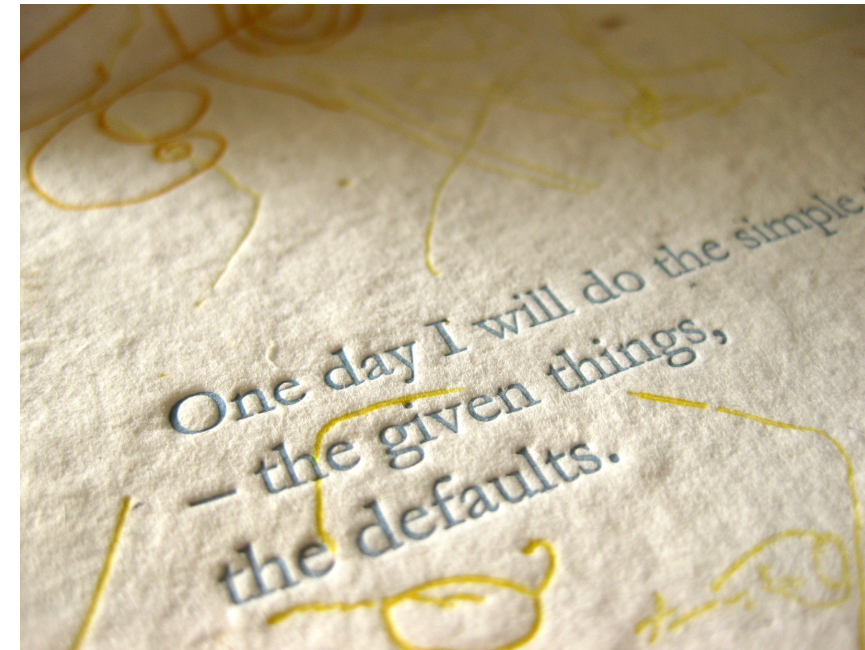
This deck of cards was letterpress printed from metal and wooden type. The type was chosen based on the shape of the letterforms rather than on the sounds they signify. The cards can be used as admonishments, flirtations, or apologies concerning various behaviors.



CBAA Member
The Pants Cards, 2010
Letterpress printed with metal and wood type
Edition of 50

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.



CBAA Student Member
From Inside, 2010
Letterpress printed on handmade paper
Edition of 6

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 admonishto 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.



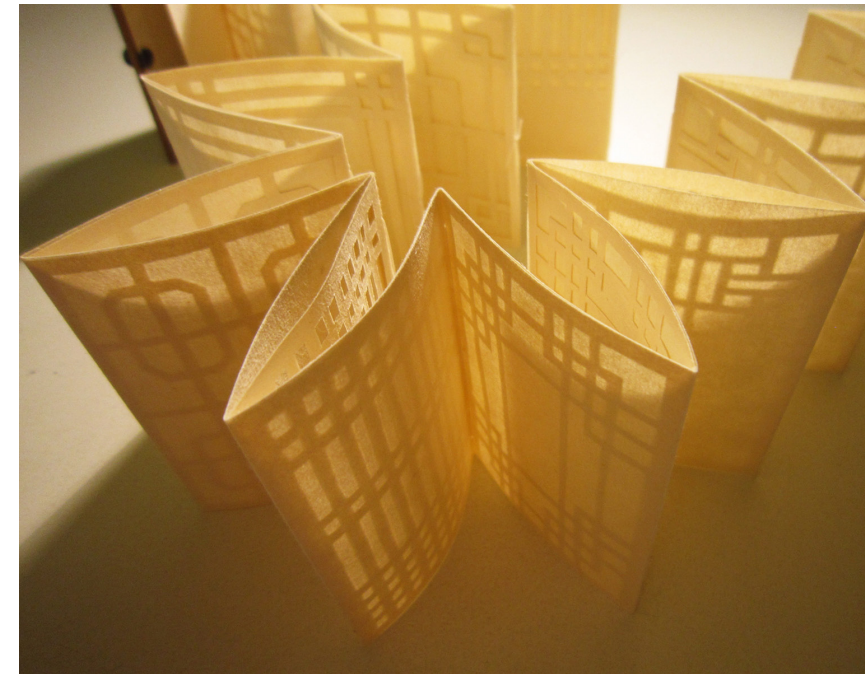
CBAA Members
Transatlantic Balderdash, 2010
Letterpress, digital and silkscreen
Edition of 25

Tatana Kellner & Ann Kalmbach, KakeArt

Sun Young Kang

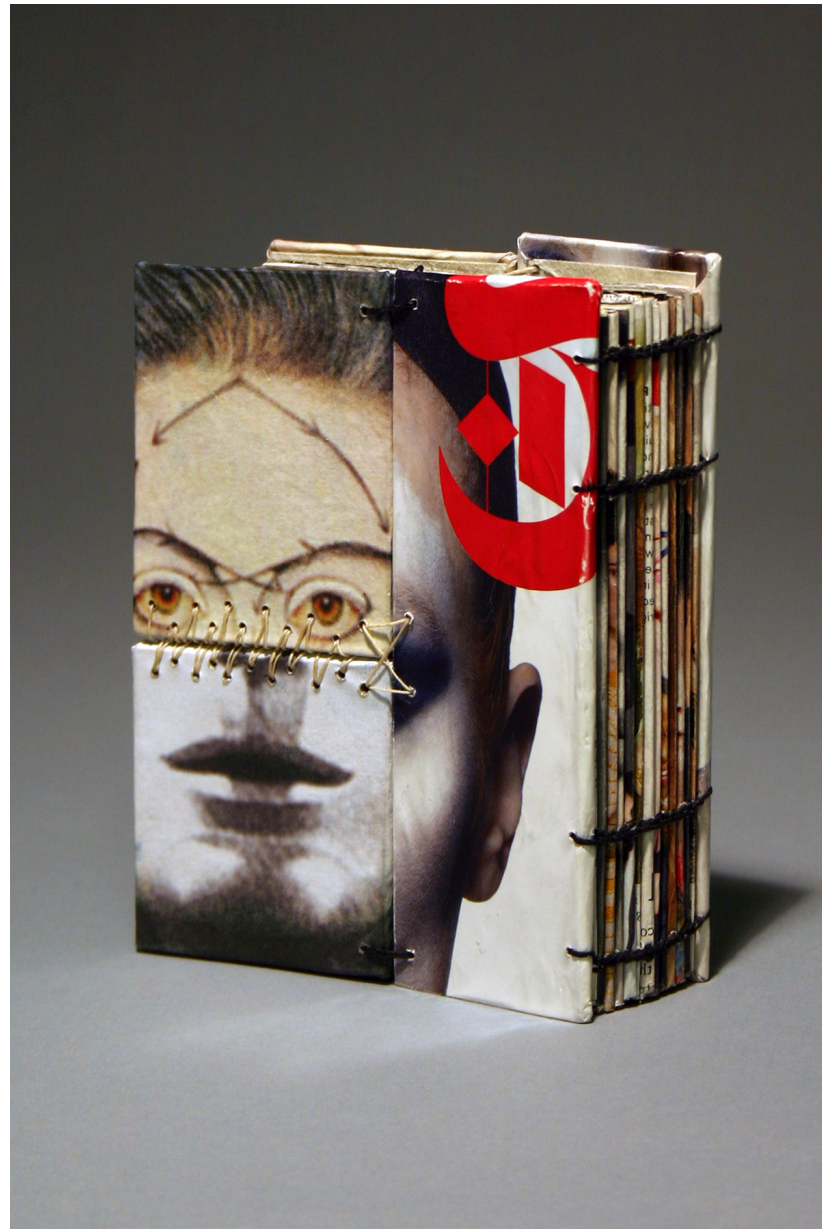
I have created this shadow book with paper-cut-out images of Korean traditional doors. The process of cutting the pattern of the doors to create shadows recalls my memories of my grandmother in her old house. When I was inside, I could see the shadow of Grandmother cast on the paper doors from outside. 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.



CBAA Member
Memories Unfolded, 2011
Hand cut on Niyory paper, xerox transfer, pamphlet
stitch, accordion folds, case bound
Edition of 10

Janet Lasher



She Was Beautiful But embodies women's desire to project the perfect body and facial form through by stitching 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.

CBAA Student Member
She Was Beautiful But, 2010
 Repurposed commercially printed newspaper & magazines, digitally printed, collaged and stitched
 Edition of 1

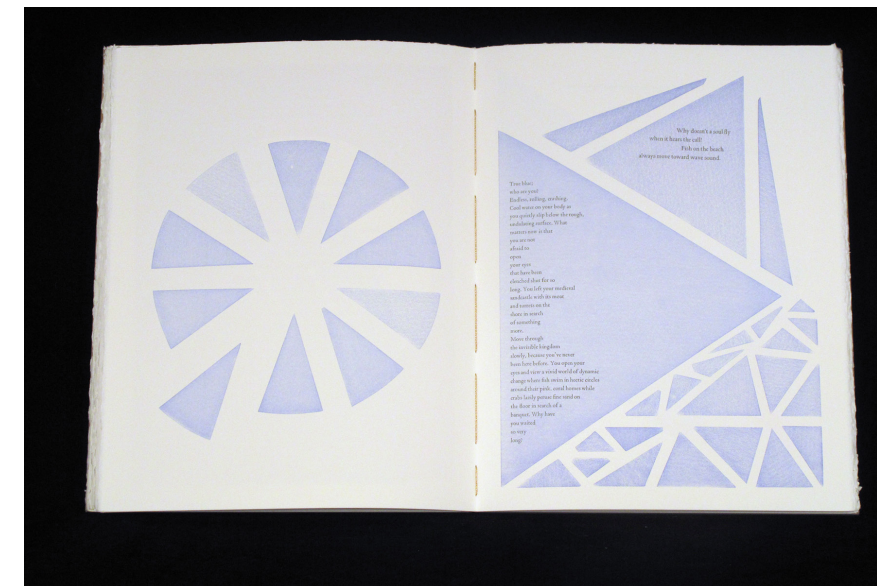
Kitty Maryatt, Scripps College Press

right : *Deluge* is a letterpress editioned book which explores addiction to the internet and to 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.

Created in conjunction with the students at Scripps College Press: LeeAnn Allen, Caroline Anderson, Jeffrey Kang, Jane Kassavin, Theodore Lemann, Megan Pritchett, Aerieenne Russell, Sky, Stephanie Stein, Alexandra Tailleux, Liz Tyson, John Wick



Los Angeles
 She slipped the iPhone out from her bra to check the time: taxi should be here shortly.
 I'd better do a bag check, she thought.

Computer bag:

- MacBook Pro, soft case, power cord
- iPad, power cord, earphones
- USB camera connector, SD card reader
- iPod Nano, power cord
- Kindle, power cord
- Portable light for Kindle
- Verbatim 250 GB portable hard drive
- LaCie 500 GB portable hard drive
- Car charger for iPod, iPhone, iPad
- iPhone connector USB cord
- USB male / female extension cord
- iPhone power cord, earphones
- Ethernet cable
- Extension cord
- Trackball mouse
- Canon camera battery charger
- Portable speakers
- USB Hub
- Weight: 2.4, 2 lbs.

Oh, that's so heavy, she grouched.

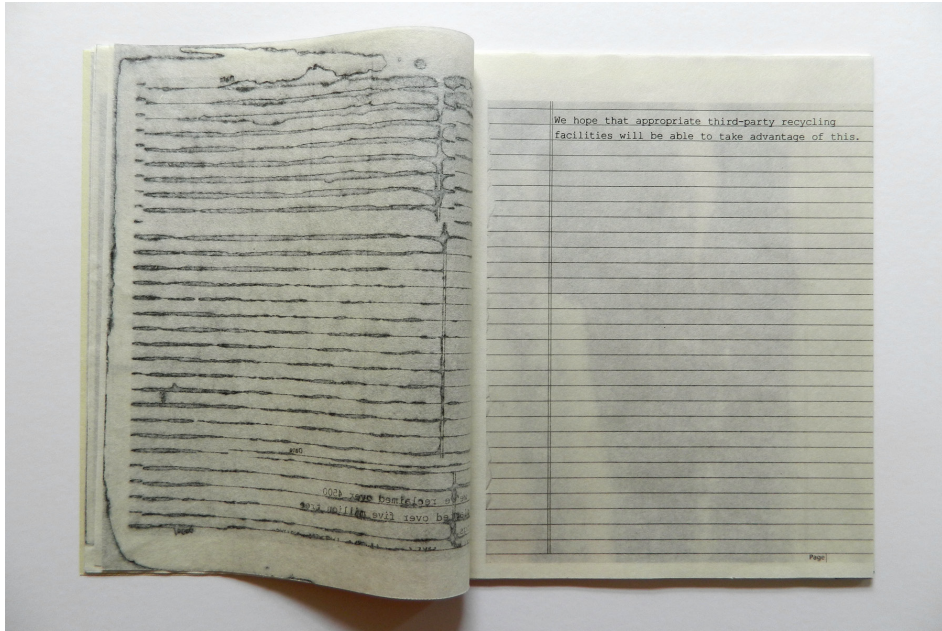
Purse:

- 11.1-inch MacBook Air, power cord
- 16 GB memory stick (2)
- Canon G10 camera, extra battery, SD card reader
- wallet, glasses, checkbook, the usual stuff
- Weight: 10.4 lbs.

CBAA Member (Kitty Maryatt)
above: Deluge, 2010
 Letterpress printed, handset type and linoleum block
 Edition of 103

left: Ruminations, 2011
 Letterpress printed with handset type and linoleum block
 Edition of 103

Lisa Matthias

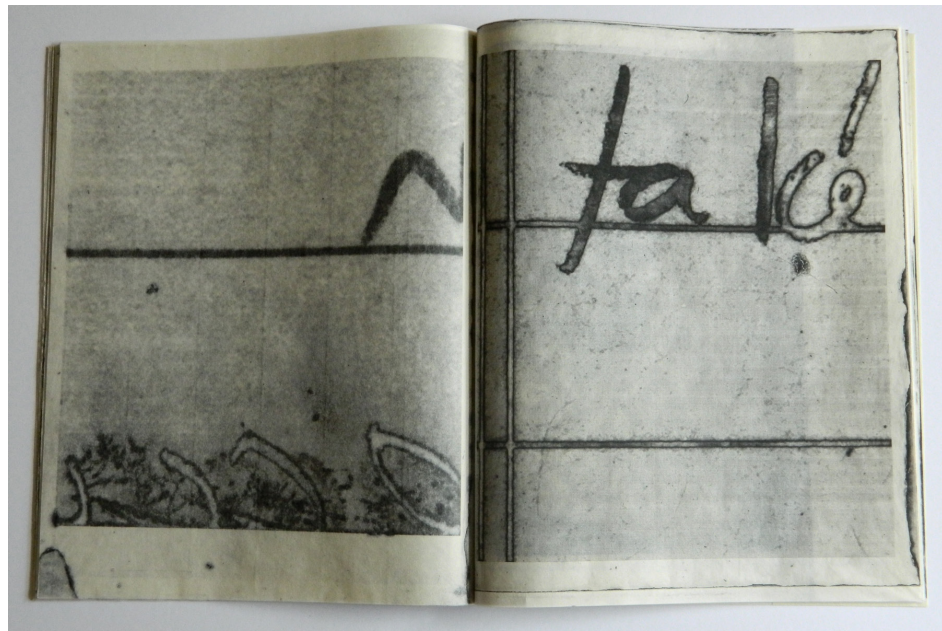


This artist's book is about the paradoxical language used in corporate "greenwashing". It challenges the language used by businesses in claims being made about their environmental performance. Such assertions can be replete with false and unsubstantiated statements, and are often vague.

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 north-eastern Alberta, Canada.



Lisa Matthias
CBAA Student Member
Corporate Greenwashing, 2010
Photo etchings and digital prints, side-bound
Edition of 1

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.



CBAA Member
Monoculture Manifesto, 2005
Relief and letterpress printing
Edition of 1

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 parallels this one: Louis Rubio'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.

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

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. These 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.

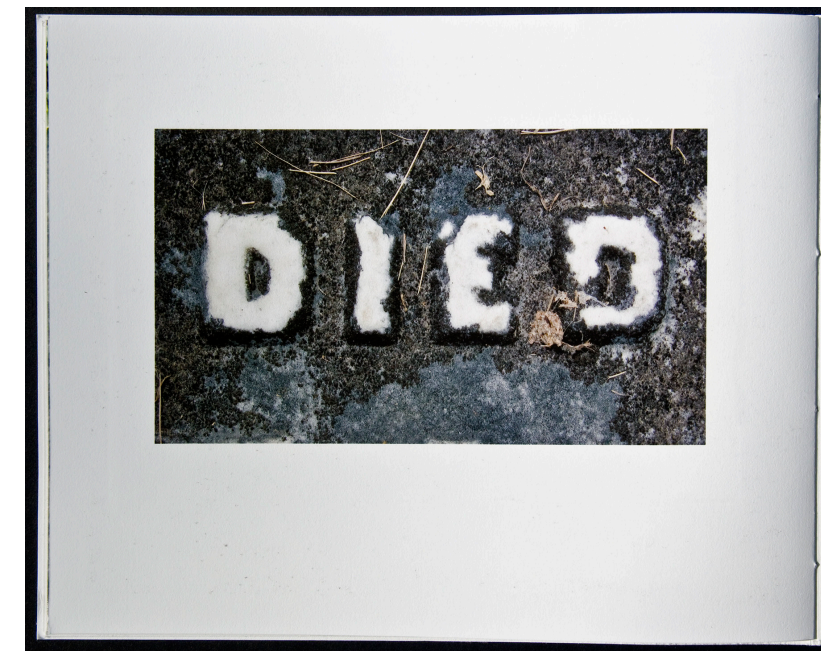
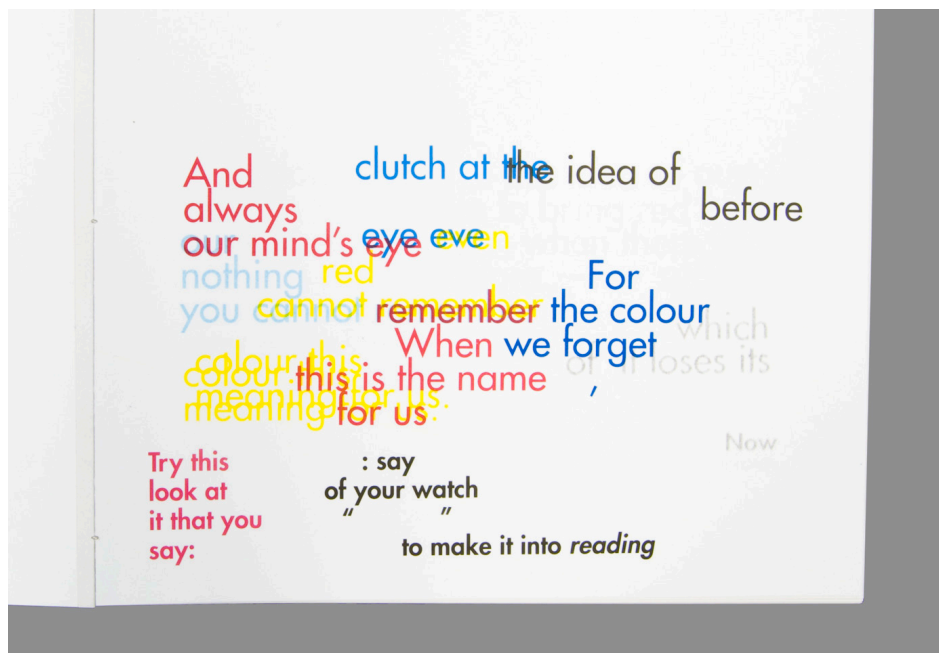
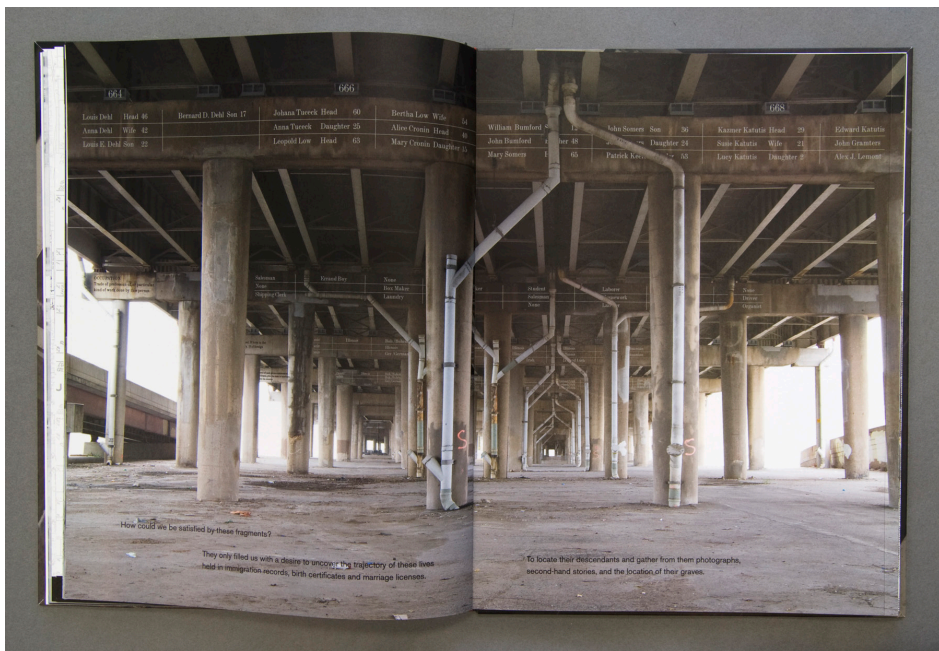
This project was part of research into the hybridization and combination of both traditional print and graphic processes with digital and modern material processes. How does their combination in a piece affect the work or the perception and the ultimate meaning of the work?

CBAA Member

DIED, 2010

Letterpress, copperplate CMYK photogravure, digital

Edition of 6



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 foreedges in such a way that the book can be pulled partially open for display purposes.



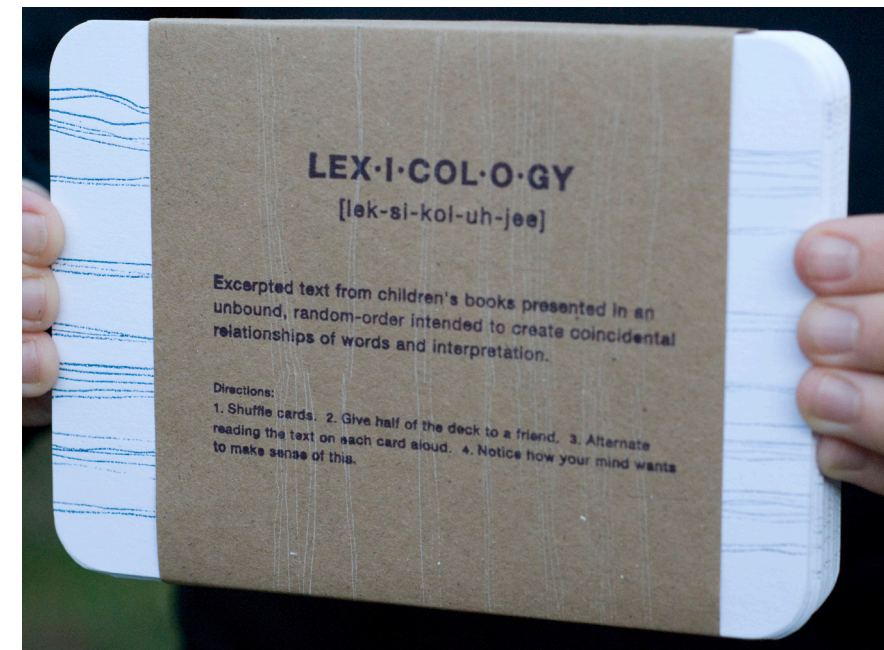
CBAA Member
Paradiso, 2009
Laser printed, paste paper, collage
Edition of 1

Bea Nettles

Ashley John Pigford & Tricia Treacy

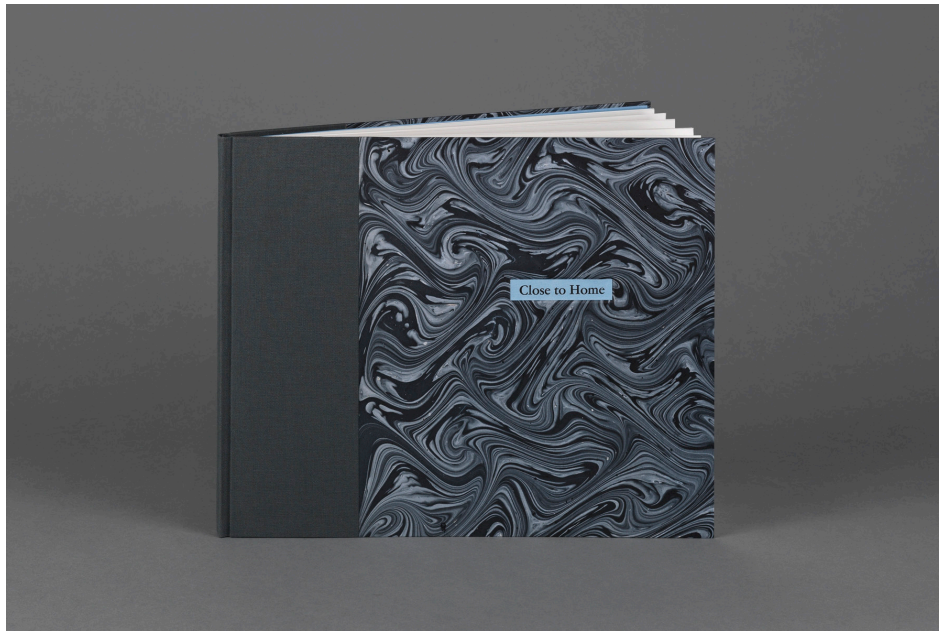
Lexicology is an artist's book and an interactive, two-person performance. The book is an unbound collection of letterpress-printed cards with text excerpted from various children's books. In our performance of this book, we shuffle the cards, hand each other half the stack, and begin reading them aloud. 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.



Tricia Treacy & Ashley John Pigford
CBAA Members
Lexicology, 2011
Letterpress printed cards

Amy Pirkle & Bill Hall



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.



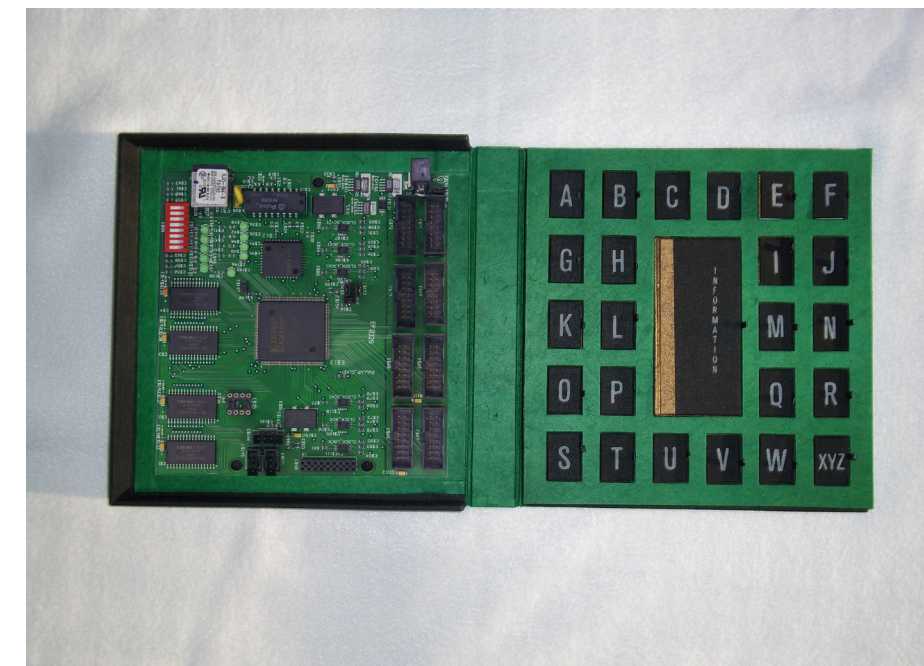
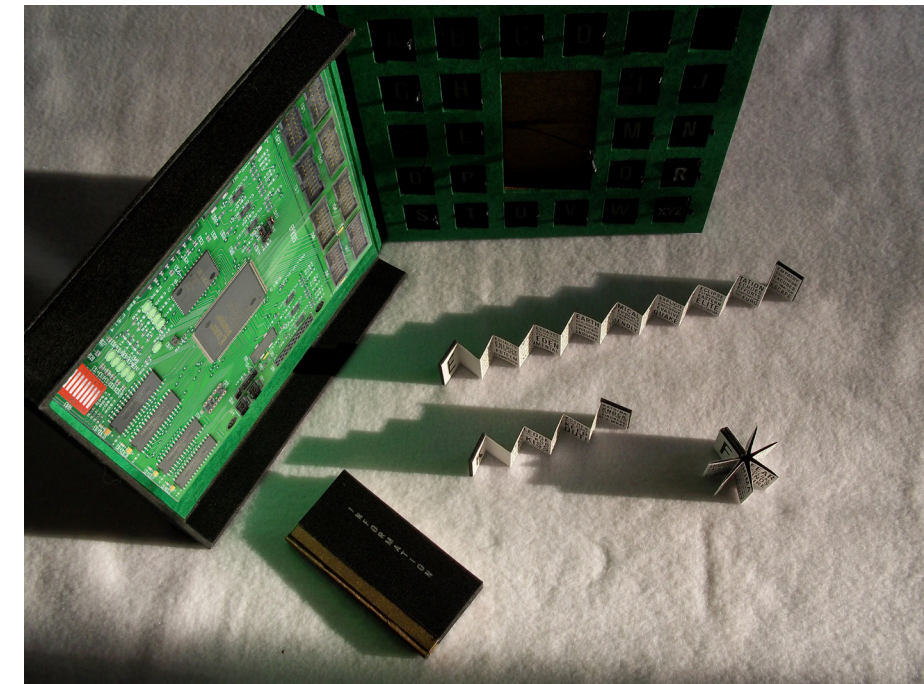
CBAA Members
Close to Home, 2011
 Aquatint etchings, reduction linocuts, letterpress printing
 Edition of 25

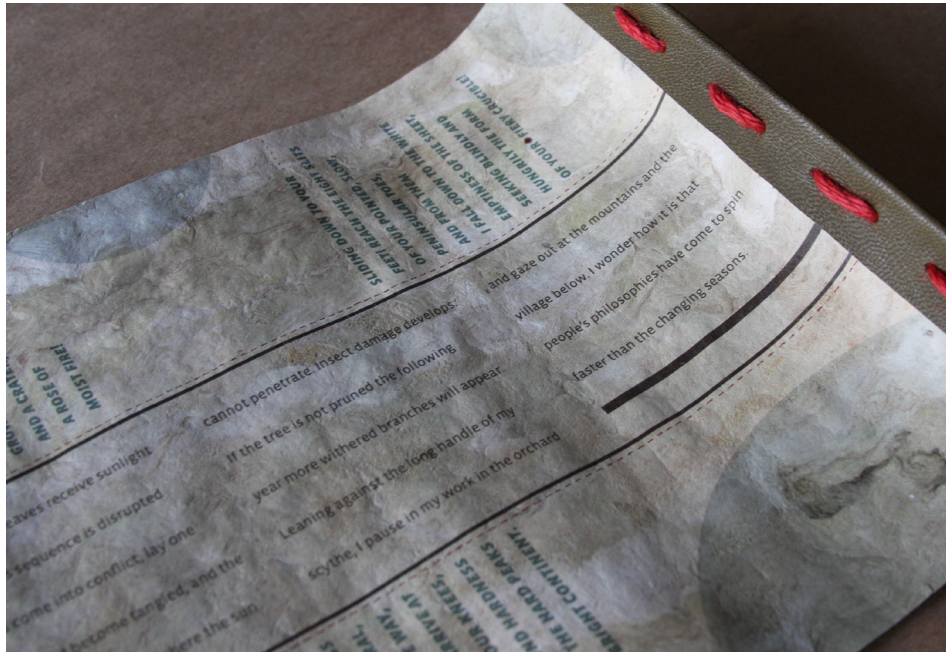
Leia Reedijk

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,’ ‘wallstreet,’ ‘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 it's 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?

CBAA Student Member
The 0's and 1's of Digital Data, 2011
 Digitally printed, rice paper, rare earth magnets
 Edition of 40





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.



CBAA Member
Insect, 2011
 Scroll book, bark paper, leather, thread, digital printing, watercolor.
 Edition of 1

Scroll book, bark paper, leather, thread, digital printing, watercolor.

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.

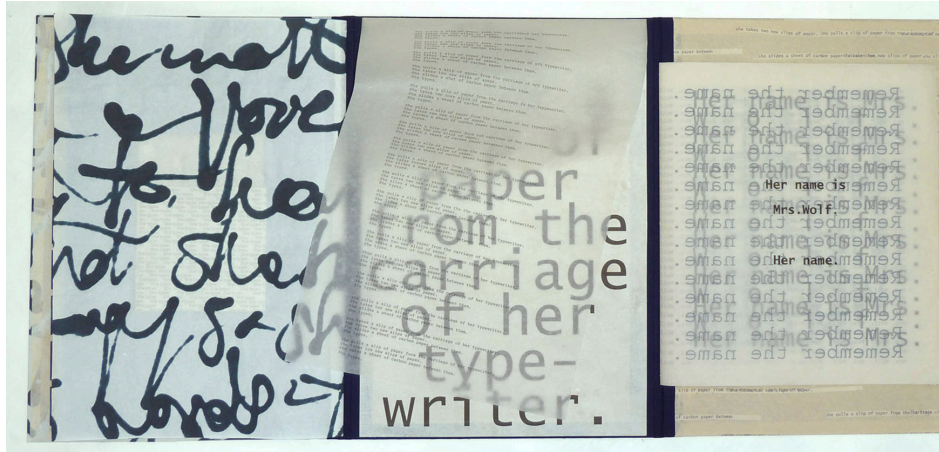
bottom: *Good Will & Salvation* is a tribute to my Mother, an avid thrift store shopper. The pairing of images in this book mean a lot to me both in their idiosyncratic juxtapositions and their implied social comment on our urban landscape. The image of a barber's vest with words that read "change your 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.

CBAA Member
top: 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

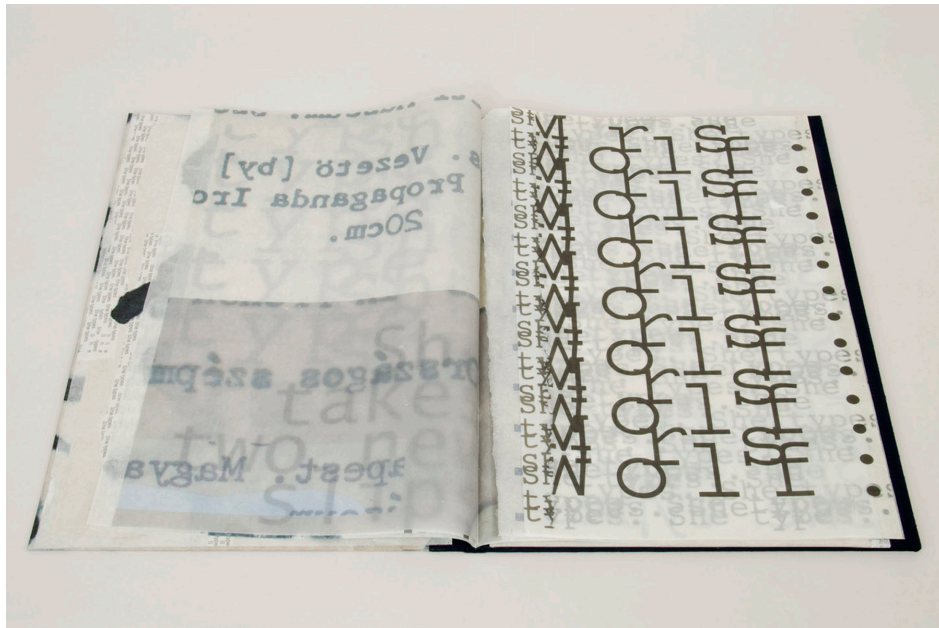


My *Rondo* is based on István Örkény's impressive one page 'novella', which includes irony, culture specific details, musical references, and a Post-Modern tempo all in his 'to the point story' of typist Mrs. Wolf. Its density literally acquired an outsized form when it is here re-written and re-interpreted 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 is 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 Dész, who used papers I made for him (similar to the cover paper) as his instrument.



CBAA Member
Rondo, 2009

Archival inkjet images and text & typewriting on translucent handmade papers, french door binding.
Edition of 10

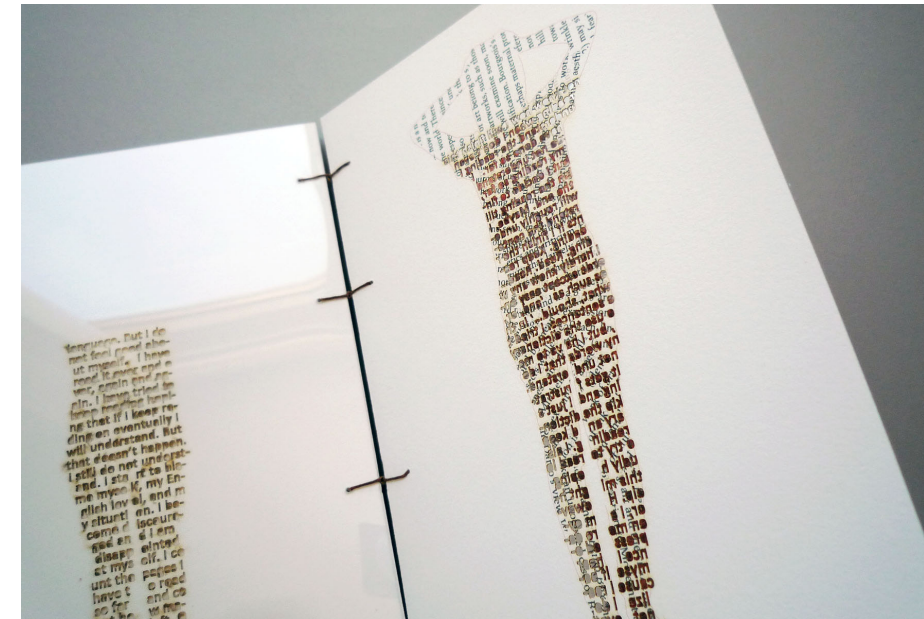
Jana Sim

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.

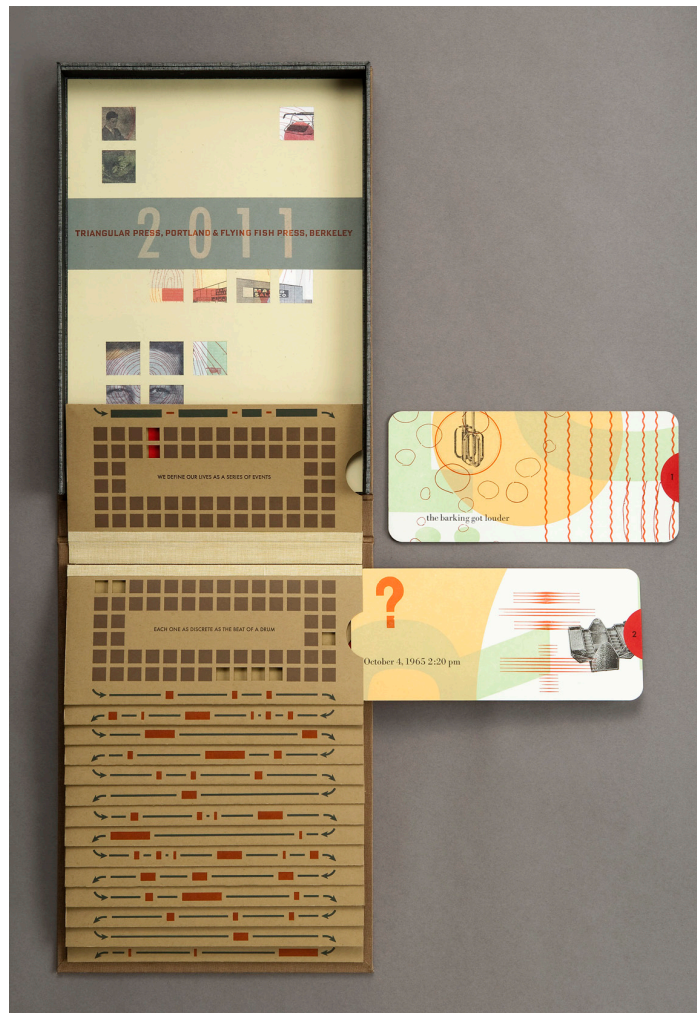


CBAA Member
Meter, 2011

Single page Coptic binding, linen thread, inkjet print & laser cut on Somerset paper and plastic
Edition of 15

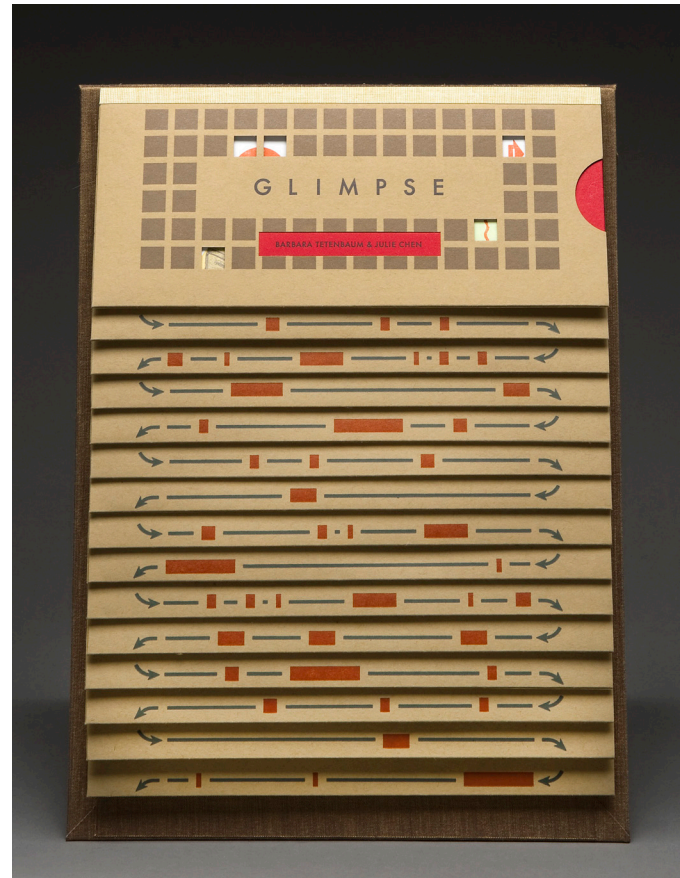


Barb Tetenbaum & Julie Chen



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.



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

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.

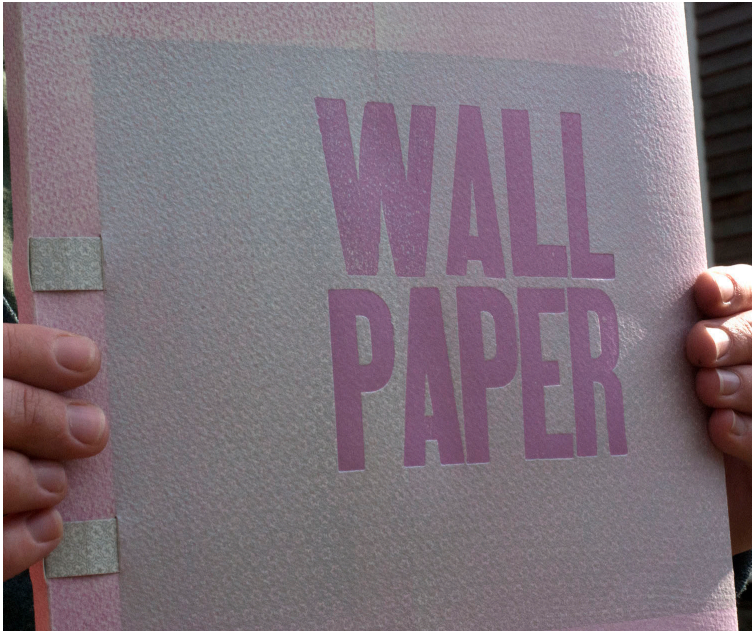
The one dollar bills were ordered direct from the US Treasury and are sequentially numbered, thus the number on the bill matches the book's edition number. There are two special copies each with a one hundred dollar bill inside (which picture Ben Franklin) and a unique leather binding by Donna Thomas.

CBAA Members
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 echos 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.

CBAA Member
wallpaper, 2011
 Silkscreen, ink jet printing, and
 letterpress (wood type, lead type,
 polymer plates and wood block),
 fabric case
 Edition of 7

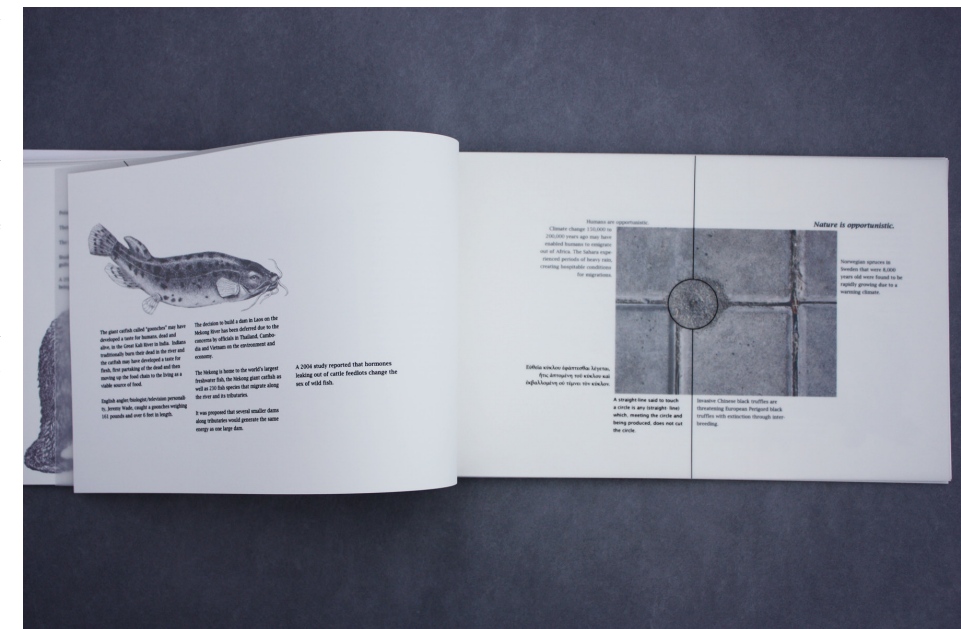
Elsi Vassdal Ellis

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.

CBAA Member
Ατήματα | *Postulates*, 2011
 Inkjet printed, translucent vellum
 Edition of 10



Michelle Wilson

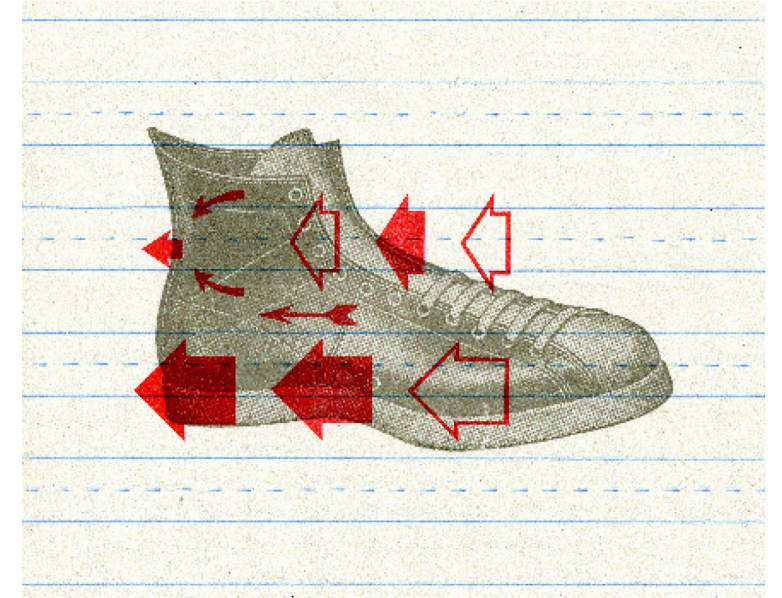
Through paper cutting, *Chacaltaya* documents the disappearance of Bolivia's Chacaltaya glacier, from its size measured in 1940, to when it vanished in 2009, a few years prior to the prediction of its disappearance. It stresses South America's need for fresh water, which for many people comes from glacial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



CBAA Member
Chacaltaya, 2011
Linoleum block prints, digital printing, handmade
linen paper
Edition of 5

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.



CBAA Members
Old Time Film, 2011
Letterpress printed 3 minute animation created using a combination of hand set type, found engravings, printer's ornaments and wire.
AWARD WINNER





Exhibition Chair of the 2012 CBAA conference Macy Chadwick would like to thank the following individuals and institutions for their tireless work in relation to the "BiblioTech" exhibition:

--the participating artists of BiblioTech

--the hard-working Exhibitions Committee for their countless hours of work:

Jennie Hinchliff (catalog design & layout)

Casey Gardner (installation, submissions & spreadsheet)

Michael Henninger (shipping & receiving)

--the team at San Francisco Public Library for creating such a beautiful show:

Lisa Vestal

Lisa Dunseth

Ann Carroll

Everett Erlandson

Maureen Russell

Andrea Grimes

Ellen Reilly

--the student volunteers for their assistance with the opening reception:

Timmy Smith

Kelly Wahlstrom

Jacqueline Burciaga

Emmalee Carroll

Kristen Libero

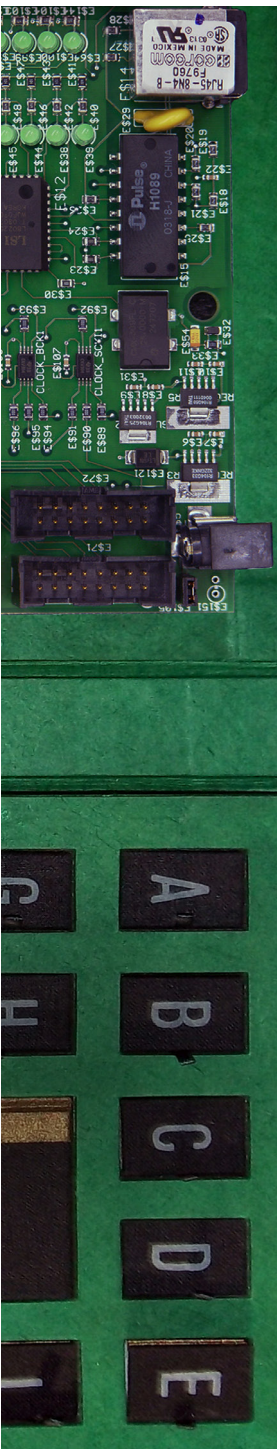
Mandie Rider

Steph Rue

--the CBAA Web masters who made show submissions and announcements possible:

Kiala Givehand

Bob Blesse



Full list of artists exhibiting in BiblioTech:

Matthew L. Aron

Jennifer Baker

Natalie Baldeon

Jessica Barnes

Amelia Bird

Amaranth Borsuk & Brad Bouse

Elizabeth Boyne

Inge Bruggeman

Ruth Bryant

Michele Burgess

Karen Garcia

Rebecca Chamlee

Rebecca Childers

C & C Press (Matthew Cohen, Sher Zabaszkievicz)

Corcoran College of Art and Design, Marginalia Press (Elizabeth Curren, Alessandra Echeverri, Amy Gonzales, Kristín Guðbrandsdóttir, Stephanie Hess, Camden M. Richards, Elizabeth Schendel and Lynette Spencer)

Casey Gardner

Kendra Greene

Kristin Guðbrandsdóttir

Leilei Guo

Katie Harper

Lyall Harris

Gretchen E. Henderson

Rachel Hillberg

Charles Hobson

Sarah Hulsey

Paola Horevicz Hurtado

Sun Young Kang

Tatana Kellner & Ann Kalmbach (Kake Art)

Janet Lasher

Amy LeePard

Kitty Maryatt with her students at Scripps College Press: Cat Dennis, Jeffrey Kang, Emily Friedman, Pilar Schmidt, Emily Chang, Catherine Parker Sweatt, Alexis Chuck, LeeAnn Allen, Caroline Anderson, Jeffrey Kang, Jane Kassavin, Theodore Lemann, Megan Pritchett, Aerieenne Russell, Sky, Stephanie Stein, Alexandra Talleur, Liz Tyson, John Wick

Lisa Matthias

Marie McInerney

United Catalysts (Kim Garrison & Steve Radosevich)

Rachel Melis

Daniel Mellis

David Morrish

Bea Nettles

Bonnie O'Connell

Amy Pirkle & Bill Hall

Leia Reedijk

Harry Reese & Sandra Liddell Reese

Katya Reka

Laura Russell

Robbin Ami Silverberg

Jana Sim

Barbara Tetenbaum & Julie Chen

Peter & Donna Thomas

Tricia Treacy

Ashley John Pigford

Elsi Vassdal-Ellis

Michelle Wilson

Marilyn Zornado



The Marjorie G. & Carl W. Stern Book Arts & Special Collections Center of the San Francisco Public Library and the College Book Art Association present

BIBLIOTech

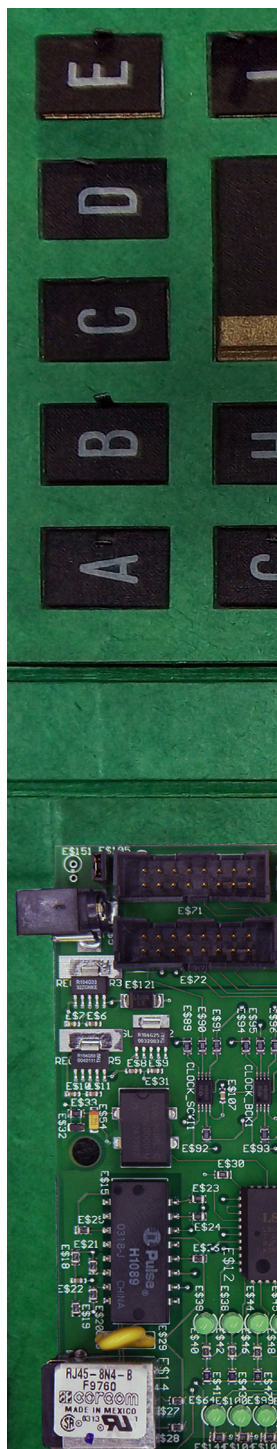
January 5 - March 11, 2012
Skylight Gallery • Main Library • Sixth Floor

Opening Reception
Thursday, January 5, 2012 • 5:30–7:30 p.m.
Skylight Gallery, Main Library, 6th Floor

Gallery Walkthrough
Saturday, January 28, 2012 • 2 p.m.
Skylight Gallery, Main Library, 6th Floor

Technology in Book Arts Panel
Saturday, February 18, 2012 • 2 p.m.
Koret Auditorium, Main Library, Lower Level

All programs at the Library are free.
Supported by Friends of the San Francisco Public Library
Main Library 100 Larkin St. (at Grove) (415) 557-4277 sfpl.org
Artwork: *The 0's and 1's of digital data* by Leia Reedijk



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