



**The
Book
As
Vessel**



Shyp of folys
Sebastian Brant, 14 Dec. 1509, R. Pynson, no. 1824

The Book As Vessel

A catalogue of the 1991 Oregon Book Biennial

The Oregon Book Artists Guild and
The Center for the Book at the
Oregon State Library

Introduction

Among the many lasting influences of William Morris (1834-1896), the leading figure in the English Arts and Crafts movement, was the coming to the fore of the private press movement in the United Kingdom and the United States.

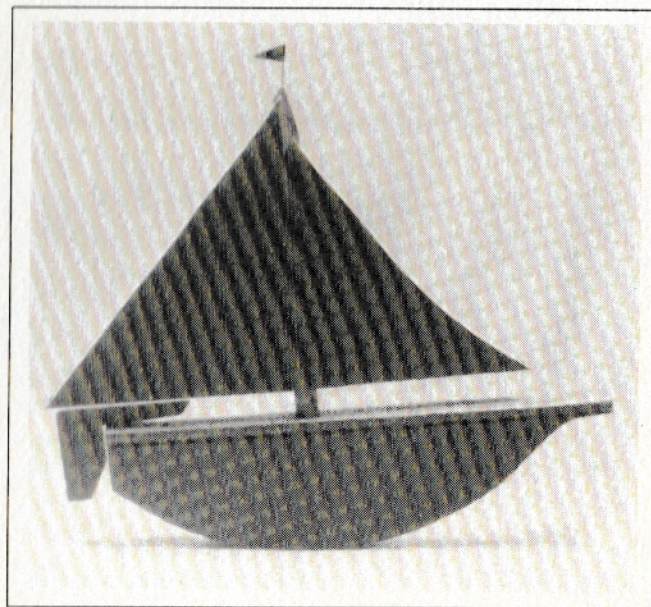
During the past 100 years since Morris first set his now world renowned Kelmscott Press to publish limited edition books in what he termed, "my little typographical adventure," hundreds, if not thousands of hobby printers, book artists, and poets have turned to their own little typographical adventurer to produce wonderful, unique, and truly individual "books as vessels." Books which, in this display, the second biennial exhibition of handmade books to be shown at the Oregon State Library, show the care, craftsmanship, and personal love of and for the printed word and visual arts.

The Oregon Book Artists Guild and the Center for the Book in the Oregon State Library take great pride in presenting this display of handmade books, which truly do represent the ideal and idea of "The Book as Vessel." We know you will enjoy viewing the many stunning examples of book art on display.

The Oregon Center for the Book, which was founded by the Oregon Library Foundation in 1985 is the first Center for the Book west of the Mississippi. We feel this display helps fulfill our mission and the

mission stated by the Library of Congress when, in 1977 it established the first Center for the Book to stimulate public interest in books, reading, and libraries and to encourage the historical study of books and print culture.

John J. Walsdorf
Oregon Library Foundation
Board of Directors and President.



Joseph T. Sendek

Desert Scooner

Karen Trask
Quebec, Canada

The Poetry Cup

Cast paper cup with poem displayed on wooden shelf; cast paper, acrylic, wood. The artist writes, "Paper holds an inherent memory. This memory in its accumulation of layers allows a cradling of endless treasures and monstrosities. Memory, both collective and personal, being one of my thematic preoccupations combines perfectly with my way of handling paper.

In these paper works, surface and volume are built up in a multitude of paper pulp layers through the use of molds. Pieces of ceramics, printed images and various found and constructed objects are buried to create a diversity of textures. In this way, paper is like a metaphor for my work with its dense structures of memory

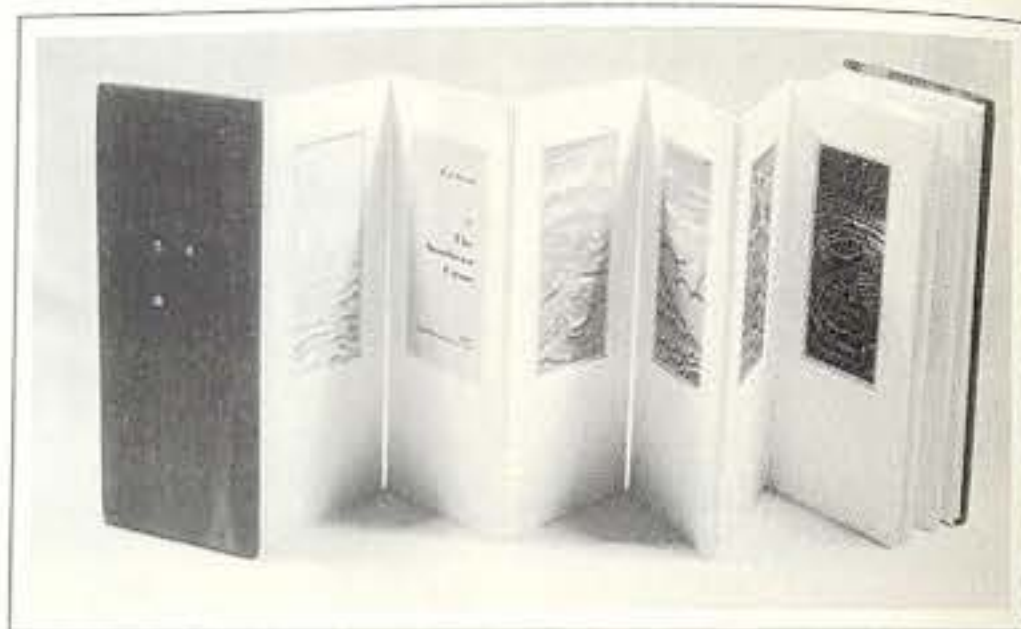
Prints integrated with cast paper to create sculptures often molded from my own body intensify the autobiographical nature of my work. The surfaces are then scored, marked, incised giving way like a scarred skin to reveal the many layers of memory hidden within. No other medium offers such a human dimension for my work.

William Blake writes of body as, 'that portion of soul discerned by the five senses.' Omnipresent in my work, hands figure as an extension of soul. With constant attention, they read and tell about a world, both interior and exterior. Privileged tools of desire, hands also remember."



*Kate Leonard
Windows out of Walls*

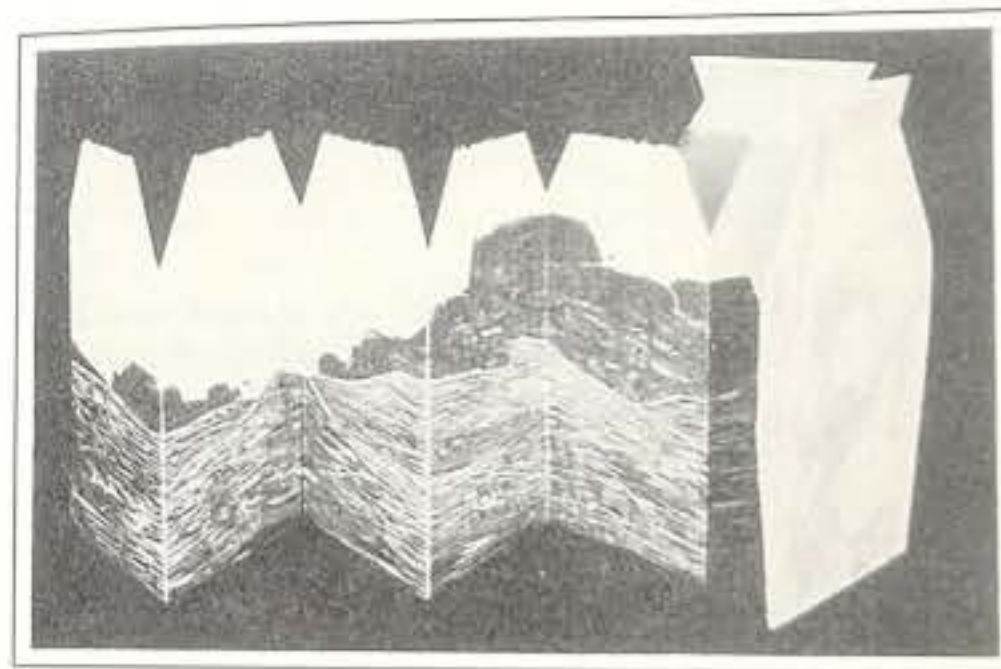
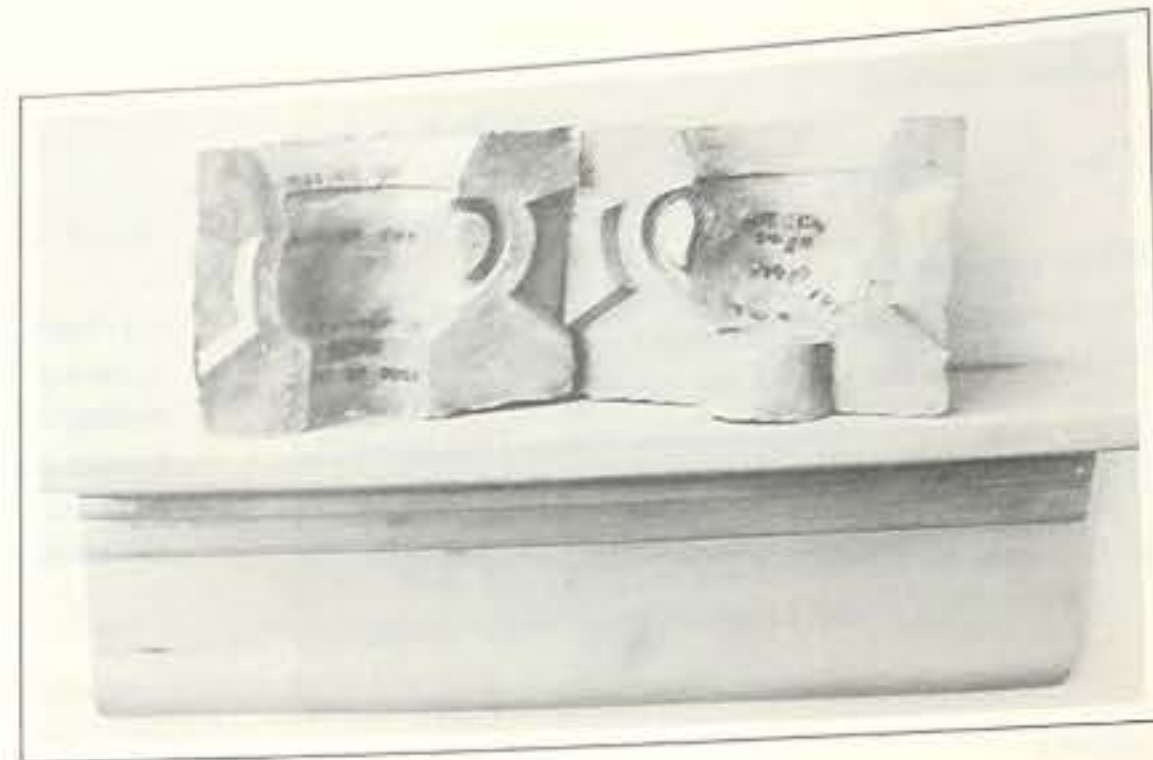
Photo courtesy of the artist



*Jim Koss
The Southern Cross*

*Karen Trask
The Poetry Cup*

Photo courtesy of the artist



*Deborah Roth
Artifacts That Whisper*

Photo courtesy of the artist

Jean Buescher
Covington, Kentucky

I Was On My Way Up The Stairs To See You

Narrative prose poem written by the printer; 4 1/2" x 6"; marbled covers, Moriki end sheets, suminagashi and purple handmade text paper. This book is a collaboration between three artists: Jean Buescher, the poet, printer, and book designer; Nancy Leavitt, the calligrapher; and Holly Hanessian, the papermaker. There was an edition of 60. Parley Vale Press, 1990.

A Bird's Life

Poem and illustration by the printer; 4 3/4" x 9"; pochoired cover, letterpress printed, Amora Taupe, Chiri, and Fabriano Ingres papers. This poem was written in Tuscaloosa, Alabama. The book was designed, printed, and bound at the Yolla Bolly Press, Covelo, California in an edition of 45. Parley Vale Press, 1990.

The Day the World Began

A short story by Fay Weldon; 7 1/2" x 9 1/4"; Kakali handmade paper cover, pochoired title page, first page, and colophon, Frankfurt Cream text paper. Letterpress printed cover, text and end sheets. Type handset by the printer. An edition of 60, the Parley Vale Press, 1989.

Martha Carothers
The Post Press
Newark, Delaware

Three Sheets to the Wind

Text inside front and back cover, colophon on back cover; 6 1/4" x 8 1/2"; letterpress, rice paper, wood, and string. The text of "Three Sheets in the Wind" is quoted from Richard Henry Dana's book *Two Years Before the Mast*, written in 1840. The quote refers to a sailor who goes uptown and returns in a drunken stupor. The quote also refers to the stability of a ship with three sails in the wind. The book is a vessel that contains the quote, but as a visual ship, the book actually is a vessel.

Charles Cave
University Park, Pennsylvania

Stamp Book II

Rubber stamp book on black Moriki; paper with wooden boards; edition of 25.

Katya Marie Cohen
Central, South Carolina

Small Gestures

Accordion fold book of linocuts, wrapped in American flag, and encased in painted wooden box; the book—linocuts on Rives BFK paper mounted on acid free boards wrapped in Sekisho paper; the box—wood, acrylic paints, match, and xeroxes on mylar. The artist writes, "This book was inspired by the cacophonous, empty protestations emanating from Capitol Hill and President Bush in response to the 1990 Supreme Court decision on flag desecration. Both those who burn the flag and those who wrap themselves in it prove one thing about freedom of speech: talk is cheap."



The
Book
As
Vessel