



IDAHO

BOOKERS

DOZEN

2015



## 1. Naomi S. Adams {Pocatello ID}

### *Nine*

*Cotton rag and decorative papers, cotton thread, embroidery floss, book board, typewriter ink*

"I am intrigued that we constantly adapt to change and are continually reconfigured by our experiences and influences from the world around us. Maturity brings relationships with complexity, and more layers, depth, and meaning. This book represents a snapshot in time: conversations with my nine young nieces and nephews. I asked each child to describe their favorite colors and created a flag for each one, modeling them after vintage fiber sample cards. The hope embodied in a raw material waiting to be woven into a new project symbolizes my nieces' and nephews' youth and freshness, awaiting growth and experience."

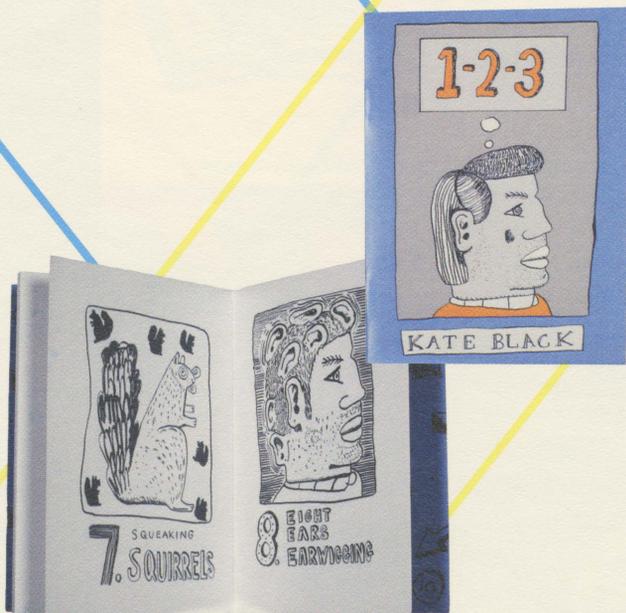
## 2. Kate Black {Scarborough UK}

### *1-2-3*

*Ink on paper*

"Early picture books, Folk Art and Surrealism feed into my thoughts and ideas. The handmade and a directness with mark making are qualities I value when drawing, having fun illustrating by mixing line drawings with printed patterns and collages. I love the work of Bawden and Ravillious and the printmaking techniques they employed... With *1-2-3* I wanted to create images of things which rhyme with numbers that are unusual such as a man who has eight ears earwigging. This character lives in a neighbourhood in my mind a bit like the Bash Street Kids from the 'Beano' Comic. In my mind I see this eight eared man purchasing his milk and bread from the local co-op shop in the morning, he has to tread carefully over the slimy slugs whilst snacking on some nobby nuts!

"I have just completed an alphabet book, *x-y-z*, which has been printed and which I am self-publishing, which contains other characters and designs. I also screen print onto textiles; you will see on my website I have also made some cats with large eyebrows." [www.gobstoppershop.com](http://www.gobstoppershop.com)



## 3. Susan Brown {Seattle WA}

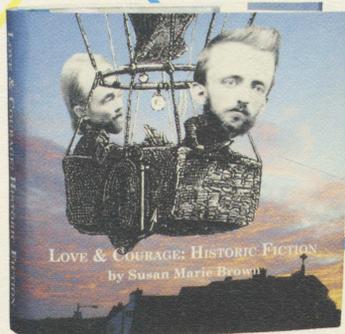
### *Love & Courage: Historic Fiction*

*Archival paper, PVA, ink, polyester ribbon*

"Once upon a time I was an archaeologist. I have always been intrigued and inspired by found objects, by the mythic past, by the mysterious present. In the summer of 2013 I set out to do creative research for an illustrated collection of stories that would be my thesis for the Master of Fine Arts in Creative Writing & Poetics at the University of Washington-Bothell. I spent four months traveling by train and hill-walking like a Victorian; searching for messages engraved on stones; photographing gravestones, landscapes, and historic places in Britain. The stories about life and death in *Love & Courage: Historic Fiction* are intended to be the beginning of a large collection that functions like a novel about our changing human experience.

"These seventeen stories were inspired by messages inscribed on some gravestones found in Britain, and a few others in Seattle. The inscriptions date from the 1780s to World War I. The illustrations are theatrical digital collages. The characters are created from engravings found in books and periodicals published in the late 19th and early 20th centuries, plus antique photographic portraits of unknown people. The backdrops are my recent photographs of historic places in Britain and Seattle. The stories use information found in research, supplemented by imagination and invention."

[www.victoriantravel.com](http://www.victoriantravel.com)





#### 4. Mariana Gutierrez {Boise ID}

### *U.S.C.I.S. \_D.H.S.\_01*

*Paper, paper clips, rivets, etching ink*

"The book uses different aspects of the U.S. Immigration system, and how it's experienced by the individual. It explores those experiences by visually capturing the most memorable parts of the proceedings. The work incorporates visual cues from bureaucratic paperwork that are specific to the Immigration application system. It incorporate multiples to reference the collection/inspection of personal information by USCIS (U.S. Citizenship Immigration Services.). The file folder was used as a symbol for both the system and the individual. My interest in this project stems from not only my own personal experience going through immigration, but also from documenting my families' journey though this complex. I've also collected stories from various family members about what moments stand out in their mind as they go through this petitioning process. Though I'm towards the end of the proceedings myself, I want to be able to go back and take a second look at what parts of the process were most memorable and why. How has this process affected decisions in my life? How does this application roadway manifest itself into the daily living of those going through this system?"



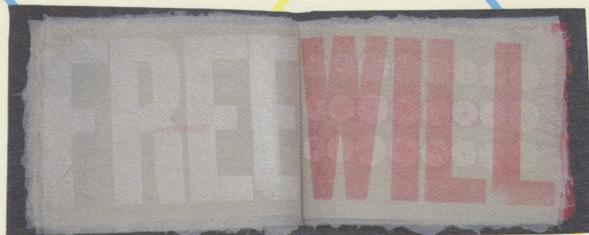
#### 5. Karen Hardy {San Antonio TX}

### *Mis-Direct-Ion Re-Direct-Ive*

*Handmade abaca and midnight lokta papers*

"Mis-Direct-Ion Re-Direct-Ive is a journey through stages from passivity to action. The text describes a struggle to overcome a state of apathy and indecision caused by fear and regret. Because the handmade abaca paper is translucent, as many as three or four sheets can be visible simultaneously when layered, creating an evolving visual narrative that comes in and out of focus, much as mental clarity may wax and wane.

"My process involves intuitive experimentation with the expressive properties of materials and the associations they carry; their meaning is inseparable from their physical materials. My books begin with paper that I make by hand; I am drawn to paper pulp made from overbeaten abaca and flax for its organic, corporeal effect. The paper's translucent, membrane-like quality suggests a blurred boundary between interior and exterior, private and public, protected and vulnerable. Much of my work exploits this liminal state, inviting the viewer to explore a realm of ambiguity and uncertainty."

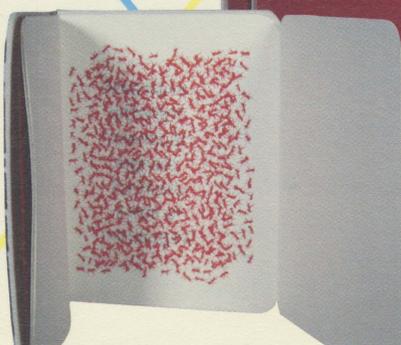
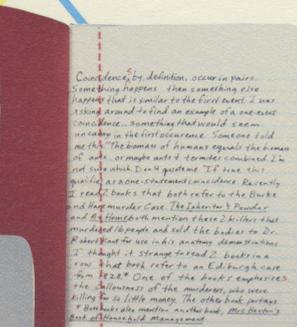
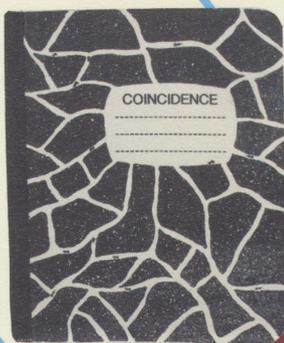


#### 6. Candace Hicks {Nacogdoches TX}

### *Coincidence*

*Case bound book with silkscreen*

"I've collected coincidences for ten years. It started when I read two books in a row that both included the phrase 'antique dental instrument.' That singular instance convinced me to keep a record. I began to consider that the phrase might have been the profound masquerading as the mundane. Or not. But I wanted to collect the data. I cataloged my coincidences in composition books that filled rapidly. As it turned out, 'antique dental instrument' has not held any special meaning in my life or my art. Neither have any of the coincidental phrases that followed, such as 'stuffed mountain lion' or 'black currant lozenge,' but the act of noticing them became the lens through which I filter the world and my experiences...As an ardent reader, I naturally gravitate toward creating books and printing. Taking note of coincidences is akin to the kind of observation a landscape or portrait artist practices. By laboring over a dimestore composition book, painstakingly recreating it by hand, I have found a way to express the insignificant as potentially philosophical."



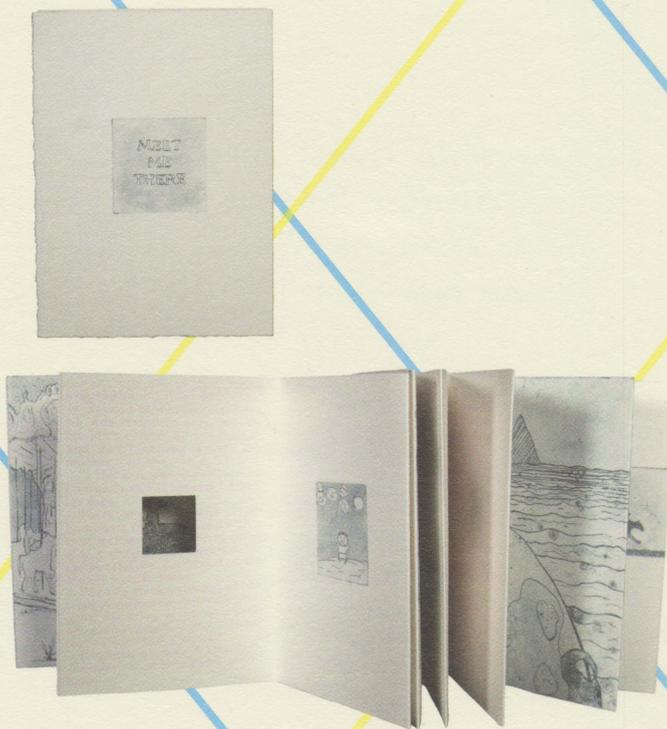
## 7. Jenny Hoak {Boise ID}

### *Meet Me There*

*Accordion book with etching and screenprint*

"Dreams serve as pathways to other worlds that blur the boundary between the real and the imaginative. My subconscious is easily manipulated by my interaction with painful memories and family documents. As a child, the influence of these experiences led to nightmares, but as an adult my journey has been much different. Now I encounter spaces where my feelings of sadness and grief transform into sceneries of peace, contentment, and harmony.

"Recreating my dreams is an essential element of my grieving and my work. The process of etching is therapeutic for me as I peel away more of a memory and reveal one more layer of myself. This piece is titled *Meet Me There*, and is inspired by unresolved emotions surrounding events from my childhood. The etchings in this book reflect the diverse dream-like worlds I encounter when searching for my father and are a direct response to the grief I feel regarding his physical absence."



## 8. & 9. Page Moran {Buckingham VA}

### *Field Guide to Fabric in the U.S. 1945*

*Vintage fabrics*

"The book *Field Guide to Fabric in the U.S. 1945* blooms from a personal history with fabric dating back to the quilts my grandmother made as a young person on a cotton farm in Sandford, North Carolina. As a child I watched her make quilts from fabric scraps left over from the dresses she made me. The quilt was a biography of my life experiences and what I was wearing at the time. *Field Guide to Fabric in the U.S. 1945* employs scraps from another quilt artist found in a resale shop in Kansas. I wanted to honor this unknown artist and display her fabric squares in a commemorative swatch book. I incorporate my sewing designs to join my history with that of this unknown artist."



### *The Kissing Booth Book*

*Linen and wool fabrics, vintage handkerchief lace*

"*The Kissing Booth Book* is a piece that evolves from my long ago experiences playing with dolls and paper dolls. Within the venue of that imaginary world I orchestrated a domestic life which did not include sex but the kiss. This book exhibits men and women practicing that art."



10. *Jacinda Russell* {Muncie IN}

## *The One I Will Never Finish Nor Open Again*

*Resin, archival inkjet print, found book*

"My grandmother was a librarian who taught me how to repair damaged books at an early age and how to turn the pages carefully, always washing my hands first, to prevent further harm. Due to her inspiration, I started making artist's books in the mid 1990s and photographed found volumes shortly thereafter. After much trepidation, I eventually destroyed them (namely *Reader's Digest* condensed versions) through shredding and burying them in the backyard.

"*The Library of Loss* (2002 - 2008) is a series of book works that contains several chapters. *Chapter 2: The Great Divide* features books encased in resin that reference incidents leading up to separation and the splitting of possessions.

"I am interested in the exploration of identity in the books we own and also the memory of what we were reading during significant times in our lives.

"The bookmark in Dave Eggers' *What is the What* is evidence of a catastrophic event that changed the course of my life. As much as I enjoyed reading it, I was never able to finish, let alone open it again. Sometimes when dusting the cover on the shelf, the bookmark's presence reminds me of a fossil frozen in geological strata. It is an interruption indicating an occurrence I would rather forget but choose to remember for reasons not yet known."



11. *Scott Samuelson* {Rexburg ID}

## *A Short History of Rain*

*Aromatic cedar; brass, copper, papyrus, stoneware, mahogany, wax, steel, bone, paper, parchment*

"Imagine a farmer who loved books. Say, professionally he was a dry farmer, but his avocational passion was collecting artifacts that reflected the history of writing materials and records: Babylonian cuneiform pressed into clay, Egyptian hieroglyphs on papyrus, a wax tablet from the ancient world, metal sheets with stamped symbols, parchment with half uncial calligraphy and medieval Celtic decoration, letter press printing in Gutenberg letters. Say, he kept these valued documents and objects in an old box he had made as a boy, and when he died, his family, not understanding nor valuing them, empowered the executor of his estate to deliver them to a scholar who studied, described, and, in some cases, translated them. What would such a collection look like? And what if this box made its way to the Idaho Center for the Book?"





12. *Ilse Schreiner* {Boise ID}  
*The Japanese Garden, Portland*

*Mixed papers, watercolors, ink, silk cord*

"I am an amateur artist who has been doing mostly watercolors for the last 20 years. Occasionally I get this urge towards 3-D and somehow want to do this with watercolor on paper. The book form as a 3-D sculpture is a recent discovery for me. The particular inspiration for this piece was a visit to the Japanese Garden in Portland, Oregon. A Japanese garden is all about taking you around to little staged vistas which open up through an alley way or a wisteria arch. You stand right there and *Wow! Perfect!* It was June, and in western Oregon that means total green. So walk around the garden and enjoy!"



13. *Susan Svendsen* {Richmond VA}  
*You Are Here*

*Gouache, watercolor, pencil, ink, map paper, vintage postcard, collage, tape transfers, plastic and metal*

"My one-of-a-kind artist's books evolve from a reserve of collage and assemblage detritus. For *You are Here* the influence of an old postcard, an aged 'rim lock keeper' and old topographical maps is evident. There is a quality to them that I relate to, which inspires my own marks as I concentrate on the visual interaction of shape and color. Intuitively, the parts and pieces flow from page to page, declaring the physical memory of other settings and landscapes."

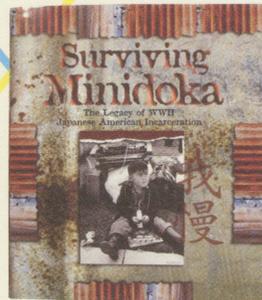
14. *Russell M. Tremayne and  
Todd Shallat, Editors;  
Adele Thomsen, Graphic Designer*

{Boise & Twin Falls ID}

*Surviving Minidoka:  
The Legacy of WWII Japanese  
American Incarceration*

*Published by Boise State University with support from  
the College of Southern Idaho and the National Park Service.  
Winner of the 2014 Idaho Book Award.*

"Surviving Minidoka tells the wrenching story of war hysteria and abuse in a wind-swept Idaho work camp. In a richly visual presentation, this book preserves the legacy of incarceration through paintings, photography, artifacts, and WWII poster art."



*correspondence*



AN ILLUMINATION BY THE SO-CALLED SPANISH FORGER,  
IMAGE COURTESY OF OWNERS DAVID AND NANCY LEROY.

**To the Editor,**

I read with pleasure your recent newsletter (Vol. 21/No. 2/October 2014), *The Fraud Issue*. I was especially intrigued with David H. Leroy's contribution, "Finding the Forger: In Search of an Unknown Artist," as I have also been engaged, for nearly forty years, in the search for his identity. I thought your readers might be interested in knowing the current size of his oeuvre. To date, 103 panels or triptychs have been identified, 268 single leaves or cuttings, and 11 manuscripts to which he added miniatures. Although I thought that newly discovered examples would bring us closer to establishing his identity, this has not (so far) been the case. But he continues to be appreciated, collected, and studied. Last fall a small exhibition was devoted to him at the Binghamton University Art Gallery (no catalog) in conjunction with a symposium on forgery, and in 2016 he will be an important part of a library-wide exhibition at the Morgan Library & Museum devoted to forgeries in its collection.

Sincerely yours,  
William M. Voelkle  
Senior Research Curator  
Medieval and Renaissance Manuscripts  
The Morgan Library & Museum

**Idaho Booker's Dozen 2015**

Special thanks to all the book artists whose diverse and extraordinary books are catalogued here. Descriptive texts are provided by the artists. Greetings to our juror, who opts to remain anonymous; and special thanks to Britni Coles, whose prospectus artwork has been rather freely adapted on the catalog cover.

The current itinerary for *Idaho Booker's Dozen 2015* appears on the back cover of this publication. If you would like *Booker's Dozen* to visit your town or venue in 2016, or if you would like to receive a paper or electronic prospectus for *Booker's Dozen 2017* (which will be juried in Fall 2016) drop us a line at [idahocenterforthebook@boisestate.edu](mailto:idahocenterforthebook@boisestate.edu).

**Congratulations**

When it comes to our literary landscape (as with the natural one) Idaho is mountain-high and river-deep, rich with striking vistas and rare encounters. Nonetheless as this issue goes to press we are stopped in our tracks by a special convergence of thought in language, in time and space. We cannot let the occasion pass to congratulate Idahoan Tony Doerr, whose novel *All the Light We Cannot See* (Scribner, 2014) has just been awarded the 2015 Pulitzer Prize for Fiction.

This is a year we will not forget.—SKB

Idaho  
Center  
*for the* **Book\***  
newsletter

Vol. 22/No. 1/April 2015



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Director: Stephanie Kathryn Bacon

*\*Book, construed to include all forms of written language.*

*\*\* An Affiliate of the Center for the Book  
in the Library of Congress since 1994*

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**BOOKER'S DOZEN 2015 ITINERARY**

FEBRUARY 2015

**Ada Community Library**

MARCH 2015

**College of Southern Idaho Library**

APRIL 2015

**University of Idaho Library**

MAY 2015

**Coeur d'Alene Public Library**

JUNE 2015

**The Community Library, Ketchum**

JULY 2015

**Hailey Public Library**

AUGUST 2015

**Mountain Home Public Library**

SEPTEMBER 2015

**ISU Oboler Library \***

OCTOBER 2015

**Idaho Falls Public Library**

NOVEMBER 2015

**BYU Idaho McKay Library**

DECEMBER 2015

**Twin Falls Center for the Arts**

JANUARY 2016

**Center for Arts & History  
Lewis-Clark State College \***

FEBRUARY 2016

**City of Moscow Third Street Gallery**

MARCH 2016 AND BEYOND

**To Be Announced**

**\* NEW VENUES**