

## EXHIBITS

### *Northwest Bookfest*

ON the weekend of 19–20 October, 2001 four book artists/binders from the Vancouver area went to Seattle for the Northwest Bookfest. They were Brandy Fedoruk, Gina Page, Keith Valentine and Ann Vicente. They made the trip because each had items in the juried Book Arts Exhibition which was part of Bookfest.

Northwest Bookfest is a very large trade show that deals with all aspects of the book in the western states and British Columbia. It includes authors, publishers, booksellers, fine presses, and book artists. There were also readings and discussions by writers, and the Seattle Public Library was selling discards for a dollar. All in all, an immense show, with very large crowds in the Stadium Exhibition Center on both days. At times, though, the exhibitors had to compete with TV monitors because the Mariners were playing at home in a crucial game!

Of particular interest to Alcuin members was the Book Arts Exhibition with its associated booths for organizations, demonstrations and suppliers. To quote their brochure, “the goal of this exhibition is to help build greater awareness and foster appreciation for the book arts and to support and promote the work of individual artists and fine presses.” You could submit two pieces, and a jury of five chose fifty-five pieces from forty-five book artists. They also made awards in seven categories, including Artist Book, Binding and Fine Press. Sandra Kroupa, Special Collect-

ions Librarian at the University of Washington, wrote the jurors’ statement for these awards in a very nicely produced catalogue folder, which described every entry.

The entries from the Vancouver contingent ran the gamut from funky to formal. Brandy Fedoruk in *My Father Used to Say* had mounted reminiscences of her father on to panels of tongue and groove and bound them as an accordion with rubber elastic. Gina Page made her own paper, printed three etchings and text and bound the whole as a concertina for *Watching You Sleep*. Ann Vicente’s *Requiem for the Butterflies* incorporated hand-made paper butterflies into strings of beads and housed them in a box, which also contained handwritten text about the Monarch bound in black silk with a butterfly motif. My submission was a concertina structure with reverse folds on the centre line of a Chinese brush painting by Carol Christie Smith, and a limp vellum binding of Barbarian Press’ *Endgrain I*, which won second prize in the fine press category.

This was an excellent show; with well designed showcases spaciously arranged so you could see the exhibits from all sides. Claire Molesworthy ably co-ordinated the whole thing. One very important aspect was the benefit it derived from being part of a much larger trade fair. It was very gratifying to see so many different people peering at our efforts as they made their way towards Barnes & Noble’s booth after hearing Peter Robinson and Phillip Margolin talk about “Villians Most Vile.” If any of you can get to the show this fall, do so. *Keith Valentine, Pender Island*