Penny Black. Vicky Van Horn. The Penny Black featuring the profile of Queen Victoria was the first adhesive postage stamp and was issued in Great Britain on May 1, 1840. The exchange theme was postal/mail art so the stamp seemed an appropriate image for the cover of an address book from a NORBAG member to be exchanged with my Quarto partner. The book also contained a calendar with pocket pages to keep small items – perhaps contemporary stamps. The cover is made of lokta paper with the transparency of the Penny Black stamp attached by grommets.

Flight. Jill McInerney. A piece of mail art made with Waterford 90lb watercolor paper, colored with chalks applied with a cloth then rubber stamped with a tree design. The single signature is a sheet of fine paper embellished with postage stamps featuring insects. The structure was sealed close for mailing. The recipient had to cut the dotted line around the edge to open.

Postcards from Eastern Europe. Michele Olsen. Computer manipulated photos for page layout. I wanted the structure to serve as a photo album of a recent trip to Eastern Europe. I wanted the images to resemble postcards. The red and grey colors reflect the Communist past, but the photos were chosen to demonstrate elements of modern Eastern Europe.

Pen Pals. Jill Williams. A series of four small books containing information about me and my life to introduce myself to the exchange partners. Each small book was sent separately with a letter over the course of a few weeks. The small blue concertina book contained photographs of my favorite things and a letter explaining the photographs.

Box Full of Love. Margaret Beech. Stock card, used postage stamps, postal ephemera, and sealing wax. History of the Royal Mail with appropriate accompanying postage stamps. Exploding box structure reveals layered pages and tiny box full of love when lid is removed. Entirely inspired by the exchange’s postal/mail art theme.
Oriental Delights. Ruth Rowland. This book has a Japanese theme, made with lotus folds enclosing small pockets that hold miniature postcards from Japan and small postcards from the small market town of Richmond, U.K., where I live. When open the book forms an oriental-type structure. Punched Japanese characters and my own Japanese lettering run through the book. The whole is fitted into an unusual fold threaded with ribbon which when pulled tight keeps the book and contents safe. I have a fascination with developing and altering folds and with miniature items. My books contain all these.

To O.U.R Correspondent. Dorothy Swendeman. Book board covered with brown paper and tied with twine to look like a package. The accordion folded papers are buff Stonehenge with decorative hinges and other papers used for envelopes and trims. The book was inspired by a postal exchange of poetry between old friends.

Postcards from Eastern Europe. Michele Olsen. Photographs printed on Strathmore drawing medium. Decorative flaps are cardstock. Cover-Arches Rives paper printed with photographs. Chinese Star book can be read as a regular book also opened and tied so that all the pages can be viewed at one time.

Northumbria. Syl Scott. Paintings inspired by my local Northumbrian landscape – Lindisfarne Castle, Coquet Island lighthouse, local flora, and magical puffins.
Pen Pals. Jill Williams. It was followed by a larger book which contained pocket pages, and this housed the smaller books as well as postcards, leaflets and information about my area. The two larger books were Japanese stab bound containing information and photos about myself and the area where I live. The final maze book contained images of things that are typically British. Various papers were used and postage stamps. The insides of used envelopes were used to decorate the covers.


Letters to Syl. Ellen Golla. Mailbox from museum board, papier-mâché, and Lokta paper. Closing tab from foam core and magnets. Door hinged with wire edged binding. The red flag, which can be raised, was made from cotton swap stick and pin. The accordion flag book was Tyvek printed with security pattern from an envelope. The envelopes contain actual letters and miniature photos of my garden. All correspondence is addressed to my exchange partner, Syl. I had recently made a similar structure for a U.K. exhibition but the envelopes had been filled with bills. I didn’t think Syl would appreciate the bills so the idea for postcards and letters was born.

Living behind the Redwood Curtain. Dolores Caffey. My hand-marbled paper is used for the covers as well as one of the folded papers in this carousel structure. Construction paper, cardstock, decorative paper, and vellum complete the structure. In keeping with the postal theme, I filled each pocket with a postcard from the Redwoods, a very special place here in California where I live.

Northumbria. Syl Scott. Fabriano watercolor paper with torn edges.