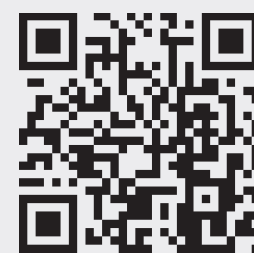




ColumbusPublicArt2012

Combing Columbus: Photogenic Drawings for the Bicentennial 2011–2013

Original drawings and paintings for a commemorative book.
Pencil, gouache, watercolor, and photo re-touch paint on paper.
Lent by the artist.



Combing Columbus: Photogenic Drawings for the Bicentennial is one of 12 projects comprising **Finding Time: ColumbusPublicArt2012**, a program of temporary public art organized in conjunction with the celebration of the city's bicentennial. The curatorial team commissioned works by artists who reflect a broad range of approaches to public art, from the familiar—sculpture, drawing, and painting—to media and forms rarely associated with public art.

Celebrations of the milestones of a city, state, or nation often inspire commemorative books, as well as parades, cake-cutting ceremonies, and displays of fireworks. In a contemporary take on this tradition, *Finding Time* commissioned Mary Jo Bole to create an artist's book to be placed in all branches of one of the city's most public institutions, the Columbus Metropolitan Library. Of all the projects in the program, this is the most permanent.

Bole is a well-known Columbus sculptor, printmaker, and bookmaker. She worked from September 2011 into 2013 to research the history of Columbus and to create drawings that would be assembled into a book. Bole's delight in historical facts and curiosities drove her extensive research in libraries and archives throughout the city where she unearthed historical images of Columbus ranging from the profound and moving to the absurd and hilarious. The artist has distilled a smorgasbord of material into 50 pages and a panoramic foldout with extensive text and notations on Columbus's past and present, filtered through her idiosyncratic vision of the city she calls home.

We invite you to "Comb Columbus" with Mary Jo by studying the original drawings and paintings then looking through the display copy of the book to find where and how they appear. Or leaf through the book first, and then look for the images in their original form. Either way, you are bound to discover aspects of Columbus collected for our viewing pleasure only in this "Bole's-Believe-It-Or-Not" take on our city.

Combing Columbus: Photogenic Drawings for the Bicentennial may be purchased at the Library Store, The Wexner Center Store, and the Columbus Museum of Art store. The price is \$30.



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Mary Jo Bole

Combing Columbus: Photogenic Drawings for the Bicentennial 2011–2013

Litho plate (1 of 64) and one unfolded, uncut sheet from the press run. This plate was used to print yellow on this sheet.

How Was the Book Made?

As you see from the drawings on display here, the images are not laid out as they appear in the book. Bole used a hybrid low-tech/high-tech process to create *Combing Columbus: Photogenic Drawings for the Bicentennial*. After completing a series of drawings, she photographed the sheets using a state-of-the-art digital camera at The Ohio State University Thompson Library. Working with a number of assistants over the course of the year, the artist then composed the pages of the book by assembling the digital images of her originals drawings and paintings in a computer using Adobe Photoshop, Illustrator, and InDesign. Working digitally allowed Bole to alter the size of the images and correct the color and tone of the pages. Some pages incorporate reproductions of postcards and photographs. She made the end pages from photographs of her and friends' matchbook collections. The text and notations were added in additional layers on the pages.

When the book was ready for printing, the files were sent on a portable hard drive to AM Lithography, Corp., Chicopee, Massachusetts. The pages were printed on a Komori Lithrone, Sheet fed, Hybrid UV Perfecting Press—a state-of-the-art press approximately 8' high x 70' long that averages 9–10,000 impressions per hour. It was printed using a 150-line screen

(dots/square inch) in a straight four-color process using the Gracol 7 color balance system. Each side of a press sheet utilizes four different process plates (cyan, magenta, yellow and black). This process insures color consistency from prepress through proofing and plating to ink on paper.

Combing Columbus was printed as six eight-page folding signatures, one six-page foldout signature ("The River"), and the cover. Since there were eight press forms, which means 16 sides of paper were printed, there were 64 different plates used to produce this project. The litho plate on display here is the yellow plate for this sheet.

After printing, the text signatures were folded and the covers scored for spine folds. The were collated, glued, trimmed, and perfect-bound in Arizona, at the only company AM Litho could find capable of perfect binding a book with the non-standard dimensions of 14"w. x 9¾ "h.

Those of you who would like to see more about the printing process may want to watch a YouTube video about another project printed at AM Litho.



SPECIAL THANKS

Mark Kurtz, AM Lithography Corp., for providing this detailed explanation.

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