

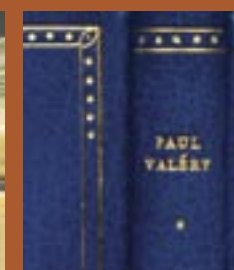
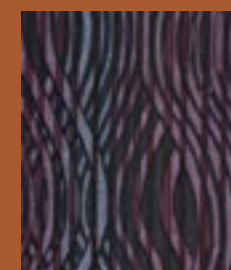
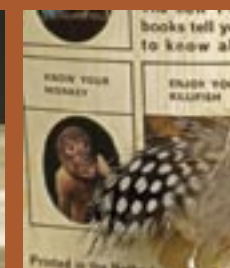
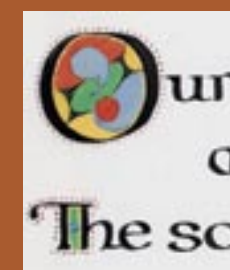
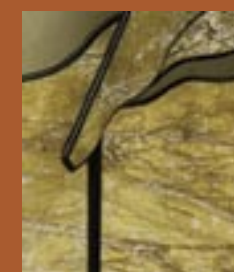
GUILD OF BOOK WORKERS  
1906-2006



Guild of Book Workers 100th Anniversary Exhibition



Guild of Book Workers  
100th Anniversary Exhibition



**JEAN GUNNER**  
*Versal Alphabet*

Elegantly drawn and decorated versal alphabet in gouache paint. 38 x 28 centimeters. Not dated. Lent by Betsy Palmer Eldridge.



**DON A. GUYOT**  
*Anatomy of Grey*

Western marbled paper executed using Colophon Water Color Marbling Inks on carrageenan medium and transferred onto Rives Lightweight gray paper; number one in an edition of six, meant to be exhibited side by side to show consistency of imaging. The degree of consistency exhibited on one's marbled paper is the degree of mastery of the craft the marbler may claim. Since the viewer of this piece will not have the advantage of seeing the remaining five, they will be left wondering whether this particular marbler achieved the mastery sought. Having the full advantage of seeing all six sheets of the edition, the marbler can truly say that he shares in their wondering. 70 x 48 centimeters. Created 1994.



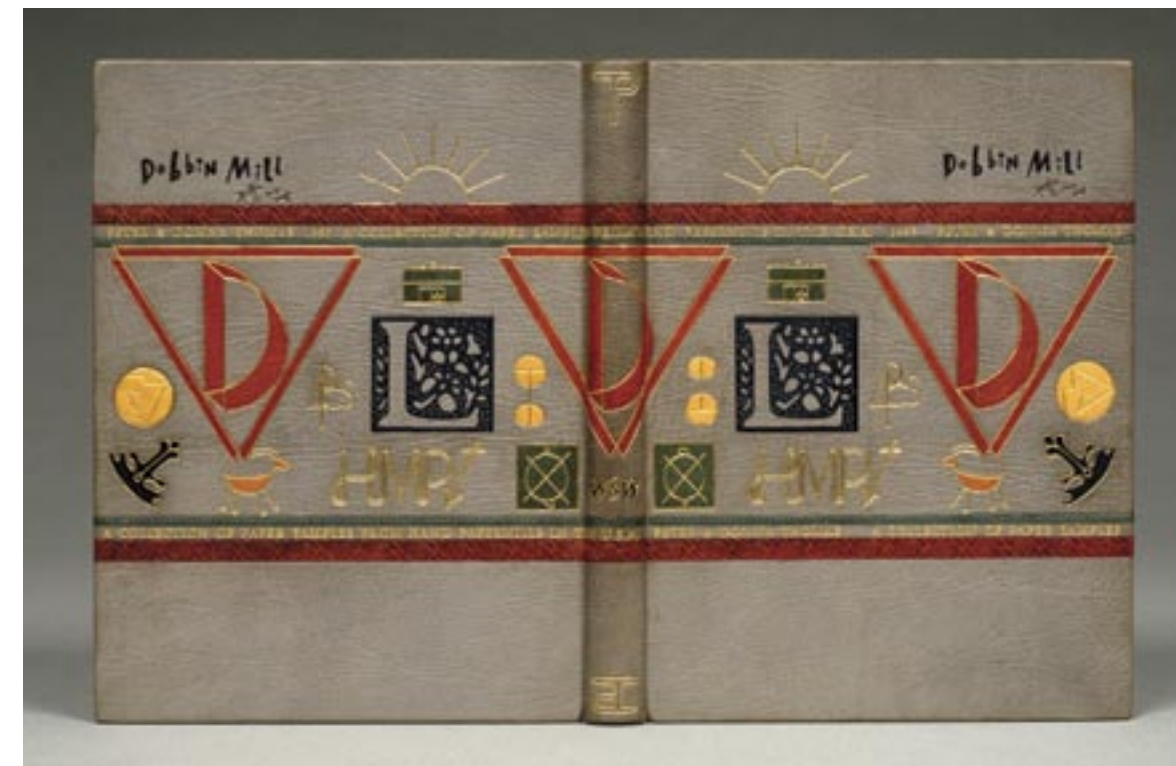
**BARBARA FALLON HILLER**  
Léon Binet,  
*La Vie des Bêtes*, 1955

Bound in dark brown box calf; gray suede leather doublures and flyleaves; edges gilt in the rough; handsewn silk endbands; tooled and titled in gold with red, orange, and yellow box calf onlays. The binding was designed by Gerald Urquhart. 28 x 24 x 4 centimeters. Created 1977. Lent by Francine Penny Patterson and Ronald H. Cohn.

**JAMIE KAMPH**

Peter and Donna Thomas, *A Collection of Paper Samples from Hand Papermills in the United States of America*, 1993

Bound in full gray Oasis goat skin; pastedowns of Dieu Donné "antique linen" with Nancy Pobanz's "pampas grass" decorative flyleaves; sewn on linen tapes; gray and red silk endbands; multicolored leather onlays with gold and blind tooling made up from watermarks of participating papermakers. 30 x 23 x 3 centimeters. Created 1996.







**DANIEL E. KELM**  
Greta Sibley,  
*Tea: Time in Korea*, 1994  
Wire-edge binding with embossed boards; title label printed and inset. The text is accompanied by seven sepia-toned photographs taken by the author at Sonam Temple, South Cholla Province, South Korea. The book was designed and composed by the author using a Macintosh computer and printed letterpress from photoetched plates by Arthur Larson, Horton Tank Graphics, in Hadley, Massachusetts in an edition of twenty-five with one artist's proof. 20.5 x 20.5 x 2.5 centimeters. Created 1994.



**MONIQUE LALLIER**  
Claude Peloquin, *Lignes*, 1986

Bound in full black box calf in the French style; edge-to-edge leather doublures and flyleaves; top edge gilt; handsewn black, red, orange, yellow, and black silk multitiered endbands; multicolored telephone wires attached to front cover allowing them to be reshaped by the reader. 27 x 21 x 2.5 centimeters. Created 1986.



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**HEDI KYLE**  
Hedi Kyle, *April Diary*, 1979

This is the original work of the form that has become known as the "Flag Book." It is the single most influential structure in the world of contemporary bookmaking. This method of construction, employing tipped on page fragments on alternating sides of a concertina structure, has been adopted by artists worldwide for the creation of unique and multiple bookworks. 26 x 14 x 1 centimeters. Created 1979. Lent by Richard Minsky.

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**NANCY RUTH LEAVITT**  
Nancy Ruth Leavitt,  
*Stoney Psalms*

Gouache on handmade muslin paper by MacGregor and Vinzani. Sewn on vellum strips in a limp vellum binding of gray dyed goat skin. Cover decorated with woven vellum cross. *Stoney Psalms* contains poetry and rock illustrations by the artist describing a journey to Iona, Scotland, site of St. Columba's early monastery. Each of the four poems dissolves and reforms, migrating with the changing stone pattern. 30 x 21 x 2 centimeters. Created 1999. Lent by Earl M. Collier, Jr.



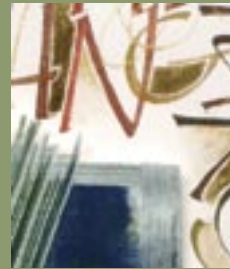
**ARNO WERNER**

Hermann Degering, *Lettering*, 1929

Bound in full golden Morocco; sewn on four single raised cords; Japanese paper endleaves; gilt on all edges; handsewn burgundy and gold silk endband; titled and tooled in gold and blind. 31 x 25 x 3,5 centimeters. Not dated. Lent by Robert and Lynne Veatch.



JURIED  
MEMBER'S EXHIBITION





CHELA METZGER

*Bird Book*

Blank book covered in full goat parchment using a laced-case structure. The text is sewn on parchment straps laced through the cover, with a silk front-bead endband sewn on a flat parchment core. The covering parchment is attached to the case using mechanical non-adhesive methods. The wings and nest are cut from goat skin parchment. 15 x 10 x 3 centimeters. Created 2005.



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SUZANNE MOORE

Kukei/Hirschfield Translation, *The First Word*, AH

Monoprint collage on paper; lettering in gouache with gold leaf details and gold tooled letters. Zen Master Kukei passage about the the beginning of language. 40 x 53.5 centimeters. Created 2004.



ANTONIA NELSON, CURMUDGEONESS PRESS

*I Wish I'd Been A Slutty Girl Among Other High School Regrets*, 2006

Handbag shaped wrapper and book that recalls with admiration the Slutty Girls from my high school experience. Text is letterpress printed, with photo insets as imagery. Covers wrapped in "hot pink" prom dress fabric. Edition of twenty-one. 30 x 19 x 2 centimeters. Created 2006.

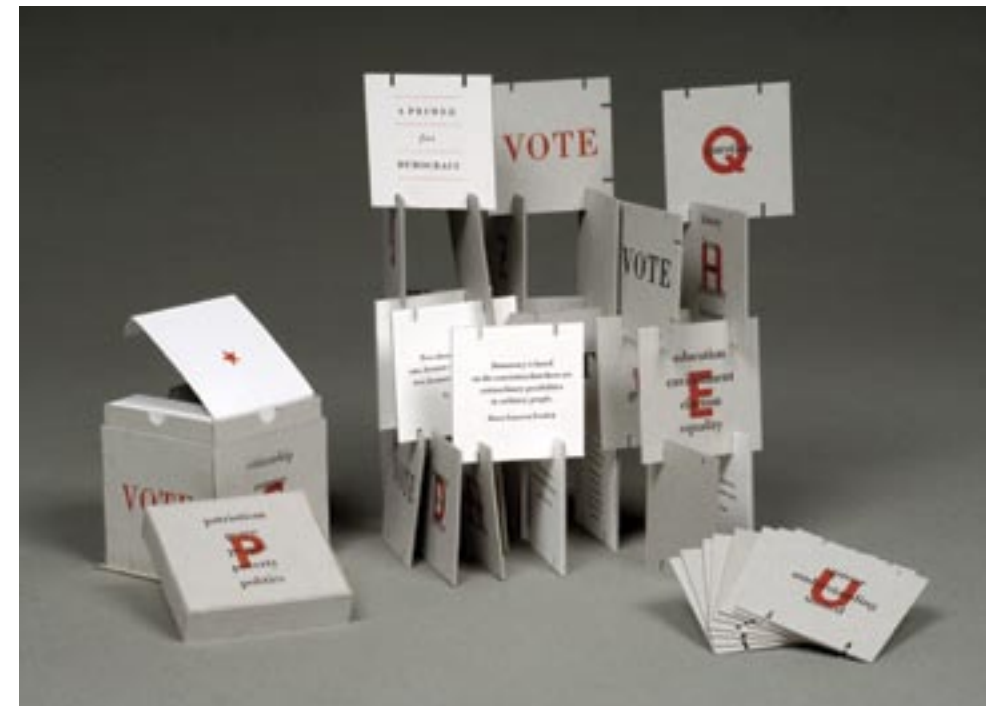


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BONNIE THOMPSON NORMAN,  
THE WINDOWPANE PRESS

Bonnie Thompson Norman,  
editor,  
*A Primer for Democracy*, 2004

*A Primer for Democracy* was created in a class just before the 2004 presidential elections. During one weekend, people who ordinarily have had no experience either with artist's books or letterpress printing, and who bring differing perspectives, create content around a theme and structure I introduce. The main theme—VOTE—is repeated and reinforced: CALL, FAX. Essentially, this alphabet book can be constructed, reconstructed, deconstructed in countless ways. Like democracy, as a completed structure, *A Primer for Democracy* is a little bit wobbly and requires care in building and maintaining. 8 x 8 x 8 centimeters. Created 2004.







**CLAIRE VAN VLIET, THE JANUS PRESS**

W R Johnson, *A Scribe of Kloster Eibingen*

Broadside—The base sheet was pulp-painted by Claire Van Vliet with Katie MacGregor in Whiting, Maine. The night sky is letters of Hildegard's secret alphabet silkscreened with Ellen Dorn Levitt. Edition of 100 copies. 51 x 36 centimeters. Created 2005.



**PETER VERHEYEN,  
PHILOBIBLON**  
Nane Couzier, *Noirs, Bleus,  
Sables*, 2001

Textblock sewn on five leather/vellum slips in black, blue, and brown; graphite top edge; sewn silk endbands; case covered in full blue dyed goat vellum; leather/vellum slips laced through at joint; multicolored spine label with title in graphite foil. Leather onlays on case derived from typography of text. 40 x 25 x 2.5 centimeters. Created 2005.



**LAURA WAIT**

*X, letter of danger, sex and the unknown, Vol. 1*, 2006

Volume I in a series of seven unique books. An investigation into the uses, development, and meaning of the letter "X" throughout history. Words using "X" are used as text and repetitive pattern writing. The multimedia pages were created using layers of collographs printed in Akua Color, paste painting with stencils, and handwriting using a ruling pen and traditional pointed pen. Bound in brown leather with gold and color tooling. The cover designs are based on the "X" forms throughout the books. Sewn endbands, Cave paper endpapers and flyleaves with leather joints. 19.5 x 38 x 2 centimeters. Created 2006.

**ROBERT WALP,  
CHESTER CREEK PRESS**  
Jody Gladding, *The Moon  
Rose*, 2006

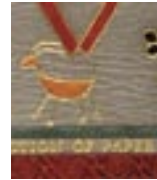
Poetry—twelve poems, twelve woodcuts, thirty-two pages—printing, binding, and papermaking by Robert Walp. Each of the twelve poems in *The Moon Rose* takes its title from one of the many folknames for the twelve full moons of the year. The poems and woodcuts reflect the changing seasons and the experiences of a woman traveling through first loves, marriage and motherhood. Printed from handset Perpetua type on handmade cotton/linen rag paper. The pages are sewn into a paper jacket of Arches Cover Black paper with colored linen thread. The book is protected by a wrap-around case covered in black Asahi bookcloth. 23 x 15 x .5 centimeters. Created 2006.



### JAMIE KAMPH

Lambertville, New Jersey

Jamie Kamph came to bookbinding from a career as an editor/publisher in 1971 when she met and began studying with Hope G. Weil. Since 1973 she has worked as a designer bookbinder and book conservator at Stonehouse Bindery in Lambertville, NJ. She has lectured and taught at Mount Holyoke College, Princeton University, the New York Public Library, Anderson Ranch, the Princeton Public Library, and in the Princeton and Pennington, NJ school districts. Her design bindings are held in private and public collections including the New York Public Library, the Pierpont Morgan Library, Princeton University Graphic Arts Department, the University of Texas, and Southern Methodist University's Bridwell Library. She has exhibited her work widely with the Guild and at Yale University Library, the Aspen Art Institute, the Metropolitan Museum of Art and the Grolier. In 2003, she was awarded the Helen Ward DeGolyer Award for American Bookbinding, sponsored by Bridwell Library. Her writings on bookbinding have been published in magazines and she is the author of *A Collector's Guide to Bookbinding*, a volume explaining to collectors the niceties of bookbinding and restoration.



### DANIEL E. KELM

Easthampton, Massachusetts

Daniel E. Kelm was born in 1951, and formally trained as a chemist at the University of Minnesota during the late 1960s and early seventies, Daniel Kelm held teaching and research positions at that institution. The social re-evaluation current to the time, however, finally prompted him to leave academics, the realm of the mind, in favor of the arts and crafts some twenty years ago. It marked the beginning of his involvement with books that took him through employment in four production studios where he learned progressively more specialized traditional bookbinding techniques. In 1983, he opened his own studio, now called The Wide Awake Garage, where he designs and produces artist's books and interpretive fine bindings that combine traditional and new materials in innovative book and box structures. In 1990 he founded the Garage Annex School that offers workshops of all levels in bookbinding and the book arts taught by recognized masters of the field. His work has been exhibited widely and is held in collections such as the Houghton Library, Harvard University; the New York Public Library; Bridwell Library, Southern Methodist University; the Harry Ransom Humanities Research Center, University of Texas; the Kohler Art Library, University of Wisconsin; the Walker Art Center, Minneapolis; and the Library of Congress. Website at [www.garageannexschool.com](http://www.garageannexschool.com)

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### GINNY KILANDER

Laramie, Wyoming

Ginny Kilander is a faculty reference archivist at the University of Wyoming. Her art and craft interests include both the history and modern applications of marbling, paste papers, and papermaking. Originally self-taught from accounts in books, her training was later augmented with workshops and classes. In addition to membership in the Guild of Book Workers, she is an acting advisory board member for the Society of Marbling, and a member of the Friends of Dard Hunter.



### HEDI KYLE

Philadelphia, Pennsylvania

Hedi Kyle graduated from the Werk-Kunst Schule in Wiesbaden, Germany, and after a brief career as a graphic designer, turned to book arts and book conservation. She recently retired as Head Conservator at the American Philosophical Society, and continues teaching as Adjunct Professor at the University of the Arts in Philadelphia, where she teaches book structures to MFA students of the Graduate Program in Book Arts and Printmaking. Equally at home in the fields of conservation and the book arts, these fields have greatly influenced her work and cross fertilized each other. Her one-of-a-kind constructions have been exhibited internationally, and are in private and public collections. She is co-founder of Paper and Book Intensive (PBI), and has been highly sought as a workshop instructor in the USA, Canada, and Switzerland for the past twenty years.

### MONIQUE LALLIER

Summerfield, North Carolina

Monique Lallier is the Director of the American Academy of Bookbinding and also teaches binding classes such as French binding and chemise. An internationally recognized bookbinder and book artist, her years of experience in the technique of French binding made her an ideal choice for director and instructor in the AAB's French technique based bookbinding program. She began her studies in the 1960s in Montreal at Cotnoir Cappone School of Fashion and L'art de la Reliure bookbinding school with Simone B. Roy, and continued studies in Paris with Roger Arnoult, at Centro del bel Libro in Ascona with Edwin Heim and in Solothurn, Switzerland with Hugo Peller. Her work has been exhibited widely with the Guild and may be found in the collections of McGill University, Montreal; St. Joseph Oratory in Montreal for Pope Jean-Paul II; Louisiana State University; University of North Carolina; as well as many private collections in the USA, Canada, Europe, and Japan. She is a past Standards Chair for the Guild and practices her craft full time from her studio in Summerfield, North Carolina. Website at [www.moniquelallier.com](http://www.moniquelallier.com)

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### ROBERTA LAVADOUR, MISSION CREEK PRESS

Pendleton, Oregon

Roberta Lavadour lives and works at the foothills of the Blue Mountains of Eastern Oregon. She made her first book in 1982 but it wasn't until 1997 that two landmark events occurred: she got a studio of her own, and was introduced to Julie Chen, Kathy Kuehn and Barb Tetenbaum at the Whitman College Summer Book Arts program. Learning that the art pieces she had been experimenting with were actually part of a recognized medium called "book arts" was like putting fire to dry grass. Her work is fueled by her rampant curiosity and explores everything from found objects and thrift store finds to personal family history to current events. She has been recognized with awards at several exhibit venues and received an Oregon Arts Commission/National Endowment for the Arts Visual Artist Fellowship in 2001. Her work resides in many public and private collections around the world. She publishes her artist's books under the Mission Creek Press imprint. Website at [www.missioncreekpress.com](http://www.missioncreekpress.com).