

Beaverkill Press Carol J. Blinn Gabrielle Fox Butler Catawba Press  
Chamberlain Press Cheloniidae Press Cheshire Cat Press  
Claudia Cohen Sarah Creighton Mark Esser Don Etherington  
Deborah Evetts Donald Glaister Good Book Press Grenfell Press  
Griffe d'Acier Press Hermetic Press Jenny Hille Robin H. Howell  
Constance Hunter James Cummins James Press Jamie Kamph  
Stonehouse Bindery Scott Kellar Dan The Wide Awake  
Garage Monique Lallier Kitty Mary Two Hands Press Barbara  
Lazarus Metz Mason Hill Press Midnight Paper Sales Press  
William Minter Moving Parts Press John Franklin Mowery Julie  
Naggs Sid A. Neff Jr. Joseph Newman Maria Nugent Parallel Press  
Peppermint Press Strarch Press Press in Tuscany Alley Joyce Lancaster  
Wilde

**FINE PRINTERS  
FINELY BOUND  
TOO**

**FINE PRINTERS  
FINELY BOUND  
TOO**

**The  
86th Anniversary Exhibition  
of the  
Guild of Book Workers**

**1992**

The Guild of Book Workers is a non-profit  
organization with membership open to all who are interested  
in the advancement and greater appreciation  
of the book arts.

Copyright 1992 by The Guild of Book Workers, Inc.  
521 Fifth Avenue, New York, NY 10175

All Rights Reserved.

Printed in the United States of America

**October 23 - December 1992**

Explore Print!  
San Francisco, California

**January 7 - March 31, 1993**

Scripps College  
Claremont, California

**April 1 - May 31, 1993**

Dallas Public Library  
Dallas, Texas

**June 1 - September 30, 1993**

Minnesota Center for the Book Arts / The Ampersand Club  
Minneapolis, Minnesota

**October 1 - November 30, 1993**

The University of Michigan Library  
Department of Special Collections  
Ann Arbor, Michigan

**February 1 - March 31, 1994**

Swarthmore College  
McCabe Library  
Swarthmore, Pennsylvania

This exhibition was conceived in the summer of 1990 the result of discussions between me and Suzanne Ferris, a printer who co-owns the Sea Pen Press and Papermill in Seattle, Washington. A survey, mailed out that summer, indicated that many in the Guild membership wished more inclusive exhibitions representing all disciplines in the book arts. Suzanne Ferris also made me more aware of the exclusionary nature of book exhibitions which focus almost entirely on the exterior of the book (the binding) but neglect the interior (the presswork). There are many fine presses at work throughout the country, producing plenty of material worthy of fine bindings; we felt that it was time to raise the total level of quality by limiting this exhibition to bindings of fine press books.

In the past, most Guild of Book Workers exhibitions focused almost exclusively on bindings. In the small exhibition category, two shows, exceptionally emphasized the press work and edition bindings: "The Book Thought Through" - 1985, and our precedent, "Fine Printers Finely Bound" held in 1987. Traveling throughout the country in 1988 and 1989 was the "Bound to Vary" exhibition which featured the work of 15 noted binders. Viewers were treated to 15 different interpretations of the same book which was itself a superior example of presswork and artistry...created entirely by Benjamin and Deborah Alterman from Melville's text "Billy Budd, Sailor."

In this exhibition, "Fine Printers Finely Bound Too" we have attempted to bring together the arts of fine printing and binding. At the same time we wanted to increase the awareness and publicize the work of the many fine presses working throughout North America. One of our big hopes was that several binders would treat the same title, offering different interpretations of a work. We also hoped to see collaborative efforts between binders, printers, and artists. We feel that many of these goals were attained with this exhibition which celebrates the 85th anniversary of the Guild of Book Workers.

I would like to thank first and foremost all the presses and binders with whom this exhibition would not have been possible. It is their work which makes this exhibition what it is. Heartfelt thanks to all those generous donors to this catalog, especially the Miuras' whose extreme generosity made it possible for this catalog to be reproduced in color. I would also like to thank the members of the Executive Committee who have guided and supported me in this immense undertaking, and finally to R.D.B. for keeping me going and my feet on the ground when I needed it most.

In 1992, eighty six years after the official founding of the Guild of Book Workers, in 1906, we find the Guild still full of life and activity as represented in this exhibition "Fine Printers Finely Bound Too". The Guild of Book Workers has met one of it's primary goals with this show, which is to promote and exhibit the superb work of Guild members working in the book arts field. By highlighting two of the Guild's most important groups, binders and printers, in this one show we hope to give the public at large a close look at the diversity and quality of work recently produced in America.

It seems that while the current economic recession apparently played a part in the fewer than expected number of entries to the show, it didn't diminish the quality of the work which the distinguished jury of Don Etherington, Monique Lallier, and Don Rash had to choose from. This smaller show beautifully exemplifies the fine work of North American presses with equally superb examples of the binders art.

This exhibition "Fine Printers Finely Bound Too" is the second and larger Guild exhibition with the theme: recent books printed with care which show off the work of North American fine presses. It is these presses which have become the vehicle for bookbinders to execute their art and craft. It has always been my personal feeling that a beautiful book is the sum of all its parts, beginning with a significant text which has been reproduced by the printer in a form that is pleasing, artistic, and functional. The printer's success depends upon the choice of type and the skill of setting each letter next to another with the correct or aesthetic spacing. Furthermore the printer must reproduce each copy of each sequential page so that it stands together as a balanced textblock. Frequently the printer works with and must integrate the work of an artist who has illustrated or complimented the written words.

Sometimes printers involve a binder early in the planning stages of a books production, this usually results in a marriage of form and function that is critical to a successful "edition binding", this exhibition has several very fine examples of this collaboration. More often than not a binder receives a finished text in his or her hands, and it is the challenge of the binder to design and execute a functional, aesthetic binding that reflects or is a balance to the work of the writer, the printer and the artist.

The jury judged only on the technical quality of the bindings. All the books in this exhibition passed the close examination of the jurors as to craftsmanship, including details frequently never seen by the exhibition public. These details had to be nearly flawless to be accepted. The jurors looked at the workmanship of the covering material whether paper, leather or vellum, whether the covering material was worked smoothly without deformations, such as over stretched, over manipulated leather. They judged on the formation and neatness of corner treatments, and how well the head and tailcaps were formed. The finishing was a critical factor that resulted in the exclusion of several entries. The tooling had to be crisp, clean and exact. Onlays and inlays had to be perfect. To have been accepted for this exhibition the skill of the binder/ artist/ craftsman had to be excellent.

---

This year I begin my eighth year as president of the Guild a position I am very proud to serve in. It has given me the opportunity to work towards promoting the book arts in America. This title comes with its fringe benefits as well, such as continually having a chance to look closely at the work of the skilled individuals practicing in the field. It also gives me the opportunity to work with some very special, dedicated people, in particular, I wish to acknowledge Peter Verheyen, the Guild's chairperson for exhibitions. Peter has worked tirelessly over the last several years organizing this exhibition and literally has single handedly produced this beautiful catalogue. He was assisted in the catalogue's production by Julie Alnsworth, Photographer for the Folger Shakespeare Library, who produced the color and black and white photographs for this, her third catalogue for the Guild of Book Workers. To both I convey my deepest gratitude

Fine Printers Finely Bound Too is a very apt title for an exhibition which features some of the finest printing being produced today and then being bound and designed by a group of binders who excel in their craft. This exhibition certainly shows some stunning examples of this marriage between these two distinctive crafts which have come together successfully.

The low number of entries received was rather disappointing when one considers the large number of talented binders and designers which make up the core of the membership of the Guild. Only 64 entries were received and out of that small number a relatively large percentage could not be accepted because of problems of workmanship which did not attain the level of finesse required in exhibitions of this caliber. One is struck by the variety of books chosen and the various styles of binding structures and the choices in material as well as the exciting use of color in the bindings.

The unexpected "no-show" of one of the jurors placed the organizers in a quandary especially considering the late date, so Don Etherington was asked to fill in, for David Bourbeau, as we were both in Washington. This allowed for the interesting mix of the a past Standards of Excellence chair and the present chair of that committee while judging a group of bindings which exemplify excellent workmanship. The last ten Standards of Excellence Seminars have attempted to demonstrate the techniques and care which distinguish good and excellent craftsmanship. The ability to differentiate between the two is so important in reaching that elusive level we should all strive for.

The actual juring was interesting because the selection or rejection of a particular book was an individual decision of the jurors yet there were no cases of books rejected by some jurors and accepted by the others or vice versa. The juring was conducted without the jurors knowing who executed the binding except in those case where they were signed.

This exhibition reflects the level of American fine binding at the close of the 1980's and shows the way into the 1990's.

Once upon a time, when books were written by hand, they were also bound by hand; and the binders kept pace with the calligraphers. Once the technology of printing became viable in the late 1400's, the binders had to work long hours and cut corners to keep up. With the advent of the powered printing press and then offset printing, the hand bookbinder was hopelessly outpaced, and the age of the machine binder began. Today's publishers are owned by multinational corporations; most Americans have no idea of the craft aspects of printing and binding. Why, then, are there still a small number of bookbinders willing to bind, by hand, up to 300 copies of a title which was designed, printed and illustrated in an equally painstaking manner.

There are a number of reasons to work as an edition binder. The challenge of binding multiple copies to a high standard of craftsmanship can be its own reward. The opportunity to bind books which themselves are works of art is one which comes infrequently, so when a printer delivers a well planned, well printed and illustrated book of some literary interest there is cause for rejoicing. If the printer views the binder as a collaborator, the potential for producing an integrated, functional work of art is high.

Most of the bindings in this exhibition are unique bindings done in response to the chosen text, and display the finesse (and sometimes exuberance) in design and execution which is the hallmark of contemporary fine binding. The edition bindings chosen exemplify the balance between practicality and artistic intent, resulting in a spare but sophisticated aesthetic. As all the work in this exhibition shows, the binding of limited edition books is an exciting and vital aspect of the contemporary book arts.

**This catalog would not have been possible without the generosity of the following contributors.**

**FRIEND:**

Francis L. Archer  
Joan T. Batchelor  
Mrs. Arnold Elkin  
Scott Kellar  
Barabara Kretzman  
Polly Lada-Mocarski  
Julle Naggs  
Silvia Nussio Rennie  
Susan Swartzburg  
Claire Van Vleet

**SPONSOR:**

Anonymous  
Robin H. Howell (Given in memory of Nancie Ash)  
Margaret H. Johnson  
Jamie K. Kamph  
Mary Louise Maroney  
William D. Minter  
Sarah L. Morgan  
Derek Oram  
Norma B. Rubovits  
Ruth Stein  
Jean S. Stephenson  
Jill Orlane Tarlau  
Warren D. Taylor  
Peter D. Verheyen

**BENEFACTOR:**

The Bookbinder's Warehouse / Karen Crisalli  
Mary C. Schlosser  
Maggy Magerstadt Rosner

**PATRON:**

Elen and Tini Miura

The Technology of Love

12

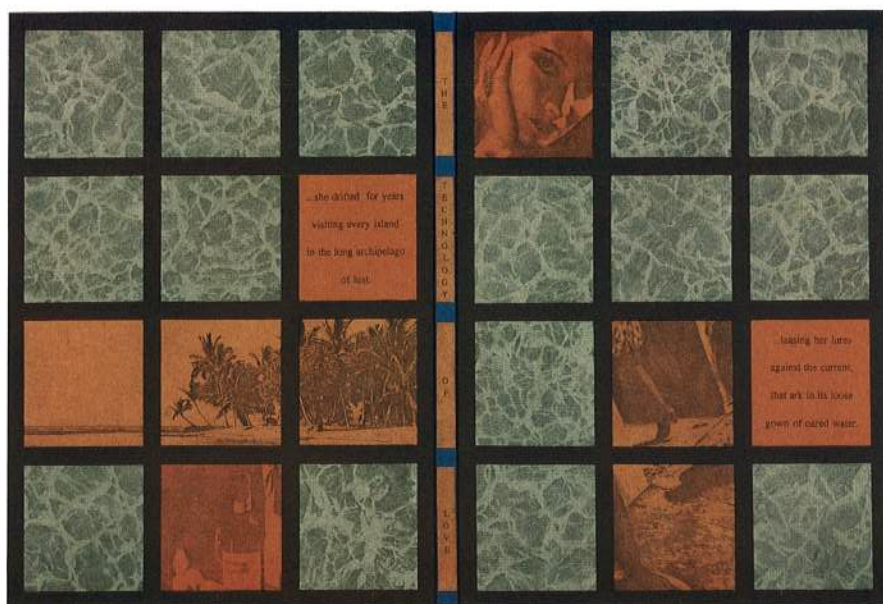
I loved the women of Ely, Nevada who drank, wept,  
and waited out their parts among the list  
and pins of Roman Catholic self-denial.  
Tonight I have come home to watch the girls  
of those girls climb the steps of Saint Agnes  
while I sit studying the forest of their lit candles  
in the open door until the Erie comes past,  
black as a seizure, right on schedule.  
As a child I sweated out the evening watching  
the windows burn in the house of prostitution  
that opened when the whole town slept—  
even the blur in Ruby's black victrola.  
No matter what I remember I remember that  
when she walked down the street all the men  
grew still as flags on a still day; I remember  
my great aunt Ada telling her I told you so  
about the sailor whose shadow did a rumba  
on Ruby's wall and left her in a flat blame  
of remorse where she drifted for years  
visiting every island in the long archipelago of hurt.  
I loved helping her home, dead drunk,  
through the streets of Ely; this world  
is no earthly paradise she told my grandfather

13

who being my grandfather was looking at the madam  
in her black capris, or studying the technology of love:  
pawmabop windows filled with wedding rings and guns,  
that summer when, glum and drunk, Ruby drove  
her blue Impala into the cottonwood on Lagunitas Boulevard.  
The only thing that bored Ruby more than God was poetry,  
so tonight I have come home to write something plain  
as a woman in her grave and watch the girls come out of church  
counting up their sins and graces, safe in this last outpost  
of the conventional unlike Ruby who is a remembrance and dread  
that go beyond what I can bear remembering and further, so deep  
she sweeps away all doctrines and boats, that woman teasing  
her lures against the current, that ark in its loose gown of oared water.

1 Lynn Emanuel. *The Technology Of Love*. Omaha, NE.

Set in Eric Gill's Perpetua type with Harold Berliner ornaments. 1 relief print before title page.  
Printed and Illustrated by Bonnie O'Connell on Arches Text. Edition of 265.



1A Lynn Emanuel. *The Technology Of Love*. Abattoir Editions. Omaha, NE.

Covered in colored Moriki Japanese paper with photocopied and laser printed images and text. Sewn using a variation on the long stitch. Blue elephant hide endpapers. 23 x 16.5 x 1cm. Bound 1992.

"I used words and imagery drawn from the poem, *The Technology Of Love*, as the basis for the binding. The grid pattern was adapted from the block print at the front of the book. The slotted wrapper cover through which the signatures are sewn is woven through the doublures, thus repeating the pattern from outside to inside."



The boy knows that the time for his trip is at hand: reports of whitecoat sightings are filtering back to the village. Timing is important, for the life of the baby seal flows rapidly from day to day, and the value of a seal pup's pelt depends on the pup's age.

A harp seal is born skinny, soaking wet, highly uncoordinated. But within a day its coat dries, taking on a yellowish-white color as it fluffs up a little: thus the term 'yellowcoat'. This foetal hair quickly turns white as the sun and rain bleach it and wash out the stain. As the pup gains weight, its 'thin whitecoat' becomes a 'fat whitecoat', the pelt which is most prized by the landsmen. By the time the pups are weaned one week later their white hair has begun to fall out, giving way to a juvenile grey pelage and a 'ragged-jacket' appearance. By then, the pups have lost their value to the landsman as a source of pelts.

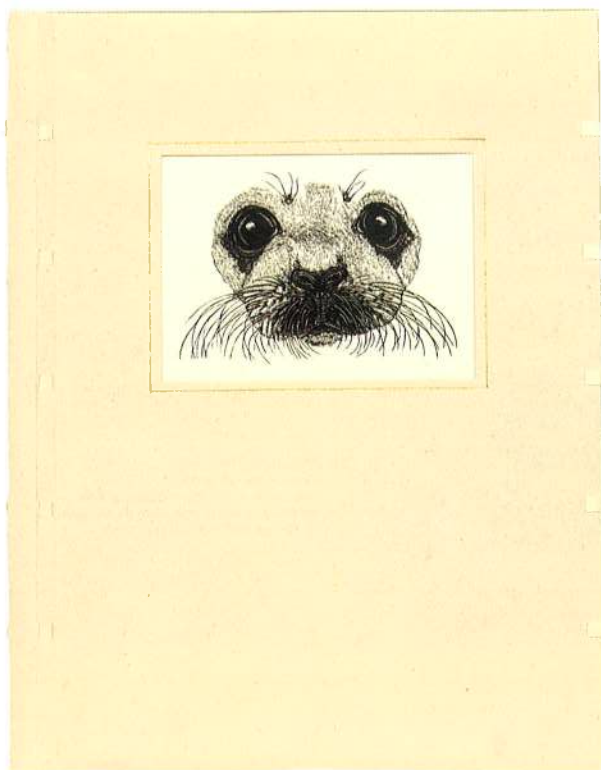
The pups have been out on the ice for one week now. Fat whitecoats are being brought in, and the ice is starting to break up.

The time for the boy's journey has come.



2 Mark Phillip Carol. *Ancient Needs*. Easthampton, MA. 1989.

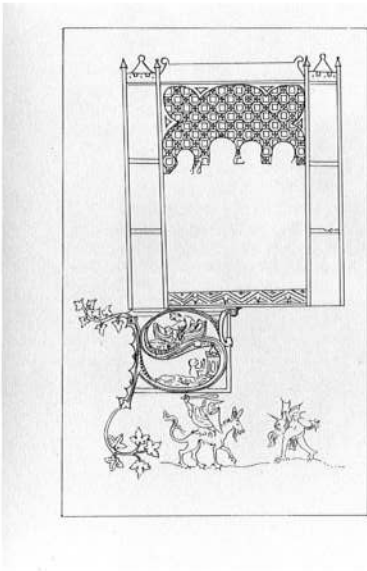
Set in Centaur and Arrighi by M&H Type. Printed on T.H. Saunders hot-pressed watercolor paper by Harold Patrick McGrath. 11 etchings by Sara Krohn and 4 wood engravings by Alan James Robinson printed on Rives BFK and protected by sky blue Moriki paper. Edition of 80.



2A Mark Phillip Carol. *Ancient Needs*. Easthampton, MA. 1989.

Edition bound by Claudia Cohen and Sarah Creighton in a papercase non-adhesive binding and sewn on exposed laces. A window in the cover frames a wood engraving of a seal pup. This edition also includes a full suite of all prints and a drawing laid in a chemise and placed with the book in a linen-silk box. 38.5 x 28.5 x 2cm. Bound 1990.

*Ancient Needs* is an original narrative about the Harp Seal and the Magdalen Islands by Mark Phillip Carol. It is the result of a trip taken in 1988 to view the annual birthing of the Harp Seal Pups. Carol's account takes as its subject the white furred pups, whose exploitation has been the subject of recent controversy; the hunters whose lives have been involved with seals for centuries; and the magnificent but hostile environment in which they interact. The story employs three voices to explore the confrontations. Prose is used for the human voice, free verse for the thoughts of the mother seal and stream of consciousness for the feelings of the seal pup.



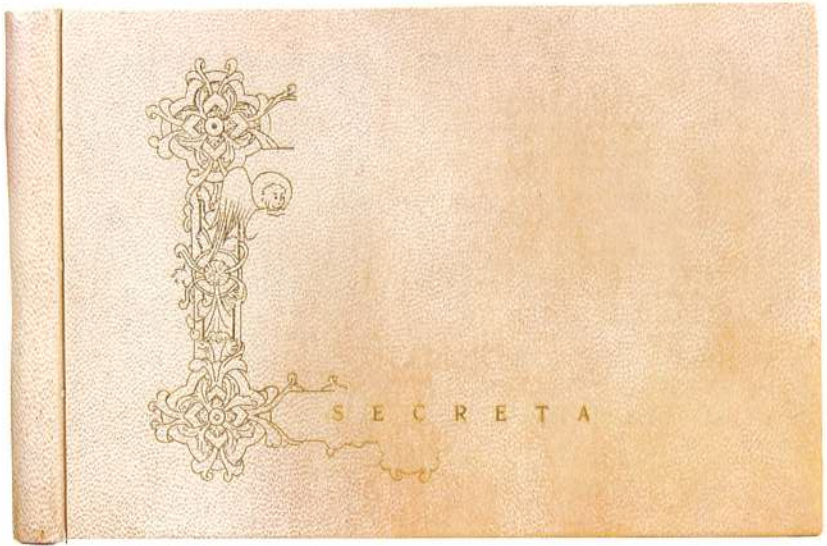
Gesso

11. *Queen Mary's Psalter, England, 1310-1320*  
Another example of an historiated letter  
showing geometric pattern background for  
miniature; as well as grotesques, drolleries and  
another common vine border pattern: ivy.

25

3 Joyce Grafe. *Three Methods For Laying Gold Leaf*. Portland, OR. 1985.

Designed by Charles Lehman. Text set in Centaur and Janson by Irish Setter. Printed on Karma text by Ash Creek Press. Photographs by Herman Grafe and line drawings by Joyce Grafe. Edition of 300.



3A Joyce Grafe. *Three Methods For Laying Gold Leaf*. The Alcuin Press. Portland, OR. 1985.

Covered in full vellum over boards. Decor of stamped gold leaf design from an illustration in the book with title stamped in gold on front cover. Sewn two-color silk head and tailbands. Rubber graphite edge with gold flecks on top with stamp. Sewn on vellum slips laced through cover. Pastepaper endpapers made by binder. 16 x 23.5 x 2cm. Bound 1992.

In some particulars, perhaps the most imposing physiognomical view to be had of the Sperm Whale, is that of the full front of his head. This aspect is sublime.

In thought, a fine human brow is like the East when troubled with the morning. In the repose of the pasture, the curled brow of the bull has a touch of the grand in it. Pushing heavy cannon up mountains defiles, the elephant's brow is majestic. Human or animal, the mystical brow is as that great golden seal affixed by German emperors to their decrees. It signifies—"God: done this day by my hand." But in man, creatures, may I man himself, very often the brow is but a mere strip of alpine land lying along the snow line. Few are the foreheads which like Shakespeare's or Melancthon's rise so high, and descend so low, that the eyes themselves seem clear, eternal, cloudless mountain lakes; and all above them in the forehead's wrinkles, you seem to track the antlered thoughts descending there to drink, as the Highland hunters track the snow prints of the deer. But in the great Sperm Whale, this high and mighty god-like dignity inherent in the brow is so immensely amplified, that gazing on it, in that full front view, you feel the Deity and the dread powers more forcibly than in beholding any other object in living nature. For you see no one point precisely; not one distinct feature is revealed; no nose, eyes, ears, or mouth; no face; he has none, proper; nothing but that one broad firmament of a forehead, pleated with riddles; dumbly lowering with the doom of boats, and ships, and men. Nor in profile, does this wondrous brow diminish; though that way viewed, its grandeur does not dominate upon you so. In profile, you plainly perceive that horizontal, semi-crescentic depression in the forehead's middle, which, in man, is Lavater's mark of genius.

But how? *Genesis* in the Sperm Whale? Has the Sperm Whale ever written a book, spoken a speech? No, his great genius is declared in his doing nothing particular to prove it. It is moreover declared in his pyramidal silence. And this reminds me that had the great Sperm Whale been known to the young Orient World, he would have been deified by their child-magical thoughts. They deified the crocodile of the Nile, because the crocodile is tongueless; and the Sperm Whale

356



357

4 Herman Melville. *Moby Dick; Or The Whale*. San Francisco, CA. 1979.

Text hand-set in Goudy Modern. Leviathan Capitals used for title and initial letters designed by Charles Bigelow and Kris Holmes. Wood engravings by Barry Moser. Printed on handmade Barcham Green paper.



4A Herman Melville. *Moby Dick; Or The Whale*. Arlon Press, San Francisco, CA. 1979.

Covered in blue morocco with onlays of green morocco, red box calf, white morocco, and ebony. Decor of slats, painted Mylar, gold tooling and sprayed acrylic paint, and areas of textured (sanded leather). Top edge gilt and painted, others rough gilt. Blue suede doublures. 38 x 26 x 6cm. Bound 1990. Lent by Mr. Jan Van Der Marck.

The design of this binding incorporates various elements from the story of *Moby Dick* - ship lap, harpoons, whaling boats and of course the whale - mixed up in a chaotic, violent pot and placed on the covers as if thrown randomly.

And made my lips and music wed,  
Murmuring a wizard song for thee.  
There the Loves a circle go,  
The flaming circle of our days,  
Cyring, spiring to and fro  
In those great ignorant leafy ways;  
Remembering all that shaken hair  
And how the winged sandals dart,  
Thine eyes grow full of tender care:  
Beloved, gaze in thine own heart.

Gaze no more in the bitter glass  
The demons, with their subtle guile,  
Lilt up before us when they pass,  
Or only gaze a little while;  
For there a fatal image grows  
That the stormy night receives,  
Roots half hidden under snows,  
Broken boughs and blackened leaves.  
For all things turn to barrenness  
In the dim glass the demons hold,  
The glass of outer weariness,  
Made when God slept in times of old.  
There, through the broken branches, go  
The ravens of unresting thought;  
Flying, crying, to and fro,  
Cruel claw and hungry throat,  
Or else they stand and sniff the wind,  
And shake their ragged wings; alas!  
Thy tender eyes grow all unkind:  
Gaze no more in the bitter glass.

16

FROM *The Wind among the Reeds*

THE MOODS

Time drops in decay,  
Like a candle burnt out,  
And the mountains and woods  
Have their day, have their day;  
What one in the rout  
Of the fire-born moods  
Has fallen away?

THE SONG OF WANDERING AENQUIS

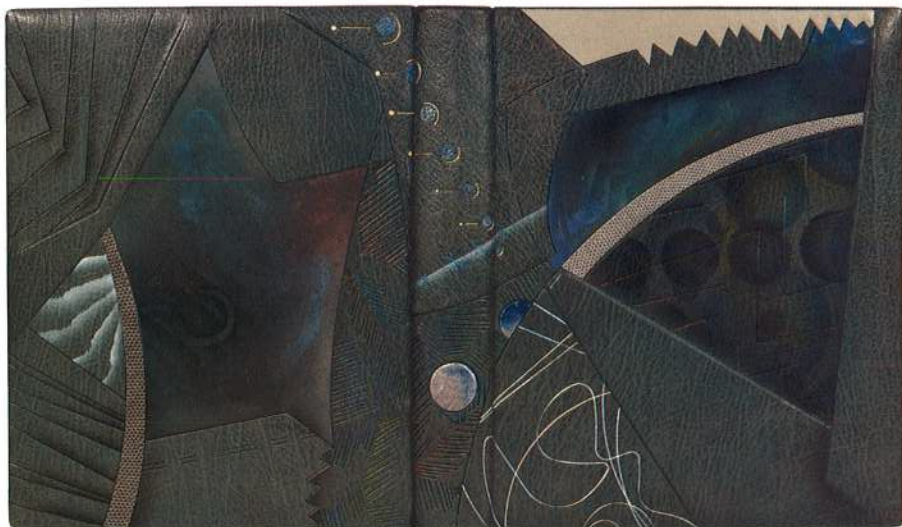
I went out to the hazel wood,  
Because a fire was in my head,  
And out and pecked a hazel wand,  
And hooked a berry to a thread;  
And when white moths were on the wing,  
And moth-like stars were flickering out,  
I dropped the berry in a stream  
And caught a little silver trout.

When I had laid it on the floor  
I went to blow the fire a-flame,  
But something rustled on the floor,  
And some one called me by my name:  
It had become a glimmering girl

17

5 William Butler Yeats. *Poems Of W.B. Yeats*. San Francisco, CA. 1990.

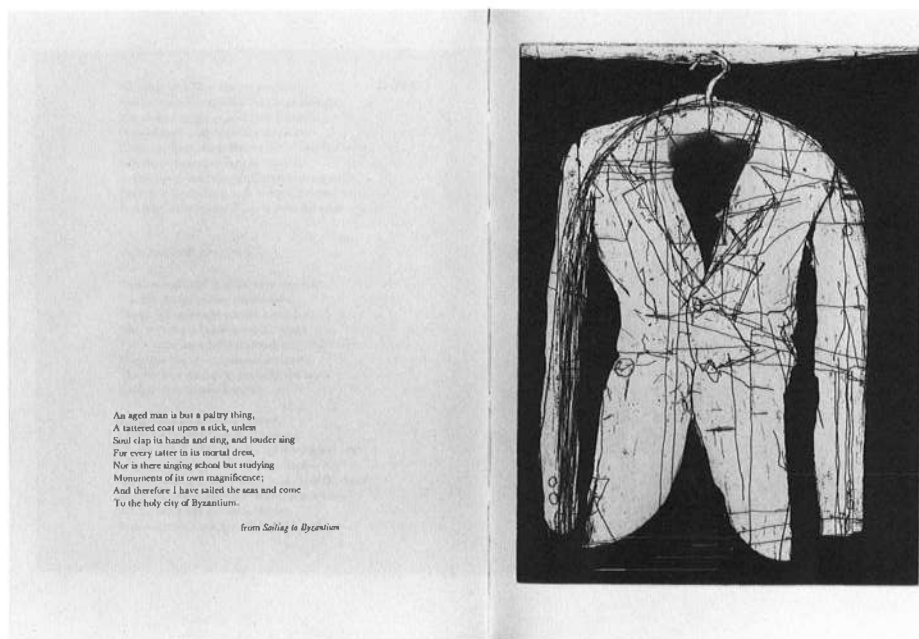
Text composed in monotype Baskerville by M&H Type, Titles handset in Worrel Uncial. Printed on Somerset mould made paper. Six etchings by Richard Diebenkorn proofed at Crown Point Press and editioned by R.E. Townsend, Inc. Edition of 265.



5A William Butler Yeats. *Poems Of W.B. Yeats*. Arlon Press. San Francisco, CA. 1990.

Bas relief binding covered in gray morocco leather with onlays of calf, snake skin, and painted Mylar. Decor of blind, palladium, gold, painted tooling, and acrylic paint. Palladium and graphite top edge. Gray suede doublures. 44 x 23 x 6cm. Bound 1992. Lent by Priscilla Juvels Rare Books.

A frequently appearing image in Yeats' poetry is the coat, often hanging on a peg or hanger. Diebenkorn used this coat image in 5 of the 6 etchings he made for this book. The imagery on the binding is of 2 coats, each on a hanger. The hanger on the front cover is roughly horizontal, the one on the back cover, vertical. There is also imagery referring to tailoring and fabric design.



An aged man is but a paltry thing,  
A tattered coat upon a stick, unless  
Soul clap its hands and sing, and louder sing  
For every tatter in its mortal dress,  
Nor is there singing school but studying  
Monuments of its own magnificence;  
And therefore I have sailed the seas and come  
To the holy city of Byzantium.

*from Sailing to Byzantium*

6 William Butler Yeats. *Poems Of W.B. Yeats*. San Francisco, CA. 1990.

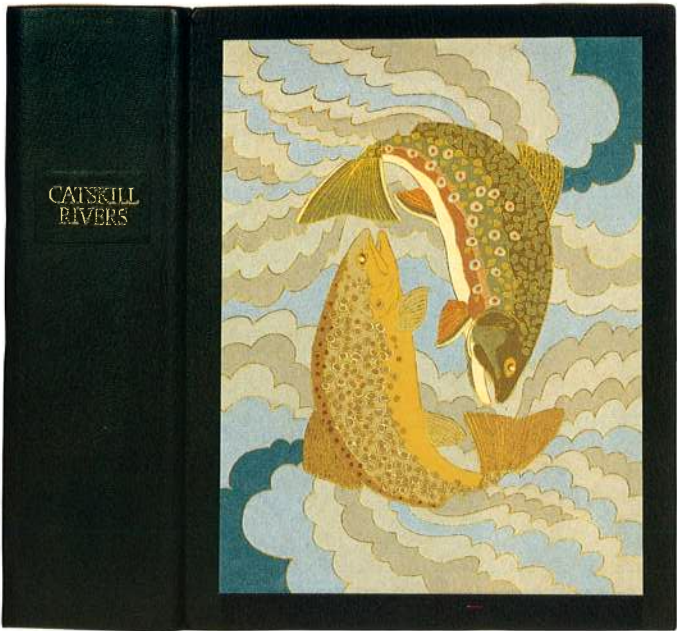
Text composed in monotype Baskerville by M&H Type. Titles handset in Worrel Uncial. Printed on Somerset mould made paper. Six etchings by Richard Diebenkorn proofed at Crown Point Press and editioned by R.E. Townsend, Inc.



6A William Butler Yeats. *Poems Of W.B. Yeats*. Arlon Press. San Francisco, CA. 1990.

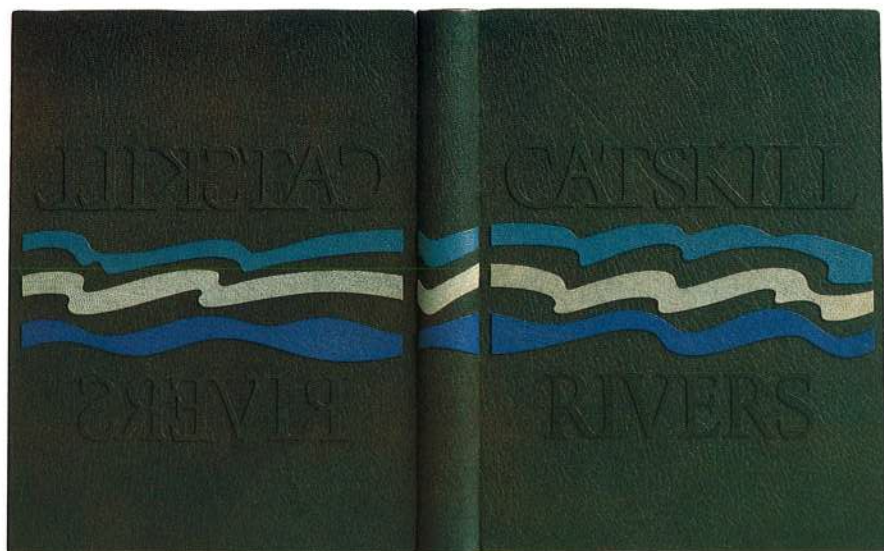
Book-sculpture. Covered in olive-black calfskin. Decor is relief design on front and back boards depicting an old coat on hanger. Gray and black silk head and tailbands. Black pig suede doublures. 44 x 23 x 6cm. Bound 1991. Lent by Dr. Carl U. Weltman.

With each book I bind, I want the design to reflect the contents. That is difficult with a book of poetry such as this one, so I used the six etchings by Richard Diebenkorn as a guide. All of the etchings are of coats, so I made my binding in the shape of a coat, but since I don't like to wear new coats, I made it into an old one.



7 Austin M. Francis. *Catskill Rivers*. NY. 1983.

Printed by Meriden Gravure Company on Mohawk Superfine. Edition of 300.



7A Austin M. Francis, *Catskill Rivers*. The Beaverkill Press. NY. 1983.

Book and box both covered in full dark green Chieftain goatskin. Title in raised onlays on both covers bisected by 3 raised onlay bands. Double leather head and tailbands with multicolored onlays. Doubleure panels of dyed and gilt Japanese paper. Fabriano endsheets. The box has a decorative panel of dyed and gilt Japanese paper and a gilt raised onlay spine label. When a felt pad is removed in the box 5 actual trout files are revealed. 1.2 x 25.4 x 9.3cm (box). Bound 1991.

"The Panel on the Front cover depicts the trout of the Catskill rivers; the brook trout (leaping downward) declined at the end of the 19th century , to be replaced by the brown trout (moving upward). The vivid colors of the panel are in direct contrast with the subtleness of the binding. The dark green raised onlays quietly set the scene on the covers for the three bands of bright blue raised onlays symbolizing the Catskill rivers. There is no apparent relationship between the box cover and binding until the book is opened to reveal the front doubleure portraying a scene on one of the rivers. There is a second river scene on the back doubleure. The insects in the foreground of each panel are aquatic insects which the trout feed upon in the spring. There was a need for subjectiveness in the doubleure panels because the text is very subjective."



JOURNAL: JUNE 11, 1958

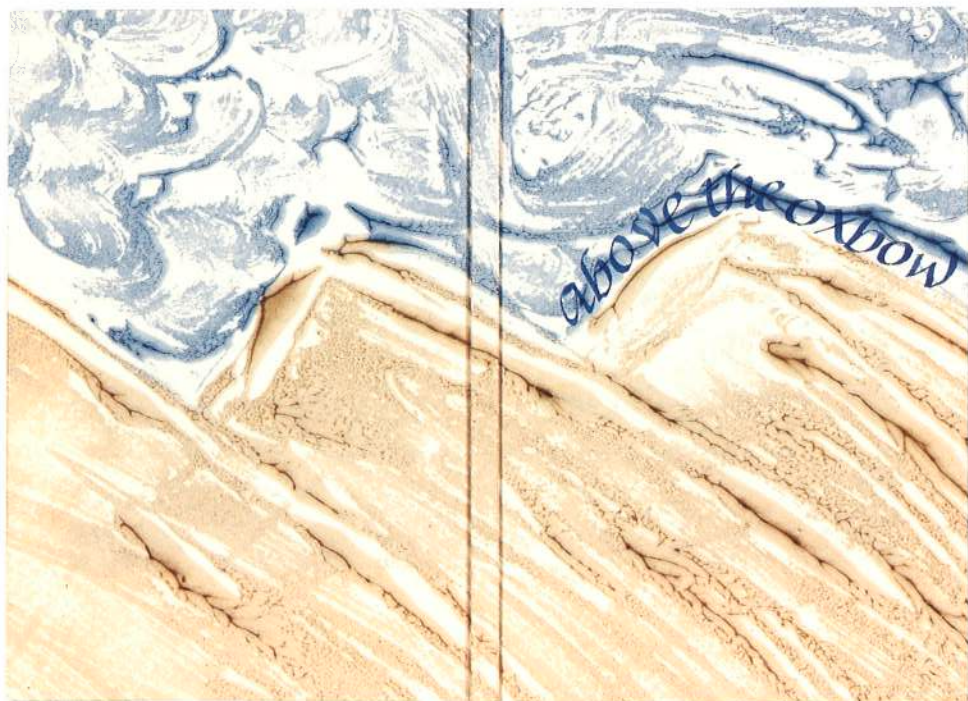
An incident today to start a train of remembering our wearying and also rejuvenating week in New York which cleared out Smith cobwebs: we went at twilight to walk in the green park (I have just written a good syllabic poem, "Child's Park Stones," as juxtaposed to the ephemeral orange and fuchsia azaleas, and feel the park is my favorite place in America). The evening was dim, light gray with wet humid mist, swimming green. I took a pair of silver-plated scissors in my raincoat pocket with the intent to cut another rose—yellow, if possible—from the rose garden (by the stone lion's head fountain), just come into bloom—a rose to begin to unbud as the red, almost black-red rose now giving out prodigal scent in our living room. We walked round on the road to the stucco house and were about to descend to the rose garden when we heard a loud crackling sound as of the breaking of twigs. We thought it must be a man we'd seen in another part of the park coming through the thick rhododendron groves from the frog pond. The yellow roses were blowzy, blasted, no bud in view. I leaned to snip a pink bud, one petal uncurling, and three hulking girls came out of the rhododendron grove, oddly sheepish, lunched in light manila-colored raincoats. We stood regnant in our rose garden and stared them down. They thimble, in whispered conversation, to the formal garden of white peonies and red geraniums, stood at a loss under a white arbor. "I'll bet they're wanting to steal some flowers," Ted said. Then the girls evidently agreed to walk off. I saw an orange rosebud, odd, which I've never before seen, and bent to clip it, a bud of orange velvet, after the girls were out of sight. The gray sky lowered, thunder rumbled in

21

8 Sylvia Plath. *Above The Oxbow*. Northampton, MA. 1985.

Text set in Bembo at the Stinehour Press. Presswork by Dan Keleher of Wild Carrot Letterpress. Illustrated with four wood engravings by Barry Moser. Typographic design by Barbara Blumenthal. Printed on Rives. Edition of 325.

This is a collection of three poems, a short story, and an entry from Plath's journals, all dealing with Northampton, MA and the Connecticut River Valley, coincides with the 30th anniversary of Plath's graduation from Smith College in Northampton, in 1955.



8A Sylvia Plath. *Above The Oxbow*. Catawba Press. Northampton, MA. 1985.

Case (Bradel) binding covered in pastepaper made by the binder. Decor of title in calligraphy by the binder. Brown leather head and tailbands. Sewn using a link stitch. Plain Rives endpapers. 24.5 x 17 x 1.5cm. Bound 1992.

While I was at Smith I had had the pleasure of attending several lectures and exhibits in Sylvia Plath's honor. I even lived in one of the dorms that she had lived in. When told that this exhibit was coming up and one of the books listed to be bound was *Above the Oxbow*, I knew I wanted to bind it. I remembered the book from when it was first published, as I was still at Smith and Barbara was working there. The design came naturally; to me this is the view from Smith out onto the mountains. I wanted to keep the design and materials simple and somewhat spare to reflect the nature of Plath's prose. At the same time, my binding had to coexist with the beautiful typography and illustration in the book.



THE GREAT WAR HAD COME TO AN END. THE years of fighting had worn down the people of the kingdom and their land. Three soldiers, their faces dirty and their uniforms torn, walked the empty road along the charred trunks of the once-green forests and the scarred furrows of the once-golden fields. These men had survived the last battle and were returning home.

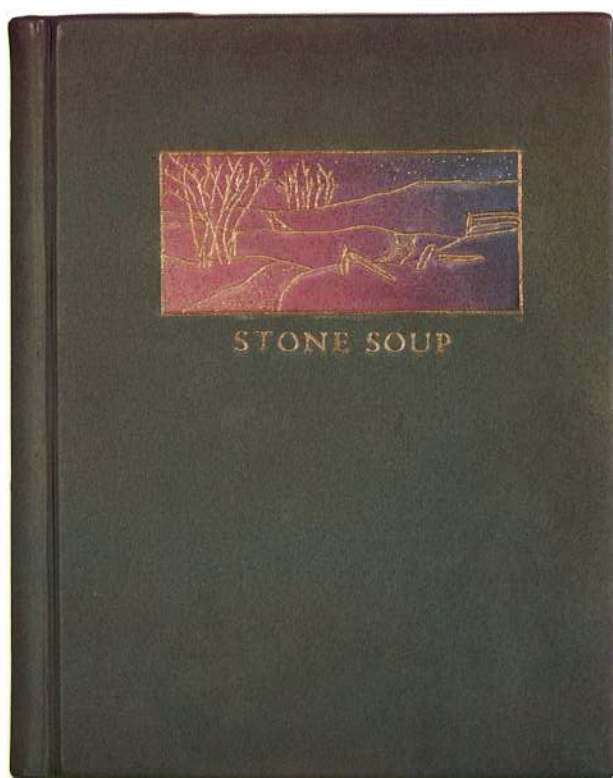
"Well," said the first soldier, "we have come a great distance."

"But we are still very far from home," said the second soldier.

The third soldier just grumbled, "My feet are killing me."

9 Kenneth Jones. *Stone Soup*. The Chamberlain Press. Portland, OR. 1985.

Text set in Garamond. Engravings by Sarah Chamberlain. Printed on Rives Lightweight. Edition of 150.



9A Kenneth Jones, *Stone Soup*. The Chamberlain Press, Portland, OR. 1985.

Covered in full calf with leather onlays. Decor of onlays a repetition of the first page engraving which is a series of small lines used to repeat the design. Paper over cord head and tailbands. Sewn using a link stitch. Georgian laid endpapers. 17 x 13 x 1cm. Bound 1992.

I was inspired by Sarah Chamberlain's engravings and worked out one of her designs on the leather onlay using a small straight line tool. The leather was dyed to give the effect of the sky changing colors.



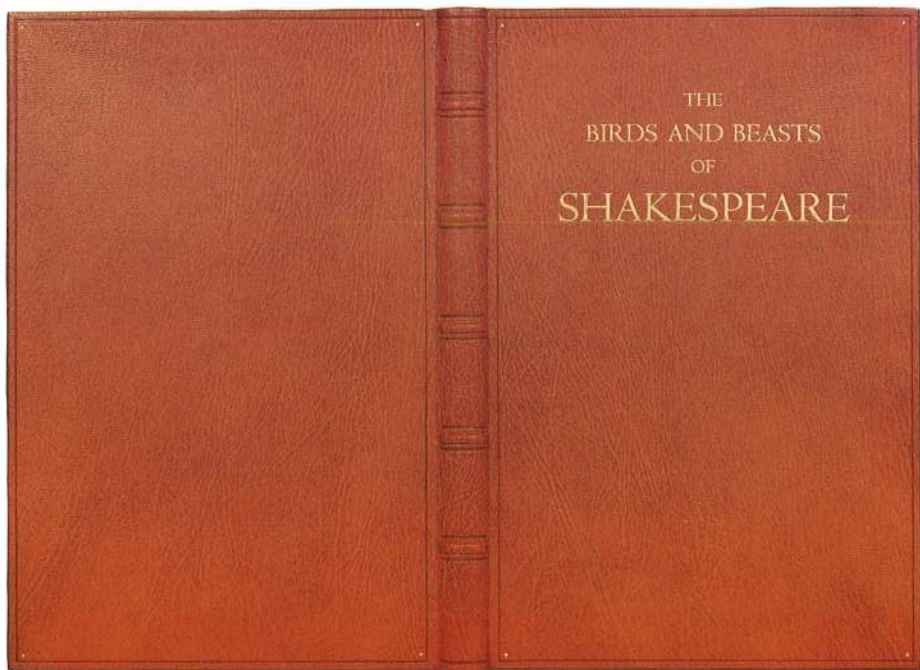
Shakespeare knew this underlode too. Titania, Queen of the Goblins, notes in *Titus Andronicus* that

The eagle suffers birds to sing  
And is not careful what they mean thereby,  
Knowing that with the shadow of his wings  
He can at pleasure mute their melody.

And Cleon describes Dionysus, in *Pericles, Prince of Tyre*, as a "happy, Which, so be happy, dost, with thine eagle's face, Seize with thine eagle's talons." The eagle, like the monarch, could be both cruel and kind—and cruel is he kind.

10 Arthur F. Kinney. *The Birds And Beasts Of Shakespeare*. Easthampton, MA. 1990.

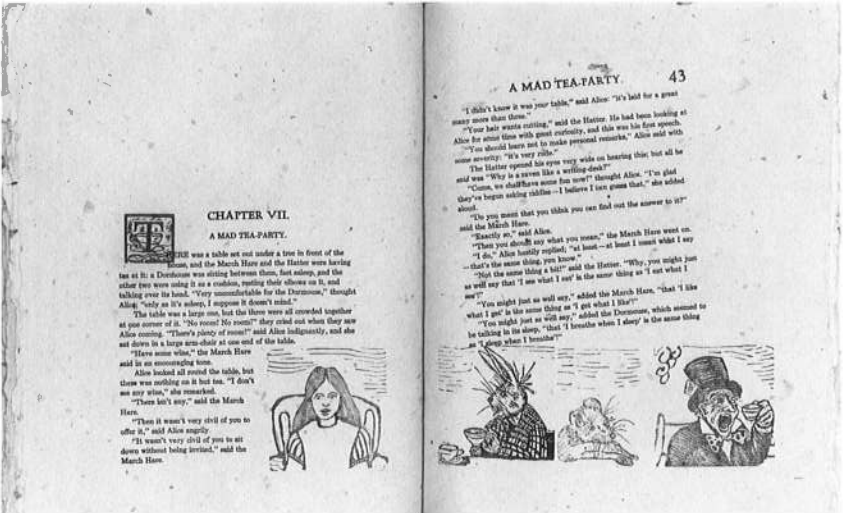
Set in Centaur and Arrighi by M&H Type. Printed on Chelonidae Rag, a paper specially made for the press by Patrick McGrath. 55 wood engravings by Alan James Robinson cut on end-grain English boxwood from T.N. Lawrence & Sons. Edition of 131.



10A Arthur F. Kinney. *The Birds And Beasts Of Shakespeare*. Easthampton, MA. 1990.

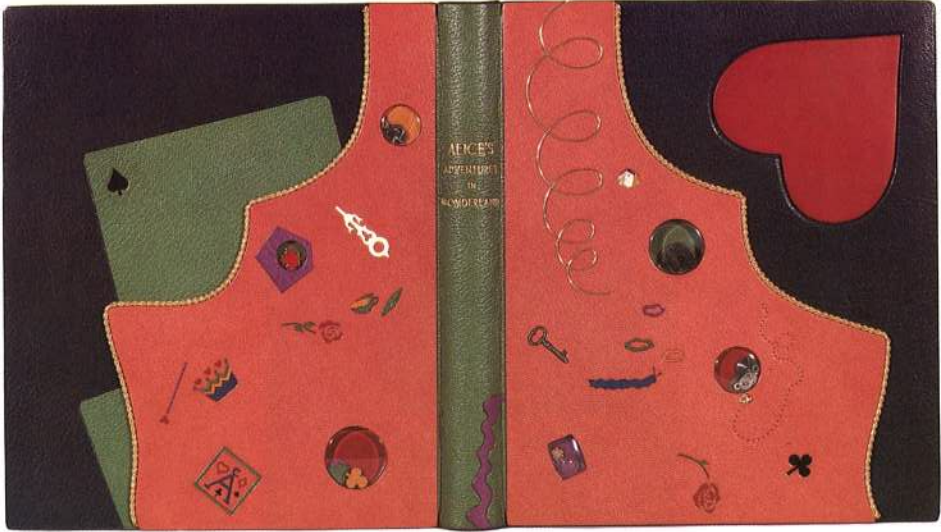
Edition case bound by Claudia Cohen and Sarah Creighton in full terracotta Harmatan leather with blind tooling and title stamped in gold on the front cover. Gray leather head and tailbands. Marbled endsheets by Faith Harrison. 0.5 x 27.5 x 8cm. Bound 1991.

*The Birds And Beasts Of Shakespeare*, an original text by Kinney, the Thomas W. Copeland Professor of Literary History at the University of Massachusetts in Amherst, addresses the natural history, folklore and mythology of birds and beasts which appear in Shakespeare's plays. The large format of this edition is the exact untrimmed size of the First Folio of 1623.



11 Lewis Carroll. *Alice's Adventures in Wonderland*. Toronto, Canada. 1988.

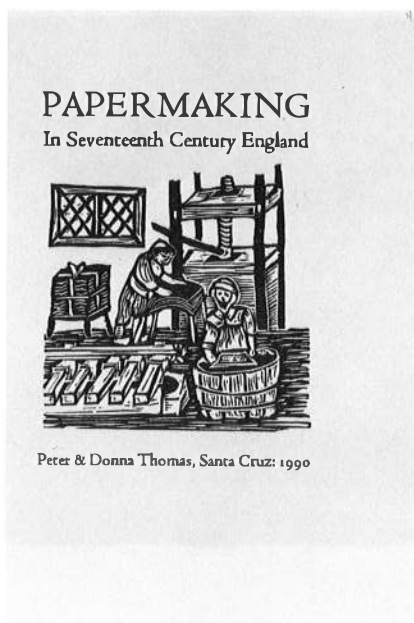
Text set In Century Schoolbook roman and Italic, headings set In Hadrian and Hadriano Stone-cut. Printed on Rogues' Hollow paper. Illustrations printed from wood engravings by George A. Walker.



11A Lewis Carroll. *Alice's Adventures In Wonderland*. The Cheshire Cat Press. Toronto, Canada. 1988.

Covered in full teal French Cape Morocco goatskin with "hot" pink onlays. Decor represents Alice falling through the rabbit hole with tumbling motifs: Inset watch crystals and other assorted parts which are free to move. Gold wire in form of spiral is used to show the energy of motion and whimsical spirit. Gold, teal, and pink head and tailbands. Endleaves of teal lambsuede. 32 x 28 x 5cm. Bound 1992. Lent by Dr. Sandor Bernstein.

The design was inspired by Alice's fall through the rabbit hole, focusing on the elements of time as used in the story.



12 John Evelyn and Celia Fiennes. *Papermaking In Seventeenth Century England*. Santa Cruz, CA. 1990.

Printed letterpress on Peter's handmade paper (Ivory); text and titles in Centaur type; diary text printed in red and commentary in black ink; five linocut illustrations by Donna; two paper samples. Edition of 200.

This book presents the written diaries of the authors which record their visits made to paper mills in the 1600's. These accounts are the only known records of how paper was made being made in England at the time. They are preceded by short biographies accompanied by commentary on the authors observations.

Celia Fiennes. *A Record Of Seventeenth Century Papermaking*. Santa Cruz, CA. 1990

Letterpress printed on the margins of an incomplete copy of Keble's Reports (printed 1686); three illustrations by Donna and one paper sample. Edition of 200. Nos 1-25 each have an original water color.

This miniature book which is the second part of *Papermaking in Seventeenth Century England* is printed exclusively on paper made in the seventeenth century.



12A John Evelyn and Cella Flennes. *Papermaking In Seventeenth Century England*. Cella Flennes. *A Record Of Seventeenth Century Papermaking*. The Good Book Press. Santa Cruz, CA. 1990.

Covered in full Oasis goatskin with onlays. Decor of larger book reproduces Jost Amman's papermakers at work. Smaller book repeats open window motif from larger book. Gold and blind tooling. Green and gray silk (larger book) and grey and Ivory silk (smaller book) head and tailbands. Sewn on linen tapes. Dieu Donné "Falco" endpapers (larger book) and antique endpapers (smaller book) provided by publishers. 18 x 13 x 1.5cm and 6.6 x 5 x 1.5 cm. Bound 1992.

My design was inspired by the "antique" subject, treatment, and format of the books as conceived by Peter and Donna Thomas, the publishers. I used the Jost Amman representation of a papermaker from his 16th century *Book of Trades* as the basis for my cover design, and turned the miniature book into a bookmark for the larger volume in a way that (I hope) is reminiscent of early chained bindings.

## JOHN EVELYN

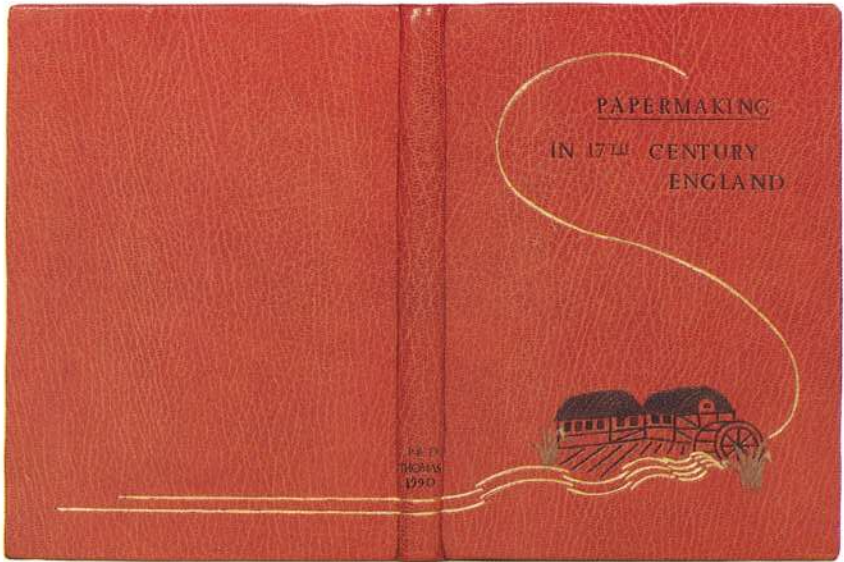


(1620-1706) was born at his family home in Surrey, the fourth child and second son to Richard Evelyn, a wealthy landowner whose father had introduced the manufacture of gunpowder to England. John Evelyn was well educated and a staunch supporter of the king. To avoid "being exposed to ruin without any advantage to his

13 John Evelyn and Celia Fiennes. *Papermaking In Seventeenth Century England*. Santa Cruz, CA. 1990.

Printed letterpress on Peter's handmade paper (ivory); text and titles in Centaur type; diary text printed in red and commentary in black ink; five linocut illustrations by Donna; two paper samples. Edition of 200.

This book presents the written diaries of the authors' which record their visits made to paper mills in the 1600's. These accounts are the only known records of how paper was made being made in England at the time. They are preceded by short biographies accompanied by commentary on the authors observations.



13A John Evelyn and Cella Flennes. *Papermaking In Seventeenth Century England*. The Good Book Press. Santa Cruz, CA. 1990.

Covered in full red goatskin. Decor of leather onlays with blind tooled lettering and design of carbon black and gold tooled water pattern. Two color sewn silk head and tailbands. Top edge gilt with remaining edges deckled. Sewn on three linen tapes. Endpapers a reproduction of 17th- century brown paper by Ray Tomasso. 18 x 13 x 1.5cm. Bound 1992.

The book *Papermaking In Seventeenth Century England* is unique in content and is presented in a particularly fine format. Peter and Donna Thomas have given the paper and book fraternity an historical gem. The cover design is taken from one of Donna's linocuts. I have used blind tooling, with carbon black, impressed into a full red leather binding. This follows the printed theme of red ink text and black commentary. I have added a gilt line accent to tie the title to the mill and to simulate the abundant water flow needed in the papermaking process. Onlays of leather complete the design.



The bat had perceived a disturbance, a radar trace, an insect wave, and as he did, the echo patterns turned on him from lipsooty of leaf and land to angle, wall and floor—the floor on which he fell, a dark brown wriggle blue. He did not want to be found hiding under your back, but made it clear on why finger-bores, his coffee-drip eyes blinded by the light of your lamp, the very light his prey had found attractive. I am your father, and know how right it may be for you not to heed sometimes my words. Listen to me now. We have earned this moment together. Switch off the lamp. Forget the bewitching your crueler human heart would lead you to get from the privacy. You don't want to obliterate his misery, but end it. Forget also the macabre and hateful wires' calm about him. The pipistrelle does not want to be tangled in your hair. He does not want to drink your blood. He wants to continue on his way, cutting dazzling rights through air and etching arabesques. He wants to pick mosquitoes out of the humming darkness, mosquitoes who do want your blood. Go to the blanket chest and get out the Hudson Bay, our family's oldest. Gather him up in that blanket, so he lies in a double darkness, warm and safe. Hold him, and know he is a living being, precise as a scrouser, shy as a hermit. Take him out to the second-story porch. Set him down. Calmly open the folds of the blanket and if you are still afraid, so be it, and into the house you may run. If not, though, lie down in the warm night and wait and watch him recover his sense of place, his

14 Bradford Morrow. *A Bestiary*. 1990.

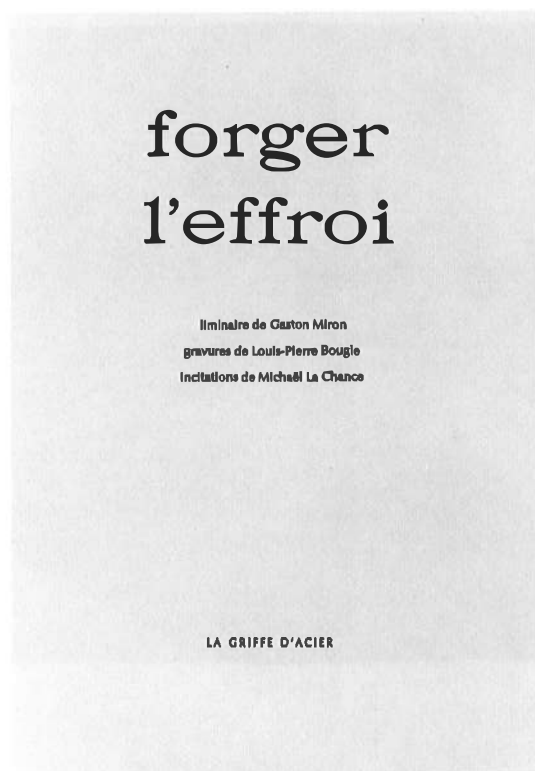
Text set in Centaur by Michael Bixler. Printed on Somerst paper. Edition of 100.



14A Bradford Morrow. *A Bestiary*. Grenfell Press. 1990.

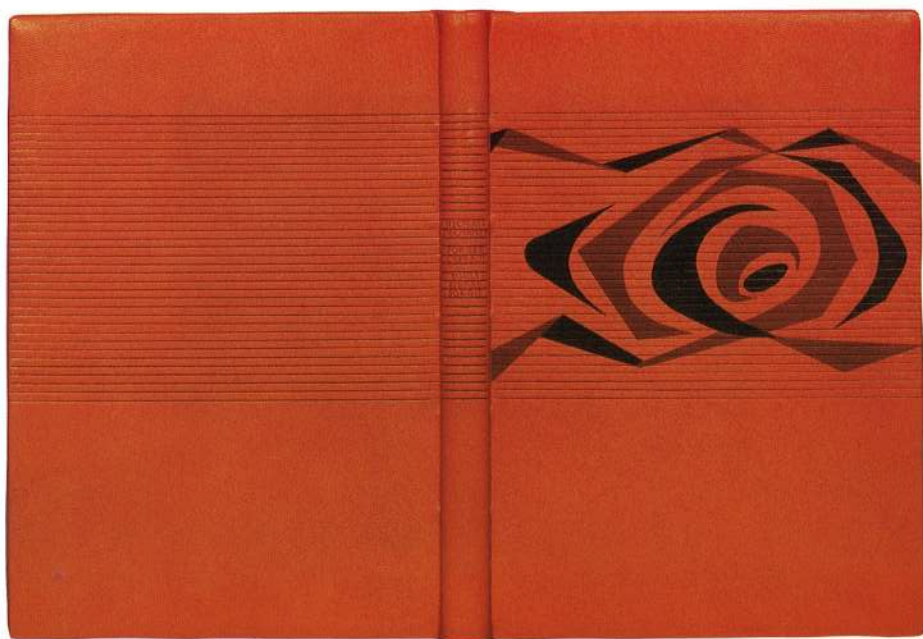
Edition binding. Full leather split board case binding. Black spine with inlays and onlays of scarlet, yellow, blue, purple, green and orange leather. Pink leather head and tailbands. Sewn on 5 linen tapes. Somerset endpapers with sewn Japanese linen hinge. 39 x 28.5 x 6.5cm. Bound 1991.

Since *A Bestiary* includes original prints by 18 different artists, the printer / publisher left the design of the binding to me. Brightly colored prints and whimsical text led me to a color wheel cover. Each book printed on thick paper has 42 signatures, dictating a sturdy structure. I aimed for a full leather binding that I could contemplate making 100 times.



15 Michaël La Chance et Gaston Miron. *Forger L'Effroi*. Montreal, Canada. 1987.

Artist book with engravings by Louis-Pierre Bougie. Engravings printed by l' Atelier René Tazé on Arches paper. Text set and printed by Pierre Fillon. Edition of 38.



15A Michaël La Chance. *Forger L'Effroi*. La Griffe d'Acier Press. Montreal, Canada. 1987.

Covered in full orange chagrin goatskin with multicolored onlays and blind tooling. Sewn silk head and tailbands. Graphite top edge. Purple paper endsheets. 28.5 x 20.5 x 3cm. Bound 1991.



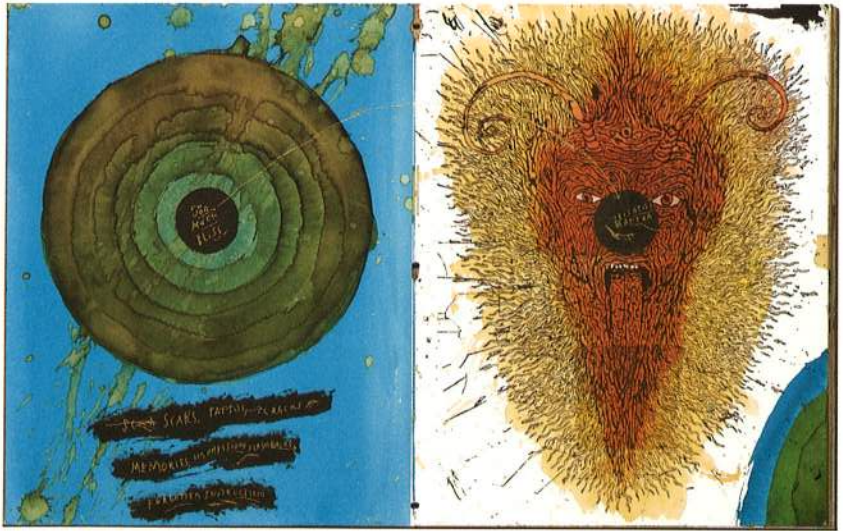
16 Michaël La Chance et Gaston Miron. *Forger L'Effroi*. Montreal, Canada. 1987.

Artist book with engravings by Louis-Pierre Bougie. Engravings printed by l' Atelier René Tazé on Arches paper. Text set and printed by Pierre Filion. Edition of 38.



16A Michaël La Chance. *Forger L'Effroi*. La Griffe d'Acier Press. Montreal, Canada. 1987.

Covered in light brown and red goatskin with onlays in leather and laser printed paper depicting vignettes from the illustrations of Bougie. Sewn, multi-colored silk head and tailbands. Mottled rust colored and burnished top edge. Light brown paper endsheets. 28.5 x 20.5 x 3cm. Bound 1992.



17 Hendrik Drescher. *Too Much Bliss*. Minneapolis, MN. 1992.  
Published by Granary Books, New York, NY.

This is a limited edition artists book by author/artist Hendrik Drescher. Printed by Philip Gallo on Rives BFK. Extensive handwork throughout by the artist, Hendrik Drescher. Various "ornament-allties" by Lauren Drescher. Edition of 41.



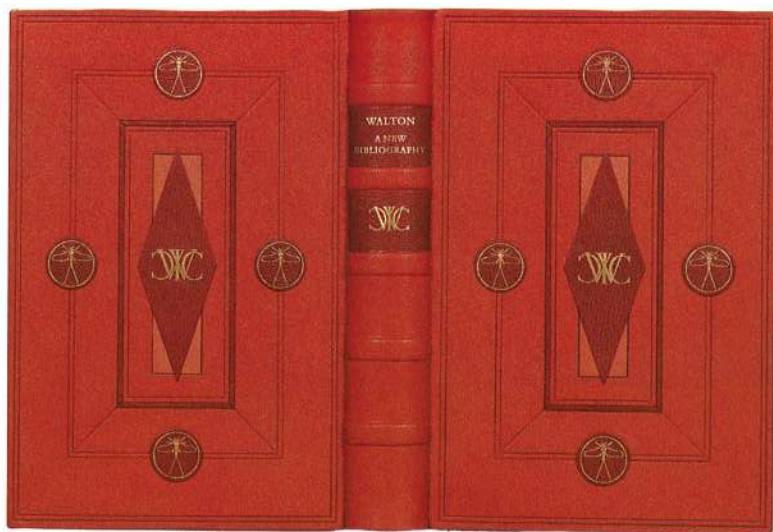
17A Hendrik Drescher. *Too Much Bliss*. Hermetic Press. Minneapolis, MN. 1992.

Limited edition artists book covered in black Italian bookcloth. Decor of holes cut through the covers to reveal under-layers. Sewn using a knotted pattern designed for use with the wire edge page structure. Translucent latex rubber endleaves. 30.5 x 23.5 x 4cm. Bound 1992. Assisted by Mark Tomlinson, Sarah Pringle, and Diana Phillips.

The Production of *Too Much Bliss*, a limited edition artists book has been a collaborative process involving a publisher, illustrator, printer, book structure designer, bookbinders, seamstress, laser cutter and boxmaker. Steven Clay, the publisher at Granary Books, and I have now worked together successfully on enough editions to fully realize the advantages of close cooperation right from the beginning of a project. Establishing a dialogue between the major collaborators early on has proven to be an ideal working situation. The sessions often bring out challenges for development of new structures incorporating nontraditional book materials, for example, Hendrik Drescher's interest in the use of latex rubber pages. Having all these diverse influences at play can't help but lead to unanticipated and unusual results.



18 Rodolphe L. Colgney, *Izaak Walton: A New Bibliography 1653 - 1987*. New York, NY. 1987.



18A Rodolphe L. Colgney. *Izaak Walton: A New Bibliography 1653 - 1987*. James Cummins. New York, NY. 1987.

This binding consists of 2 volumes housed in an inner and outer box. Outer box opens at the center revealing the inner box which houses the two volumes. Insides of the outer box plus the cover of the inner box form a triptych. Boxes are covered in full dark green Chleffain goatskin. Outer box has as a closure a medallion in raised onlays which forms the cypher of Walton and Cotton. Three panels of the triptych are of dyed and gilt Japanese paper. Bindings are covered in full red goatskin with gold and blind tooling and onlays with gilt images. Double leather head and tailbands with multicolored onlays. Red goatskin doublure containing panels depicting anglers. 28.5 x 20.3 x 9.5cm (Outer box). Bound 1992.

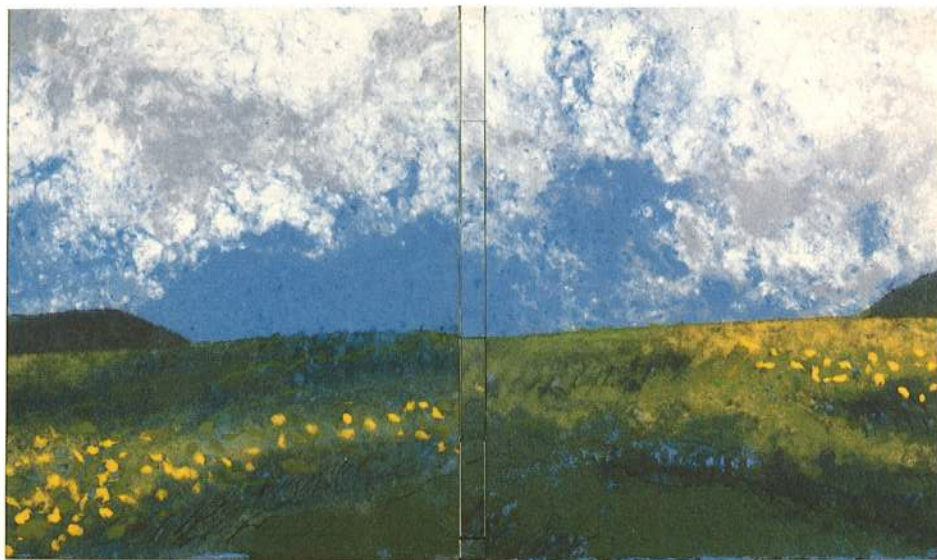
*Izaak Walton: A New Bibliography* is an effort in bookmaking rather than simple bookbinding. Walton's *Compleat Angler* was first published in 1653 and continues to be published today. I wanted to show a juxtaposition between the two periods. The cypher on the center onlays and spines originated in 1674. The doublure panels portray a 17th century angler in volume one and a modern angler in volume two. The boxes are of the 20th century. When one opens the box one finds a scene of Dove Dale, Cotton's fishing house and two of the aquatic insects long found on the river. The setting of the early editions of the *Compleat Angler* is established and the inner box can be lifted to reveal the bindings, so reminiscent of that period. I've designed this set to be experienced in the described stages, so that it becomes more complex and interesting than a simple binding".

thinking: "If people must build such large squares out of pure  
wasteness why don't they add a stone balustrade to help one  
across. There's a gap from the southwest today. The air in the  
square is swirling about. The tip of the Tower Hall is nodding in  
small circles. All this agitation should be controlled. Every window  
pane is rattling and the lamp posts are bending like funnels. The  
very robe of the Virgin Mary on her column is fluttering and the  
stormy wind is snatching at it. Is no one aware of this? The ladies  
and gentlemen who should be walking on the paving stones are  
driven along. When the wind slackens they come to a stop, ex-  
change a few words and bow to each other, but when the wind  
blows again they run! help themselves, all their feet leave the  
ground at the same moment. They have to hold on to their hats,



19 Franz Kafka. *Conversation With The Suppliant*. West Burke, VT.

Text handset in monotype Times New Roman. Printed letterpress by Claire Van Vliet.  
Lithographs printed directly from stones drawn by the artist E. Hanche-Olsen at SKHS in Oslo,  
Norway. Printed on Zerkal Bütten paper.



19A Franz Kafka. *Conversation With The Suppllicant*. West Burke, VT.

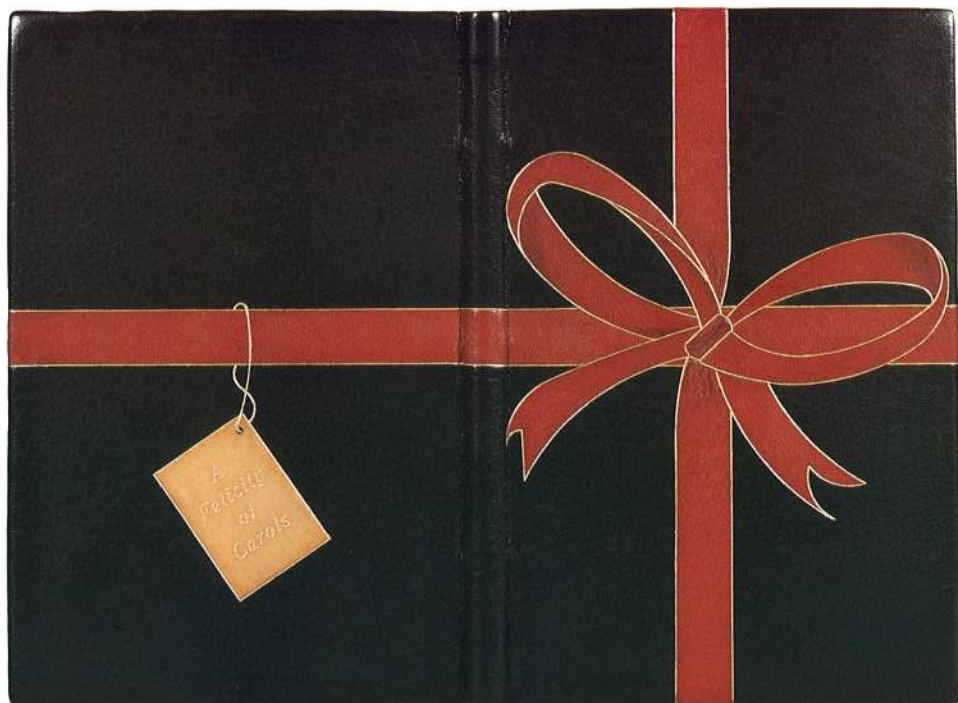
Edition binding covered in paper-work made by Claire Van Vliet at Macgregor - Vinzani in  
Whiting Maine. Sewn with linen thread through vellum spine. 33 x 26 x 1.5cm. Bound 1992.



O Tannenbaum, O Tannenbaum,  
Your leaves are ever faithfull  
Not only green when summer glows,  
But in the winter when it snows.

20 Helen Siegl. *A Felicity Of Carols*. West Burke, VT. 1970.

Illustrated with 22 wood engravings by Helen Siegl. Twelve unbound French-folded folios. Titles machine set in 14 and 18 pt monotype Bembo with text machine-set in 14 pt monotype Bembo. Titles and text printed in deep red with wood engravings in black on Torinoko paper. Designed by CVV; set by Lane Printing Co., Burlington, VT; Printed by CVV and Tina Rose. Edition of 900 copies numbered and signed by the artist.



20A Helen Siegl. *A Felicity Of Carols*. West Burke, VT. 1970.

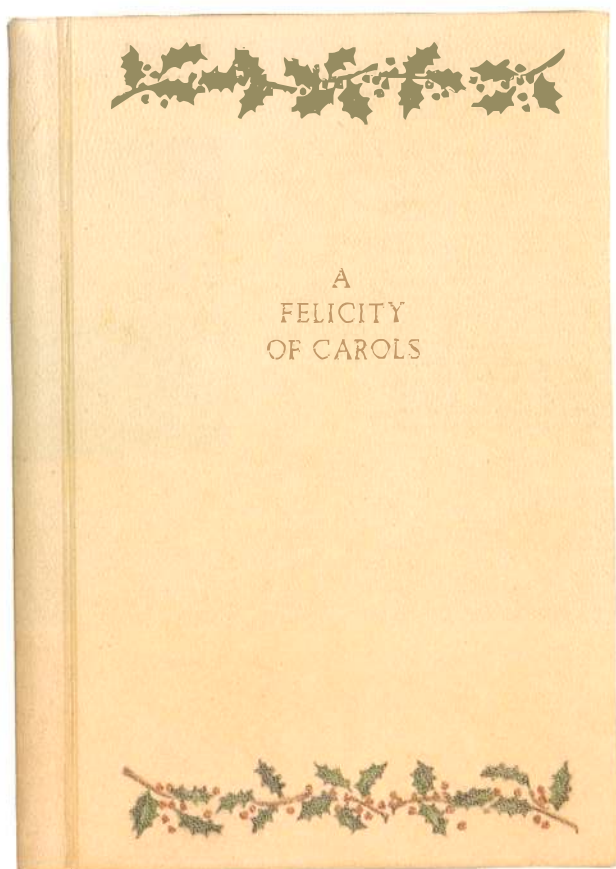
Covered in full black Oasis goatskin with red Oasis and English calfskin onlays. Tooled in gold. Two tiered 3 color French silk over a reversed bead linen primary head and tailband. Sewn on frayed out linen cords. Japanese woodblocked endpapers. 23 x 15.2 x 1.6cm. Bound 1992.



Deck the hall with boughs of holly,  
Fa la la la la la la la la.  
'Tis the season to be jolly,  
Fa la la la la la la la la.  
Don we now our gay apparel,  
Fa la la la la la la la la.

21 Helen Siegl. *A Felicity Of Carols*. West Burke, VT. 1970.

Illustrated with 22 wood engravings by Helen Siegl. Twelve unbound French-folded folios. Titles machine set in 14 and 18 pt monotype Bembo with text machine-set in 14 pt monotype Bembo. Titles and text printed in deep red with wood engravings in black on Torinoko paper. Designed by CVV; set by Lane Printing Co., Burlington, VT; Printed by CVV and Tina Rose. Edition of 900 copies numbered and signed by the artist.



21A Helen Stegl. *A Felicity Of Carols*. Janus Press. West Burke, VT. 1970.

Covered in full transparent vellum over paper. Paper was decorated with a colored pencil design. Silk head and tailbands. Sewn using a link stitch. Ingres paper endpapers. 23 x 15.2 x 1.6cm. Bound 1992.

For this book of carols, I wanted a light and airy Christmas design. I liked the effect you could get working with transparent vellum over a paper design.

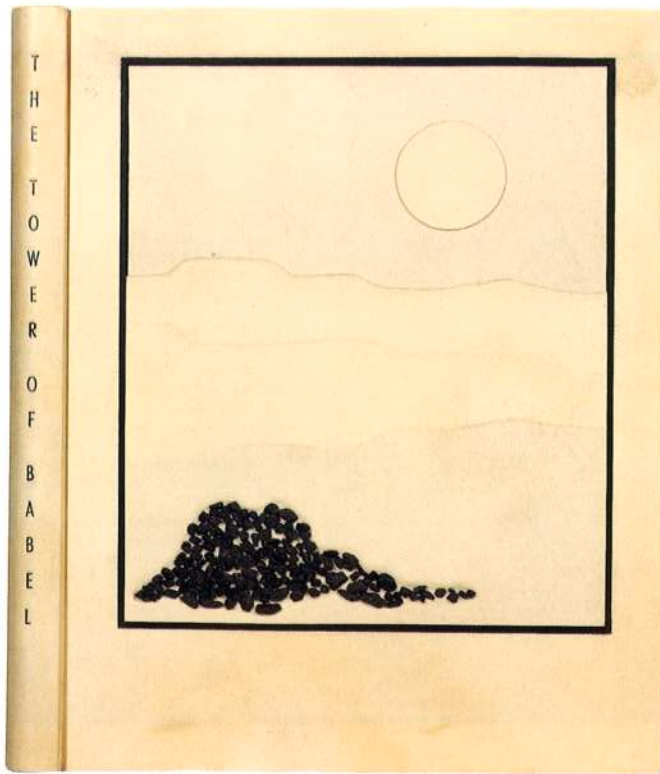
First, then, it must be said that in those days things were achieved scarcely inferior to the construction of the Tower of Babel, although as regards divine approval, at least according to human reckoning, strongly at variance with that work. I say this because during the early days of building a scholar wrote a book in which he drew the comparison in the most exhaustive way. In it he tried to prove that the Tower of Babel failed to reach its goal, not because of the reasons universally advanced, or at least that among those recognised reasons the most important of all was not to be found. His proofs were drawn not merely from written documents and reports; he also claimed to have made enquiries on the spot, and to have discovered that the tower failed and was bound to fail because of the weakness of the foundation. In this respect at any rate our age was vastly superior to that ancient one. Almost every educated man of our time was a mason by profession and infallible in the matter of laying foundations. That, however, was not what



22 Claire Van Vliet, ed. *The Tower Of Babel: An Anthology*. West Burke, VT. 1975.

Titles handset in 18pt. Bembo monotype Spectrum. Printed in black with acknowledgements page in tan on Ivory Zerkall Bütten and Kozo slip sheets. Designed and printed letterpress by Claire Van Vliet. Type set by Nancy Southworth. 17 lithographs printed from stone at SKHS, Oslo. Edition of 100, signed by the artist.

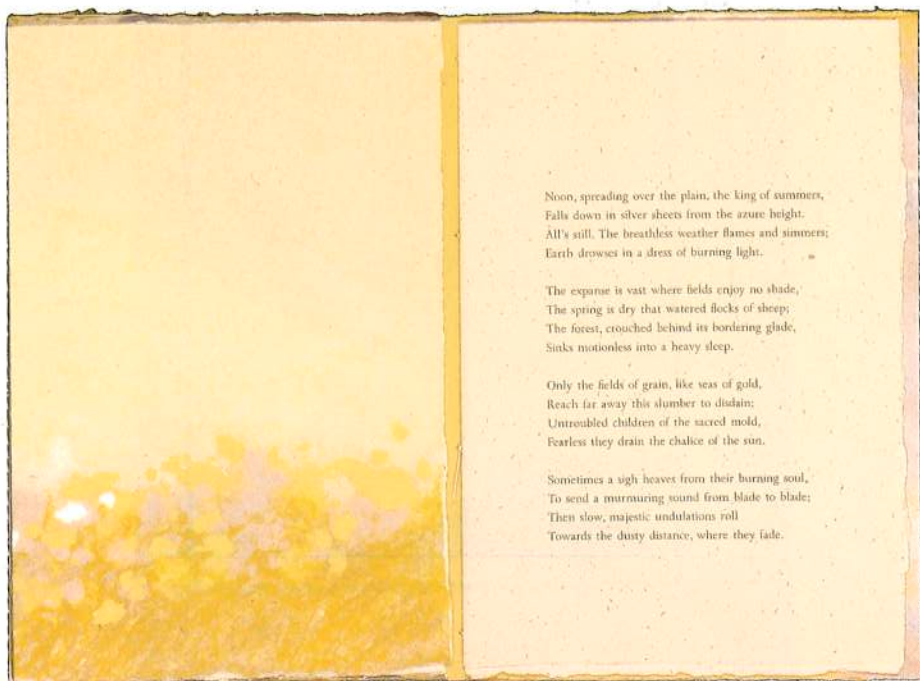
An anthology of the following texts: *The Legend Of Chin*, Sir James George Scott; the *Genesis* text on the Tower of Babel; *The Great Wall And The Tower Of Babel*, *The Pit Of Babel*, and *The City Coat Of Arms* by Franz Kafka; *Bullder Of Babel*, and *Ten Portraits* with quotations from *Proverbs*.



22A Claire Van Vleet, ed. *The Tower Of Babel: An Anthology*. Janus Press. West Burke, VT. 1975.

Full vellum case (Bradel) binding. Decor of Inset vellum panel with low-relief landscape and sun; "remains" of Tower of Babel in black pebbles. Panel edged in black. Black morocco leather head and tailbands. Vellum doublures with Black morocco edges and black Japanese paper flyleaves. 33 x 26.5 x 2cm. Bound 1992.

Claire Van Vleet's illustrations are entirely in black, on cream colored paper. Hence the choice of natural vellum and some black for the decoration and binding. The color of the vellum also evokes the sands of Mesopotamia. The anthology points to the banality of all things and the fugitiveness of man's endeavours, hence the rubbly ruins of the Tower. This also echoes Claire Van Vleet's etchings of ruins in deserted landscapes under an everlasting sun and moon.



Noon, spreading over the plain, the king of summers,  
Falls down in silver sheets from the azure height.  
All's still. The breathless weather flames and simmers;  
Earth drowns in a dress of burning light.

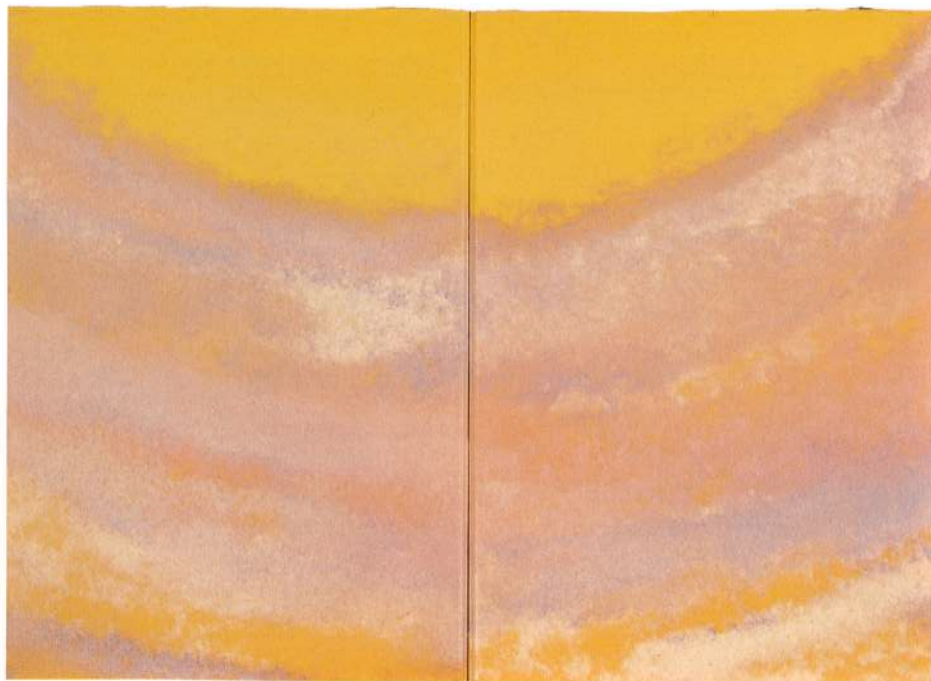
The expanse is vast where fields enjoy no shade,  
The spring is dry that watered flocks of sheep;  
The forest, crouched behind its bordering glade,  
Sinks motionless into a heavy sleep.

Only the fields of grain, like seas of gold,  
Reach far away this slumber to disdain;  
Untroubled children of the sacred mold,  
Fearless they drain the chalice of the sun.

Sometimes a sigh heaves from their burning soul,  
To send a murmuring sound from blade to blade;  
Then slow, majestic undulations roll  
Towards the dusty distance, where they fade.

23 Le Conte De Lisle / John Theobald. *Mid / Noon*. West Burke, VT. 1977.

Pulp painted image, the paper handmade at Twinrocker which co-published the edition. The pulp painted covers and boxes for the special edition were subsequently made at the Janus Press. Edition of 75.



23A Le Conte De Lisle / John Theobald. *Midl / Noon*. Janus Press. West Burke, VT. 1977.

Edition binding covered in paper-work made in the pulp by Claire Van Vliet. Twinrocker "winter wheat" straw endpapers. 33 x 23 x 1.5cm. Bound 1992.

20 THE LORD HEAR THEE  
IN THE DAY OF TROUBLE;  
the name of the God of Jacob defend thee;  
Send thy help from the sanctuary,  
and strengthen thee out of Zion;  
Remember all thy offerings,  
and accept thy burnt sacrifice.  
Grant thee according to thine own heart,  
and fulfil all thy counsel.  
We will rejoice in thy salvation,  
and in the name of our God we will set up our banners:  
the LORD fulfil all thy petitions.  
NOW know I that the LORD saveth his anointed;  
he will hear him from his holy heaven  
with the saving strength of his right hand.  
Some trust in chariots, and some in horses:  
but we will remember the name of the LORD our God.  
They are brought down and fallen:  
but we are risen, and stand upright.  
Save, LORD:  
let the king hear us when we call.

THE  
21 KING SHALL JOY IN THY STRENGTH,  
O LORD;  
and in thy salvation how greatly shall he rejoice!  
Thou hast given him his heart's desire,  
and hast not withholden the request  
of his lips.  
FOR thou preventest him with the blessings of goodness:  
thou settest a crown of pure gold on his head.  
He asked life of thee, and thou gavest it him,  
even length of days for ever and ever.  
His glory is great in thy salvation:  
honour and majesty hast thou laid upon him.  
For thou hast made him most blessed for ever:  
thou hast gladdened him with joy with thy countenance.  
FOR the king trusteth in the LORD,

and through the mercy of the most High he shall not be moved.  
Thine hand shall find out all thine enemies:  
thy right hand shall find out those that hate thee.  
Thou shalt make them as a fiery oven in the time of thine anger:  
the LORD shall swallow them up in his wrath,  
and the fire shall devour them.  
Their fruit shall thou destroy from the earth,  
and their seed from among the children of men.  
For they intended evil against thee:  
they imagined a mischievous device, which they are not able to perform.  
Therefore shalt thou make them turn their shoulder;  
when thou shalt make ready thine arrows upon thy strings  
against the face of them.  
Be thou exalted, LORD, in thine own strength:  
so will we sing and praise thy power.

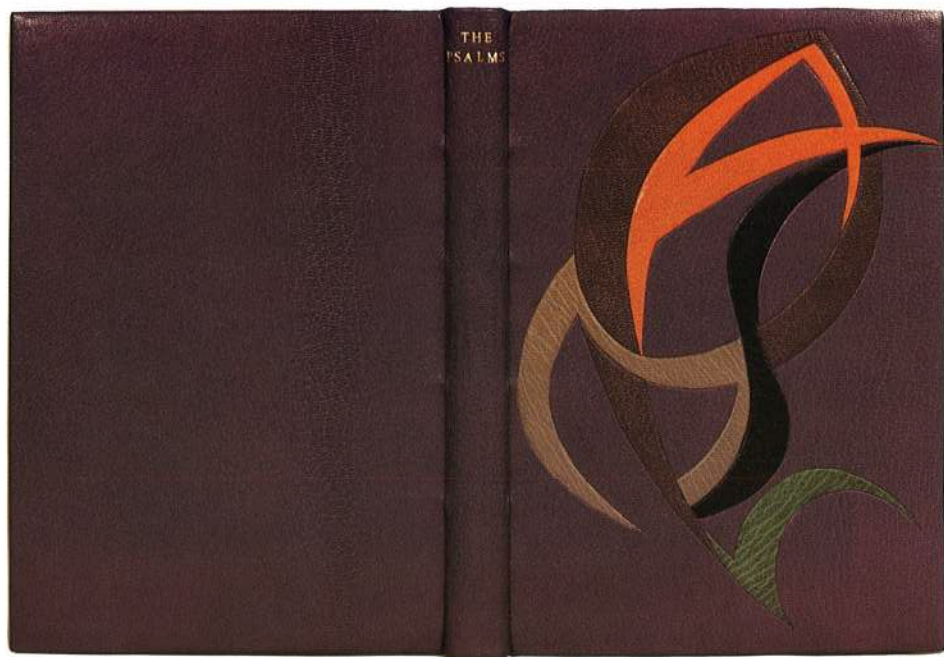
MAGGOD

22 WHY HAST THOU FORSAKEN ME?  
why art thou so far from helping me,  
and from the words of my roaring?  
O my God, I cry in the daytime, but thou hearest not;  
and in the night season, and there is no silence to me.  
BUT thou art holy,  
O thou that inhabitest the praises of Israel.  
Our fathers trusted in thee:  
they trusted, and thou didst deliver them.  
They cried unto thee, and were delivered:  
they trusted in thee, and were not confounded.  
BUT I am a worm, and no man;  
a reproach of men, and despised of the people.

24 *The Psalms.* Pownal, VT. 1978.

Printed by James M. Dignon, Mark Livingston, Billy Hardison and Nelson E. Ogert. Initials  
engraved in wood by Mark Livingston. Edition of 175.

Based on the translation commanded by James I, and first printed in 1611. Spelling has been  
modernized; lines re-formed into verse by reference to the Hebrew of R. Kittel's *Biblia Hebraica*  
1950; and certain variant readings of the original translators preferred, at the discretion of the  
printers.



24A *The Psalms*. Mason Hill Press. Pownal, VT. 1978

Covered in full purple chagrin leather with multi-colored leather onlays spelling out the title, *Psalms*. Sewn silk head and tailbands. Gilt top edge. Purple paper endsheets. 26 x 18.5 x 3cm. Bound 1992.

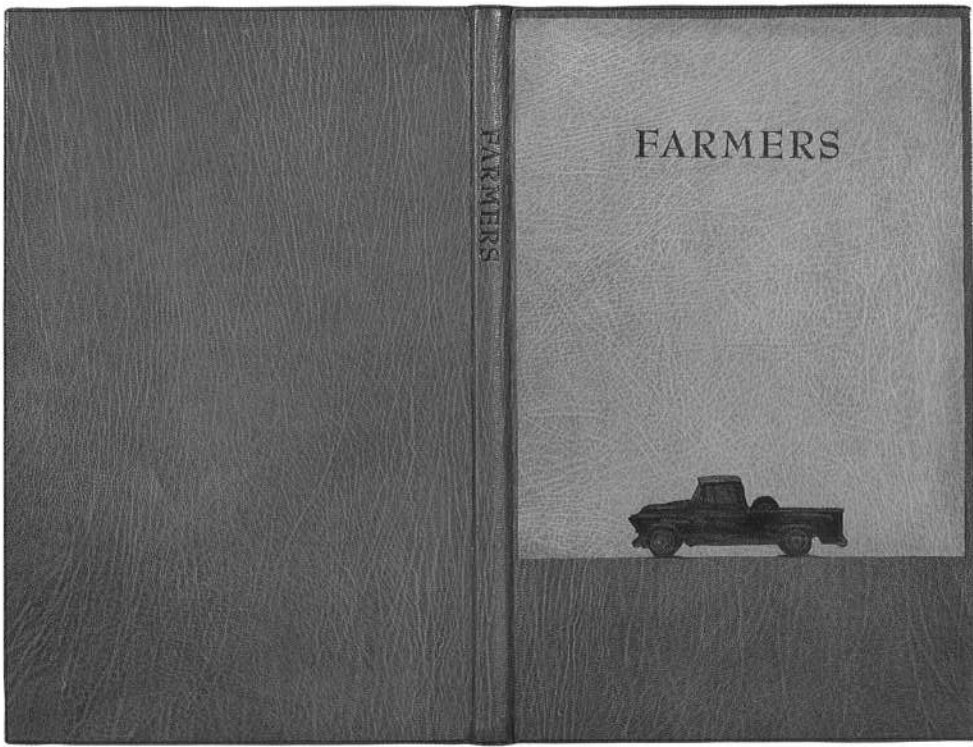


ELAINE MILLER

25 Gaylord Schanillee. *Farmers*. 1989.

Text set in Eric Gill's Joanna and set at the Los Angeles Type Foundry. Wood engravings by Gaylord Schanillee cut in end-grain maple blocks by Jim Reynolds. Edition of 200.

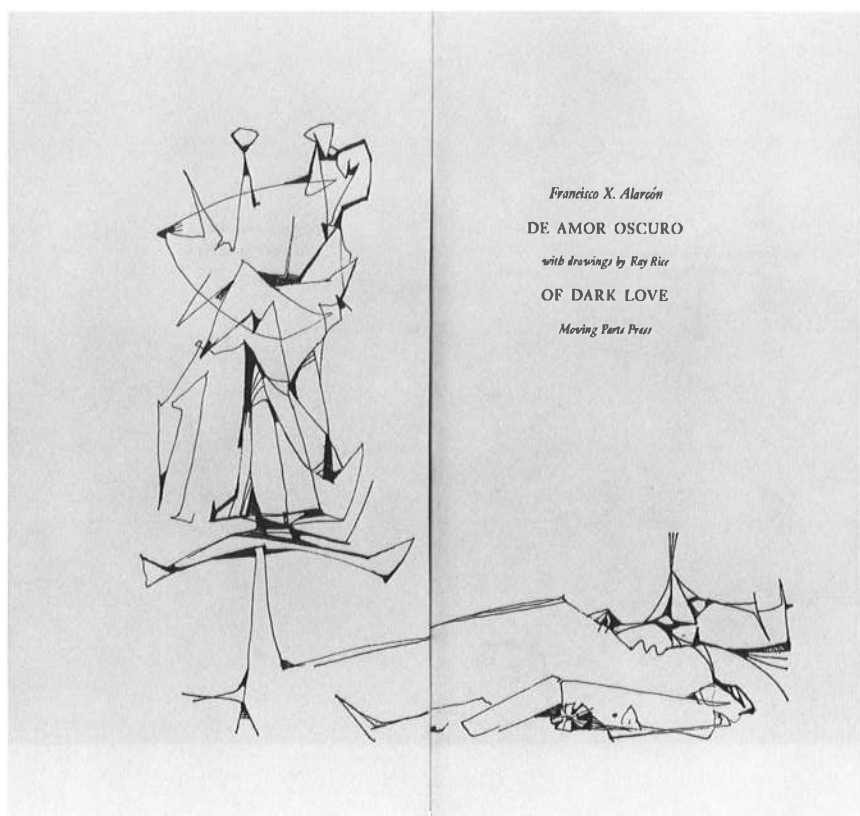
Text derived from interviews conducted by Gaylord Schanillee and edited by Clayton Schanillee.



25A Gaylord Schanillee. *Farmers*. Midnight Paper Sales Press. 1989.

Covered in full gray - blue Harmatan goatskin. Decor of light blue and gray-blue goatskin onlay with blind stamping on cover and spine. Sewn yellow silk head and tailbands. Sewn on linen tapes with split boards. Barcham Green "Charter Oak" endpapers with leather hinges. 7 x 17.5 x 1.3cm. Bound 1992.

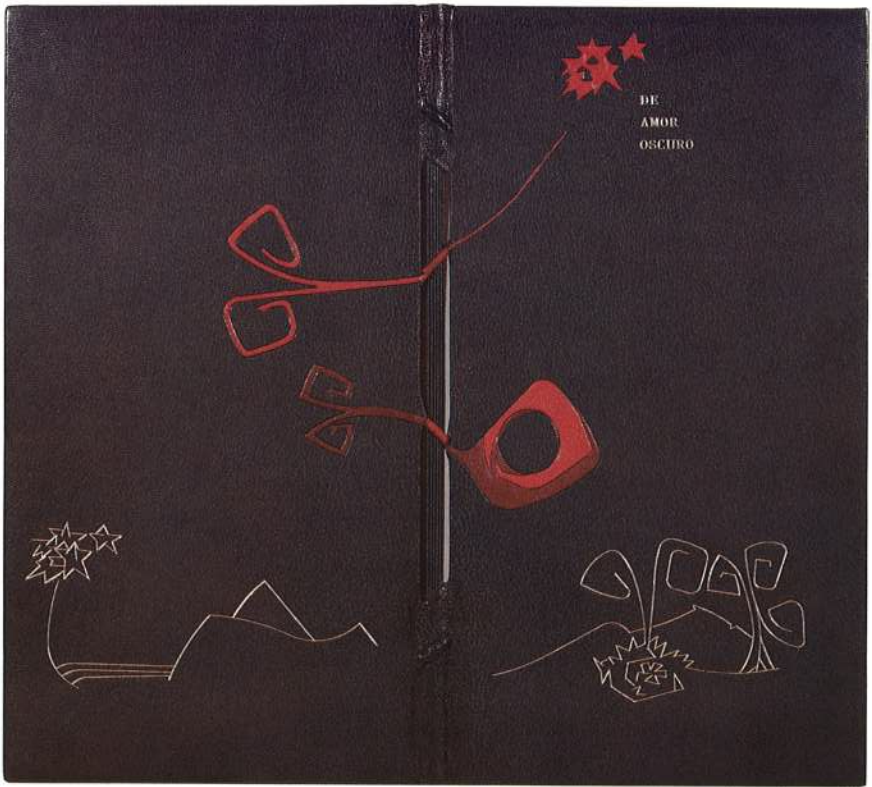
In binding *Farmers*, I chose leathers that repeated many of the colors in the wood engravings and I tried to keep the design simple. Again, I've used the title page for a cover design. It's a plain book, therefore a fairly plain binding.



26 Francisco X. Alarcón. *De Amor Oscuro / Of Dark Love*. Santa Cruz, CA. 1991.

Text set in Janson type. Pen and ink drawings by Raymond Rice printed from photopolymer plates made by Eric Holub. Printed on cream Frankfurt laid paper. Edition of 70.

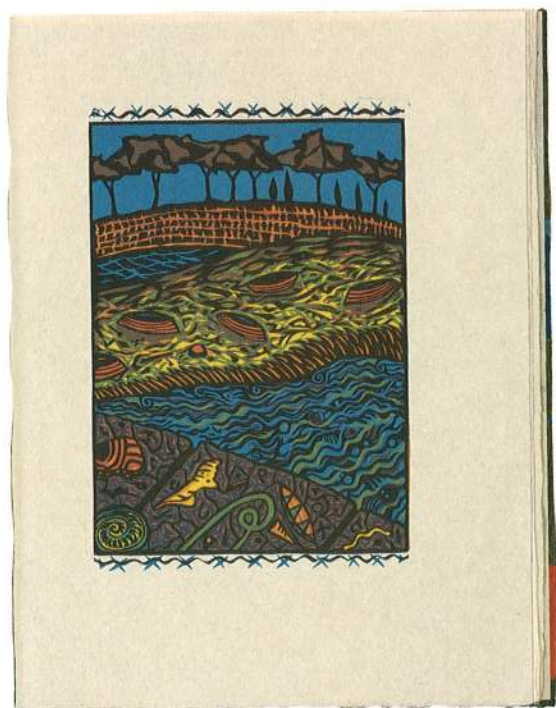
This is a bi-lingual edition of 14 sonnets presenting the various and universal aspects of love in Spanish and English.



26A Francisco X. Alarcón. *De Amor Oscuro / Of Dark Love*. Moving Parts Press. Santa Cruz, CA. 1991.

Covered in full navy blue Chieftain goatskin. Decor of leather onlays and palladium tooling. Woven silk head and tailbands. Splattered ink top edge with dots of palladium. Sewn with colored silk thread on raised bands, 2 of which are leather covered and visible. Japanese Moriki endpapers with dots of gold and palladium. 37 x 20.5 x 1.5cm. Bound 1992.

A design binding is a kind of conversation with the author, illustrator and printer of a book, and in working on *De Amor Oscuro* I was able to meet the people whose work I respond to in my work. I have admired Felicia Rice's printing for many years, as she combines an elegant sense of design with interest in local artists and current issues. This bilingual book of homo-erotic love sonnets written by Santa Cruz poet Francisco Alarcón and illustrated by Mendocino artist Ray Rice gave me a chance to experience a type of poetry which is vibrant and alive, that explores Hispanic themes and colors, and work with local artists whom I admire.



27 Joe Sanders. *Storm Surge*. Duluth, GA. 1992.

Text set in Centaur and Arrighi, with titles in Castellar. Relief prints created and printed by the author-artist. Printed on paper handmade by the artist and Japanese Sekishu paper. Edition of 25.



27A Joe Sanders. *Storm Surge*. Parallel Press. Duluth, GA. 1992.

Covered in full Oasis goatskin. Decor of cut-outs in leather attached to boards before covering book and pared from behind. Inlaid lines of leather done after covering. Sewn silk head and tailbands. Sewn on tapes laced through boards. Stencilled (pocholr) endsheets by binder on paper handmade by printer. 30.7 x 23.7 x 1.8. Bound 1992

Joe Sanders' *Storm Surge* was originally bound in a limited edition of 25 under the supervision of Priscilla A. Spittler at BookLab, Inc. in Austin Texas. Upon receiving the unbound sheets and recognizing the richness of the text, illustrations, fine printing and handmade paper, all executed by Joe Sanders, the binder felt this work should be represented in this exhibition. The publisher / artist agreed to collaborate and an artist's proof was specified for special binding. As stated in the colophon, the relief prints were created and printed by Joe Sanders, the artist / author, with the text being a response to the visual narrative. The design of this binding carries this creative process further, as binder Priscilla A. Spittler was inspired by the visual imagery of the text and the colors of the illustrations to play with an underwater motif of coral reefs and cultural objects adrift. The pocholr endsheets, by the binder, depict a storm at sea, leading the viewer into the text.

THE WITCH'S CAT



ONCE UPON A TIME there was a cheerful little village surrounded by a forest. In the middle of the village was a market-square, and around the square were shops and inns and stables and everything else you might expect to find there. Behind these were all the houses, with their tidy white fences and their bright flower-gardens. It was a very cheerful little village.

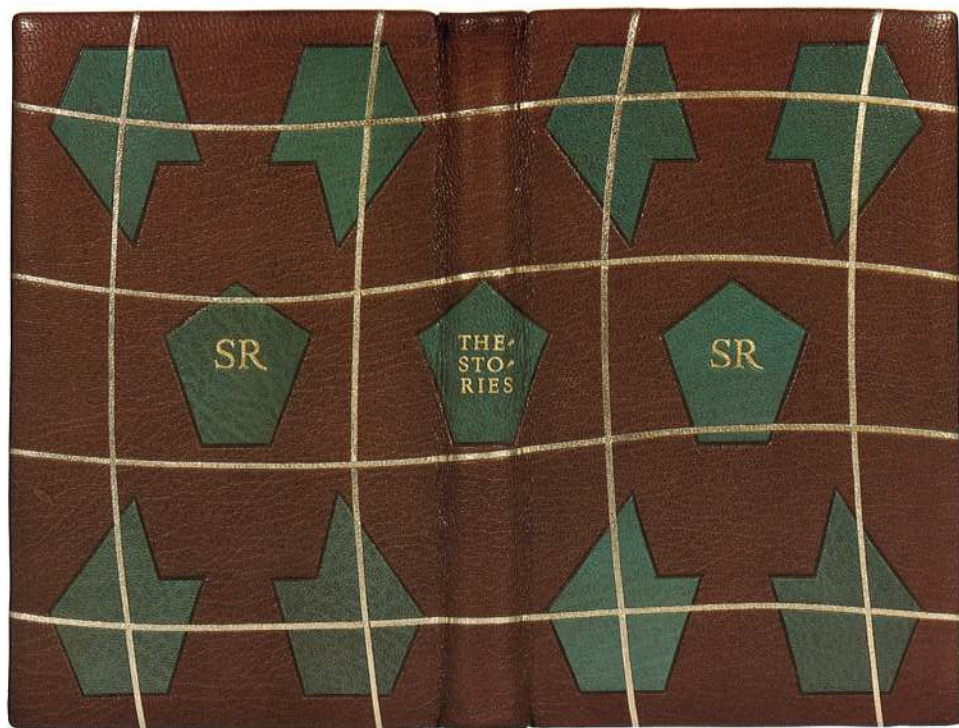
Farther out, though, past all the houses and almost on the edge of the forest, stood two rather sad and dingy old buildings. And if you asked about them, the villagers would tell you that one of them was an inn called 'The Yellow Door', owned by a man named Humbert, and that the other was a cottage owned by a witch.

Now, the fact of the matter was that the witch wasn't much of a witch. She was a grouchy old woman who had once known a few spells, but she had never been very good at magic, and by this time she had forgotten everything. But she had a vile temper, and a scrawny black cat, and it pleased her

28 Gena K. Garrell. *Stories Of The Witch Queen*. Cavan, Ontario. 1985.

Text set in linotype Trajanus. Printed on acidfree Hahnemühle paper. Title page printed in two colors with the introduction and epilogue having calligraphic initials. 10 original wood engravings by N.R. Jackson. Edition of 250.

This is the first in a series of finely printed childrens' stories. The book consists of five original fairy tales with an Introduction and epilogue.



28A Gena K. Garrell. *Stories Of The Witch Queen*. The Peppermint Press. Cavan, Ontario. 1985.

Covered in full burgundy goatskin. Decor of teal and gold leather onlays with gold tooling. Rolled leather endbands in teal and gold. Dyed and burnished top edge in black. Sewn in doubled black silk over three frayed-out cords. Black dyed Japanese endpapers with sewn burgundy leather joint. 19.7 x 12.7 x 2cm. Bound 1992.

This is a collection of stories of bright magic and human drama told in a medieval setting. The pre- and postscripts indicate that these stories were told and collected by the witch queen Serena into a book - this is that book within her monogram. The elements of the design hearken to a traditional motif but are also charged and woven into a web of magic that flows around and embraces the book. The colors are royal and vibrant; pentagonal shapes also imply crowns. I have attempted to balance a tension between symmetry and movement, organization and spontaneity.



He thought very hard, going over every piece of magic that he knew, and suddenly he had an idea. If he couldn't break the witch's evil spell, he would add to it instead. He began to spin a curious sort of web around the left ear of the statue. His first attempt came out crooked, but he moved around to the right ear and began again. This time he was successful. The web formed a perfect Hellicrescenta, a magical symbol for making other spells grow stronger. When he had finished the web he sat down carefully in the middle of it, and concentrated as hard as he could.

By the force of his Hellicrescenta the witch's reversing spell slowly grew more powerful. The doors became more solid, and the windows became thicker and blacker. Through this the witch slept on undisturbed.

But the wizard continued to concentrate, and the spell grew even stronger, and it began to reverse things that weren't supposed to be reversed. The blazing fire grew ice-cold, and the soft pillows turned into rocks, and the witch awoke with a start.

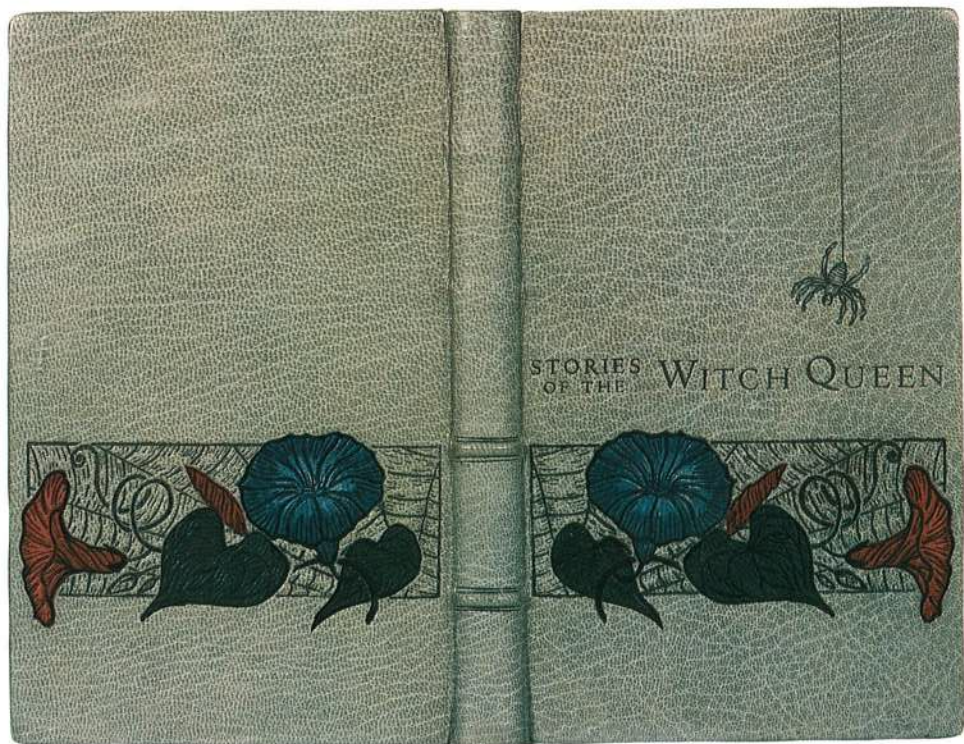
'I must be dreaming,' she muttered. 'I feel as though I'm back in that wretched cave.' She rummaged for a corkscrew and tried to open another bottle of strawberry wine. But instead of being drawn out, the cork shot right into the bottle and blocked it, so that no wine came out.

'This is no dream,' grumbled Bnellbee. 'It's a nightmare.' She pulled a wedge of cheese from under the pillow and took a greedy bite. But instead of being tasty cheese with a thin wrapping of wax, the wedge was solid wax with a thin layer of cheese. She choked

29 Gena K. Garrell. *Stories Of The Witch Queen*. Cavan, Ontario. 1985.

Text set in linotype Trajanus. Printed on acidfree Hahnemühle paper. Title page printed in two colors with the introduction and epilogue having calligraphic initials. 10 original wood engravings by N.R. Jackson. Edition of 250.

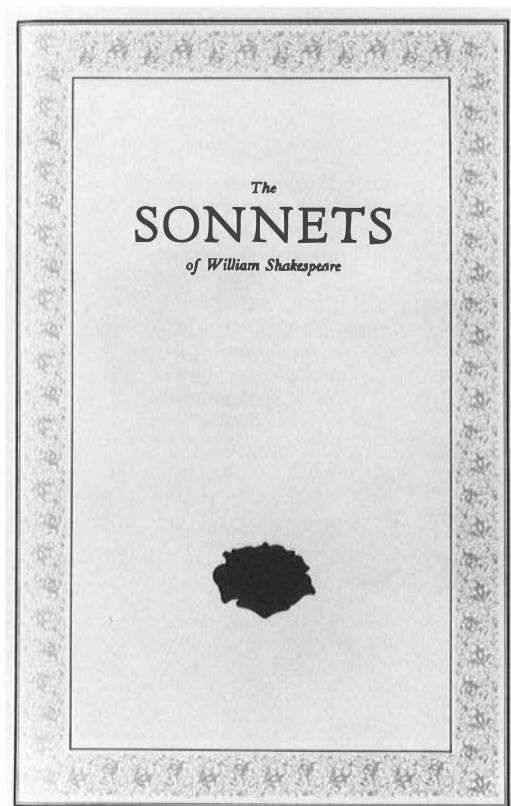
This is the first in a series of finely printed childrens' stories. The book consists of five original fairy tales with an introduction and epilogue.



29A Gena K. Garrell. *Stories Of The Witch Queen*. The Peppermint Press. Cavan, Ontario. 1985.

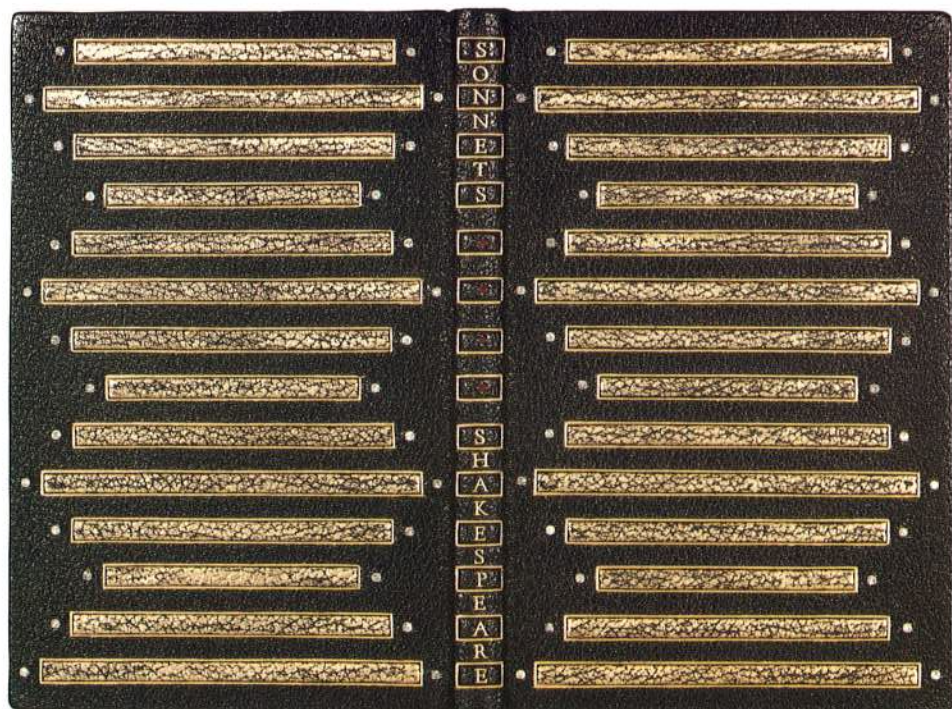
Covered in full light blue-green Harmatan goatskin. Decor of blind stamped title and design with onlays of blue, green and red leather. Sewn silk head and tailbands. Minimally trimmed fore-edge and tail; head ploughed and sized clear. Sewn on 2 raised and 2 frayed-out cords. Endpapers of mould-made Tumba paper. 19.7 x 12.7 x 2cm. Bound 1992.

The prospectus for this book contains a portion of one of the stories. I was so intrigued, I felt I had to find out what happened to the royal baby. Therefore, I chose this private press book as my project. The design for the binding is a variation on one of the illustrations in which a spider is used to symbolize the witch and flowers the beauty of the queen. I dedicate the binding to my two year old son, Ezra.



30 William Shakespeare. *Sonnets*. Oregon House, CA. 1990.

Text set in Emerson with Forum and Goudy Oldstyle figures. Designed and printed by Peter Bishop and Peter Cohen on sheepskin parchment. Number 8 of 14 printed on sheep vellum.



30A William Shakespeare. *Sonnets*. Petrarch Press. Oregon House, CA. 1990.

Covered in full black Cape Morocco goatskin. Decor of 14 raised horizontal panels on each cover which have been surface gilt. Spine with raised panels and gilt title. Covers and spine adorned with 60 jewels; 56 diamonds and 4 rubies. Yellow and gold silk head and tailbands. Sewn on three frayed-out hemp cords. Vellum endpapers with black and red suede doublures. 26 x 17 x 1.8cm. Bound 1992.



OF COURSE, WE WOULD WISH

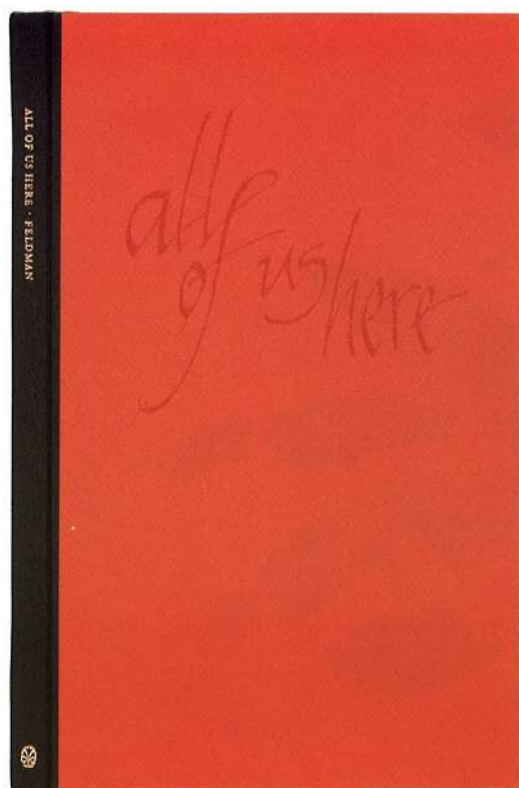
Of course, we would wish them angelic lookouts  
on vigil to transmit—brightening and moving—  
the glory still forthcoming, still pending . . .  
alert geniuses of anticipation . . .  
in the pure moment prior to speech . . .

SV 17

Sadly, it's the dead themselves they resemble,  
no longer fusing to be nerved better and more,  
withdrawing their demands on our attention,  
and are humble suddenly and patient, keep  
to their places, and make themselves smaller  
to give death greater room, and hunch down farther.  
It hurts to see them so decent and poor.  
And it does no good to scold them for it,  
to shout at these newly impoverished relations  
crowding timidly in the narrow hallway,  
or recall to them the old extravagance,  
or tempt them back with favorite morsels  
and the glowing tales that made the hearth warmer.  
Not once more will they rise from the table  
or come laughing out of the vestibule,  
kicking the springtime's mud from their shoes.  
The little and the less consume them now.  
What a fever it is, to make do with nothing  
And throw off every word they ever wore,  
the metaphors that made them legendary  
—as if anything not literal bone, not plain  
matter, was illusion, delirium, conceit,  
swollenness of spirit prancing on show,  
this corruption ailing in their ligaments now.

31 Irving Feldman. *All Of Us Here*. Lewisburg, PA.

Text set in Van Dljck. Type set and printed on Arches laid text paper by Arnaldo Lopez, Juanita Bishop and Barnard Taylor. Woodcut illustrations printed directly from blocks. Design by Arnaldo Lopez. Edition of 145.



31A Irving Feldman. *All Of Us Here*. The Press of Appletree Alley. Lewisburg, PA.

Edition binding (Bradel) covered in quarter cloth (black) with red Canson paper sides. Title page and cover calligraphy by the binder and printed letterpress from a line cut. Rolled paper head and tailbands. Black canson endpapers. 28.5 x 18 x 1cm. Bound 1991.

This book was done in collaboration with Barnard Taylor, proprietor of the the Press of Appletree Alley in Lewisburg, PA. This volume was difficult to conceptualize, so it was decided to go with a very simple quarter cloth binding. Barney (the printer) asked me to do the titlepage calligraphy, which was also used on the cover.



Josephine Jacobsen

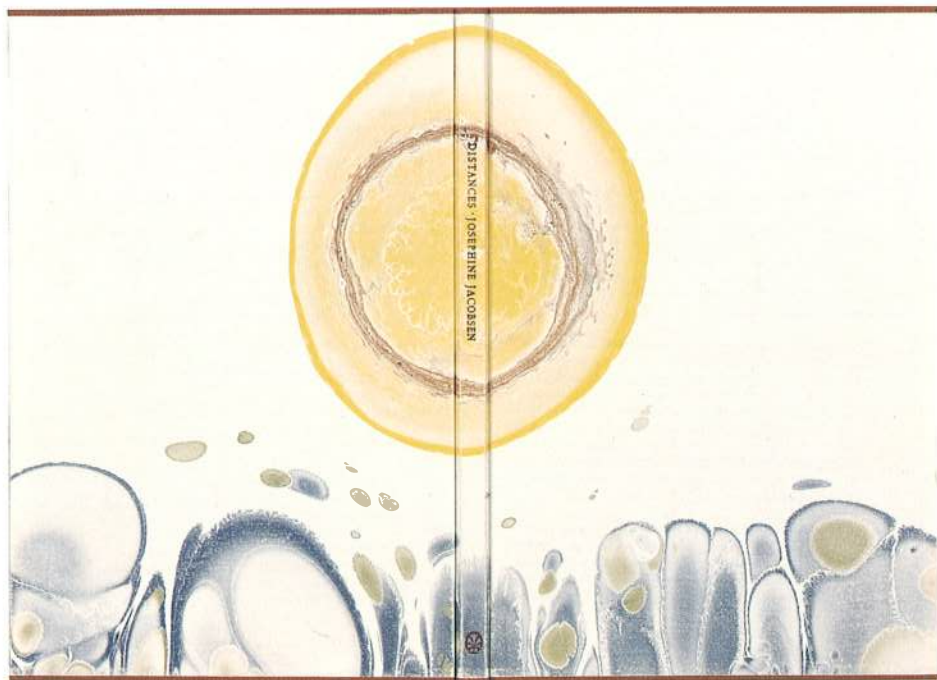
*Distances*

Illustrated by Barnard Taylor

Bucknell University &  
The Press of Appletree Alley 1991

32 Josephine Jacobsen. *Distances*. Lewisburg, PA.

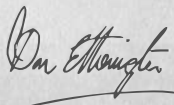
Set in Spectrum and Perpetua display by Gretchen Hostetler. Designed and printed on Frankfurt laid paper by Barnard Taylor. Linoleum prints by Barnard Taylor printed directly from the blocks. Edition of 150.



32A Josephine Jacobsen. *Distances*. The Press of Appletree Alley. Lewisburg, PA.

Edition binding (Bradel) covered in full paper with cloth strips at head and tail. Marbled paper is a registered pattern by the binder. Rolled cloth head and tailbands. Endpapers of Frankfurt laid. 23.5 x 16.5 x 1cm. Bound 1992.

This book was done in collaboration with Barnard Taylor, proprietor of the the Press of Appletree Alley in Lewisburg, PA. The binding on this book was an attempt to harmonize the cover with the linoleum print illustrations. The decision not to use cloth for the joint reinforcement was a conscious one, in order to allow the marbled design to flow around the cover. It may or may not have been a wise decision; time will tell. The cloth head and tail strips are used to reduce wear, and to provide an accent to the other colors used for the marbling.



Although my initial training was in fine binding practices, for the last 25 years I've been working in conservation as well. Teaching and practicing in two distinct, although related, disciplines has influenced me to merge them at certain levels of technique and theory. I have become convinced that the marrying of various methods from these two binding styles is of tremendous importance, particularly when working to solve certain structural problems.

An example of this is the placing of sewing stations along the spine. Most fine binders follow strict traditional spacing, which leaves a rather large gap between the first and last sewing stations, other than the kettle stitch, and the textblock. After studying early structures and developing different contemporary conservation bindings, I began putting my sewing stations and kettle stitches closer to the ends of the spine than tradition dictates. My purpose in doing so is to provide a more even sewing tension throughout the length of the book, and to avoid the common but serious problem of end splaying.

Another area of experimentation in my fine binding practices is that of rounding and backing. Generally in fine binding, rounding and backing are envisioned as forming a well-defined half-circle with sharp shoulders at ninety degrees. In many of my later design bindings, I have attempted to encourage only a slight shoulder

40

from "controlled swelling" by means of sewing and by attaching boards that have a bevel inside at the spine edge. This technique will not produce the right-angled inside joint maintained by traditional aesthetics in fine binding; rather, a much softer spine shape is created of the type used in conservation binding for openability and less strain on individual leaves.

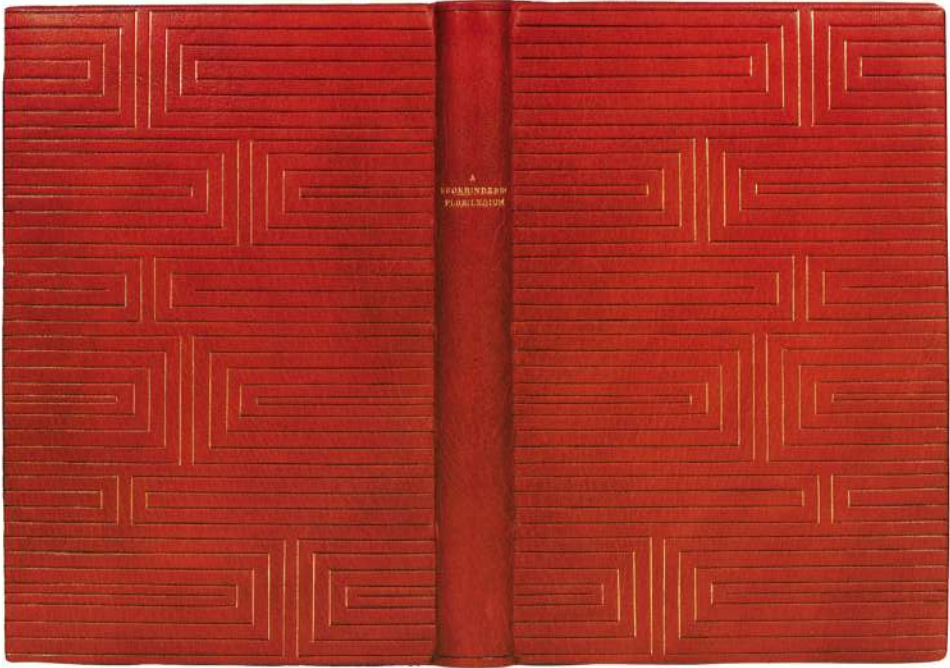
On the other side of the coin, when constructing a conservation binding, I struggle to achieve the finesse maintained as the standard of quality in fine binding practice. This is difficult but not impossible after planning. One of the more obvious problem areas is in the shaping and developing of a sympathetic board edge which is neither too thin nor thick, particularly the latter since most conservation work uses relatively thick leather. In order to accommodate leather at almost full thickness without producing a clumsy and crude-looking book, the boards must be shaped very carefully and more dramatically than otherwise would be done. I add to the book's sense of finish through construction of a well-formed, but not static-shaped, spine and strong head caps. These combined with a careful sanding of the lining and good covering technique result in satisfactory openability of the textblock, which is one of the most important features of the book's mechanics.

I consider my work to be a continuing struggle to achieve fine bindings which are integrated with many structural and material features from conservation practices, and conservation bindings which include the concept of finesse as integral to the satisfactory completion of the piece. The successful joining of the two disciplines has been partially fulfilled by our establishment of the Institute of Fine Binding and Book Conservation at the University of Texas at Austin. Nevertheless, for myself, creatively

41

33 John P. Chalmers. *A Bookbinder's Florilegium*. Austin, TX. 1988.

Handset in Van Dijk. Printed on Rives Heavyweight By Carol Kent. Edition of 140.



33A John P. Chalmers. *A Bookbinder's Florilegium*. The Press at the Humanities Research Center. Austin, TX. 1988.

Covered in full native tanned Nigerian goatskin with blind and gold tooling depicting the signatures of a book. Sewn silk head and tailbands. Gilt and gauffered top edge. Black leather edge to edge doublure with Japanese paper endleaves. 19.5 x 18 x 3cm. Bound 1991.

FOREIGN LANDS

Up into the cherry-tree  
Who should climb but little me?  
I held the trunk with both my hands  
And looked abroad on foreign lands.

I saw the next-door garden lie,  
Adorned with flowers before my eye,  
And many pleasant places more  
That I had never seen before.

I saw the dimpling river pass  
And be the sky's blue looking-glass;  
The dusty roads go up and down  
With people tramping in to town.

If I could find a higher tree  
Farther and farther I should see,  
To where the grown-up river slips  
Into the sea among the slips,

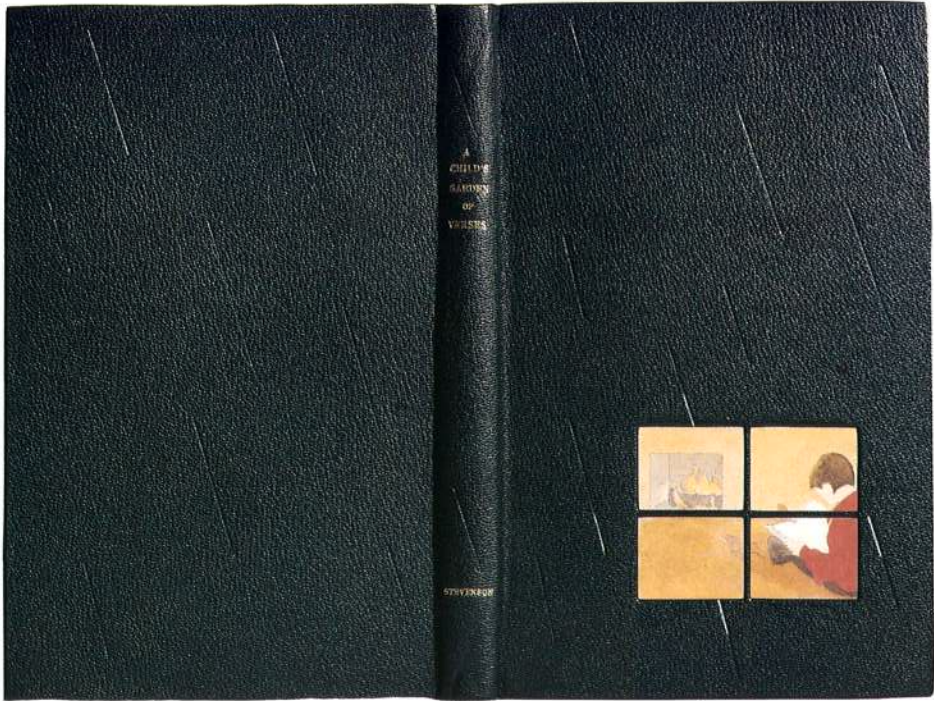
To where the roads on either hand  
Lead onward into fairy land,  
Where all the children dine at five,  
And all the playthings come alive.



34 Robert Louis Stevenson. *A Child's Garden Of Verses*. San Francisco, CA. 1978.

Text set in Centaur and Arrighi types by Adrian Wilson on Arches laid text paper. Titles printed in red and text in black ink. 20 colorful illustrations and 36 decorative initials printed from blocks cut by the artist, Joyce Lancaster Wilson. Edition of 500.

This is a compilation of nine poems which have not been previously printed.



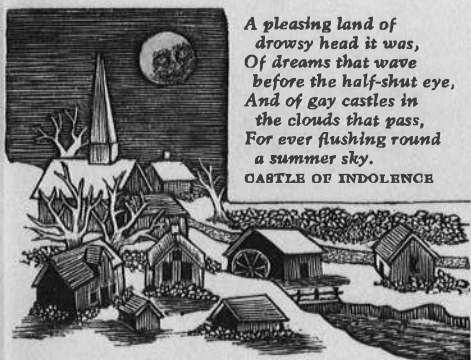
34A Robert Louis Stevenson. *A Child's Garden Of Verses*. The Press In Tuscany Alley. San Francisco, CA. 1978.

Covered in black Chagrin goatskin. Decor of blind, gold and palladium tooling. Illustration by blinder of pencil, ink and acrylic on bristol set under mylar squares recessed into cover. Sewn silk head and tailband in color and pattern of double rainbow. Top edge gilt. Sewn on 3 cords laced through covers. Endpapers of handmade Twinrocker "Heartland" paper made with cotton and corn husks. 25.5 x 16.5 x 2cm. Bound 1992.

Reading the poems of the book, the child is transported out of his daily world into the world of his imagination. When weather or time of day prevents him from going into the garden to play, he can open a book and go into the garden of his imagination. The design of the binding is meant to contrast the dark and rainy night outside with the warmth of the home inside and the child absorbed in his own private world of the book.

© copyright 1983

Rebecca Press  
5604 42nd Avenue  
Hyattsville, Maryland 20781



35 Washington Irving. *The Legend Of Sleepy Hollow*. Hyattsville, MD. 1983.

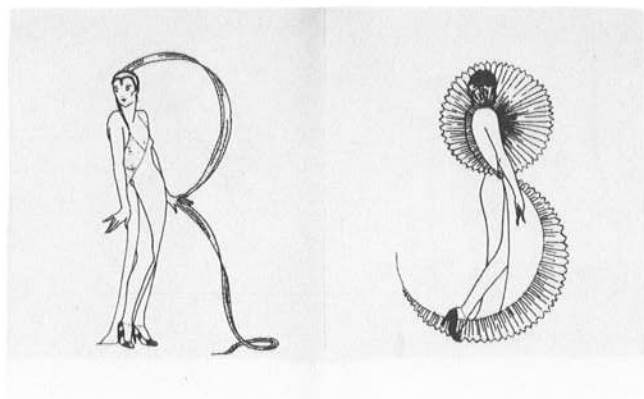
Designed by Rebecca S. Bingham. Illustrations by Sarah Chamberlain. Printed by Jane Pomeroy at the Burncoat Press. Edition of 150. Shown actual size.



35A Washington Irving. *The Legend Of Sleepy Hollow*. Rebecca Press. Hyattsville, MD. 1983.

Covered in dark blue Rajah goat. Decor of onlays in Harmatan goat with tooling in colored foil and palladium. Double silk head and tail bands. Edges rough edged in palladium. Sewn on three tapes using a herringbone stitch. Marbled endpapers by Sarah Amatt, UK, with leather joints. 5.9 x 7.3 x 1cm. Bound 1992.

The content, size and shape of this book suggested something reasonably traditional. It became a play on the "here and there" with some fun with foil and palladium rather than gold.



36 June Sidwell. *Lady Letters*. Hyattsville, MD.

Designed by Rebecca S. Bingham. Printed by Serif Press. Edition of 200.  
Shown actual size.



36A June Sidwell. *Lady Letters*. Rebecca Press. Hyattsville, MD.

Covered in black box calf as a limp leather binding with white, gold and turquoise onlays. Decor in an "Art-Deco" style. Gold leather head and tailbands. Endpapers of gold Japanese paper. 5.5 x 5 x .5cm. Shown actual size. Bound 1991.

A tiny, inexpensive booklet seemed to require a simple binding, hence the limp leather format. The "Art-Deco" style illustrations inspired a simple "Art-Deco" type of decoration, mostly in black and white like the contents of the book, with just a "pointe" of flamboyancy, done in gold and turquoise onlays.

*When My Son Comes Up from  
Helping with My Neighbor's Horses*

he asks  
why I threw the kitten over the fence  
next to the mailbox, and I tell him I had to,  
It didn't undermind  
we couldn't keep it,  
prying it from Colleen's white blouse

where it clung, without crying,  
wanting to follow us

to the house, Mom,  
I say, handing him the flashlight,  
go out to the shed and check  
the water level, and he leaves,  
not quite satisfied  
with what I've said. I sit

in the living room while everybody  
gets into bed, regretting

my decision,  
brooding unusually long for me  
who flung a pillowcase of mewling kittens  
into my uncle's pond  
one summer, wincing  
when he slapped me on the back

I alid beneath his hand,  
not because I'd done

what I didn't understand,  
only that he did not play me  
for killing at command. Sleep  
breathes evenly now  
where my son lies  
in the nearby light of the kitchen.

I lift my hand to his stillness, stopping  
to see if he wakes

without light  
on his eyelids. He sleeps on and on,  
already grown past the time  
when I could lift him  
from the couch  
and set him down gently on his bed.

His face is Christlike when Christ  
was only a child,

not sure of what  
he'd suffer, cared for by parents  
who would keep him from being harmed,  
flailing if they knew  
how brutal  
the truth would be twenty years down the line.

37 Dennis Sampson. *For My Sons*. Tuscaloosa, AL. 1989.

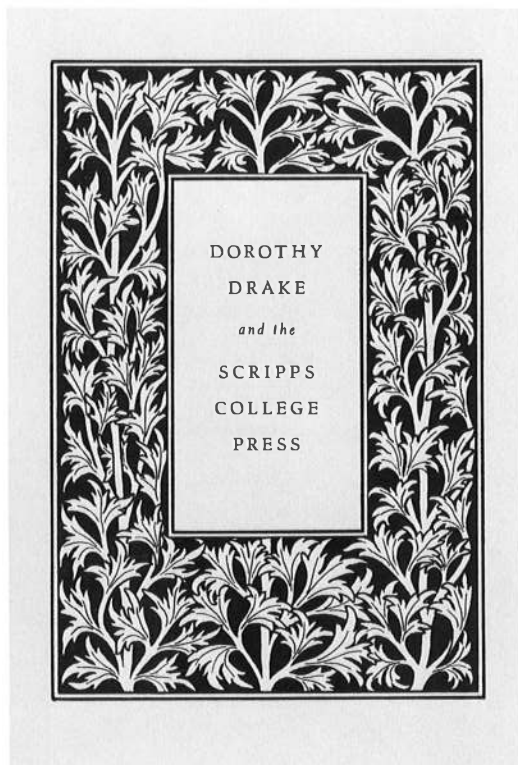
Text set in California type. Printed on Umbria handmade paper by Fabriano. Pressmark drawn by Glenn House. Edition of 35.



37A Dennis Sampson. *For My Sons*. Runrlyer Press. Tuscaloosa, AL. 1989.

Covered in full scarlet Harmatan goatskin. Decor of abstract geometrical multicolored onlays extending across spine and back board. Sewn red, orange and yellow silk double core head and tailbands. Burnished red gouache edges (pastepaper technique). Sewn on 3 laced-in linen tapes with hollow back structure. Endpapers of rose / multicolored Unriyu Japanese paper. 32.5 x 18.5 x 1.5cm. Bound 1992.

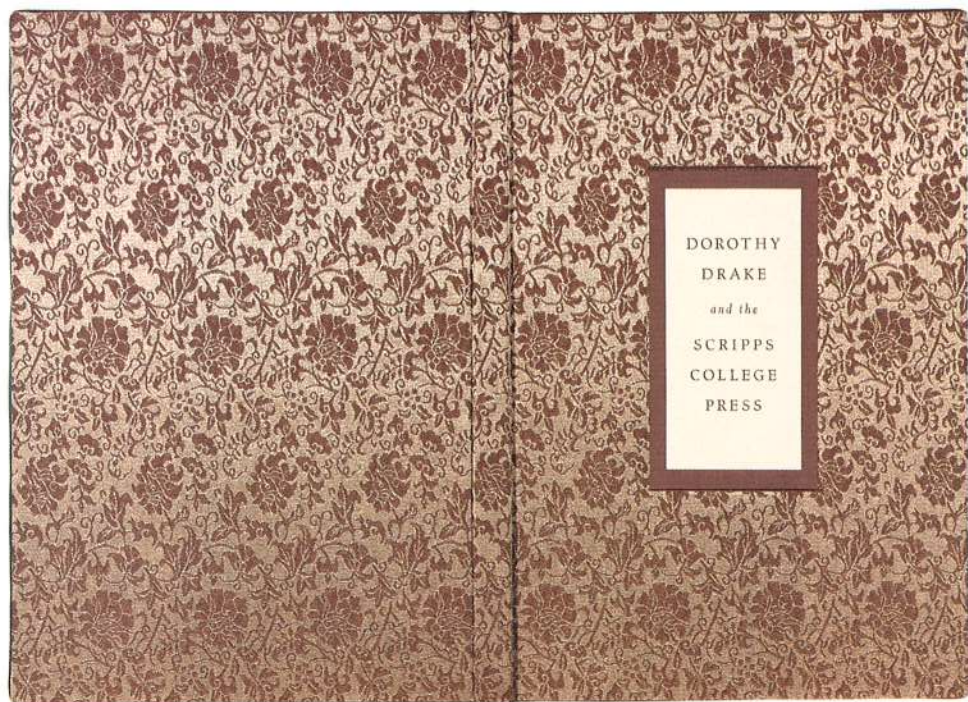
Creativity for me is constantly in the state of making. I need to have the book in hand, "alive", as I can continue "creating" it. There is only so much planning that can be done ahead of time.



38 Judy Harvy Sahak. *Dorothy Drake And The Scripps College Press*. Claremont, CA. 1992.

Text set in Scripps College Old Style. Printed on Creme Frankfurt laid paper by students in the typography program at Scripps College. Floral Border drawn in 1898 by Bertha Goudy, and the image of Goudy was engraved by Alexander Stern in 1938. Edition of 95.

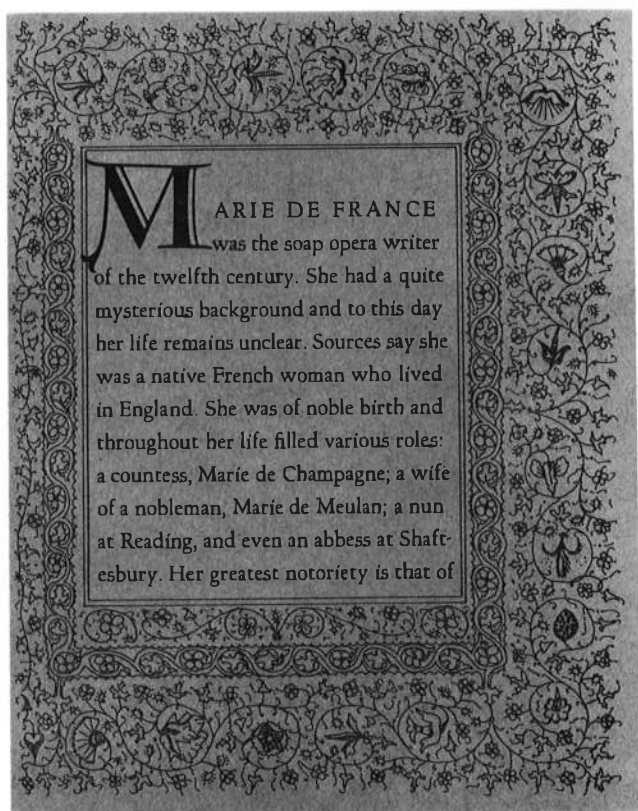
This book celebrates the 50th anniversary of the Scripps College Press.



38A Judy Harvy Sahak. *Dorothy Drake And The Scripps College Press*. Scripps College Press, Claremont, CA. 1992.

Edition case binding covered in Japanese bookcloth over boards, title inset. Stuck-on cloth head and tailbands. Sewn using a link stitch. Roma endpapers. 24 x 16.5 x 1.5cm. Bound 1992.

We wanted a strong lightweight case-binding for this edition, so we used museum board for the case and slipcase. The bookcloth is reminiscent of the Arts and Crafts movement and was chosen because Frederic and Bertha Goudy lived at that time. Goudy designed the Scripps College Old Style type and Bertha designed the frontispiece for the book (in 1898). We recessed the title, laminating two 2-ply boards for the front cover.



39 Irene Kim, Erica Lee, Belita Palu-ay, Matt Schneider, Amy Syre and Lara Wong. *A Medieval Sampler Of Accomplished And Notorious Women*. Claremont, CA. 1991.

Text set in Scripps Goudy Oldstyle. Printed on Niddegen paper in dark brown and wine with border printed in copper. Border modified from a 15th century Book of Hours in the British Museum: Harley ms. 2952. Edition of 60.



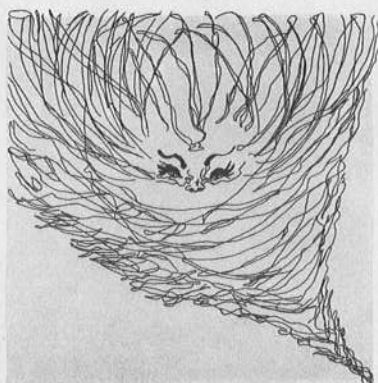
39A Irene Kim, Erica Lee, Belita Palu-ay, Matt Schnelder, Amy Syre and Lara Wong. *A Medieval Sampler Of Accomplished And Notorious Women*. Scripps College Press. Claremont, CA. 1991.

Edition binding with bare museum board covers. Tapes sewn into board cover slide under exposed sewing thread to act as closure. Sewing over tapes with gold thread exposed. Roma endpapers. 17.5 x 14 x 1.5cm. Bound 1991.

The binding was designed to have overtones of medieval books, using a ribbon that looks like tapestry, carrying over the ribbon to use as a closure and museum boards which represent exposed wooden boards. The gold thread relates to the tapestry thread, and sewing into the covers represents the lacing-in process. We also wanted the book to be small as were the "Books of Hours" in that period.



Overpowering.



Uncontrollable.

40 Julie Castillo, Renee Jablow, Martina Desloge, Anneke Voorhees, Lily Leiva and Dan Hyman. *Nature*. Claremont, CA. 1991

Text set in Weiss. Printed letterpress on Mohawk Superfine. Imagery from linoleum blocks adding acrylic gel or cloth, or by reduction. Edition of 50.



40A Julie Castillo, Renee Jablow, Martina Desloge, Anneke Voorhees, Lily Lelva and Dan Hyman. *Nature*. Scripps College Press. Claremont, CA. 1991.

Edition binding with boards covered in earthtone colored bookcloth with linoleum cut printed on the bookcloth. Exposed sewing over split tapes. 33.5 x 25.5 x 1.5cm. Bound 1991.

We decided to expose the sewing structure and chose to sew over split tapes which were attached onto the front cover. The first page is pasted to the inside to add stability. One of the linoleum cut images from the inside was chosen for the cover. We did not want to print the title there, since the image evoked the title.

Tivoli is also transformed at night,  
with fireworks above,  
and thousands of colored lights below.  
Serious thought should be checked  
at the entrance. It is a summer garden  
of architectural fantasy, a pleasure dome  
for all the people.



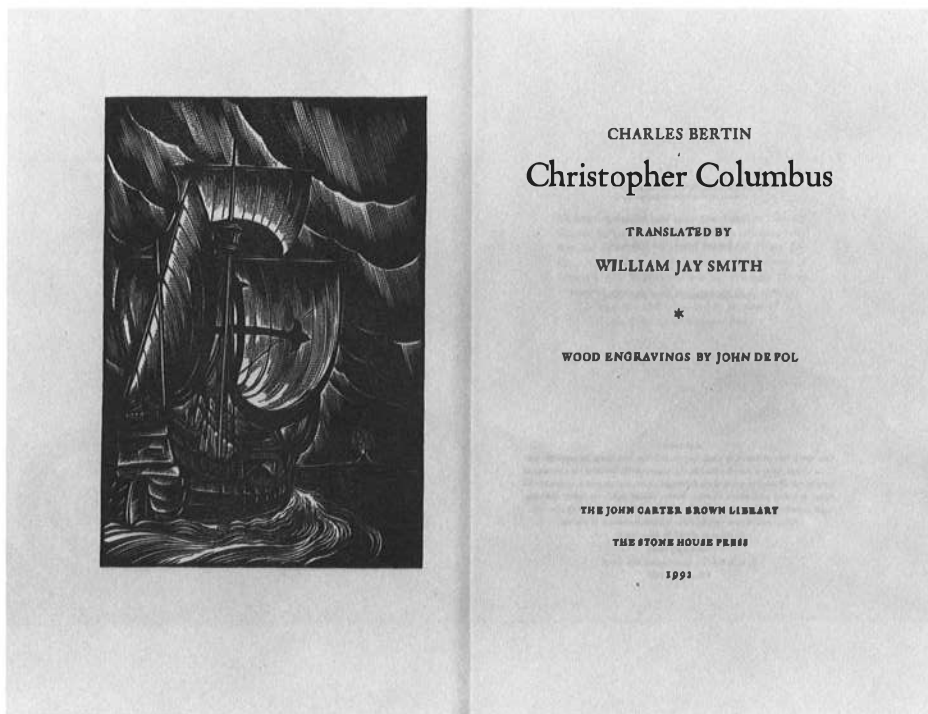
41 Jean Simpson Stephenson. *Of Scandinavia*. Bronxville, NY. 1991.

This book was written, hand-set, illustrated, printed on a Vandercook proofpress and bound by Jean Stephenson. The text is set in 18pt. Welts Bold and printed on Somerset Satin mouldmade paper. The illustrations were printed from separate linoleum blocks. The book was printed in the winter of 1990 - 1991. The cover art was printed in spring of 1992 at the Center For The Book Arts in New York. Edition of 22.



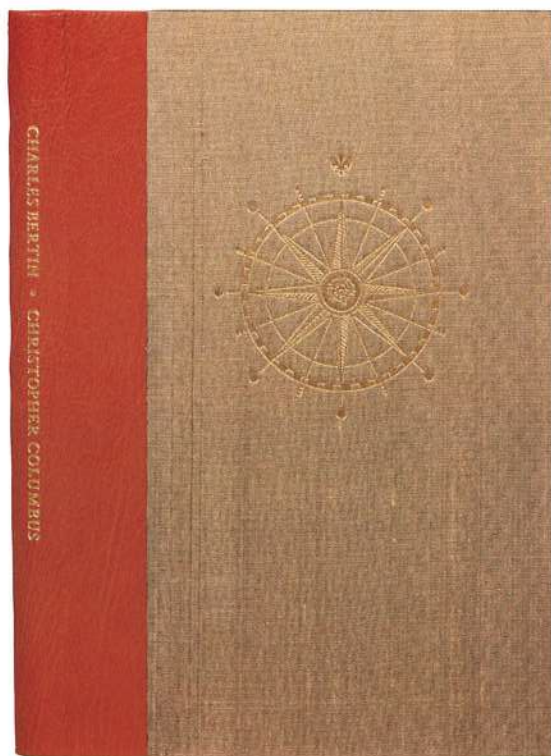
41A Jean Simpson Stephenson. *Of Scandinavia*. Bronxville, NY. 1991.

Edition binding covered in Japanese handmade Torinoko paper. Decor printed letterpress in 4 colors, rolled from 2 handcut wood blocks and 1 small linoblock. Endpapers of Japanese handmade dyed paper. 23.2 x 23.2 x 1cm. Bound 1992.



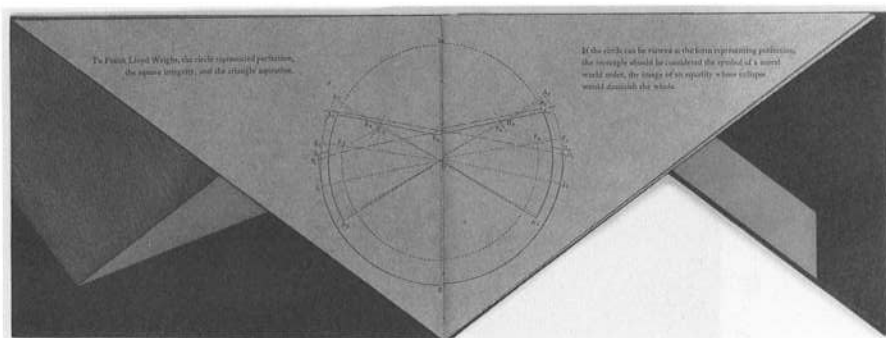
42 Charles Bertin. *Christopher Columbus*. New York, NY. 1992.

Set in Monotype Van Dijk. Printed on Rives paper. Illustrations printed in black are from works in the John Carter Brown Library. Original wood engravings, printed in colors other than black, by John De Pol. Edition of 220.



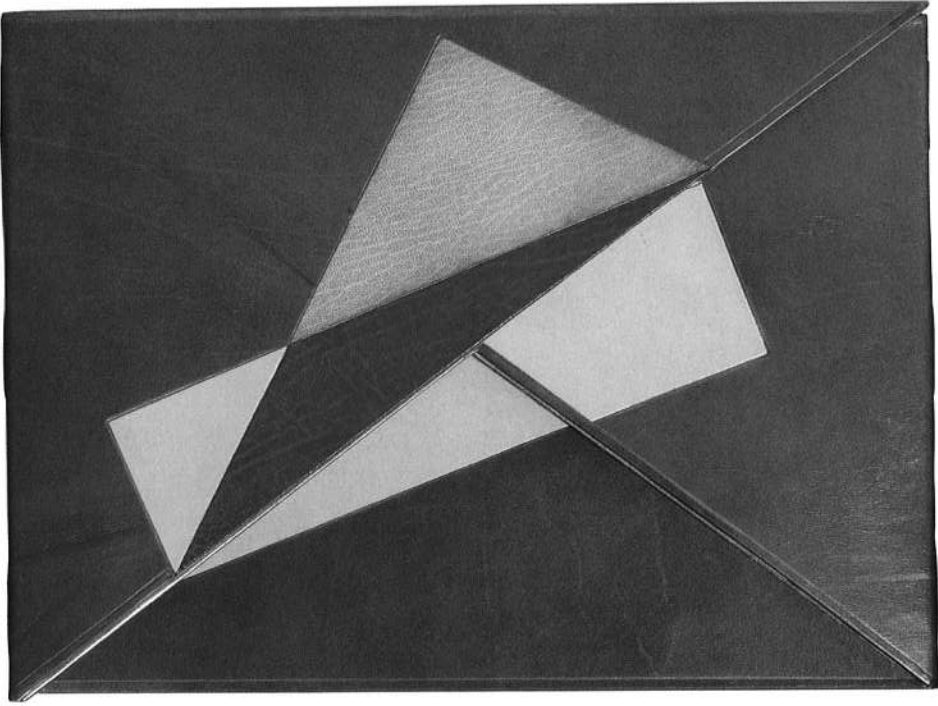
42A Charles Bertin. *Christopher Columbus*. Stone House Press. New York, NY. 1992.

Edition binding covered in quarter leather with Thai silk sides. Decor of compass rose stamped in gold on front board. Title in gold on spine. Rolled cloth head and tailbands. Gilt top edge. 24.5 x 16.5 x 2.5cm. Bound 1992.



43 Ivan Soll. *TryAngulations*. Madison, WI. 1991.

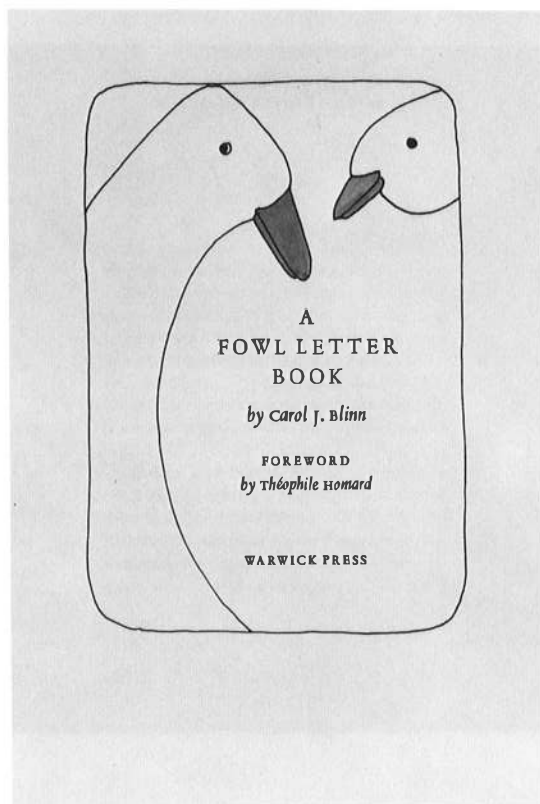
Text set in Caslon and Gothic Bold foundry type. Printed on a variety of Morlki papers at the Silver Buckle Press. Edition of 90.



43A Ivan Soll. *TryAngulations*. Tiramisu Press. Madison, WI.

Triangular on one side, rectangular on the other side, dos-a-dos binding in grey box calf with onlays of grey, beige and burgundy leathers. Play of triangles and rectangles in decor reflect the text. Unsupported visible sewing through text and covering leather. Endpapers of Japanese paper with grey box calf doublures. 9.5 x 24 x 1.25cm. Bound 1992.

The text is printed on triangular sheets of Japanese paper, and it is very slim and lightweight. I wanted to do an appropriately slim and lightweight binding. I also wanted to follow the triangular shape to begin with. Half-way through the text are 2 fold-out rectangular pages. For these I wanted a rectangular cover, which lead to the dos-a-dos format. Rectangular onlays folded over edges form triangles on the opposite side of the board. As suggested in the text, rectangles are built on triangles. The colors were chosen to match some of the very subdued colors of the textblock and some of the shapes parallel those inside the book.



44 Carol J. Blinn. *A Fowl Letter Book*. Easthampton, MA. 1989.

Text set in monotype Spectrum. Printed letterpress on Mohawk Vellum. 26 hand colored line drawings by Carol J. Blinn. Edition of 225.

Nine years from inception to completion, this alphabet book took *forever* to finish. Granted, for eight of those years the sketches sat on a shelf. The original linoleum cuts did not match the later change in style to line drawing so the whole mess had to be redrawn. Needless to say, ducks managed to creep into each drawing. The scholarly foreword by T. Homard (who moonlights as a social worker) adds much credence to the theory that Blinn is demented. You be the Judge.



44A Carol J. Blinn. *A Fowl Letter Book*. The Warwick Press. Easthampton, MA. 1989.

Covered in full natural goat vellum. Decor of underlaid letters in black. Duck's head, in relief, of sculpted board covered in reverse alum tawed pig with hand colored paper bill and acrylics. Apple of sculpted board covered in hand colored paper with cord. Orange paper head and tailbands. Solid graphite edges. Plain orange endpapers. 16 x 10.5 x 1cm. Bound 1992.

A is for Apple, B is for Baby, C is for Crow... In her first (and only) alphabet book, Carol Blinn uses ducks in various situations to represent the individual letters. I have attempted to stay in keeping with her light-hearted and playful approach. Contrary to Frieda Fitzenmeyer, critic, who writes, "I generally hate alphabet books, but this is not too bad except for all those damn ducks," I enjoy Carol's ducks with their expressive personalities.

until you pointed out, two days ago,  
that neither does the heart (not the "heart,"  
but the heart as grasped in the dissections  
of Michelangelo) need rest, seemingly  
indefinitely able to maintain  
a heading and speed, resting as it goes,  
through day's distractions, night's curling cold,  
inclement weathers of every sort

until, after years of regularity,  
It comes to a Patagonia not seen before;  
landing in this new non-flying it doesn't need,  
it joins in the clamor of its kind;  
on shingle, inhospitable but free of predators,  
just above the surf's antarctic burn,  
It assumes the nesting rights established  
when the pole was elsewhere and the continents one.



BIRD VOICE IN THE HALLS OF 5 A.M.

theebro      eebro      eebro

In the mild dark  
the radiator is with difficulty white.

eebaw    eebaw

The syllables vary like a signature.

kobi    kohl      kohl

A new voice tries  
the uvular, diphthong  
of its particularity.  
Fricative, apocope, an insect click  
join the tuning symphony.

Again the chance  
to go forth on the soft lawn,  
to take, like my sprinkler,  
differing angles to the ground,

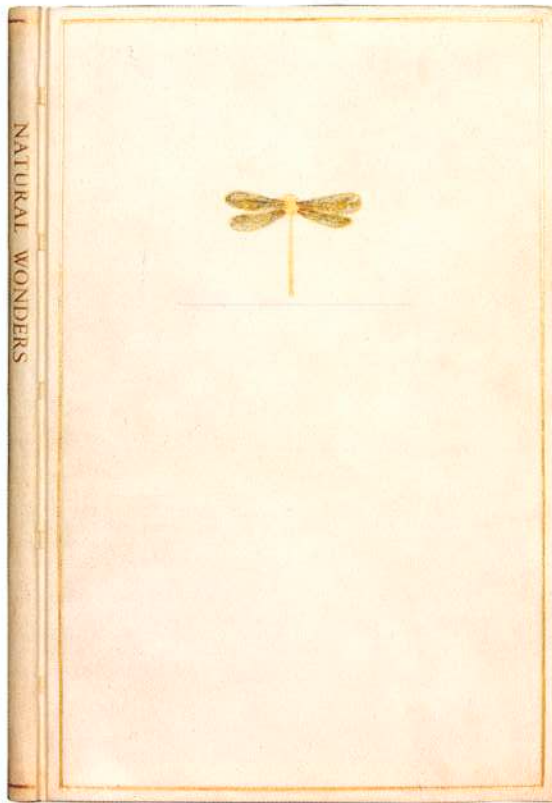
to the Aw    Aw  
of a bitumen crow in hemlock  
give jumbo, the greeting in Swahili,

to each    each    chip    chik    chew    epeleeklaw

reply in the lingua franca fjohn    fjorn.

45 John Barr. *Natural Wonders*. Easthampton, MA. 1990.

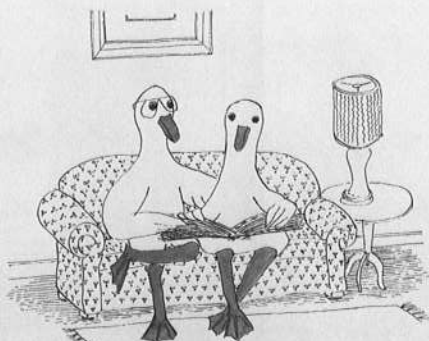
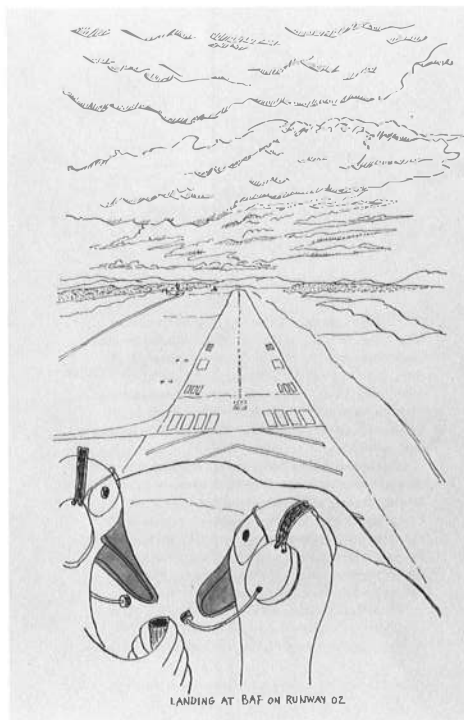
Text set in monotype Spectrum. Printed on white Frankfurt laid paper. Line drawings by Carol J. Blinn handcolored. Edition of 75.



45A John Barr. *Natural Wonders*. The Warwick Press. Easthampton, MA. 1990.

Covered in full white goat vellum. Decor gold tooled, stamped, and hand painted. Sewn silk head and tailbands. Glit top edge. Sewn on linen and vellum slips. Blue/green Hahnemühle endpapers. 23 x 15.5 x .5cm. Bound 1992.

The focus of my work is on new books; limited editions of private press books, or one-of-a-kind fine bindings. I do a lot of custom boxmaking, some rebinding and conservation work.



PERCY AND BUDDY LOOKING AT PICTURES

Soon Buddy couldn't wait to get off the ground to start her picture-taking. Layer after layer of clouds captured her artist's eye. Dams, bridges, rain in far off clouds, sunlight glittering off lakes, landing strips and bobbing boats in marinas, ocean currents and meandering streams, ploughed farmers' fields and tidy landscaped lots—were all subjects for her camera's lens.

When on the ground Buddy spent hours making albums to hold the piles of pictures she took. She would get out one of her cloud albums long after a Florida trip and nestle it into her lap.

46 Frieda Fitzenmeyer. *Once Upon A Time / Book Six*. Easthampton, MA. 1992.

Letterpress printed in monotype Univers on Mohawk Superfine. Thirteen hand colored line drawings by Carol J. Blinn. Edition of 125.

In this most personal and powerful story to date, Frieda Fitzenmeyer outdoes herself! *Book Six* immortalizes the flying adventures of a duck named Buddy and her sidekick, Percy. Filled with pathos and drama, Frieda's characters take readers up into cloud-laden skies where they teach us lessons only learned in the air.



46A Frieda Fitzenmeyer. *Once Upon A Time / Book Six*. The Warwick Press. Easthampton, MA. 1992.

Edition case binding (Bradel) covered in full Keyarl paper with printed paper label on front cover. 23 x 15.5 x .5cm. Bound 1992.

I like to collaborate with this printer every chance I get. In fact, I **have** to. I'm the printer. And then there's the little matter of collaborating with the illustrator and the publisher. That's me too.

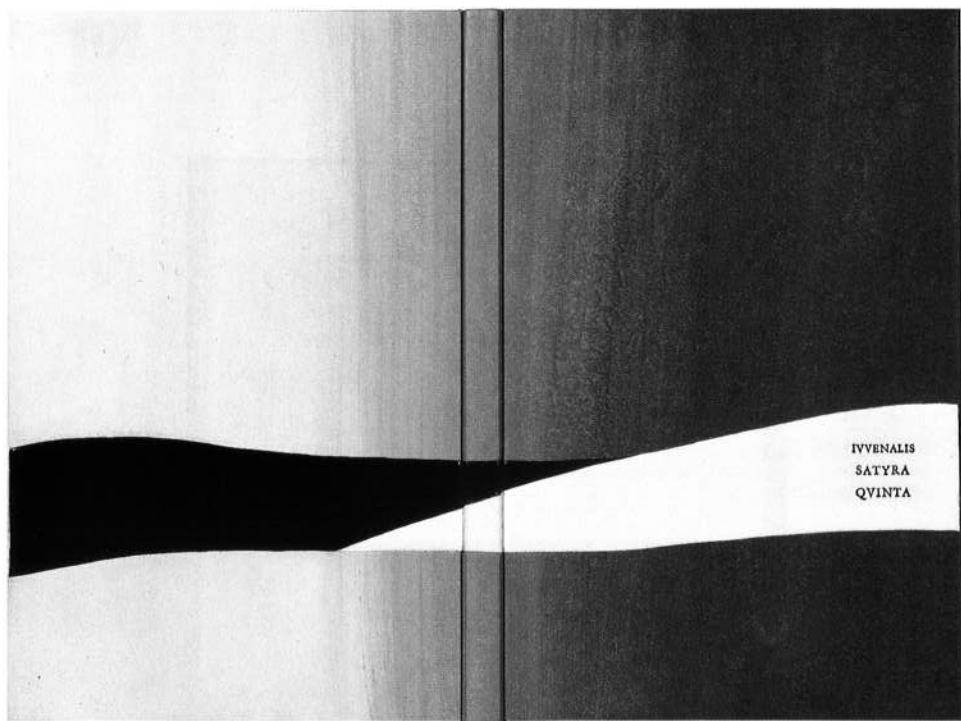
Si te propositi nondum pudet, atque eadem est mens,  
Vt bona summa putes, aliena vivere quadra,  
Si potes illa pati, quæ nec Sarmentus iniquas  
Cæsaris ad mensas, nec vilis Galba tulisset,  
Quamvis iurato metuum tibi credere testi. 5  
Ventre nihil novi frugalius; hoc tamen ipsum  
Defecisse puta, quod inani sufficit alvo:  
Nulla crepido vacat? nusquam pons, & tegetis pars  
Dimidia brevior? tantine injuria cœnæ?  
Tam jejuna fames? cum possis honestius illic 10  
Et tremere, & sordes farris mordere canini?  
Primo fige loco, quod tu discumbere jussus  
Mercedem solidam veterum capis officiorum.  
Fructus amicitiae magnæ, cibus: imputat hunc rex,

If of thy purpose yet, thou tak'st no shame,  
But keep'st thy minde (immutably) the same,  
That thou esteem'st it as a good in chiefe  
At others Trenchers to relieue thy life:  
If those things thou can'st find a backe to beare, 5  
That not Sarmentus, nor vile Galba were  
So base to put in patience of a guest,  
No, not for Cæsars far-exceeding feast:  
Feare will affect me to beleuee thy troth  
In any witness, though produc'd by oath. 10  
For nothing in my knowledge fals, that is  
More frugall then the belly: but say this,  
That not enough food all thy meanes can find,  
To keepe thy gut from emptinesse and wind,  
Is no Creeke void? no Bridge? no peece of shed 15  
Halfe, or not halfe? Would thy not being fed  
At Viri's Table be so foule a shame?  
Does hunger blow in thee so false a flame?  
As not to tast it nobler in as poore  
And vile a place as hath beene nam'd before? 20  
To quake for cold, and gnaw the niuest grounds  
Of Barly-griest (bak'd purposely for hounds)?  
First, take it for a Rule, that if my Lord  
Shall once be pleas'd to grace thee with his bond,  
The whole reuenewes that thy hopes inherit 25  
Rising from seruices of ancient merit,  
In this requitall amply paid will proue.  
O 'tis the fruit of a transcendent loue,

47 *Satyra Quinta Iuvenalis / Juvenal's Fifth Satire*. George Chapman translator. Iowa City, IA  
1979.

Handset in Romanée type. Printed on Rives heavyweight paper. Design by Christy Morrill.  
Edition of 300.

This edition of Chapman's translation has been reprinted from the 1629 edition. Decimus Junius  
Juvenalis flourished at the end of the first century A.D. His fifth satire treats a favorite theme  
of satirists, the horrible dinner party in which the host goes out of his / her way to make the  
guests uncomfortable.



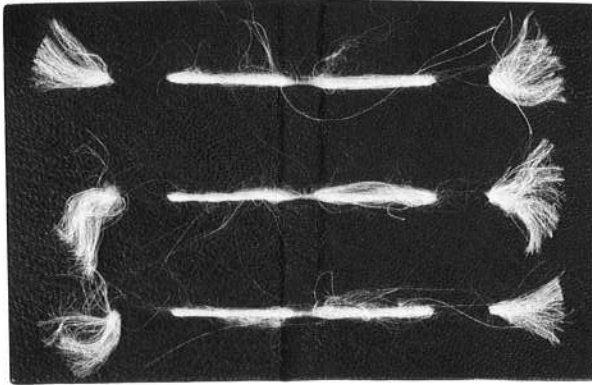
47A *Satyra Quinta Iuvenalis / Juvenal's Fifth Satire*. George Chapman translator. The Windhover Press. Iowa City, IA. 1979.

Full paper case binding (Bradel) covered in pastepaper by the binder with raised onlays of black and white boxcalf. Title, in Latin, stamped in black. Gray leather head and tailbands. Pastepaper endleaves, black at front and white at back. 25.7 x 17 x 1 cm. Bound 1991. Lent by Prof. Egon Verheyen.



48 R.C. Bellas. *We The People*. Baltimore, MD. 1987.

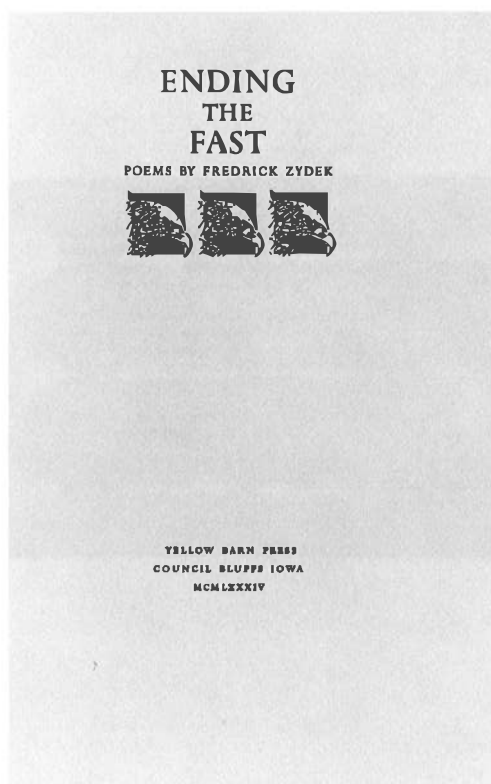
Text handset in 6pt. Bulmer 462. Printed by F.X. Harrigan using a 6 x 9 Baltimore No. 14 handpress. Edition of 250. Shown actual size.



48A R.C. Bellas. *We The People*. The Xavier Press. Baltimore, MD. 1987.

Covered in navy blue Kano Nigerian goat, box covered in Kano and Oasis goat. Decor of linen cords visible through spine as well as being visibly laced into boards. Sewn on raised cords. Endpapers of red Natsume lined with Crompton tissue. 6.8 x 5.1 x .5cm. Shown actual size. Bound 1991.

Francis Harrigan's work at the Xavier Press is rather pure and straight forward. This binding is meant to display the text in a simple manner.



49 Frederick Zydek. *Ending The Fast*. Council Bluffs, IA. 1984.

Text set in Monotype Perpetua by the Out of Sorts Letter Foundry. Printed by Neil Shaver. Pen and ink drawings for front cover and title pages created by Paul Otero and printed from line engravings. Edition of 100.



49A Frederick Zydek. *Ending The Fast*. Yellow Barn Press. Council Bluffs, IA. 1984.

Covered in Black archival claspman leather. Decor of gold and blind tooling with leather onlays. Top edge gilt. Single color front bead silk head and tailbands. Sewn on frayed linen cords, laced through boards. Japanese paper endleaves with leather joint. 25.5 x 16.5 x 1.5cm. Bound 1992.

This text came into my possession in exchange for a job of gold tooling. My real interest in it didn't develop for several years. It has come to have a significance for me which may have little to do with the intentions of the author or printer. While I hope that the binding harmonizes with the content, the design is primarily a personal expression.

## Printers and Binders Index

---

### *Abattoir Editions*

Bonnie O'Connell

The University Of Nebraska at Omaha

Omaha, Ne 68182

402/544-2787

No. 1, 1A

### *ABCedary Letterpress*

Alan James Robinson

PO Box 406

Easthampton, MA 01027

413/268-9476

No. 2, 2A

### *Alcuin Press*

Joyce Grafe

Portland, OR

No. 3, 3A

### *Arlon Press*

Andrew Hoyem

460 Bryant St.

San Francisco, CA 94107

415/777-9651

No. 4, 4A, 5, 5A, 6, 6A

### *Beaverkill Press*

60 East 42nd St.

New York, NY 10165

No. 7, 7A

### *Blinn, Carol J. / The Warwick Press*

PO Box 70-A

One Cottage St.

Easthampton, MA 01027

413/527-5456

No. 44, 44A, 45, 45A, 46, 46A

### *Butler, Gabrielle Fox*

PO Box 8977

3673 Stettinius Ave.

Cincinnati, OH 45208

513/381-1340

No. 35A, 48A

Trained at Guildford College of Technology, Surrey, UK. Currently resides in Cincinnati, OH.  
Conservator and binder in private practice.

*Catawba Press*

No. 8, 8A

Barbara Blumenthal  
39 Chapel St.  
Northampton, MA 01060  
413/586-0492

*Chamberlain Press*

No. 9, 9A

Sarah Chamberlain  
Portland, OR

*Chelonidae Press*

No. 10, 10A

See ABCedeary Letterpress

*Cheshire Cat Press*

No. 11, 11A

Toronto, Ontario  
Canada

*Cohen, Claudia*

No. 2A, 10A, 14A

Box 52  
One Cottage St.  
Easthampton, MA 01027  
413/527-6007

Born 1953 in Springfield, MA. Served apprenticeships in 1971-1972 in letterpress printing at the Gehenna Press, 1977 in binding at the Conservation Studio at Yale University under Jane Greenfield, and 1978-82 in the bindery of Gray Parrot. In 1983 she studied with Hugo Peller at the Centro del Bel Libro, Ascona, Switzerland, returning later that year to open her own bindery where she specializes in edition binding.

*Creighton, Sarah*

No. 2A, 10A, 25A, 45A

One Cottage St.  
Easthampton, MA 01027  
413/527-3558

Born 1948 in Boston, MA. Beginning in 1979 she studied bookbinding with David Bourbeau, Arno Werner, Gray Parrot and Hugo Peller. She established her own binding studio in 1983 where she focuses on limited editions of private press books, one-of-a-kind fine bindings, boxmaking, and some rebinding and conservation work.

*Esser, Mark*

No. 49A

125 Trapelo Rd, apt 38

Belmont, MA 02178

617/227-0155

Worked in the in-house production bindery of the Newberry Library, Chicago, 1979-1981. Studied with David Brock, Gary Frost, and at the Harcourt Bindery with Joe Newman. Served an apprenticeship with William Anthony from 1982-1986, first at Anthony and Assoc. and at the Conservation Department of the University of Iowa. Since 1986 he has been the bookbinding instructor at the North Bennet Street School in Boston, MA.

*Etherington, Don*

No. 15A, 24A, 33A

Information Conservation, Inc.

911 Northridge St.

Greensboro, NC 27403

919/299-7534

Born in 1935 in London, UK. Trained with George Ferlin at the Central School of Arts and Crafts and with Edgar Mansfield, Ivor Robinson, and Roger Powell. From 1960-1970 he taught bookbinding at Southampton College of Art. Came to the US in 1970 to become Asst. Restoration Officer at the Library of Congress in Washington, D.C., and later Chief Conservation Officer at the Humanities Research Center at the University of Texas, Austin. He is currently Vice-President of Information Conservation, Inc., Conservation Division.

*Evetts, Deborah*

No. 42A

149 East 69th St.

New York, NY 10021

212/685-0008

Born in Ringwood, Hampshire, UK, she started bookbinding as a summer job at age 14. Studied under John Corderoy and John Plummer at Brighton College of Arts and Crafts and at the Central School of Art, London under William Matthews. She is currently Bookbinding Conservator at the Pierpont Morgan Library in New York City.

*Glalster, Donald*

No. 4A, 5A

PO Box 477

Silver Birches, Brown Road

Ashfield, MA 01330

413/625-6659

Born in 1945 in California, he received his MFA in Painting and Sculpture from San Jose State University in 1970. From 1973 to 1975 he studied bookbinding with Barbara Hillier in San Francisco, and in 1975-76 studied in Paris with Roger Arnault and Pierre Aufschneider. He worked as a design bookbinder in Palo Alto, CA from 1977 until 1984 when he established his present bindery in Ashfield, MA where he does design binding.

*Good Book Press* No. 12, 12A, 13, 13A  
 Peter and Donna Thomas  
 260 Fifteenth St.  
 Santa Cruz, CA 95062  
 408/475-1455

*Grenfell Press* No. 14, 14A

*Griffe d'Acier Press* No. 15, 15A, 16, 16A  
 Montreal, Quebec  
 Canada

*Hermetic Press* No. 17, 17A  
 Hendrick Drescher  
 Granary Books  
 New York, NY

*Hille, Jenny* No. 37A  
 63 Summit Rd  
 Riverside, CT 06878  
 203/637-4789  
 Trained and worked with Jane Greenfield at Yale University. Further training in Ascona, Rome, Geneva and at workshops in the US. Self employed as a book conservator and library preservation consultant.

*Howell, Robin H.* No. 8A  
 800 Seward St, apt 3  
 Evanston, IL 60202  
 708/475-4217  
 Robin Howell is first and foremost a bookbinder who is presently struggling to finish nursing school. Once upon a time, she graduated from Smith and immediately proceeded to attend and graduate from the North Bennet Street School in Bookbinding. After that she worked with several wonderful binders who inspired her and encouraged her to perfect her technical skills and creative abilities.

*Hunter, Constance* No. 26A  
 706 Walnut Ave.  
 Santa Cruz, CA 95060  
 408/426-6916  
 Born in New York in 1949. Studied with Barbara Hiller and Donald Glalster in California and now operates her own bindery as well as teaching.

*James Cummlins*  
New York, NY

No. 18, 18A

*Janus Press*  
See Van Vleet, Claire

*Kamph, Jamie / Stonehouse Bindery*  
74 Wilson Rd.  
Lambertville, NJ 08530  
609/737-2130

No. 12A

Born in Princeton, NJ. After receiving a B.A. in English Literature from Mount Holyoke College, she worked as a writer, editor, and publisher in New York city until she "discovered" bookbinding. Studied with Hope Well, then established Stonehouse Bindery in the barn of her farm in NJ. Has written several articles and a book on bookbinding (*A Collectors Guide to Bookbinding*). Has Participated in bookbinding exhibitions at Yale University, Princeton University, the University of Texas at Austin, The Grolier Club, Aspen Visual Arts Center, Hunterdon Arts Center, San Francisco Public Library, Creative Arts Workshop, and of course Guild sponsored exhibitions.

*Kellar, Scott*  
4308 N. Spaulding  
Chicago, IL 60618  
312/539-4231

No. 28A

Began training as a bookbinder for Monastery Hill Bindery (Chicago) 1974-76. Worked in the conservation bindery of the Newberry Library from 1977-81. Operated a private bookbinding and conservation studio, Scriptorium Bookbinding in Chicago from 1981-85. Presently employed in the Preservation Department of Northwestern University Library as Collections Conservator. Exhibits regularly with the Chicago Hand Bookbinders and the Guild.

*Kelm, Daniel / The Wide Awake Garage*  
PO Box 449  
One Cottage St.  
Easthampton, MA 01027  
413/527-8044

No. 17A

Born in 1951. Originally trained as a chemist, he began his training in bookbinding in 1978 and worked in numerous binderies in Boston, New York and Toronto, including collaboration with David Bourbeau. In 1983 he founded the Wide Awake Garage in Easthampton as an artists studio and bindery where he produces artists books and fine and edition bindings.

*Lallier, Montique*

No. 16A

12A Park Village Lane  
Greensboro, NC 27405  
919/282-0624

Born in Montreal in 1941, she trained with Simone R. Roy in Montreal, then Roger Arnault in Paris, Edwin Helm in Ascona, and Hugo Peller in Solothurn. She has her own studio in Greensboro where she specializes in fine binding. She is also currently Standards Chairperson for the Guild of Book Workers.

*Maryatt, Kitty / Two Hands Press*

No. 38, 38A, 39, 39A, 40, 40A

22137 Avenue San Luis  
Woodland Hills, CA 91364  
818/703-0257

Began binding in 1976 in Los Angeles and studied for three months with Hugo Peller at the Centro del Bel Libro in Ascona in 1981 on a grant from UCLA while attaining her MFA which she received in 1983. She has been teaching fine printing and bookmaking at Scripps College in Claremont, CA since 1986. She has a book arts design studio in Woodland Hills, CA.

*Mason Hill Press*

No. 24, 24A

Pownal, VT

*Metz, Barbara Lazarus*

No. 3A

1422 West Irving Park Ave.  
Chicago, IL 60613  
312/549-5324

Co-founder of Artist Book Works in Chicago, she received her MFA from the School of the Art Institute in Chicago in Printmaking where she studied with Joan Flasch and Gary Frost. She has attended many workshops through Paper Book Intensive and at ABW and for the past 3 years has studied with Heinke Pensky-Adam. She has taught numerous workshops throughout the country as well as in area schools and teaches at the School of the Art Institute of Chicago since 1989. Primarily a fine artist and teacher, she uses various book formats as a viable resource to expand the creative experiences of her students.

*Midnight Paper Sales Press*

No. 25, 25A

Gaylord Schanillee

*Minter, William*

No. 29A

3605 N. Damen Ave.  
Chicago, IL 60618  
312/248-0624

Born in 1948 in Madison, WI. Apprenticed with and worked with William Anthony from 1971 to 1978. He established his own bindery and conservation studio in 1978 where he specializes in the conservation of rare book and manuscripts.

## Printers and Binders Index

---

### *Moving Parts Press*

No. 26, 26A

Felicia Rice  
220 Baldwin St.  
Santa Cruz, CA 95060  
408/427-2271

### *Mowery, John Franklin*

No. 30A

The Folger Shakespeare Library  
201 E. Capitol St. S.E.  
Washington, D.C. 20003  
202/544-4600

Born in 1953. Studied binding with Kurt Londenberg at the Hochschule für bildende Künste in Hamburg for four years and paper restoration with Otto Wächter in Vienna for two years. He is currently Head Conservator at the Folger Shakespeare Library and President of the Guild of Book Workers.

### *Naggs, Julie*

No. 1A

2530 W. Wilson Ave.  
Chicago, IL 60625  
312/539-9569

Worked in the Special Collections Department of the University of Kansas in Lawrence. Has been working with and taking classes in binding from William Minter for the past 1 1/2 years.

### *Neff, Sid A. Jr.*

No. 7A, 18A

524 Sycamore Rd.  
Sedwickley, PA. 15143  
412/741-3173

He is a self-taught fine binder who comes from a background of corporate graphic design, illustration and photography. Professionally he designs and executes binding-type containers (folders, boxes, books) for corporations. Privately he creates piscatorial bindings for his angling library. He has exhibited with the Guild of Book Workers since 1986, and had a one-man show in 1990.

### *Newman, Joseph*

No. 20A

4 Oliver St.  
Salem, MA 01970  
508/470-1010

Born in New York in 1948, he served a four-year apprenticeship at the Harcourt Bindery in Boston. Worked in private practice as proprietor of Pride's Crossing Bindery from 1980-1983. Currently works as Senior Book Conservator at the Northeast Document Conservation Center.

*Nugent, Marla*

No. 9A, 21A

202 S. Pitt St.  
Alexandria, VA 22314  
202/707-5634

Worked at the Smithsonian Institution Libraries Book Conservation Lab with John Hyltoft from 1977 - 1989. Currently employed in the Conservation Office of the Library of Congress in Washington, D.C. She has also studied privately with Tom Albro.

*Parallel Press*

No. 27, 27A

Joe Sanders  
Duluth, GA

*Peppermint Press*

No. 28, 28A, 29, 29A

Richard Miller  
RR 1  
Cavan, Ontario L0A 1C0  
Canada  
705/944-8977

*Petrarch Press*

No. 30, 30A

PO Box 488  
Oregon House, CA 95962  
916/692-3195

*The Press in Tuscany Alley*

No. 34, 34A

Joyce Lancaster Wilson  
One Tuscany Alley  
San Francisco, CA 94133  
(415) 986-0641

*Press Of Appletree Alley*

No. 31, 31A, 32, 32A

Barnard Taylor  
Lewisburg, PA

*Press Of The Humanities Research Center*

No. 33, 33A

The University of Texas  
Austin, TX

*Ramsey, Eleanore Edwards*

No. 11A

366 31st Ave.

San Francisco, CA 94121

415/221-5176

Born in 1943. Studied bookbinding with Dr. Harry Green, Barbara Hiller and Stella Patrl. She has also attended many specialized workshops and specializes in fine binding. She also teaches.

*Rash, Donald*

No. 31A, 32A

59 E. 8th St.

Wyoming, PA 18644

717/693-6150

Born in Dover, DE in 1952. He studied with Fritz and Trudi Eberhardt from 1979 - 1986. He was Library Conservator at Haverford (PA) College, 1978-1986, when he established his own bindery at Lake Harmony, PA, specializing in limited edition binding, restoration, and paper marbling. He has exhibited widely with the Guild of Bookworkers, Canadian Bookbinders and Book Artists Guild, and in local and regional exhibitions.

*Rebecca Press*

No. 35, 35A, 36, 36A

Rebecca S. Bingham

5604 42nd Ave.

Hyattsville, MD 20781

*Rennle, Silvia Nusslo*

No. 22A, 36A, 43A

638 N Star Rte.

Questa, MN 87556

505/586-1909

Swiss born and residing in the US since 1967. Studied with Swiss master-binder Hugo Peller at Ascona, Solothurn and while on tour with him through the US in 1984. She has exhibited bindings yearly since then, has bindings in private and public collections. She also teaches and lectures extensively.

*Robinson, Alan James*

See ABCedary Letterpress

*Runriver Press*

No. 37, 37A

Anders Thompson

Tuscaloosa, AL

*Scripps College Press*

See Kitty Maryatt

*Sobota, Jan*

No. 6A

828 Firestone

Richardson, TX 75080

214/437-9985

Born in Czechoslovakia in 1939. Studied with Karel Silenger in Plzen and graduated from the School of Applied Arts in Prague in 1957. He was awarded the title of "Master of Applied Arts" in bookbinding and restoration by the Czechoslovakian Minister of Culture. In 1977 he became a member of the Meister der Einbandkunst (MdE). He left Czechoslovakia in 1982 for Switzerland where he remained until 1982. In 1984 he came to the US to become the Bookbinder and Conservator at the Case Western Reserve University in Cleveland, OH. In 1990 he assumed the newly created position of Book Conservator at the Bridwell Library of Southern Methodist University in Dallas, TX.

*Sonnichsen, Joanne*

No. 34A

894 Ringwood Ave.

Menlo Park, CA 94025

415/326-7679

Born in Omaha, NE in 1933. She studied with Donald Glaister for six years. She was awarded the "Prix de la Reliure Originale" in Paris in 1989. She specializes in fine binding and restoration, as well as teaching, and is active in many book arts organizations.

*Spitler, Priscilla*

No. 27A

PO Box 140793

Austin, TX 78714

512/837-0479

Born in 1954 in Columbus, OH. She received her BFA in Printmaking from the California College of Arts and Crafts. She holds a Certificate of Craft Bookbinding from the London College of Printing which she earned in 1981. In 1987 she studied with James Brockman. She established her own studio in Santa Fe, NM 1981-87, specializing in portfolio editions for photographers and printmakers, and edition bindings for the Press of the Palace of the Governors Museum. Since 1987 she has been bookbinder for limited editions at BookLabs, Inc. in Austin. She is also President of the Lone Star Chapter of the Guild of Book Workers.

*Stephenson, Jean S.*

No. 41, 41A

PO Box 521

Bronxville, NY 10708

914/668-1584

She graduated from the University of the Arts in Philadelphia, PA., and has studied at the School of Visual Arts in New York as well as at the Center for the Book Arts in New York. Presently she works as an illustrator, binder and printer as well as serving as Small Exhibitions Chairperson for the Guild of Book Workers.

*Stone House Press*

The John Carter Brown Library  
New York, NY

No. 42, 42A

*Taylor, Warren D.*

265 98th Ave, N.E.  
Bellevue, WA 98004  
206/454-6605

No. 13A

Born 1926 in Cleveland, OH. Received D.D.S from Case Western Reserve University in 1954. Worked with August Alpers (general bookbinding) 1941-42. From 1979-80 studied privately with Mary Tigelaar. Since 1981 has attended numerous workshops. Since 1980 has become more and more involved in operating own bindery which specializes in one-of-a-kind, limited edition, design binding as well as restoration and boxmaking.

*Tiramisu Press*

Marta Gomez  
Madison, WI

No. 43, 43A

*Van Vleet, Claire / The Janus Press*

RD 1 Box 53AA  
West Burke, VT 05871  
802/467-3335

No. 19, 19A, 20, 20A, 21, 21A, 22, 22A, 23, 23A

Born 1933 in Ottawa, Canada. Received her MFA in 1954 from Claremont College in California. She apprenticed with John Anderson at the Pickering Press in Philadelphia, 1958-60. Her Janus Press was established in 1955. She has recently received a MacArthur Foundation Prize Fellowship for 1989-1994. She is best known for her creative limited editions utilizing many book forms and executed in collaboration with other artists.

*Verheyen, Peter David*

21 Clark St  
New Haven, CT 06511  
203/495-8991

No. 44A, 47A

Born 1963, in Princeton, NJ. Worked with John Dean in the conservation lab while a student at Johns Hopkins University. Interned with Georg Reinwald in the conservation lab of the Germanisches National Museum, Nuremberg, Germany in 1984. Completed formal two year apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany in 1987. Studied with Julia Pulsant at the Professional School for Book Restoration in Ascona, Switzerland, in 1987 and Frank Mowery at the Folger Shakespeare Library on a Mellon Internship in Washington D.C. in 1988. Worked with Heinke Pensky-Adam at Monastery Hill Bindery 1988 and with William Minter in Chicago, IL from 1988-1991. Currently employed as conservator at Yale University. Currently Exhibitions Chairperson for the Guild of Book Workers.

*Warwick Press*

See Carol J. Blinn

*Windhover Press*

No. 47, 47A

Kim Merker

The University of Iowa Center for the Book

Iowa City, IA 52242

319/335-0429

*Xavier Press*

No. 48, 48A

Francis Harrigan

Baltimore, MD

*Yellow Barn Press*

No. 49, 49A

Nell Shaver

Council Bluffs, IA

---

## COLOPHON

This catalog was designed and typeset by Peter D. Verheyen  
in ITC Avant Garde Gothic Book using WordPerfect 5.1.

All photographs by Julie Ainsworth.

1500 copies were printed by Stephenson Printing, Inc.  
on acid-free Vintage Velvet text and cover paper.

Bound by Advantage Bookbinding.

---

Beaverkill Press Carol J. Blinn Gabrielle Fox Butler Cat  
Press Chamberlain Press Cheloniidae Press Cheshire Cat  
Claudia Cohen Sarah Creighton Mark Esser Don Ether  
Deborah Evetts Donald Glaister Good Book Press Grenfell  
Griffe d'Acier Press Hermetic Press Jenny Hille Robin H. H  
Constance Hunter James Cummins Press Jamie Kamph  
Stonehouse Bindery Scott Kellar The Wide Awake Garage  
Monique Lallier Kitty M Two Hands Press Barbara Lazarus Metz  
Mason Hill Midnight Paper Sales Press William Minter Moving Parts  
John Franklin Mowery Julie Naggs Sid A. Neff Jr. John Newman  
Maria Nugent Parallel Press Peppermint Petrarch Press Press in Tuscany Alley Joyce Lancaster

