

# West

O F T H E P L A I N S

A juried exhibit of contemporary book works by members  
of the Rocky Mountain Chapter of the Guild of Book Workers

**Denver Public Library**

**Denver, CO**

Oct. 5 – Dec. 18, 2008

**Hayden Library, Arizona State University**

**Tempe, AZ**

Jan. 20 - March 8, 2009

**Salt Lake City Public Library**

**Salt Lake City, UT**

March 17 - April 30, 2009

It was an honor and a pleasure to act as juror for "West of the Plains". I was delighted to see the varied scope of entries. I noticed a huge improvement in the quality of fine bindings, since the last Chapter show five years ago, with thanks to the Ah Haa School in Telluride. There was an explosion of artistic merit in the numbers and quality of artist's books and altered books. We garnered a number of new members for the opportunity to exhibit in this traveling show. My criteria for inclusion was based on two general factors: artistic merit and craft skill.

Of the 35 books chosen for exhibit, they were more or less divided into basic categories of fine bindings, artist's books, and small-illustrated press books in various coverings. The scope of this show mirrors the areas of interest within the GBW.

Local book art groups are very strong in the Rocky Mountain region, perhaps because the distances are large, with a days travel between each node of book artists. For instance, there is a large group in Santa Fe, the "Santa Fe Book Arts Group"; in Tucson "Paperworks", the Sonoran Collective for Book and Paper Arts; in Boulder/Denver, the Book Arts League. These groups foster the huge growth in the book arts that has occurred in the past 20 years, and tend to be oriented towards book ART, rather than bookbinding. Some practitioners are interested in the traditional skills, but it is often hard to find teachers on a regular basis beyond workshops.

The fine bindings of several artists, Karen Hanmer, Colleen Curry, and Lang Ingalls all rival bindings seen in national GBW shows. Karen Hanmer's binding, "Death in the Grand Canyon" is a fine binding with humor, a rare occurrence. The book features falling men stamped across the spine and the superbly executed leather doublure. Californian Colleen Curry's binding "Desert Dreams", is perhaps the finest example of traditional French binding in the show, with leather doublures, suede flyleaves and raised onlays. It also opens well!

Peggy Johnston's "pods" don't open at all! But they are delightful sculptural altered books. The essential nature of book still exists in that the pages are still attached, but not in a sequential fashion. Another non traditional and hilarious book is Jennifer Beachler's "Crocheted Bookhive", a piece of wood wrapped in crocheted cloth with 12 miniature books attached like bees. Another highlight is Gail Watson's "The Water Department", a compilation of small printed poems on the spirit of water enclosed in circular metal containers, perhaps water samples in a larger collection box.

The painted books by Carolyn Leigh of Tucson are bright and brash, using simple crude forms, indeed painting in the shape of books. Sammy Lee's "Journey of Life" was made to be a card catalog of life with a page from each day. Each page was digitally output on soft Japanese paper, providing an abstract history or feeling of life at the time. The housing also contains a secret container with a bottle of Chinese fortunes urging control over life, or take what comes?

In the classic vein of small press books, the highlight is probably "Native Soil", a collaboration of Pamela Wood, Beck Whitehead and Rose Harms. The book, a collection of poems by south Texas poets, features handmade paper and good letterpress. The colors are muted earth colors, and the execution of craft is meticulous. I also enjoyed the two miniature books by Madelyn Garrett, less than 1.5 inches tall and immaculately done! I have always admired the craftsmanship that goes into making a small book without lumps and bumps.

This is a great and varied show, and I hope to see more work, more artists, and craft improvement in the next show. Also I hope it will encourage more artists to join the GBW, continue on in their studies, and most importantly, to continue to expand the "book" as an art form!

Laura Wait, exhibit juror



A juried exhibit of contemporary book works by members  
of the Rocky Mountain Chapter of the Guild of Book Workers

**David Ashley**

dlastudio@aol.com  
*Graffiti Love*/\$500

*Three Letters from St. Louis*/\$500

**Alicia Bailey**

aliciabailey@mac.com  
*Cosmeceutical Collection*/\$750

*Lipstips, #26* (edition of 35)/ \$75

**Pamela Clare Barrios**

pam\_barrios@byu.edu  
*Three Classic Faces*/\$200

**Jennifer Beachler**

jbeachler@vandals.uidaho.edu  
*Crocheted Book Hive*/NFS

**Jill Bergman**

jill@bergman.name  
*Evergreen 1/5* /\$1,800

**Nancy Culmone**

nancyculmone@plateautel.net  
*Sweetness*/\$365

**Coleen Curry**

curryc280@yahoo.com  
*Desert Dreams*/\$3,900

*Grand and Sublime Scenery*/\$3,750

**Curt Dornberg**

cdornberg@comcast.net  
*To Make a Portrait of A Bird*/\$800  
*Seeds of Discovery*/\$800

**Ethan Ensign**

eensign@gmail.com  
*Allegory of the Olive Tree*/\$1900

**Brenda Gallagher**

brenda@brendagallagher.com  
*Christmas Morning Moment*/NFS

**Madelyn Garrett**

madega@comcast.net  
*Of Gardens*/\$100

*Rapunzel*/\$300

**Karen Hanmer**

karen@karenhanmer.com  
*Celestial Navigation*/\$500 (edition of 30)

*Over the Edge*/\$2000

**Deborah Horner**

debner1@ecentral.com  
*A Western Anthology*/\$500

**C. L. Ingalls**

lang@eidolanpress.com  
*Desert Dreams*/NFS

*Crow Calls*/NFS

**Peggy Johnston**

wavelandstudio@att.net  
*Gemini Pod*/\$225

*Anenome*/\$200

**Paula Jull**

jullpaul@isu.edu  
*Entropy/Impermanence*/NFS

**Ginny Kilander**

ginnykilander@yahoo.com  
*Flow I-IV*/NFS

**Sammy Lee**

sammy.lee@mac.com  
*Unfolding Each Day*/NFS

**Carolyn Leigh**

banis32@gmail.com  
*Calle Sin Sombras/Street Without Shadows*  
\$425.00

*Two Two's - The balance between chance*  
*... shielded or juggling*  
\$1,200.00

**Alicia McKim/**

**Nancy Eastman**

aliciamckim@comcast.net  
*The West Being What It Is*/\$1200

**Sialia Rieke**

carpenoctumpress@yahoo.com  
*OM/NFS*

**Beverly Schlee**

binderb@asu.edu  
*Shoes United* (edition of 50)/\$30

**Betsey Stout**

betseystout@gmail.com  
*An Introduction to Bibliography*/\$1200

**Gail Watson**

gail@birdwoodpress.com  
*The Water Department*/\$375

*Red Target*/\$175

**Pamela S. Wood**

artboard@rarehare.com  
*Native Soil* /\$600

**Juror**

**Laura Wait**

laurawait@springsips.com  
*Monumentum Arbusti, book 4 of 6*  
\$3000

If interested in purchasing a particular piece, please contact the artist directly.

David Ashley  
Denver, CO

*Graffiti Love*  
2007



7 x 6 x .5"

Digital images and text, cyanotype print covers, foil stamping.

*Most images shot within a one-block radius of the artists' studio in Denver.*

*Three Letters from  
St. Louis*  
2008



6.75 x 10 x .5"

Published by Edward McLean, Libros Escogidos, 1958, printed in Holland. Green goatskin, gold and blind tooled spine, japanese wood veneer paper covers and endsheets. Simplified binding. *This text block was found among some binding papers and endsheets purchased from the estate of McLean in 1982.*

**Alicia Bailey**  
Aurora, CO

*Cosmeceutical  
Collection*  
2006



9.25 x 6.5 x 1.5"

Box containing 3 limited edition books.

Belladonna: Three accordion books detail various aspects of the Belladonna (Deadly Nightshade). This plant, although toxic, has been used by women medicinally and as an aid to beauty.

Lash Lure: Lash Lure was the product that prompted FDA involvement with cosmetics in the 1930's. This book tells the Lash Lure story.

Compact Beauty: Media myths are presented in the form of absolute truisms as is typically found in women's magazine ads and articles. These are presented along with images of girls/women that are either also taken from the same sources but appear nonetheless to be out of context. On the bottom hinged platform is an image of a type popular in Victorian times which initially appears rather chaste but changes radically when the woman's head is covered and the image is viewed in the provided mirror.



**Alicia Bailey**  
Aurora, CO

*Lipstips, #26*  
edition of 35  
1999



3.5 x 1 x 1.25"

Text is laserprinted on sumi paper, coated with pigment and paste and bound into lipstick tube. Box is fabric covered cardboard, coated with wax and pigment, with inside mirror and snap closure box.

*Carole Jackson wrote in her book "Color Me Beautiful", 'the discovery of lipstick as a teenage girl changed my life'. This slit scroll book, housed in a lipstick tube, includes dozens of observations about the history, manufacture and general qualities of lipstick.*

**Pamela Clare  
Barrios**  
Orem, UT

*Three Classic Faces*



2.3 x 2.8"

Sewn-board tightback binding covered in brown goatskin.

*I am enamored of simple constructions. This book illustrates the simplicity of the sewn-board, of cold-tooling, and of ring and pin closure.*

**Jennifer Beachler**  
Evanston, WY

*Crocheted Book Hive*  
2008



9 x 7 x 5"

Paper, museum board, ink, marker, acrylic paint, PVA, corduroy fabric, wood

Twelve miniature books using concertina pages in flat-spine bindings on crocheted corduroy hive with wood.



**Jill Bergman**  
Steamboat Springs, CO

*Evergreen, 1/5*  
2008



11.75 x 7.25 x 4.25"

The prints are hand colored solar plate etchings framed with brass strips. The tree samples are covered with mylar and held in place with stained wood. The pages are made of 5 stained pine boards sewn onto leather straps with linen thread.

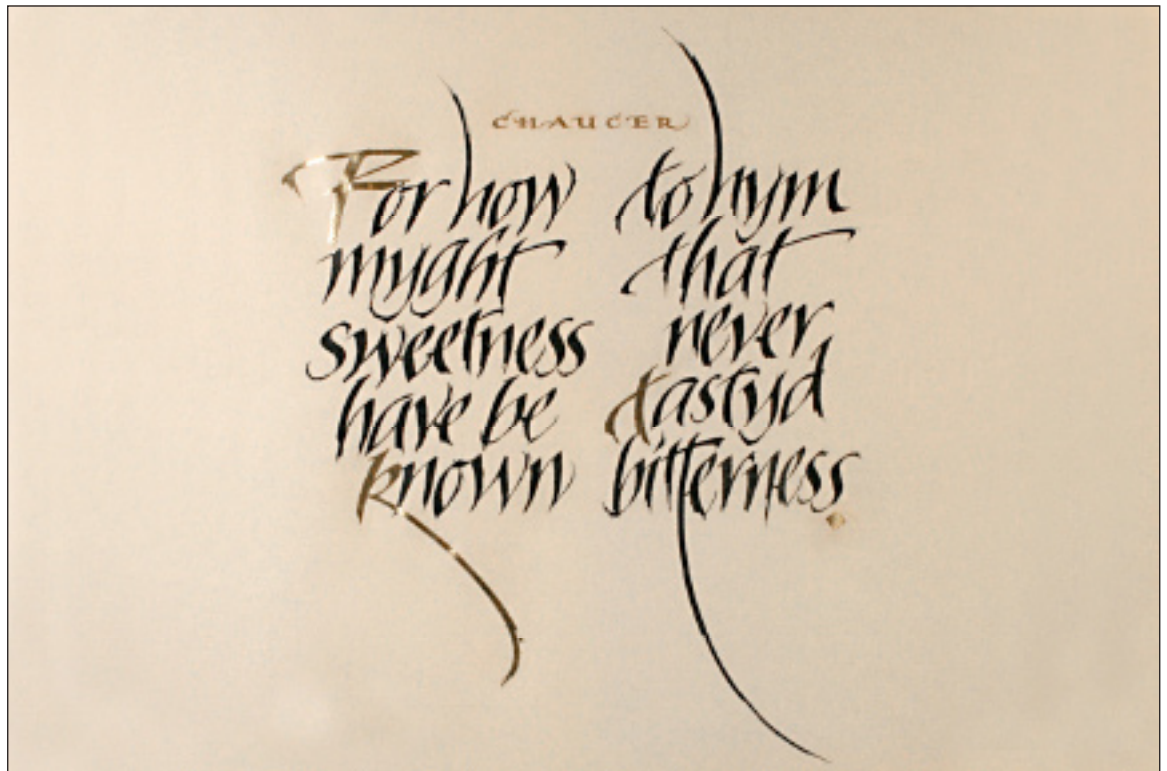
*The idea for the book Evergreen came to me on a camping trip at a beautiful spot in northwest Colorado. I wanted to learn more about evergreen trees and the destructive beetles killing our forests. I took photos, collected samples and studied field guides. I also wrote a few lines of poetry about each tree.*

**Nancy Culmone**

Serafina, NM

*Sweetness*

2006



13 x 15"

Wookey Hole Mill vintage paper, sumi ink, pen, 23 carat gold leaf on ammoniac gum

*Written very quickly after a long period of warming up (writing the text over and over many times).*

*The gilding does take time - it is a slow process.*

*Nancy Culmone lives and works in a remote area of New Mexico, where the vast sky and landscape offer endless inspiration. Her childhood loves of lettering and drawing were pursued at The Cooper Union School of Art - studying painting, printmaking and calligraphy - and later as a graduate student at Syracuse University. Nancy teaches these disciplines as a language of creative expression in the United States, Canada and Europe, and formerly as faculty at the Massachusetts College of Art and The DeCordova Museum School. An important focus of her work is in book form. Nancy's unique, hand lettered and painted manuscript books are in major collections including Harvard and Duke Universities, Reed College, RIT and others. Her work has been exhibited in North and South America, Europe and Russia.*

**Coleen Curry**  
Muir Beach, CA

*Desert Dreams*  
2008



8" x 9" x 1"

Text by Lawrence G. Van Velzer and illustrated by Peggy Gotthold; Foolscap Press, Berkeley – Santa Cruz, CA; 1997, #183

Traditional French style binding sewn on 5 cords with boards laced-in. Harmatan goatskin full leather binding with matching doublures of same. Hand sewn Japanese silk endbands, gilded top edge decoration. Tan suede fly leaves. Raised onlays using 'lacunose' style sanded leather. Blind and gold leaf tooling on cover. Title is hand tooled with gold leaf. Clamshell box lined with ultra-suede and covered in 'Duo' cloth using magnets for closure. Colored agate slice decorates box cover.

**Coleen Curry**  
Muir Beach, CA

*Grand and Sublime  
Scenery*  
2007



7 3/4" x 11 1/4"

Text by W.W. Elliot, Havilah Press, Emeryville, CA, 2006

Traditional French style binding sewn on 5 cords with boards laced-in. Chocolate Harmatan goatskin full leather binding. Hand sewn Japanese silk endbands, painted top edge decoration. Doublures made of papayrus lined with vintage persimmon dyed Japanese mulberry paper. Chocolate suede fly leaves. Continuous eelskin onlay draped across book and wrapping around inside doublures. Title is hand tooled with gold leaf. Slipcase and tray lined with chocolate suede and constructed using persimmon dyed Japanese mulberry paper and brown cave paper. Label tooled with gold foil.



**Curt Dornberg**  
Tucson, AZ

*To Make a Portrait  
of A Bird*  
2007



5.5 x 9.5 x 1.3"

Stonehenge and Somerset velvet, moriki and Glama papers, binders board; printed on Epson 2200. Jacques Prevert's poem, translated by Harriet Zinnes with line by line commentary by Daimen Katagiri and illustrated with digital prints by Margaret Suchland, is bound in concertina format with a drop spine case.



**Curt Dornberg**  
Tucson, AZ

*Seeds of Discovery*  
2007



7.5 x 10.75 x .5"

Somerset velvet, moriki papers, museum board; printed on Epson 2200

This fable of emergence is written by the artist and printed over pigmented inkjet prints by Margaret Suchland (monotypes with collages of desert seeds and pods). It is bound in an accordion format in a wrap-around case.

**Ethan Ensign**  
Salt Lake City, UT

*Allegory of the  
Olive Tree*  
2008



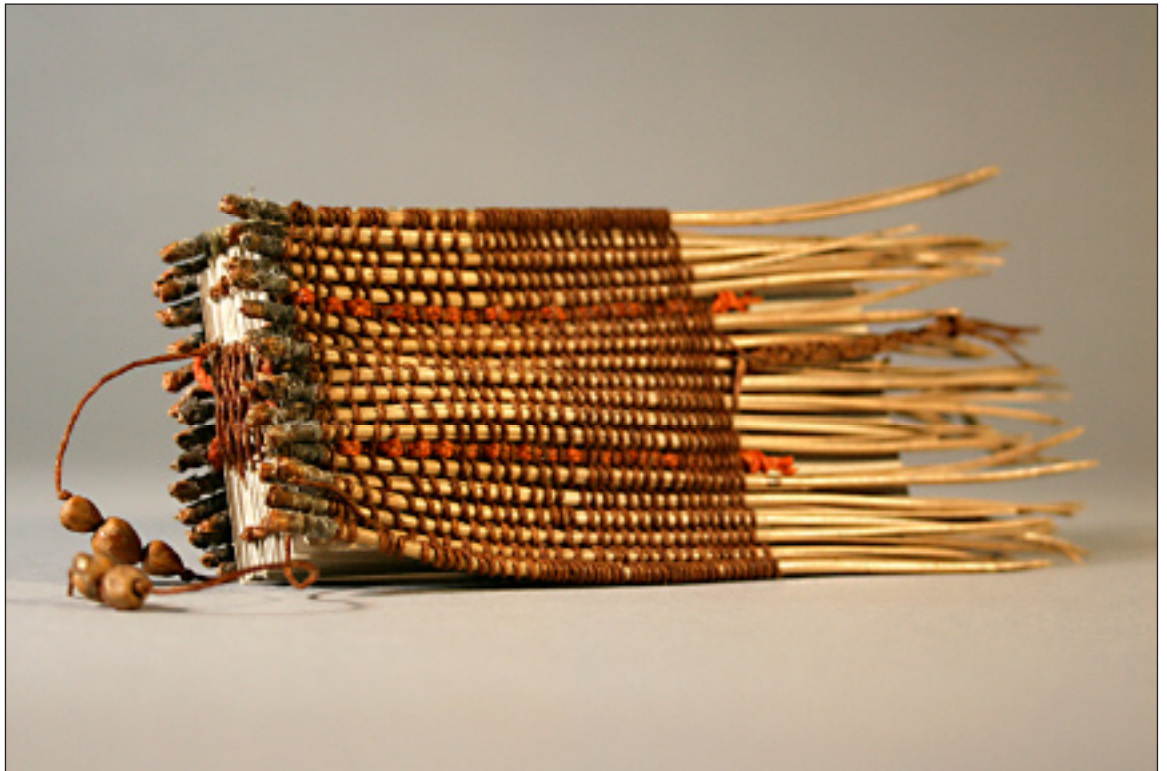
11 x 7 x 1"

Simplified french binding with Harmatan goat onlays.

*I was asked to bind several copies of the text for Robert Buchert's book, The Allegory of the Olive Tree. He agreed to let me do a special binding on this copy. He made the paper, painted the images and letterpress printed the text.*

**Brenda Gallagher**  
Longmont, CO

*Christmas Morning  
Moment*  
2008



6.5 x 3 x 1.5"

Lodge pole pine needles, waxed linen thread, paper, juniper berry beads

The drawings were done with a lodgepole pine needle 'pen' dipped in india ink. The printing of this book was done via digital print on Neenah Environment® Desert Storm text weight paper. The covers of the book were created by weaving lodgepole pine needles with waxed linen thread and Juniper berry beads. The binding is a simple link stitch over the braided supports of the cover weaving.

*This book was created in August 2008 for the West of the Plains show of member's work of The Guild of Book Workers, Rocky Mountain chapter. The text was set with Bembo body text and Texas Hero title typeface. The text was written specifically for this book by my husband Jeffrey Osgood. The illustrations were created by Brenda Gallagher in response to this writing.*



**Madelyn Garrett**  
South Jordan, UT

*Of Gardens*  
2008



1.18 x 1.75 x .25"

Cloth, paper, mat board. Created in Adobe InDesign and Photoshop; the illustration is from Gerard's 1597 "General History of Plants".

*Francis Bacon, gifted Renaissance scholar, philosopher and father of empirical science, surprisingly found time to offer practical advice about devising the perfect garden. "Of Gardens" was first published in 1625. This excerpt is a very modest tribute to the extraordinary genius of Bacon.*

*Rapunzel*  
2008



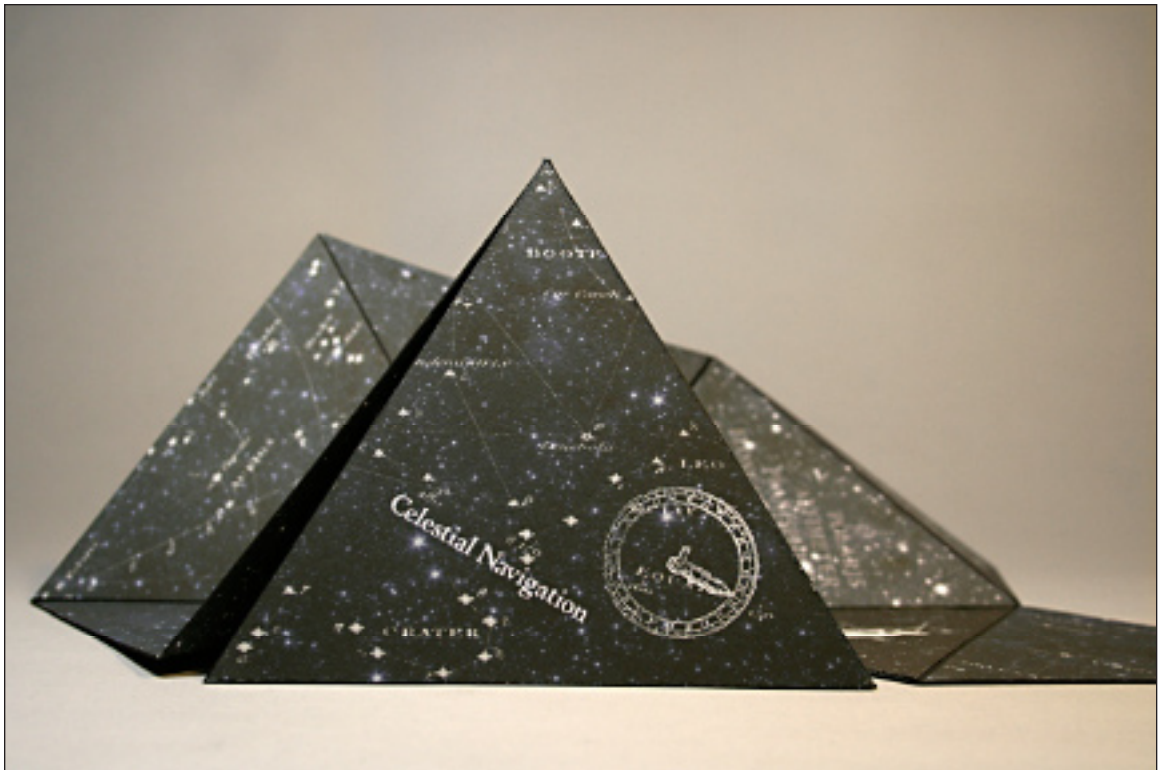
2.75 x 2.25 x .4"

Cloth, paper, copper, gilt, watercolor. Designed in Adobe InDesign and Photoshop, it is typeset in Adobe Jenson Pro, illustrated with hand watercolor.

*Rapunzel, A Fairy Tale for all ages, retold by the artist.*

**Karen Hanmer**  
Glenview, IL

*Celestial Navigation*  
edition of 30  
2008



6.75x5.75x.5" closed, 17.5x 30" open

Pigment inkjet prints

*At once vast and minimal, sparse and rich, the night sky has always been a canvas upon which people project their myths and dreams. In Celestial Navigation, a brief poem by the artist gives insight into what someone might be seeking, and finding, when they look to the stars. This is paired with a catalog of ancient and modern instruments used to navigate by the stars, historical images of these instruments, and a 19th century star chart on a background of a NASA photograph of the Milky Way.*

*Celestial Navigation takes the form of a collection of hinged triangles. The book can be held in the hand and read page by page like a traditional book, can be removed from its jacket and unfolded flat to reference historical astronomical charts or contemporary NASA composite photos, or can be folded into an infinite variety of sculptural shapes.*



**Karen Hanmer**  
Glenview, IL

*Over the Edge*  
2008



9.25 x 6.5 x 1.75" open

Thomas M. Myers and Michael P. Ghiglieri, Puma Press, 2001

French technique fine binding: sewn on flattened cords laced into boards, covered in full goatskin. Goatskin onlays using Paul Delrue's Lacunose technique, carbon tooling. Tooling on edge-to-edge doublures leave impression on suede flyleaves. Hand sewn silk headbands, gaufered gilded top edge.

*Tumbling figures between canyon walls adorn this light hearted account of everyone who has died in the Grand Canyon.*

**Denver, CO**

2008



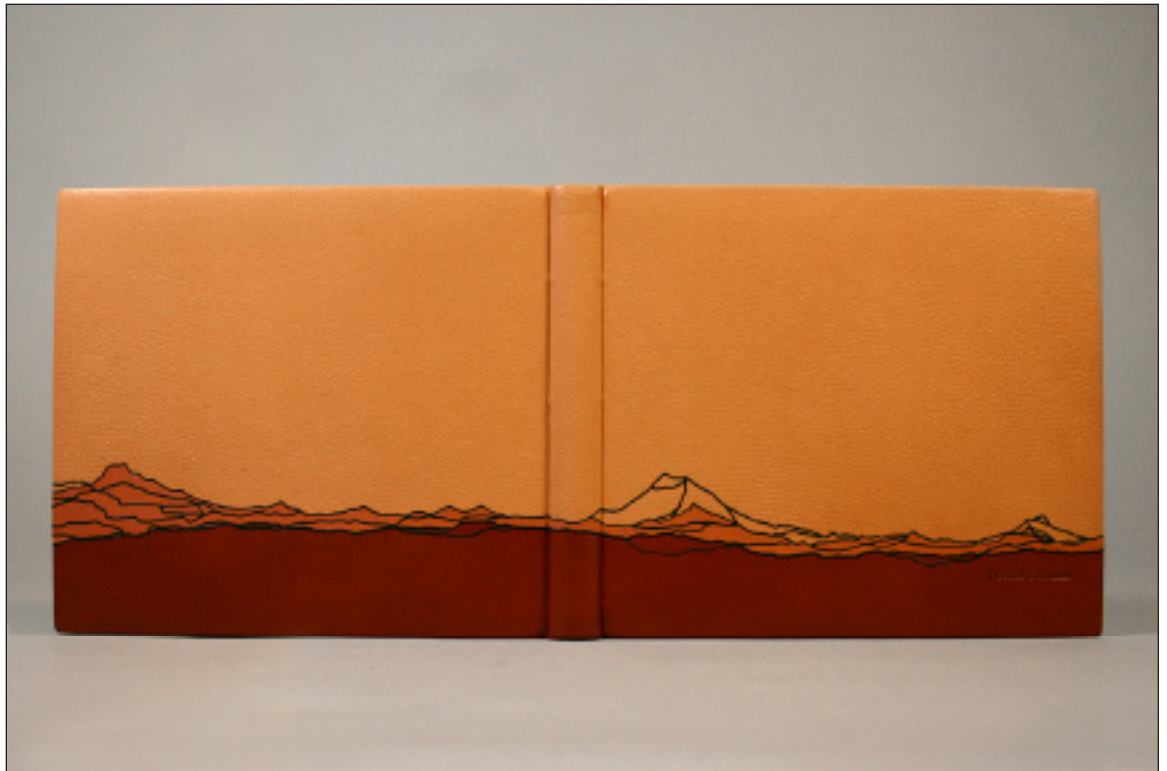
9.5 x 21 x 3"

Birch plywood, milk paint, copper, cotton fabric, cast paper, brown paper, iron-on transfer, soil, found natural objects

*"Going West" has been both an idealized notion as well as the physical journey since the beginning of the westward expansion of the US. For me, having grown up in the East, the transition to the West has been a gradual one and I have understood "the West" particularly in relation to the natural setting. Nothing could be more descriptive of my sense of what lies "West of the Plains" than the objects I collect while walking and hiking - they tell my stories and comprise my anthology.*

**C. L. Ingalls**  
Crested Butte, CO

*Desert Dreams*  
2007



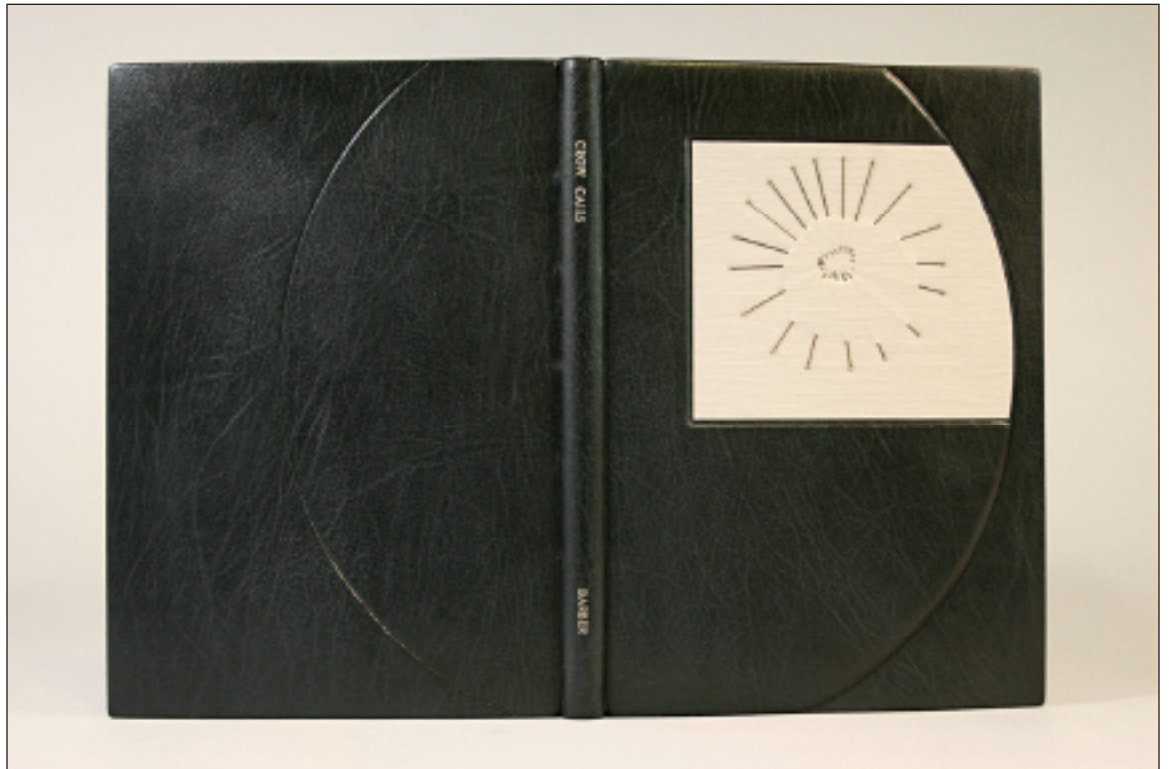
7.8 x 9.1 x .9"

Lawrence Van Velzer; Foolscap Press, 1997

Bound in the French style with two tones of chagrin leather, full leather doublures and endpapers, silk endbands, hand-colored edges, onlays of chagrin and goat.

**C. L. Ingalls**  
Crested Butte, CO

*Crow Calls*  
2007



7.1 x 10 x .75"

Robin Barber, Kat Ran Press, 2001. Bound in the French style in deep blue goat w/a raised design on the front cover which includes pins and paper. Hand sewn endbands, graphite top edge, leather inner hinges, blind and palladium tooling.



**Peggy Johnston**  
Des Moines, IA

*Gemini Pod*  
2008



6.5 x 5 x 5"

Antique book, wire, beads, thread

*Recently, I have been experimenting with creating organic forms  
by folding and manipulating antique books.*



**Peggy Johnston**  
Des Moines, IA

*Anenome*  
2008



5.5 x 7 x 7"  
Antique book, monofilament, beads, thread

**Paula Jull**  
Pocatello, ID

*Entropy/Impermanence*  
2008



7.4 x 11.3 x .75"

Pastepaper on Arches cover with ink drawing, watercolor and photographic images.  
*This book was inspired by my interest in Buddhism and experiences looking at ruined payas in Myanmar and Cambodia. I explored the two aspects of time and change, entropy, and impermanence, using techniques learned in workshops with Laura Wait and Tim Ely.*

**Ginny Kilander**  
Laramie, WY

*Flow I-IV*  
2006



20 x 10.25"

Strathmore paper, carrageen sizing, acrylic paint. Marbled papers, modified stone pattern  
*Each of these four marbled papers was created individually using a modified Spanish wave pattern to create the illusion of movement. The arrangement of the completed works seemed to flow together as one visual image.*

*Ginny is a reference archivist at the University of WYoming. Her art and craft interests include marbling, paste papers and papermaking.*

**Sammy Lee**  
Denver, CO

*Unfolding Each Day*  
2008



6 x 6 x 6"

Binders board, papers, saturated felt, magnet enclosure, brass and stainless steel rods, inkjet printing and acrylic paints

*This book is my personal pictorial journal of 2005. The images inside are extrapolated from each day of this ever eventful year - turning thirty years old, extensive traveling, moving, hurricane Katrina, a friend's death, mom's recovery from cancer, discovery of book art, etc. The structure of the book is based on maturity and growth through these experiences, as I have come to realize the treasure of each day. My friend Meg's sudden death at a young age, especially reminded me that every day is a gift, to be opened and celebrated.*

**Carolyn Leigh**  
Tucson, AZ

*Calle Sin Sombras/  
Street Without  
Shadows*  
2008



6.2 x 6.1 x .6"

The book is made of acid free commercial book papers, Tyvek hinges, Ph-neutral PVA glue, Golden and Daniel Smith acrylics. The slipcase is made of acid-free Davey binder board covered with commercial book papers painted with acrylics. Text is stamped with Versafine Archival Instant Dry Pigment Ink and Encore! Ultimate Metallic Ink, both by Tsukineko, Inc.

*The two halves of this book reflect the changes in Tucson's barrio architecture after the coming of the railroad. The simple Spanish Colonial Sonoran style of flat roofs with canales transformed into the Anglo peaked roofs of Early Transitional followed by the arches of Mission and Spanish Colonial Revivals from California to create our unique Borderlands' blend.*



## Carolyn Leigh

Tucson, AZ

*Two Two's -  
The balance between  
chance . . . shielded  
or juggling*  
2008



9 x 6 to 30 x 1"

The book is made of acid free commercial book papers, Tyvek hinges, Ph-neutral PVA glue, Golden and Daniel Smith acrylics. The slipcase is made of acid-free Davey binder board covered with commercial book papers painted with acrylics. The "rattle" in the slipcase is made from aluminum sheeting and BBs. Text is stamped with Versafine Archival Instant Dry Pigment Ink by Tsukineko, Inc.

**Alicia McKim/  
Nancy Eastman**  
Denver, CO

*The West Being What  
It Is*  
2008



7.75 x 10 x .5"

Intaglio prints, VanDyke brown prints, letterpress, handmade paper, ephemera

**Sialia Rieke**  
Santa Fe, NM

OM  
2007



5.25 x 6.5 x .75"

Accordian fold out of multimedia collage including two original prints by Clare Dunne.

Case is bound in black goatskin with gold wings inset into boards

*This book was created in one day at a shared-supplies-art-party. It is a response to a series of three meditation workshops given by Paul Muller Ortega, Phd.*

**Beverly Schlee**  
Phoenix, AZ

*Shoes United*  
edition of 50  
2008



6.5 x 5.5 x .6"

Letterpress printed from polymer plates on Arches paper. Bound with faux leather and shoe lace.

*This book is a collaboration with poet Mike Buil. It is bound in a spiraling accordion structure that opens three ways. The illustrations were made from photos of the author's and the artists' shoes.*



**Betsey Stout**  
Salt Lake City, UT

*An Introduction to  
Bibliography*  
2008



8.7 x 5.8 x 1.5"

Green goatskin, Roma endpapers, silk thread endbands, gold tooling

Contemporary fine design binding, covered in full green goatskin. Edge decoration created with acrylics. Gold tooling along the cover; the boards are decorated with relief onlays.

**Gail Watson**  
Black Hawk, CO

*The Water Department*  
2008



5.5 x 7 x 1.25"

Aluminum case, Crane's Letha paper, polymer clay, pigments, oxides

Letterpress printed over digital images, hand bound, diecut and encased in aluminum sample case. A collection of tears in an edition of 20.

*Red Target*  
2007



12 x 15"

Letterpress and foil stamping on wood.

**Pamela S. Wood**

Tempe, AZ

*Native Soil*  
2008



7 x 10.25 x .25"

Traditional case binding of a single signature text using the artists' handmade paper. Original cover paper of over beaten tinted flax by binder; end sheets of Japanese chiri paper. Hand cut lettering on cover by artist. The papers give the feeling of soil of the southwest.

**Laura Wait, Juror**  
Steamboat Springs, CO

*Monumentum Arbusti*  
book 4 of 6  
2008



5.8 x 14.8 x .8"

Woodcut, collograph, handwriting and painting on BFK Paper, with Mylar flyleaves.

*One in a series of six unique books celebrating trees of life, magic and immortality. A short history of the meaning and importance of trees in world culture is written in the middle of many pages. This book was begun in 2004 with the creation of extra pages of "In the Garden". Additional imagery was added in 2006-2008 using paste painting, stencils and many layers of handwriting as text and image. The pages were sewn on linen cords with green linen thread. Additional sections were sewn on and laced in. These boards were covered with patinated embossed copper. Jill Bergman assisted with the binding.*