FINE PRINTERS
FINELY BOUND
TOO
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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.

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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 Muries’ 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/ craftsperson 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 catalogues production by Julie Alsworth, 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 where 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 Bourbeou, 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.
Jurors Remarks:

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.

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

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Elmen and Tini Miura
The Technology of Love

I heard the woman of Elly, Nevada, who drank, wept, and waited out their pain among the line and pines of Roman Catholic Addlon...

Tonight I have come home to watch the girls of those girls: chain the stages of Saint Agnes while I sit studying the faces of their fire cans on the open door until the fire comes past, black as a victory, eight on calendas.

As a child I watched out the evening window to watch the windows burn in the houses of prostitution that opened when the whole town slept—
even the stones of awesome or the Smokey O'Connell, even thepictured in Ruby's black victoria.

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 walking barefoot through the streets. The sound of someone where she lived for years visiting every island in the long archipelago of her.

I heard her voice in her voice, dead drunk, through the streets of Elly: this world is no worthy paradise she told my grandfather.

who being my grandfather was looking at the maiden in her black cape, or reading the technology of love: pawpaw apple windows filled with wedding rings and ganz, the summer when, ganz and drunk, Ruby threw her blue impala into the cottonwood on Logan's Boulevard.

The only thing that bound Ruby more than God was poetry, so tonight I have come home to write something akin as a woman in her grave and watch the girls come out of church crossing up their sins and grace, safe in this less concern of the conventional unlike Ruby who is a remembrance and dread that goes beyond what I can bear remembering and further, as deep as the deepest, deepest of secrets and fears, that woman crossing her hands against the current, that sink in its lost green of cursed water.

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

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


*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, looking out, highly uncoordinated. But within a day its coat dries, taking on a yellowish-white color as it fluffs up a little: thus the term ‘yellowcoats’. This foetal hair quickly turns white as the sun and rain bleach it and wash out the stain. As the pup gains weight, its ‘white whitecoats’ becomes a ‘fat whitecoat’, the pelt which is most prized by the landlords. By this 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 landlords 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.


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 Philip 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.
Another example of an historiated letter showing geometric pattern background for miniature; as well as grotesques, strolleries and another common vine border pattern: ivy.


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 interesting phylematigraphic view to be had of the sperm whale is that of the full front of its head. The aspect is sublime.

In thought, a live human brow is like the face when troubled with the morning in the shape of the granite, the curved brow of the land has a touch of the good in it. Parking heavy marines up mountain divide, the elephant’s brow is majestic. Human or animal, the aspiring brow is as that great golden and affixed by German suprises in that dream. It signifies—O! dir dies den heayer he by he hand. But in no creature, may in man himself, every others the brow is but a sunstrip of alpim hand lying along the same line. For see the forehead which like the shipwreck or Moleret’s driver so high, and dimmed as key, that the sung themselves meet clear, eternal, simple astonish look, and all above close to the forehead’s widening, you seem to touch the untended thoughts descending there to drink, as the Invalid knitter cut the snow pruts on this door. But in the great sperm whale, this high and
ingly and like divinity inherent in the brow is an immensity amplified, that gazing on it, to that full from view, you feel the deity and the devil power more furthly than in beholding any other object in living nature. For you see no one point precisely not one distinct feature is revealed; no nose, eye, mouth; no face; he has none, proper; nothing but that nose broad forehead of a forehead, planted with middle; shabbily listening with the dream of beats, and ships, and men. Nor in profile, does this wonderful brow display; though that way evidence, the prudence does not dare open upon you so. In profile, you plainly perceive that horizontal, semi-cornate depression in the forehead’s middle, which, in mate

Lavater’s mark of genius.

But how? (Dream in the Sperm Whale) Has the sperm whale ever written a book, spoken a speech? No, his great genius is channelled in his doing nothing particularly to prove it. It is conceived in his pyramidal dome. And this reminds me that had the great sperm whale been a known to the young Orient World, he would have been studied by their child-magics thought. They defined the reminder of the Nile, became their product introcugum, and the sperm whale


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.

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 mused over,
Murmuring a wailed song for thee.
There the Lovers’ circle go,
The burning circling our days,
G parlors, sleeping in red fire
In those gray, ignominy days.
Remembering all that shaken hair
And here the weight in drapery.
Thick eyes grow full of tender care.
Beloved, great in thine own heart.

Grew no more in the bitter glass
The demon, with their mantle griefs,
Lift up before us when they pass,
Or may pass a little while;
For there a final image grows
That the stormy night receives,
Room half hidden under snows,
Broken boughs and blackened leaves.
For all things turn to barrows in
There, through the broken branches go
The raven of unending thought;
Fly up, crying, to end time,
Great awe and hungry threats;
Or else they stand and still the wind.
And shake their ragged wings alas!
The tender eyes grow all unkind.
Grew no more in the bitter glass.

**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 root
Of the fire-borne mood
Has fallen away?

**The Song of Wandering Arrows**

I went out to the hand wood,
Because a fire was in my head.
And not and peeled a hand wood,
And hooked a berry in a throstal
And where white moths were on the wing,
And moon-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 in slow the fire adown,
But something rustled on the floor,
And some one called me by my name.
It had became a glimmering girl.


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.


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.

Sid A. Neff, Jr.


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. Doublure 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 flies 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 doublure portraying a scene on one of the rivers. There is a second river scene on the back doublure. 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 doublure 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’s cobwebs; we were at twilight to walk in the green park (I have just written a good syllabic poem, “Child’s Park Stewis,” as juxtaposed to the ephemeral orange and fuchsia azaleas, and felt the park is my favorite place in America). The evening was dim, light gray with wet hound nose, swimming green. I took a pair of silver-plated scissors in my pinecone pocket with the intent to cut another rose—yellow, if possible—from the rose garden (by the man’s head fountain), just come into bloom—a rose to begin to unshroud at the red, almost black-red rose now giving out prodigal scent in our living room. We walked round on the road to the house house and were about to descend to the rose garden when we heard a loud crackling sound at 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 rose were blowery, blasted, no bud in view. I leaned to snap a pink bud, one petal uncurling, and three hulking girls came out of the rhododendron grove, oddly sheepish, hunched in light munsell-colored raincoats. We stood regally in our rose garden and stared them down. They shambled, in whispered conversation, to the formal garden of white peonies and red geraniums, stood at a bow 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 rambler, 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 rumpled in.


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.

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."


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 1 cm.  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 antithetical use. In Arsene, Queen of the Gods, one of Tim's distinctions is:

The eagle affright little birds to sing
And is not satisfied when they cease repeating,
Swarms out with the shadow of his wings;
No ray or beam more does display.

And Chase describes Delphi, in Froso, Prime of Tyre, as a "happy, Which, in boowy,
does, with chine sap'd a stem, Sacrifice, it so as to induce." The eagle, like Aesop's monarch,
could be both cruel and kind—and cruel is labeled.


Set in Centaur and Arrighi by M&H Type. Printed on Chelonilidae 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.

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.


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.

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 Papemaking*. 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 *Papemaking In Seventeenth Century England* is printed exclusively on paper made in the seventeenth century.


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 papemaker 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.

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.

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 hat had perused a demonstration; a dotted zone, so much waste, and
as he did, the robe pinpoints caused on him from tarrying of leaf and
head in sight; wall and those—the floor on which he fell. Doth
bears away blue. It did not seem to be found hiding under your
bad, but made it theirs on why finger-berries, his coffee-depth eyes
hindled by the light of your lamps, the very light he prey had found a
crevice. I am your father, and know here right; it may be for you
run to head sometimes my wants. Listen to me now. We have turned
this moment together. Swash off the heap. Forget the breamstick
your mother human beast would lead you to get from the pantry. You
don't want to abdicate her memory, but it. Forget the worse and
harried streets' tales about him. The papered does not want to be
mangled in your hair. He does not want to drink your blood. We want
in extinction on his way, staring dancing right through our and asking
whies. His means in pick repression out of the shimmering
darkness, repression who do waste your blank. Get in the blanket
above and get out the blanker boy, our family's eldest. Gather him
up in that blanket, so he lies in a double darkness, warm and safe.
Held him, and know he is a living being, precise as a scintilla; dry as
a berries. Take him out to the arched-nose geese, let him dance.
Gently open the flaps of the blanket and if you are still afraid, so be
it, and once the house you may run. If not, though, he down in the
wane night and wait and watch him recover her sense of place, her


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.
forger
l'effroi


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

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 "ornamental-aliities" by Lauren Drescher. Edition of 41.

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.
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 Chieftain 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."
Franz Kafka. *Conversation With The Supplicant*. West Burke, VT.

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

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


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.
Don we now our gay apparel,
Fa la la la la la la la la.


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 largely in the form of the Tower of Babel, although it required divine approval, at least according to human reckoning, strongly at variance with that work. I say that because during the early days of building, a scholar wrote a book in which he drew the comparison in the most exaggerated way; so 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 recognized 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 he discovered that the tower failed and was thrown to the ground because of the weaknesses of the foundations. In this respect it is uncertain what was vastly superior to that ancient one. Almost every educated man of our time was much by profession and inclination in the matter of laying foundations. That, however, was not what

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; Builder Of Babel, and Ten Portraits with quotations from Proverbs.


Claire Van Vilet'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 Vilet's etchings of ruins in deserted landscapes under an everlasting sun and moon.
Noon, spreading over the plain, the king of sunbeams.
Falls down in silver sheets from the work of the sky.
All's still. The breathless western flames and shadows.
Eachdrawn in a dream of scorching light.

The emperor in vain whose fields enjoy no shade;
The spring is dry that watered flocks of sheep.
The forest, crunched behind its bordering glade,
Sinkst-motionless into a heavy sleep.

Only the fields of grain, like sea of gold.
Reach (or very this slumber) in chalices;
Unnumbered children of the sacred mold,
Fearless they dream the choice of the sun.

Sometimes a sigh heaves from their burning soul,
To send a thundering sound from blade to blade;
Then show majestic undulations roll
Towards the dizzy distance, where they fall.


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.

The Lord shall joy in thy strength, 0 Lord;
and thou shalt make men great, 0 Lord;
when thou hadst given him his heart's desire.
and hast not withheld the request of his lips.

Psalm 20:5


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.


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


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.


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

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 Mendecino 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.

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 (pocholoir) 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. Spillier 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. Spillier 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 pochoir endsheets, by the binder, depict a storm at sea, leading the viewer into the text.
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.


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 curvous 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 Helioscrescenta, 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 Helioscrescenta 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 corkcrown 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 Batbill. "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


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 children’s stories. The book consists of five original fairy tales with an introduction and epilogue.

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.

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.

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 rubles. 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 looks
on vigil to transmit—brightening and moving—
the glory still forthcoming, still pending...
alert, geniuses of anticipation...
in the pure moment prior to speech...

Sadly, it's the dead themselves they resemble,
no longer fearing to be served better and more,
withdrawing their demands on our attention,
and are humble suddenly and passion, t Kemp
in their places, and make themselves smaller
to give death greater room, and hunch down further.
It hurts to see them so decent and poor.
And it does no good to avoid them for us,
to choose at these newly impoverished readers
crowding dizzily in the narrow hallway,
or recall to them the old extravagance,
or tempt them back with favorite moments
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 Springfield'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 were, not plain matter, was illusion, delirium, conceit,
swillness of spirit prancing on show,
this corruption ailing in their ligaments now.
31A Irving Feldman. All Of Us Here. The Press of Appletree Alley. Lewlsburg, 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 Lewlsburg, 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.


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 13 years I have 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 station, 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 spaying.

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

been "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 techniques in fine binding; rather, a much softer spine shape is created of the type used in conservation binding for openness 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 move 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 binding of the lining and pasted covering technique results in satisfactory spontaneity 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


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 near-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 thronging 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 ships,

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.


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.

Covered in black Chagrin goatskin. Decor of blind, gold and palladium tooling. Illustration by binder 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.
A pleasing land of
drowsy head it was,
Of dreams that wave
before the half-shut eye,
And of gay castles
in the clouds that pass,
For ever flushing round
a summer sky.
CASTLE OF INDOLENCE


Designed by Rebecca S. Bingham. Illustrations by Sarah Chamberlain. Printed by Jane


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 foll and palladium rather than gold.


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 said
why I threw the kittens over the front
text to the car, and I tell him I had to,
it didn’t understand.
we couldn’t keep it,
picking it from Goldeen’s white blouse
where it clawed, without crying,
wanting to follow us
in the house, Mom,
I say, binding him the flashlight,
go out to the dead-end check
the water level, and he knew,
not quite satisfied
with what I’ve said. I ate
In the living room while everybody
got into bed, regretting
my decision,
brooding unusually long for me
who threw a pillowcase of meowing kittens
into my uncle’s pond
one uneven, weeping
when he slapped me on the back.

I did brace his hand,
out because I’d done

what I didn’t understand,
only that he did not play me
for telling a command: sleep
brave—easily now
where my son lies
in the teary light of the kitchen.

I lift my hand to his forehead, squeezing
out if he sleeps

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

His face to Christalife when Christ
was only a child.

not sure of what
he’ll suffer, cared for by parents
who would keep him from being harmed,
resting if they knew
how brave
the truth would be twenty years down the line.


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.

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.


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.
Marie de France was the soap opera writer of the twelfth century. She had a quite mysterious background and to this day her life remains unclear. Sources say she was a native French woman who lived in England. She was of noble birth and throughout her life filled various roles: a countess, Marie de Champagne; a wife of a nobleman, Marie de Meulan; a nun at Reading, and even an abbess at Shaftesbury. Her greatest notoriety is that of


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.


Edition binding with boards covered in earhtone 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.


This book was written, hand-set, illustrated, printed on a Vandercook proofpress and bound by Jean Stephenson. The text is set in 18pt. Weiss 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.


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


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.


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 Fitzemeyer, 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 
indefinately able to maintain 
a leading and speed, resting as it goes, 
through day’s distractions, night’s curing cold, 
inclement weathers of every sort 
until, after years of regularity, 
it comes to a Patagonia not seen before; 
leading to, this new non-flying it doesn’t need, 
it joigns to the classmen of its kind; 
on shingle, in hospitable but free of predator, 
just above the surf’s antarctic burn, 
It assumes the casting rights established 
when the pole was elsewhere and the countere one.


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.
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.


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.

Edition case binding (Bradel) covered in full Keyari 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 propositis mordum pudet, arque cadem ost mena,
Ve bona nummis putes, aliena vivere quadam,
Si poes illa pati, que nec Sarmentus iniquus;
Cataxi ad mensam, nec vuln Galba tulisset,
Quamvis jurate metuum tibi crederes testi.
Ventre nihilo novi frugalibus, hoc nomen ipsum
Defecäre putes, quod inani sufficit alvo
Nulla cepido vasta? quaquam post, & tegitis pars
Dimidia beviscit tantum injuria canam?
Tam jejunus famos? cum possis bononius illis
Et tremare, & ades foris monstere canini?
Primo fuge loco, quod tu discumbere jusus
Mercedes solidam veterum capis officinum.
Practus anicitiae magne, cibus: imputas hunc res,
If of thy purpose yet, thou tak'n no shame,
But keep'st thy minde (immuably) the same,
That thou exercit'st it as a good in chief,
At others Transfers to reflow thy life.
If those things thou can'st find a backe to bear,
That not Samosus, nor vile Galba were
So base to put in patience of a guest,
No, no for Grains far exceeding feast:
Feast will affect me to believe thy truth
In any wittone, though produced by oath.
For nothing in my knowledge fals that is
More frugal then the belly: but say this,
That not enough food all thy means can find,
To keep thee girt from emprisome and wind.
Is no Greekes void? no Bridget! no piece of sheld
Halls, or not halfs? Would thy not being fed
At Vivos Table be so soule a shame?
Does hunger blow in thee so take a flame?
As not to set it nobler in as poor
And vile a place as hard beened yonder before?
To quake for cold, and draw the rustiest grounds
Of Barly grient (bak'd purposely for houch)!
Fem, take it for a Rule, that if my Lord
Shall once be pleas'd to grace thee with his bond,
The whole reserved that thy hopes inheret
Rising from sources of ancient merit,
In this requirall amply paid will prove,
O 's the fruit of a transcendent house,


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.

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.

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 straightforward. This binding is meant to display the text in a simple manner.

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


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

ABCedary Letterpress
Alan James Robinson
PO Box 406
Easthampton, MA 01027
413/268-9476

Alcuin Press
Joyce Grafe
Portland, OR

Arlon Press
Andrew Hoyem
460 Bryant St.
San Francisco, CA 94107
415/777-9651

Beaverkill Press
60 East 42nd St.
New York, NY 10165

Blinn, Carol J. / The Warwick Press
PO Box 70-A
One Cottage St.
Easthampton, MA 01027
413/527-5456

Butler, Gabrielle Fox
PO Box 8977
3673 Stetinius Ave.
Cincinnati, OH 45208
513/381-1340
Trained at Guilford College of Technology, Surrey, UK. Currently resides in Cincinnati, OH. Conservator and binder in private practice.
Catawba Press
Barbara Blumenthal
39 Chapel St.
Northampton, MA 01060
413/586-0492

Chamberlain Press
Sarah Chamberlain
Portland, OR

Cheelonlidae Press
See ABCedeary Letterpress

Cheshire Cat Press
Toronto, Ontario
Canada

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

Creighton, Sarah
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
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
Information Conservation, Inc.
911 Northridge St.
Greensboro, NC 27403
919/299-7534
Born in 1935 in London, UK. Trained with George Furin 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.

Evets, Deborah
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.

Glaister, Donald
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 Hiller in San Francisco, and in 1975-76 studied in Paris with Roger Arnault and Pierre Aufschneidler. 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**  
Peter and Donna Thomas  
260 Fifteenth St.  
Santa Cruz, CA 95062  
408/475-1455

**Grenfell Press**  

**Griffe d’Acler Press**  
Montreal, Quebec  
Canada

**Hermetic Press**  
Hendrick Drescher  
Granary Books  
New York, NY

**Hille, Jenny**  
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.**  
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 blinders who inspired her and encouraged her to perfect her technical skills and creative abilities.

**Hunter, Constance**  
706 Walnut Ave.  
Santa Cruz, CA 95060  
408/426-6916  
Born in New York in 1949. Studied with Barbara Hillei and Donald Glaister in California and now operates her own bindery as well as teaching.
James Cummins
New York, NY

Janus Press
See Van Vilet, Claire

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

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


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

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, Monique
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 Heim 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
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
Pownal, VT

Metz, Barbara Lazarus
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 Helinke 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
Gaylord Schanilee

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

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

Mowery, John Franklin
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
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 1½ years.

Neff, Sid A. Jr.
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
4 Oliver St.
Salem, MA 01970
508/470-1010
Nugent, Marla  
202 S. Pitt St.  
Alexandria, VA 22314  
202/707-5634  

Parallel Press  
Joe Sanders  
Duluth, GA

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

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

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

Press Of Appletree Alley  
Barnard Taylor  
Lewisburg, PA

Press Of The Humanities Research Center  
The University of Texas  
Austin, TX
Prinlers
and Binders Index

Ramsey, Eleanore Edwards
366 31st Ave.
San Francisco, CA 94121
415/221-5176
Born in 1943. Studied bookbinding with Dr. Harry Green, Barbara Hillier and Stella Patri. She has also attended many specialized workshops and specializes in fine binding. She also teaches.

Rash, Donald
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
Rebecca S. Bingham
5604 42nd Ave.
Hyattsville, MD 20781

Rennle, Silvia Nusslo
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 Peiler 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
Anders Thompson
Tuscaloosa, AL

Scripps College Press
See Kitty Maryatt
Sobota, Jan
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 1984. 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
894 Ringwood Ave.
Menlo Park, CA 94025
415/326-7679
Born in Omaha, NE in 1933. She studied with Donald Gilaster 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
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.
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

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

Van Vliet, Claire / The Janus Press
RD 1 Box 53AA
West Burke, VT 05871
802/467-3335
Born 1933 in Ottawa, Canada. Received her MFA in 1954 from Claremont College in California. She apprenticed with John Anderson at the Pickerling 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
Warwick Press
See Carol J. Blinn

Windhover Press
Kim Merker
The University of Iowa Center for the Book
Iowa City, IA 52242
319/335-0429

Xavier Press
Francis Harrigan
Baltimore, MD

Yellow Barn Press
Neil Shaver
Council Bluffs, IA
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