

GUILD OF BOOK WORKERS • GUILD OF BOOK WORKERS

10th

ANNIVERSARY
EXHIBITION

1992

GUILD OF BOOK WORKERS • GUILD OF BOOK WORKERS



OF THE
NEW ENGLAND CHAPTER
OF THE
**GUILD OF BOOK
WORKERS**

MUSEUM OF OUR NATIONAL HERITAGE
VAN GORDEN-WILLIAMS LIBRARY
33 MARRETT ROAD
LEXINGTON, MA 02173
MARCH 9 THROUGH MAY 2

ROUND TOP CENTER FOR THE ARTS
BUSINESS ROUTE 1
DAMARISCOTTA, ME 04543
MAY 15 THROUGH JUNE 15

1992



F O R E W O R D

Ten years ago, a small group of binders in New England — all members of the Guild of Book Workers — succeeded in becoming the first Chapter of that organization. Our New England Chapter, already independent in spirit, has become an example to others as we formed our own programs and defined our own goals. The success of our Chapter should be judged not only by our organization, programs and shared goals of furthering an understanding of the book arts; it must also be judged by the valued friendships and pleasures which have developed from an openness and willingness to share information and ideas.

Well over one hundred strong, our Chapter's membership reflects the great diversity within the book arts: traditional to avant garde bookbinding, papermaking and paper art, marbling and calligraphy, typography and design. While our group includes amateurs and professionals, it is the shared common goal of the study and advancement of the book arts which gives a vigorous cohesiveness to our growing Chapter.

This exhibition, marking the tenth anniversary of the New England Chapter, is an outgrowth and adaptation of several rich traditions within the book arts. Work on display often belies the time and skill of creation. While some pieces are whimsical, others argue their achievement with simplicity and understatement. All give pleasure.

As one of the founders of our Chapter, I am delighted to see how our group has grown from a small band of binders centered around Boston to a wide, diverse and enthusiastic body embracing so many of the book arts. Our Chapter can take pride in the continued commitment of its members, reflected in this tenth anniversary exhibit.

Sam Ellenport
Past Chairperson



I N T R O D U C T I O N

I am pleased to present this tenth anniversary catalog of an exhibition of work by members of the New England Chapter of the Guild of Book Workers. A decade of existence as a chapter offers a backdrop against which to assess our activities as a crafts community. It is significant, I think, that we have a larger context, namely, the annual Guild-sponsored seminars on standards of excellence in bookbinding, now also in their tenth year. Surely the one complements the other. The work exhibited here, from artists' books to fine bindings and limited editions, is a good overview of the craftsmanship which distinguishes the work of our members.

The challenge of designing and presenting this exhibition was taken on by a group of students in the Bookbinding Program at the North Bennet Street School in Boston. Kathleen Markees took on the overall responsibility for details of organization and installation of the exhibition and Tina Christensen designed the catalog. Along the way, many questions had to be resolved, and at times it seemed as though the wheel had to be reinvented. Fortunately there is a precedent, and I would like, therefore, to thank Gisela Noack, Suzanne Moore, and Richard Baker for advice given at various times. My colleagues on the Executive Committee willingly contributed their good counsel.

When, in May, the exhibition travels to Round Top Center for the Arts in Damariscotta, Maine, it will be curated by Julie Stackpole, with assistance from Guild members in that area. The workshops and lectures planned to run concurrently with the exhibition will draw in more closely our northernmost members who may sometimes feel that they are on the periphery of an active center. It is to be hoped that the exhibition itself will persuade them otherwise.

Lenore M. Dickinson, President
New England Chapter, GBW



KATHERINE N. BEATTIE

Arlington, MA

Decorative Arts of the Amish of Lancaster County. Daniel and Kathryn McCauley. Intercourse, PA : Good Books, 1988. 28 x 21.3 x 2 cm.

Fine Binding. Black goatskin with onlays of dark green, dark red, pumpkin and purple goatskin in traditional quilting pattern. Handsewn silk endbands.

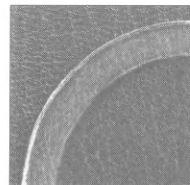


BARBARA BIGELOW

Lexington, MA

Emerson's Essays and Representative Men. Ralph Waldo Emerson. London & Glasgow : Collins, n.d. 15.5 x 10.5 x 2.5 cm.

Fine Binding. Dark brown clansman with dark green and brown onlays and gold tooling.



CAROL J. BLINN

Easthampton, MA

Natural Wonders. John Barr.
Easthampton, MA : Warwick Press,
1991. 23 x 15.5 x .75 cm.

Limited Edition. Designed, illustrated,
and printed by letterpress (edition of 75
copies) by binder. Text type is
Monotype Spectrum. Text stock is
Frankfurt White with Japanese lace
paper insert. Cover stock is Japanese
green batik paper. Limp paper binding
is sewn on vellum tapes. All six line
drawings were handcolored with
colored pencils.

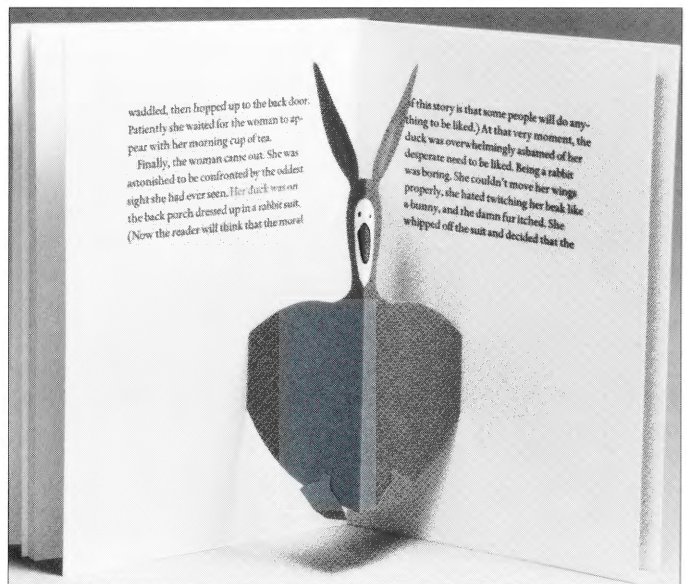


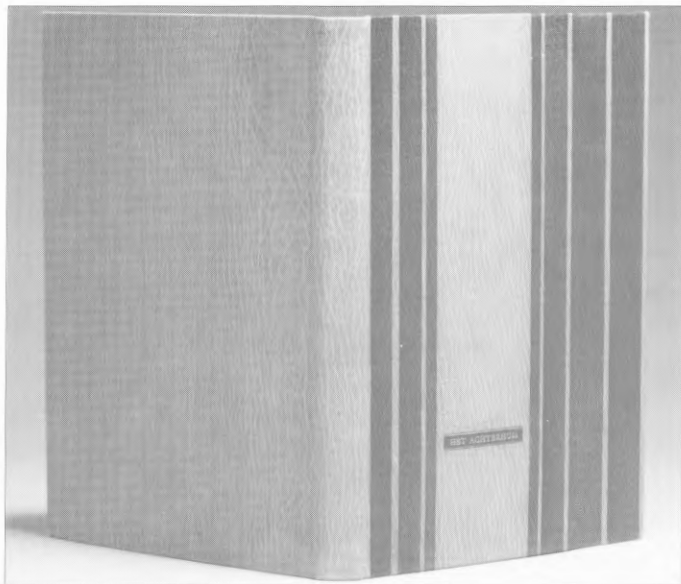
CAROL J. BLINN

Easthampton, MA

Once upon a time: Book Five. Frieda
Fitzenmeyer. Illustration and pop-up by
Carol J. Blinn. Easthampton, MA :
Warwick Press, 1990. 15 x 10 x .5 cm.

Limited Edition. Designed, illustrated,
and printed by letterpress (edition of
125 copies) by binder. Text stock is
Mohawk Vellum Pale Peach with peach
endpapers. Cover stock is Canson Mi-
Teintes Violet. The binder also
handmade the pop-up. Carol's alter-
ego, Frieda Fitzenmeyer, wrote the
text.





BARBARA B. BLUMENTHAL
Northampton, MA

Het Acterhuis: Diary of a Young Girl.
Anne Frank. West Hatfield, MA :
Pennyroyal Press with Jewish Heritage
Publishing, 1985. 35 x 23 x 2.5 cm.

Fine Binding. Full gray morocco
goatskin with maroon onlays on front
cover. Two color handsewn silk
endbands.



BARBARA CASH
Harrison, ME

Of Gardens. Francis Bacon.
Sweden, ME : Ives Street Press, 1991.
18.2 x 13.2 x .8 cm.

Limited Edition/Fine Printing.
Non-adhesive binding, illustrated with
pressed flowers from artist's garden.
Text type is 11' Walbaum, two colors
printed on title page. Text stock is
Hayle. Endpapers are Moriki. Cover
stock is St. Armand.

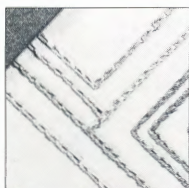
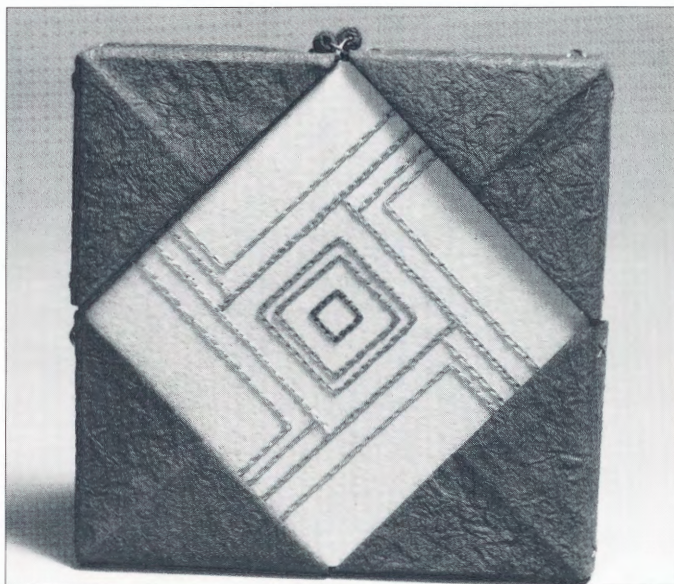


PAMELA FAE COLE

Machias, ME

Blank Book. 1990. 16 x 16 x 1.5 cm.

Artist's Book. Coptic sewing structure with silk and cotton chain-stitch embroidery on cover of handmade and Japanese papers. Unique origami-inspired corner protective wrapper. Text stock is Mohawk Superfine.

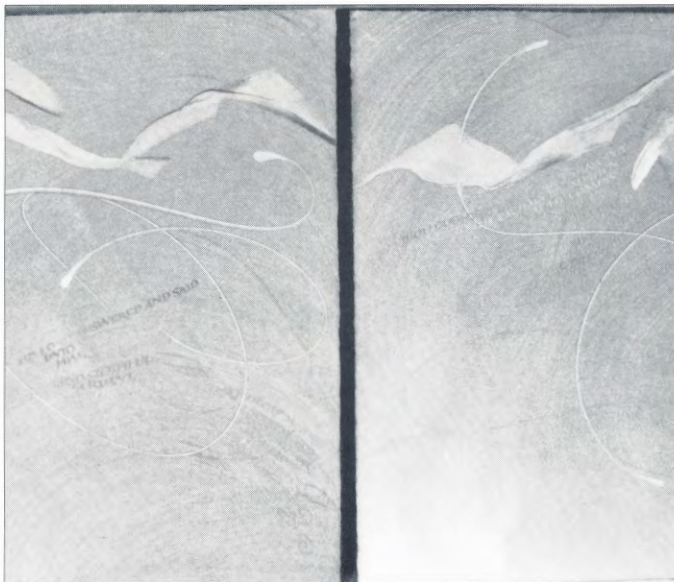


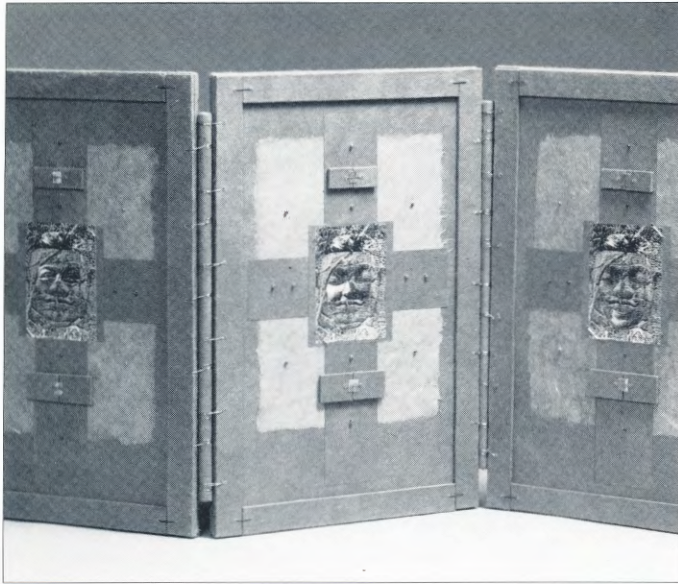
NANCY CULMONE

Littleton, MA

Parable of Talents: number 1 of 3. Book of Matthew. 1991. 26 x 16.7 x 1.2 cm.

Artist's Book. Paste paper on Arches text with gouache. Sewn on vellum strips. Main text is a parable from the Bible. Fold-outs contain sub-text.

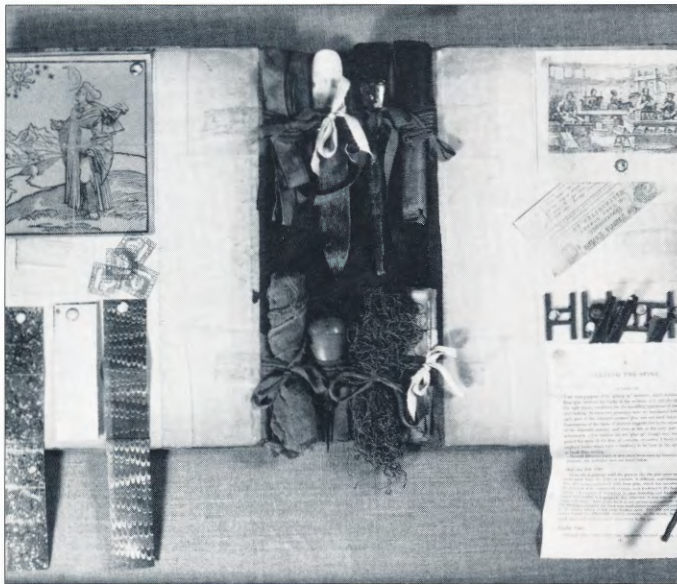
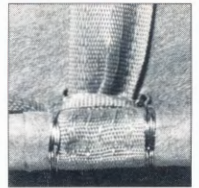




**SUSAN KAPUSCINSKI
GAYLORD**
Newburyport, MA

Transcendence II, 1991.
32.7 x 24 x 5 cm.

Artist's Book. Concertina form using binder's board pages with dowel hinges, kozo paper, hand-made iris paper and joss paper. Photocopier imagery on gampi torinoko.



ROBERT HAUSER
Mattapoisett, MA

"A book is a fragile creature, it suffers the wear of time, it fears rodents, the elements, clumsy hands" (Umberto Eco). 1991. 48 x 60 x 5 cm.

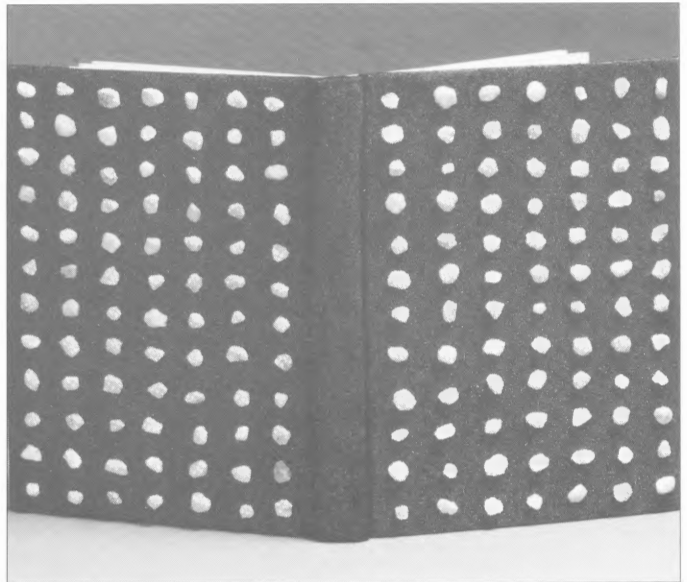
Artist's Book. Framed objects relating to bookbinding, including binding case, thread, needle, decorative papers, headbands, parchment, brushes, and other binding tools.

GLORIA HELFGOTT

Warren, CT

Metacosmos. 1989. 19.2 x 15 x 3.3 cm.

Artist's Book. Accordion fold pages sewn on guards. Split board, tight back binding. Slate and carborundum and cut pages in black and white. Carborundum and marble covers, white on black.



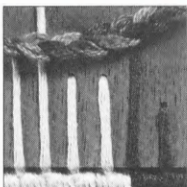
JENNY HILLE

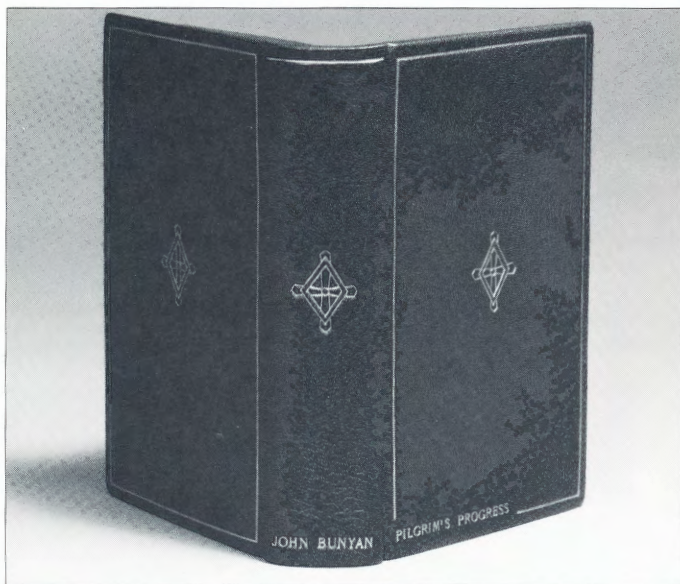
Riverside, CT

Blank Book. 1991. 16 x 10 x 3,5 cm.

Artist's Book. Based on Greek historical structures: "variation on the theme of the Greek headbands". Instead of being limited to its traditional location at the head and tail, the Greek-type headband is carried all around the edges of the whole book, in a totally closed loop which ends where it began. Tie-downs form a design on black walnut boards, sanded but left natural.

Colors are various shades of green cotton embroidery thread. Text stock is Fabriano Ingres.





KIYOSHI IMAI

Lee, NH

Pilgrim's Progress. John Bunyan.

London : George Virtue, 1843.

22.5 x 15 x 4.5 cm.

Fine Binding. Full leather with gold tooling, onlays and paste paper end sheets.



MONIQUE LALLIER

Greensboro, NC

The Birthday. Emily Whittle. 1990.

24.5 x 6.5 x 2.5 cm.

Artist's Book. Calligraphy by Emily Whittle on Japanese paper. Seven boards covered with green and red morocco leather. Book opens as a fan.

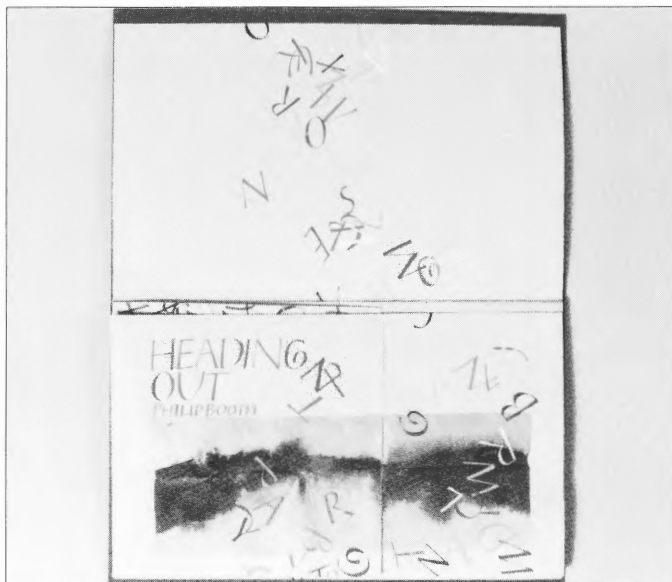
NANCY R. LEAVITT

Stillwater, ME

Heading Out. Philip Booth. 1991.

13 x 20.5 x .5 cm.

Artist's Book/Calligraphy. Watercolor, gouache and glaire on amora paper. Lettered paste paper cover.

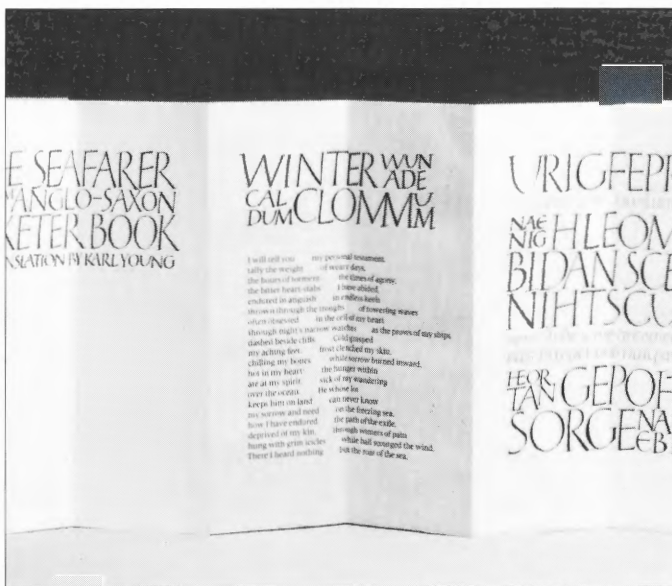


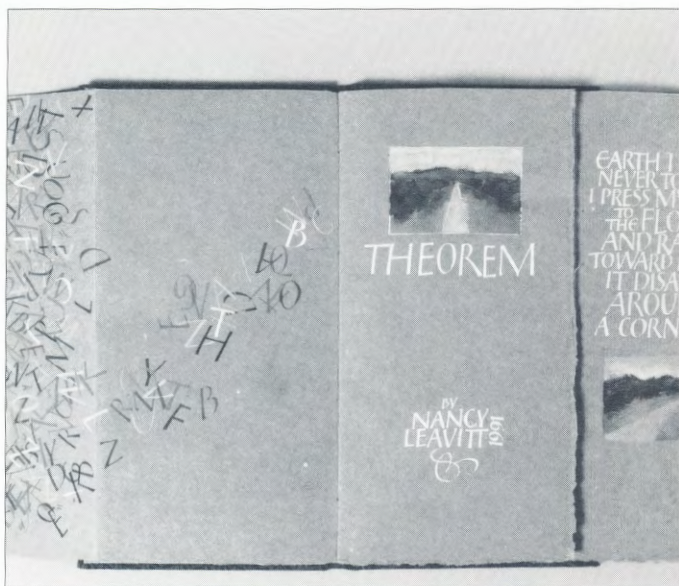
NANCY R. LEAVITT

Stillwater, ME

The Seafarer. Anonymous. Translated by Karl Young. Bangor, ME : Tatlin Books, 1991. 29.5 x 11 x 2 cm.

Limited Edition/Calligraphy. Printed on Kumoi, Uwa, Saint Giles and Twin Rocker paper. Accordion fold binding housed in paper wrapper with tie. Collaboration between printer Walter Tisdale (Tatlin Books, Bangor, ME), poet-translator Karl Young (Membrane Press, Kenosha, WI) and calligrapher Nancy Leavitt (Tomato Press, Stillwater, ME). *The Seafarer* is a modern translation of a tenth century Anglo-Saxon poem. Calligraphic carpet pages were lettered from the original Anglo-Saxon text and printed from photo-engraved plates.





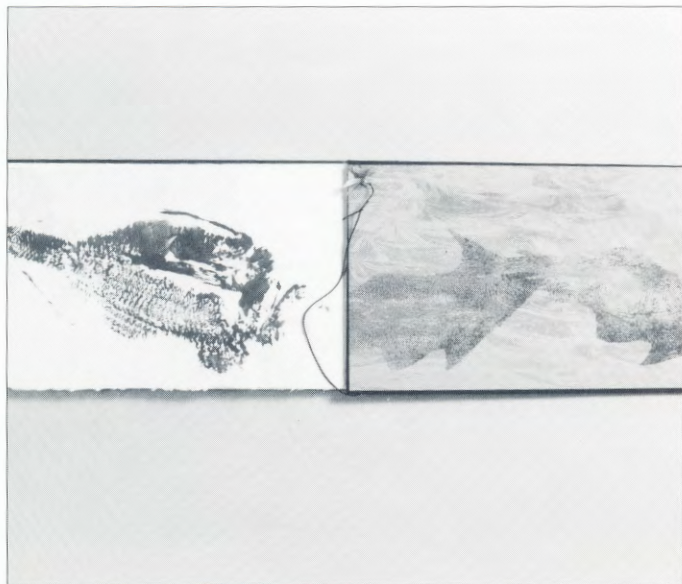
NANCY R. LEAVITT

Stillwater, ME

Theorem. Nancy Leavitt. 1991.

21 x 11.1 x 1 cm.

Artist's Book/Calligraphy. Watercolor, gouache and glaire on interocean curiosity studio handmade paper. Fabric-covered case binding with painting.



REBEKAH L. LORD

Boston, MA

Acha + John's Fishing Log. Rebekah

Lord of Maudsleigh Editions. 1991.

13.3 x 28 x 1.5 cm.

Artist's Book. Coptic binding with fish printing, stencilling, marbling, and potato printing. The black bookcloth cover is cut away on the front to display a marbled fish. There is a book mark with a trout fly attached. The endpapers have been stencilled with blue and green acrylic paint onto marbled paper made by the binder. Text stock is Fabriano Ingres.



KATHLEEN A. MARKEES

Medford, MA

Blank Book. 1991. 14.2 x 10 x 2.1 cm.

Fine Binding. Dark green goatskin with gold tooling in Arts & Crafts style. Tight-back, laced-on board construction. Pale green silk endbands and salmon pink sprinkled edges.



KATHLEEN A. MARKEES

Medford, MA

The Infant's Progress. Mrs. Sherwood. Philadelphia : J. Grigg, Towar & Hogan, 1826. 15 x 9.5 x 2.7 cm.

Conservation. Conservation style binding in full sprinkled calf with blind and gold tooling. Dark green goatskin lettering piece. Stained linen reverse bead endband. Textblock has been washed, buffered, and resewn on raised cords.





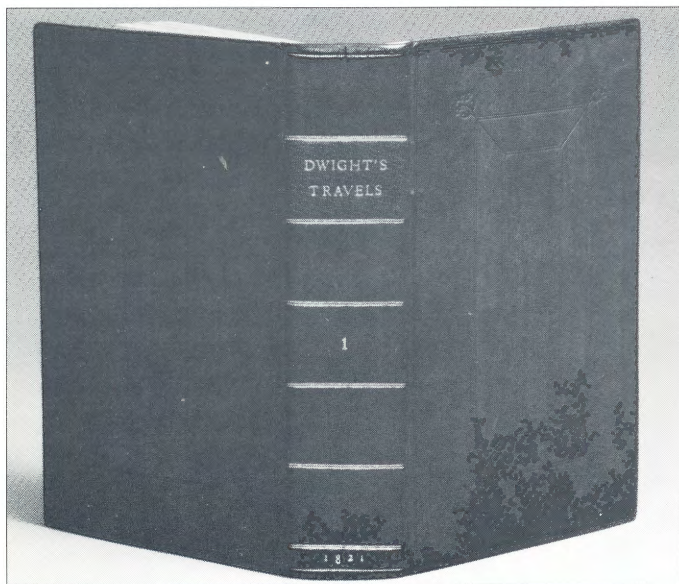
JEANNE-MARIE MUSTO

Somerville, MA

Hispanic Lace and Lace Making.

Florence Lewis May. New York : The Hispanic Society of America, c. 1939, 1980. 22 x 15.5 x 3.7 cm.

Fine Binding. Blind and gold tooled goatskin binding with braided endcaps. Red colored edges gauffered in gold. An eight-pointed star pattern derived from hispano-moresque bindings is onlaid in red onto a gray background. This has been combined with a delicate version of German braided endcaps and gauffered edges derived from a seventeenth-century English pattern.



JEANNE-MARIE MUSTO

Somerville, MA

Travels in New England and New York: Volume 1. Timothy Dwight. New Haven : S. Converse, 1821. 22 x 14 x 4.9 cm.

Conservation. Text has been washed, deacidified, mended with Japanese paper and re sewn on recessed cords, as in the original binding. Bound in archival calfskin with red goatskin label. Gold and blind tooling and sprinkling on boards with linen endbands.

S. A. NEFF

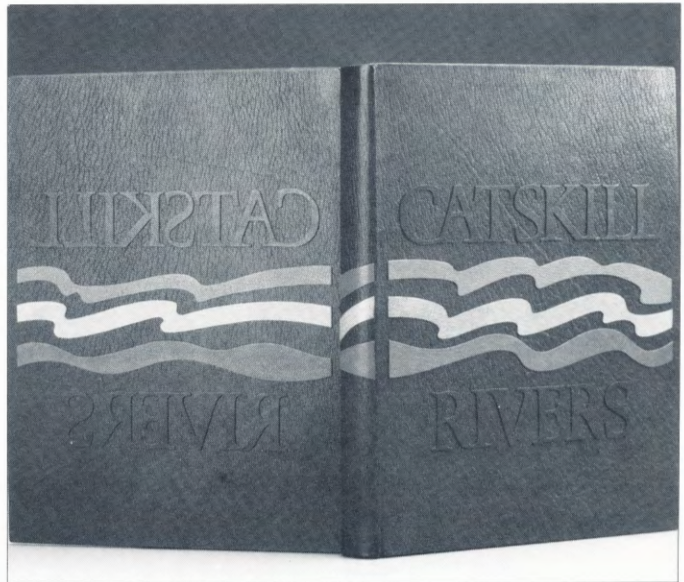
Sewickley, PA

Catskill Rivers: Birthplace of American Fly Fishing. Austin M. Francis. New York : The Beaverkill Press, 1983. 28.5 x 21.5 .x 3.5 cm.

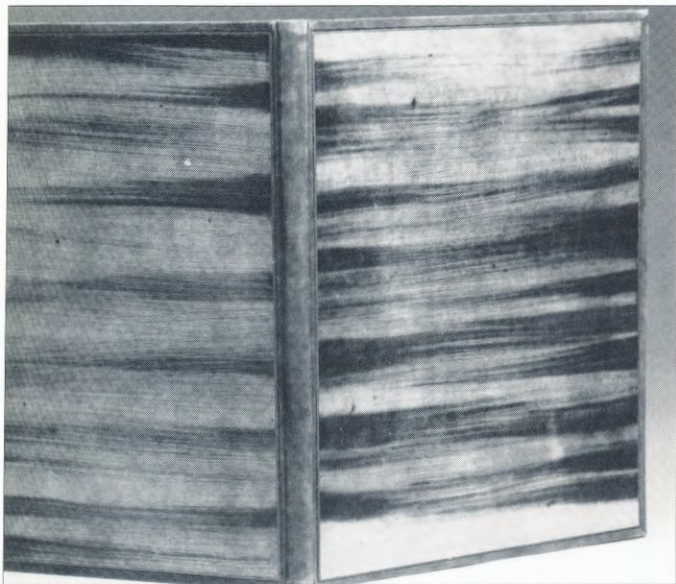
Fine Binding. *Catskill Rivers* is an out-of-series volume of an edition limited to 300. The sheets were sewn on five flared out cords with double rolled leather endbands, colored onlays and Fabriano fly leaves. It is bound in full dark green Chieftain; the title is in raised onlays of the same goatskin on both covers, bisected by three raised onlay bands in three shades of blue goatskin. There are doublures of Japanese dyed and gilt paper onlays. The book is contained in a drop spine box covered in dark green Chieftain with a raised onlay spine label stamped in gilt, and with a decorative panel of Japanese dyed and gilt paper onlays set into the front cover. The box contains a removeable felt-lined tray for the book, and when removed reveals five actual trout flies dressed in the 1930's by the prominent Catskill angler and author, Preston Jennings.



JEFF COMELLA



JEFF COMELLA

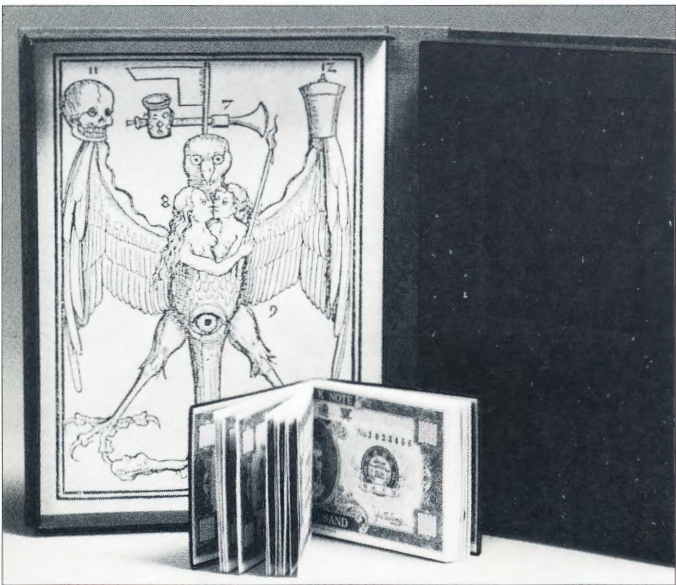


KIM O'DONNELL

Hadley, MA

Song of the Open Road. Walt Whitman.
Photographs by Aron Siskind. The
Limited Editions Club, 1991.
43.5 x 35 x 2 cm.

Fine Binding/Limited Edition.
Millimeter binding with green suede
goatskin on spine and decorated gampi
on boards. Handsewn silk endbands.
Linen covered box lined with gampi.



JAMES REID-CUNNINGHAM

Cambridge, MA

Hell. 1991. 6.5 x 7.5 x .7 cm.

Fine Binding. Full leather design
binding with onlays and gold tooling.

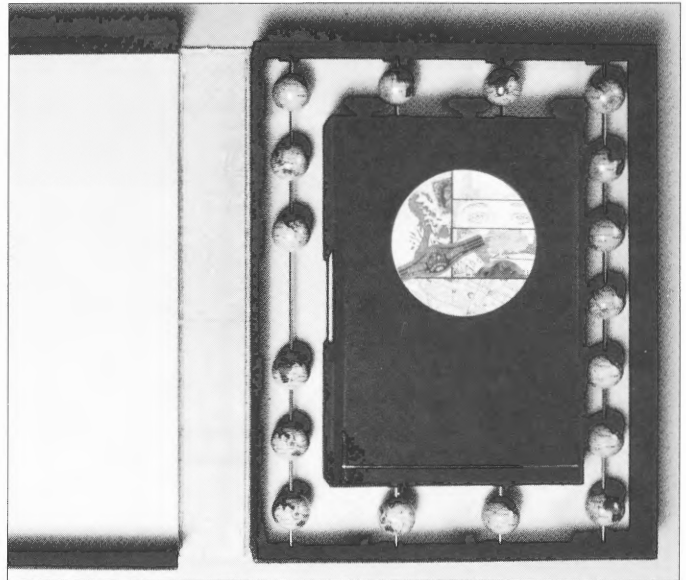


JAMES REID-CUNNINGHAM

Cambridge, MA

Around the Day in Eighty Worlds. Julio Cortazar. San Francisco : North Point Press, 1986. 22.6 x 15.3 x 2.7 cm.

Fine Binding. Full leather design binding with mixed media collage and gold tooling.



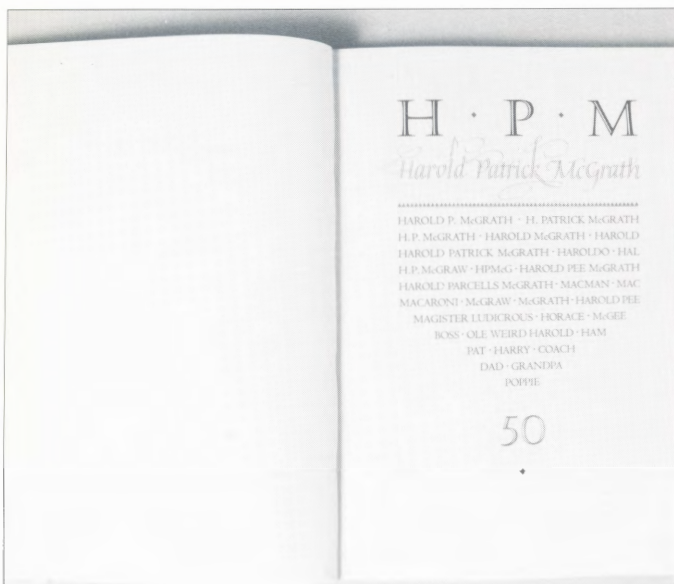
ALAN JAMES ROBINSON

Cheloniidae Press
Easthampton, MA

Birds and Beasts of Shakespeare.
Arthur F. Kinney. Illustrated by Alan James Robinson. Easthampton : Cheloniidae Press, 1990. 40.6 x 32 x 4 cm.

Limited Edition. Full sienna leather binding with marbled endpapers. Text stock of French folded Cheloniidae rag paper (116 pages) includes 54 wood engravings by binder. Includes extra suite of prints and one etching.



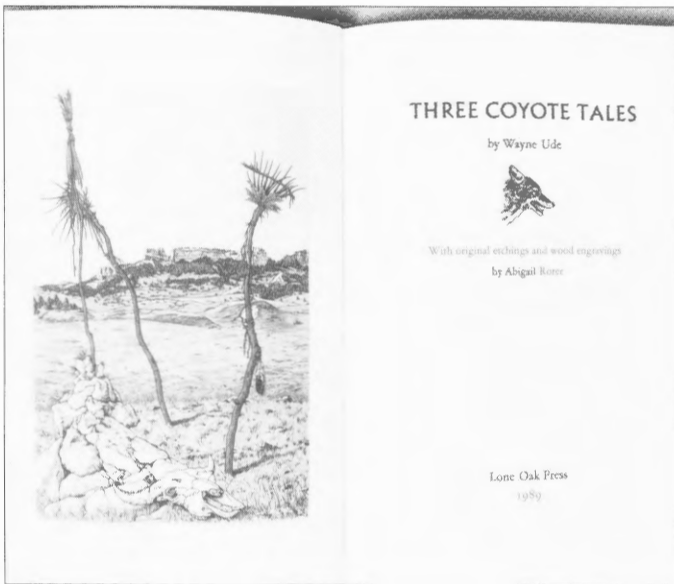


ALAN JAMES ROBINSON

Cheloniidae Press
Easthampton, MA

H.P.M. Harold Patrick McGrath: 50 Years of Printing. HPM's Friends.
Easthampton : Cheloniidae Press, 1991.
28.25 x 21 x 1.25 cm.

Limited Edition. Bound with marbled paper over boards. Text stock is Amalfi and Cheloniidae rag.



M. ABIGAIL RORER

Lone Oak Press
Petersham, MA

Three Coyote Tales. Wayne Ude.
Petersham : Lone Oak Press, 1989.
25 x 18 x 1.5 cm.

Limited Edition/Fine Printing. 36 pages, five hand-colored etchings, five wood engravings. Text type is Granjon. Text stock is Rives. Bound in quarter leather with marbled end papers, gold embossed spine label. Boxed deluxe edition.

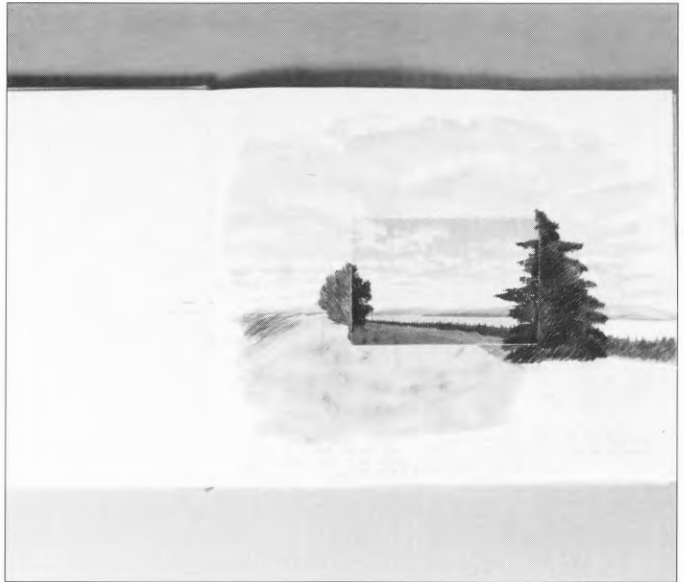
LINDA RUBINSTEIN

Putney, VT

Cloud Atlas and Diary. 1991.

32 x 38 x 2 cm.

Artist's Book. French made binding with photographs, paint, colored pencil, and ink collage.



LINDA RUBINSTEIN

Putney, VT

Autobiography. 1990.

26 x 31 x 2.5 cm.

Artist's Book. Pen and ink, watercolor, thread, collage. Accordion fold structure, handmade paper endpapers, and covered with marbled paper



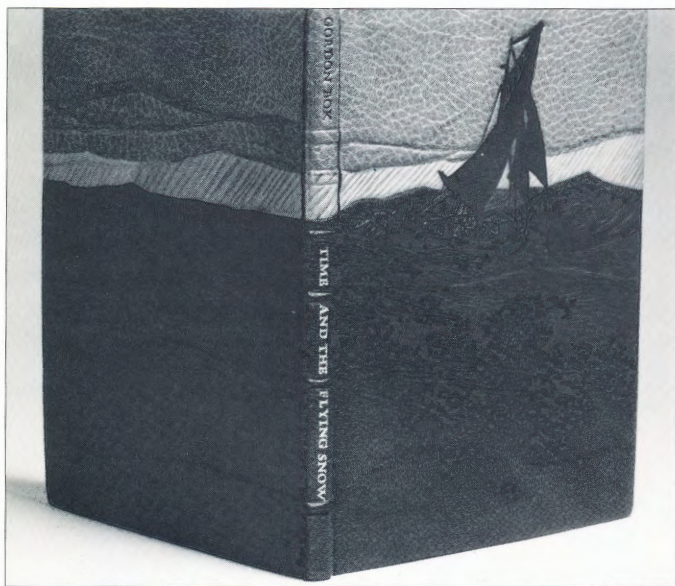


JULIE B. STACKPOLE

Thomaston, ME

Histoire de Douce-Amie: Conte des Mille et une Nuits. Dr. J.-C. Mardrus. Paris : René Kiefer, 1922. 29.5 x 23.5 x 2 cm.

Fine Binding. Full leather tight joint and tight back of emerald, blue, and purple Niger goatskin, recessed panel edged with silver kid, decorative onlays of goat and calf in an Art Deco/Persian tree design. Gold-tooled title on spine. Top edge gilt, colored and gauffered. Gum arabic batik endpapers. Handsewn silk and gold endbands. Box lined with padded turquoise silk, leather spine.



JULIE B. STACKPOLE

Thomaston, ME

Time and the Flying Snow. Gordon Bok. Sharon, CT : Folk-Legacy, 1977. 28.5 x 22 x 1 cm.

Fine Binding. Full dark green oasis goatskin pared in a wave pattern with onlays of gray and navy oasis and blue-gray levant. Graphite edge and marbled endpapers by binder. Sewn on six raised bands, tight-joint and spine. Handsewn silk endbands. Linoleum-cut embossed over onlays taken from illustration of the author. Title tooled in blind and palladium leaf.



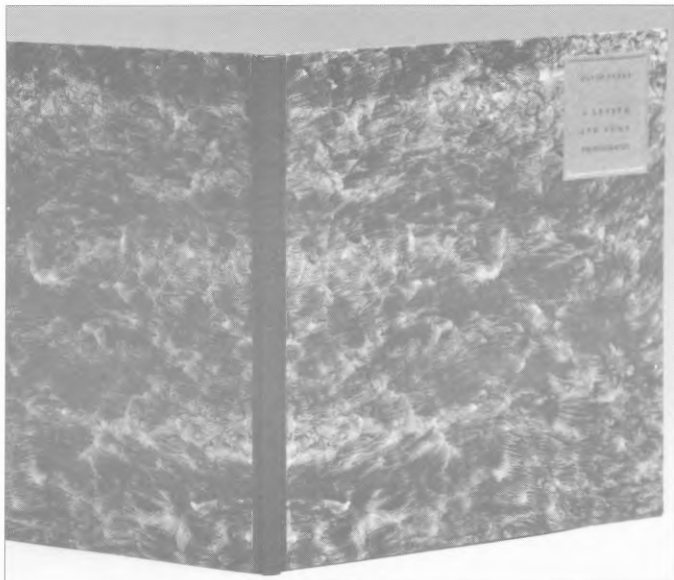
PETER DAVID VERHEYEN

New Haven, CT

A Letter and some Photographs. David Ferry. Seattle : Sea Pen Press and Papermill, 1981. 23.5 x 21 x .75 cm.

Fine Binding. Quarter leather (Danish millimeter binding) with paste paper sides by binder. Sewn on three tapes with graphite top edge and leather endbands.

Lent by Hanne Schulten.

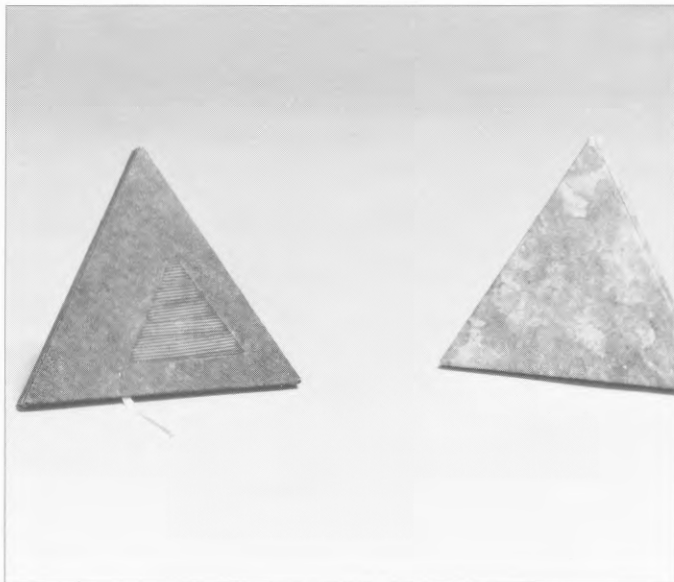


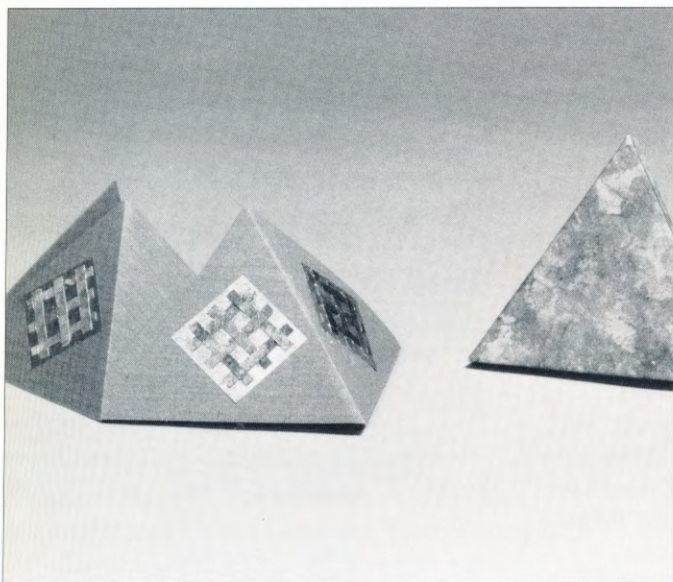
VALERIE WYCKOFF

Marblehead, MA

The Eternal Triangle. 1991.
11 x 11 x 11 cm. triangle.

Artist's Book. A slip case of paste paper enclosing a strip of decorated paper which has been folded into a triangular format with calligraphy defining the word "triangle".





VALERIE WYCKOFF

Marblehead, MA

Gridlock. 1991. 11 x 11 x 11 cm. triangle.

Artist's Book. A slip case of blue paste paper enclosing a strip of blue paper folded into a pyramid and decorated with squares of silver paper to which are sewn a grid of paste paper strips.

PHOTO NOT AVAILABLE:

MARK ESSER

Belmont, MA

Ending the Fast. Fredrick Zydek.
Council Bluffs, Iowa : Yellow Barn
Press, 1984. 25 x 16 x 1.5 cm.

Fine Binding. Full black oasis cover with onlays. Handsewn gray silk endbands. Traditional tight back, laced construction binding.



L I S T O F E X H I B I T O R S

Katherine N. Beattie
143 Park Avenue
Arlington, MA 02174

Barbara Bigelow
21 Moon Hill Road
Lexington, MA 02173

Carol J. Blinn
Post Office Box 70-A
Easthampton, MA 01027

Barbara B. Blumenthal
39 Chapel Street
Northampton, MA 01060

Barbara Cash
Ives Street Press
RR 2, Box 1174
Harrison, ME 04040

Pamela Fae Cole
RFD 1, Box 289
Machias, ME 04654

Nancy Culmone
P.O. Box 1425
Littleton, MA 01460

Mark Esser
125 Trapelo Road
Apt. 38
Belmont, MA 02178

Susan Kapuscinski Gaylord
Box 852
Newburyport, MA 01950

Robert Hauser
Box 1072
Mattapoisett, MA 02739

Gloria Helfgott
25 Kent Road, Rte. 341
Warren, CT 06754

Jenny Hille
63 Summit Road
Riverside, CT 06878

Kiyoshi Imai
Hoffman Drive, #2
Lee, NH 03824

Monique Lallier
12 A Park Village Lane
Greensboro, NC 27405

Nancy Leavitt
P.O. Box 330
Stillwater, ME 04489

Rebekah L. Lord
214 W. Canton Street
Boston, MA 02116

Kathleen A. Markees
246 Spring Street
Medford, MA 02155

Jeanne-Marie Musto
131 Orchard Street, #5
Somerville, MA 02144

S. A. Neff, Jr.
524 Sycamore Road
Sewickley, PA 15143

Kim O'Donnell
47 East Street
Hadley, MA 01035

James Reid-Cunningham
10 Harrington Road
Cambridge, MA 02140

Alan James Robinson
Cheloniidae Press
1 Cottage Street
Easthampton, MA 01027

Abigail Rorer
Lone Oak Press
P.O. Box 175
Petersham, MA 01366

Linda Rubinstein
63 Summit Road
RR #2, Box 828
Putney, VT 05346

Julie B. Stackpole
2 Gilcrest Street
Thomaston, ME 04861

Peter David Verheyen
382 Whitney Avenue, #5
New Haven, CT 06511

Valerie Wyckoff
5 Shorewood Road
Marblehead, MA 01945



A C K N O W L E D G E M E N T S

The New England Chapter of the Guild of Book Workers wishes to thank the Museum of Our National Heritage, Lexington, MA and RoundTop Center for the Arts, Damariscotta, ME for hosting this exhibition. We especially thank Jennifer Barlow, Librarian at the Museum, for her patience and enthusiasm, and Nancy Freeman and Julie Stackpole, for organizing the exhibition at RoundTop.

We also thank Acme Bookbinding Company, Bridgeport National Bindery, University Products, Inc. and the Guild of Book Workers for their contributions which made this catalog possible.

A special thanks to the students at the North Bennet Street School Bookbinding Program for their creativity in making paste papers, and their skill in sewing and assembling three hundred and fifty copies of this catalogue. Dorothy Africa, Mark Andersson, Katherine N. Beattie, Barbara Bigelow, Alan Haley, Rebekah L. Lord, Chela Metzger, Michelle Waters, Scott Moises, and especially Instructor Mark Esser—all contributed enormously in the production of this catalog.

Many thanks to the members of the New England Chapter Executive Committee, especially President Lenore Dickinson, for their advice and support.

Kathleen A. Markees
Exhibition Chairman

1,200 copies of this catalog typeset and printed on Centura Dull text at The Leahy Press, Montpelier, Vermont. The type was composed in Quark Express and output on a Linotronic 100. The headline type is Copperplate and body text is Matrix Book.

Photography by Steve Snodgrass except where noted.

Designed by Tina Christensen.



M E M B E R S H I P I N F O R M A T I O N

Membership in the Guild of Book Workers and the New England Chapter is open to practitioners, both professional and amateur, and those interested in any of the various aspects of fine book work. For information, write to the Guild of Book Workers, 521 Fifth Avenue, New York, NY 10175.

