

A series of ten vertical, dark red lines of varying heights are positioned across the page. Five lines extend upwards from the top edge, and five lines extend downwards from the bottom edge, creating a symmetrical, minimalist design.

NEW ENGLAND

VIGNETTES

The Providence Athenaeum

Providence, RI

NEW ENGLAND VIGNETTES

November 11 — December 31, 2004

An Exhibition

by the New England Chapter
of the Guild of Book Workers
2004

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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New England Chapter

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vii Acknowledgments

CALLIGRAPHY

- 1 Jack Fitterer

FINE PRESS WORK - broadsides

- 2 Robert Walp

FINE PRESS WORK - books

- 3 Claire Van Vliet

FINE BINDINGS

- 4 Cathy Adelman
6 Jeffrey Altepeter
7 Sam Ellenport
9 Barbara B. Blumenthal
10 Donia Conn
11 Cynthia H. Fields-Bélanger
12 Jack Fitterer
13 Daniel A. Gehrich
14 Audrey Jawando
15 Abigail S. Jones
16 Julie B. Stackpole
18 Thistle Bindery, David Bourbeau
20 Claire Van Vliet
21 Peter D. Verheyen

ARTISTS' BOOKS

- 23 Alicia Bailey
24 Johanna Finnegan-Topitzer
25 Penelope Hall
27 Barbara Adams Hebard
28 Mary Howe
29 Amy Lapidow
30 Nancy Ruth Leavitt
31 Lisa Olson
33 James Reid-Cunningham
34 Paulette Rosen
36 Sarah M. Smith
37 Stephanie Wolff
38 Valerie Wyckoff

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The New England Chapter of the Guild of Book Workers wishes to thank the many people and organizations that have made this exhibition and catalog possible. Our generous donors are listed on the opposite page.

We gratefully acknowledge the Providence Athenaeum for hosting the show, and are appreciative of the coordination provided by Judy Blake and Kate Wodehouse. Thanks are also extended to the Northeast Document Conservation Center for the use of its facilities in preparation for the show. A special thanks goes to Jim Reid-Cunningham who, while president of the chapter, did much to pave the way for this long-delayed exhibition.

Tony Rinaldo, photographer, and Elles Gianocostas, designer, captured the essence of the entries under the tightest of deadlines with grace and good humor. Paul Parisi and Pete Merrill-Oldham of Acme Bookbinding demonstrated both infinite patience and amazing speed in producing the catalog. Lori Foley, chair of the exhibitions committee, worked tirelessly to bring this show and catalog together. Thank you, Lori!

Finally, thanks are extended to the contributing artists. The entries in this non-juried show comprise a remarkable variety from both veteran and new chapter members. We are pleased to present an exhibition that embodies the vibrant tradition and wide-ranging expressions of the book arts in New England.

Jeffrey Altepeter, President
New England Chapter
Guild of Book Workers

Jack Fitterer
Hillsdale, NY

SANSKRIT LETTER "A"

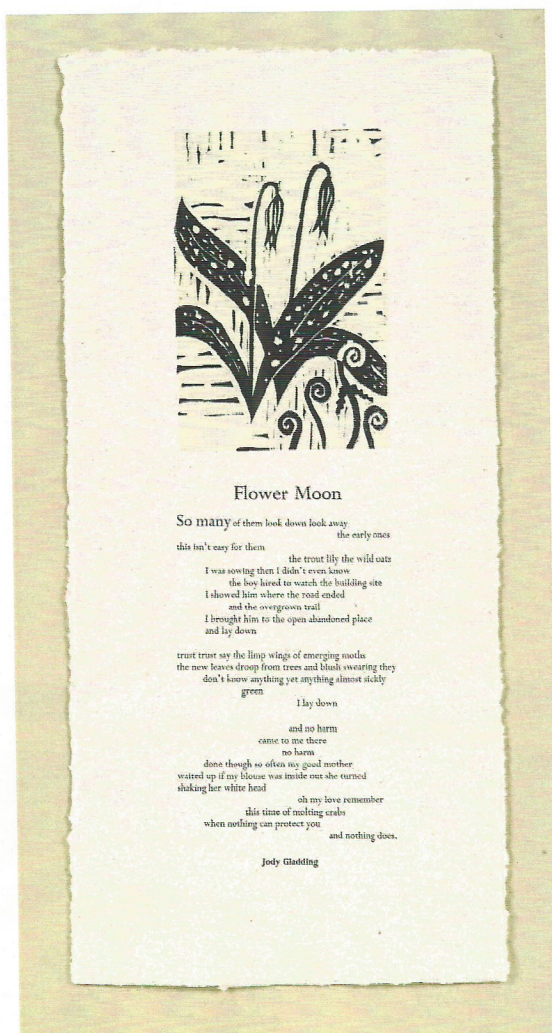
Text from the Lotus Sutra

Ink, watercolor, and gouache on paper.
550 x 560 mm. 2004

The Sanskrit letter "A" is used as an object of meditation in Tendai and Shingon, two Japanese schools of Buddhism.



Robert Walp
 Chester Creek Press
 Tuscaloosa, AL



Flower Moon

So many of them look down lock away
 this isn't easy for them the early ones
 I was sowing then I didn't even know
 the boy here to watch the building site
 I showed him where the road ended
 and the overgrown trail
 I brought him to the open abandoned place
 and lay down
 trust trust see the long wings of emerging swallows
 the new leaves droop from trees and blush sweating they
 don't know anything yet anything almost sickly
 green
 I lay down
 and no harm
 came to me there
 no harm
 done though so often my good mother
 waited up if my blouse was inside out she turned
 shaking her white head
 oh my love remember
 this time of molting crabs
 when nothing can protect you
 and nothing does.

Jody Gladding

“FLOWER MOON”

by Jody Gladding, Chester Creek Press,
 Chestertown, NY, 2004

Woodcut illustration by Susan Walp

Printed letterpress on handmade paper in 14 pt.
 Perpetua. 290 x 530 mm. 2004

*What is important to me about design is clarity.
 Illustration, typeface, and typography should all combine
 to add meaning to the text and should never obscure it.
 I like to challenge convention, but not to draw attention
 to my design at the expense of the text.*

Claire Van Vliet

Janus Press

Newark, VT

AUNT SALLIE'S LAMENT

by Margaret Kaufman, Chronicle Books, 1993

Design by Claire Van Vliet with Ellen Dorn Levitt;

book executed by Audrey Holden, box by Mary Richardson

Book altered by cutting and folding with additions of Chiyogami, Langdell, Fabriano, Barcham Green, Kate MacGregor, Marblesmith, and Janus papers. Stacked binding (diamond shape); clamshell box with various cloths.

Book, 210 x 280 mm; box, 230 x 310 mm. 2004



Cathy Adelman

Malibu, CA

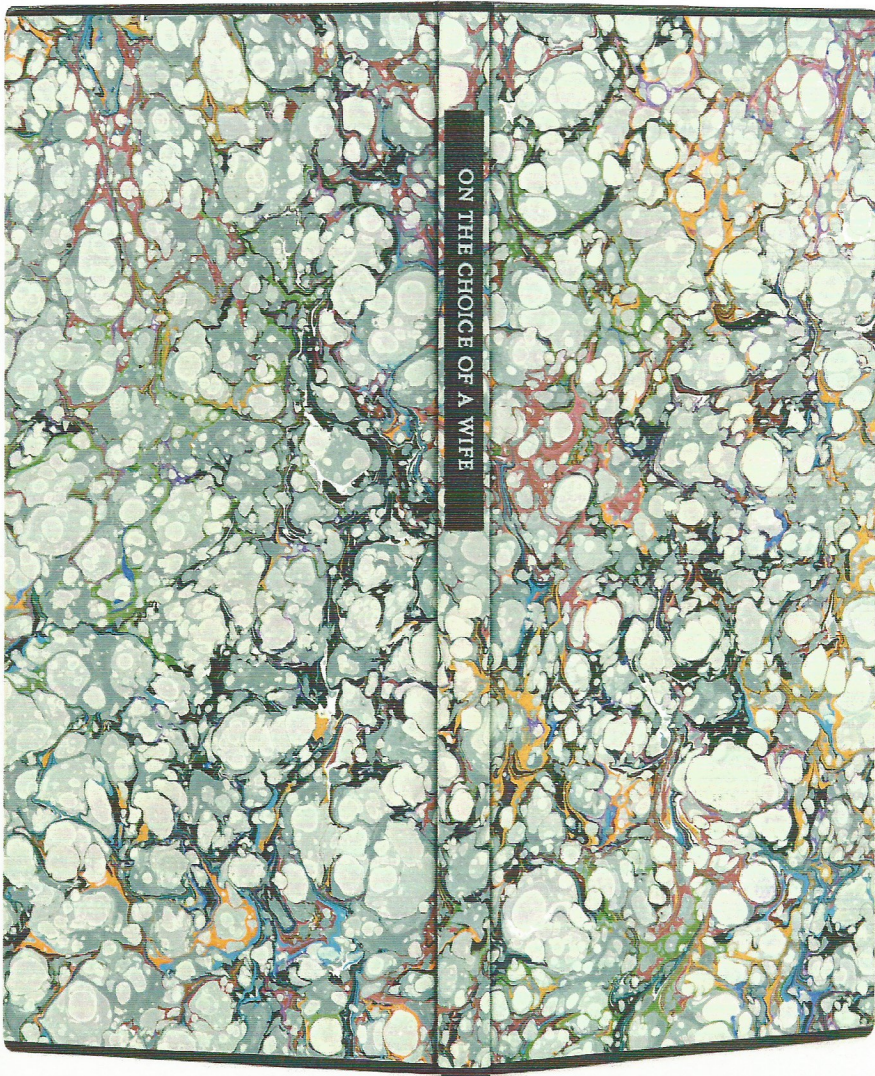
TO EVERY THING
THERE IS A SEASON

Shoestring Press, Orinda, CA, 1981

Millimeter binding with leather endbands, covered in one piece of paper, including flyleaves. Sprinkled edge with leather board edges at head and tail. Images from the book. 83 x 126 mm. 2003



Cathy Adelman
Malibu, CA



ON THE CHOICE
OF A WIFE

by F. Aikin, M.D., Bookarts Press, Canberra, 1997

Millimeter binding in black leather with marbled
paper, leather endbands, and graphite edge.

140 x 307 mm. 2003

Jeffrey Altepeter
Somerville, MA



COLLECTED PROVERBS

by Erasmus of Rotterdam, Press Intermezzo, Austin, 1999

French-style fine binding of black goatskin with gray panel onlays, blind tooled. Double-core silk headbands, graphite top edge, over-the-edge leather doublures with sunken suede panels; marbled flyleaves, matching chemise and slipcase. 112 x 165 mm. 2001

The outer surface is a dark, obscure skin concealing the rich colors inside. One corner of the gray leather panel is peeling back as if to reveal what lies inside, much as the commentary by Erasmus reveals the meanings and origins of the proverbs.

Sam Ellenport

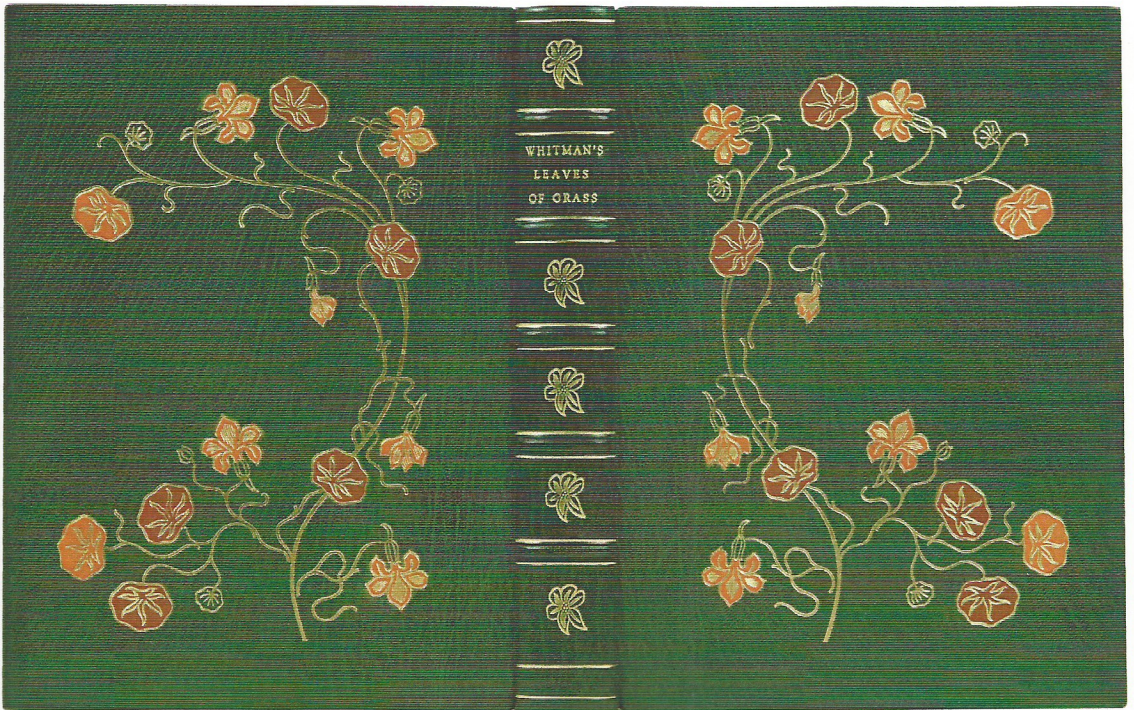
Boston, MA

FINE BINDINGS

LEAVES OF GRASS

by Walt Whitman, Doubleday, Doran, & Co., Inc.,
New York, 1940

Full green morocco (Harmatan) with gilt top, silk
headbands, and marbled endleaves by Lucie Lapierre.
Bound on 5 raised bands with art nouveau gold work
and floral crimson and scarlet onlays; inner dentelles
in gold. 210 x 275 mm. 2004

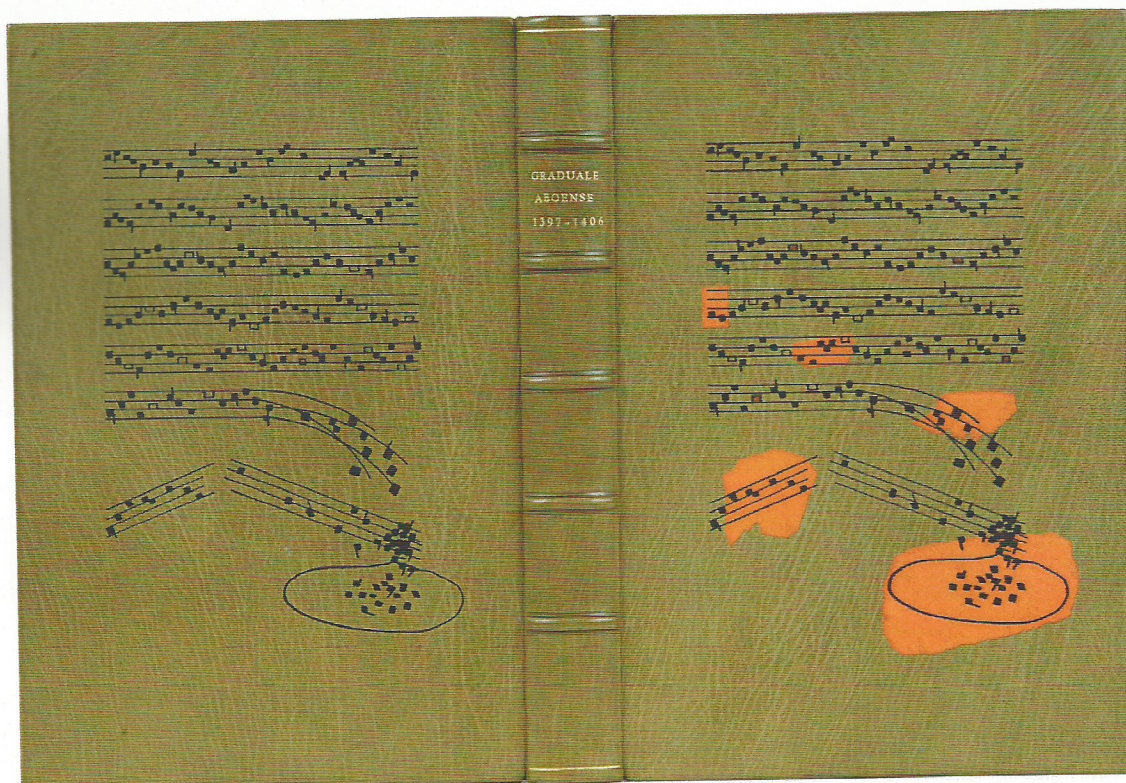


Sam Ellenport

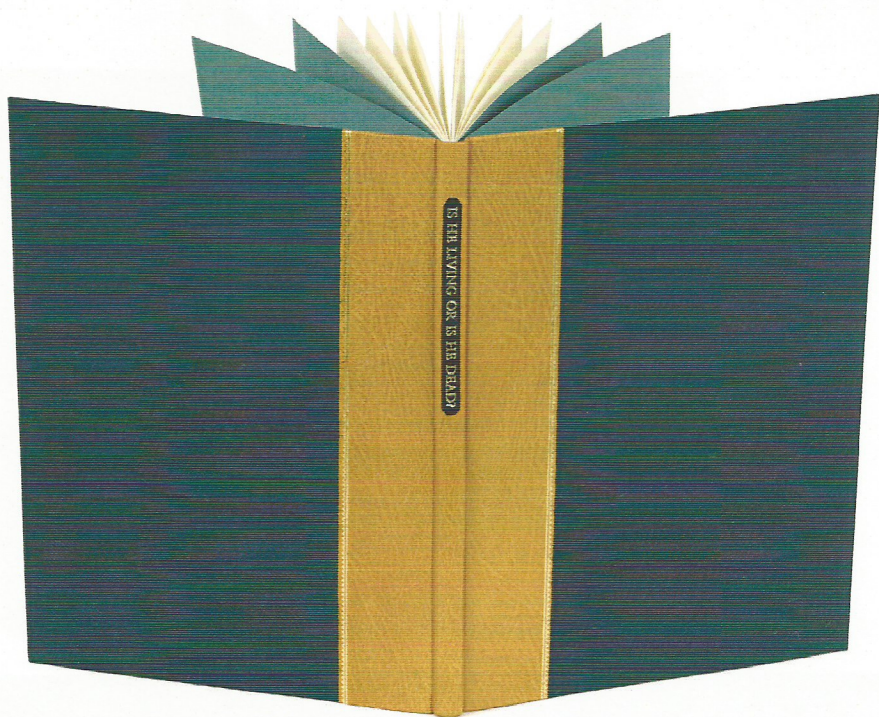
Boston, MA

GRADUALE ABOENSE
1397-1406by Ilkka Taitto, Suomalaisen Kirjallisuuden Seura,
Helsinki, 2002

Full beige morocco binding, hand-sewn, with full gilt edges. Gold titling and dentelles by hand, with black stamping over onlays. Leather joints with tea-chest paper endleaves and flyleaves; blind stamping inside covers. Drop-back box in quarter black morocco with inlaid scarlet title circle. 210 x 305 mm. 2003



Barbara B. Blumenthal
Northampton, MA



IS HE LIVING OR IS HE DEAD?

by Samuel L. Clemens, Colin Press, Worcester, 1984
Letterpress printing by Darrell Hyder; etchings by Abigail Rover,
printed chine collé by Elena Colin
Extra copy of etching printed and hand colored by Abigail Rover;
matting and frame construction by Starr Florio

Binding of quarter morocco with Japanese cloth sides, gold-tooled decorative line, gold-stamped onlaid leather label on spine; Bugra paper endpapers. Etching matted in all-rag mat and framed in wooden frame; book housed in back of frame, held in by easel panel. Text printed in an edition of 100 copies; one-of-a-kind binding. Book, 245 x 340 mm; frame, 275 x 370 mm. 2004

Mark Twain's story concerns four struggling artists who fake one of their deaths in order to increase the value of his paintings and drawings. I wanted to feature one of Abigail Rover's illustrations in the binding. I commissioned an extra copy of the title page etching to mat and frame, and it seemed appropriate to make the frame itself the container for the bound book.

Donia Conn

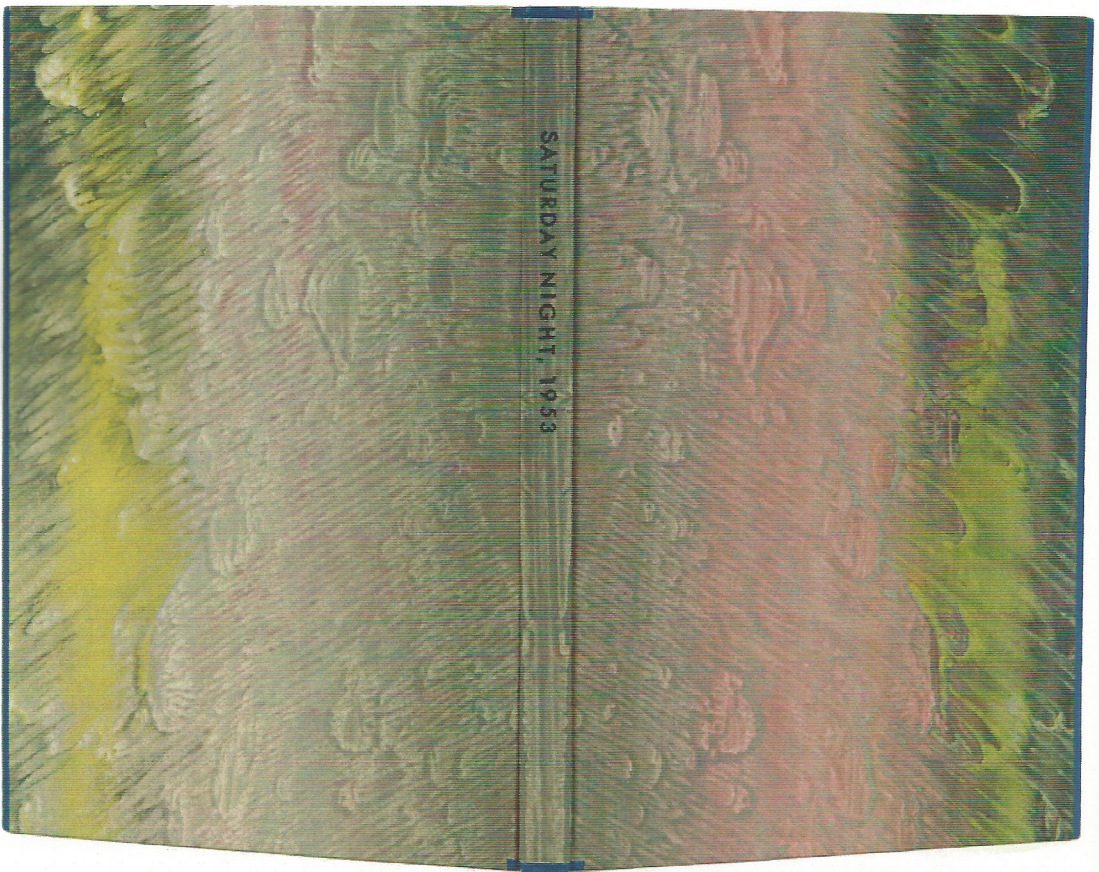
Syracuse, NY

SATURDAY NIGHT,
1953 / THE ELEMENTS

by Samuel Milton Tickle, Jr., Angorfa Press, Freeville, NY, 1998

Illustrations by David Robertson

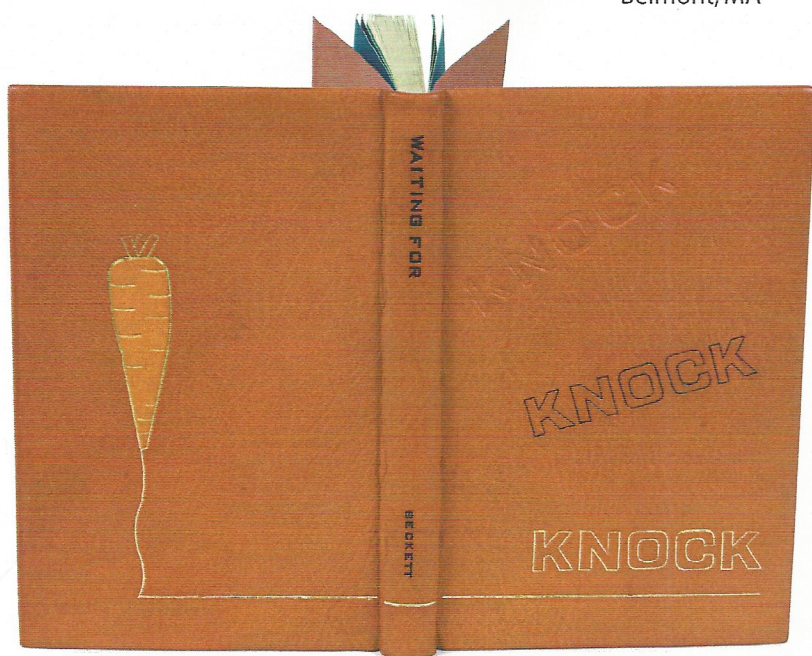
Chapbook bound in vellum and paste paper; letterpress printed on Johannot paper in handset Monotype Emerson, photopolymer-plate illustrations. Text printed in an edition of 75 copies; one-of-a-kind binding. 130 x 180 mm. 2003



Cynthia H. Fields-Bélanger

Gold Leaf Bindery

Belmont, MA



WAITING FOR GODOT: TRAGICOMEDY IN 2 ACTS

by Samuel Beckett, translated from the French text by the author,
Grove Press, New York, 1954

Full leather goatskin binding with leather flyleaves and pastedowns. Gold leaf on head, silk endbands, endpapers made from laminated Moriki paper. Chemise of leather and decorated paper; design from the paperback cover printed onto Moriki paper using a Gocco printer. Slipcase lined with felt, decorated with leather and Moriki paper. Book, 138 x 214 mm; chemise and slipcase, 146 x 224mm. 2003

After looking at many, many slides when I first looked into applying for a Massachusetts Artist Grant, I spoke with a coordinator about where a fine binding would fit. As someone who is only decorating the outside of the text, I said I felt more like a sculptor than their description of the book-binding category. She replied that if I could convince the jury, I could be a sculptor. Waiting for Godot is my first attempt at peeling away what I start with on the cover. Certainly the leather onlay and pieces of gold leaf take away the useful pieces from the full skin and gold square.

As a structure that must open and close and flex while the book is read, it will be quite the discourse to say this is a mobile. Certainly a book is not intended to exist as a static structure, non?

Jack Fitterer

Hillsdale, NY

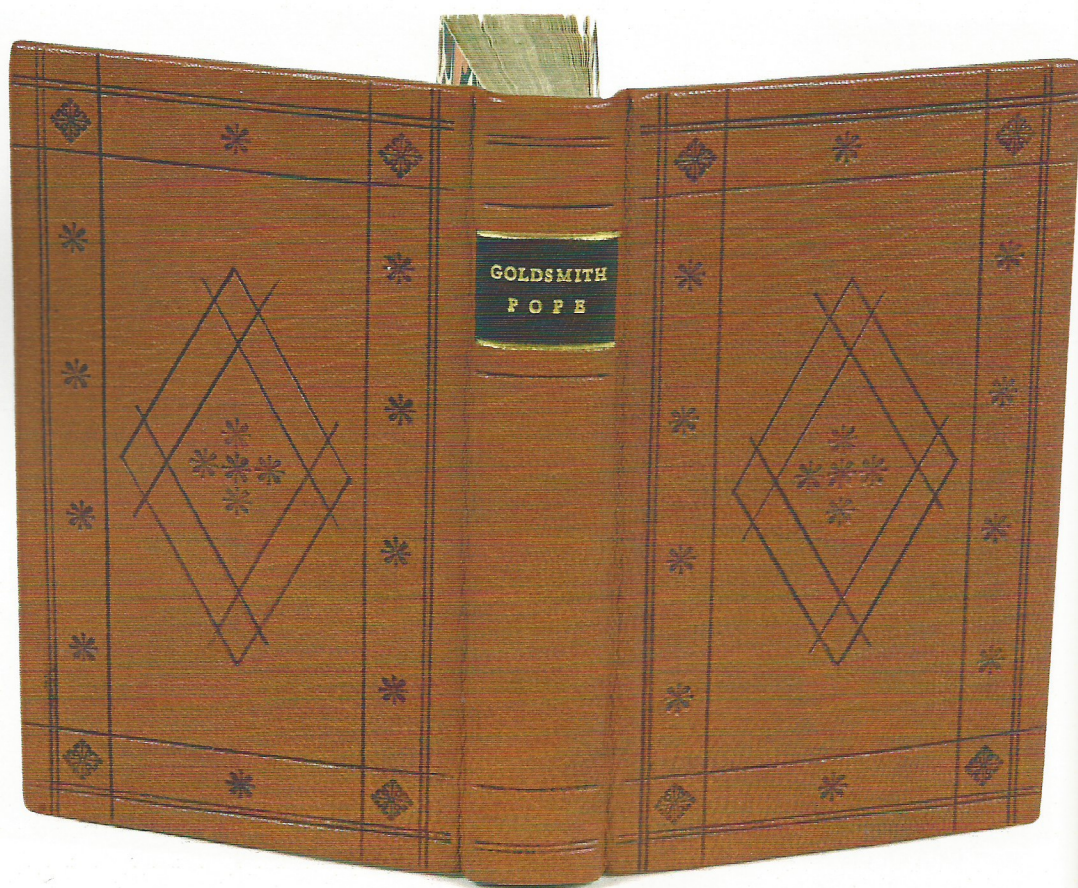
P O E M S

by Oliver Goldsmith, R. & W.A. Barton, New York, 1821

A N E S S A Y O N M A N

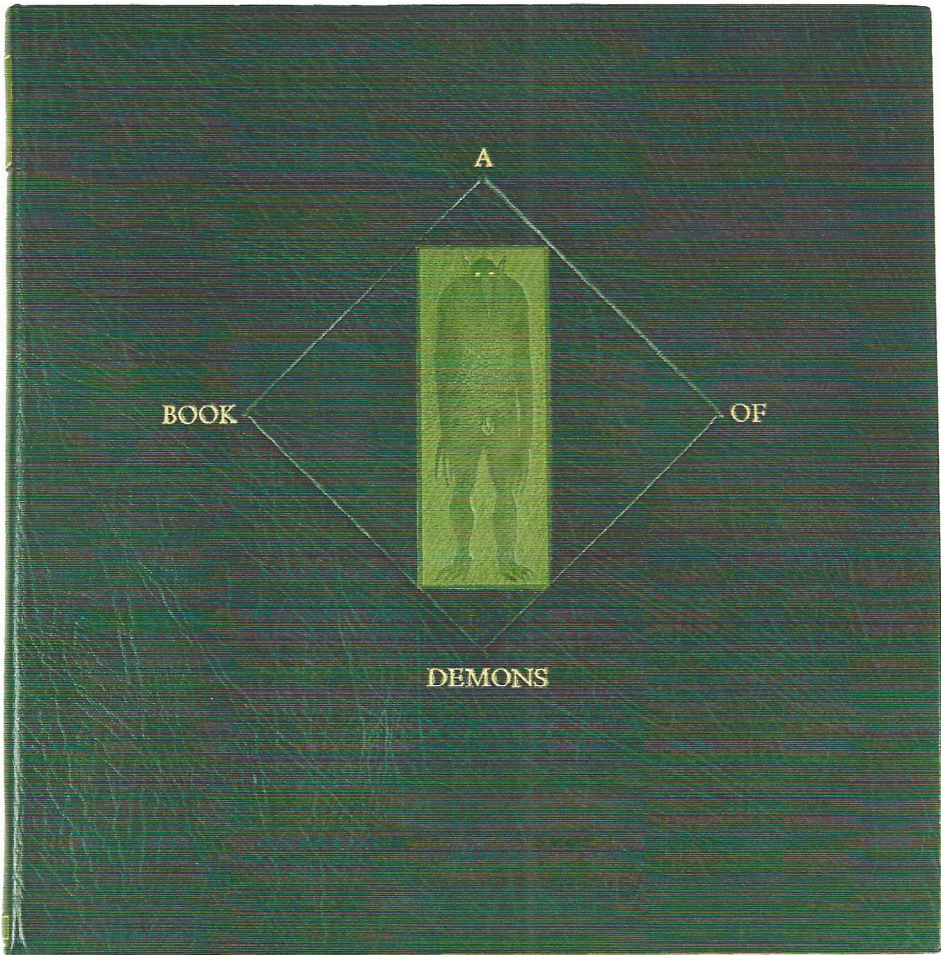
by Alexander Pope, Silas Andrus, Hartford, 1828

Full goatskin binding, marbled endpapers, blind tooling, sewn endbands. Two volumes bound as one.
95 x147 mm. 2003



Daniel A. Gehrlich

Paxton, MA



A BOOK OF DEMONS

Etchings by Leonard Baskin, Gehenna Press, 2001
In collaboration with Kathy Markees, Louisa Granito,
and Sydney Fadner

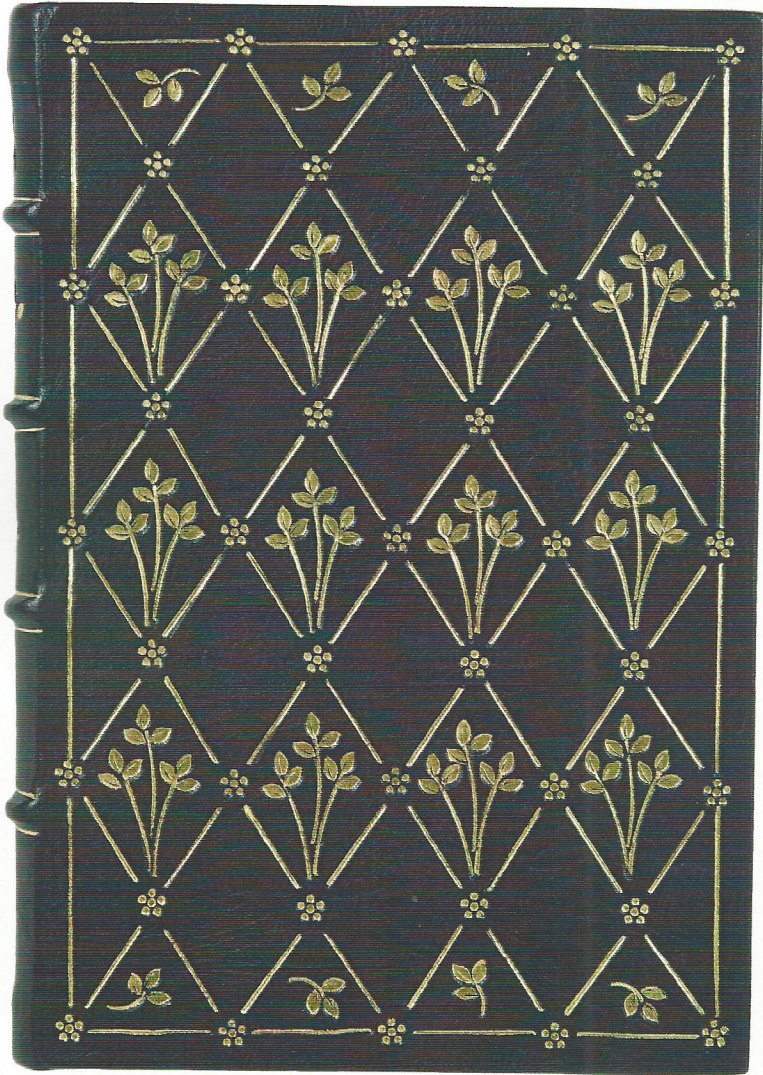
Full leather edition binding with onlay, gold and blind
tooling, and stamping. 275 x 280 mm. 2001

Audrey Jawando
Roslindale, MA

BLANK JOURNAL

Navy blue goatskin, sewn over raised cords, hand-sewn
linen endbands, gold tooling in a floral motif.

155 x 215 mm. 2004



Abigail S. Jones

Putney, VT

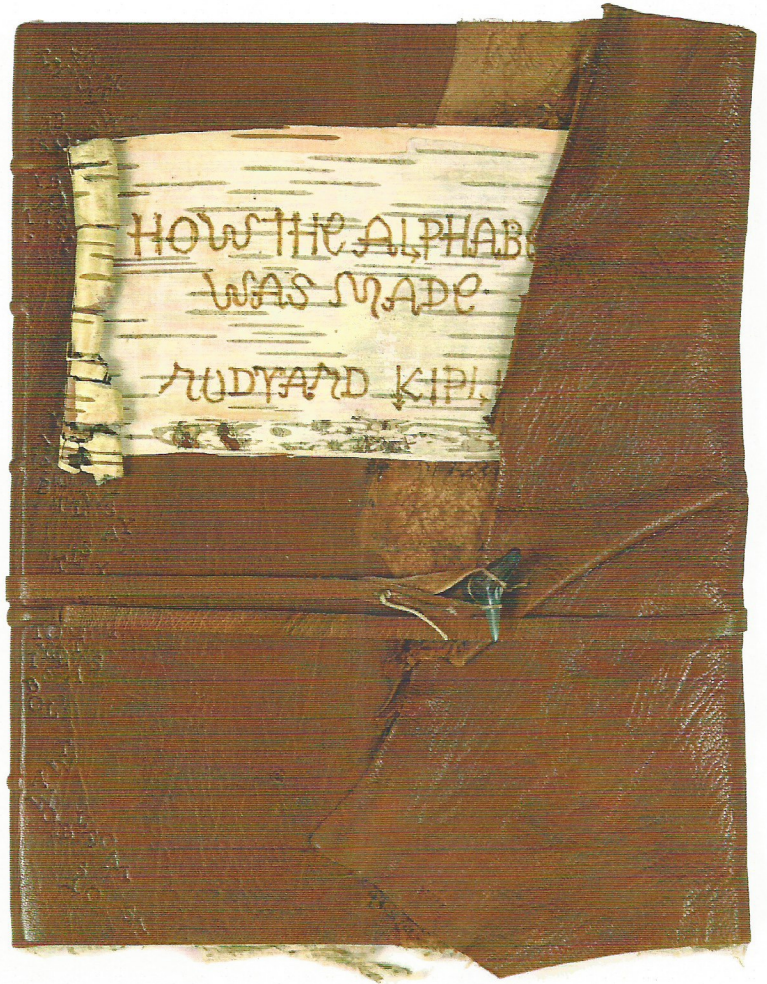


BLANK BOOK

Medieval-style binding sewn on 5 linen cords; brown Harmatan goatskin spine and ties; Vermont birch bark. 950 x 125 mm. 2004

Julie B. Stackpole

Thomaston, ME



HOW THE ALPHABET WAS MADE

by Rudyard Kipling, Merlicorn Bindery, Thomaston, 1998

Full leather binding in brown Niger goatskin, some rough flesh-side out, with a fore edge flap and long thong fastened with a shark's tooth. Birch bark label, blind-tooled letters, wrinkled leather on front and back boards, rough Lokta paper endpapers, woodcut on last page. Text published by the binder, copy number 1 of a text edition of 10. 215 x 285 mm. 1998

Kipling's "Just-So Story" about a Neolithic girl and her dad inventing the alphabet by scratching on birch bark with a shark's tooth is expressed through the rough materials of the leather, paper, and bark and help transport you to their world.

Julie B. Stackpole

Thomaston, ME

THE GARDEN

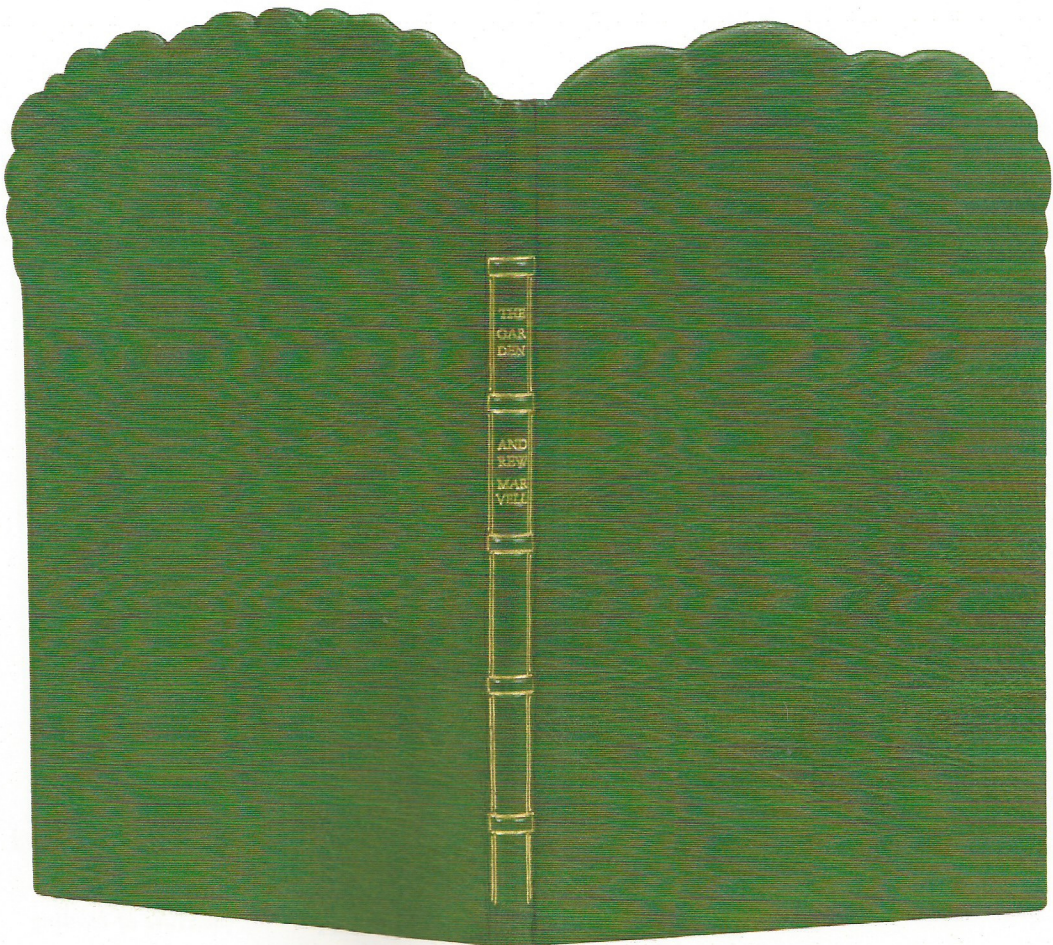
by Andrew Marvell, David R. Godine, Boston, 1970

Etchings by Lance Hidy

Full leather binding in leaf-green Niger goatskin with sculpted boards. Gold tooling on spine. Endpapers of Japanese swirl paper in light green; doublures and hinges of green suede cut out in a tracery over smooth green leather. Copy number 24 of an edition of 100.

175 x 270 mm. 1992

“ . . . annihilating all that's made to a green thought in a green shade.”



Thistle Bindery, David Bourbeau

Florence, MA



LATE FIRE, LATE SNOW

by Robert Francis, Trustees for the Estate of Robert Francis,
Fort Juniper, Amherst, 1992

Gravure printing by Jon Goodman; letterpress by Daniel
Keleher; bindery assistant, K. Howatt

Drummed-on handmade paper case in supported Italianate structure. Constructed end sections sewn with the text block. Cover design springs organically from the inside - the horizontal lines abstracted from the title poem with the calligraphic initials from the title page superimposed. Cloth presentation case with inlaid label, title stamped in 24K gold. Studio edition binding of an edition of 100. 198 x 270 mm. 1994

This book was not made for an exhibition case and yet it is one of my favorite projects in my thirty-year career. I designed and supervised every detail from manuscript to completion, and every detail is meant to support the pleasure of reading the poetry.

Thistle Bindery, David Bourbeau

Florence, MA

MATCH IN A BOTTLE

Poems by Tracey Knapp, Kat Ran Press,

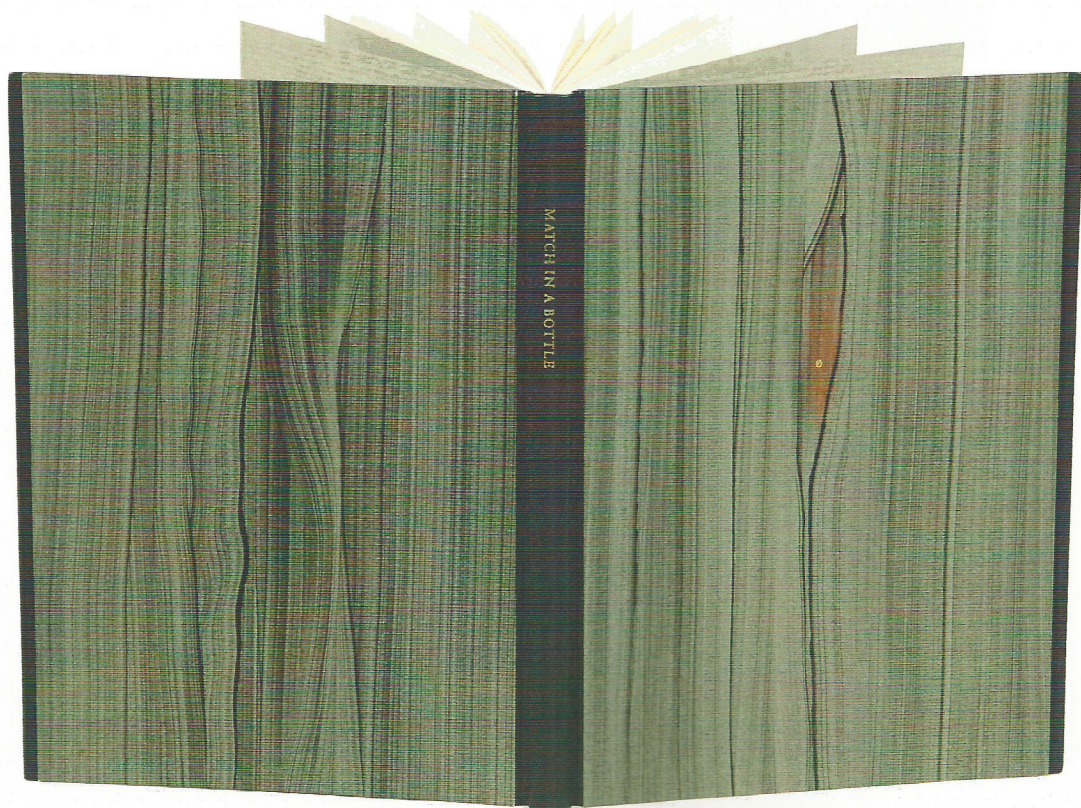
North Andover, MA, 1997

Drawings by Kurt Gohde

“Panel binding” with goatskin spine and fore edge with paste paper panels; gold title and decoration in matching cloth and paper presentation case. Studio edition of four special copies bound by Bourbeau.

229 x 306 mm. 2002

This book is constructed to open and close with ease while keeping its shape and stability. I call it a panel binding because the decorative cover is made of layers that form a central panel usually raised above the board's base surface.



Claire Van Vliet

Newark, VT



WOVEN AND INTERLOCKING BOOK STRUCTURES

by Claire Van Vliet and Elizabeth Steiner,
Janus/Gefn Unlimited, Newark, 2002

Instruction book with models in four small slipcases,
boxed in a linen clamshell box. Copy number 76 of a
special edition of 200, with another edition of 3000.

Peter D. Verheyen

Dewitt, NY

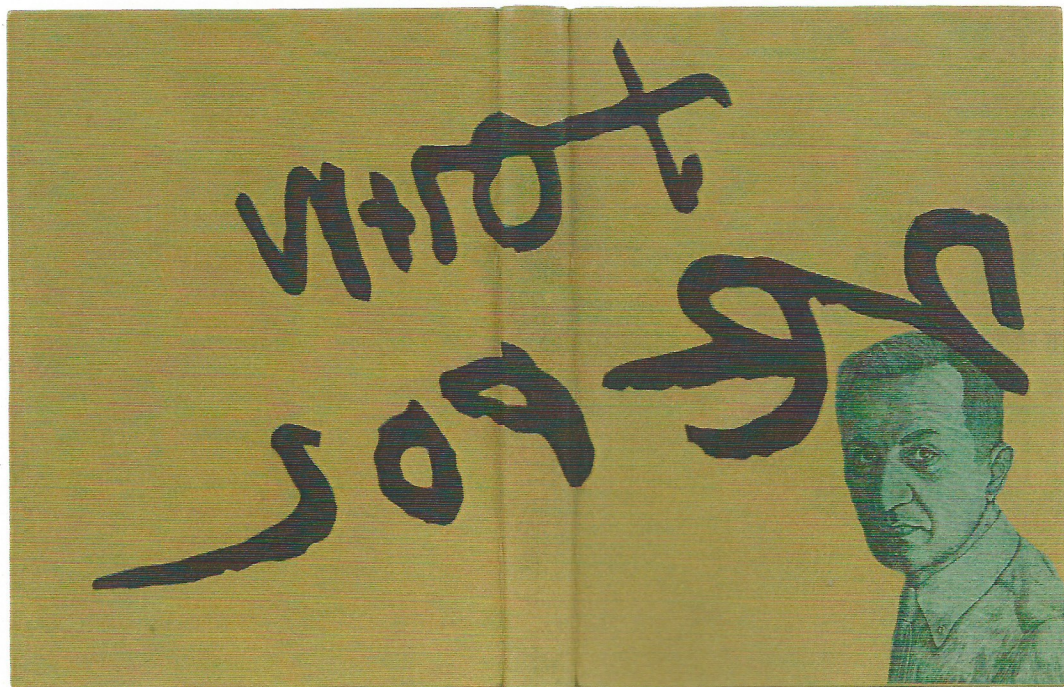
FINE BINDINGS

JOHN DEPOL:
A CATALOGUE RAISONNÉ
OF HIS GRAPHIC WORKS,
1935-1998

The Book Club of California, San Francisco, 2001

Sewn on three frayed-out cords; sewn "zig-zag" endsheets of gray Roma paper with leather joints; graphite top edge; brown and blue endbands. Covered in full Harmatan goat; raised leather with text in reverse; portrait on leather using photocopy/laser transfer. 235 x 310 mm. 2003

The raised mirrored signature in black on the tan leather represents DePol's medium of the woodcut. The color of the portrait is one that was used on several of the illustrations reproduced in the book.



Peter D. Verheyen

Dewitt, NY

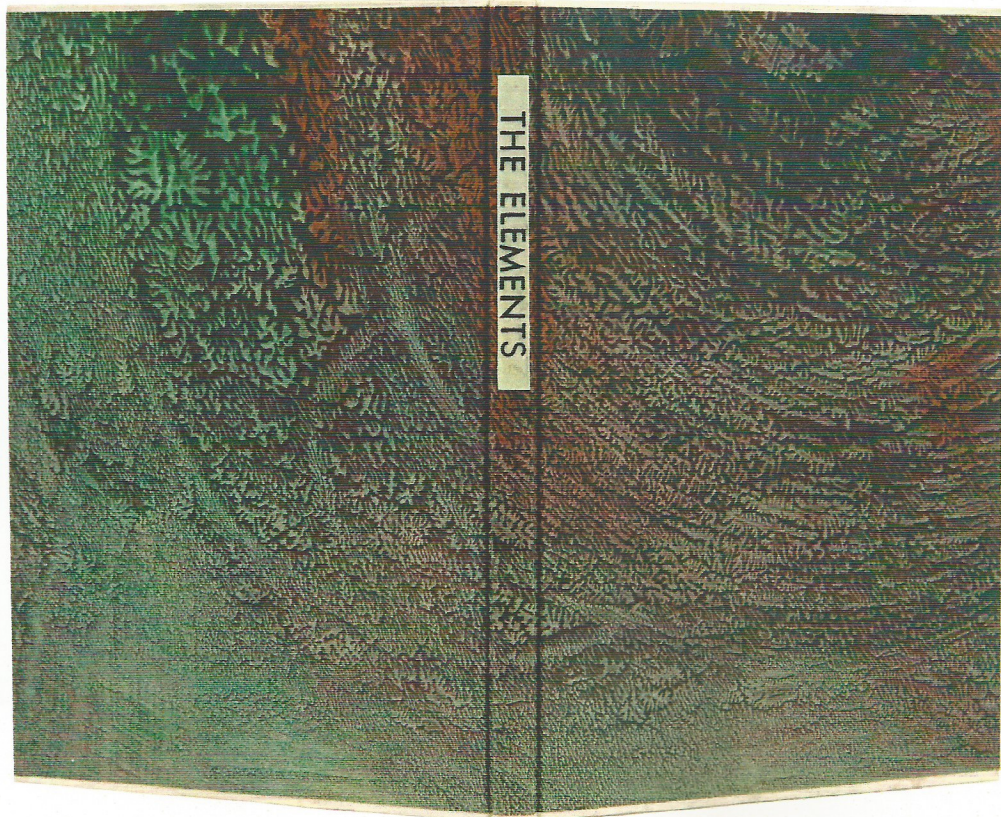
SATURDAY NIGHT,
1953 / THE ELEMENTS

by Samuel Milton Tickle, Jr., Angorfa Press, Freeville, NY, 1998

Illustrations by David Robertson

Sewn on three ramie tapes; plain endpapers same as text; solid graphite edges; red eelskin leather endbands; "millimeter/edelpappband" case covered in original paste paper by the binder with blue eelskin leather trim at head, tail, and along fore edges; title stamped in black on spine. Unique binding of number 65 in an edition of 75. 130 x 180 mm. 2003

This book, in the Cased Binding category, was awarded the Harman Leather Award for Forwarding in the Society of Bookbinders' 2003 Bookbinding Competition.



Alicia Bailey

Aurora, CO

ARTISTS' BOOKS



POSSESSION

Text from *Possession* by W. S. Byatt. Pages are post-bound plate glass - engraved, painted, and fired - in a wood and board box with hand-painted cloth covers and recessed label. 230 x 300 x 90 mm. 2004

Johanna Finnegan-Topitzer

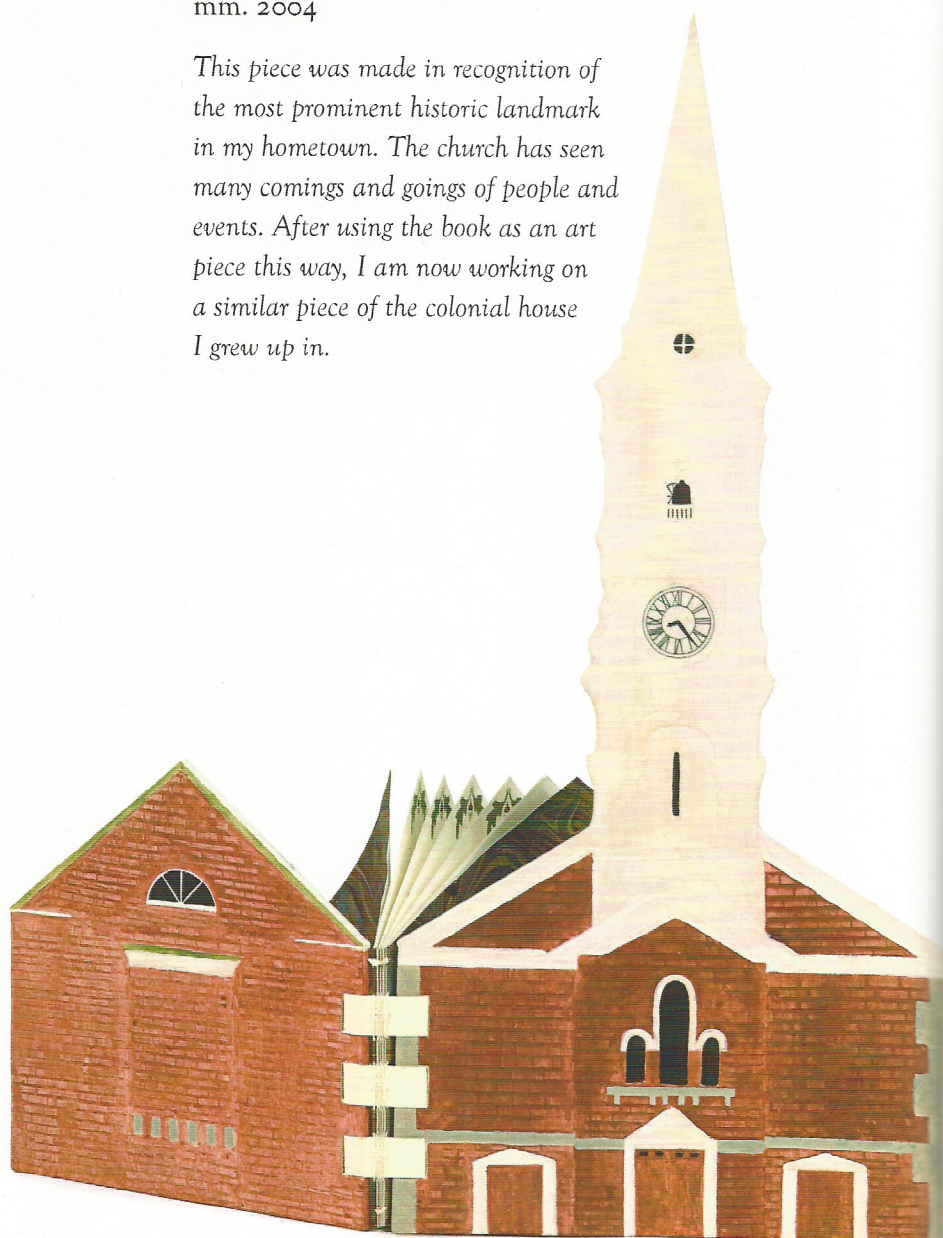
Portsmouth, NH

OLD NORTH CHURCH, PORTSMOUTH, NH

Vane of the Old North Church
by Charles Brewster, 1864

Sewn on leather thongs, boards covered in calfskin.
Painted using paste paper techniques; painted stencils
on each page, hand-marbled endsheets. 260 x 580
mm. 2004

*This piece was made in recognition of
the most prominent historic landmark
in my hometown. The church has seen
many comings and goings of people and
events. After using the book as an art
piece this way, I am now working on
a similar piece of the colonial house
I grew up in.*



Penelope Hall

Kingfield, ME



ANGELS

Altered children's book with gesso, acrylic paint, and decorative collage elements. 108 x 204 mm. 2003

This book is actually a small series of original paintings presented in book form. Each page represents an angel. It was inspired by my first trip to Italy in the fall of 2003. I love the use of color and the use of jeweled decorative elements. Each angel is its own little surprise.

Penelope Hall

Kingfield, ME



JANE EYRE

by Charlotte Bronte

Altered book with copper mesh, copper foil, copper wire, some text, and collage; pages attached with eyelets and wire. 125 x 187 x 78 mm. 2004

What fun to take an old, beaten copy of a classic, read it, and use non-traditional materials to retell the story. This is the first of what I hope to be many works using copper.

Barbara Adams Hebard
Melrose, MA

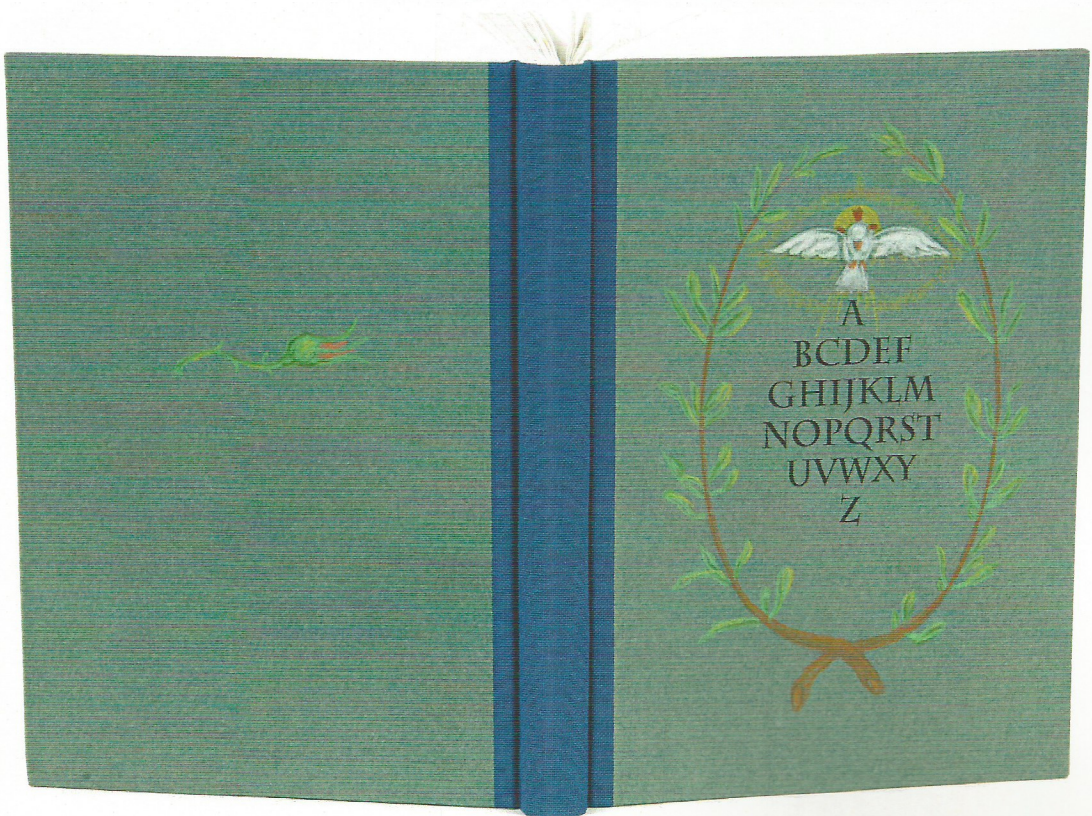
ARTISTS' BOOKS

TITLES OF THE VIRGIN MARY

3rd edition

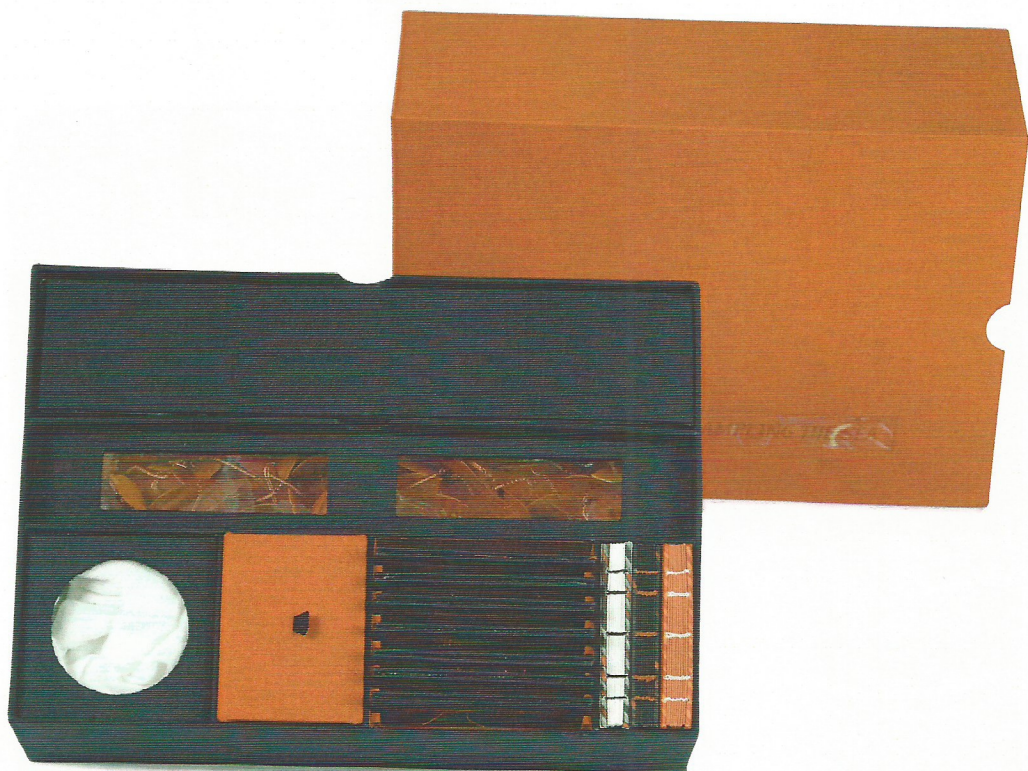
Case binding made with binder's board, book cloth, and Fabriano paper; laser printed and hand illustrated with Berol pencils and fountain pen. 112 x 157 mm.
2004

This book is part of a work in progress. I'm creating a modern version of a book of devotion to the Virgin Mary. This, the third edition, has many modifications and has evolved in size and illustrations from the previous two editions.



Mary Howe

Stonington, ME



SAMPLING THE SEA

Cloth-covered box and slipcase lined with paste papers and Japanese print paper. Six compartments house a scope, dinophysis made of paste paper and wire, gloves, a box with mica windows and wire-and-bead phytoplankton, seven slides with Xerox drawings on film embellished with thread and beads, and three miniature Coptic books. 495 x 255 x 180 mm. 1999

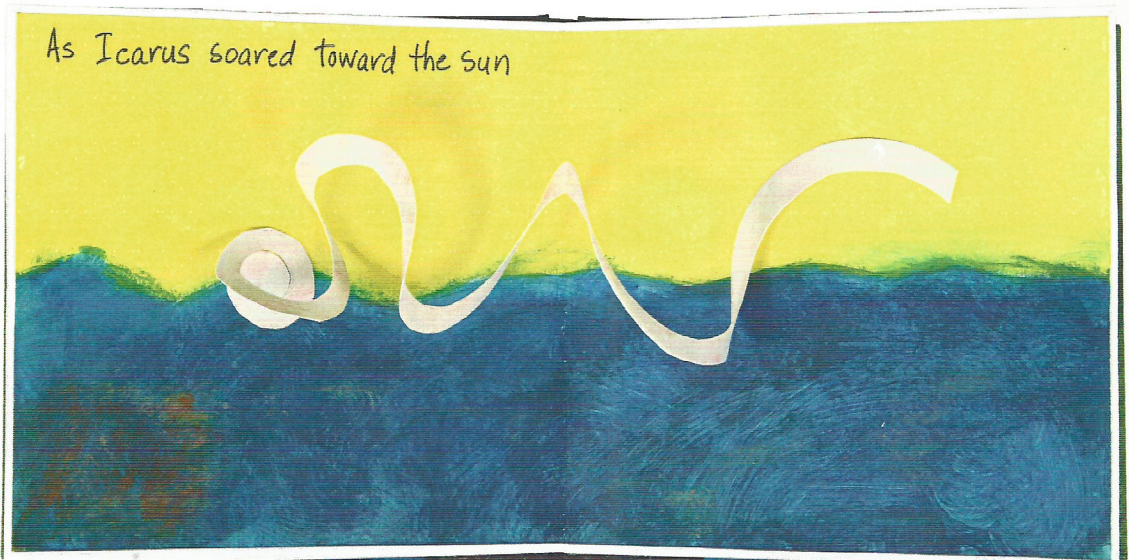
From my involvement as one of a group of volunteers testing ocean waters for toxic phytoplankton, the theme of this book transforms water sampling into wonder, danger, and warning. I celebrate the beauty of dinophysis, a toxic phytoplankton, with words of warning.

Amy Lapidow
Somerville, MA

HOPE FLOATS

Paste paper technique on light card stock; 4 moveable panels. Edition of 4. 170 x 160 mm. 2004

A brief collection of Greek and Roman myths inspiring movement.



Nancy Ruth Leavitt

Stillwater, ME

THE BAGHDAD PAPERS

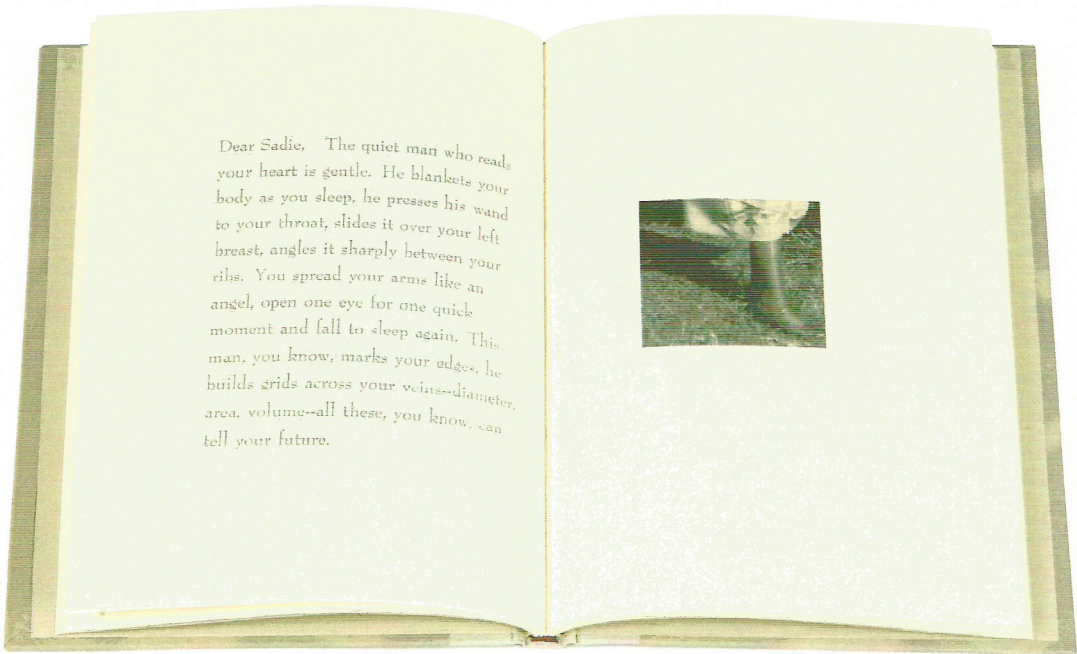
Gouache on Arches text wove paste paper and MacGregor handmade papers. Coptic binding covered in painted abaca cover, housed in paste paper-lined clamshell box by Joelle Leavitt Webber. Text compiled from the preamble to the United Nations and Martin Luther King and anonymous writings. 165 x 255 mm. 2004

This 46-page book is part of the Baghdad Papers series begun in March 2003 at the start of the Iraq war and made in memory of Steve Porter, PFC/Marine Corps, 1950–1969.



Lisa Olson
Belmont, MA

ARTISTS' BOOKS



IN THE DAYS WHEN
WISHING STILL HELPED:
SADIE AND THE FLOWERS
OF FLORIDA

Case bound in cloth and paper. Letterpress text and inkjet imagery on Rives Lightweight. Some text passages from Grimm's fairy tales, modified and retold by the artist. 52 pages; edition of 18. 160 x 210 mm. 2002

This is a fictional biography of my grandfather's sister, imagined from a few known facts and a dozen old photographs.

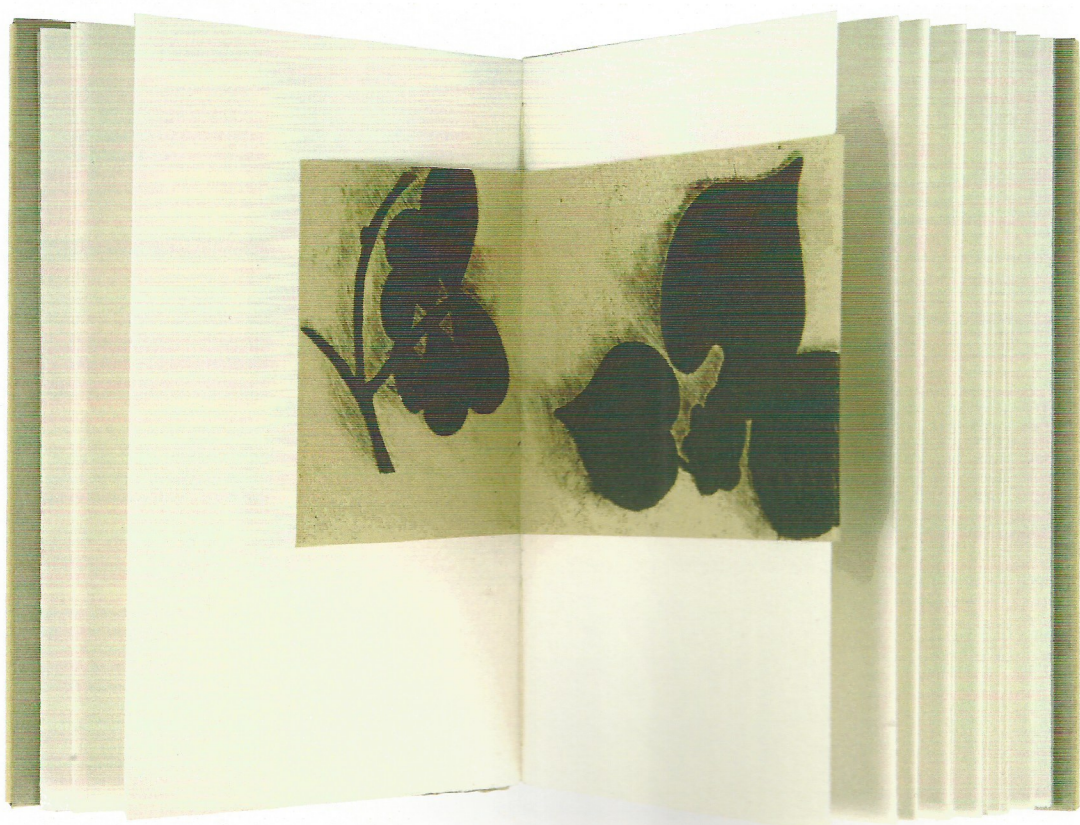
Lisa Olson

Belmont, MA

THE SHADOWS THEY LEFT BEHIND

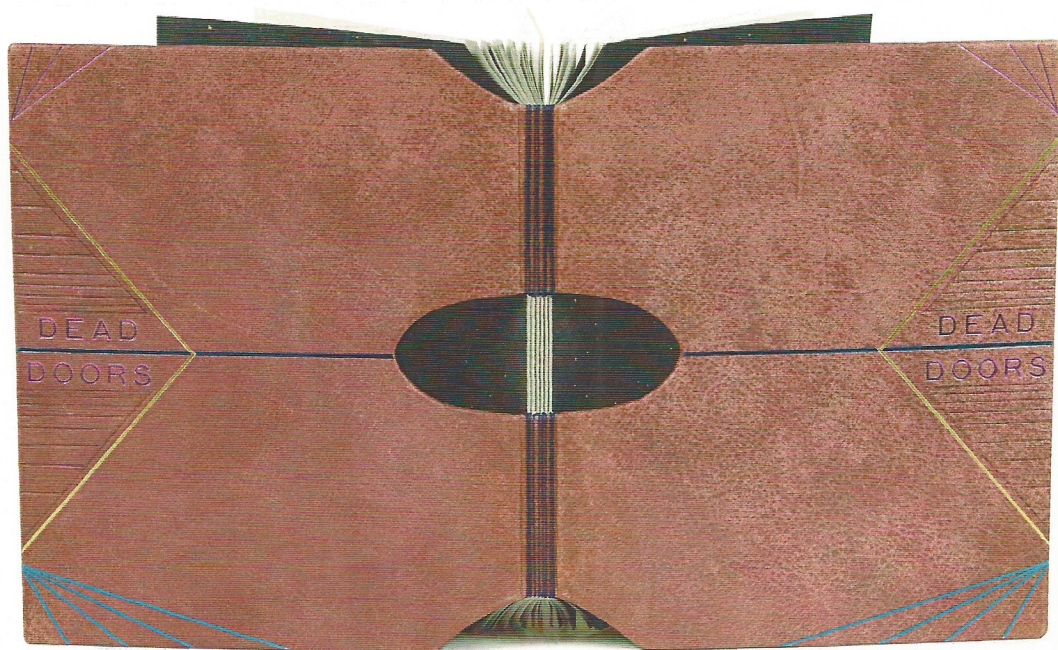
Link-stitch accordion structure with wrapped paper cover. Inkjet text and imagery with intaglio on Lanaquarelle and Rives Heavyweight. 28 pages; edition of 23. 150 x 205 mm. 2004

This book was made in response to diaries and letters written by nineteenth-century women as they made westward moves across this continent to new lives. It is an exploration of the feelings of loss and absence that must have been a pervasive psychological aspect of those journeys.



James Reid-Cunningham
Cambridge, MA

ARTISTS' BOOKS



DEAD DOORS

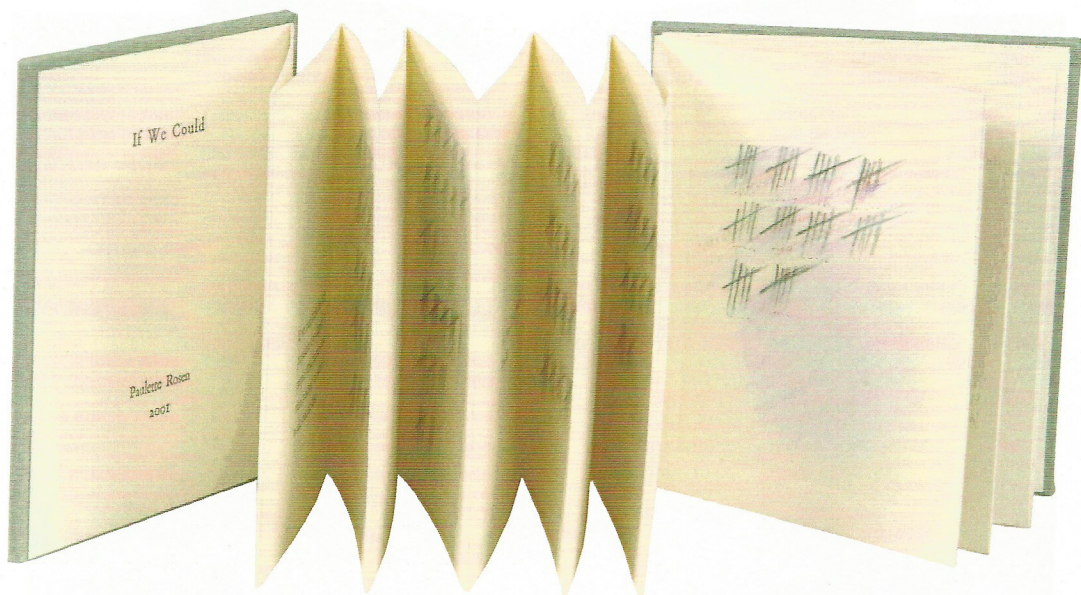
Wages of Fear
Cambridge

Bound with shaped boards in alum-tawed calfskin colored with brazilwood. Tooled in gold, metallic foils, and blind. Four-flap enclosure covered in purple Kyosei-shi and silver metallic paper. Copy 1 of an edition of 6. 137 x 196 mm. 2001

My books are evocative objects of no specific meaning. Dead Doors documents the boarded-up doorways of an abandoned warehouse in the Docklands district of Dublin. The original edition featured loose photographs in a drawer and slipcase. The photographs in this copy were mounted on paper hinges and sewn with a long stitch.

Paulette Rosen

Hamden, CT



IF WE COULD

Anonymous

Letterpress assistance from Bonnie Thompson Norman at
The Windowpane Press, Seattle

Accordian book, boxed; letterpress printed with im-
ages printed in relief and hand colored by the artist.

105 x 115 mm. 2001

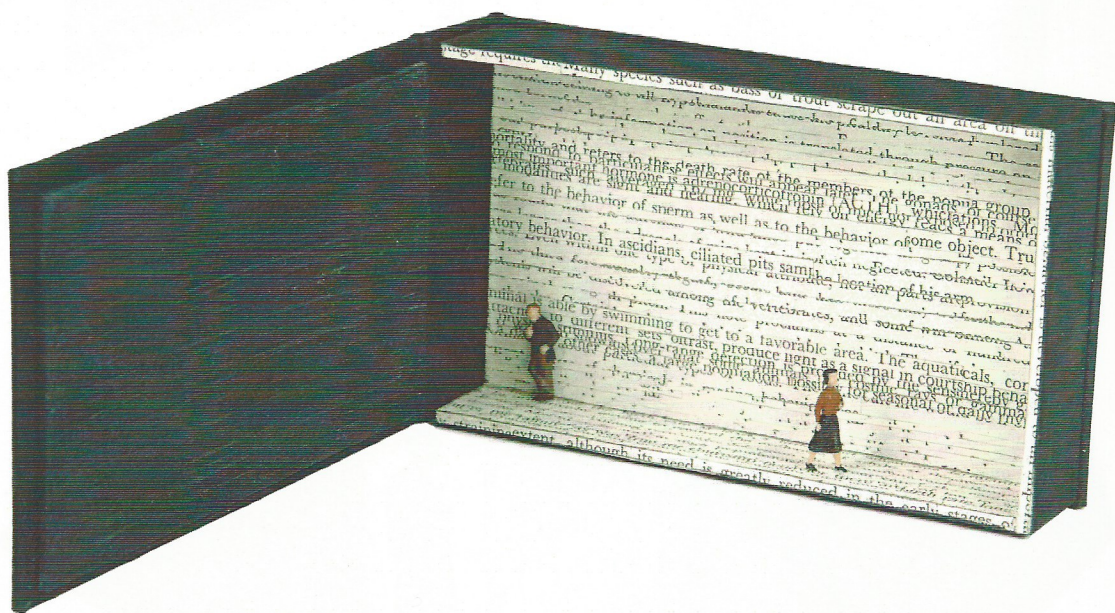
Paulette Rosen

Hamden, CT

ARTISTS' BOOKS

WAITING ON TEXT

Box covered with painted book cloth, recycled text;
plastic figures. 140 x 80 x 30 mm. 2004



Sarah M. Smith

Olfactory Press

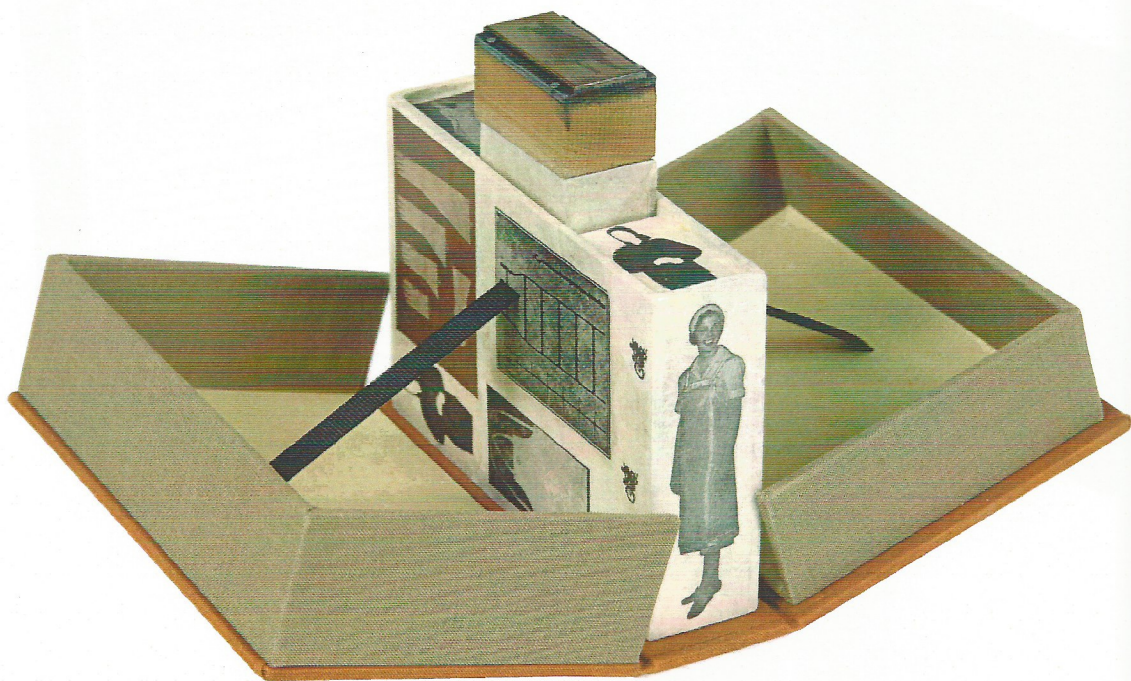
Salem, MA

REMEMBERING MARGARINE

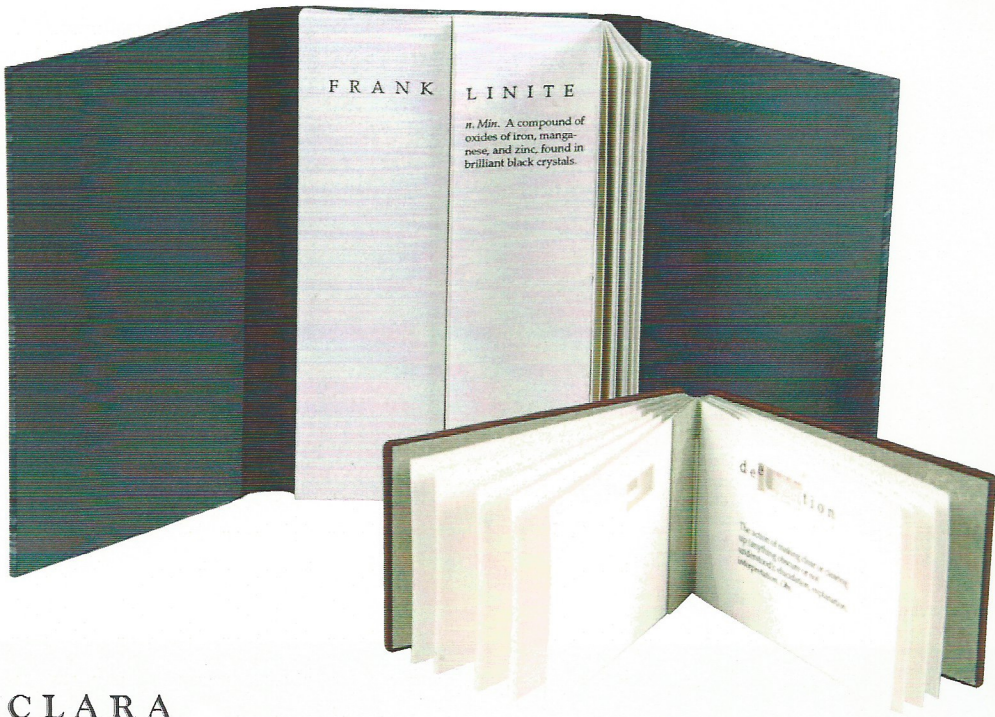
Clamshell box with ribbon and rising column supporting printer's cut. Binder's board, cloth, handmade rag and Japanese paper, letterpress printed cuts and label.

150 x 110 x 45 mm. 2004

After strenuous previous engagements around the world, Margarine (who is all they say) is ready to settle down in her box and spend some quality time with her gloves and funnels.



Stephanie Wolff
Norwich, VT



CLARA

and

FRANK: A LEXICON

Clara - Single-leaf concertina with exposed-stitch spine; leather trim and hand-painted paste paper covers; computer-generated text on Concorde Rag paper. Edition of 2. 80 x 52 mm. 2004

Frank: A Lexicon - Pamphlet-stitched book within a tri-fold cover with leather trim and hand-painted paste paper; computer-generated text on Classic Crest paper. Edition of 2. 80 x 128 mm. 2004

Language, words, and word play were topics of conversation in our family as I grew up. I am still interested in words. My brother's two young children were given names that were either the first part of a longer word or found within other words. I started to play with both these ideas for Clara and for Frank - the results are here in these companion books.

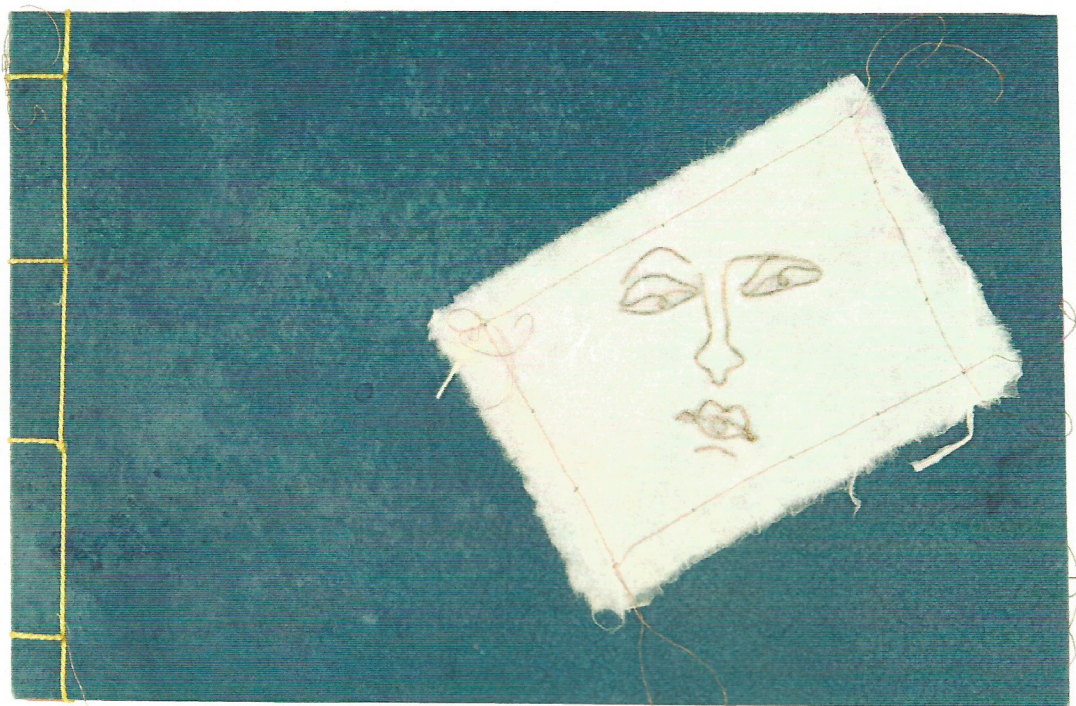
Valerie Wyckoff

Marblehead, MA

SPEAKING OF ART

Japanese stab binding. Text transferred using the wintergreen oil technique; copper wire faces captured between two layers of Japanese paper. 235 x 155 mm.
2001

The book evolved from my fascination with Alexander Calder's smaller wire sculptures such as The Circus at the Whitney. After I made a few faces, I went through my collection of quotes (I read the newspaper with a pair of scissors nearby) and decided to have them talk about art.



The New England Vignettes catalog was designed by Elles Gianocostas.
The digital photographs were taken by Tony Rinaldo. Acme Bookbinding
printed the book on 100# Sappi Voltage Silk and bound it with 80# Classic
Laid cover stock. The text was set in 11.5 pt. Goudy Old Style with display
type in Goudy Handtooled small caps and Myriad.

