

# **GEOGRAPHIES: New England Book Work**

**an exhibition of work from  
The New England Chapter of The Guild of Book Workers  
2014 – 2015**

The Guild of Book Workers is a national organization founded in 1906 that brings together people involved in all the book arts, including bookbinding, book conservation, calligraphy, decorative paper, papermaking, and printing. The GBW publishes a newsletter and a peer-reviewed journal, hosts an annual Standards of Excellence Seminar, mounts a triennial juried exhibition, and maintains a library open to members. The New England Chapter, one of ten regional chapters with 180 members, organizes programs within the region, such as lectures, workshops, and exhibitions.

Open to all, the Guild of Book Workers includes anyone interested in the book: students, master bookbinders, artist bookmakers, calligraphers, printers, librarians, collectors, hobbyists, and professionals. By welcoming book workers at every level, providing programs to advance our knowledge and skills, and creating a community of support for sharing of historic techniques and new methods, our members and the profession all benefit.

This exhibition displays a wide range of work from our chapter members, who come from all the New England states and beyond. Members were asked to submit work on the exhibition's theme of New England, with entrants interpreting that theme as they wished. Works range from historic to modern, and include those with a broad view of the New England region to ones with a closer look at flora, fauna, or other facets of these six states. The 26 works in this exhibition span a range of contemporary book work— fine and design bindings, traditional and creative bookbinding, artist books and calligraphic manuscripts, and incorporate a variety of materials and production methods. Some members have created both the content and structure, while others have used an existing text as the basis for their work. There are pieces bound by members with long experience in the field, as well as books bound by students currently studying within a bookbinding program or on their own. From either end of the spectrum these books show a rich selection of creative bookwork from our members, and we are delighted to exhibit them in all the New England states.

Many thanks to the other members of the NEGBW Executive Committee: Erin Fletcher, Athena Moore, Sharon Pattison, and Lauren Telepak for their help with this exhibition. Thanks also to Karen Hanmer, Deborah Howe, Linda Lembke, Laurie Whitehill Chong, the six exhibition venues and their staffs, all the exhibitors, and the many chapter volunteers.

Stephanie Wolff, NEGBW Exhibitions Coordinator  
Todd Pattison, NEGBW Chapter Chair

**Geographies: New England Book Work**

**New England Chapter of The Guild of Book Workers Exhibition**

**2014 - 2015**

<b>EXHIBITION SCHEDULE *</b>
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March 3 – May 31, 2014

**Fleet Library at RISD, Providence, RI**

June 16 – August 22, 2014

**Wishcamper Center, University of Southern Maine, Portland, ME**

September 8 - December 12, 2014

**Bailey/Howe Library, University of Vermont, Burlington, VT**

January 12 - March 20, 2015

**Williams College Library, Williamstown, MA**

April 6- August 21, 2015

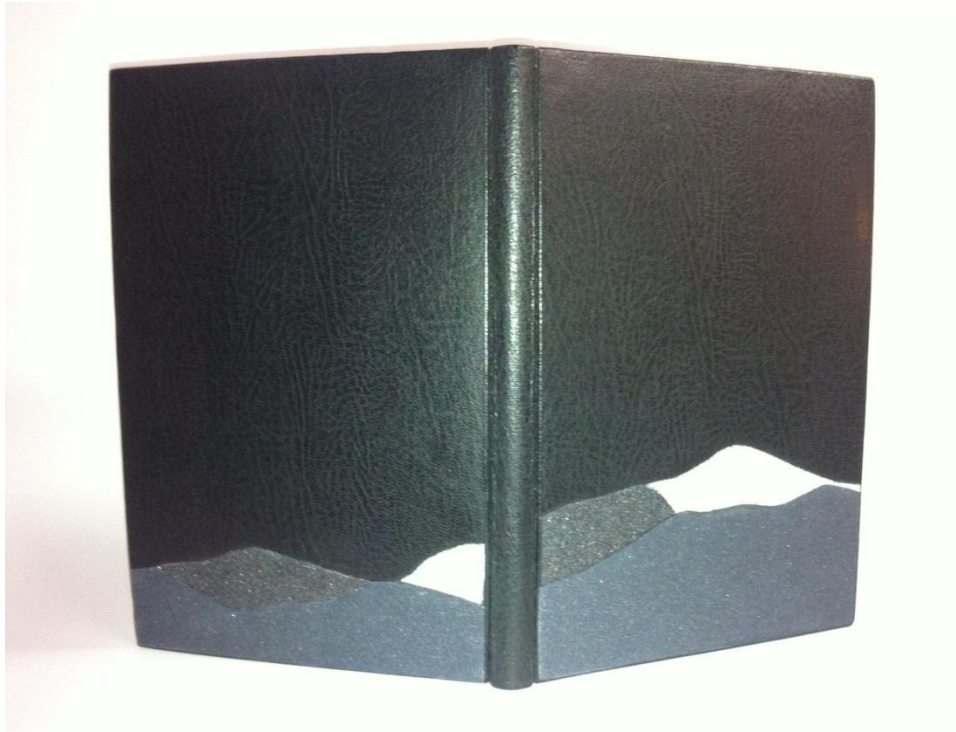
**Dartmouth College Library, Hanover, NH**

16 September - 9 October 2015

**Creative Arts Workshop, New Haven, CT**

\*As of January 2014. Check exact dates with venues, especially at dates later in the exhibition's run

CATHY ADELMAN



*Mars Hill: Typical Aroostook Town*  
By Gladys Sylvester Tweedie, with sketches by Norma Smith Tweedie  
Presque Isle, ME: Northern Printers, 1952  
Signed First Edition

Fine binding  
22.8 x 15.7 x 1.9 cm  
2013  
Not for sale

The history of Mars Hill, Maine, its settlement, its growth and development. Mars Hill Mountain, where the sun hits the continental United States first. Mars Hill, where my immigrant grandfather settled at the end of the nineteenth century. This book chronicles the settling of this "Northern Plantation" and the families that established roots that continue to grow. My grandfather was a peddler who opened a dry goods store, and post World War I, started farming. My father and uncle continued the tradition, as typical in Aroostook County. In this part of Maine, you are not local unless your family has been there at least 100 years.

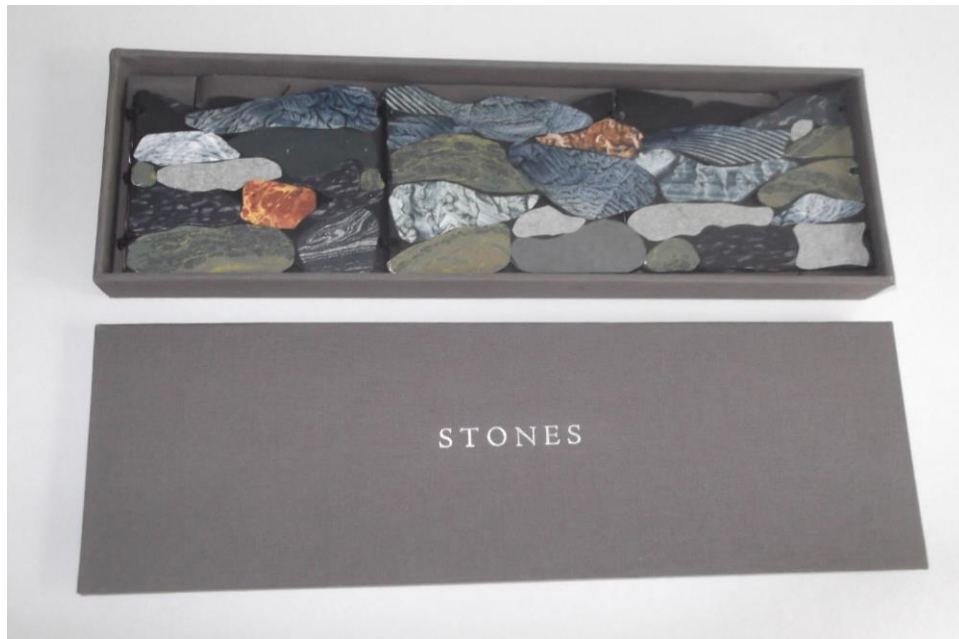
*Bound in blank leather with onlays of emery paper depicting the mountain in Mars Hill. Graphite edge, leather end bands.*

## **ABOUT THE ARTIST**

Cathy Adelman is a studio binder, living and working in Malibu, California. A graduate of the American Academy of Bookbinding, 2003. She continues to take Master Classes at the Centro del Bel Libro in Ascona, Switzerland. Cathy exhibits both domestically and internationally and has received awards from the Society of Bookbinders, Design Bookbinders of Estonia, and the Chicago Public Library. She teaches at Penland School of Craft where she serves as a Trustee.

[www.cathyadelman.com](http://www.cathyadelman.com)

## SUSAN BONTHRON



### Stones

Artist book  
22.5 x 7.7 cm  
November 2013  
Not for sale

*Stones* is based on a simple poem I wrote about the walk I take every day with my friends up the hill behind our house, accompanied by the stones in the half-tumbled walls that surround us in our Vermont landscape. *Stones* includes a book with the printed poem illustrated with stones carved and printed by the artist. The book is an edition of six (one for each walker, to whom the book is dedicated), with only the first boxed with a folded "stone wall" in six flat sections bound with wire-edge binding. The "stones" are made of paste, marbled and other decorative papers pasted to the wall structure.

*Box: book board and book cloth, title foil-stamped in Centaur. Wall: 2-ply museum board, various marbled, decorative and Japanese papers, wire-edge binding. Book: Arches paper laminated to book cloth; illustrated with hand-carved stamps printed with Adirondack Inks, text inkjet-printed in Centaur on Mohawk Vellum, title foil-stamped in Centaur; small flat stone attached to binding thread.*

### *Stones*

On our walk—the walk  
we friends have gone for  
year-in, year-out  
uncountable mornings  
through the weather of our lives—  
the sun-soaked hand-  
chilled, wet- sneakered  
up and down mud  
brown  
spring green  
summer buggy  
gold fall  
cramponned, chain-  
footed, pole-iced walk—  
we keep each other

company. And the  
stones—  
piled silent among  
the great roots,  
dark  
in the white drifts,  
accompany us.

### *Leaves*

drift over and settle;  
our words and the leaves  
settle on them.  
They don't move.  
Their stillness speaks  
the one hard word:

Endure.

### **ABOUT THE ARTIST**

Susan Bonthron is the proprietor of Otter Pond Bindery in Guilford, Vermont. She has taught there and at many other venues for the past 18 years. She has studied with and is grateful to a number of teachers, among them Paulus Berensohn, Linda Lembke, Daniel Kelm, Hedi Kyle, Julie Chen and at the North Bennett Street School and The Center for Book Arts in NYC. Her work has appeared in museums, shows and galleries in New England, New York, Pennsylvania, California, Oregon, and Australia, and is held in private and public collections in the United States, Great Britain and Australia. One of her artist books is currently touring with the Guild of Book Workers "Horizon" exhibit. Inhabitants—human and otherwise—of the natural world in general and the New England landscape in particular are frequent themes in her work. She accepts commissions and will be happy to speak with you about teaching a workshop in your chosen venue.

[www.otterpondbinery.com](http://www.otterpondbinery.com)

## MARIANNA BROTHERTON

*Birds and Flowers About Concord New Hampshire*  
by Frances M. Abbott  
Concord, NH: Rumford Printing Company, 1906

Fine binding  
17 x 13 x 5 cm  
February 2014  
Not for sale

Our first fine binding assignment at the North Bennet Street School (and my very first fine binding) was to rebind an existing book, or to bind a book in sheets. Having been born in Concord, NH myself, this particular book struck close to home and quickly became the object of my fine binding. The author, a New Hampshire woman, describes the art of birdwatching, and the ways in which one becomes proficient at it. At first, one may hardly be able to discern a flit of color from any old creature, let alone a specific species of bird. However, with practice and familiarity, the onlooker becomes adept at noticing and recognizing the different species, their colors and markings, and even their song. The last few chapters of the work discusses different native plant species, emphasizing that while knowing local flora is often useful, it is an easy and immediate task to perfect.

I designed my book to represent the onlooker's progression of learning and perfecting his art of bird watching. Upon first glance, the cover may remind one of a leaf. As the reader moves through the book, gaining knowledge and experience along the way, he notices new things about the binding. When he comes to the end, and closes the book to reveal the back cover, there appears a second leaf-like image. If the reader truly has learned anything from the author, he will know that not every individual is what it appears to be, and if he looks with a discerning eye he will be able to recognize a specific and beautiful creature among the brush. For when both covers are opened and taken together with the spine, it is seen that the glittering gold marking beneath the title (which may have been what caught the reader's eye up on the shelf in the first place) is actually the distinct "golden dollar marking" of the Yellow Rumped Warbler, which the author has so lovingly described. The leaves on the covers no longer fool the reader as vague or unidentifiable images; taken together they form a bird's wings.

Bird watching has been a traditional pastime of New Englanders, and the return of the Robin in spring is almost as celebrated in the North as the return of the rains in the West. But while every good New Englander takes joy in this return, he lacks no appreciation for the Blue Jays and Winter. For nothing is so sweet as a day in the season at hand; except perhaps the reassuring knowledge that it will soon end, and that the next New England season is just around the bend.

*Rebound book in goat skin and gold tooling.*



## **ABOUT THE ARTIST**

Marianna Brotherton was raised as the daughter of two artisans in the White Mountains of New Hampshire. She attended St. John's College in Annapolis Maryland, where she studied philosophy, math, and history under the guidance of the Great Books Program. After graduation she decided to continue her liberal arts education in pursuit of painting in the South of France. While strolling through an antique book fair in the streets of Provence she realized she could pursue all of her academic interests in the form of bookbinding and conservation. Art, history, science, analytics and math all merged as one for her at the North Bennet Street School. While enamored by both fine binding and conservation, she aims to continue pursuing her historical and scientific interests from between the stacks, and the bench, of a conservation lab.

## PATTY BRUCE



*Life Along The Connecticut River*  
by Charles Crane; text by Marion Hooper  
Brattleboro, VT: Stephen Daye Press, 1939

Book  
31.8 x 23.5 x 1.9 cm  
Fall 2013  
For sale

The book was designed with an emphasis of the river in aboriginal style inspired after my 2013 trip to Tasmania. Life along the river's edge is conjured up by this interpretation of the river painted on fabric using this primitive style, the symbolism of grass rooted in textured leather representing the river embankment and combined with a variegated leather that creates imagery of the horizon during a seasonal snowy mix. The box book cloth uses this aboriginal style colorfully and is incorporated in the book theme and design.

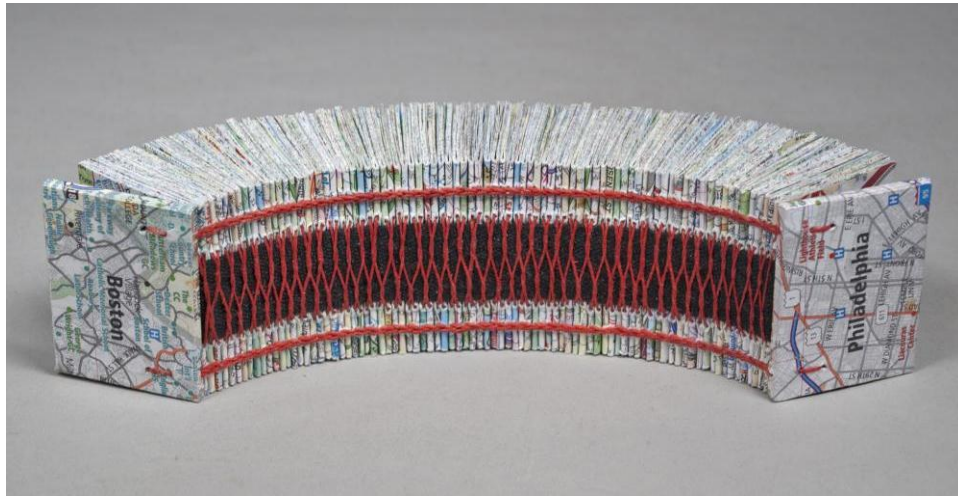
*Leather and book cloth painted with acrylic.*

## **ABOUT THE ARTIST**

Patty Bruce is currently a resident of Boston, Massachusetts. She earned a MSED from the University of Southern California and a degree in graphic design while in Texas. Her interest in binding started building about a decade ago, which has now developed into a full time passion. Her experiences now include printmaking, letterpress and sculptural binding allowing a fuller realization of the completed book. Bruce received a Master's of Object/Sculptural Binding diploma from the Society of Bookbinding of the Czech Republic. She works full time binding books in her studio in Massachusetts.

Her early work "In Flight" was exhibited in the GBW Exhibition 2003. Additionally, Bruce's works have been accepted for the Helen Degolyer Triennial Exhibitions in 2003, 2006, 2009 and 2012; Chicago Public Library "One Book Many Interpretations" 2006 and 2012; "Book Power", "Uncommon Thread", "Eco Editions" and "Feast" at the Sandy Gallery in Portland, Oregon, "Stellar: Minnesota Center for the Book" 2013, "Remembering Jan Sobota" 2013, "Bound and Unbound" University of South Dakota 2014, GBW Exhibition "Horizon" 2012-2014. She received First prize in the New England Chapter juried competition of the "Pictorial Webster" She has works in private collections and several University libraries.

## BEXX CASWELL



*Mind Map*

Artist book  
4 x 3 x 11.8 cm  
February 2014  
For sale

When I first moved to New York, I helped myself to learn the city by equating roads and neighborhoods to those I knew growing up in Philadelphia. I used a similar tactic when I moved to Boston a few years later. I soon found that as I became more familiar with the roadways of Boston, the once familiar landscapes of Philadelphia and New York became faded and distorted in my mind's eye. Although each of the cities featured in this book have their own distinct geographies, they also share a certain sameness dictated by their location on the East Coast. Street names, landmarks, and visual landscapes all blend into one another.

To create this book, I dissected maps of Philadelphia, New York, and Boston, and then shuffled the pages so that they would be ordered randomly. I intentionally chose maps printed by the same mapmaker to encourage visual similarities. Each roadmap blends into the next, a chaotic jumble of roads, street names, and anonymous landmarks. This is not unlike the map which now exists in my mind's eye.

The binding structure is my own invention. Dubbed the bookworm binding for its worm-like appearance, it combines elements of the historic longstitch and Coptic bindings with linked sewing over tapes to create a structure that is both sculptural and structurally sound.

*Maps of Philadelphia, Boston, and New York, binder's board, linen thread, Italian cotton ribbon.*

## **ABOUT THE ARTIST**

Bexx Caswell is a bookbinder and book conservator working in private practice. She specializes in custom binding, miniature books, and book conservation. Before moving to Iowa City, IA in 2013, she spent nearly a decade living in the Boston area where she worked in a variety of libraries and conservation labs, including those at Harvard and MIT. She holds a Certificate in Bookbinding from the North Bennet Street School and a Master's of Library Science from Simmons College. In addition to her passion for bookbinding, Bexx also has an affinity for typography, bibliomysteries, and vegan baking. [www.bexxcaswell.com](http://www.bexxcaswell.com).

## ELIZABETH CURRAN

*Little Women*  
by Louisa M. Alcott  
New York: Grosset and Dunlop  
published by arrangement with Little, Brown and Co. [1938?], c1915.

Pictorial binding  
21 x 15 x 4 cm  
January 2014  
Not for sale

*Little Women* is Louisa May Alcott's classic story of the trials and tribulations of the four March sisters. The story is a fictionalized version of Alcott's real life with family all living in Concord, Massachusetts. Their home, the Orchard House, remains standing in Concord right next to Bronson Alcott's (Louisa's father) progressive schoolhouse and just down the street from their good friend and thinker Ralph Waldo Emerson. The Orchard House is pictured on this binding as a home-spun tribute to the beautiful and honest New England family that were important to the shaping of New England's attitudes and politics today.

*Embroidery floss, cloth, goatskin, gold leaf.*

### ABOUT THE ARTIST

Elizabeth Curran is a second-year student at North Bennet Street School and an active fiber artist. She grew up in Concord, Massachusetts and currently resides in the city of Cambridge. In addition to bookbinding, Ms. Curran enjoys baking and antiquing. <http://www.elizabethacurran.com/>.

## ERIC DRZEWIANSKI

### *A Call to Portland*

Block print, hand bound case

Artist Book

30.48 x 20.32 x .7 cm

October 2013

For sale

*A Call To Portland* is a take on Benjamin Franklin's print "Join or Die." Franklin's 1754 print is a woodcut showing a snake cut into 8 segments labeled with the initials of some of the thirteen American colonies and regions. This print was first used in the French and Indian War to symbolize that the colonies needed to join together with the British to defeat the French. Later this print became a symbol of the American Revolutionary War. With my print I divided the snake into 12 pieces for the 12 neighborhoods of Portland, Maine, the city that I have made my home and am willing to protect.

### ABOUT THE ARTIST

Eric Drzewianowski moved to Portland, Maine in 2002 from Northampton, Massachusetts to study graphic design at the Maine College of Art, graduating in 2004. He started his bookbinding apprenticeship at Mullenberg Design in 2009, and his own bookbindery, Dski Design, in 2012. He specializes in custom one-of-a-kind books as well as small editions made in the heart of Portland, Maine. [www.dskidesign.com](http://www.dskidesign.com)



## PENELOPE HALL



*Wildflowers Around Tufts Pond*

Artist book

21.6 x 27.7 x 3.8 cm

2014

Not for sale

A few years ago while cleaning out a closet in my husband's camp, now our home, I discovered a pile of folded papers. On the top was written "HERBARIUM of TUFTS POND, Especially those found near Turk-e-Roost (the former name of the camp), Begun by J.B.S. Norton August 1940, added to June 1943, Revised Aug. 1953, Vol. 1" What a treasure trove of layered plant material and occasional notes by someone who loved our woods and shore as much as we do. That discovery led to the idea of recording the wildflowers found in a limited geographic area around Tufts Pond.

Tufts Pond, at an elevation of 1257 feet above sea level, is a fifty-three acre great pond in Kingfield, Maine, located in an area surrounded by several other ponds of one fourth to twenty acres in size and several related streams and brooks. This pond is located in an oval bowl, which is bordered on three sides by ridges of 1400 to 1800 feet. It is a carved, rocky landscape, liberally scattered with glacial erratics. To the southwest, the outlet, Tufts Pond Brook, drops over 600 feet within two miles, joining several brooks eventually emptying into the Carrabassett River. In the early 1800's the land surrounding the pond was cleared for agricultural use, but over time that use was abandoned. As forests reclaimed the land, a number of individual camps were built around the pond for summer use--several have now been renovated for winter use as well. Much of the area is subject to periodic logging. The



result of all of this is an area of many different and changing habitats, from open fields and dooryards to dry ledges, cedar swamps, mixed hardwood and softwood forest, freshwater shoreline.

This book seeks to make a record of as many wild plants that flower in this varying terrain as I can find. Currently, over eighty wildflower species are illustrated. The book's unbleached, rough-edged paper with a distressed leather and paper binding are chosen to emphasize the rustic character and history of the pond and its surrounds.

*Graphite, water media, collage.*

### **ABOUT THE ARTIST**

Penelope Hall is a book artist, sculptor, healer, wife, sister, teacher, volunteer, stepmother, friend, neighbor, repair person, hiker, gardener and much more, living in the western mountains of Maine, where she is inspired by all things beautiful and a supportive community of other unsung artists. She specializes in artist's books, altered books, clay sculpture and large collaborative works.

Penelope has studied bookbinding, printmaking and sculpture at many workshops at the North Bennet Street School in Boston, Maine College of Art, University of Southern Maine and with local artists. She has also taught numerous workshops and was an artist in residence at Skowhegan Middle School in Skowhegan, Maine in the spring of 2007. Currently, she organizes sporadic "cost of materials only" workshops for area artists and teaches book making to small groups.

## KAREN HANMER



*Cotton Mather On Witchcraft: The Wonders of the Invisible World*  
by Cotton Mather

Mount Vernon, NY: Peter Pauper Press (n.d.).

First published Boston, 1692.

Design binding

25 x 16 x 2 cm

2014

For sale

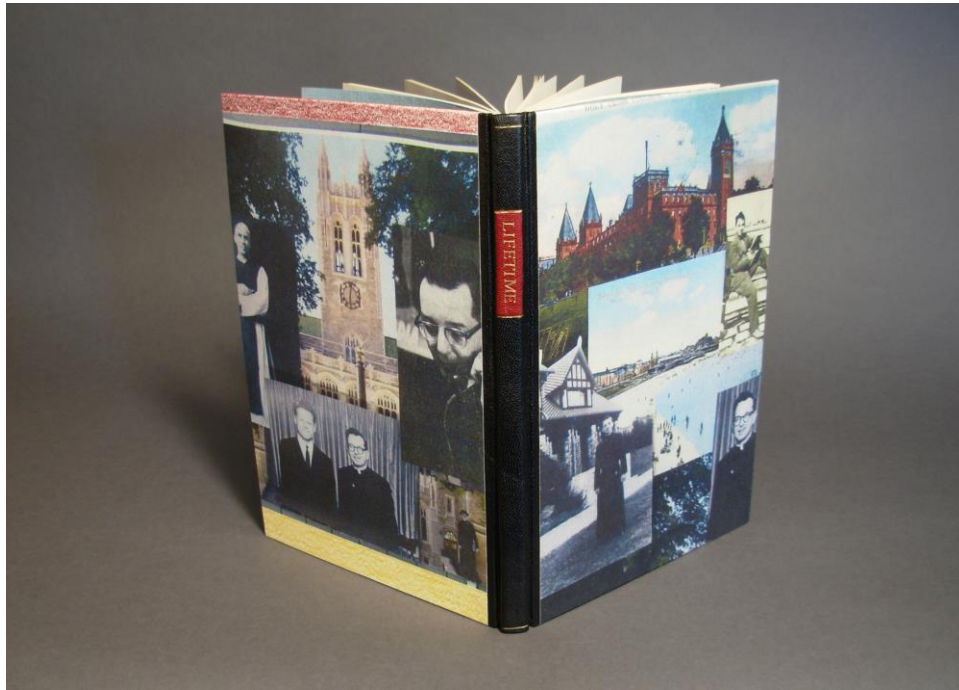
Simplified binding: calf spine, marbled paper by Pamela Smith over boards, dark blue rolled leather endbands, three edges sprinkled with red acrylic. Decorative additions of alum-tawed leather and birch plywood. Endpaper and doublure of blue handmade paper by Ruscombe Mills, followed by double folios of vintage handmade paper from Wookey Hole Mill.

Binding décor references the scaleboard structure, common in New England when this text was originally published. Alum-tawed thongs would have been laced through slots in each signature adjacent to the spine, then glued to thin, horizontally-grained wood boards, likely covered in blue paper.

## ABOUT THE ARTIST

Karen Hanmer's work weds the ancient act of book binding with the high-tech function of the computer. Her pieces often take the forms of games or puzzles, however, and many include witty text. Hanmer exhibits internationally, and her work has won numerous awards. Her work is included in collections at The Getty Museum, the Library of Congress, Yale University and Graceland. Hanmer is also a winner of the Jury Prize for Binding in the 2009 Helen Warren DeGolyer American Bookbinding Competition. She holds a degree in Economics from Northwestern University, and has studied with many notable book artists and fine bookbinders. Hanmer served on the editorial board of the peer-reviewed online book arts journal *The Bonefolder*. She curated *Marking Time*, a triennial exhibition sponsored by the Guild of Book Workers, and is a reviewer for the *Guild of Book Workers Journal*. She offers workshops and private instruction focusing on a solid foundation in basic binding skills. karenhanmer.com

## BARBARA ADAMS HEBARD



*It Will Take a Lifetime*  
by Reverend Francis W. Sweeney, S.J.  
Boston: Charles River Books, Inc., 1980.

Book  
23.3 x 15.7 x 1.5 cm  
January 2014  
For sale

This book of essays written by Reverend Francis W. Sweeney, S.J. relates to the New England geography theme of this exhibit because the subjects of his essays include growing up in Massachusetts (born and raised in Milford), his education at The College of the Holy Cross (Worcester, MA) and Boston College (Chestnut Hill, MA), and his life as a Jesuit, beginning at Shadowbrook Jesuit Seminary in Stockbridge, MA and continuing with his teaching career at Boston College. Sweeney's essays also cover summer outings at Nantasket beach (Hull, MA) and Cape Cod. In addition to the essays about his life, Father Sweeney included some of his work about other New Englanders, such as Robert Frost, in this volume. Many of the essays in this book were previously published in the Boston Globe.

The covers of this book, designed by the binder to appear as scrapbook pages, reflect Father Sweeney's early years (Nantasket Beach, The College of the Holy Cross, and Shadowbrook) on the front and his Boston College career on the back.

*Quarter black goatskin leather, red goatskin lettering piece with gilt titling and rule, printed paper collage on boards, Roma paper endpapers.*

## **ABOUT THE ARTIST**

Barbara was trained in bookbinding and book conservation at the North Bennet Street School and while a student worked part-time as Book Conservator at Harvard Business School. She was employed as Book Conservator at the Boston Athenaeum and worked there until becoming the Conservator of the John J. Burns Library at Boston College in 2009. Ms. Hebard frequently writes book related articles and book reviews, gives talks and presentations, and teaches book history classes for Boston College courses. She has exhibited her bookbindings nationally and internationally. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works, and a board member of the New England Conservation Association. Barbara is currently serving her second term as overseer of the North Bennet Street School.

## DEBORAH HOWE



*Reading the Forested Landscape: A Natural History of New England*  
by Tom Wessels; illustrations by Brian D. Cohen  
Woodstock, VT: Countryman Press; New York, N.Y.  
Distributed by W.W. Norton, [1999]

Bookbinding  
20.8 x 23 x 2 cm  
January 2014  
Not for sale

This is a rebinding of the text of *Reading the Forested Landscape: A Natural History of New England* by Tom Wessels and images by Brian Cohen. The materials chosen reminded me of the nature which the book is about. I had the wood veneer waiting to use it for the perfect project and this seemed like the one. The colors relate to the woods on a quiet slightly damp day.

*Wood veneer, Japanese paper, marbled paper.*

### **ABOUT THE ARTIST**

Deborah Howe is the Collections Conservator at Dartmouth College Library. Previously she headed the conservation lab at Northwestern University Library for over 10 years. She studied fine binding in France under the guidance of Sun Evard. She has taught classes at Columbia Center for Paper and Book, the Newberry Library and currently teaches bookbinding classes at the Book Arts Workshop at Dartmouth. She is a long-standing member of the Guild of Book Workers and is on the board of directors of the Morgan Conservatory in Cleveland, Ohio.

## NANCY LEAVITT

### *Plant Corridors*

Calligraphic manuscript book

22.86 x 17.15 x .7 cm

2014

For sale

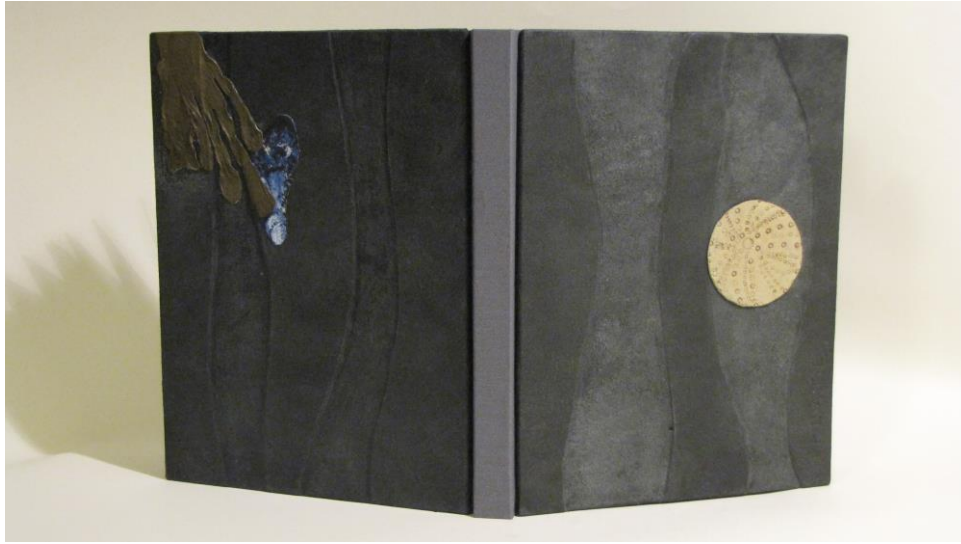
Plants and animals find the path of least resistance in their quest for obtaining resources. A plant seed may be carried by the wind or attach itself on a passing animal. Our interstate highways have created a vast corridor system for plants to hitch rides and move easily through forest barriers that would have prevented their spread. Vehicles are the biggest carrier of seeds, along with the humans that inhabit them. Through word and paintings, this book discusses the environmental conditions of plant life along the northern Maine Interstate-95 corridor.

### ABOUT THE ARTIST

Nancy Leavitt creates one of a kind hand lettered books. Since 1985 she has created over 100 contemporary illuminated manuscript books filled with lettering, poetry, and colorful painting. Her work is represented in public and private collections around the world. She has received several Good Idea Grants from the Maine Arts Commission for research into her craft including a project entitled "Cutting a Thousand Quills" and "A Legacy of Lettering" which was presented In New York City at the 100<sup>th</sup> anniversary of the Guild of Book Workers in 2006. [www.nancyleavitt.com](http://www.nancyleavitt.com)



## ANNE MCLAIN



*Place*

Drum Leaf Binding

19 x 15 x 1.8 cm

February 2014

For sale

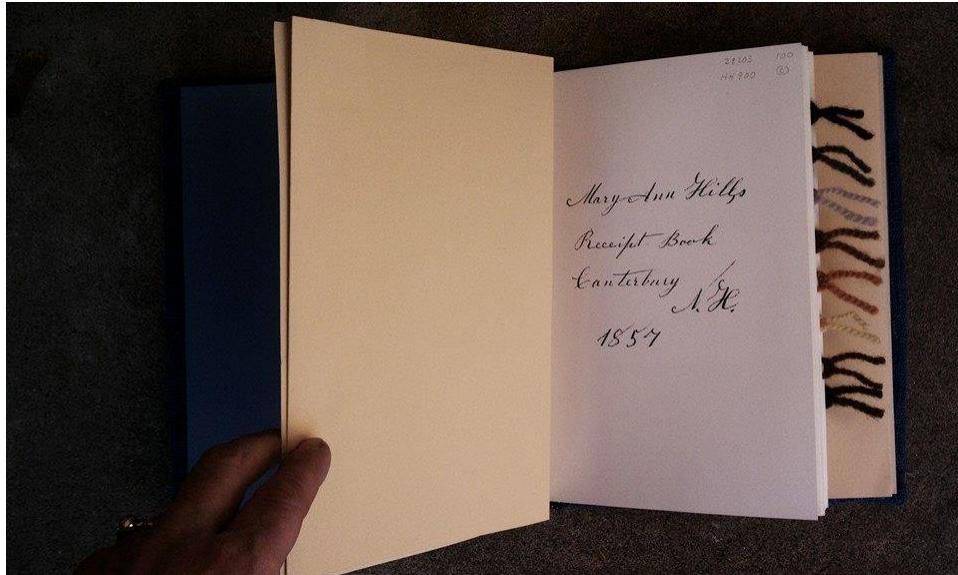
This piece, *Place*, features images I've taken in Midcoast Maine over the last few years. The places are all within a 15 miles radius of each other. They represent spaces, indoors and out, that have been special to me my entire life and will continue to be a constant as other things change and move on.

*Digitally printed photographs taken by the binder, endsheets of Katie MacGregor paper, suede-side black goatskin, and goatskin and painted vellum onlays over molded boards, bookcloth spine.*

### ABOUT THE ARTIST

Anne McLain has a B.S. in Design and graduated from the Bookbinding program at the North Bennet Street School. She currently works as a Book Conservation Technician, while attending to her own creative projects in her spare time. She says, "I am apparently very fond of corners and details."

## NANCY H. NITZBERG



*Mary Ann Hill's receipt book: nineteenth century Shaker dye recipes*  
edited by Arnold S. Hadd & John Cutrone  
New Gloucester, Me.: Red Wagon Press at the Shaker Press, 1997.

Interpretive binding  
22.7 x 18.8 x 1.2 cm  
February 2014  
For sale

My intent is to evoke a sense of the New England Shaker culture with the choice of a text and an interpretive binding cover that speaks of some of their distinctive textile crafts. My choice of text is a relatively recent printing (by a former New England-based printer) of a Shaker's dye recipes found in an 1857 manuscript. The author, Mary Ann Hill, was born in Maine and spent most of her life living in the Shaker community of Canterbury, New Hampshire.

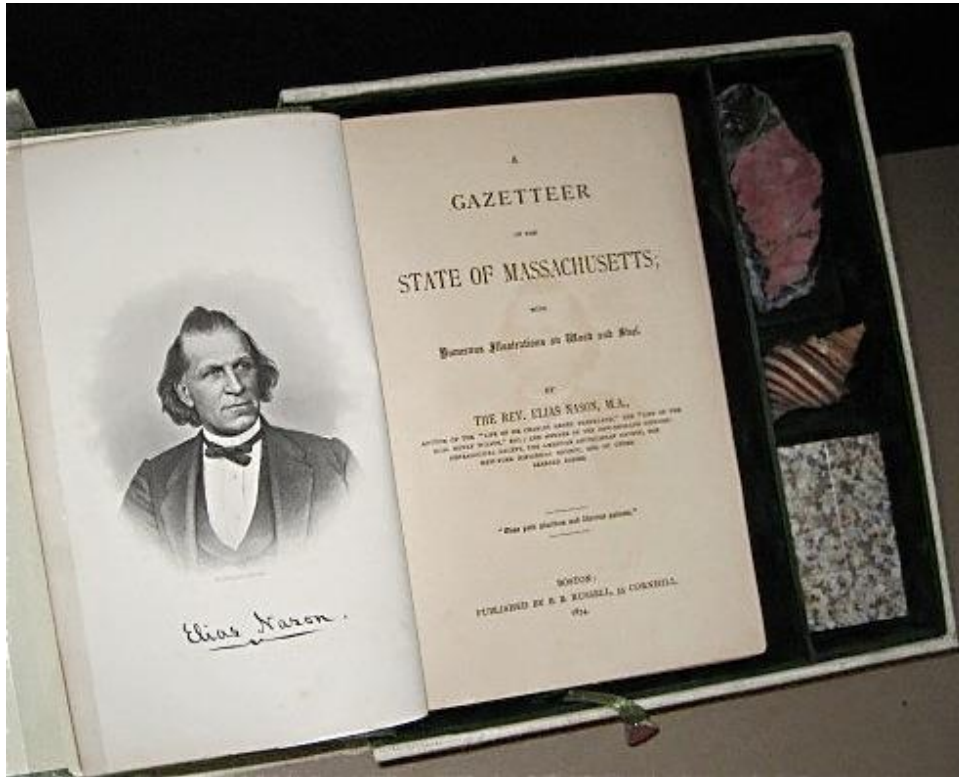
For the cover of the 1997 imprint, I made a traditional cloth case binding covered with vintage starch-filled bookcloth. I left in place the “as issued” printed paper wrapper, the pamphlet’s sewing, and of course, the wool samples that were dyed using the recipes. For the overcover (jacket), I acquired a modern white dish towel (handwoven by a Maine weaver) in a traditional Shaker textured pattern, dyed it with indigo, cut it to size, and lettered it with embroidery, including the initials N.H. (for New Hampshire, where Hill wrote her dye receipts.) I made use of the remaining hemmed edge and the selvages, but used a patterned seam binding to finish the edges of the fabric that were cut to prevent unraveling. Although Shaker items have plain exteriors, the use of patterned cloth is found in areas that are not conspicuous.

*Purchased handwoven dish towel, indigo dye, cotton embroidery thread, linen thread, seam binding over a cloth case binding.*

## **ABOUT THE ARTIST**

Nancy Nitzberg's first exposure to bookbinding was in 1982, at the Harvard College Library's Conservation Unit where she received on-the-job training in book repair. Four years later, after attending many workshops and courses to refine and supplement her skills, she attended Columbia University, receiving an M.S. in Library Service and a Certificate in Library and Archives Conservation. In 1992 after working as a professional book conservator in major research libraries and a regional conservation center, she established her own business, Book-Care, providing conservation and custom bookbinding services to institutions, the book trade, and to individuals. She also enjoys creating interpretive bookbindings utilizing her background in studio art, various crafts, and art history, and relishes the pursuit of topics in the area of bookbinding history.

## JOHN NOVE



*Gazetteer of the State of Massachusetts*  
by Rev. Elias Nason  
Boston: B. B. Russell, 1874.

Designer binding  
24 x 18 x 6 cm  
2014  
Not for sale

I found this copy of Nason's *Gazetteer* sitting forlornly at a library used book sale minus boards, its sewing half undone and its leather spine fragmented into several pieces and tucked inside. In the text Nason describes all the State's cities and towns including numbers of inhabitants, houses, churches and schools as well as brief biographies of famous citizens. As a first step, I cleaned the pages, re-sewed and re-lined the text block and gave it new endpapers.

The theme of the binding and its box is a celebration of the Commonwealth's bizarre assemblage of official symbols, anthems and emblems, ranging from the eerie inscribed figures on Dighton Rock in the southeastern part of the state ("State Explorer Rock") to the Right Whale ("State Sea Mammal") with tips of the hat along the way to the corn muffin ("State Muffin", granite ("State Building Material"), a theropod footprint ("State Fossil"), American elm ("State Tree"), New England neptune ("State Seashell") and rhodonite ("State Gem").

The images on the front cover of the book were all ink-jet printed onto vellum, cut out and then sewn onto tinted Tyvek, a visual concept inspired by some of the appliqued folk-quilts of Nason's era. This technology led to recovering the book as a case binding since the sewing had to be done on the sheet of Tyvek first, then the Tyvek adhered to the boards, and finally the boards adhered to the text block. The marker ribbon fob is a polished specimen of rhodonite found at a local fossil and mineral show.

#### **ABOUT THE ARTIST**

John Nove is proprietor of the Grey Seal Bindery in South Deerfield, MA. His formal introduction to bookbinding came through classes at the Harcourt Bindery in Boston in the early 1970's. After digesting what he had learned for thirty years, he completed the two-year bookbinding program at the North Bennet St. School. Work in his shop focuses on repairs for institutions, booksellers and private clients in the Pioneer Valley. He binds theses for the Five Colleges, constructs protective enclosures, makes functional one-of-a-kind books and when he can find the time, creates designer bindings in leather.

## JAN OWEN



*Desire's Choreography* from *New and Selected poems: 1942-1997*  
by John Tagliabue  
Orono, ME: National Poetry Foundation, University of Maine, 1997.

Calligraphic manuscript  
26 x 19.25 x 5 cm  
2014  
For sale

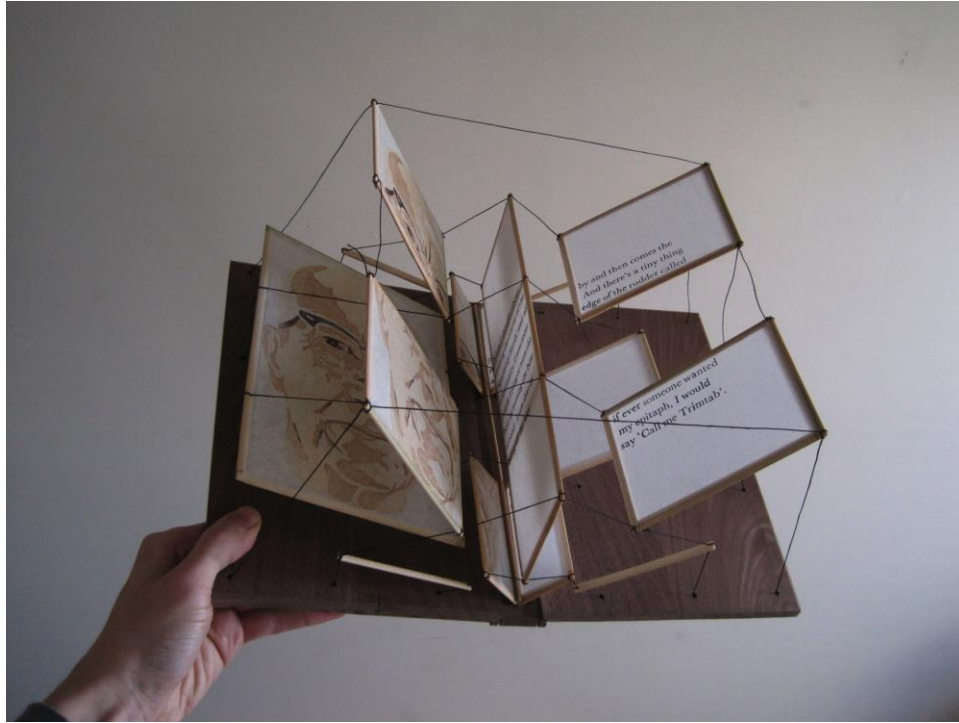
*Desire's Choreography* is a collection of poems by John Tagliabue, one of the first poets I met. Tagliabue was born in Italy, taught at Bates College and then retired to Providence, Rhode Island. He liked my work, allowed me to use his poetry and added me to his list of correspondents to whom he sent many, many poems. He was a lover of words, a dancer, a traveler who found connections among cultures, who made his home in Maine and saw angels in snowflakes. From him, I learned the importance of joy and generosity in art and especially the pleasure of working with contemporary Maine writers.

*Hand lettered in ink and acrylic on Hollytex.*

### ABOUT THE ARTIST

Jan Owen is a calligraphic book artist in Belfast, Maine. She combines her love of words and music (former string bass player) into her work. There must be something about lots of practice leading up to the live performance and the unique book. Her work is in private and special collections and museums. [www.JanOwenArt.com](http://www.JanOwenArt.com)

## GRAHAM PATTEN



*Call Me Trintab*

Artist book

Woodblock printing and letterpress

28 x 19 x 3.6 cm

2014

Not for sale

This work is a tribute to architect, inventor, futurist, and New Englander, R. Buckminster Fuller, who spent his youth in Massachusetts and Maine. Structurally, the book is an allusion to Fuller's "tensional integrity" structures, such as his famous geodesic sphere known as the "Bucky Ball." When the book is fully opened the bamboo spars and linen cords unfurl the pages in a balance between tension and compression.

*Materials include black walnut wood, bamboo, linen thread, and kozo paper.*



## **ABOUT THE ARTIST**

Graham Patten has been interested mainly in miniature bookbinding, and has learned bookbinding over the last ten years through experience in conservation labs at Brandeis and Harvard. His artistic pursuits often focus on dynamic sculptural and mechanical elements, and he enjoys merging these features with book structures.

He is a Mellon Fellow in the conservation of library and archives materials at the Buffalo State College graduate program in art conservation. He is currently completing a year-long internship at the Weissman Preservation Center at Harvard University.

Graham holds a BA in music performance on the violin.



## TODD PATTISON



*My Maine*

Artist Book  
Variable miniature sizes  
2014  
For sale

A couple of years ago I started to become interested in combining nature and books, initially inspired by several stings from a hornet. The five books are Maine products, as the text blocks are comprised of paper made by Katie MacGregor and the covering materials were all gathered from our land in Maine. The books combine the two things that make Maine special to me, the beauty of the natural environment and the wonderful people.

*Katie MacGregor handmade paper, snakeskin, birch bark, lichen, dried ferns and hornet nest.*

### ABOUT THE ARTIST

Todd Pattison studied bookbinding with Fred Jordan in western New York state in the late 1970s and early 1980s and went on to study with Hugo Peller and Edwin Heim in Ascona, Switzerland. He is currently senior book conservator at the Northeast Document Conservation Center. [www.pattisonpaperworks.com](http://www.pattisonpaperworks.com)

## LINDSLEY ELISA HAND RICE

### *Some Plants Endemic to New England*

Artist book  
23 x 14.5 x 1.5 cm  
2014  
For sale

*Some Plants Endemic to New England* imitates a field-note book for botanical observations and specimen collections such as naturalists have kept for centuries. New England does not boast many endemic plant species (plants native to and only found there) and those few are largely unremarkable in appearance. Nonetheless, they contribute in their small way to the uniqueness of this region. Most of the plants depicted here are very rare or endangered (and in one case, extinct), so it is for the better that the “specimens” are made from paper. While they closely resemble the plants they represent, they are not accurate enough to be used as a field guide!

*Paper, binders board, linen thread.*

### ABOUT THE ARTIST

After many years spent as an invasive species in the Mid-Atlantic region, Lindsley Rice is once again endemic to Massachusetts. Her formal training is as a museum curator and she spent more than a decade in the curatorial and exhibits departments at the Chesapeake Bay Maritime Museum. She has been making cut-paper artwork since elementary school and has engaged in book binding since college where she worked in the Book Arts and Special Collections at the Wellesley College library. She is working to increase her proficiency in bookbinding and conservation.

## SARAH M. SMITH



*A Map of New England, which Being in Some Places Defective, Shewing Particular Features from the Curious Woodcut Map of John Foster for William Hubbard in 1677: Presented by Percival & Byron and their Favorite Cartouches*

Artist Book  
11.5 x 9 x 1 cm  
2014  
Not for sale

This book—currently a prototype intended for editioning—is inspired by the visual language of maps dating from before 1900. William Hubbard’s 1677 publication including “A Map of New England”, a woodcut carved and printed by John Foster was particularly inspiring. Some favorite features from the map are displayed in this book along with some cartouches (decorative “frames” which typically held a map’s title). Various historic maps and cherubs influenced the drawing of these cartouches. Percival and Byron assist in arraying the images on a map of New England and its modern boundaries.

*Pen and ink.*

## ABOUT THE ARTIST

Sarah Smith produces books and broadsides in the realm of nonsense and absurdity. She received her MFA in Book Arts/Printmaking at University of the Arts in Philadelphia.

Sarah is currently the coordinator of the Book Arts Workshop at Dartmouth College, in Hanover NH. Since 1995, she has been teaching letterpress printing, bookbinding, printmaking, and graphic design. She taught at Maryland Institute College of Art, Massachusetts College of Art, Endicott College, Simmons College and most recently at Montserrat College of Art, where she helped create a letterpress printing studio and BFA concentration in Book Arts.

While teaching, Sarah worked for 17 years as a book conservator at the Northeast Document Conservation Center, in Andover MA and the Conservation Center for Art and Historic Artifacts in Philadelphia, PA.

Her work can be found in collections and with booksellers such as Moma Artist Book Collection; Vamp and Tramp Booksellers; Printed Matter; The Banff Centre; The Kohler Art Library, University of Wisconsin; The Art Museums at Harvard University; The Bancroft Library, University of California, Berkeley; Clapp Library, Wellesley College; J. Willard Marriott Library, University of Utah and others. [www.olfactorypress.com](http://www.olfactorypress.com)

## PAMELA SPITZMUELLER



*Spitzmueller's ATLAS of New England*

Bookbinding  
28.3 x 12.7 x 3.7 cm  
2014  
For sale

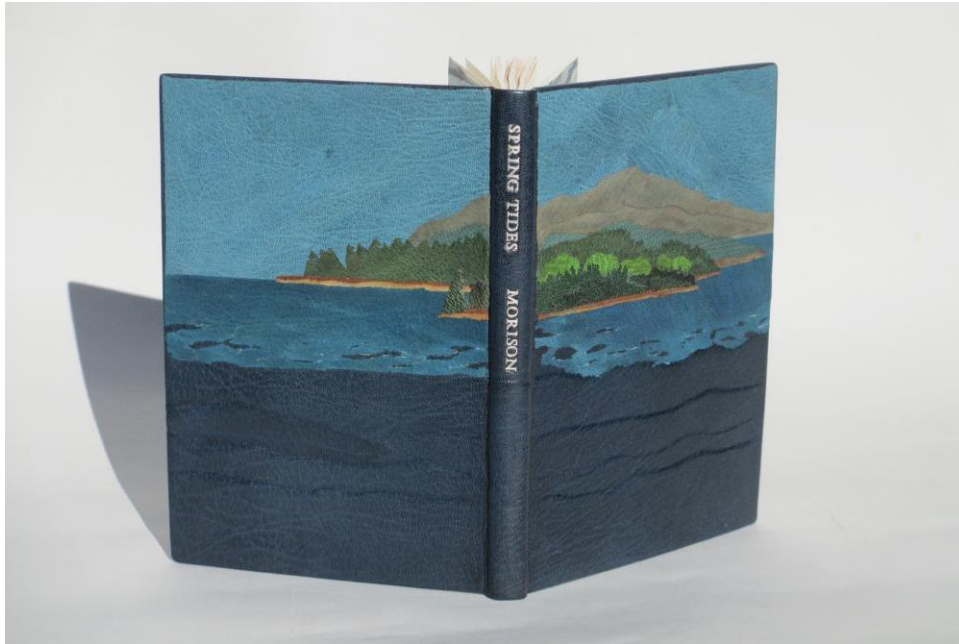
My binding is an atlas structure using various techniques to make maps of different sizes fit into a codex style binding. This utilizes guards, spine compensation, and folding strategies.

I worked full-time as a rare book conservator for the past thirty-five years. It is a profession that requires problem solving and handwork that suits me very well. It is personally rewarding by preserving not only the knowledge of mankind but also the book artifacts themselves. Though I do sell my work sometimes, that is not why I make them. I make them because I have to! My books combine such materials as paper, fabric, leather, wood, fiber, parchment, ink, pencil, paint, and metal. They are meant to be handled, looked into, read, and operated.

## **ABOUT THE ARTIST**

Pamela Spitzmueller began studying book binding in 1975 and worked at the Newberry Library until 1982. She studied with William Anthony and served several internships. She was employed as a Rare Book Conservator at the Library of Congress, left to head the Conservation Department at the University of Iowa Libraries. Her duties there included rare book conservation, administration and teaching a book conservation training program, and teaching bookbinding. She moved to Harvard to become the James Needham Chief Conservator at the Harvard University Library. She built up the lab staff to include book, paper and photograph conservation with Jan Merrill-Oldham, Head of Preservation. She retired from Harvard in August 2012. She simultaneously made her own bindings, artist books, historical models and taught many workshops on topics she specializes in - long & linkstitch binding, girdle books, and atlas structures.

## JULIE B. STACKPOLE



*Spring Tides*  
by Samuel Eliot Morison  
Boston: Houghton-Mifflin Co., 1965.

Design binding  
21.8 x 15.0 x 1.6 cm  
January 2014  
For sale

In keeping with the New England tradition of thrift (or Puritanical parsimony), I decided that I could only bind a book that we already owned, and only use materials I already have. After 54 years living in New England, I have no lack of books that fit the exhibit category (which I love). I eventually chose *Spring Tides* by Samuel Eliot Morison because it is a classic about sailing in Downeast Maine, celebrating both the land and the water. Also, Morison was a famous maritime historian in Boston, and a Boston firm published the graceful book.

The traditional tight-joint binding is covered in navy blue Niger goatskin with waves in the lower parts created by paring before covering. Cut-outs in the onlays of the lighter blue leather of the water help it transition from the dark of the navy to the sky's azure. Onlays of other leathers create the forested landscape of the shoreline and hills. These blues were chosen because the only blue leather in a large enough piece to cover the whole binding was the dark navy, while I only had scraps of the water and sky's blue. The endpapers are a Cockerell marbled paper over-painted with blue, with leather hinges. This paper felt to me

like the waves and the shoals and ledges of Maine waters. The title is tooled in white gold on the spine.

#### **ABOUT THE ARTIST**

Julie Stackpole has been doing creative fine binding and rare book restoration professionally, first on Nantucket and then in Maine, since 1975. She also is an illustrator and period costume historian/creator. When sailing, she usually serves as ballast.  
[www.juliestackpole.com](http://www.juliestackpole.com)



## GERRITT VANDERWERKER

*The Country of the Pointed Firs*  
by Sarah Orne Jewett  
Boston & New York: Houghton Mifflin & Co., 1896.  
First edition, 2nd(?) printing.

Design binding  
18.3 x 12.4 x 3.4 cm  
January 2014  
For sale

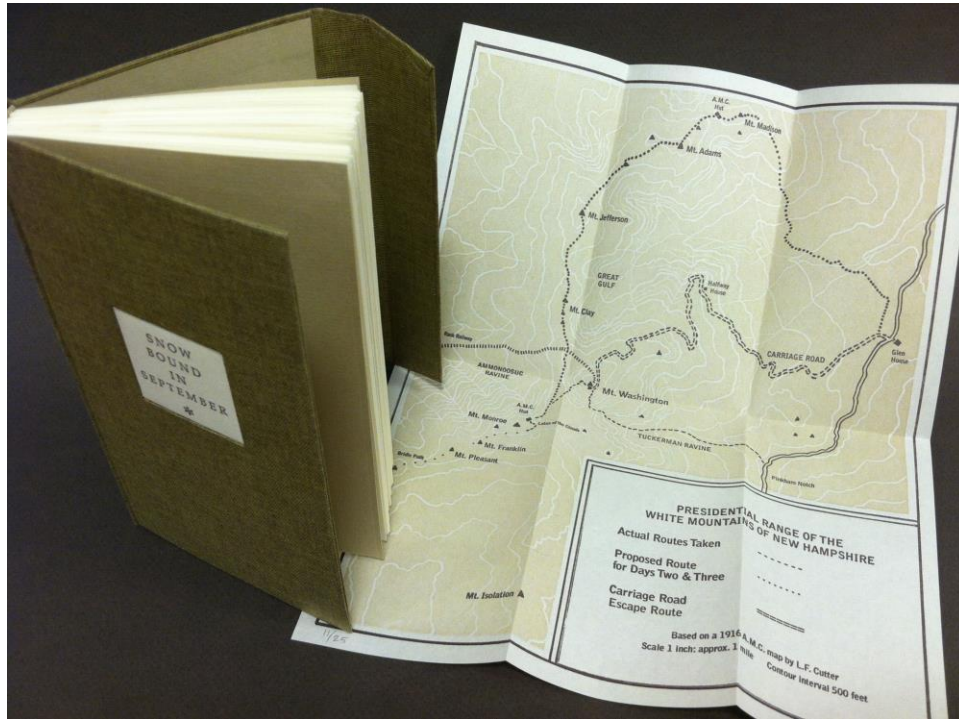
Full leather fine binding in green Oasis goatskin, back-pared onlays and inlays of multicolored Chagrin goatskins, sewn on braided linen tapes, laced into boards. Doublures and flyleaves of marbled paper by Iris Nevins, conservation endpapers by Ruscombe Mill. Hand-sewn silk endbands, graphite top edge.

The text comprises a series of interlinked written sketches of the people in and around a fictional Midcoast Maine village as seen through the eyes of a woman writer who is sojourning there for the summer.

### ABOUT THE ARTIST

Largely self-taught (with a little help from his friends), Gerritt VanDerwerker is a serious amateur who took up bookbinding in 1994. When not in the studio or baking, he earns his living as a copy editor.

## LAURIE WHITEHILL CHONG



### *Snow Bound In September: A Re-Imagining*

Artist Book  
Edition of 25  
15.24 x 8.89 x 2.54 cm  
May 1012  
Not for sale

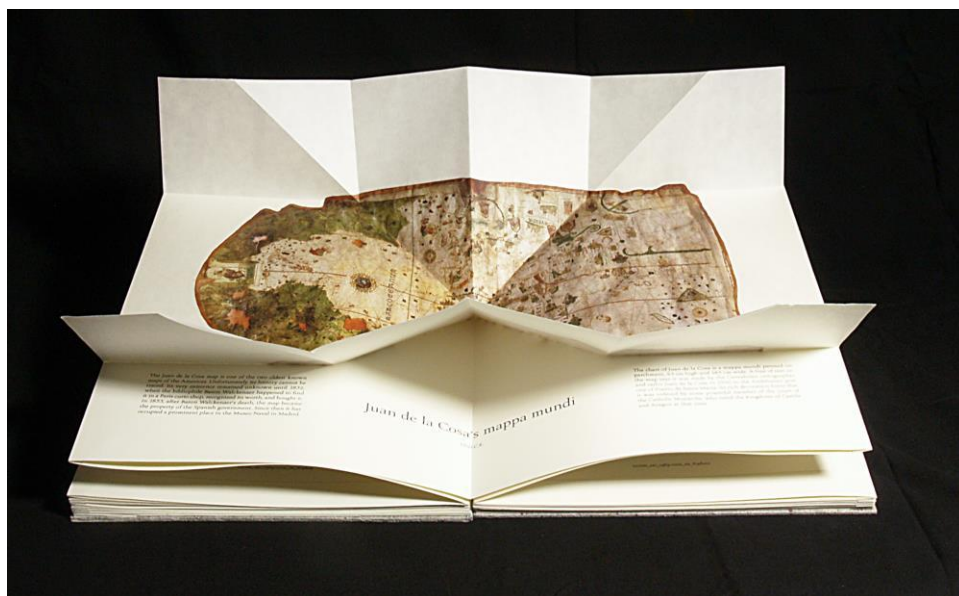
*Snow Bound In September* is the retelling of a perilous adventure that the artist's grandparents experienced while hiking on Mount Washington in the early autumn of 1915. Caught in an unexpected hurricane, the hikers were stranded for 5 days in the newly built Lake of the Clouds stone hut on a treeless shoulder of New Hampshire's highest peak, while the fierce high altitude snow storm raged. When researching this event in the Appalachian Mountain Club Archives, the artist found a lantern-slide image of her grandparents outside the snow-covered hut, the day the storm finally ended. Seeing this image of her grandmother, wearing a long skirt, inspired the artist to re-imagine their ordeal from a woman's perspective. The book is in the size and format of her grandfather's AMC 1916 hiking guide.

*Cloth covered binding with flap and front pocket, Smythe sewn. Text in Book Antiqua letterpress printed on Rives Lightweight paper using polymer plates, with 13 fold-out two and three-color linocut illustrations. Folded map in inside back cover pocket, letterpress printed using polymer plate and linocut.*

### **ABOUT THE ARTIST**

Laurie Whitehill Chong is a graduate of Rhode Island School of Design with a degree in Illustration and also holds an MLS degree in Library Science from the University of Rhode Island. She was the Readers' Services Librarian at RISD from 1989 to 2006 and has been RISD's Special Collections Librarian and Curator of Artists' Books since 2006. She has been making books and teaching in the book arts since the late 1990's and her work is held in academic libraries around the country.

## RUTHERFORD WITTHUS



*28 Fort Square: What Charles Olson wrote on the window casings of his apartment in Gloucester, Massachusetts*

Artist book

Edition of 11

42 x 28 x 2.5 cm

2014

AP not for sale/edition copies for sale

Charles Olson's main work, *The Maximus Poems*, was written about Gloucester, Massachusetts. He worked on this set of poems in an apartment at 28 Fort Square, where he covered the window casings with meteorological data. This book presents for the first time all of the images of the window casings and digitally reconstructs the windows. Included are numerous facsimiles of some of the manuscripts of the *Maximus Poems*.

*Inkjet on paper. Artist Proof.*

## **ABOUT THE ARTIST**

Rutherford Witthus has worked with books for most of his life, starting in high school as a page in the Denver Public Library, where he was introduced to the world of rare books and fine editions by curator Harry Mooney. His subsequent interest in ancient philosophy led him to the University of Denver, where he received a BA and an MA in Philosophy. He taught there as an instructor during the tumultuous late 1960s and early 1970s. He later entered another professional world, where he specialized in archives and manuscripts. After working for a number of years at Colorado universities, he finished his career at the University of Connecticut's Thomas J. Dodd Research Center as Curator of Literary and Natural History Collections. As a retirement gift to himself, he enrolled in the Book Arts and Printmaking MFA program at The University of the Arts in Philadelphia. His interest in book structures was ignited in classes taught by Hedi Kyle, with whom he independently studied the design of Asian books. Combining his interest in ancient languages and book structures, he is currently working on a series of books of literary fragments. [www.rutherfordwitthus.com](http://www.rutherfordwitthus.com).

## STEPHANIE WOLFF



### *Sweet New England*

Artist book  
Edition of 7  
18.8 x 12.4 x 1  
2014  
For sale

*Sweet New England* highlights a selection of confections that originated in the region, including the popular commercial treats Sugar Daddy, Necco Wafer, and Charleston Chew, and the classic New England sweet, maple sugar candy. Pages consist of hand-stenciled illustrations and letterpress printed text and are bound in a drum-leaf style, cloth case binding.

*Hand-stenciled illustrations with letterpress printed text, bound in a drum-leaf style case binding.*

### ABOUT THE ARTIST

Stephanie Wolff is an artist, hand bookbinder, and book conservator. Her artist books are held in library and private collections, and included in *500 Handmade Books, Volumes 1 & 2*. In addition to working on her own creative projects, she teaches book arts to students of all ages, including at Dartmouth College Library's Book Arts Workshop. Visit her website at [www.StephanieWolffStudio.com](http://www.StephanieWolffStudio.com).