



**Phoenix Public Library**

Phoenix AZ

Oct. 2 - Dec. 3, 2016

**Harold B. Lee Library**

Brigham Young University

Provo UT

Jan. - March, 2017

**Denver Public Library**

Denver CO

April - June 30, 2017

**University of Wyoming**

Laramie WY

July - Sept., 2017

## ACKNOWLEDGMENT

One of the great pleasures of being on a chapter board is the chance to indulge in one's enthusiasm – adopt a project and see it through. I'd been thinking of organizing a chapter show for a couple of years and solicited encouragement and advice from fellow book arts fans and friends. It's a prime goal of GBW chapters to supply its members with opportunities to create and show their work.

The idea of "souvenir" came easily as I'm already a fairly compulsive collector. After checking the definition and its history, I saw that it could work well as a general theme.

This project would not have come together without the participation of many – not least, the talent and enthusiasm of chapter members who took up the challenge to create and submit work. I'm already looking forward to the next chapter show!

My specific and grateful thanks to chapter members Pamela Wood, Christina Thomas Maloy and Ginny Kilander who, in addition to submitting work, found venues in their respective states of residence to host the show. And many thanks to Pam Leutz who helped with unpacking, conditioning and proofing. The "souvenir" logo is courtesy of the graphics staff of the Phoenix Public Library, who took my rough sketch and made it beautiful.

I'm very indebted to Priscilla Spitler and Lang Ingalls for their thoughtful remarks about the entries and their encouragement throughout this project. Although this is not a juried show, they were also standing by as part of the curating committee in case a venue had limited space. In addition to being fantastic binders and artists they are able to articulate what is so wonderful about the book arts.

Enjoy the show!

*Karen Jones*  
9/25/16

The Rocky Mountain Chapter of the Guild of Book Workers represents a wide geographic area of the United States including Arizona, Colorado, New Mexico, Utah, Wyoming, Nevada, Montana and Idaho. As a region, it encompasses magnificent deserts, canyons, winding rivers, vast plains and high mountain terrains often sought out by tourists, who may leave with a simple keepsake, postcard, or photograph capturing that sense of place.

SOUVENIR as a theme for this Chapter exhibition of book arts is open to a wider interpretation. An English country diary bound and decorated in leather by Christina Q. Thomas Maloy of Provo, Utah, is a cherished remembrance of a gift picked from her grandparents' library, while Denver artist Sammy Seung-Min Lee's photographs of Old Dehli unfold into panels housed in a black case built to resemble an old Kodak Brownie camera. Also from Denver is Mary Jo Hamilton's *Fez Medina*, a Moroccan inspired bookwork defined by its local and culturally sensitive use of materials. Salt Lake City binder Ethan Ensign relates the wound as a trophy or souvenir of bravery through his handsome leather binding and onlay work of the classic *Red Badge of Courage*. An oyster shell found on a biking trip to the Netherlands is the impetus behind the star-shaped accordion book by Patty McAuliffe from Westminster, Colorado, and a broadside by Wyoming paper marbler Ginny Wilander finds her decorative patterns on paper to be reminiscent of bubbling geothermal pools seen at Yellowstone National Park.

The exhibit theme of souvenir also received response from neighboring GBW members from Texas and California, and even as far as Iowa and Illinois, including Patty Bruce of Dallas whose *Let's Play* carousel binding contains her collection of theater memorabilia and playbills. *La Somnambule*, French for "sleepwalking," was bound in Paris in a daze of illness by Californian Coleen Curry and symbolizes her only memory of that journey to study the Jean de Gonet book structure. Iowan Peggy Johnston's artist book *Slate* was inspired by rocks she often picks up on travels, this one by a piece of Welsh slate.

Photo albums, boxed collections of meaningful found objects, artifacts from childhood, maps, tokens and medals from personal pilgrimages are also seen in this intimate show of twenty-six works representing a range of book art techniques, from traditional leather binding and letterpress printing, to box-making and artist books. In the end, this catalog documenting the exhibition has itself become a souvenir.

Priscilla Spitler  
9/21/16

These days, a 'souvenir' reminds me of a four-inch-tall Eiffel Tower replica (or some such object), a kitschy plastic thing to remind me of some place I've been. The books and objects in this exhibition fight that idea, with interpretations of 'souvenir' ranging more broadly and more sensitively. In fact, the show embodies the lesser, quieter meaning of souvenir: a remembrance (or token, or journey) with intrinsic value, sometimes known only to the holder. Several of the objects on display found similar themes: taking a journey, making the book, an homage to another, collecting found objects.

The theme of taking a journey is dominant in many of the works, though journeying is found in more subtle ways throughout the entire exhibit. Deborah Horner's *Meditations on the Impossibility of Holding Beauty* juxtaposes actual found objects with maps and drawn landscapes, suggesting the breadth of her experience but bound to concrete things, like a seed-pod or a stone. Paula Jull's collaborative effort *Pilgrim* reflects the back-and-forth of the collaboration in layers, inviting the reader into the journey.

Some recalled the journey in the making of their book. Pamela Leutz recalled her time in Switzerland studying with the brilliant Hugo Peller; her submission is the book that she produced at that time. Richard Pollock-Nelson's design was derived from his boyhood recollections of "a blanket and pillows and talk" under the stars.

Homages are found too — to people, structures, even animals. Alicia Bailey's *Lovely and Amazing Photo Albums* is an homage to the archive of Ruth Wheeler, as well as a nod to Hedi Kyle's Tyvek pleat structure. Kyle is also recognized by Karen Jones in her effort *Istanbul*, which combines the unusual Mongolian Stiff Leaf structure with Jones's travels to Istanbul, opening into a beautiful and sturdy star-shape. I recognize the influence of Kyle's work in *Birds* by Pamela Barrios, as well as Karen Hanmer's rebound *Mississippi Valley* effort. Pam Wood's *Rabbit Spirit* is a delightful artist book, with folding signatures of "what comes to mind when you think of a rabbit"; what better homage than to a bunny?! An entirely different type of homage is found in Sue Gilly's *Get Well Quick*, a box that houses trays and crayons and books that were made for her by her students when she was ill, a charming and poignant reminder of that time. Elizabeth McKee's *For Immediate Release* recalls the history of and is an homage to women's rights. Jim Welker's design binding is a nod to the "glimmers" found in the poet Lucian Blaga's words.

Collections of found objects are clearly spot-lighted. Christopher McAfee's design binding is covered with "steam punk" objects. Marnie Powers-Torrey, in collaboration with Beth Krensky, created an artist book with elaborate tyings, sewings and adhering of found objects into shadow box-like pages. Renny Russell's design binding shows meticulously crafted inlays of precious stones and metal that house his photographs and calligraphy. Notably, Priscilla Spitler's artist book *Keepsakes* embodies the idea of 'souvenir' most admirably: it is a book created with hand-painted papers, pop-ups and found "artifacts" — a journey, a collection, a creation.

This exhibition is the inspired follow-through of a specific book-lover from the Rocky Mountain Chapter: her name is Karen Jones. She worked tirelessly to bring this show about. Her wit and endless enthusiasm for books is infectious! Her message is inclusive and broad: let's get these objects into the eyes of the public. I appreciate her efforts on all of our behalf to bring our ideas and 'souvenirs' to the greater world. Each book or object in this exhibition holds a hidden meaning — I encourage you to read the writings submitted by each, enlightening yourself more than visually. And if you get a chance, go see the exhibition yourself — it is worth it!

Lang Ingalls  
9/21/16

Alicia Bailey  
Aurora, CO

**Lovely and  
Amazing  
Photo Albums**  
Artist Book



6.5 x 4.75 x 4" (box size)

This three album set, printed in a limited edition of four, is an arranged collection of photographs and copied out poems from the archive of Ruth Wheeler. Each album has 16 pages, bound as a photo album with window cut outs in some of the pages, bound with tyvek pleats in a style learned from Hedi Kyle. The pages are cased into leather covers with a variation on a split board technique. Each album is housed in a chemise; the chemises are bound and held together with a wrap around cover with magnetic closure in a style adapted from Hedi Kyle's multiple chemise structure. Each set includes a different original photograph (hence the variation in the edition).

*Studio artist and gallerist Alicia Bailey, has a particular passion for book works that include elements beyond surface printed images and text; that move beyond traditional book forms and embrace presentation flexibility, innovative page folding tactics, rigid page construction and use of alternative materials. Alicia is affiliated with several artists' book professional organizations and served on the Executive Committee of Guild of Book Workers 1998-2016. She is owner/director of Abecedarian Gallery, a Denver gallery focused on the exhibition, promotion and sale of contemporary artists' book works. Her work has been featured in dozens of solo and group exhibits throughout the world and is held in numerous public, private and special collections.*

Pamela Barrios  
Orem, UT

**Birds**  
*Artist Book*



10 x 4 x .75"

Collagraph Cut-Out

I am astounded by birds' remembrance of places they stay along their migration and the fact that they pass along this information generationally.

*Pamela Barrios grew up in Mobile, Alabama. She moved to New York City in her 20's and earned a BA in English from Lehman College (CUNY). She trained and worked in conservation in New York City, New Haven, CT, and finally (for 20 years) in Provo, UT at Brigham Young University. She earned a BA in Studio Art at Utah Valley University. Currently she is a painter and book artist.*



Patty Bruce  
Dallas, TX

**Let's Play**  
Artist Book



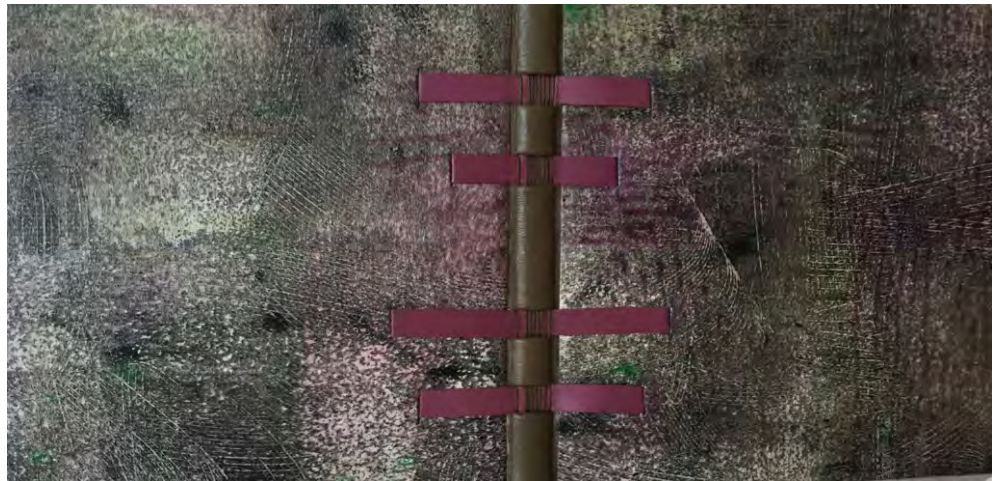
11h x 16 w"

We all have collected something at sometime in our lives. Usually things we are fond of or attached to. These "souvenirs" represent wonderful experiences and memories. For me it is Broadway theatre. "Let's Play" is a collection of memorabilia from years of plays and productions from the 1960's to the present. It is presented in a carousel that is made to turn interactively with the viewer.

*Patty Bruce is currently a resident of Dallas, Texas. She earned a MSED from the University of Southern California and a degree in graphic design. Her interest in binding started 15 years ago, and the passion for paper arts continues on. She trained at the American Academy of Bookbinding with Monique Lallier specializing in French binding and studied other archival structures from Jan Sabota in the Czech Republic. Her experiences now include printmaking, letterpress and sculptural binding allowing a fuller realization of the completed book.*

Coleen Curry  
Muir Beach, CA

**La Somnambule**  
*Design Binding*



6.5 x 6.5 x .75"

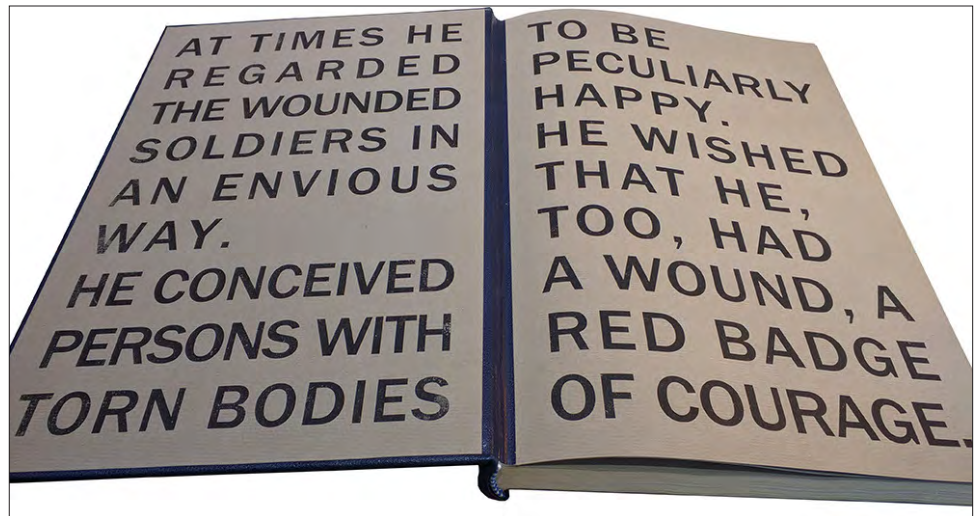
DeGonet binding sewn on four pink box calf leather tapes with green silk. Spine in olive goat leather. Board covering and end sheets in paste papers complementing the etchings.

*La Somnambule (The Sleepwalker) is a story about sleepwalking with gorgeous dry point etchings reflecting this. I chose this binding as I bound it in Paris as I learned the DeGonet technique. During that week, I was exhausted and coughing, only to discover when I returned home, that I had pneumonia. I remember scarce little of my time in Paris and almost nothing about the technique. La Somnambule is my souvenir of my trip to Paris. The title is an apt description of my trip.*



Ethan Ensign  
Salt Lake City, UT

**Red Badge  
of Courage**  
*Design Binding*



13 x 9 x1"

I designed the binding for this book with the help of my friend and artist Sri Whipple. I really enjoy collaborating with others on projects. I was inspired by the text to show the transition of a man into a warrior or veteran. The book is bound in blue chagreen goat with laser-printed endpapers. The decorations were completed with leather onlays and tooled lines that were painted in with acrylic. Some imperfections in the printing of the endpapers were included as I feel that it adds a worn look. Number 1 in an edition of 2.

*Ethan has been a book and paper conservator in private practice in Salt Lake City for 16 years.*

M. Sue Gilly  
Dallas, TX

**Get Well Quick**  
Artist Book



6.6 x 11 x 2.75"

This piece began with get well cards my second grade classmates made for me. I wanted to give them a special place to reside. The box is shaped like a Whitman's Sampler candy box. Inside are three trays: two trays hold the cards, the third tray holds the accordion book. The box and book covering materials resemble the construction paper and crayon decorated cards. My first and second grade class pictures are displayed on the inside of the book covers. The text was made using print lettering, pencil, and red lined paper. These get well cards take me back to a more idyllic time. The story describes the life I had before moving to a new neighborhood and school. My younger self is reminding me I did not lose the friendships I had before the move because they reside in the memories evoked by these get well cards and pictures.

*M. Sue Gilly has studied bookbinding with David Lawrence at the Craft Guild of Dallas since 2005. She has also taken various workshops such as gold tooling with Stuart Brockman, fore-edge painting from Jeanne Bennett, and miniature bookbinding with James Reid-Cunningham. Sue has participated in two DeGolyer exhibitions at SMU, a Lone Star Chapter exhibition of "The Thread That Binds" and two exhibitions at the Craft Guild - "The Thread That Binds" and "Skyscrapers." Her studio is in her home in Dallas, TX.*

Mary Jo  
Hamilton  
Denver, CO

**Fez Medina**  
*Artist Book*



7.75 x 6"

Fez Medina is so named for its local materials. Dromedary hide on the cover comes from the Chouara Tannery, a working tannery since the 11<sup>th</sup> century. The hand woven ribbon, evidenced in the uneven width, was purchased at a stall in the medina. This Lokta paper was chosen because the tile patterns, both geometric and floral, are reminiscent of the tiles on so many building walls in Morocco. Tiles in Islam do not have human or animals in their designs as they practice aniconism in Islam. The book was sewn using the buttonhole stitch. The text block is made of 100% cotton, acid-free and chlorine free, 250 gr. white paper.

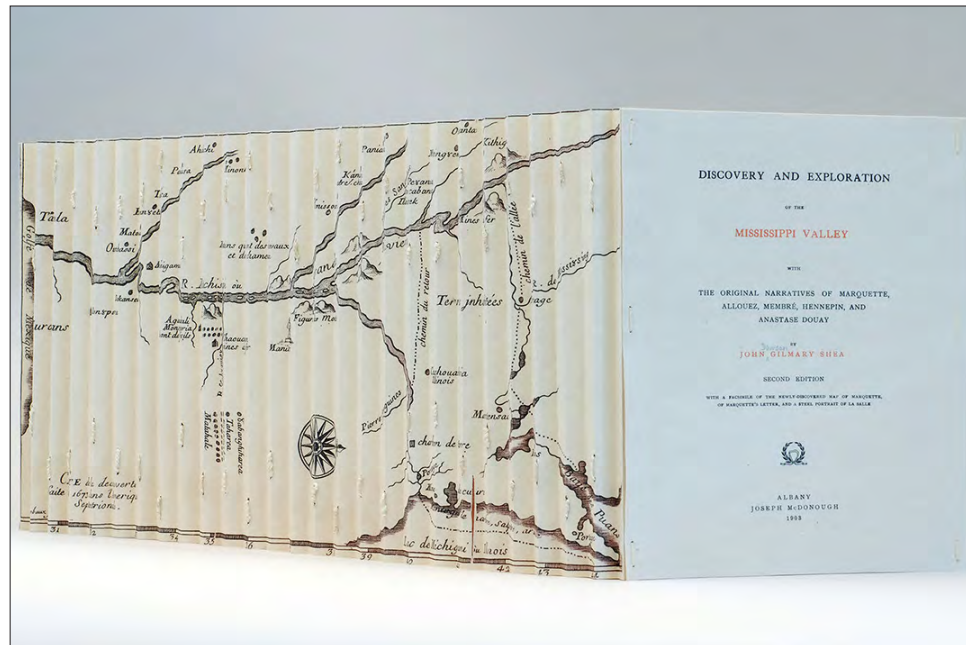
*I have been binding for about 5 years. My love of paper, color and texture has been the driving force behind my work. It is a pleasure to handle these fine materials every day and I truly look forward to the process of joining them into beautiful books that people can use for special occasions or everyday use.*



Karen Hamner  
Glenview, IL

**Discovery and  
Exploration of  
the Mississippi  
Valley, with  
the original  
narratives of  
Marquette,  
Allouez,  
Membré,  
Hennepin, and  
Anastase Douay  
by John Gilmary  
Shea**

*Design Binding*



Closed: 8.75 x 7.5 x 4.25" Open: 8.75 x 7.5 x 25"

Antiquarian book on exploration of the Mississippi River disbound and signatures tacketed with goat vellum into accordion-folded historical map, Carte de la découverte faite l'an 1673 dans l'Amérique septentrionale by Jacques Marquette. Letter and additional map by Marquette and portrait of LaSalle reproduced from the text and tacketed in at front. Original map also enclosed in pocket at rear of binding. All illustrations printed on Akbar Natural handmade paper from Griffen Mill. Map courtesy of Library of Congress, Geography and Map Division.

Karen Hanmer's artist-made books are physical manifestations of personal essays intertwining history, culture, politics, technology and arid wit. Her Chicago studio practice is unusually varied, including small editions of artists' books, larger editions of inexpensive multiples, bookbinding instructional materials, and one-of-a-kind design bindings. Hanmer's work is included in collections ranging from The Getty Museum and the Library of Congress to Yale University and Graceland. She is winner of the Jury Prize for Binding in the 2009 Helen Warren DeGolyer American Bookbinding Competition and is one of only nine graduates of the American Academy of Bookbinding's Fine Binding program. Hanmer is a leader in the book arts community, having served on the editorial board of *The Bonefolder*, as Exhibitions Chair for the Guild of Book Workers, and as frequent exhibition curator and juror. She offers workshops and private instruction focusing on a solid foundation in basic binding skills.

Deborah  
Horner  
Denver, CO

**Meditations on  
the Impossibility  
of Holding  
Beauty**  
Artist Book



12h x 8.25 x 3"

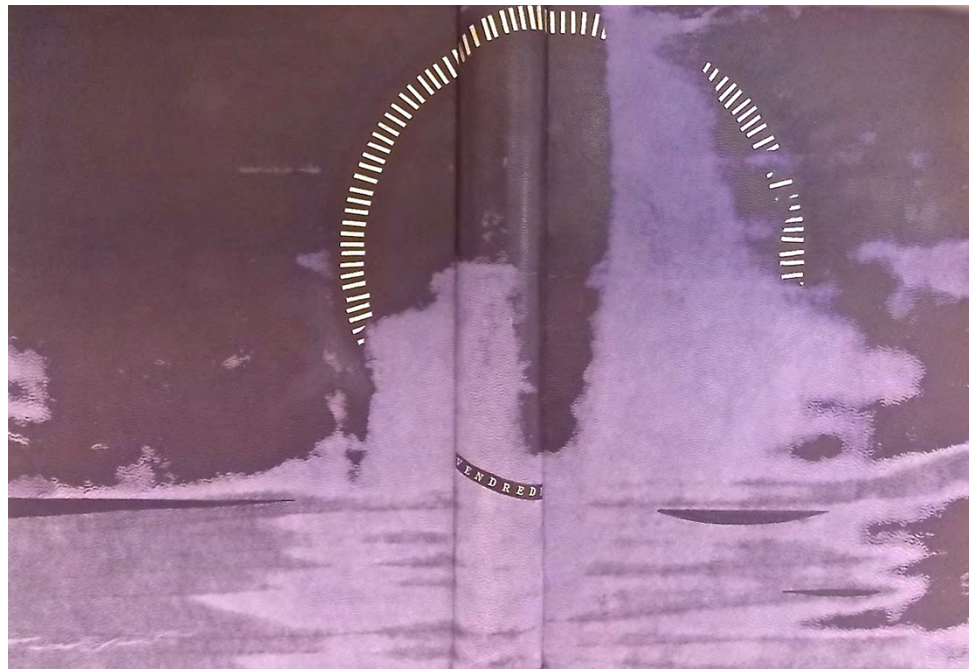
When I am out of doors – walking, hiking, biking – the world expands and shrinks at the same time. I am reminded that I live in a vast universe. Simultaneously, I am immersed in a microcosm of perfect form and function - a mushroom, a weathered twig, a seed pod. I feel connected to both myself and the world outside myself at these times. I am always tempted to pick something up. These objects become a remembrance of places I have been. In this piece, I was challenged by the question of how to represent briefly both an incredibly beautiful and awesome area in New Mexico that I had visited and to consider the judgment of author Anne Carson, that "the only rule of travel is not to come back the way you went." I interpret this to apply not just to the physical route of the trip, but most importantly, allowing myself to be changed by my new experiences.

*Deborah Horner is a mixed media artist and has worked primarily in the formats of installation art and artist books, often exploring relationships with the environment and incorporating organic materials. She was awarded an artist-in-residence grant from the Rocky Mountain Womens' Institute, and has taught Sculpture, 3D Design and and Artist Book classes at Rocky Mountain College of Art and Design and Metropolitan State University of Denver. She holds an MFA in Sculpture from Cranbrook Academy of Art and resides in Denver, Colorado.*



Lang Ingalls  
Crested Butte, CO

**Vendredi ou la  
vie sauvage**  
*Fine Binding*



19.8cm x 28.2cm x 3.6cm

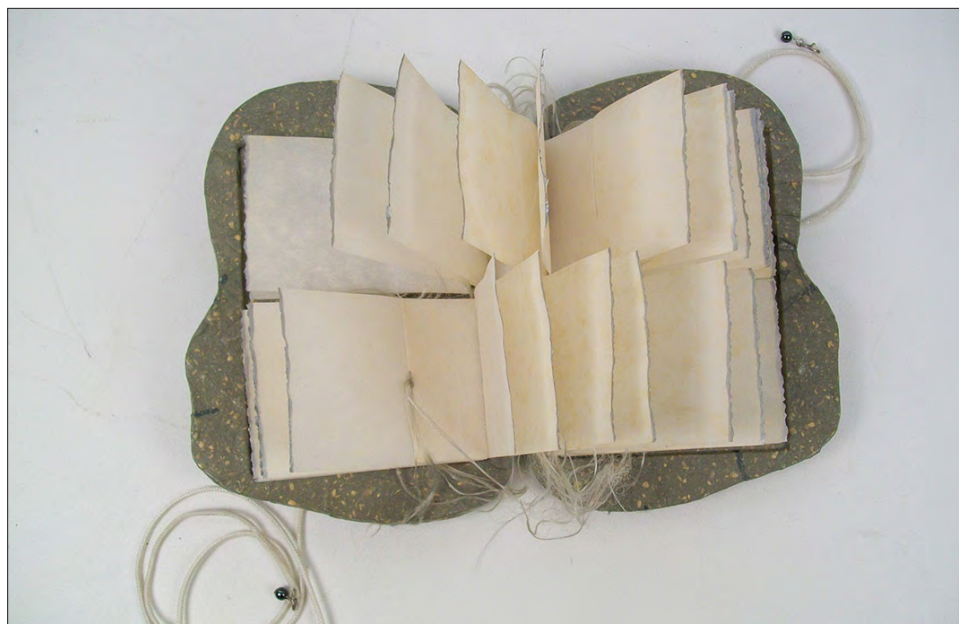
*Vendredi* remembers my first experience of a "collaborative submission" to a bookbinding competition. The effort was undertaken by a number of binders associated with the American Academy of Bookbinding. We submitted design bindings together, to an annual competition in France, as representatives of the school. We won second prize!

Laced-in boards binding structure in manipulated violet goat. Design elements include hand-sewn silk endbands, leather hinges, marbled paper pastedowns and suede flyleaves. Sun image and title hand tooled on cover by binder. Bound in 2015.

*Lang Ingalls graduated from the American Academy of Bookbinding in 2007, where she studied under Tini Muira and Monique Lallier. She has studied with others — notably Don Glaister, Edwin Heim and Ana Ruiz-Larrea — to further hone her skills. She presently works out of her atelier in Crested Butte, making fine bindings year-round. Her work shows in the US and abroad regularly.*

Peggy Johnston  
Des Moines, IA

**Slate**  
*Artist Book*



6 h x 4 w x .75 d"

I often pick up rocks on my travels as souvenirs. *Slate* was inspired by a piece of Welsh slate that I collected over forty years ago whilst traveling in Great Britain, where my husband was stationed with the USAF. I vividly remember that we were suffering from Hong Kong flu, and had lost my parents who had said, "Don't worry about money, Kids, we'll pay for everything." Wales was very gray and cold in November 1968.

*Peggy Johnston graduated from the University of Wyoming with degrees in art and education. Since then she has continued her studies in painting, printing and the book arts. She has taught locally in the public schools and at the Des Moines Art Center. She has also conducted workshops across the country. Her award winning works are held in public and private collections nationally and internationally, including the National Museum for Women in the Arts in Washington, D.C.*

**Istanbul**  
*Artist Book*



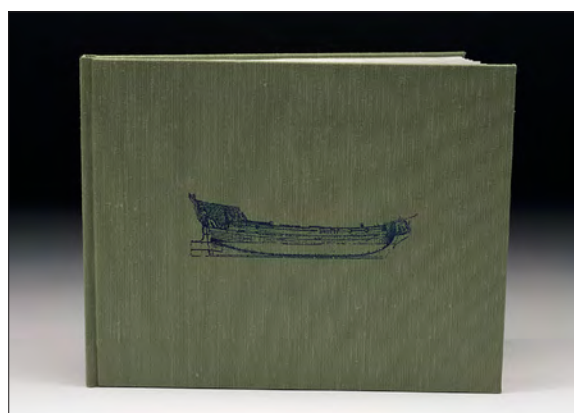
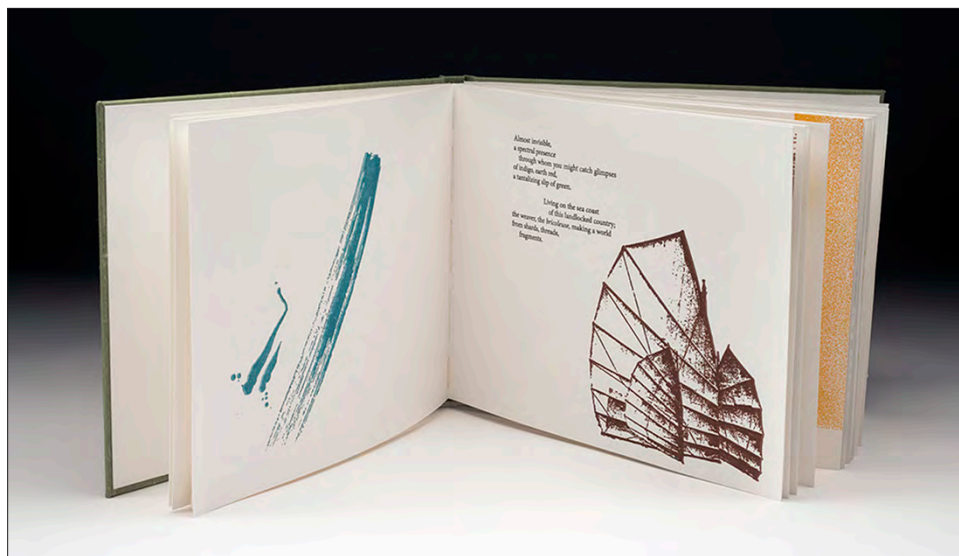
I've been waiting for a reason to make this book ever since I took the "Portable Hoard" workshop with Hedi Kyle in 2005. She displayed a model of a "Mongolian Stiff Leaf" structure, although it wasn't part of the workshop. I traveled with a friend to Istanbul the same year. To make a little photo album using that structure has been in the back of my mind ever since. I used strips of a marbled paper I purchased in Istanbul to complete the souvenir. Pamela Spitzmuller wrote about this structure for Hedi's Festschrift in 2009. Although it is a very simple, almost rudimentary structure, Hedi's model impressed me with its elegance. My book is not elegant; it is a jumble of images and color. It's my homage to a wonderful teacher, nevertheless.

*Karen has been a book and paper conservator in private practice in Denver for 30+ years. A professional associate member of the American Institute for Conservation since 1990, she is also employed at Jefferson County Public Library. A long-time member of GBW, she currently serves as co-chair of the Rocky Mountain Chapter.*



Paula Jull  
Pocatello, ID

**Pilgrim**  
Artist Book



9.1 x 7.3 x .6"

*Pilgrim* is a newly completed collaborative artist's book. It explores why and how we journey, using prose, poetry, and image to record both inward and outward aspects of a journey begun in memory. Text and image converse, not echoing one another, but providing a set of layers that work in counterpoint. This layering expresses the interactions of the collaborators as they constructed the book. We hope that, as others read the book, the connections they make among the parts of it will become another layer of meaning. The book was printed on a Vandercook press in the Arts and Letters printing studio on Somerset paper with photopolymer plates. It is bound with Japanese silk bookcloth printed letterpress on front cover.

Paula Jull studied Asian Art History and completed her MFA in printmaking at Indiana University. Her artist's books, photography and mixed media have been exhibited widely in regional and national exhibits. Her books are in prominent special and private collections, and are featured in "500 Handmade Books", editions 1 and 2, and "Handmade Books, Studio Series" published by Lark Crafts.

Currently a Professor at Idaho State University, Paula teaches book design, letterpress, and graphic design. She is a founder of Pinyon Jay Press at ISU and is currently Art Director of the Journal of the Guild of Bookworkers.

Ginny Kilander  
Laramie, WY

**Geothermal Pool,  
Yellowstone**  
*Broadside*



11.75 x 14.75 x .6"

As a paper marbler, after I pull a sheet of traditional marbled paper, I often also explore the remaining acrylic colors on the surface of the marbling bath. A void without color remains after the sheet is pulled, and that negative space then interacts (naturally, or through manipulation of the surface colors with marbling tools) with the remaining colors in unique, fascinating, and unpredictable ways, often leading to unexpected results. This piece was no exception and when I was looking down at the bath, it very much reminded me of the brilliantly colored bubbling geothermal pools I saw during a trip to Yellowstone National Park. I captured the colors and swirls from the surface onto prepared paper, and have kept the paper as a memory of that trip ever since

*Ginny Kilander explores the book arts of papermaking, marbling, and paste papers in historic and modern contexts. She often investigates motion and movement in her original marbled works, and has presented on the history of these art forms. Ginny is a faculty archivist and Manager of Reference Services at the University of Wyoming's American Heritage Center which serves as the university's archives, repository of manuscripts, and rare books library.*



# Shahjahanabad

## Artist Book



The book's viewing sequence and binding structure are based on the photographer's trail through the alleys of Old Delhi. Photo panels unfold left, right or sometime both directions, reminding the viewer of his roundabout journey. Rather than a finished photo album or edition, the collapsed book also looks like a casual stack of loose prints, or a pile of raw experiences, contained inside a black case reminiscent of early Kodak Brownie cameras from the 1900s. The shape is a reminder that the work is a vessel, carrying visceral experiences and memories. A strap that attaches to the box adds portability to this effect, allowing the viewer to engage further with the work by wearing it around the neck. The case made with binder's board, a photographic filter, book cloth, leather, camera strap, and magnetic closure. Includes pamphlet (5.9 x 3.9"; 14 pages + Turkish map fold double page; sewn binding) with essays by both artists and map of city. 32 double-sided photo panels with tyvek and thread binding. Signed by the artists. Numbered.

*Sammy Seung-Min Lee currently lives and works in Denver, Colorado. She studied Fine Arts and Media Design at the University of California, Los Angeles and obtained a graduate degree in architecture at the University of Massachusetts, Amherst. Her work encompasses many artistic pursuits, including fine arts, design, architecture, and printmaking. In addition, Lee serves on the Board of Director for Asian Art Association at Denver Art Museum.*

Pamela Leutz  
Denver, CO

**The Symposium  
on Love or the  
Banquet: A  
Dialogue of Plato  
– translated by  
Percy B. Shelley**  
*Design Binding*



10 x 4 x .75"

This design binding was one of my first, and I bound it during my time studying in Switzerland with Hugo Peller. It is a most precious souvenir of my time with Hugo, when my love for binding, and my realization of what can be done in design binding came fully alive. I was amazed that a case bound book using paper covers could be transformed into a simple yet elegant design binding.

The book is case bound, covered with an Ascona marbled paper and hidden vellum corners, with a brown leather onlay over the spine and gold leather "feathered" onlays on the cover. The top of the textblock is gilded.

*Pamela Leutz grew up in the Chicago area. There she received a B.S. in Education, before moving to Dallas. Marrying into a family that was part of Gane Brothers and Lane, a bookbinding supply company in the USA, she became curious about the craft. In 1979, she enrolled in the popular weekly bookbinding classes at The Craft Guild of Dallas where she studied for many years. She later studied with several master bookbinders including Hugo Peller and Jan Sobota.*

*In addition to creating books and boxes for clients, Pamela loves teaching bookbinding. Being instrumental in introducing bookbinding to so many people and educating people about the value of the craft are achievements she values. Her bindings have been exhibited and are in collections in the USA and the Czech Republic. She is also the author of **The Thread That Binds: Interviews with Private Practice Bookbinders**.*

Christopher  
McAfee  
Springville, UT

**Infernal Devices**  
*Design Binding*



8 x 6 x 3.25"

Infernal Devices is a steampunk novel published in 1987 by K.W. Jeter. While Jeter did not write the first steampunk novel, he is credited with coining the term "steam-punk" in a letter to *Locus* magazine:

"Personally, I think Victorian fantasies are going to be the next big thing, as long as we can come up with a fitting collective term for [its writers]. Something based on the appropriate technology of the era; like 'steam-punks', perhaps."  
—K.W. Jeter

This binding is my tribute both to the genre and to Jeter.

*Christopher McAfee expends much of his energy fending off the unnecessary distractions of life so he can spend more time doing important things like hanging out with his family, playing the ukulele, and making things. The things he makes are usually books.*



## Artist Book



book opens to 8" circumference

This 6 page star format accordion book tells the story of a recent biking trip in the Netherlands where the artist found an oyster shell as a keepsake. The artist questions how the shells came to be so many littering the large shore rocks of the North Sea. The 3 layered book highlights the artist's polymer plate etchings of text and bird images. The book is contained with the shell in a partitioned box.

*Patty's art had been intertwined with her career as a Pediatric Occupational Therapist until retirement in 2009. Retirement allowed further exploration of her lifetime love of art. She attended the Botanical Illustration program at Denver Botanic Gardens and received her certificate in June 2004. Art Students League of Denver along with numerous ongoing workshops in drawing, printmaking and bookmaking keeps her always challenged.*

*Using her etching press in her printmaking studio is her current favorite artistic occupation. Turning nature drawing into zinc, copper or polymer plates allows for ongoing experimentation in intaglio printmaking. Patty has received many honorable mention and merit awards over the years as she participates in exhibits regularly. Her work is in many homes of people who love nature in art. As Artist-in-Residence at Rocky Mountain National Park in 2012 Patty's whimsical moose etching has been archived in the Park Collection.*

Elizabeth McKee  
Albuquerque, NM

**For Immediate  
Release**  
Artist Book



10" x 13" x 1.5" closed - 10" x 43.8' open

This book remembers the struggle for equal rights made by women who have come before us. It includes the full text of a speech by Stephen Lewis titled *This World Is Off Its Rocker When It Comes To Women*, the poem *Fugue* by Robyn Sarah and the song *Bread and Roses* by James Oppenheim.

We remember the Bread and Roses strike and the struggles described in *This World Is Off Its Rocker When It Comes To Women* while the determined women of *Fugue* move on, marching off the final pages. It inspires us to never forget those who have made our lives better and still work to do so. We must strive to build on their sacrifices and improve the world for others.

This is one of five copies that I made while living in Moscow, Russia. The full version can be seen at <http://forimmediaterelease.moonfruit.com>.

Elizabeth McKee moved to Albuquerque in 2015. Since then she has been putting down roots in this quirky town. Her nomad's life has carried her from New Guinea to Australia, Iowa, Japan, Zambia, Canada, Malaysia, Florida, Bangladesh, Kenya, Uganda, Maryland, Russia and Albuquerque. She discovered calligraphy in Japan in 1970; was happy to rediscover it in English in 1980. She helped establish the Calligraphy Society of Ottawa in 1984 and was made an honorary life member in 1990. Her work is included in the collections of the late Queen Mother, the City of Ottawa, the National Museum of Women in the Arts, Harvard's Houghton Library, Queen's University's Douglas Library, Kingston, Ontario, the Bainbridge Island Museum of Art, Bowdoin College's Hawthorne-Longfellow Library as well as private collections around the world. Finished books can be viewed on her website <http://60by62.combook>.



Richard  
Pollock-Nelson  
Aurora, CO

**Under the Stars**  
*Fine Binding*



Approximately 9" in diameter

When I saw this cigar box it reminded me of when I was a boy and we used to sleep in the field across from our house. We would take a blanket and pillows and talk and look for shooting stars until we fell asleep.

*Richard has been binding books since 2012. He has completed the certification program at the San Francisco Center for the book. In addition, he has completed several leather binding classes with Dominic Riley. He has also completed a number of other binding classes with various binders.*

Marnie  
Powers-Torrey  
Park City, UT  
with  
Beth Krensky

**METAFOUR**  
An anthology  
of being(s)  
*Artist Book*



8.5 x8.5 x9.5"

Beth Krensky and Marnie Powers-Torrey, art professors at the University of Utah, are long-time friends and gatherers of things. This is their first collaboration.



Renny Russell  
Questa, NM

**Meditations on  
Wilderness**

*Fine Blinding*



11 x 8.5 x .75"

As I wander the canyons, climb the mountains, and run rivers of the Southwest, I am often moved to tears by the beauty found in wild places. In these landscapes mysteries are omnipresent, timeless and freest of human limitations. As souvenirs of place, I capture them in photographs, and return in memory. To enhance their power, I place images with my calligraphy.

My studies at the American Academy of Bookbinding have allowed me to create covers inlaid with precious stones and silver. I was elated that I could at last blend my myriad talents as content for limited edition bindings. "Meditations on Wilderness" is my offering for the Guild of Book Workers traveling exhibition.

In an era of digitization, mass production, and cheap materials, fine leather binding matters. I am honored to be part of the Souvenir exhibition and part of a historical continuum of binders. Century old bindings are souvenirs as well of past beliefs, values, and attitudes of a culture, just as some of the bindings in this show will be testimonials for future generations— that the Fine Leather binding tradition will endure.

*Renny Russell was born in 1946 in South Pasadena, California. In the early 1960s, Renny attended the College of Arts and Crafts and the San Francisco Art Institute. In 1969 he moved to the Sangre de Cristo Mountains of New Mexico, where he's lived since. His paintings have been purchased by writer Ed Abbey, and Senator Tom Udall, and can be found in many private collections throughout the Southwest. His calligraphy graces the walls of Terry Tempest Williams, Derrick Jensen, and Jon Krakauer.*

*In 1965, Renny collaborated with his brother to write On the Loose, chronicling their wanderings through the wilderness of the West. Published by the Sierra Club, it became their most popular book, and sold more than a million copies to secure a spot on the New York Times best-seller list.*

*In 2007 he began his own publishing company, Animist Press, and published his memoir, "Rock Me on the Water." In 2011 he published "Fragments of Peace in a World at War". He is currently working on a biography of pioneer river-runner Harry LeRoy Aleson.*

Priscilla Spitler  
Truth or  
Consequences, NM

**Keepsakes**  
Artist Book



8.3 x 6.1 x .8"

Keepsakes and souvenirs, the things acquired over a lifetime, hold a vibration of memory from an event, a place or a person. This unique memoir of artifacts with original text and photographs is inkjet printed on Arches text wove paper, painted and toned with acrylic paint. It is bound in an accordion based pop-up book structure with a green goatskin spine and green Japanese cloth edges. Gold stamped title.

*Priscilla Spitler studied printmaking (BFA 1975) at the California College of Arts & Crafts, Oakland, and bookbinding at the London College of Printing (1981-1982). She was edition bookbinder at the Palace Press, Museum of New Mexico, Santa Fe, from 1982 to 1986 and at BookLab Inc., in Austin, Texas, from 1987 to 1995. Her own Hands On Bookbinding studio was established in 1995 in Austin and later moved to Truth or Consequences, New Mexico, in 2007.*

*Priscilla is the 2009 and 2015 prize winner of the Helen Warren DeGolyer Award for American Bookbinding. In 2015, she received the Lifetime Achievement Award from the Guild of Book Workers.*

Christina Q  
Thomas Maloy  
Provo, UT

**The Country  
Diary of An  
Edwardian Lady**

*Design Binding*



9 x 7 x 1

For each birthday my grandparents allowed each of their grandchildren to choose a book from their personal library as a birthday gift. This book -- a facsimile of the British naturalist Edith Holden's stunning illustrated diary from 1906 -- was always a favorite and was my chosen gift in 2007. Now that my grandparents are gone I cherish this volume even more as a deeply meaningful reminder of them and of the childhood I spent loving this book's illustrations and learning from my grandparents how to grow and care for plants. For the design I chose two of my favorite illustrations to recreate with leather onlays: the Common Red Poppies are from August and the Wren and Hedge Sparrow from December; the month in which this book was given to me.

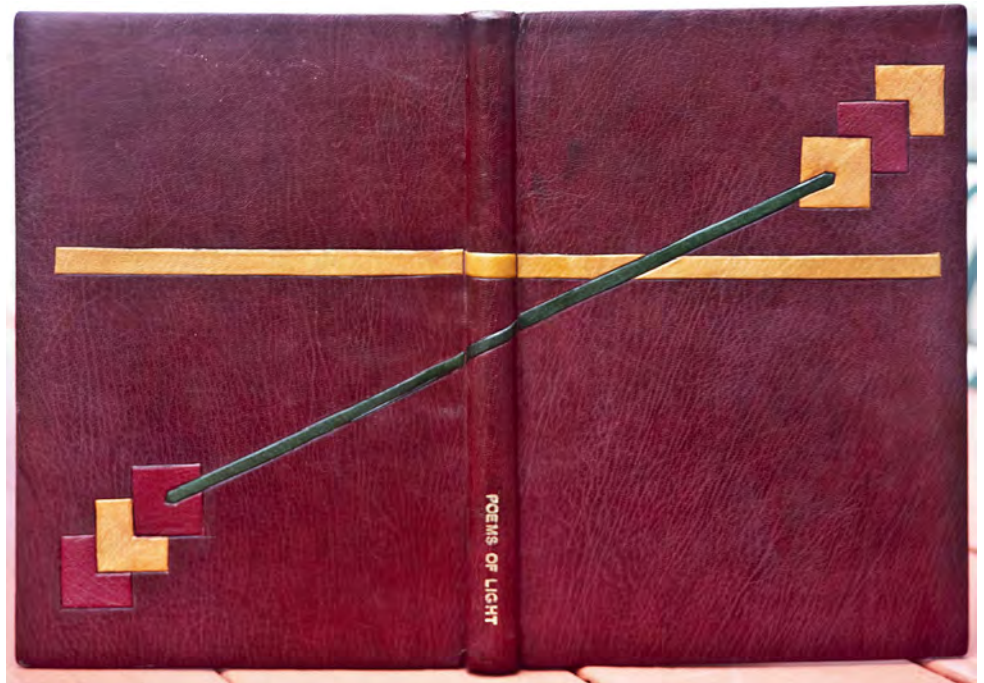
*Christina Q Thomas Maloy is a book and paper conservator at BYU's Harold B. Lee Library. In the remaining nooks and crannies of daily life Christina finds time to let her bookbinding imagination run wild -- unless it's one of those not-so-rare days where she wants nothing to do with books and would rather garden, hike, or go on a massive road trip with her husband.*



Jim Welker  
Janesville, WI

**Poems of  
Light**

*Fine Binding*



11 x 8 x .75"

The expressionist Romanian Poet Lucian Blaga has written these incisive glimmers, to souvenirs if you will, that peek through from the essence of life. The book is published by the Olde Stile press in Wales. It is bound in Nigerian goat leather with leather inlays.

*Jim is a non-professional bookbinder with seven years of training at the American Academy of Bookbinding, numerous workshops at the Centro del bel Libro in Ascona and countless workshops with tutors in the U.S. the U.K and the Netherlands.*

Pam Wood  
Tempe, AZ

**Rabbit Spirit**  
*Artist Book*



5 x 6.5"

This book is a visual and tactile souvenir of what comes to mind when you think of a rabbit.

Tacket binding of four original illustrations Turkish map folded inside each signature. Handmade paper cover with sewn synthetic fur on book and clamshell box spines. Original bookcloth on the box walls.

*Academically trained in fine art, Pamela received a BFA in Printmaking from Kent State University and did post-graduate studies in graphic design at Cleveland Institute of Art. Pamela works primarily in paper and bookarts and continues to exhibit her one-of-a-kind books at various art centers and museums, both nationally and internationally. Many of her artist's books have been acquired by different local, national, and international libraries and museums for their permanent collections. She has been the recipient of several professional development grants from the Arizona Commission on the Arts and was the recipient of a fellowship from the Women's Studio Workshop in New York. Pamela has studied with numerous master binders, including Don Glaister and Monique Lallier. Currently, Pamela is enrolled in the American Academy of Bookbinding as a diploma candidate in fine binding.*

SOUVENIR is an exhibit of contemporary book works by members of the Rocky Mountain Chapter of the Guild of Book Workers. Some of these works are available for purchase. Please contact the artist directly for more information.

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