

2026



ROCKY MOUNTAIN BOUND

ROCKY MOUNTAIN CHAPTER
GUILD OF BOOKWORKERS
BOOK ARTS EXHIBITION

ROCKY MOUNTAIN BOUND

ROCKY MOUNTAIN CHAPTER
GUILD OF BOOKWORKERS
BOOK ARTS EXHIBITION 2026



EXHIBITION REFLECTIONS

Twenty-two years ago, I joined the Guild of Book Workers. My friend who was on the boards of GBW national and Rocky Mountain Chapter said to me, "Join a chapter, you will get a better feel for what the Guild does". Joining the Rocky Mountain chapter has been and continues to be so much fun. The statement still is true today. Chapter involvement gets us connected to fellow professionals and relationships that help us all grow.

Chapter exhibitions over the years have been the best. They are low stress and collectively the exhibits are amazing. I was personally involved with the Rocky Mountain Chapter 2016 "Souvenir" traveling show at the Phoenix Public Library venue. As busy as the show process is, when it comes to uncasing the work for exhibit set up, the experience is filled with moments of joy and creative magic.

Sitting at my computer opening the digital images for "Rocky Mountain Bound 2026" at the University of Denver returned me to the creative wonder as in 2016. It is thrilling to see all the members' work. As members you need to know that your work is significant, strong and cutting-edge. The range of work includes Conservation, Artists Books, Design Binding, and Fine Binding. This show has something for everyone and worthy of spotlight.

Thanks to everyone who participated and keep making great work. The book arts and greater community will be excited.

Keep creative and curious,

Pamela Wood,
Guild of Book Workers Fine Print Correspondent and
gladly your desert outpost member, Tempe, Arizona

EXHIBITION VENUE

THE UNIVERSITY OF DENVER

Anderson Academic Commons
2150 E Evans Ave, Denver, CO 80208

This exhibition can also be viewed online
at the Rocky Mountain Chapter website:
rockymountian6.wixsite.com/rmgbw

EXHIBITOR'S ENTRIES

ALICIA BAILEY



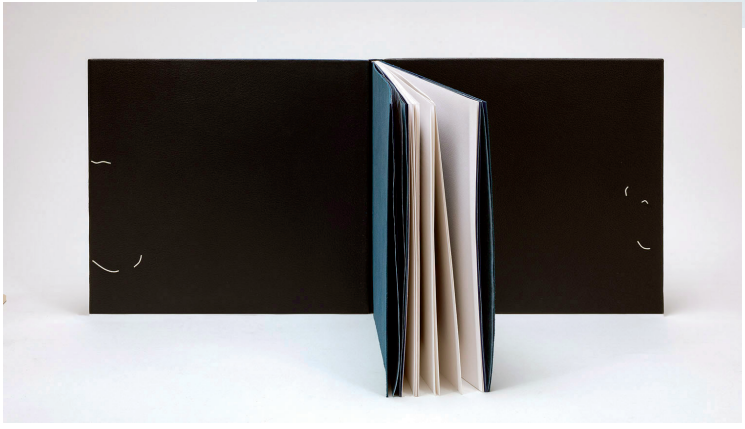


TITLE: *Populus Tremuloides Three*
YEAR COMPLETED: 2026
DIMENSIONS: 14½ x 5¾ x 1½ in
MATERIALS: Hybrid Zen Xian Bao structure created with starched book cloth, ink, acrylic, paper, colored pencil, laser toner, fusion foil, mica, plant specimens, leather, dye, steel, magnets, wax, book board.

Third in an ongoing series focused on Populus tremuloides (aspen trees), Populus Tremuloides Three presents Tanka poems, essays and free verse. Each of the five rectangular origami trays hold a map folded sheet with an essay flanked on either side with free verse and an aspen bark specimen. Attached to either end of the trays are masu boxes, each containing a Tanka poem and aspen leaf specimen encapsulated in mica. Tray sets are held in place with magnets so are easily removed/re-ordered for display. Case is covered in surface manipulated goat with strap closures.

ROBIN BRANDES







TITLE: *A Clockwork Diorama*
YEAR COMPLETED: 2025
DIMENSIONS: 10⅛ x 10⅝ x ⅜ in
MATERIALS: Full leather binding with laced-in boards using three colors of blue goat leather. Inlays of white goat leather lines. Edge-to-edge doublures in dark blue goat leather. Blue goat suede flyleaves. Natural edges. Leather endbands.

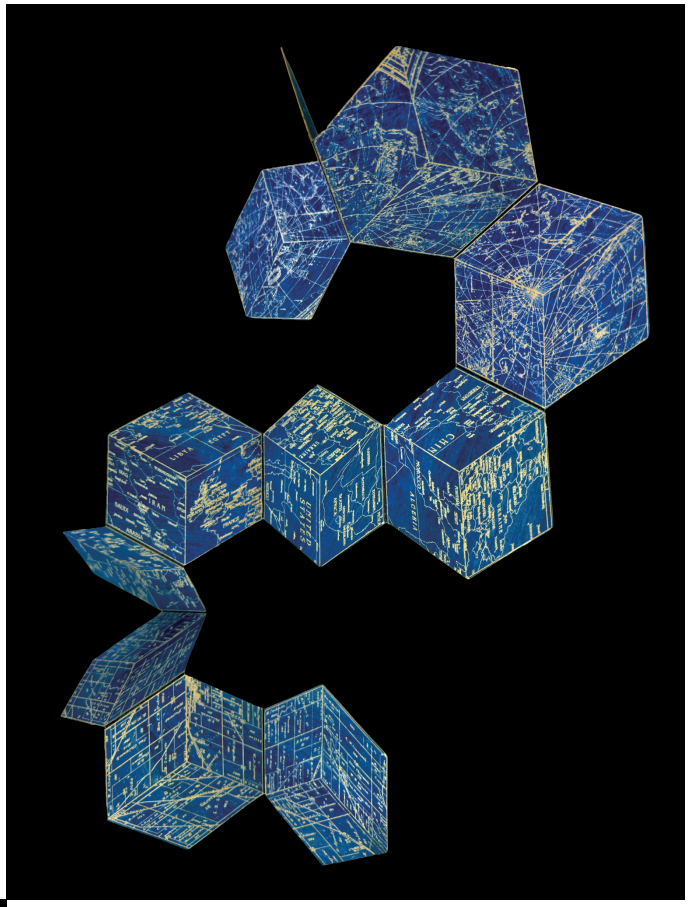
A detail in one of Veta Gorner's copperplate etchings inspired me to portray how it feels to dance wildly; joyfully, free without inhibition. Ecstatic!

"This is stunning and I recognize a tiny bit of my drawing the design so beautifully follows. If bookbinding were to be seen as both its own art form and a system of translation of intent — this is flawless." —Veta Gorner, UK

Photos by Black Cat Studio

INSIYA DHATT

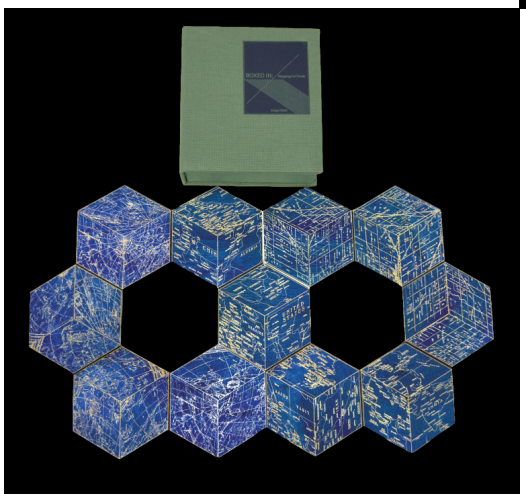
TITLE: *Boxed In: Mapping the Divide*
YEAR COMPLETED: 2026
DIMENSIONS: 4 x 3½ Hexagon x ½ in
STRUCTURE: Hexagon Accordion



Boxed In: Mapping the Divide explores the fundamental human impulse to classify as a primary way to understand ourselves and the world around us.

We began by drawing lines between stars to create celestial maps for navigation and discovery; paradoxically, these very tools have created the ideological and physical walls that box us in. This sculptural book asks a singular, piercing question: When did our need to understand become a way to divide?

The work is composed of 11 interconnected hexagons that visually manifest as a cube and form a physical infinity loop. This structure mirrors the cyclical nature of human definition—where one boundary ends, another begins.



The narrative is divided into four thematic scales of human "boxing":

The Celestial Map: The abstract, cosmic impulse to define destiny and identity.

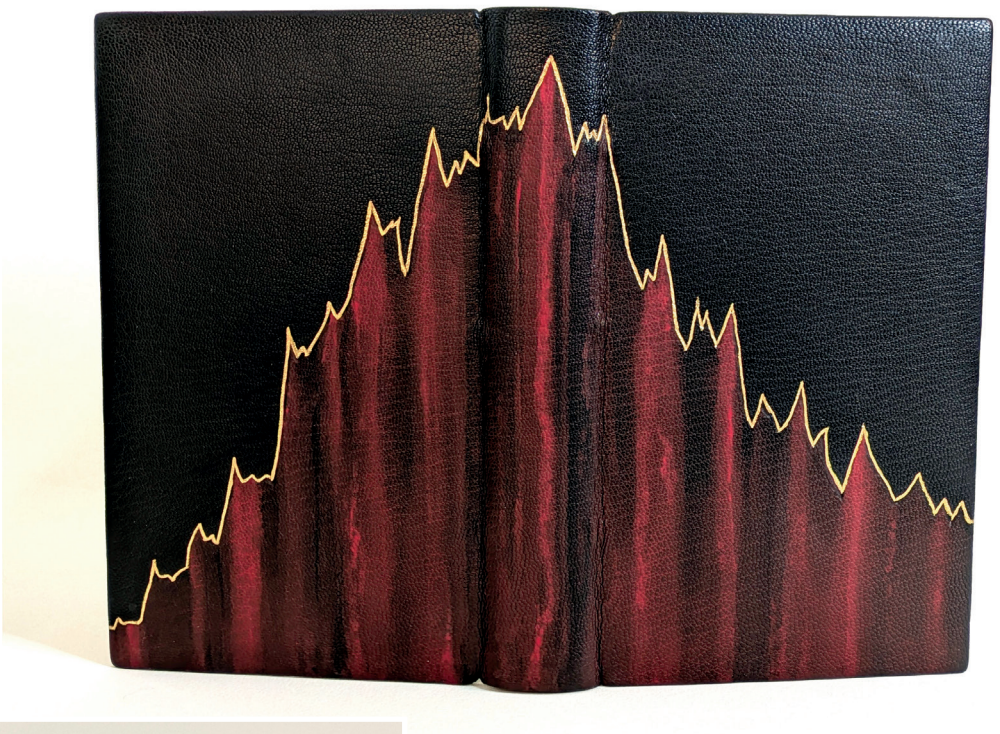
The World Map: The geopolitical impulse to define nationhood and belonging.

The Plat Map: The socio-economic impulse to define property and neighborhood.

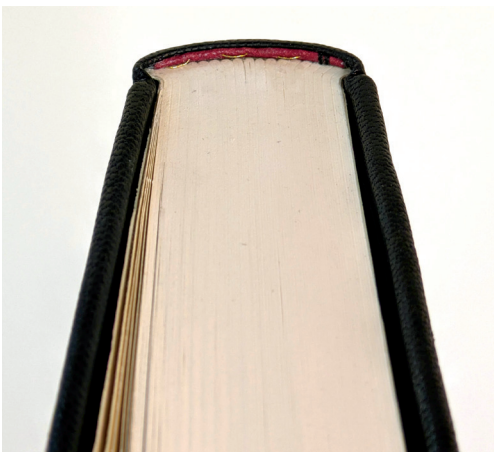
The Architectural Blueprint: A study of "our space" and the infrastructure of our daily divisions.

Each page is hand-painted with acrylics in a palette of blues and greens. Using a process called laser ablation, a laser is used to meticulously etch away the pigment, revealing the pristine white paper underneath. This creates a high-contrast visual dialogue between historical maps and contemporary architectural plans.

HOLLY D'OENCH



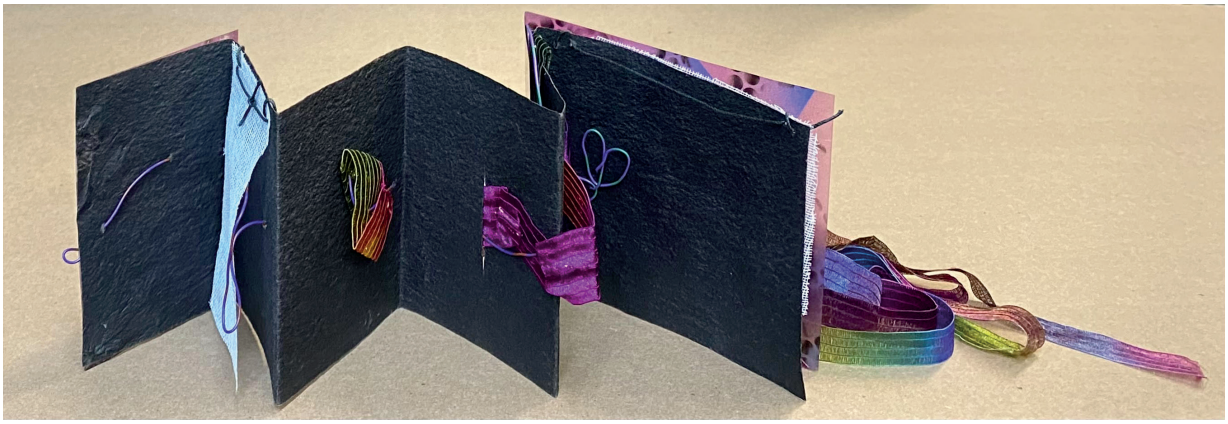


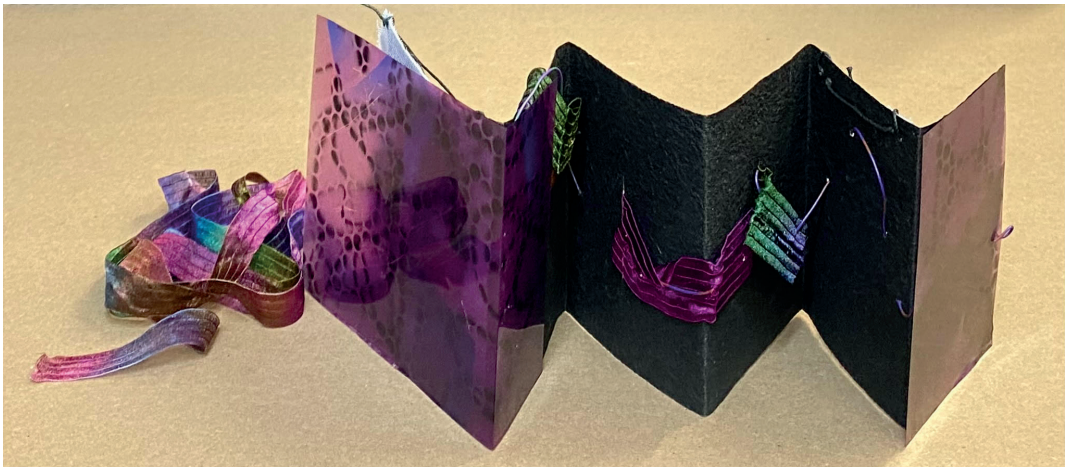


TITLE: *The Iliad*
YEAR COMPLETED: 2025
DIMENSIONS: 8¼ x 5 x 1½ in
MATERIALS: Full leather laced in boards binding. The endpages are hand-painted by the binder on bugra paper. Handmade leather endbands.

The Iliad is full of rage and the search for glory. With this design, I wanted to represent the depth of a decade long war and how just how entrenched both sides would have been. Both the "strong-greaved achaeans" and the Trojans saw their shares of victories and losses and they always had the pursuit of glory foremost in their minds. The hand-painted end pages represent the scene where Achilles sacrifices 12 Trojan youths on a funeral pier as revenge for Patroclus.

RILEIGH ELLIOTT





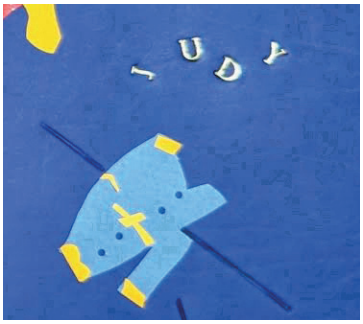
TITLE: *Finding my way (OUT)*
YEAR COMPLETED: 2025
DIMENSIONS: 3¾ x 4¼ x 1 in
STRUCTURE: Folded book made with paper, super, painted transparency, ribbon, wire, and string

This artist book expresses my journey of getting to know my own queerness, and the joy and possibility it brings to my life.



JODEE FENTON





TITLE: *Punch & Judy*
YEAR COMPLETED: 2026
DIMENSIONS: 9¾ x 6¼ x ⅝ in
MATERIALS: The textblock is by Incline Press with printed illustrations by Helen Moss. Full leather binding in blue goat, laced in boards, guilded and painted edge treatment, handwoven silk endbands, endsheets are Bugra paper, Fabriano paper inlays on recto and verso, gold tooled title, custom clamshell box. Copy 149 of 160 printed.

Punch is a rascal puppet who instigates conflict with everyone he meets-both in lively banter and using his stick. My design uses the brightly colored illustrations to show the puppets falling off the stage after their encounter with Punch.



JIM FRAZER



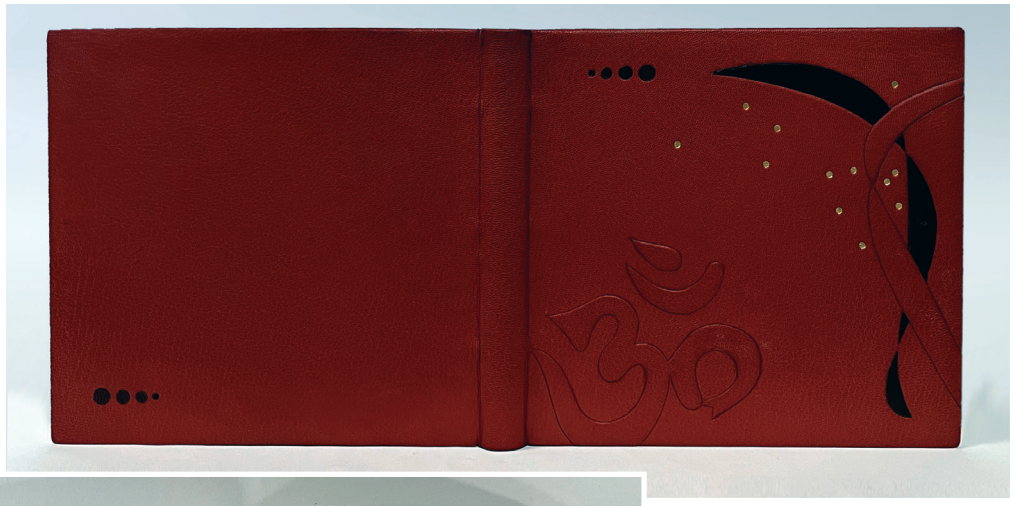




TITLE: *All That Will Remain*
YEAR COMPLETED: 2025
DIMENSIONS: 12 x 13⅝ x ¾ in
MATERIALS: Album binding with spine, guarded pages - digital prints, board, tyvek, acrylic, cord

All That Will Remain is set in the Petén region of Guatemala among Mayan archaeological sites far from the usual tourist destinations. It uses the form of a Victorian explorer's photo album to reflect on similarities between theories of the causes of the Mayan cities' abandonment and present-day crises. The Mayans went back to their milpas, but when our contemporary way of life is no longer able to resist the pressures tearing it apart, we may not be so lucky, as we depend on our infrastructure. The wildness of the jungle (or desert) will be all that will remain.

ERIC FREYER



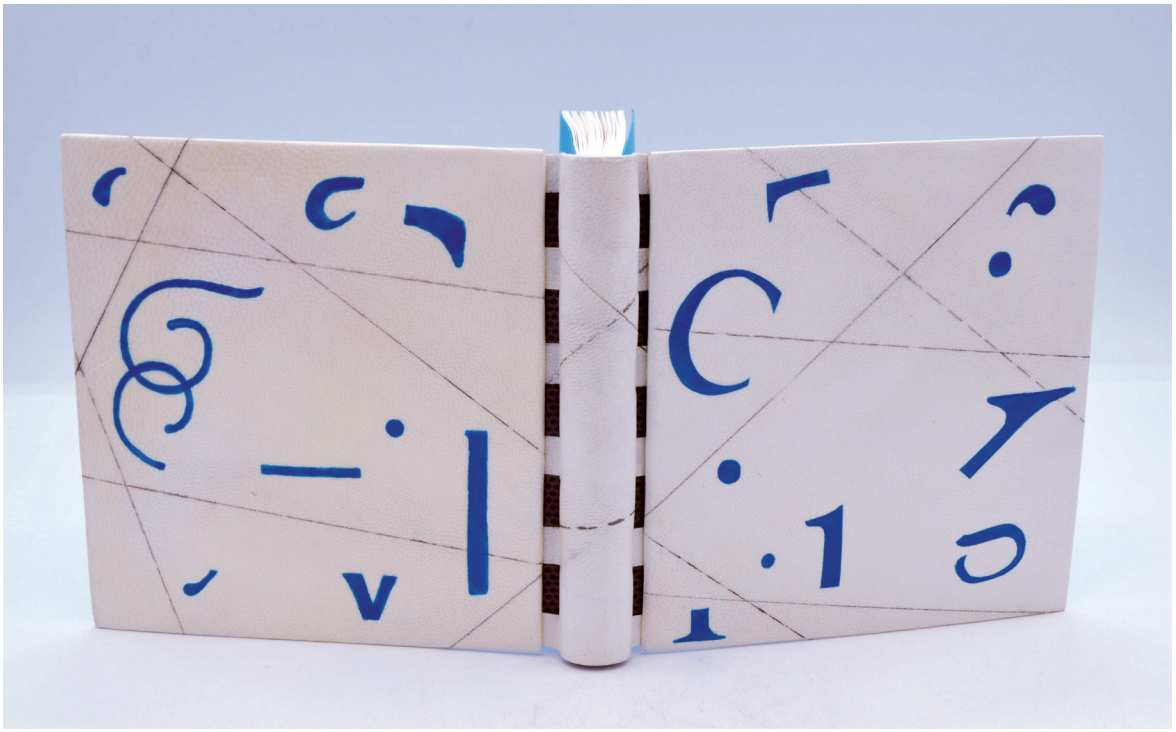




TITLE: *The Megan Challenge*
YEAR COMPLETED: 2025
DIMENSIONS: 8⅛ x 8½ x 1 in
MATERIALS: Full leather binding. Laced in boards. The text block is Arches Text Wove and Kozo. Cave Paper paste downs.

This book was inspired by a 30 hot day yoga challenge I began in June 2025 from a single instructor, Megan. Each page records a representative flow from each class as well as a hand written note from Megan documenting the intention she brought to the flow. I incorporated stylized yoga forms through the book. These are also represented on the cover design.

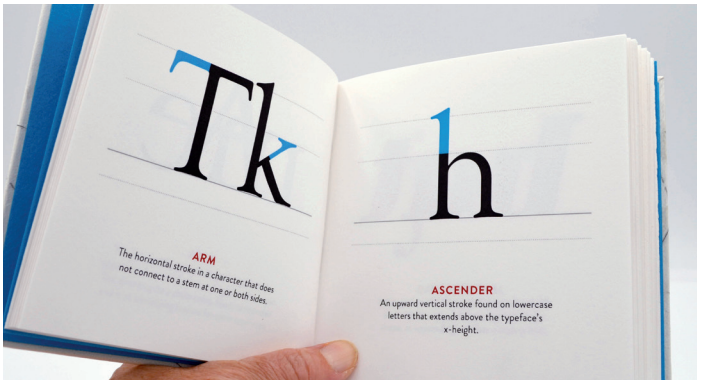
BRENDA GALLAGHER



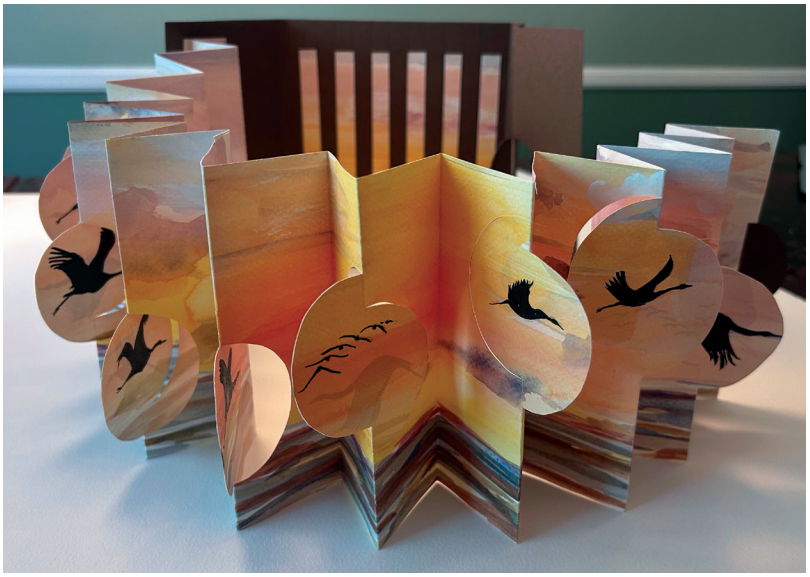
TITLE: *Typographic Terms, a Glossary*
YEAR COMPLETED: 2025
DIMENSIONS: 5¼ x 5⅛ x ¾ in
MATERIALS: Bradel binding; boards and spine covered in parchment and snake skin. Untitled, natural edges, leather endbands, design work created with scored lines tinted with graphite and nail lacquer.

The textblock is a glossary of terms describing letterforms, compiled, designed and illustrated by the binder. Created during a 2025 course with Rahel Scheufele at the American Academy of Bookbinding. The design of the cover reflects the book's illustrations with cyan highlighting parts of letterforms and a dashed line marking x-height.

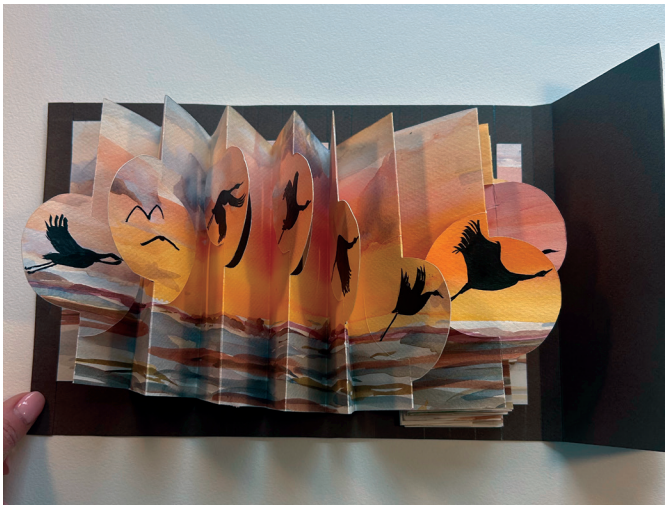


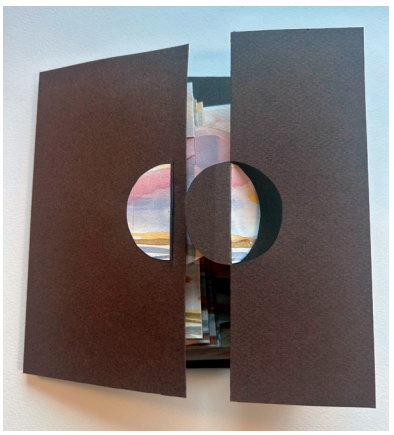


CAIT GHOSHAL



TITLE: *Bird Blind*
YEAR COMPLETED: 2026
DIMENSIONS: 7 x 6 x ½ in
MATERIALS: Concertina book in folio. Concertina made with 90lb hot press watercolor paper with watercolor and sumi ink. Folio made with 160 gsm drawing paper. Stands upright in half circle.





Hundreds of thousands of sandhill cranes migrate on the Platte every spring. Nearly 80% of the North American sandhill crane population roosts on a 75 mile stretch of the river. This book captures cranes roosting at sunrise and sunset. The accordion book format shows the movement, timelessness and wonder that you experience while watching these cranes from a bird blind. The panels move up, down and across and show cranes in various forms of flight. The folio is designed to mimic a bird blind and you can see the bird blind as if peering through binoculars if you peek through the concertina panels. I completed this book while taking a class with Sammy Lee at ASLD.

DARIN GRASSMAN





TITLE: Untitled (Harold Feigenbaum 1930's Contact Prints Box)
YEAR COMPLETED: 2026
DIMENSIONS: 5½ x 4½ x 1⅛ in
MATERIALS: Clamshell Box with inset, housing small cloth portfolio box containing original contact prints from the 1930s. Book cloth, flocked paper, ribbon, board.

Three years ago, I recovered a cache of negatives from my grandmother's garage in the Nevada desert, where they had sat untouched for more than thirty years. After scanning them, I quickly became obsessed with a group of photos taken by my grandfather between 1939 and 1945. Grandpa Hal was a teenager and a photography enthusiast living in Brooklyn, NY when he volunteered for military service in 1942. He became an Army photographer and was assigned to one of the many USAAF heavy bombing groups in East Anglia. These are some of his earliest images, taken before the war, during the late 1930's in Brooklyn, NY. This clamshell box is the first of several archiving efforts to preserve and showcase his work.

KAREN HANMER

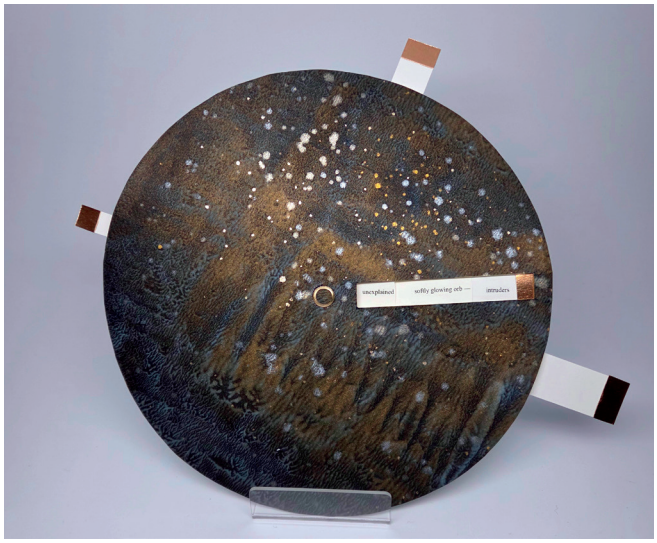




TITLE: *Grimoire: New Scottish Folk Tales* poems by Robin Robertson, drawings by Tim Robertson.
YEAR COMPLETED: 2025
DIMENSIONS: 10⅝ x 7 1/16 x 11/16 in
MATERIALS: Bradel binding. Boards and spine covered in deer parchment. Rolled leather endbands, head decorated in multicolor sponged acrylic, acrylic pochoir across boards, hand-titling in brown foil. Brown Roma flexi endpapers.

Robertson's poems are dark, mysterious, primal, and filled with allusions to the natural world. An illustration from the text was stenciled onto boards covered in deer parchment that was purchased already mottled and distressed.

CHELSEA HANSON

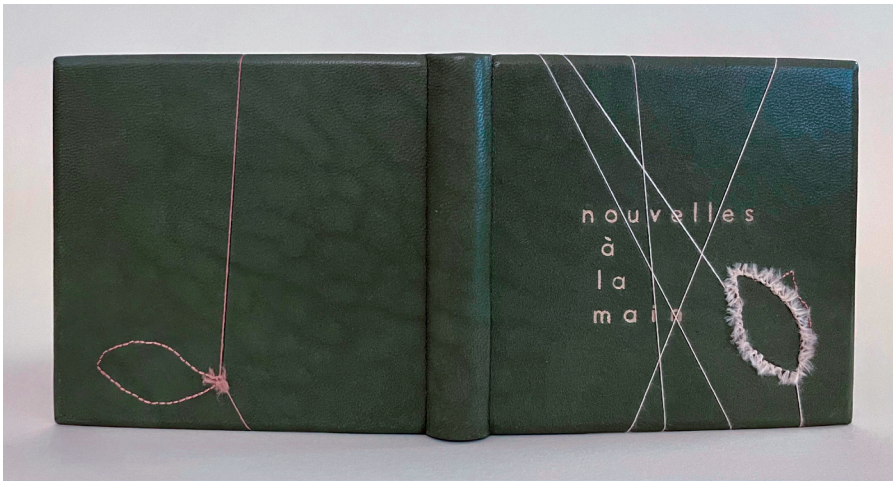


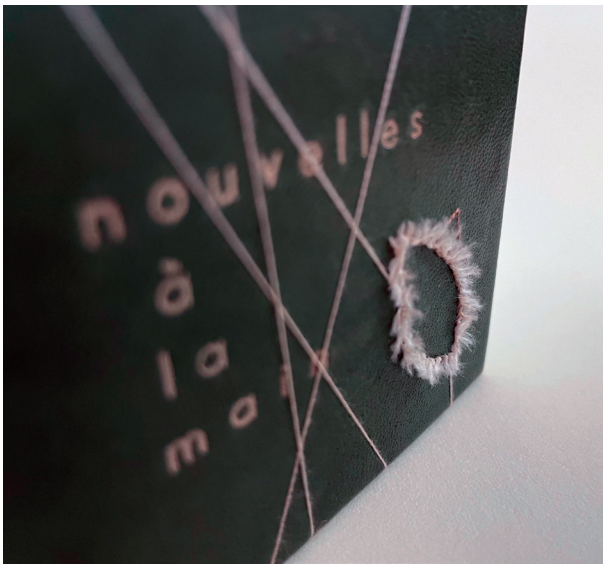
TITLE: *Haiku Encounters*
YEAR COMPLETED: 2026
DIMENSIONS: 12 x ½ x 12 in
MATERIALS: Volvelle structure created with paste paper (by the binder), watercolor paper, Classic Crest paper, copper-foil cardstock, wooden dowel, metal grommet, gold metallic ink, toner ink.

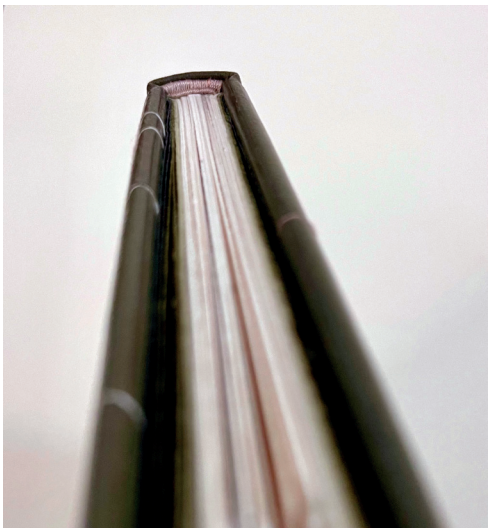


I approached the 3-5-3 syllable haiku form through an interactive book object, utilizing a volvelle with three paper wheels of interchangeable text to explore varied perspectives of extraterrestrial encounters. Each movable text wheel contains a form-appropriate line that, when manipulated via tabs, creates a haiku within the viewing window. The Voyager Golden Records inspired the paste paper and dimension of the volvelle. Nature often supersedes our perspectives, including what is traditionally classified as natural. The uncanny is a common theme in both my creative writing and book arts projects.

LANG INGALLS







TITLE: *Nouvelles à la main*
YEAR COMPLETED: 2026
DIMENSIONS: 8½ x 9 x 1½ cm
MATERIALS: Design binding in olive boxcalf, with matching edge-to-edge doublures. Design elements include hand-tied silk endbands, three-color French-fold kozo endsheets, and natural edges. Cover design inspired by the PAB illustrations, hand embroidered and tied with silk thread. Titled on recto.

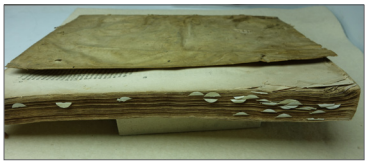
The words describe leaves fallen from unbearable heat into puddles, trying to drink there — yet transforming, soon joining the color of the mud and all but disappearing. Leaves, as seen in the PAB illustrations, are the inspiration. The idea of eventual disappearance is suggested by the fuzzing of the front leaf (knotted silk), this in combination with the lines of wrapped silk (challenging the legibility of the title).

KAREN JONES

Conserving (and exploring) 16thC limp vellum books

Medicorum Omnium Galeni, 1529
The first Latin translation of an important Greek text on medicine was published by Andreas Cratander, in Basel, Switzerland and bound in limp vellum in three parts. Treatment of this work was limited to local repairs, removing 20th c adhesions and fabricating enclosures for the set. The aim was to preserve as much of the original bindings as possible. It also provided an opportunity to learn about and appreciate early printing, papermaking and binding of that time.

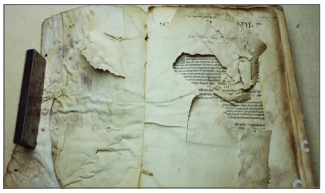
Condition



All three books had many adhesions at the fore-edge. A previous owner used this method for highlighting pages of interest.



Title page of book 1 shows evidence of removal of previous owner/property marks using bleach.

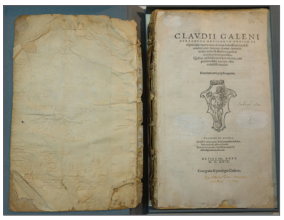


Book 3 had obvious water damage. In addition to damaging the paper, the vellum covers shrank as they dried.

Treatment



The adhesive of these mid-20th c hole reinforcements is soluble in water. Moisture also removed the surface sizing, so had to be used sparingly.

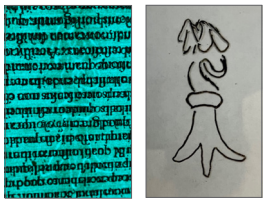


Title page of book 1 was washed to minimize contrast with bleached areas and to remove adhesions. The paper was weak where bleached, so tissue and paste repairs on verso reinforced those areas.



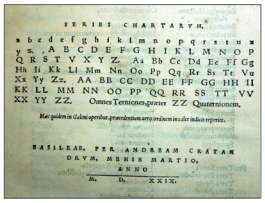
Fragments of water damaged paper were washed and mounted on Japanese tissue. This images shows book open in its custom enclosure.

Explore: Paper/Watermark



I traced a watermark found in the text and sent the image to the University of Delaware's Watermark Archive. The archivist discovered that it was a variation of a common mark (a crozier) used by papermills in Basel, as well as in France and Germany throughout the 15th c.

Colophon


SERIES CHARTARVM.

a b c d e f g h i k l m n o p q r s t u x y z. A B C D E F G H I K L M N O P Q R S T V X Y Z. Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Vu Xx Yy Zz. AA BB CC DD EE FF GG HH II KK LL MM NN OO PP QQ RR SS TT VV XX YY ZZ. Omnes Terniones, praeter ZZ Quaternionem.

Haec quidem in Galeni operibus, praeter mendorum aeruum ordinem in cete indicia reperiri.

BASILEAE, PER ANDREAM CRATAN DRVM, MENSE MARTIO, ANNO M. D. XXIX.

The colophon consists mostly of information on collating the text for the binder. The letters correspond with notations printed at the foot of each section so that the text could be ordered correctly. Each leaf was numbered, rather than each page.

Binding





Each limp vellum binding is now protected by a custom drop spine enclosure and polyester wrapper. Evidence of lacing holes, previous repairs, early notations, etc. has been retained. Book 2 was the least damaged and part of the original lacing was unbroken. Image detail shows the early spine label.

PROJECT: Poster
YEAR COMPLETED: 2026
DIMENSIONS: 30 x 30 in
TREATMENT: This poster documents a light bleaching treatment of an atlas page that was removed from the book sometime in the past. It was framed and on display for several decades before treatment. Poster designed by the artist.

Bleaching Paper with Light

Novi Belgii, 1670, John Ogilby
Printed on handmade paper. Dimensions: approx. 17 x 22"
This map was originally bound in an atlas.

The strip where the stub was used to attach map to the atlas shows the original color of the paper. The additional layers of paper and paste protected it from discoloration caused by acid transfer from the mount; mat burn also evident. The paper was folded and secured with paper tape to fit the framing.

TREATMENT

1. Remove adhesions, surface clean and test hand color to make sure it is not water soluble.



Before treatment, front (recto).



Before treatment, back (verso).



Tape and stub removed. Paper unfolded.

2. Wash in bath with calcium hydroxide added to release free acidity. The paste adhering the paper stub and other adhesions soluble in water released. Repeat wash.

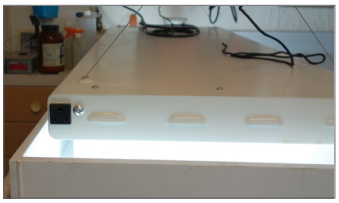


Washing. Discolored water after bath.



After repeated washing.

3. Light treatment: object is supported below surface of water; UV filtered light is applied close to the tray holding the map, which oxidizes and releases more discoloration. Two sessions, (6 hours total) were required. Both recto and verso were exposed to light. Oxidation can also damage paper, so must balance treatment with material stability.



Light bleaching lamp suspended over object.



After light bleaching, before local repairs.

4. Local repairs with Japanese tissue and starch paste completed on the verso of the map as needed.



After treatment.

PROJECT: Conserving a 16th c Limp Vellum Book
YEAR COMPLETED: 2026
DIMENSIONS: 30 x 30 in
TREATMENT: This poster explores physical aspects of a 16th c limp vellum book set. Poster designed by the artist.

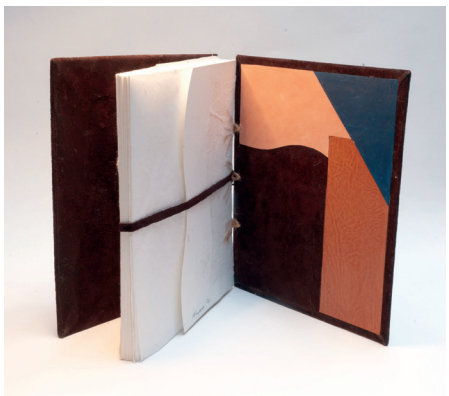
MAURY LEYSENS

TITLE: *En Plein Air Journal*
YEAR COMPLETED: 2026
DIMENSIONS: 7 x 5½ x 1½ in
MATERIALS: Placquette boards bound with packed cords and knotted kettles. 140g hot press watercolor paper. Original cover design of hand finished raw cow hide with goat and antelope leather accents.

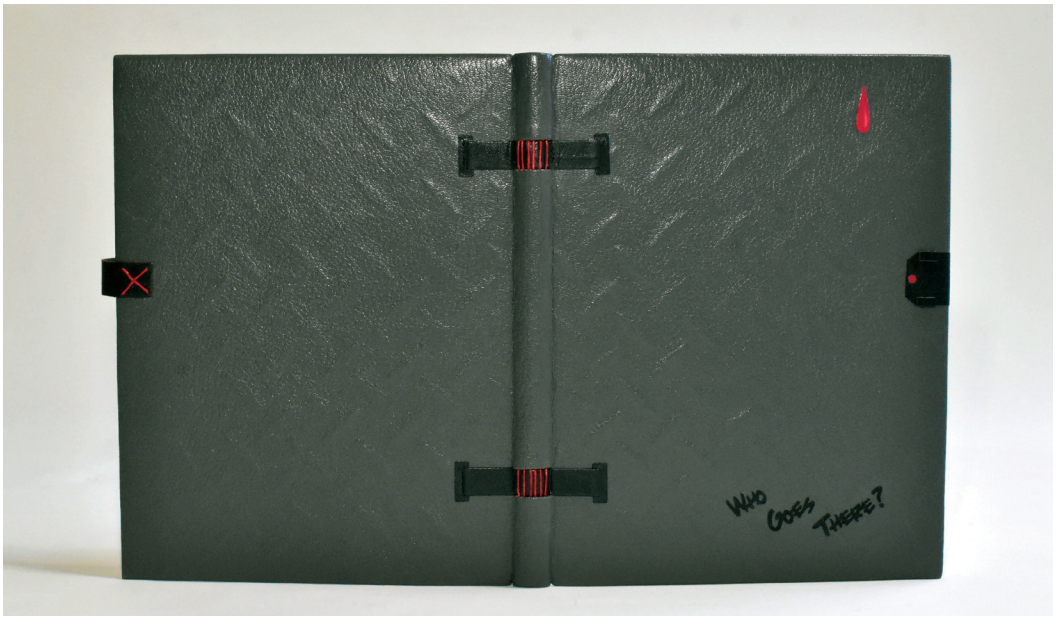
This is a Hand Bound Books of Durango product that can be commissioned. HBBoD makes books to order for drop in customers. This book is used as a demo. Each book made has its own artistic features that make it unique. The customer also has the option to choose their leathers. The En Plein Air Journal is designed to lay flat to make a nice portable hard surface to paint on (2.3 mm green board). The artist can remove any of their works (for framing) from the journal without fear that other pages will fall out. A text block strap keeps fresh works from cupping by holding pages together.







BETH REDMOND





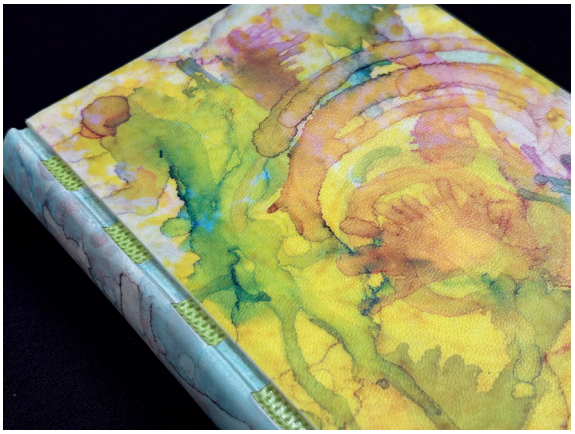


TITLE: *Who Goes There?'*
YEAR COMPLETED: 2026
DIMENSIONS: 11 x 8½ x ¾ in
MATERIALS: Full leather binding with laced on boards, visible and not-visible sewing supports embossed gray goatskin, paper doublures, Ultrasuede flyleaves, leather onlays, magnetic closure and red thread.

This is a classic science fiction story from 1938 about a space ship found frozen beneath the ice of Antarctica by a scientific expedition. The alien inside thaws out and wreaks havoc in the isolated community of men and dogs. I gave the book a locked down industrial feel and a sense of unease, with embossed gray leather, black sewing supports and a clasp. The red details and stark paw prints across the white doublures hint of what is to come.

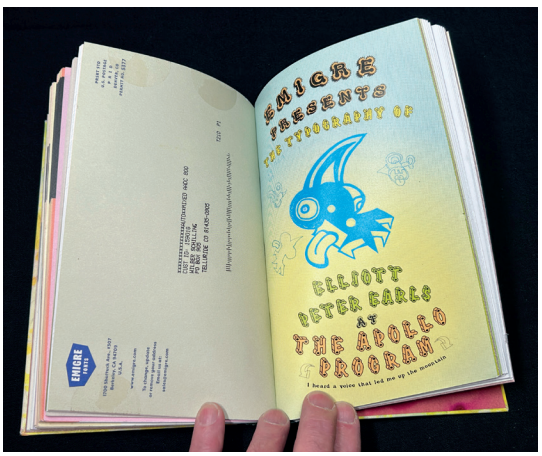
WILBER SCHILLING





TITLE: *Emigre Miscellany – The Life, Love and Filosofia of Mrs. Eaves*
YEAR COMPLETED: 2025
DIMENSIONS: 8 3/8 x 5 1/2 x 1 1/4 in
MATERIALS: Bound with parchment, snakeskin, contact cement, paste paper, Elephant hide paper, and miscellaneous Emigre type specimen catalogs.

This book was bound from loose single-fold Émigré type specimen catalogs, treated as signatures and sewn into a single volume. Created during a 2025 course with Rahel Scheufele at the American Academy of Bookbinding, the project introduced challenges including the Bradel binding structure, parchment covering, and painting with spirit dyes. The sections remain untrimmed to preserve the original folded formats of the catalogs. The cover design may also have borrowed a little inspiration from the mushroom festival happening in town at the time.



PAMELA WOOD



TITLE: *The Aries Press*
YEAR COMPLETED: 2026
DIMENSIONS: 9 x 6 ⅛ x ½ in
MATERIALS: Binding is limp velum style using Cave Paper. Leather tapes exposed. End sheets are original hand painted using acrylic inks, pastel, and colored pencil. Custom clamshell box.

The book is a powerful medium, wonder and excitement continue upon opening with my hand painted and designed end sheets. Photos by Ayanah Newsum





ARTIST'S BIOS

ALICIA BAILEY

Studio artist/gallerist Alicia Bailey is affiliated with several professional organizations and is owner/director of Abecedarian Artists Books in Denver, Colorado. She is also a member of Denver's Spark Gallery. Alicia acts as an independent curator/juror, instructor/mentor and regional events coordinator in the book arts. 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. An archive of her work is under development at University of Denver Penrose Library Special Collections.

aliciabailey@mac.com • www.aliciabailey.com
@artistsbooks

ROBIN BRANDES

Robin's passion and devotion for fine design binding evolved from her deep knowledge of graphic design spanning a career of 39 years. Since 2018, she has studied fine design binding with Kathy Abbott, Coleen Curry, Samuel Feinstein and Dominic Riley. Robin's bindings have been exhibited widely and are held in personal and institutional collections. For the past 7 years, Robin has designed and produced the Annual Hand Bookbinders of California Members' Exhibition Catalog. She also serves on their board.

robin@robinbrandes.com
robinbrandes.com • @robinbrandes

INSIYA DHATT

Insiya is a book and paper artist whose work explores emotion, personal history, and the shifting nature of perception. Drawing from her roots in Rajasthan and Mumbai, and her experiences as an Indian Muslim woman now living in the United States, her interactive artist books challenge rigid societal norms and structural confines. After a fifteen-year career shaping eCommerce in the corporate world, Insiya transitioned to a dedicated studio practice. Blending traditional bookbinding with modern laser-cutting technology, she transforms paper into structural metaphors. Her tactile works invite viewers to physically engage with complex narratives of identity, heritage, and the human experience.

insiya@insiya.com • insiya.com
@insiyadhatt

HOLLY D'OENCH

Holly is a Colorado-based bookbinder who has an extensive background in fine arts with specialization in illustration. She transitioned to bookbinding in 2021 after discovering her passion for the craft and established Black Oak Bindery, where she merges bookbinding with illustration through her hand-drawn cover designs. She is studying at the American Academy of Bookbinding where she is pursuing a Fine Binding diploma while also supporting the academy's faculty as a teacher's assistant. Holly supports other local artisans through hosting a monthly meetup group and serving as the chair for the Rocky Mountain chapter of the Guild of Bookworkers.

blackoakbindery@gmail.com
www.blackoakbindery.com
@blackoakbindery

RILEIGH ELLIOTT

A life long crafter and book-lover, Rileigh began her bookmaking journey at The American Academy of Bookbinding in 2019. Working primarily in paper, she has gone on to create bespoke journals for loved ones, as well as artist books exploring her experience navigating her inner and outer worlds. Rileigh resides in Denver, where she can be found watching the clouds.

rileigh.elliott@gmail.com

JODEE FENTON

Jodee is a graduate of the American Academy of Bookbinding from the Fine Bookbinding program. She received her undergraduate degree in Philosophy and Literature from Ripon College. She also holds a Masters degree from the University of Chicago in Library and Information Science and a BFA in painting from the University of Washington. She is a member of the Guild of Bookworkers, the Puget Sound Book Artists Association, and the Book Arts Guild. She has served as President and Board Member for the Book Arts Guild of Washington for over a decade. She was the Head of Special Collections for the Seattle Public Library, a position from which she retired to pursue her studio work full-time.

jafenton67@gmail.com

JIM FRAZER

Jim Frazer is an artist living in Salt Lake City who works with a variety of media and materials. Originally trained as a photographer at Georgia State University, he was one of the founders of Nexus, now the Atlanta Contemporary Art Center. His work is involved with translating digital imagery of the natural environment into print and mixed media. He has been making artists books for the past seven years; his books and photographic works are represented in a number of museum and university library collections around the country.

jfrazerart@gmail.com • jimfrazer.com
@frazer.jim (Instagram) @jfrazerart (YouTube)

ERIC FREYER

I have been a Studio Furniture maker for the past 40 years. I have always been drawn to art and design of beautiful books. I was introduced to art books 20 years ago by my daughter and was hooked. I began taking classes at the American Academy of Bookbinding three years ago and am slowly working toward their Fine Binding Diploma.

eric@freyerwoodworks.com
Freyerwoodworks.com

BRENDA GALLAGHER

Brenda is a graphic designer, book artist, and fine bookbinder living in Niwot, Colorado. She has designed books and magazines professionally for over 25 years and serves on the Boulder Book Arts League board. Brenda enjoys using her experience with professional design to self-publish works with her own illustrations, which she then binds using ancient arts of fine bookbinding. She is an enthusiastic teacher of bookbinding and letterpress printing for students of all ages. Brenda graduated from the American Academy of Bookbinding in 2023 and received her diploma from the Fine Binding Program.

brenda@brendagallagher.com
brendagallagher.com • @brendamakesbooks

CAIT GHOSHAL

Mixed media artist Cait Ghoshal pairs a twenty-year career in community development with a lifelong passion for tactile creation. Cait's work takes inspiration from the natural world and explores themes of memory, land, belonging and becoming. Her journey into bookbinding began five years ago out of a practical desire to craft her own custom sketchbooks. This spark evolved into classes at the Art Students League of Denver, Curtis Center for the Arts, the Book Arts League at Groundworks, and the North Bennet Street School. Cait will begin her coursework at American Academy of Bookbinding this summer. In the meantime, she continues to balance being full time parent with her practice from her home studio in Centennial, Colorado. She lives with her husband, two daughters, and their Shiba Inu, Knox.

caitlin.ghoshal@gmail.com

DARIN GRASSMAN

Darin Grassman is a bookbinder and artist whose interdisciplinary practice is tethered to the methods of bookbinding. Alongside her studio practice, Darin produces custom books and boxes for artists and runs LA Bookmaker, a line of small-edition stationery made from repurposed materials. Darin holds a BFA from California College of the Arts in San Francisco in painting and MA in textile design from The Royal College of Art in London. She has worked as a commercial bookbinder in Berkeley, Los Angeles, and London and is a member of the Guild of Bookworkers Rocky Mountain Chapter.

dgrassman@gmail.com • dgrassman.com
@l.a.bookmaker

KAREN HANMER

Karen Hanmer's work utilizes both traditional and contemporary book structures, and is often playful in content or format. She exhibits widely, and her work is represented in more than 200 collections internationally. She has served on the editorial board of The Bonefolder, as Exhibitions Chair for the Guild of Book Workers, and has presented twice at the Guild's Standards of Excellence Seminar. Her practice is unusually varied, including design bindings, artists' books, and bookbinding instructional materials. Her thoughtful approach to structure gives students the tools to reach across history and technique to create sound and satisfying bindings.

karen@karenhanmer.com
karenhanmer.com • @karenhanmer

CHELSEA HANSON

Chelsea Hanson is a full-time writer and bookbinder, recently concluding a career in broadcasting. She formed her bindery, Newbreak Book Arts, in 2022. She lives in Denver, Colorado with her husband and their paper-loving German Shepherds.

newbreakbookarts@gmail.com
www.newbreakbookarts.com
@newbreakbookarts

LANG INGALLS

Lang began binding studies at the Centro del bel libro (Ascona, Switzerland) with Edwin Heim. Recommended to the American Academy of Bookbinding, she began studies there under both Tini Muira and Monique Lallier, graduating with a diploma in Fine Binding in 2007. In the years since, she has studied with many others to expand understanding of structure and conservation practices. She currently works in Boulder, Colorado, by commission.

lang@langingalls.com

KAREN JONES

Karen Jones is a book and paper conservator in private practice. Institutional clients include Colorado State University, Colorado State Archives, Denver Botanic Gardens Library, Denver Public Library/Western History, DPL/Blair Caldwell, History Colorado, University of Colorado, University of Denver and University of Wyoming. She's been a Professional Associate member of AIC (American Institute for Conservation) since 1990. An active member of the Rocky Mt. chapter of GBW for many years, she is an enthusiastic appreciator (and occasional maker) of the book arts.

karen.jones@jeffcolibrary.org

MAURY LEYSENS

Maury runs a general bindery called Hand Bound Books of Durango. Here he sells freshly made books to customers through a Main Street store front. He has also been fulfilling commissions, doing repairs, making boxes, small editions and rebinds. Maury was a classic degree major and a nursing degree major who ended up as a software developer on the Human Genome Project and eventually as a genomic analyst. In his last years as an analyst he explored binding. Now years into it and trained to the American Acadamy of Bookbinding standards, he is turning those learnings into his own designs and structures with 8 or more 'products' customers can choose from. Maury enjoys working with leather the most and gold tooling when he gets a chance. Maury is the current chair of the Rocky Mountain Guild of Bookworkers.

maury@leysens.com
leysens.com/handboundbooks • @mleysens

BETH REDMOND

Beth Redmond is a fine binding graduate from the American Academy of Bookbinding in Telluride CO. She shares her passion for making books by organizing exhibitions for the Hand Bookbinders of CA and teaching bookbinding at the San Francisco Center for the Book, where she is also on the Board. Her work has appeared in numerous exhibitions and is held in public and private collections.

Gophoto3200@hotmail.com
bredmond.weebly.com

WILBER SCHILLING

Wilber H. "Chip" Schilling is a book artist who has worked under the imprint Indulgence Press since 1992. His work has been exhibited and collected internationally and featured in major book arts publications. He holds a BA from Clark University and an MFA from The University of the Arts and has taught at institutions including Columbia College Chicago and the Minneapolis College of Art & Design. Schilling currently serves as the Director of the American Academy of Bookbinding and lives in Telluride, Colorado.

wilberschilling@gmail.com • @indulgencepress

PAM WOOD

Pamela received a BFA in printmaking at Kent State University, post graduate study at Cleveland Institute of Art in graphic design, and technical binding courses at the American Academy of Bookbinding. Many of her books have been acquired by local, national, and international libraries for their permanent collections. She produces fine bindings and artist books full time in her Tempe, Arizona studio.

artboard@rarehare.com
www.rarehare.com • @rareharecreations

ROCKY MOUNTAIN CHAPTER BOARD

Chair	Holly D'Oench
Treasurer	Karen Jones
Event Coordinator	Alicia Bailey

EXHIBITION & CATALOG

Graphic Design	Brenda Gallagher
Photo Cretits	forest/Olena Bohovyk on Unsplash
	bark/Clay Banks on Unsplash
Printing	Mixam.com

THANK YOU

Thank you to the University of Denver for hosting this exhibition. Your support provides a meaningful opportunity to celebrate the artistry and craftsmanship of bookbinding and share this work with the wider community. We are grateful for your generosity in making this exhibition possible.



