

ERIN FLETCHER DESIGN BINDINGS

Erin Fletcher was traditionally trained in historical and contemporary binding techniques at the North Bennet Street School in Boston, MA. Shortly after graduation, she opened Herringbone Bindery, in collaborative space with other NBSS graduates. While she offers a wide range of bookbinding services, her passion is best manifested in her design bindings.

“In the field of bookbinding there is a category of bindings referred to as design bindings. The aesthetic of these bindings can vary greatly depending on the materials used but they are crafted with a level of precision and skill that sit above most style of bindings. It was with this style of binding where I was able to come full circle and reintroduce my love for fiber and embroidery. ... My canvas is a book and so my art is literally crafted around a text block with existing content.” [Boston Voyager 2019]



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building and/or deaccessioning of private collections, our selections are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

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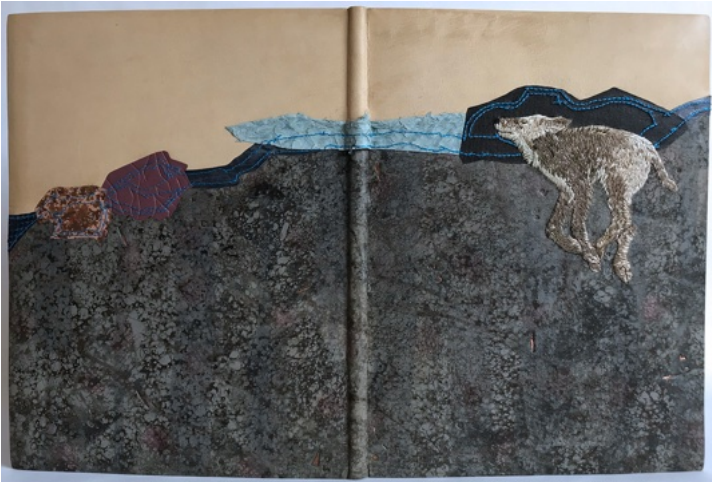
Five Bindings by Erin Fletcher



1. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potentials hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

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2. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding]**. East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on limited edition, this being Artist Proof 3. Fine in Fine Archival Box. Hardcover. (#10179) \$6,000.00

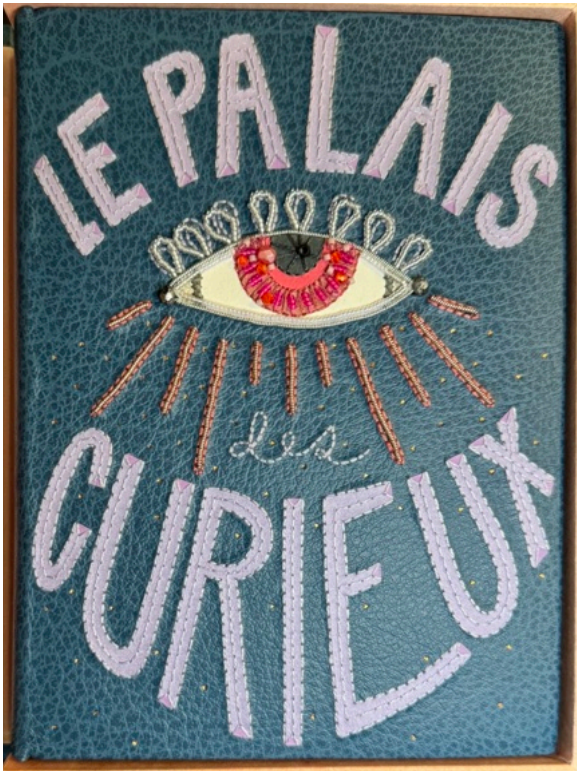
"The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.

I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper." [artist statement]



3. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding]**. Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuede fly leaf made of handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuede; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00

"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]



4. Vulson, Marc de, Sieur de La Colombière; Erin Fletcher [binder]. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questionnes les plus douteuses** [Design Binding] Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliqués selon la doctrine des anciens. Troyes, France: Chez la Cit. Garnier, [between 1728-1730]. First Edition. Minimal foxing, deckled edges, worn, yet tight, bright, and unmarred. Paged continuously: vii, 151[pp] 8vo + (one diagram illustration and a few woodcut ornamentations). French-style fine binding with laced-in boards. Bound in prussian blue buffalo skin with back-pared onlays in handmade papers in natural, black, magenta, mauve, granite and periwinkle. Onlays are embellished with beads and embroidered with cotton floss. Tooling in metallic copper orange. Leather wrapped endbands in metallic fuchsia. Text sewn on stubs of steel grey paper. Island paste down in steel grey paper embellished with matte grey tooling and dark grey embroidery cotton floss. Handmade paper fly leaves and endpapers in purple, orange and pink. Binding is housed in a clamshell box covered in prussian blue buffalo skin and steel grey paper. Leather spine embellished with paper onlays and embroidery cotton floss. Trays covered in orange and pink handmade paper and lined with fuchsia Silsuede. Cushion includes cotton batting. Fine in Slipcase. Design Binding. (#9920) \$3,500.00

Translation of title: Where algebra and fate decide the most doubtful questions, and where dreams and nocturnal visions are explained according to the doctrine of the

ancients. Marc de Vulson, French heraldist, historian, poet, minion of the royal court, published several prolific books on symbols, prophecies, heraldry, dreams and gathered sources on traditions associated with chivalry and French genealogy. Vulson devised cross hatching patterns standardized for specific colors in depicting heraldic shields. The lattice diagram on page 1 depicts a cipher system for dream divining, almost an oracle game board. Hatching (sometimes called hachure, from the French word) is a conventional system for monochrome denotation of heraldic armory, whereby the tinctures (colours) are represented by dots and lines. This technique is employed in cases where colours, for either aesthetic, practical or economic reasons are not reproduced – e.g. on surfaces such as woodcuts or engravings, seals and coins. Several systems of hatching were developed during the Renaissance as an alternative to tricking, the earlier method of indicating heraldic tinctures by use of written abbreviations. The present day hatching system was developed during the 1630s by Silvester Petra Sancta and Marcus Vulson de la Colombière. The second part is a popular work on dreams and their meanings, alphabetically indexed by subject and significance with an index. Contains the work: "Traite des songes et des visions nocturnes, selon la doctrine des anciens, et de leurs significations." Includes five types of dreams are distinguished: song, vision, oracle, dream, and apparition. [Artist/binder statement: The text-based design reads like an advertisement for a seer. Palais des Curieux is an 18th century guide to dreams, designed to decipher the mysteries behind the imagery we conjure as we sleep or perhaps to remind us that des songes sont mensonges (dreams are lies.) The spine of the clamshell box is decorated with some of those iconic symbols we dream about... If your goal is to find your fortune outside of dreams, then navigate your way through the interactive grid of circles to find the answer to your burning questions--Erin Fletcher].

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5. Woolf, Virginia; Bell, Vanessa [illus]; Fletcher, Erin [binder]. **Kew Gardens [Design Binding]**. London: Hogarth Press, 1927. Third Edition/First Thus. Heavy paper leaves show a touch of age toning, else tight, bright, and unmarred. French-style fine binding with laced-in boards, bound in sky blue buffalo skin with back-pared onlays in handmade papers in two shades of blue, chartreuse, two shades of orange, natural, deep purple and mauve plus pale pink buffalo skin, pale yellow calfskin and hand-dyed goatskin, onlays are embellished with cotton embroidery floss, leather wrapped endbands in ochre with bands of pink, blush and pale pink threads; text sewn on stubs of lilac paper, marbled island paste down with onlays in mocha brown handmade paper and hand-dyed goatskin, sky blue buffalo skin hinges, handmade paper flyleaves and endpapers in two shades of yellow. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 48 of 500. Near Fine in Fine Drop-Spine Archival Box. Hardcover. (#11119) \$8,500.00

Binding is housed in a clamshell box covered in sky blue buffalo skin and light blue Stonehenge paper. Leather spine embroidered with author's name in pale pink cotton floss. Trays covered in pale yellow handmade paper and lined with light grey Novasuede. All exquisitely bound in a manner and style reflecting Vanessa Bell's illustrations.

First fully illustrated edition, hand-numbered by Virginia Woolf, this being number 48 of 500.

This was a collaboration between author and artist which was deeply important to Woolf, who saw it as a means of "binding herself to her sister" (Willis, p31). "Bell's designs for this edition occur on every page of text, acting as borders, punctuation, bridges, or disruptions into the type-set text. In contrast, the first and second editions of 1919 only had a frontispiece and finispiece by Bell, and she was not satisfied with them." This title was Virginia Woolf's third published book and one of her early shorter fictions, which "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB).

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

Ian J. Kahn

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