



MONIQUE LALLIER: A RETROSPECTIVE

OAK KNOLL PRESS &
GUILFORD COLLEGE ART GALLERY

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FOREWORD

It is with great pleasure that Guilford College Art Gallery presents this retrospective exhibition of more than forty years of design bindings by Monique Lallier. A prolific and endlessly inventive designer with flawless technical mastery, Lallier has also been a generous and influential teacher to scores of students around the globe. She currently teaches at the American Academy of Bookbinding in Telluride, Colorado, and from her home studio in Summerfield, North Carolina.

Lallier's leadership in the field of design bookbinding is widely acknowledged. Under her guidance, the American Academy of Bookbinding, where she served as director for five years (2005-09), experienced tremendous growth and creativity. The Guild of Book Workers (New York) presented her with the Laura Young Award for Service in 2010, and she chaired its Standards Committee of Excellence from 1988 to 2000. She also served as president of the Association des Relieurs du Quebec from 1986 to 1987.

Lallier's development of innovative binding techniques continues to distinguish her work. Her first panel binding, on *L'Écorce et le Vent* (1986, Collection of the Morgan Library and Museum), opens to reveal a three-dimensional pattern of a forest of trees and demonstrates one of the many original approaches to binding for which she is known. Her use of unusual materials such as agates, eggshells, pewter, colorful telephone wires and passementerie are other distinctive features of her stunning bindings.

Thanks are due to a number of people for helping to make this exhibition and catalogue a reality.

We are grateful to Dan and Beth Mosca, whose gifts of design bindings by Monique Lallier and Don Etherington in 2008 and 2015 began the College's relationship with these world-renowned artists.

We are indebted to anonymous donors for their generous gift in support of this exhibition and catalogue.

Matthew Young of Oak Knoll Press deserves special acknowledgement for his careful oversight of all phases of the catalogue design and production. And we are especially grateful to Peter Geraty and Karen Hanmer, design binders in their own right, who provided informative and insightful catalogue essays.

The exhibition draws from the collections of: anonymous lenders; K. Porter Aichele and Fritz Janschka; Neale and Margaret Albert; Louis-Pierre Bougie; Joe Dickey; Simon Eccles; John and Doris Fairfield; Karen Hanmer; Yumiko Harris; Lang Ingalls; Cheryl and John MacKrell; Jocelyne Paquin; Frédéric Prince; Edward and Natalie Surovell; Edgar and Betty R. Sweren; the Colgate History of Printing Collection, Rare Books and Special Collections at McGill University Library, Montreal, Canada; and the Martha Blakeney Hodges Special Collections and University Archives at The University of North Carolina at Greensboro. I would like to offer our sincere appreciation

to these generous lenders, whose belief in the artist and the merits of this retrospective is demonstrated by their willingness to part with their cherished bindings.

I reserve my deepest expression of gratitude for the artist, who has been a patient and generous participant in the multi-year curatorial process. It has been tremendously fulfilling to work with her in preparing this catalogue and presenting this impressive range of bindings, which I find to be remarkably imaginative and enriching artistic interpretations of the author's works.

—THERESA N. HAMMOND '81
Director & Curator
Guilford College Art Gallery





QUÉBEC 1800: A 19th Century

Romantic Sketch of Québec

By W. H. Bartlett

Montréal, Canada: Éditions de
l'Homme/Habitex, 1968

I bound this book in Montréal before I went to Paris to work with Roger Arnoult in 1978. The goal was to learn tooling: gold, blind, and onlays, the French way.

I did this drawing of maple leaves.

When Mr. Arnoult saw the drawing, he chuckled because all the points would have to be tucked in the covering leather.

But I liked the design and didn't want to change it. I first tooled the drawing onto my cover, then, beveled each leaf, pasted it, tucked the points and tooled all around with "filet cheveux" (hair thin gouges) to give it this neat finish. I then blind tooled the double lines to wrap up the design. Many wonderful memories are tied to this binding. I loved my time in Paris.

Bound in 1979

Collection of the binder

