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ON THE COVER

Cathryn Miller's altered book *Universe* can be seen online in the exhibit *Canadian Women Artists' Books* (http://exhibits.library.ualberta.ca/streetprint_artistbook/). The website includes a foreword by Johanna Drucker, an introduction by Devorah Kobluk, and a video tour of works by 12 of the featured artists whose work is held at the Bruce Peel Special Collections Library, University of Alberta.

Cover photo supplied by the artist.
Facing page photo of *Universe*:
Karin Fodor.

Background: Kurotani Chiri #56
blue, handmade kozo paper from
the Japanese Paper Place.

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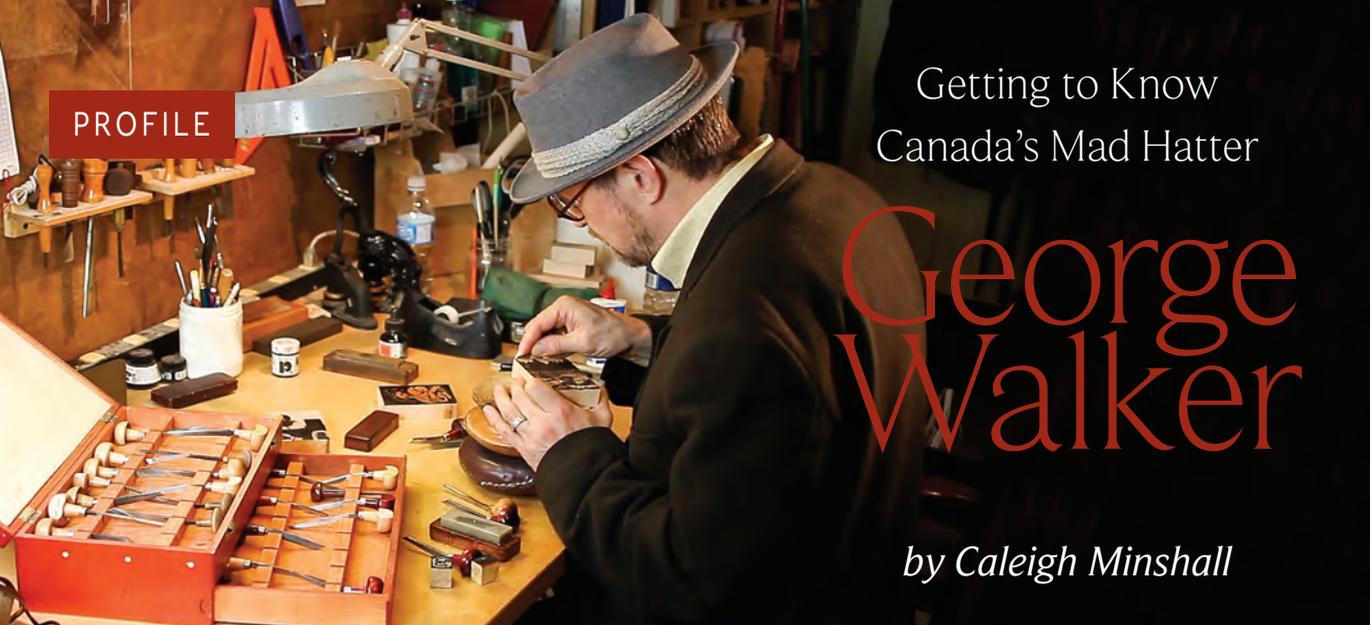
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George
Walker

by Caleigh Minshall



George Walker considers himself the Mad Hatter of Canadian graphic arts: his sister is a milliner, he has a taste for eccentric hats, and at the age of nineteen he began illustrating the first Canadian edition of *Alice's Adventures in Wonderland*. Walker is also one of the country's great wood engravers. His images are often darkly surreal, drawing on myth and archetype, but they hide a surprisingly exuberant humour. His style is wild yet tightly controlled, and it diverts decisively from traditional nineteenth-century English engraving. His work might even be considered a revolt against tradition: Walker's most recognizable style is fierce, thick gouges, instead of the dainty lines of traditional engravers. (For years Walker was rumoured to use a dentist drill, but that's an urban myth; dentist drills just happen to sound remarkably similar to his Dremel.)



Walker graduated with honours from the Ontario College of Art (now Ontario College of Art & Design University, or OCAD University) in 1983, but his first foray into wood engraving began three years earlier. In his first year of college he met instructor Bill Poole, who had long wanted to create

a traditional hand-printed edition of the nineteenth-century Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. After teaching Walker in one of his classes, Poole concluded that this bright student had the integrity, artistry and chutzpah to create the wood engravings for the project – and so Walker taught himself the art of wood engraving (before this he was a photographer and painter). *Alice's Adventures in Wonderland* took an astonishing ten years to complete, with Joseph Brabant of the Lewis Carroll Society acting as editor, George Walker as engraver and Bill Poole as typesetter and printer. *Through the Looking Glass* took another ten years. Published by the Cheshire Cat Press, these projects garnered Walker international renown: the books were the first Canadian editions of the *Alice* stories ever published.

Engraving from *Alice's Adventures in Wonderland* (1988).

After meeting Bill Poole, Walker immersed himself in Canada's letterpress community. Walker and Poole co-founded the annual OCAD University Book Arts Fair, now in its twenty-sixth year. In 1985, Walker started his own private press with his wife Michelle, then named the Columbus Street Press, and has been creating one-of-a-kind artists' books and limited edition hand-printed books ever since. One memorable example is his limited bookwork *Acrophony* (1991), which included a CD of original music by composer Nicholas Stirling and was featured in CBBAG's *Millennium in a Box* travelling exhibition. Nine years later Walker and his wife renamed their press Biting Dog, and in the early 2000s they designed and produced two limited editions of bestselling author Neil Gaiman's *Two Plays for Voices: Murder Mysteries* and *Snow Glass Apples*. The couple also illustrated, designed and printed a Christmas broadside for Gaiman of his poem, "A Writer's Prayer." Though the broadside was never available for sale, Bytown Books's Richard Coxford from Ottawa owns a copy that he shares for display purposes.

The Walkers' limited edition books usually number under 150 copies, which they print and sew themselves. A few projects, like Gaiman's books, were larger at 250 copies; Coach House Books printed the text pages and Tony Crowle at Van Huizen Bookbinding bound them. Walker also often uses bindings by his old friend from college, Neil Stewart of Anstey Book Binding. Papeterie Saint-Armand paper and Japanese papers from the Japanese Paper Place are Walker's papers of choice both for books and for pulling individual editions of images.

Some of Walker's art is more widely available to the public, particularly through his collections with the Porcupine's Quill in Erin, Ontario. In 2000, the Porcupine's Quill printed an offset edition of a collection entitled *The Inverted Line*, which pulled images from several of Walker's earlier projects. More recently the Porcupine's Quill released a collection of Walker's engravings called *Images from the Neocerebellum* (2007). This collection is a distillation of Walker's own visual dream diary, which he has kept since the eighties after being introduced to the

practice in a psychology course. Each engraving is accompanied by a haunting vignette that describes the dream: a perfect match for his surreal art.

Walker's interests extend to advocacy of the medium, as well. In 2005 he wrote *The Woodcut Artist's Handbook* (Firefly Books), now in its second edition. In 2007, also with Firefly, he published *Graphic Witness*, which is a selection of wordless graphic novels by four of the great twentieth-century woodcut artists: Frans Masereel, Lynd Ward, Giacomo Patri and Laurence Hyde. The book was recently translated and published in Poland.

In 2007 his relationship with the Porcupine's Quill broadened to include serving as acquisitions editor for a new series of wordless graphic novels. The idea emerged from a discussion he had with publishers Tim and Elke Inkster at the Wayzgoose book fair in Grimsby, Ontario. Having taught book arts at his alma mater since 1990, Walker began the search for gifted students at OCAD University to create the new series — in much the same way that Bill Poole



Engraving from *Images from the Neocerebellum* (2007).

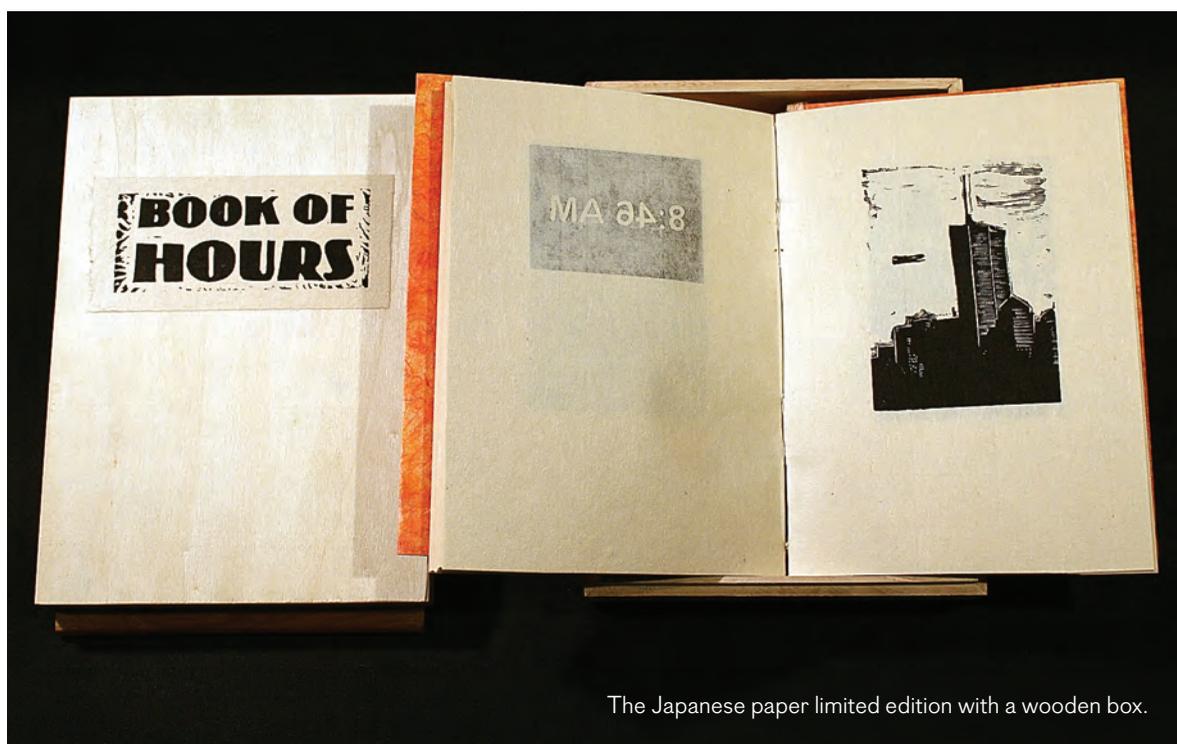
searched almost thirty years earlier. So far the series features three books, in linocut and wood engraving, by former OCAD University students. It can take over a year for artists to produce the story boards, engravings and sketches that Walker requires, and he describes his editorial role as a “constructive mentoring process.”

Last year Walker returned to his Lewis Carroll roots with *A is for Alice* (Porcupine’s Quill, 2009). An abecediary, the book has 26 of the over 200 engravings Walker created for Bill Poole and the Cheshire Cat Press, each paired with a whimsical quotation from *Alice’s Adventures in Wonderland*. This fall he is releasing a wordless novel with the Porcupine’s Quill entitled *Book of Hours*, a fictional account of the people who worked in the Twin Towers in the days before 9/11. Walker also produced 20 limited editions of this book: ten on Papeterie Saint-Armand paper in a handmade paper box, and ten on Japanese paper in a handmade wooden box (one was presented to a tearful Mr. Tamura, the Kochi province papermaker who produced the paper). These limited editions were collected most notably by author Alberto Manguel.

Walker is notoriously slippery when talking about his own work; his art is full of questions and mystery, not answers, and he often refuses to give any. Part of his attraction to the wordless novel genre is that it literally refuses to spell out the situation or implications depicted on the page; the reader is forced to take responsibility for his or her interpretation. All of Walker’s work touches on this theme, despite the variability of his subjects.

These days Walker finds himself increasingly drawn to the digital. He hopes to eventually complete his master’s degree in communication and culture through Ryerson and York Universities, and then to pursue a doctorate in – what else? – the future of the book. In 2011 the Porcupine’s Quill will release a new edition of Carroll’s *Alice* accompanied by Walker’s engravings, printed offset instead of letterpress. Forget about his hats or sister’s millinery: Walker’s many experiments in theme, style and medium ensure that he’ll remain the Mad Hatter of Canada’s graphic arts for years to come. •

To view the complete *Book of Hours*: www.george-walker.com/Book_of_Hours/Default.html.



The Japanese paper limited edition with a wooden box.

A Byzantine Binding

PART TWO

by Joe Landry and Chayle Cook

In the first part of this article, Chayle and I described making a model Byzantine binding up to the point of finishing the headbands. We continue our description of the binding process here with the preparation of the leather and the covering of the binding.

The leather most commonly used to cover Byzantine bindings was a brown goat-skin ranging from a dark brown to a mid-brown, or a brown with a red tinge. The leather for our model was cut oversize to allow for the turn-ins on the thicker than average wooden boards, leaving about 35 mm on each side. Due to the headbands characteristic of this style of binding, the leather at the headcaps had to be cut, shaped and pared in the manner seen in the illustration to the left. The book is first positioned on the leather to determine where the leather needs to be pared. This also determines the position of the cuts necessary that allow you to turn the leather around the headband cores. It is important not to cut too close to the headbands. I'd advise you to make a mark for the position of these cuts and to punch a small hole at these positions so the cuts will not expand. We used a Japanese screw punch for this job.

The leather for the spine turn-in must be pared quite thin to avoid an unsightly lump on the spine. It is easier to do this paring before you start covering the book, by paring on a litho stone using your sharp paring knives. But I have also pared the head spine turn-in when it was off the book and pared the lower headcap on the book by using my small paring knives and a small piece of tin to pare against. I only do this when I am working with a piece of leather that I am unfamiliar with and I don't know how much it is going to expand after pasting up. I did all the edge paring and thickness paring before hand positioning the dry leather on the book and marking the position of the holes for the termination of the cuts with a china marker. I then pared the head and tail headcap areas.

As with other styles of leather binding, we dampened the skin side of the leather with a wet sponge and then pasted up the flesh side with a generous covering of paste. I folded the leather over on itself with the paste side in and let it sit for five minutes or

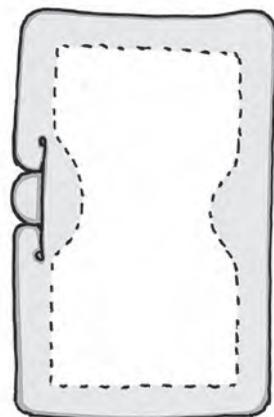
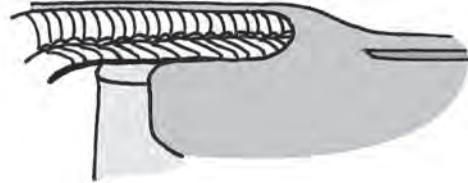


Diagram of areas to be pared on the leather.

so to let it soak in. I opened the leather, scraped off the old paste, and put a thinner covering of fresh paste on the leather.

The spine of the book was placed in the centre of the leather so that it was equidistant at the head and tail. I began by turning in the tab of leather at the head of the book. It is usually easier to turn in more than you need and then work out the amount of leather required with a bone folder. It is necessary to mould the leather around the part of the headcap that extends over the top edges of the board (see illustration below). This step was repeated at the tail of the book and then the leather was turned in over the boards at the top and bottom of the book. At this point, the leather was worked into the grooves on the board edges. The leather was then at the corners with an English paring knife and turned in at the corners (see photo below, right). It's important to leave the thickness of a board and one half to cover the board corners. You have to go back over the headcaps and the grooves on the boards a number of times before they settle down. Wax paper is placed between the boards and the text block and was left to dry.

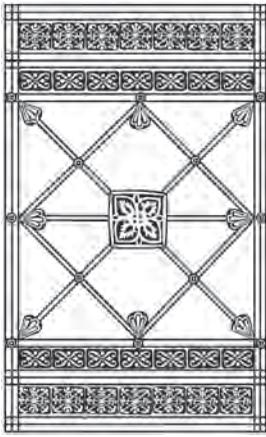
PHOTOS & ILLUSTRATIONS |
CHAYLE COOK



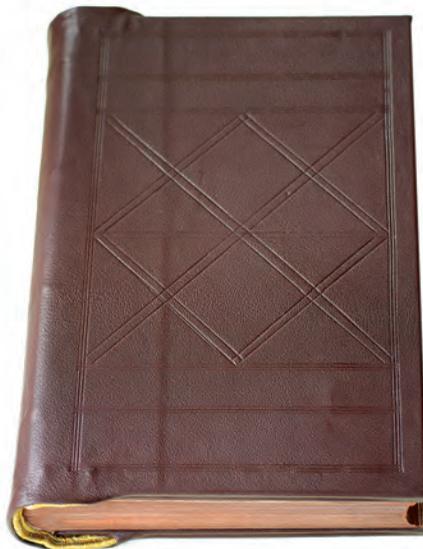
Detail of leather turned-in over headbands onto the boards.



(Left) Close up of cuts necessary to cover headbands laced into boards. (Right) Trimming the corner with an English paring knife.



Cover design for blind tooling adapted from an original Byzantine cover from *Legature Bizantine Vaticane*, p.121).



Blind lines are first tooled into the cover.



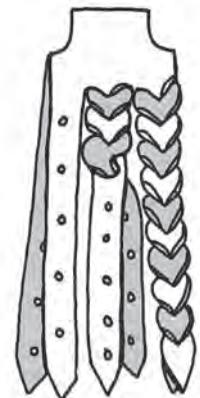
Detail of decorative blind tooling.

The next step was to apply decoration to the cover of the book. Although I have a fairly large collection of bookbinders finishing tools, few of these were appropriate to the decoration of a Byzantine binding. The simplest form of decoration is geometric in nature. A line border with single, double or triple lines was often worked with a bone folder on wet leather, or with heated brass line tools, or with rolls on dry leather with diagonal lines breaking up the cover into compartments. More involved decoration added embossed designs to these patterns. Chayle made a simple tool with a circle inside a circle, while I had a number of circle tools, line tools, rolls, and line creasers. For the decorative tools we chose designs from a number of books found in the literature. We scanned these designs, Chayle enlarged them and then she cleaned up the images. We sent these digital images to a company (we used Burgess Imaging in Dartmouth, Nova Scotia, but Boxcar Press may be a better choice for those without access to a polymer plate maker) who made negatives for us. Using the polymer plate machine at the Dawson Printshop we made polymer plates of these images which I mounted on plywood. All the line tooling was done first in order for us to have a sense of where to position the other decorative elements. Using the small polymer plate designs and a bookbinder's press we were able to arrange the decorative elements to create an overall design on both the front and back covers. The spine was normally just simple line work which we could do with line tools and pallets.

With the decoration complete, the next stage was to install the book clasps. Holes had been previously drilled in the oak covers of the book (see the first installment of this article in the previous issue). These could be felt through the leather and the leather was pierced to accommodate the pins and leather straps. The clasps can be simple brass D rings that can be acquired at most leather supply firms and the pins can be made from brass rod. I brought photos and drawings of Byzantine clasps back with me from Europe, chose a design I was happy with, and had them made by a jeweler just down the hall from my studio (Chris Chute, 1099 Marginal Road, Halifax, Nova Scotia). He made the clasps illustrated for me in brass, bronze, and in silver.

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Braiding for the clasp straps.

The strap-work for the clasps is braided by punching regularly spaced holes down the length of the strap and then alternately feeding one strap through the other. The straps were then worked through the holes in the lower board and pegged in place (see photo at left). The pins are placed in the holes made in the upper board. It is best to place the pins first to give you an accurate measurement for the amount of strap to leave free to give a tight fit for the book clasps.

(Clockwise from top left)

Straps are pegged in.

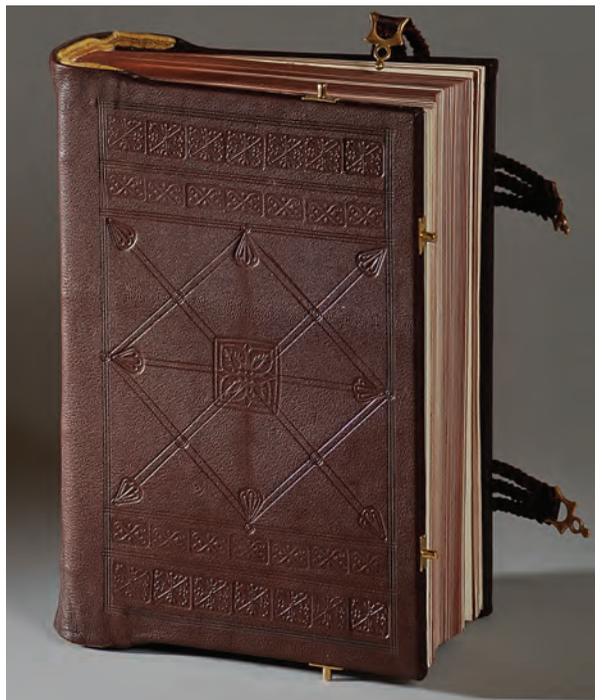
Completed and attached book clasps.

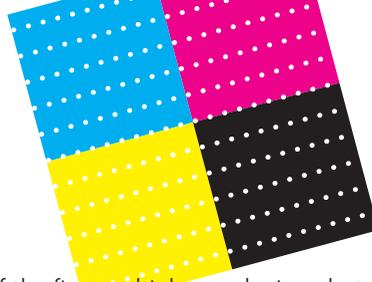
Completed binding.

Binding in custom-made clamshell box to protect endbands.

The final stage is to put down your endpapers. As with any tight joint leather binding, the endpapers were put down with the book in an open position. The endpapers are left to dry and your project is complete ... almost.

Because of the raised headcaps caused by the book's endbands, I'd advise you to make a box with an interior shaped to securely store the book without damaging the headcaps. •





Photogravure is one of the first multiple-producing photographic processes. A photographic image is etched into a copper plate and then printed on an intaglio press. Four-colour photogravure uses four plates, cyan, magenta, yellow and key-line black. When they are printed together, a full colour image is achieved.

An Exploration of Four-colour Photogravure Images for Book Works *by Marlene MacCallum*

I started making book works in 1997 using black and white photogravure prints, emphasizing the book form as a way to create image sequences and structural relationships. In September 2007 I began a new research project with David Morrish and Pierre LeBlanc entitled *Creating The Visual Book Through The Integration Of The Diverse Technologies Of Photogravure And Digital Processes*. This collaborative project has given me the opportunity to learn the four-colour photogravure process. I was drawn to photogravure because it combines the subtle tonalities of mezzotint with high-resolution photographic information.

For the last two decades I have been using a film camera to observe and record incongruities within domestic architecture. In 2006, after completing *The Townsite House Project*, I felt as though I had exhausted this process. The first step of my new research was to search out digital tools that would be distinctly different from working with a film camera. I have basic Photoshop skills, but I am not drawn to its limitless manipulative possibilities. After some experimentation, I found the unique properties of the digital scanner to have the greatest potential. *In Camera: Lens* was created in response to the surprising contrast between a film camera's record of a situation and the digital scanner's point of view. I compare and contrast the colour digital scanner images of two lenses with the black and white film camera photogravures. Images of scans of pages from my notebook give the viewer clues about the abstract imagery of the book. The glass covers give the piece a strong physical presence.

The final version of *In Camera: Lens* is printed on Tyvek coated for inkjet printing. This material offers flexibility, strength, and has the unique property that it prints photogravures beautifully without dampening. Normally, in order to print a photogravure plate, the paper must be soaked which results in expansion and distortion. Combining media is easier when the soaking step is eliminated.



In Camera: Lens. View of the spine and fanned out pages, hand bound codex with black and white images printed in photogravure and colour images printed by digital inkjet, glass covers with leather quarter-binding, 20 × 16.1 × 2.2 cm (closed), 19.4 × 15.1 cm (page size), 2009.

PHOTO | DAVID MORRISH



The second step of the project was learning to make four-colour separations for photogravure. Four-colour CMYK separation is the common method of commercial colour printing. My interest, however, is in the way a source image is transformed into four different plates that can then be recombined to create a new version of the image as seen in *Quadrifid*. I find great potential in the printing possibilities offered by colour-separation methods. The challenges were first to learn how to adjust the digital process in Photoshop to suit photogravure, and second to achieve precise registration of the four colour plates. Using multiple-plate printing when creating book works has many implications for binding and I have found that it has led me to develop simpler structures.

The third work (in-progress), *Trompe l'Oreille*, evolved from my interest in the use of illumination in both photography and the history of the book. I had noticed that the light created using a digital scanner was very flat. I wanted to produce an image that combined natural and

In Camera: Lens, left hand pages are digital inkjet prints, left spread right hand page is photogravure over digital inkjet, right spread right hand page is photogravure, 19.4 x 30.2 cm (page spread), 2009.

PHOTO | MARLENE MACCALLUM

Quadrifid, view from above of the accordion and folio sections, hand bound book, digital and photogravure prints, 29.2 x 28.5 x 1 cm (closed), 28.5 x 27.7 cm (page), 2009.

PHOTO | DAVID MORRISH





Trompe l'Oreille, two spreads from work in progress. Top spread shows black and white photogravure from pinhole negative (left) and four-colour photogravure from digital scan (right), bottom spread shows two-colour photogravure from digital photograph (left) and black and white photogravure from digital scan (right), each image is 20 x 20 cm, 2010.

PHOTO | MARLENE MACCALLUM



Detail of image from the in-progress book work, *Trompe l'Oreille*, two-colour photogravure from digital scan, 20 x 20 cm, 2010.

PHOTO | MARLENE MACCALLUM

mechanical light sources. The image seen on the right side of the upper page spread was the result. From this point on, I continued to create and gather images that followed the theme of the framed ear or earlike objects. Instead of restricting myself to the use of the digital scanner, the images have been created using many methods: hand drawn text, a pinhole camera, a digital scanner, and a digital camera. The initial images were generated through different means but are all printed as photogravures. As a result, the difference between the image sources is reduced and the eerie similarities are enhanced, creating visual harmony. This book work is a good example of how this project has increased my focus on the image to construct a narrative with text being treated as a visual component as seen in the right hand image of the lower page spread.

My current experimentation has resulted in the development of new figurative imagery. I continue to be fascinated by sensory paradoxes, but now from the perspective of the recording device. My recent book works have become simpler in structure but provide a more heightened tactile experience through the variety of the printed surfaces. It is my aim with this project to maintain the integrity of the traditional photogravure process, which is a combination of historical printmaking with photographic methods. By introducing the use of digital tools as another option, the process evolves and expands upon its potential for print and book artists. •

Information about the range of activities associated with this project and related technical handouts can be found at: www.swgc.mun.ca/sillis

Marlene's book works can be seen at: www.marlenemaccallum.com



une aventure en cours

par Annette Hayward



Depuis plus d'un siècle, les artistes expérimentent avec la définition du livre à travers ce qu'on nomme souvent l'objet-livre ou le livre d'artiste. Un exemple récent de ce phénomène qui me paraît particulièrement fascinant est l'objet-livre qui s'appelle *Otro Mar*.

Otro Mar (le premier *Otro Mar*, pour être précis) est un livre énorme (80 cm × 50 cm × 10 cm) entièrement créé par un artiste, Mercedes Vandendorpe, qui vit en Espagne. Tous les matériaux ont été soigneusement choisis en fonction de l'expérience tactile. Le livre consiste en un poème décrivant un voyage au fond de la mer, dans l'inconscient, jusqu'aux sources périlleuses de la création artistique, qui accompagne (ou s'accompagne de) dix tableaux originaux créés par une technique reliée au tachisme et au collage. Par sa taille, l'œuvre cherche à submerger le lecteur dans le processus de la lecture, et à créer un lien entre la réaction émotive suscitée par les aspects tactiles ou visuels de l'œuvre et les associations évoquées par le symbolisme poétique.

Lorsque des amis ont exprimé le désir de voir ce livre d'artiste se transformer en un "vrai livre" qu'ils pourraient acheter, l'artiste a décidé de revoir le poème et de retravailler les tableaux à l'ordinateur (commençant ainsi son initiation à ce qu'elle appelle aujourd'hui du "pixel painting") afin de produire un plus petit livre d'artiste (33 cm × 24 cm × 4 cm) comportant 60 pages et 21 images. Ainsi elle a enrichi l'aspect narratif du poème et ajouté une nouvelle texture digitale et photographique aux images.

Une visiteuse examine le livre original d'*Otro Mar* à l'exposition tenue à la galerie CollBlanc (Espagne), PHOTO | CHRISTIAN VANDENDORPE

Mais quand la galerie CollBlanc (près de Castellón, Spain), où était exposé le livre-objet original, a décidé de présenter une exposition de l'œuvre de cette artiste, l'idée est née de faire un "événement" autour d'*Otro Mar* en invitant une actrice à faire la lecture du poème pendant que les tableaux seraient projetés sur un écran. Et c'est lors d'une discussion subséquente avec Rosana Pastor, une actrice espagnole très connue (récipiendaire d'un Goya, l'équivalent des Oscars), et Vicente Tamarit, cinéaste, qu'est venue l'idée d'en faire plutôt une vidéo.

C'est ainsi que l'auteure/peintre s'est trouvée en train de faire une vidéo d'*Otro Mar* où les images digitales, qu'elles a de nouveau retravaillées, accompagnent le poème lu par Rosana Pastor et sont accompagnées par une musique de fond créée par Teresa Nuñez au moyen de la voix, une guitare et les pages du livre d'artiste. En ce qui concerne les images, l'effet d'animation créé par l'artiste est remarquable. Par exemple, dans la première image, *La Noche*, qui a évolué à partir du tableau sur la couverture du livre d'origine, apparaît une tache qui représente le monde du rêve s'approchant de la tête du dormeur, et qui grandit jusqu'à remplir tout l'écran. Les lèvres rouges de la première image réapparaissent alors, et dessinent le titre du livre, *Otro Mar*.

De toute évidence, *Otro Mar* est un livre qui s'est doté d'une vie à lui. Son évolution fournit un exemple fascinant de la façon dont le "livre" se réinvente à l'ère de la mondialisation et de l'intermédialité. De pair avec le premier livre d'artiste, la vidéo était d'ailleurs la pièce de résistance de l'exposition tenue à CollBlanc en mai-juin 2010.



À gauche: le premier *Otro Mar*, (80 cm × 50 cm × 10 cm). En haut: *Otro Mar*, le petit livre d'artiste (33 cm × 24 cm × 4 cm).

PHOTOS | MERCEDES VANDENDORPE

Quant à la transformation d'*Otro Mar* en un livre qu'on pourrait acheter ou offrir aux amis, la question reste ouverte. Mais puisque l'artiste est née au Québec, qu'elle a fait ses études primaires à Québec et étudié Communication et Beaux-Arts à l'Université d'Ottawa, il se peut qu'un jour, une version française d'*Otro Mar* puisse voir le jour, comme livre, au Québec. •



Page 12

A visitor examines the original *Otro Mar* at the exhibit held at galerie Collblanc in Spain.

Page 13

(Left) The original *Otro Mar* (80 cm × 50 cm × 10 cm).

(Right) The smaller artist's book (33 cm × 24 cm × 4 cm).

Pages 14-15

Quatre images de la séquence d'ouverture de la vidéo *Otro Mar*.

Four frames from the opening sequence of the video *Otro Mar*.

IMAGES PROVIDED BY MERCEDES VANDENDORPE



Mercedes Vandendorpe's web page:
www.vandendorpe-art.org

OTRO MAR: AN ADVENTURE IN PROGRESS

For more than a century, artists have been experimenting with the definition of the “book” through what is often called *l’objet-livre* or the artist book. A recent example of this that I find particularly fascinating is an *objet-livre* called *Otro Mar*.

Otro Mar (the first *Otro Mar*, to be precise) is a huge book (80 cm × 50 cm × 10 cm) created from start to finish by Mercedes Vandendorpe, an artist living in Spain. All the materials used were carefully chosen for the relevance of the tactile experience. The contents consist of a poem describing a voyage into the depths of the sea, into the unconscious, into the perilous sources of artistic creation, accompanied by (or accompanying) ten original paintings created through a technique related to *tachisme* and collage. By its size, this work seeks to immerse the viewer in the reading process and create a connection between the emotional reaction elicited by tactile or visual aspects of the art work and the associations created by the poetic symbolism.

When friends expressed a desire to see it transformed into a “real book” that they could buy, the artist decided to rework the original paintings on the computer, thus beginning her initiation into what she now calls “pixel painting,” as well as revising the poem and creating several new digital paintings so as to produce a smaller artist’s book (33 cm × 24 cm × 4 cm) of 60 pages involving 21 images. This enriched the narrative aspect of the poem and added a new digital and photographic texture to the images.

But when the art gallery CollBlanc (near Castellón, Spain), where the original *objet-livre* was displayed, decided to prepare a special exposition of this artist’s work, the idea emerged of creating an “event” or happening around *Otro Mar* by having an actress read the poem while the images were being projected on a screen. A subsequent discussion with Rosana Pastor, a well-known actress in Spain (winner of a Goya Award, the Spanish version of the Oscars), and film director Vicente Tamarit, led to the idea of making a video instead.

Thus it was that the artist found herself making a video of *Otro Mar*, again reworking the digital images and adding not only the poem read by Rosana Pastor, but background music created by composer Teresa Nuñez using voice, guitar, and the pages of the book itself. The impression of animation the artist achieved by the progression of the images in the video is remarkable. For example, in the first image, *La Noche*, which evolved from the original book cover, a spot appears, representing the dream world that approaches the head of the sleeper, expanding until it fills the whole screen. Then the red lips from the first image reappear on the surface of the “dream” and trace the title of the book, *Otro Mar*.

As you can see, *Otro Mar* is a book in motion in more than one sense of the word, a book that has taken on a life of its own. From the first *objet-livre*, a sort of homage to the traditional book, it has developed into a fascinating example of the way the “book” is reinventing itself in today’s globalized and intermedial world. Along with the original artist book, it was the *pièce de résistance* of the exhibit held at CollBlanc in May-June 2010.

Whether *Otro Mar* will ever become a book we can afford to buy and put on our coffee table is an open question. But since the artist was born in Alma, Québec, did her primary schooling in Québec City, and studied Communications and Fine Arts at the Université d’Ottawa, I am hoping that a version of *Otro Mar* in French (the artist’s first language) will someday be published in book form in Québec. •



IN MY WORK, I TRY TO FIND a visual language to depict the universal ambivalence of our time, an ambivalence that challenges any system and qualifies any belief. Having to examine political, social or even personal issues from several points of view can express itself as tolerance, on the one hand, but also as an ambivalence to act or commit oneself, on the other.

Text and Image

by *Thekla Albrecht-Iribarne*

Usually my method is to balance contradictions, not to create harmonies but to allow such oppositions to coexist. The result is a tension between fragmentation and stabilization, which can either propel a static composition into motion or reduce strong motion to stasis. The process of fragmentation/stabilization may take the form of a shift in spatial perspective, an inversion of volumes, or the separation of the image through metallic reflection, etc.

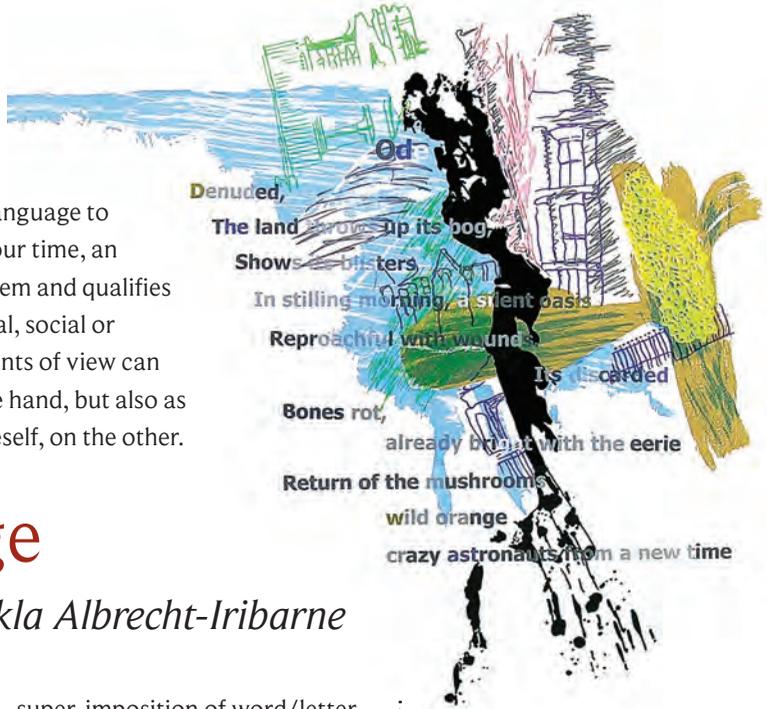
Lately I have been expanding these themes to include the

super-imposition of word/letter on imagery, avoiding by a variety of methods the dominance of either. The tension thus produced is now raised to the level of perception itself, i.e., the process of reading suppresses the image to virtual nonexistence (we cannot read and view at the same time). On the other hand, when the viewer looks at an image, the script becomes part of it; the message conveyed by the script, and therefore its original purpose, is eliminated. (I can think of only one example of a perfect balance between text and image:

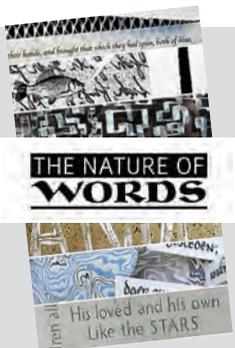
the ideogram, in which the script functions as image.)

Visual contradictions, including the juxtaposition of text and image, have been used by artists to good effect for centuries. However, giving equal value to both media in order to convey a social, political, aesthetic or human concern produces an uneasy alliance, frequently with unexpected results. In the end the viewer determines the degree to which the tension is balanced. •

www.albrecht-iribarne.com



Ode, Stanza 11 / Jeanne Iribarne. Silkscreen print by Thekla Albrecht-Iribarne. Edition: 5. Paper: Arches, 22" x 30".



The Nature of Words, an exhibition of work by Reg Beatty, Sigrid Blohm, Wendy Cain, Mira Coviensky, Margaret Lock, Will Rueter, and Don Taylor opened at *new* gallery in Toronto, September 19, 2010.

EXHIBITION TOUR DATES

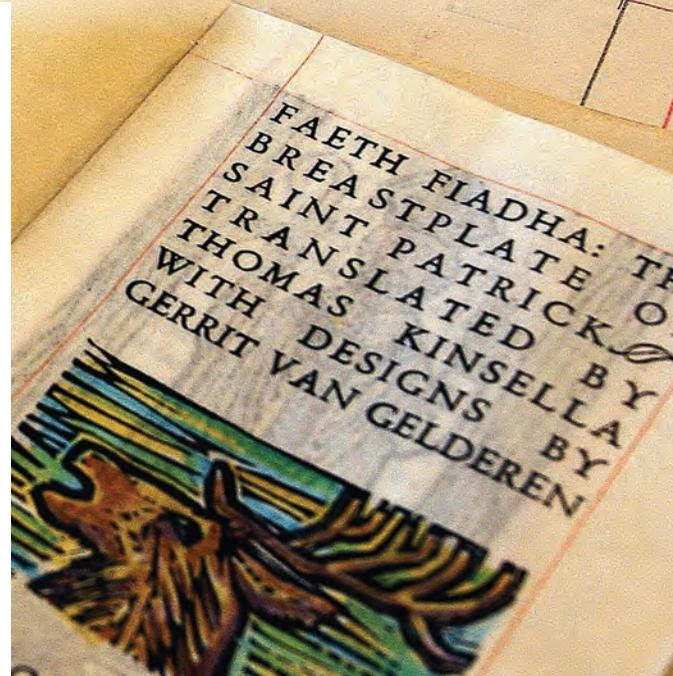
October 13–December 23, 2010, W.D. Jordan Special Collections & Music Library, Queen's University, Kingston
 February 1–28, 2011, Belleville Public Library & John M. Parrott Art Gallery, Belleville. (Sunday, February 5, 2–5 p.m., talks by Wendy Cain and Margaret Lock)
 April 1–May 15, 2011, Grimsby Public Art Gallery, Grimsby
 June 11, 2011, CBBAG Book Arts Fair, Ottawa Valley Chapter, Library & Archives Canada, Ottawa

Fount of Knowledge: Irish Private Press Collections at the University of Victoria

by Danielle Forster

THE FIRST BOOK PUBLISHED BY DOLMEN PRESS is rather unremarkable in appearance, a little book of four ballads about travelling Irish tinkers by Sigerson Clifford. The founder and editor of the press, Liam Miller, admitted it was “an extremely amateur piece of book production,” but it was enthusiastically received nonetheless. Issued in 100 signed copies in cloth and 400 copies in paper covers, *Travelling Tinkers* sold out within weeks of its release in August 1951. An architect by training, Miller had no experience in publishing, but his vision was to create a press devoted to Irish tradition that would promote a sense of national pride both within Ireland and abroad. It would serve the needs of Irish writers within Ireland, something that had been lacking since Maunsel and Roberts ceased publishing in 1926 and Cuala Press ceased in 1946. With the purchase of a small Adana hand press, a fount of Caslon type, and no knowledge of typesetting whatsoever, Miller and his wife, Josephine, set to work on *Travelling Tinkers*, devoting most of their spare time to its production. With that first hand press, fount, and book, a remarkable era in Irish publishing had begun, one which would flourish for over three decades.

In 1964, the University of Victoria Libraries purchased what then constituted Dolmen Press’s entire publishing list. Not long after the collection arrived in Victoria, a Special Collections and Rare Books Room was established in the Library to house, not only the Dolmen Collection, but also many rare and first editions rescued from the main stacks. The Dolmen Press Collection was the only known collection of its



Dolmen Press materials, including the title page from *The Breastplate of St. Patrick* (1954) and title page proofs for *Faeth Fiadha* (1957). PHOTOS | JOHN FREDERICK

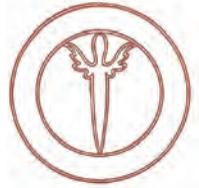
kind at the time, consisting of everything published by a single press, from the very limited hand-printed items to the special editions and large editions of books, to all of the ephemeral productions associated with the press. A small archive consisting of selected manuscripts, printer’s layouts, dummies, mock-ups, proofs, and original designs was also included with the purchase. Many of the books are extremely rare, especially those items printed for other publishing houses or individuals. Some special bindings are limited to very small editions, such as *The Easter Proclamation of the Irish Republic* (1960) — one

of an edition of three copies bound in vellum, similar to a copy presented to the President of the Republic of Ireland (see below).

Dolmen Press revived the Irish private press tradition established earlier in the twentieth century by Dun Emer Press (1903–1908) which would later become Cuala Press (1908–1946). Dun Emer Press was part of Dun Emer Industries, founded by Evelyn Gleeson in Dublin in 1902. The Industries included embroidery, weaving, and the hand-printing of books, by Irish girls and women, using Irish materials, in the tradition of the William Morris Arts and Crafts movement of the late nineteenth and early twentieth centuries. Lily Yeats oversaw the embroidery division and Elizabeth Corbet Yeats (Lolly) undertook the direction of the printing division. Lolly's aim was to publish fine editions of the works of Ireland's living writers. W.B. Yeats was the editor for Dun Emer, and Jack B. Yeats contributed many of the drawings for the books, broadsides and other publications. The first book off the press was W.B. Yeats's *In the Seven Woods* (1903), a collection of new poetry and one of his plays, "On Baile's Strand." An Albion hand-press was used with hand-set Caslon old-style type in 14 point size. Specially made tinted rag paper from Swiftbrook Mills at Saggart in County Dublin

was used for all of the Dun Emer books. Yeats was so impressed with his sister's first effort at publication that he inscribed the oft-quoted lines in the American collector John Quinn's copy: "This is the first book of mine that is a pleasure to look at – a pleasure whether open or shut." *In the Seven Woods* was published with a full Irish linen binding, but later books published by the press were bound in linen with coloured boards. The press also experimented with several specially commissioned bindings. Special Collections has a rare edition of *In the Seven Woods* with a limp vellum binding, green silk ties, and gilt lettering that may be one of these special bindings.

Drawings and other illustrations were used sparingly, but several press marks and devices were designed by Robert Gregory, Jack B. Yeats, T. Sturge Moore and others. The first device, the old Irish symbol of the sword of light, designed by A.E. (George W. Russell), was used in *The Nuts of Knowledge* (1903). In 1907, Elinor Monsell designed the Dun Emer press mark, "the Lady Emer standing by a tree."



This original block design engraved on boxwood was first used in *Twenty-One Poems* (1907) by Katherine Tynan. Devices were used in regular publications



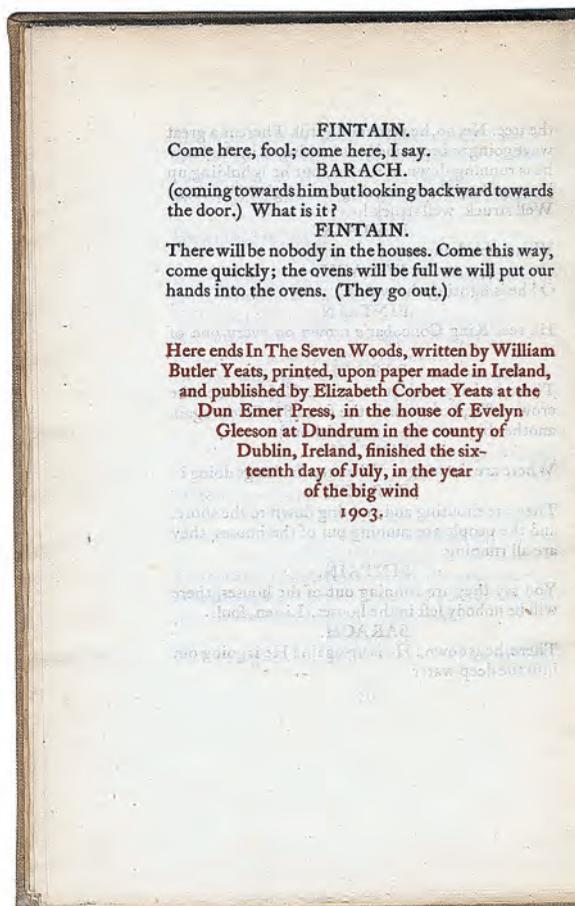
between 1903 and 1946, as well as later books issued after Cuala Press reopened in 1969.

The Yeats sisters left Dun Emer Industries in 1908, taking the printing and embroidery divisions with them. Under the new imprint, Cuala Press, there was no change in the policy or style of the books. After Lolly Yeats died in 1940, the press was taken over by her sister-in-law, George, the wife of W.B. Yeats. The Dun Emer and Cuala presses published a total of 77 books between 1903 and 1946, along with three series of *A Broadside* (No. 1 of the first series was published under the Dun Emer imprint). The last book published was *Stranger in Aran* (1946), written and illustrated by Elizabeth Rivers. However, Cuala continued to publish hand-coloured prints and greeting cards until after the death of Mrs. Yeats in 1968. The Cuala Press was revived in 1969 by Michael and Anne Yeats, with the assistance of Liam Miller. It published books until the mid-1980s, carrying on the tradition of fine craftsmanship established by Dun Emer at the beginning of the century.

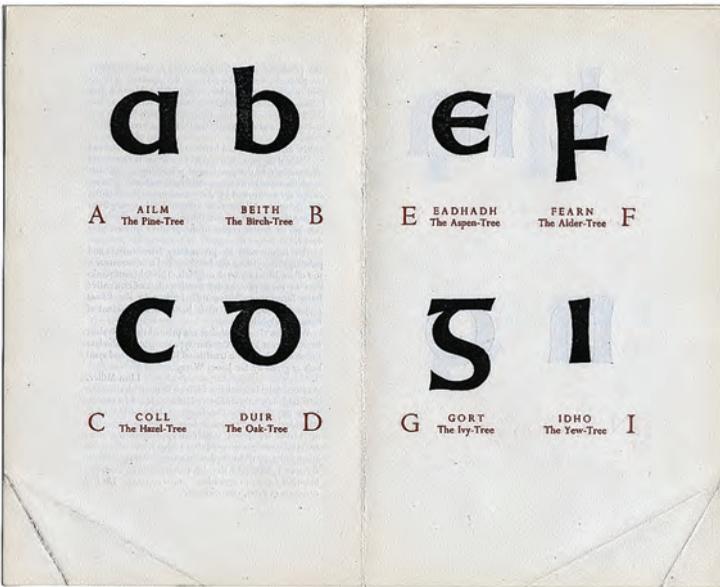
The philosophy of Dolmen Press was similar to the Dun Emer and Cuala presses: to produce beautiful books of Irish cultural interest by mainly Irish writers. Liam Miller introduced the work of new poets like Thomas Kinsella and Richard Murphy at a time when there was little opportunity for new writers within Ireland. Miller also revived the work of neglected Irish writer, Austin Clarke, remarking in *Dolmen XXV* that the success of *Later Poems* (1961) — hailed by *Poetry* magazine as “the poetic event of 1961” — restored Clarke’s position in modern poetry.

Although poetry was the main focus of the press, Miller, as co-founder of the Lantern Theatre, was also interested in Irish drama. His publication of *The Dolmen Boucicault* (1964), a collection of three plays by Dion Boucicault, resulted in a revival of the nineteenth century Irish dramatist’s plays in Dublin and elsewhere.

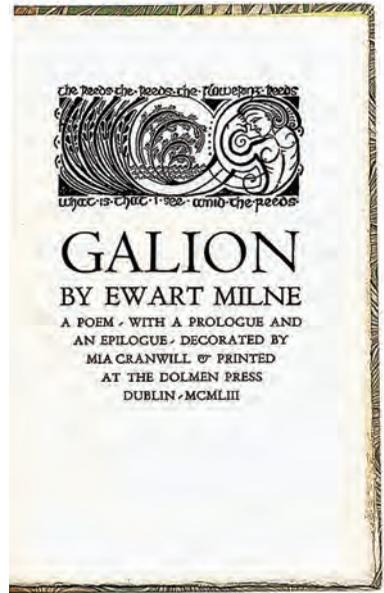
Miller experimented with typography and was interested in restoring the traditional letter forms of the Irish language. He published a special edition of *The Dolmen Chapbook XI: A Gaelic Alphabet* (1960), by Michael Biggs, including a note on Irish lettering.



A rare edition of *In the Seven Woods* (1903).



The Dolmen Chapbook XI: A Gaelic Alphabet (1960).



Galion (1953).

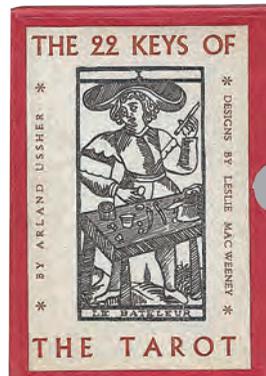
The press also collaborated with several authors on design and typography. Thomas Kinsella set the type for his own books, *The Starlit Eye* (1952) and *Three Legendary Sonnets* (1952), using 12 point Bodoni type and a wooden hand press donated by Cecil French Salkeld. The type for *Who, a Stranger* (1953) by Francis J. Barry was also hand-set by the author.

A key distinction of Dolmen Press was Miller's respect for the tradition of "the book beautiful." He believed in "the classic book, pages, typography and proportion" and that "each text, however brief, deserved individual treatment as to type and illustration." Many Dolmen books received wide recognition for their quality and design innovations. Important publications included *The Midnight Court* (1953), by Brian Merriman. It was the press's first use of a large format, large type, and red and black printing. Thomas Kinsella's *Breastplate of Saint Patrick* (1954), *The Sons of Usnech* (1954), and *The Táin* (1969) were also highly successful. *The Táin*, in particular, was acclaimed for its overall design, for Louis le Brocquy's brush drawings, and for Kinsella's translation of the Irish epic tale. Other notable works include the *Dolmen Chapbook* (1954-1960), *Out of Bedlam* (1956), *The XXII Keys of the Tarot* (1957), and the *Dolmen Editions* (1966-1978), a limited edition series dedicated to the best of new Irish writing.

Dolmen Press ceased publication following the death of Liam Miller in 1987, but it is still renowned

for introducing a new generation of Irish writers to the world and for the beauty and quality of its books.

The Irish private press collections in the Special Collections department of the University of Victoria Libraries are among the most comprehensive in North America, covering the history of twentieth century Irish publishing in most of the significant editions, broadsides and other publications from the Dun Emer and Cuala presses, and almost all Dolmen Press publications up to the mid seventies. In addition to the wealth of Irish literary and cultural knowledge within these collections – what Liam Miller referred to as the "spiritual element of the book" – the collections are also important for "the book itself." Many fine examples of innovative typesetting, printing and binding are evident in the Dolmen Collection. As a whole, the Irish private press collections are invaluable as a physical record of the development of the Irish tradition of the art of the book, printing, and book publishing in the twentieth century. •



For more information on the Dolmen Press Collection at the University of Victoria, see <http://library.uvic.ca/site/spcoll/dolmen/>.

The 22 Keys of the Tarot (1957)



The Frans Masereel Centrum is a Flemish government organization that hosts printmaking residencies and workshops in Kasterlee, Belgium. The Centrum is named after and dedicated to the well-known Belgian painter, printmaker and pacifist, Frans Masereel, who created beautiful woodcut prints in the style of wordless comics.

www.fransmasereelcentrum.be

Printing Comics in Belgium *by Marlene Yuen*

IN APRIL 2010 I DID A RESIDENCY at the Frans Masereel Centrum in Belgium, where I printed a limited edition comic book, *Gingerbread Blahs*. This comic book is based on a short, humorous comic that I made in 2007 for a Portland, Oregon publication called Puddleville. At that time, I was one of a group of seven artists who contributed to two short volumes put out by a comic book collective of the same name. Unfortunately, Puddleville disbanded in 2008, but before it did we managed to publish a last volume with a fairy tale theme. And it was for this that I came up with my modern version of *The Gingerbread Man*, or in my case *Gingerbread Blahs*, which focuses on the main character, a gingerbread cookie, who is dealing with the dilemmas of growing older: getting married, having children and aging gracefully.

Clear, plastic polymer plates are light and durable for travelling and excellent for depicting fine text and illustrations. Although I had little working knowledge of them, I felt they were ideal for this comic book. And because the residency was only three weeks long, I decided to prepare my plates well in advance. I finished illustrating the 14 pages of strips with ink on paper in January. Then, working with Bowen Island printmaker Vanessa Hall-Patch, I learned how to expose and develop my strips and put them onto polymer plates. Thus, upon arriving at the Frans Masereel Centrum, I was all set to print.

The Belgian manual relief press made by C. Fremaux et Fils that I was assigned to was very similar to a Vandercook press, except that the front rollers had been removed and the power was off due to



(Top, left to right) Comic illustrations on photopolymer plates ready to be printed. Editioning plate #2 on the manual relief press. The cookie cutter on the front cover. (Right) Accordion-folded pages.

Marlene Yuen's books can be seen at www.marleneyuen.com.

safety concerns. Initially, I was apprehensive about hand-inking each plate with a brayer, but the results were surprisingly good. The press worked well with my polymer plates and produced nice, crisp black prints. I had great fun printing this book. Every morning, studio mates and residency staff would come down to my drying rack to read the next page of the comic and would chuckle and ask what was going to happen next.

Once all the pages were printed, I handset lead type for printing the title page and colophon. The typeface I chose was a bit of a mystery as it had been donated by the Jan Van Eyck Academy of the Netherlands. However, after some research with Ivan Durt, the artistic director of the Frans Masereel Centrum, we figured out that it was called Halbf. Shakespeare (meaning “half Shakespeare”). I attached the pages (made of Revere silk ivory 250 gsm paper) together with a pH neutral, permanent PVA glue to form an accordion-fold book, which opens out as a long comic

strip. I printed an edition of ten and finished the covers with bookcloth glued onto thick millboard. In the nearby town of Turnhout, I purchased a small cookie cutter, carved a hole in the middle of the front cover, and fitted the cookie cutter into it to frame the front page image of the gingerbread character. (The Canadian version of the book does not have a hole; instead has a gingerbread cutter and ribbon closure.)

I loved learning about Belgian culture while I was at the Centrum. Half of the residents were Belgian and we socialized, ate deliciously rich foods (e.g., endives baked in cheese sauce), and talked about each other's art practices. The residency was also crazy and exciting because the Icelandic volcano, Eyjafjallajökull, erupted midway during my stay. As a result, European airspace was closed for six days, which prevented my husband from visiting me, but also allowed me to linger a few days longer and participate in the print shop's annual open house, *opendeurdag*. •

by Louise Hamilton

The Thread That Binds: Interviews with Private Practice Bookbinders
 Compiled and with introductions by Pamela Train Leutz

New Castle, DE: Oak Knoll Press, 2010. 352 pages. Paperback: ISBN 978 1 58456 2740

Hardcover: ISBN 978 1 58456 2764

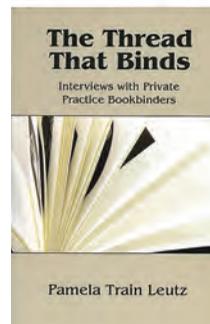
For *The Thread That Binds: Interviews with Private Practice Bookbinders* Pamela Leutz interviewed 21 independent bookbinders and posed some challenging questions: What made them choose private practice? Where do they get clients? What do they dislike about being a bookbinder? What advice would they give to someone interested in becoming a bookbinder? The answers reveal each binder's individuality, but also reiterate

common themes, the "threads that bind," to which Leutz's title refers.

The bookbinders interviewed are Catherine Burkhard, Jim Croft, Tim Ely, Gabrielle Fox, Peter Geraty, Don Glaister, Karen Hanmer, Craig Jensen, Scott Kellar, Daniel Kelm, Monique Lallier, Frank Lehmann, William Minter, Tini Miura, Eleanore Ramsey, Don Rash, Sol Reborra, Jan Sobota, Priscilla Spitler, and Cris Clair Takacs. Each chapter comprises one interview, with a special

chapter for Don Etherington, a "bookbinding father figure." All areas of private bookbinding practice are represented here: design binding, edition binding, conservation and restoration, box-making, artists' books, and teaching.

Pamela Leutz began bookbinding in 1979. She has studied with Swiss bookbinder Hugo Peller, Czech bookbinders Jan and Jarmila Sobota, and book conservator Sally Key. She lives and works in Colorado Springs, Colorado. •



by Peter D. Verheyen

Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft
 Don Etherington

New Castle, DE: Oak Knoll Press, 2010. 180 pages. Hardcover: ISBN 978 1 58456 2771

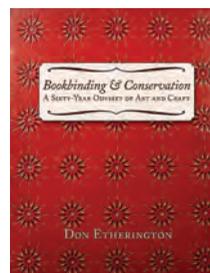
For those involved with bookbinding, book conservation, or with the Guild of Book Workers, Don Etherington needs no introduction — he has served as a teacher, mentor, and friend. Now, with *Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft* we can read about how he came to enter this field, was influenced by his teachers and mentors, and how he helped shape

the world of bookbinding and conservation.

Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft contains a foreword by Bernard Middleton, another leader in the field, and one who needs little introduction himself. The book is divided into the five main sections of his life: the first 30 years; Florence; Library of Congress; Ransom Center

at the University of Texas; and Greensboro. The book concludes with an extensive "gallery" depicting 52 bindings.

"The First Thirty Years" introduces us to Etherington's childhood in WWII London during the Blitz, his other interests, and his introduction to bookbinding. Like most of his generation — and until the late 1970s — his experience was that of leaving school at an



early age to learn a trade, subsequent journeyman years, and then striking out to blaze his own path. Leaders such as Edgar Mansfield, Ivor Robinson, Howard Nixon, Roger Powell, and Peter Waters, contributed by example to Etherington's professional growth and helped him mentor future generations.

In 1966 he contributed to the salvage efforts in Florence at the invitation of Peter Waters, and began his transition from book-binder to conservator. Just as this event was transformative for Etherington, so it was for the conservation profession as a whole. The sheer magnitude of the flood and the unprecedented response of conservators throughout the world, created a melting pot of ideas on how best to respond. But these ideas also created challenges and conflicts, something Etherington discusses at length.

Etherington came to the United States in 1970, again at the invitation of Waters, to become the Training Officer in the "Restoration Department" of Library of Congress, where they were also joined by Christopher Clarkson. With practices greatly informed by the experiences of Florence, they began to modernize and professionalize the program, and to transform the library's preservation and conservation profession. Along the way we learn about the

introduction of new methods and materials, his role in the Watergate scandal, and some of the larger library disasters during that time. Also discussed are his efforts supporting certification in the field of bookbinding, and the creation of the "Standards of Excellence" seminar series – both for the Guild of Book Workers.

In 1980 Etherington was drawn to the new challenge of establishing a conservation program at the Harry Ransom Humanities Research Center in Austin, Texas, where he would remain until 1987. This was the sort of challenge most conservators and binders can only dream of: full administrative support, a generous budget, and effectively a free rein to create the "ideal" program. We also learn of his efforts to create an Institute for Fine Binding and Conservation, that brought top-tier binders and conservators to Austin. Through it all, there was a never-ending stream of uniquely challenging projects.

Other significant changes in Etherington's life began in 1987 at a workshop for renowned fine binders hosted by Hugo Peller in Finland. It was there that he met Monique Lallier, and their stories became intertwined. Concurrently, he was invited to establish a for-profit conservation bindery which he continues to lead. We also learn more about

projects he encountered, his first use of Japanese paper for binding repairs, his Honorary Membership in the Guild, and winning the first Helen DeGolyer Triennial Competition in 1997 for which he received a commission to bind *The Book of Common Prayer*.

Reading this book, we are in the room with Don Etherington as he is conversing with those circled around – as at the many conferences and workshops we have all attended. While many of the events described will be familiar to those who have been fortunate to know and work with him, they are told in refreshing ways so that we do not tire of hearing them again. The style is informal and draws the reader in to learn about bookbinding and the development of the conservation and preservation fields during his lifetime, but also about many of his personal moments and his great enjoyment of life. What is revealed is the life of a man who, at the right place and time, seized upon the opportunities presented to him to better himself and his chosen field. A bon vivant of tremendous generosity, Don Etherington though "slowly unwinding in the twilight of a long and rewarding career" continues to push forward when most others would be looking back. We are all the better for it. •

Both these books are available as unbound signature sets from Oak Knoll Press www.oakknoll.com

April in Venice *by Shirley Greer*

MAYBE BECAUSE I LIVE ON AN ISLAND I am drawn to places near water, or perhaps it is because there are no houses visible from where I live that I sometimes long to spend time in a crowded city space. Whatever the reason, Venice is a perfect fit for me, and in the spring of 2010 I packed up my artists' books and headed to *La Serenissima*.

In 2009, I applied to Galleria Sotoportego at the Scuola Internazionale di Graphica in Venice for an exhibition of my book arts, just completed as part of my research for a Masters degree.

The Scuola is an international centre for the visual arts, located in the Cannaregio district of Venice. It offers programs in painting, drawing, photography, graphic design, printmaking, and book arts. It is home to the Galleria Sotoportego, and offers four- to eight-week residencies which include access to their print shop facilities.

When my exhibition proposal was accepted, I applied for a residency at the Scuola. Although ordinarily an "artist pays" residency, I was invited in exchange to be guest lecturer in book arts for the month of April and to teach a Saturday workshop. This was the best possible arrangement for me, as it put me in direct contact with an international community of book artists and gave me full access to the print shop, as well as the use of an adjoining studio reserved for resident artists.

The April book arts class was based on a version of Carmencho Arregui's Cross Structure Hidden Binding. Carmencho, who lives in Milan, kindly gave me permission to teach this technique. The students spent a day making paste papers and dyeing Tyvek for the book covers. They then added text and imagery to the contents before completing the binding. My Saturday workshop featured the Flag Book structure.

With Affection/Con Affetto, the exhibit of my artists' books, opened at the Galleria Sotoportego on the first day of *The Humanist Miniscale* – a five-day Easter Calligraphy/Monoprint workshop held at the Scuola and organized by calligrapher Kathy Shank Frate. Petra Gartner of Vienna taught calligraphy and I taught the monoprint section. On Easter Monday, the group visited the Museo Correr for a private viewing of examples of early bookbinding, calligraphy, and illuminated manuscripts

My experiences in Venice were many and varied, and the artists I met were generous with their knowledge and time. In the last days of my stay I was able to visit the State Archive, which houses bound documents from the ninth century to the present day. I left both the Archive and Venice determined to return. •

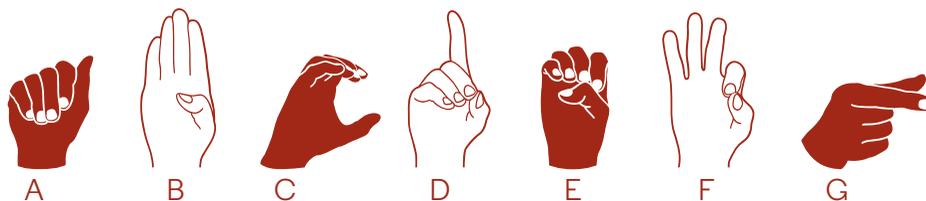


(Top) View from the Scuola's studio. www.scuolagrafica.it/

(Centre) Cross-structure bindings in progress. www.outoffbinding.com/

(Below) Epistole of Santa Caterina da Siena, Venezia, Aldo Manuzio, 1500. (With permission of Museo Correr, Venezia) www.museociviceveneziani.it/

A Font in the Hand *by Linda M. Cunningham*



Handtext, a typeface designed by Joachim Lapiak

Joachim Lapiak established the Edmonton-based independent type foundry Lapiak Design in 2007. He has a BA with distinction from the University of Alberta in Visual Communication Design, and is a member of the Society of Graphic Designers of Canada. www.lapiakdesign.com.

LMC: *Why did you create a font showing ASL (American Sign Language) hand symbols?*

JL: I looked through the existing ASL manual alphabet fonts and could not find one that had a good balance of simplicity and complexity, while showing a clear distinction between similar hand shapes. I am part of deaf culture and with my visual communication background, and my love for typography, I decided to create fonts depicting the American manual alphabet in regular (outlined) and bold (filled-in).

LMC: *What is your process when creating a font? Do you pencil-sketch initially, or do everything by computer?*

JL: I always start concepts and sketches by hand with pencil or ink, including broad nibs. When I'm satisfied with a design based on my concepts, I then start creating the basic letter shapes in FontLab. A huge chunk of time spent is tweaking and adjusting

a group of characters to ensure that there is consistency and familiarity. Drawing individual glyphs, adjusting the space around each character, and making test prints, are all part of the work flow.

LMC: *What has the response been to the font? Have you had feedback and pictures from users to show it in actual use?*

JL: Handtext (formerly Lapiak ASL) has received great reviews. People have emailed me about its use on newsletters and banners and in schools, particularly relating to deaf education, culture, and awareness. It will be used in a Scholastic children's book and Best Buy has also purchased a license for a project.

LMC: *What advice would you give to prospective font designers? What was the most interesting thing you learned in creating it?*

JL: Prospective type designers will realize there is a

huge investment in time and much patience in creating a high quality typeface. I would encourage thorough research on typography, and the history and design of typefaces before stepping into the world of type design. The first font will be the most difficult and also the most rewarding. The process of crafting a typeface is a learning experience in itself, as we can recognize mistakes and improve upon them. The most interesting thing I learned when creating Handtext is there are so many elements to consider: the stroke thickness, angle, size, pattern, and how they can all work together as a cohesive unit. In the case of Whisk (my sans serif typeface, currently in development), the most interesting thing I learned was that adjusting the space between the letters is absolutely essential. Trusting what you see and looking at the surrounding space is tremendously beneficial. •

A Field Book *by Rose Newlove*

IN 2005, WHILE DOING CONTRACT WORK at Library and Archives Canada, I noticed book conservator Frida Kalbfleisch, my contract supervisor, working on a small book filled with watercolour drawings. Frida was busy with the book, but I asked if I could model the structure and would she advise me when I got stuck. Luckily she agreed, and thence started a study of sketchbook structures, along with a larger investigation of stationers and the various blank books they manufactured and sold.

The books, used in the field to capture studies of people, activities and views spotted during travels, were produced by stationers – a separate wing of bookbinding – who made utilitarian blank books and materials for schools. Field books are generally covered in leather, often sheepskin, with a gusseted pocket on the inside of the back cover, and frequently they had a sleeve of the covering

CBBAG Field Book Workshop

Instructor: Rose Newlove
 Location: CBBAG bindery, Toronto
 Saturday and Sunday (4 days)
 November 27–28 and December 4–5, 2010
www.cbbag.ca/worshp.html

PHOTOS | EUGENE FEDORENKO

material on the top edge to accommodate a drawing implement. Some sort of metal clasp, or the remains of one, is also commonly seen. Decoration, when present, seems to be limited to blind lines.

Unlike book publishers who moved to cheaply produced paper, stationers seem to have continued demanding better quality paper for “writings” – fortunate for us. The book blocks of landscape-format pages are sewn through the fold on one wide or two narrow tapes. There are no endbands. •



This “Overlanders of ’62” sketchbook by William Hind from the LAC collection, has a seller’s ticket on the pastedown for the Toronto stationer and bookseller, James Bain. *The Dictionary of Toronto Printers, Publisher, Booksellers and the Allied trades* by Elizabeth Hulse, Anson-Cartwright Editions, tells us that Scottish-born Bain worked for Hugh Scobie, a publisher, map printer, stationer, binder and bookseller. About 1857, after Scobie’s death, Bain started his own business and partnered with two of his sons – John, and later Donald – at various locations along King and Yonge streets. A third son, James Bain Jr., was the first Chief Librarian for the Toronto Public library, 1883–1908. William Hind’s sketchbook can be viewed at www.lac-bac.gc.ca/hind/053602_e.html.

(Left) Black leather sketchbook cover. E000009605. (Centre) Camp Scene with Drying Buffalo Meat, July 1862. E000009653. (Right) Reclining Overlander, ca. Aug. 1862. E000009686. Source: Library & Archives Canada/William George Richardson Hind Collection.

CO-PRESIDENTS' MESSAGE

Welcome back from our annual CBBAG summer sabbatical. The board and its committees traditionally take a break from CBBAG activities over the summer months to catch up on other things in our lives, but we are now all back in the swing of things and excited about launching into 2010/11.

The unofficial end of one year and the launch of a new one for CBBAG pivots on our Annual General Meeting. This past June the AGM was generously hosted at Ryerson University's Heidelberg Centre, home of the School of Graphic Communications Management and of CBBAG board member Professor **Art Seto**. The necessary but sometimes dreary formal business of CBBAG was conducted through reports from the President and Treasurer, and with elections of new members to the Board of Directors. New members include **Art Seto**, (Chair of Events), **Sue Hobson** (Chair of Communications) and **Jan Van Fleet** (Chair of the National Education Committee). The President's position is officially vacant this year but **Mary McIntyre**, (Vice President) and I, (Past President) are unofficially working as co-Presidents. I will be working closely with Mary – passing on to her my knowledge and experience as President and handing over the reins to her next June.

After the formal business of the AGM was concluded we moved to the really important parts of the meeting. Two CBBAG Lifetime Achievement Awards were presented this year to two truly amazing CBBAG members – **Betty Elliot** and **Ellen Spears**. Betty and Ellen have been stalwart volunteers with CBBAG since its inception 25 years ago. I would once again like to offer our thanks to them for their long-standing contributions to CBBAG. This year, the Volunteer of the Year Award was presented to **Susan Corrigan**. Susan volunteers for CBBAG on many fronts, on top of her part-time staff role as Administrative Director. Her contribution to CBBAG is immense and we are pleased to acknowledge it in a small way with this award. Volunteers like Betty, Ellen, and Susan have built CBBAG into what it is today and we owe them a great debt of gratitude.

Four members, **James Spyker**, **Barbara Helander**, **Barbara Trott** and **Katherine Coddington** were presented with certificates of completion of the CBBAG foundation courses. Congratulations on your achievement.

The attendees at the meeting were then treated to a wonderful lecture about the history of bookbinding in Quebec by our guest speaker, bookbinder and book artist **Monique Lallier**. Monique provided us with a fascinating

overview and insight into the history of bookbinding in French Canada, tracing a path from its roots to its expression in the techniques and tradition of modern Quebec binders. Last but not least on the agenda, was a complete tour of the Heidelberg Centre by Art Seto, from its bookbinding lab to high tech media production labs and printing press simulators.

Early in September the CBBAG board had the first meeting of the year and set out priorities for the organization through its committees. This year's goals are once again quite significant and we need your help to accomplish them. Please consider working as a volunteer in your local CBBAG chapter or on one of our national committees. See the website or email us at volunteers@cbbag.ca to find out more.

Scott Duncan (Past President)

Mary McIntyre (Vice-President)

CBBAG AWARDS

LIFETIME ACHIEVEMENT

BETTY ELLIOT AND ELLEN SPEARS

In 1983, as freshly minted graduates of the Sheridan bookbinding program, Betty and Ellen were among CBBAG's founding members. Today they remain active as volunteers, continuing to contribute to the organization that they have been so instrumental in building.

Betty Elliot has participated in many official and less official roles

within CBBAG — quietly and cheerfully attending to many of the less public but important details of running a volunteer organization. As one colleague said about Betty, “when things get done she usually has had a hand in it.” Others have described Betty as always knowing where everything is, keeping things (and people) in line with good judgement and a quiet look.

Betty has been a mainstay of the education committee since its inception, even taking courses to make sure that as workshop registrar she could explain them to prospective students.

Over that same 27-year period **Ellen Spears** has also played a central role in CBBAG’s successful development — in the foreground with the Home Study program and quietly in the background in many other areas.

Ellen played a critical role in the development of the CBBAG Education Committee, chairing it for many years, helping to develop the curriculum and, almost single-handedly, producing the Home Study program. Ellen filmed, edited, and produced the Home Study program and video library for over two decades and she continues even today. In more recent years Ellen was also the acting Membership Director.

CBBAG has greatly benefitted from the fine balance of her intelligence, work ethic and warm personal touch.



As **Shelagh Smith** said, “As long as we can attract such stalwart and enduring volunteers as Ellen and Betty, CBBAG will be in great shape.”

VOLUNTEER OF THE YEAR

SUSAN CORRIGAN

Susan is our part-time Administrative Director but her role in CBBAG goes far beyond that.

In 2009 Susan contributed to many CBBAG programs and activities on a volunteer basis.

As in previous years, Susan has played a key role in our communication efforts as webmaster, and as of last year, running our national email e-network.

As most of you know, Susan is also the co-curator, with **Shelagh Smith**, of the *Art of the Book* exhibition. Susan has contributed a huge amount of time and energy over the life cycle of the *Art of the Book* '08 exhibition.

That effort continued into 2009 — an effort critical to the success of the travelling exhibition.

Beyond the scope of her role as Administrative Director, Susan



(Above) Scott Duncan with Betty Elliot and Susan Corrigan. (Below) Ellen Spears.

PHOTO OF ELLEN | JOHN SPEARS

is always ready and willing to fill a hole to get things done or to help a new chair or volunteer. CBBAG simply would not run as effectively as it does today without Susan’s consistent efforts towards the greater good of our organization.

Excerpted from Scott Duncan’s address, CBBAG AGM, June 2010.

ERRATA In Jason Dewinetz’s article “A Tribute to Jim Rimmer” (Vol. 1. No.1) we incorrectly altered the spelling of “Garmont,” changing it to “Garamond.” As Jason points out the two fonts are entirely different entities, and Jim never cast Garamond, only Garmont. Also, please note that a detailed description of Jim Rimmer’s last project, *Tom Sawyer*, can be found in Jim’s *Pie Tree Press: Memories from the Composing Room Floor* (Gaspereau Press, 2008).

Book Arts *arts du livre* Canada

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