

BOOKarts

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2011 VOLUME 2 NUMBER 1





Book Arts

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and Book Artists Guild and
is included in CBBAG
membership.

ON THE COVER

Reg Beatty's *Set Aside* (detail)
from the exhibit *The Nature of
Words* (see page 9). Gouache on
Japanese handmade paper, 2010.
Four strips, each 16 cm high x
146 cm wide.

Cover photo by Francis Mariani.

Facing page: illustration by Marian
Bantjes from her book *I Wonder*.

Background: Arame Tan from
the Japanese Paper Place. A pure
kozo paper with distinct laid lines.
It is fairly heavily sized and will
not bleed and feather when used
with wet media.

CONTRIBUTORS

JOCELYNE AIRD-BÉLANGER began working in printmaking in 1975 at the Atelier de l'Île, Val-David, Québec where she was director and coordinator for more than 20 years. She has had many solo exhibitions of her prints and artist books in Québec and France and exhibited extensively at the national and international level (US, Mexico, Portugal, and Japan).

REG BEATTY is a bookbinder and book artist who has maintained a studio in Toronto since 1992. He trained with Don Taylor and Betsy Palmer Eldridge in Toronto and Louise Genest in Montréal. With a degree in fine arts from York University, he teaches book design at York University and book arts at OCAD and is working on an MA in communication and culture at Ryerson.

DANIELLE BLOUIN is a chargée de cours in art history at the Université du Québec à Montréal. She has extensive knowledge and expertise in printmaking and related arts. In 2001, she published *Un livre délinquant: les livres d'artistes comme expériences limites* (Montréal: Fides). She is currently working on her PhD, focussing on the history of fine bookbinding in Québec from 1825 to 1990.

NATASHA HERMAN learned her craft as apprentice to English-trained trade book restorers in Canada and the UK. In 2002, she opened Redbone Binderij in Amsterdam while continuing workshop and apprentice-based training in Europe. In 2009, she relocated to Ottawa where she continues to restore and conserve books for private collectors, booksellers, and institutions. Natasha is co-founder of The Relics Company.

BARBARA HODGSON is a book designer and author of over a dozen books, including the novels *Hippolyte's Island* and *The Tattooed Map*. She co-curated two exhibits at the Museum of Vancouver based on her non-fiction books *Opium* and *No Place for a Lady*.

SUSAN KRISTOFERSON specializes in surface design processes for

paper such as *shibori*, paste painting and collage. She has an MFA in fiber arts from Indiana University, has been an art professor at Miami University, Ohio and Head of Fiber Arts at Oregon College of Arts and Crafts. Susan operates Kristoferson Studio in Calgary and is president of CBBAG Calgary.

AIMEE LEE is an artist and paper-maker devoted to spreading awareness of Korean papermaking. As a US Fulbright fellow, she learned to make *hanji* at the paper mill of an Intangible Cultural Property Holder in the Korean countryside, and studied paper weaving, paper felting, and natural dyeing in Seoul.

MARGARET LOCK studied at McMaster University and at Goldsmiths' College, University of London. Since founding Locks' Press in 1979, she has worked as an artist and private press printer. She also writes on the history of the book: most recently, on eighteenth-century French paper bookbindings, in *Papers of the Bibliographical Society of Canada*, Fall 2010.

CRYSTAL MAITLAND graduated in 2005 from Queen's University with an honours BSc, chemistry, and an MA, conservation in 2007. Her internships included Library and Archives Canada, Vancouver Art Gallery, UBC's Museum of Anthropology, and Queen's University Archives. She became a paper conservator at Sheridan Libraries of Johns Hopkins University, Baltimore in 2008.

CATHRYN MILLER is a book artist, graphic designer, writer, copy editor, and proofreader. Her artists' books have won awards and are in public and private collections around the world. She lives and works near Saskatoon where Marian Bantjes grew up.

BJARNE TOKERUD, owner of Bjarne Tokerud Bookseller Inc, lives and works in Victoria, BC. He specializes in antiquarian books in general, with a focus on books and ephemera in the fields of travel and exploration and the history and arts of China. He is a past president of the ABAC.

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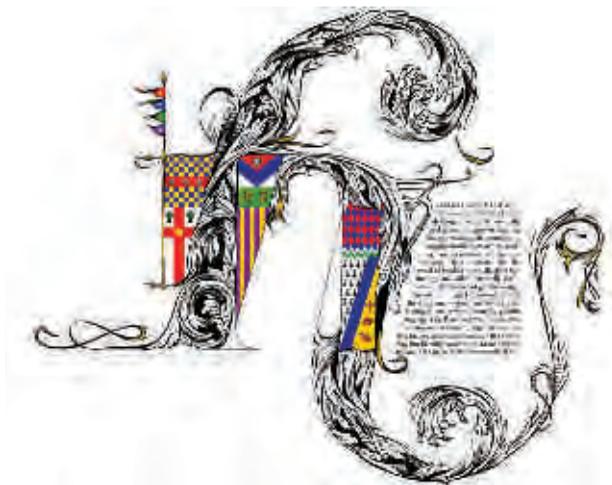
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Nicole Billard

relieur d'art / Bookbinder



Nicole Billard pratique le beau métier de relieur d'art depuis trente-cinq ans. Au départ designer graphique, elle entend un jour à la radio, une interview de Simone Benoît Roy où il est question de ce métier d'art très spécialisé. Elle s'inscrit immédiatement à l'atelier « L'art de la reliure » sans se douter que toute sa vie évoluerait dès lors autour des livres à restaurer, à refaire, à recouvrir, à relier.

Au Québec, le métier de relieur s'effectuant le plus souvent dans les couvents ou dans des institutions, fort peu de gens le pratiquaient sur une base plus personnelle. Lorsque Simone Benoît Roy revint de Paris en 1969 avec toute une formation acquise auprès de maîtres français et qu'elle ouvrit son école de reliure à Montréal, le succès alla au-delà de ses espérances.

C'est donc auprès d'elle que Nicole Billard et toute une génération de relieurs, reçurent les bases de leur formation. L'atelier de Simone Roy, « L'art de la reliure », se trouvait alors sur la rue St-Sulpice dans le Vieux Montréal. Après s'être un temps associée à Simone Roy, Nicole Billard ouvrit avec Monique Lallier l'atelier « Les relieurs artisans », rue Laurier, atelier qui fonctionna de 1978 à 1983.

On la retrouve depuis 1984 dans son atelier personnel, sur la rive sud de Montréal. Et quel atelier! Efficace et bien organisé, chaleureux, l'atelier est équipé de manière professionnelle. Certains outils et équipements de son atelier proviennent de sa tante qui était elle-même relieur d'art en France. Une douzaine d'étudiants fréquentent chaque semaine l'atelier Billard. Certains viennent de l'autre côté de l'Île de Montréal; certains, du Vermont. D'autres reviennent auprès de Nicole Billard depuis des décennies.

Ils ont bien raison car ce relieur a toujours cherché à perfectionner son métier que ce soit en France, à Washington,

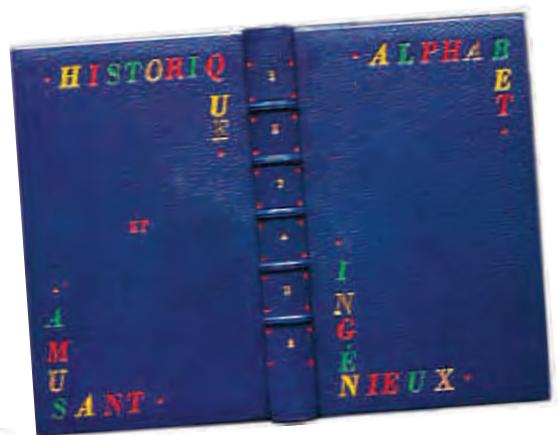
L'exposition *Une Histoire De La Reliure Au Québec* fut présentée par Bibliothèque et Archives nationales du Québec à la Grande bibliothèque en 2005-2006. Danielle Blouin, reconnue pour la polyvalence et l'étendue de ses connaissances, en était la commissaire. Cette exposition rappelait que jusqu'au 18^e siècle, la majorité des livres arrivaient ici de France en feuillets. Ils devaient donc être reliés sur place, soit dans les couvents, soit par des cordonniers qui connaissaient bien le cuir et ce avant que s'établisse une nouvelle génération de relieurs locaux. La première presse à imprimer apparut dans la ville de Québec sous le régime anglais en 1763. La fabrication des livres commença alors directement sur place.

à Birkellof en Allemagne ou encore lors du Symposium de Groupe Wehmais à Juva en Finlande. Elle fut récipiendaire du prix de design de l'exposition *Art of the Book 1993* remis par le CBBAG. En 1998, on la choisit comme maître-relieur à l'exposition *Maestri Rilegatori per l'Infinito* à Macerata en Italie. Elle faisait partie du Jury pour le CBBAG lors du choix des participants au *Art of the Book 2008*.

Nicole Billard enseigne son métier depuis plus de 30 ans dans son atelier bien sûr, mais aussi pour différentes institutions et programmes spécialisés. Le contact avec les étudiants lui apporte une stimulation et un éventail de projets divers qu'elle apprécie particulièrement.

L'autre aspect de son travail est la restauration. On s'adresse très souvent à son expertise lorsqu'une cause semble presque perdue. Ces défis l'intéressent au plus haut point et constituent une part importante des contrats qu'elle réalise régulièrement : sa réputation en ce sens n'est plus à faire.

Pour voir les reliures de Madame Billard qui sont des pièces uniques, il faut consulter la Bibliothèque nationale du Québec ou celle du Canada qui en ont acquises plusieurs ou encore les nombreux catalogues où ses œuvres sont montrées. Nicole Billard n'est pas une archiviste; ce qui l'intéresse, c'est le prochain projet! Il y a aussi ses étudiants et ce métier qui la passionne depuis si longtemps. Son atelier et ses nombreuses expositions et réalisations en sont la preuve. Nicole Billard, une vraie professionnelle de la reliure, rigoureuse et versatile! •



En haut: *Alphabet ingénieux, historique et amusant pour les jeunes enfants*. 1998. Chagrin bleu et oeser 17.1 cm x 11.4 cm x 1.9 cm.

Children's book from 1774 bound in full blue French chagrin, foil-tooled on both covers. French-style binding with feather-marbled endpapers and blue, yellow, green and red silk endbands.



À gauche: *Les nouvelles leçons d'amour dans un parc*. 20 x 14 x 3.5 cm, 2007. Reliure pleine peau en oasis avec bord supérieur doré, tranchefiles en soie cousues à la main et gardes marbrées œil-de-paon; titre en oeser rouge et or avec décor d'incrustations.

Bound in full oasis with top edge gilt, hand sewn silk end bands, and peacock marbled end papers; titled in gold and red oeser with décor of opened inlays.

Translated by Jocelyne Aird-Bélanger with the assistance of Lynn Jackson Gauthier

NICOLE BILLARD has practiced the art of fine bookbinding for 35 years. Originally a graphic designer, one day she heard a radio interview with Simone Benoît Roy about this highly specialized art. She immediately enrolled in workshops at “L’Atelier de reliure” without suspecting that a good part of her life would come to revolve around books to be restored, repaired, covered or bound.

In Québec, fine bookbinding was executed primarily in convents or institutions, with few people practicing it on a personal basis. When Simone Benoît Roy returned from Paris in 1969 with training acquired from French masters and opened her bookbinding studio in Montréal, her success exceeded her expectations.

Nicole Billard and a whole generation of bookbinders received their basic training at Simone Roy’s studio, “L’Atelier de reliure”, on Saint-Sulpice Street in Old Montréal. Following her association with Simone Roy, Billard opened the studio “Les relieurs artisans”, with Monique Lallier on Laurier Street. The studio operated from 1978 to 1983.

Since 1984, she has worked in her private studio on the south shore of Montréal. And what a studio! Efficient, well organized, and welcoming, the workshop is professionally equipped. Some of the tools and equipment are from her aunt’s studio, herself a fine-art bookbinder in France. A dozen students, from Montréal and even Vermont, attend weekly workshops. Billard has developed her expertise in France, Washington, Birkelof in Germany and at the

Symposium Group Wehmer in Juva, Finland. She is the recipient of a design award for her binding in the exhibition *Art of the Book 1993* organized by CBBAG. In 1998, she was chosen as a master bookbinder in the exhibition *Maestri Rilegatori per L’Infinito* in Macerata, Italy.

Billard was a member of the CBBAG jury which selected participants for *Art of the Book 2008*. She has taught her craft for over 30 years in her studio, of course, but also instructs for various specialized agencies and programs. The contact with students provides stimulation and a diversity of projects that she particularly enjoys.

The other aspect of her work is restoration. Her reputation and expertise are well established. Because of her renown, people sometimes approach her with books almost beyond repair. These challenges are highly interesting to her and are an important part of the work she produces regularly.

To see Billard’s one of a kind bindings one can either consult the National Library and Archives of Québec, or of Canada, where several examples have been collected, or review the many catalogues where her works are shown.

Nicole Billard does not live in the past: the next project is what interests her! There are also her students and the craft itself for which she has been passionate for so long, as attested to by her studio and numerous exhibitions and achievements. Nicole Billard is a true professional bookbinder, both rigorous and versatile! •

BOOKBINDING IN QUÉBEC

The exhibition *A History of Bookbinding in Québec* was presented at the Grande Bibliothèque in Montréal by The National Library Archives of Québec in 2005-2006. Danielle Blouin, known for the versatility and breadth of her knowledge, was the curator. This exhibition reminded us that until the 18th century, most books arrived here from France in sheets. They were bound locally in convents or by shoemakers who were familiar with leather, long before a new generation of local bookbinders was established. The first printing press appeared in the city of Québec in 1763, then under British rule, and from then on production of books began locally.

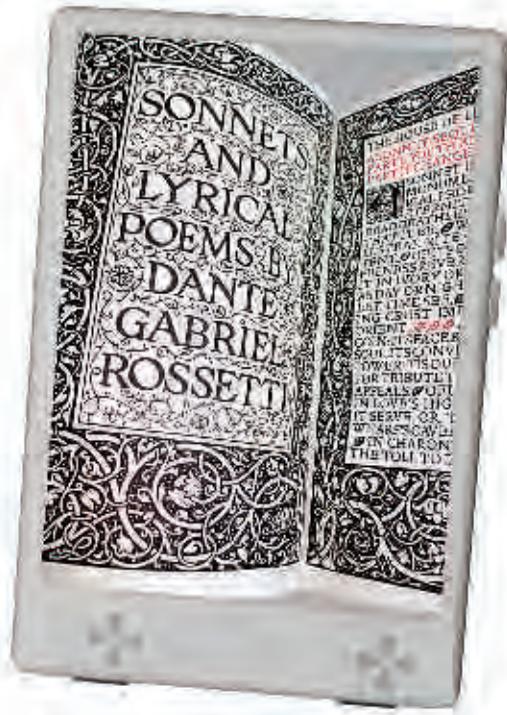
Kelmscott for the Kindle

By Reg Beatty

Two years ago, I not only spoke at the 175th birthday celebrations for William Morris but was invited to cut a fondant cake that had been screen-printed with a spread from one of his books. These festivities were part of The William Morris Society of Canada's 2009 Symposium – The Art of the Book: Design and Craft in 19th-century Britain and 21st-century Canada. My presentation was called “Uploading Morris” and surveyed his exposure and status on the web. I speculated on his continuing influence and pondered what he might have made of all this – not just present-day society, but what we were making of *him*.

As it turns out, there are extensive resources online: biographies, essays and studies; his poetry, translations, fiction and lectures; whole digitized versions of his books, and copious images of many of his productions. His Wikipedia entry has grown enormously with almost daily edits to the page since it was first posted 10 years ago, and I think Morris would probably have been excited by the collective effort (and Utopian aspirations) of the endeavour. So we've successfully uploaded him, put him out there, made data from his life and works – now what?

As a book artist, I'm particularly interested in Morris's Kelmscott Press, which he started in 1891, only five years before he died. He was always an enthusiast about whatever he took up, and making books was no different, writing and lecturing widely on all aspects of printing: type design, layout, margins, paper, ink, and of course, ornament. But he always framed these thoughts in the context of his Socialist beliefs. The production of a book was fundamentally collective art making, and art, following Ruskin, should be the expression of the joy of work.

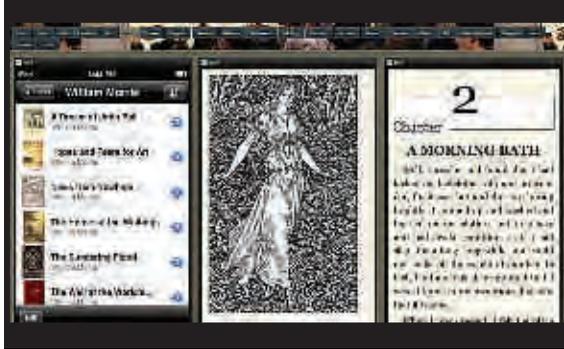


Both men drew inspiration from the Middle Ages as a time of social integration and such great local efforts as cathedral building. Morris had studied architecture at Oxford and, although he never practiced, it informed the way he approached all his design work, including books. Architecture wasn't simply a disposition of walls and floors or entrances and exits, it came to include a consideration of all the aspects of living, like fabrics, pottery and furniture. Inspired by Ruskin's “The Nature of Gothic” (a portion of *The Stones of Venice*) he saw the possibility of producing real freedom through art and craft by reforming and re-balancing the conditions of labour. If his idea of architecture best exemplified this reform through a shared, ultimately social effort, then books could act as “propaganda” for that life to come.

Unfortunately these high hopes, as realized in the Kelmscott editions, haven't always been enough to excuse the perceived flaws, excesses and lapses in taste.

Holbrook Jackson, a prolific writer on all things bookish (*Bibliomania*, *Bookman's Holiday*, *The Art of Reading*, etc.) and someone who often wrote admiringly about Morris, could also observe that Kelmscott

(Above) Pages from Rossetti, Dante G., William Morris, and Dante G. Rossetti. *Sonnets and Lyrical Poems*. Hammersmith: Kelmscott Press, 1894 from the collection of Fred Turner.



productions were “so far removed from the common way of readers that they have become models of what a book should not be.”¹ Or as book arts theorist Johanna Drucker criticized: “Morris’s own romanticization of outmoded forms (prose, verse, decoration) became a confining limit on his imagination.”² Jackson, contra the monumental Kelmscott Chaucer, said he “liked his Chaucer neat.”³ Reconsidering his earlier enthusiasm and sympathy for Morris’s goals (both aesthetic and Socialist), and perhaps under the influence of the sober typographic sway of Stanley Morison, he complained that Morris’s books “asked you to look at them rather than to read them.”⁴ And Drucker would find that “look” compromised by anachronism. This is a Morris that has little to offer us but the lesson of his salutary failure.

Looking versus reading: this is a fault line that separates the ambiguities of art from the clarity of design. It speaks to our generally utilitarian approach to reading. To discover that reading wasn’t always thus can come as a surprise. It has a history — *several* histories (see Alberto Manguel). Including art in all making (in book making as in life), and not refining it out for the sake of utility or readability, was for Morris the only way to keep alive the aspiration of all labour towards freedom — otherwise reduced to mere toil.

These problems can turn up in cases where Morris’s eccentricities are absent. Michael Russem of Kat Ran Press wrote an article in the *Caxtonian* called “The Failure of Fine Printing: Why the beautiful book isn’t so beautiful, and the ugly book isn’t so ugly,” in which he bemoaned that despite trying “to use modest, yet handsome types in a manner that is calm, quiet, and respectful of the text”⁵ ... “nobody read the books over which we laboured.”⁶ It seems that “the overwhelming emphasis on materials and process inherent in fine printing is a tremendous obstacle to

The raw material for my presentation “Uploading Morris” can be found at: www.netvibes.com/kelmscott

the act of reading.”⁷ If we want to read something we should probably just reach for the nearest paperback.

The Kelmscott editions challenge us to re-evaluate our whole *modus operandi*. It’s happening anyway — Kindles or some other e-reader; blogs, books or other online texts; vlogs, vooks, or other multimedia presentation are all lining up to take pot shots at our conventions. Rediscovering a love of the physical book is a rearguard move that only delays the confrontation. What is called for is an expanded sense of what we do when we engage with a book.

An approach to dealing with some of these challenges can be seen in Jeffrey Skoblow’s “Beyond Reading: Kelmscott and the Modern,” with his ideas of “pervasive materiality” and the “dream body”⁸ — ideas very useful in starting to negotiate Morris as a contemporary reader. And Jessica DeSpain in her “A Book Arts Pilgrimage: Arts and Crafts Socialism and the Kelmscott Chaucer” is extremely adept at reading Morris’s politics through the compositions of his pages. She journeys to see and handle a copy: “As with a cathedral, the *Chaucer* is not owned, but visited.”⁹ (I’m blessed — WorldCat.org tells me that there are nine copies within a three-kilometre radius of my home). These writers show promising signs of a new kind of engagement with books, with reading. And both have put Morris out front, leading the way. •

¹ Jackson, Holbrook. “The Typography of William Morris.” *Books and Printing: A Treasury for Typophiles*. Ed. Paul A. Bennett. Cleveland: World Pub. Co. 1963. pp. 233-238. p. 233.

² Drucker, Johanna. *The Century of Artists’ Books*. New York City: Granary Books, 1995. p. 29.

³ Jackson. p. 236.

⁴ *Ibid.* p. 238.

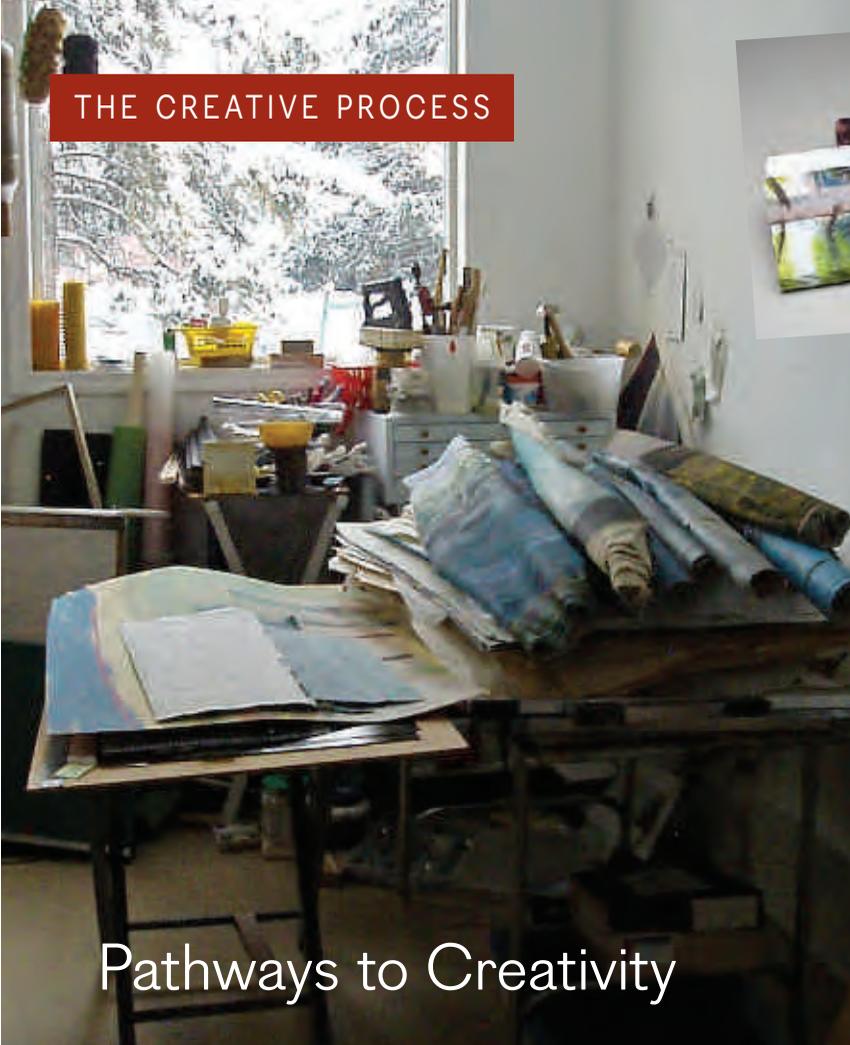
⁵ Russem, Michael. “The Failure of Fine Printing: Why the Beautiful Book Isn’t so Beautiful, and the Ugly Book Isn’t so Ugly.” *Caxtonian*: Volume xv, No. 2, February 2007. Chicago, IL: Caxton Club, 2007. pp. 1-3. p. 2.

⁶ *Ibid.* p. 1.

⁷ *Ibid.* p. 3.

⁸ Skoblow, Jeffrey. “Beyond Reading: Kelmscott and the Modern.” *The Victorian Illustrated Book*. Ed. Richard Maxwell. Charlottesville: University Press of Virginia, 2002. pp. 239-258.

⁹ DeSpain, Jessica. “A Book Arts Pilgrimage: Arts and Crafts Socialism and the Kelmscott Chaucer.” *Journal of William Morris Studies*. London, England: William Morris Society, Summer 2004. pp. 74-90, p. 86.



Creative thought blossoms when the mind is in a relaxed state and the body engages in physical activity. The creative process generates the new by seeing the known in an unusual way... The hormone dopamine stimulates neural networks in the frontal brain which have access to long term memory located at the back of the brain. These two regions are usually not strongly connected but in the creative process they are brought together in a state of exaltation.

— FROM THE BODYWORLDS EXHIBIT

by Susan Kristoferson

Pathways to Creativity

It all started when I was in Kansas at five or six and watched my father sewing fabrics to re-upholster our furniture. When I was six we moved to England and he gave me a tiny hand-crank sewing machine and drew me a labyrinth on paper. If I could control the machine to place needle holes in the lines of the drawing, he would give me thread. I got thread!

Decades later in art school, I took a drawing class where I made India ink drawings using Rapidograph pens to record water currents in a local stream. I also created imaginary landscape pencil crayon frottage drawings using crinkled tin foil and other bas relief surfaces under the paper. These marks were developed into winter landscapes of rocks and deciduous trees. In a stitchery course I created similar landscape images from thread and fabric.

A broad education in fine arts media, fibre art, surface design, constructed fibres, and hand paper-

making, are the foundation for my creative work. In the early 1980s, I created sewing-machined collages from handmade paper. I now paint paste papers, dye *itajime* papers, create collages, and make various products from paper.

At times I have a feeling or idea that I want to express. Alternatively I use the 1930's Bauhaus School strategy of experimenting with materials to develop a creative idea or end product. Other times, my past joins the present to create something new.

Years ago I needed to paint large, thin, absorbent papers in gradations of colours. I tried hanging and painting them with dye but the papers became heavy and fell to the floor. Next I laid them on a table and painted them with a soft brush. I also tried spraying them with dye. The papers stuck to the table and the dye pooled. Smooth gradations were impossible to create. Next I laid the papers on cotton sheets to

paint them in gradations. The colour wicked into the drop cloths and irregular colourations resulted; failure again. Then, one night I awoke with a start and a strategy! I remembered how two Chinese artists-in-residence at Miami University had asked me for papermaking felts to use under their absorbent papers as they painted. The tendrils of the wool fibres would suspend the paper above the felt surface so that the paints and dyes would not pool as they painted. Bingo, I had the solution! I have been using felted wool blankets as drop cloths ever since to create smooth gradations of colour in dyed and *ita-jime* papers. This strategy also uses less dye since it is not absorbed into the drop cloths.

Today, in my relaxed studio environment, new ideas are again joining with old memories and experiences to create pieces from an ever-growing collection of decorative papers – both mine, and from other makers around the world, along with coloured threads in various gauges; some metallics, and others tie-dyed. I am collaborating with scientist and photographer Ken Froese who takes black and white images of Alberta landscapes. He manipulates them in Photoshop, sometimes digitally layering images of my decorative papers into his photographs. I use

prints of Ken's finished photographs and alter them further with stitches and decorative papers. Some of the newly created landscapes show winter tree trunks, moving waters or grasslands, stitched to enhance their expressive characteristics.

Last fall, an artist was culling her racks of paintings and I was given many large canvasses that were cut from their stretcher bars. At first I thought I would give them to a school art program but, instead, I asked the painter for permission to use the paintings as material, as long as her name was removed. I had been making accordion structure blank books using card weight covers with single signatures sewing-machine stitched to the inside of each fold. The painted canvasses were an interesting alternative to the paper covers and sturdy enough to hold many signatures. At first I cut the canvasses into book covers with a fold-over flap and tried using self-adhesive Velcro to close the flaps. For some reason, perhaps off-gassing from the paint, the Velcro adhesive softened and released. Now antique and recycled buttons from my life long collection are hand stitched to the flaps, and coloured waxed cords are used as closures. Old and new are joined again in a creative solution. •

www.kristoferson-studio.ca



Kristoferson and Froese collaborations: *Looking West*, 12.7 cm x 17.8 cm, 2011, and *Aspen Thicket*, 5.25 cm x 35 cm, 2011.



The *Nature of Words*

by Margaret Lock

This exhibition brings together work by seven book artists: Reg Beatty, Sigrid Blohm, Wendy Cain, Mira Coviensky, Margaret Lock, Will Rueter, and Don Taylor. They would describe themselves as designer-bookbinders, papermakers, private press printers, printmakers, and multi-media artists who create book works. None is known primarily as a calligrapher, but all have produced work that includes words on paper. Based on this experience, each of them agreed to contribute at least three works appropriate to the exhibition's theme and preferably incorporating a calligraphic component. The result is a diverse and intriguing exhibition.

The Nature of Words explores what words are like, from the letters of the alphabet that words are made of, to the look of words *en masse*. The work in this exhibition shows our love of letterforms. Nowadays, everyone is surrounded by computer-set type. These standard text fonts are usually designed not to be noticed; the reader is intent only on taking in information as quickly as possible. In contrast, most of our work celebrates hand-drawn letters and handwritten texts, and encourages readers to appreciate their expressive qualities.

Words in the aggregate are usually viewed on a neutral, modest-sized rectangle of paper or on a screen. Our exhibition challenges viewers to reassess their relationship with words. For example, some works are in large formats, such as scrolls, banners and panels suitable for hanging on a wall rather than being held in a hand. Nor do all the pieces contain intelligible words or significant texts. Some are focused more on how the words are written than on what they say.

Three of the exhibitors do concentrate on texts. Mira Coviensky, Will Rueter and I have sought out texts and devised a fitting presentation to encourage

viewers' close attention to the message the words convey. For example, Mira's *To Those Who Garb the Holy* is set in an attractive font reminiscent of Graily Hewitt's italic handwriting. This text, an appreciation of those responsible for the original linen curtains in the tabernacle (described in Exodus 35 and 36), is laser-printed on paper that is itself handmade from flax fibre. The paper was cut into long rectangles, perhaps reminiscent of the curtains, but also of handwritten votive prayers hung at a shrine. The paper contrasts with the industrial wire mesh support, which is in the shape of a shrine with symmetrical front doors. This form is apt for the text, and symbolically encloses the "wise hearted" labourers and artisans in its sacred space. Will Rueter's accordion-fold book, *A Poem Attributed to Hadewijch* (a thirteenth-century Flemish mystic), is written on small slips of paper arranged in a flag book format. On the left side of each opening is the medieval Dutch text; on the right, an English translation. The panels between

(Above) Will Rueter, *A Poem Attributed to Hadewijch*, handmade paper – Barcham Green medieval and Japanese suminagashi, 10 panels, 28 cm high, opening (accordion-fold) to 62 cm wide, 2010.

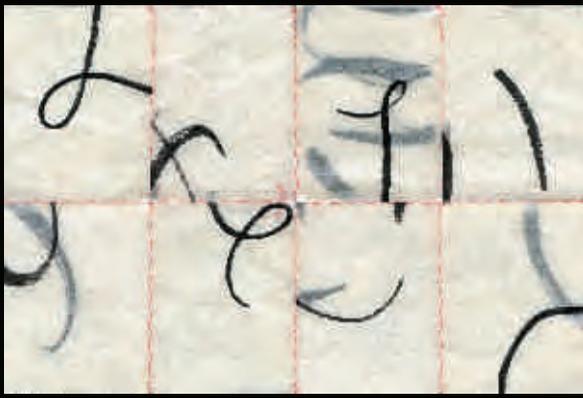
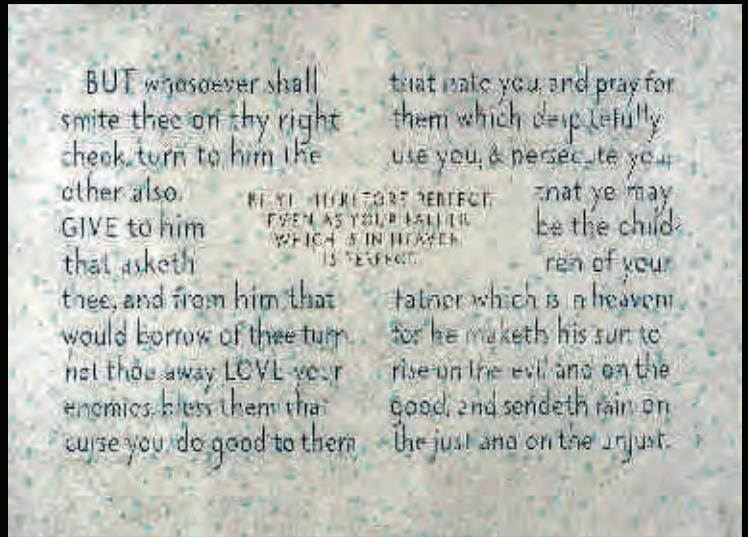


PHOTO | MARINA DEMPSTER



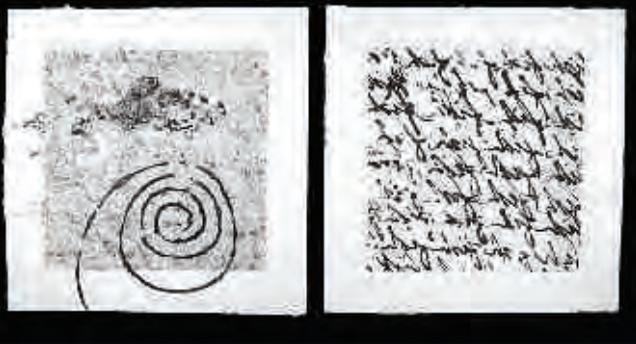
(Top, left) Sigrid Blohm, *Remix 3*. Sumi ink, silk and cotton thread, Japanese handmade papers, 13 cm high x 20 cm wide, 2010. (Right) Mira Coviensky, *To Those Who Garb the Holy*, mixed media, 39 cm high x 43 cm wide, 2007. (Bottom, left) Don Taylor, *Koan* (detail). Pen and ink on Japanese handmade paper, 66 cm high x 28 cm wide, 2010. (Right) Margaret Lock, *Heavenward* (detail of banners 7 & 8) Pencil crayon and woodcut on Japanese paper, nylon; metal support and wooden base made by David Hunt, each panel 49 cm high x 64 cm wide, 2009–10.

each spread are covered in two colours of Japanese *suminagashi* paper. These panels, cut in cloud shapes, form a background for the text. Their strangeness and complexity encourage the reader to read and re-read the text, comparing and weighing each phrase.

My piece, *Heavenward*, also repays attentive reading. It consists of 32 panels lettered with well-known biblical texts, hymns, etc., arranged on eight banners. All the texts are presented as though they were equally authoritative and straightforward. However, readers soon realize that the optimistic texts are undercut by those whose demands are punitive or even impossible. *Heavenward* challenges readers to decide

which texts they will believe, and to assess their own chances of attaining heaven.

Two of the exhibitors use words as a starting point, but are less interested in their meaning than in their appearance. In *Set Aside*, Reg Beatty has written a quotation from Michel Serres's *The Natural Contract* on four long strips of Japanese paper. The condensed capitals fill the height of the strips. There are no gaps between the words, and the quote ends arbitrarily in mid-sentence at the end of the fourth strip. The lack of word spacing makes the text difficult to read (though it helps if you read aloud). The reader may recall worn inscriptions in a museum, in



Wendy Cain, *Fish Tales Obscured #14*, paper pulp, sprayed and painted, each panel 51 cm high x 51 cm wide, 2010. PHOTO | DAVID HUNT

which the lettering has been enhanced by paint or powdered chalk in the depressions. The brief excerpt is enough to intrigue us, as though we had overheard a snatch of conversation.

Wendy Cain's *Fish Tales Obscured* series consists of 14 double-page spreads. On the right-hand page, she has repeatedly written the word "fish" in cursive handwriting. This was done with fluid paper pulp squeezed from a mustard bottle onto a papermaking screen, which then was couched onto a freshly made handmade sheet. As a result, the writing is mirror-image, and the text a mesmerizing pattern. In *Fish Tales Obscured #14*, the writing breaks down. On the left-hand panel, which on other spreads includes a collaged silkscreen of one or two fish, there is a smudge of paper pulp where the fish should be, as though it has deteriorated in sympathy with the text.

Two other exhibitors employ abstract marks instead of letters. Sigrid Blohm links the appearance of blocks of text with those of areas of texture, and compares the process of writing with that of weaving cloth. In *Remix 3*, she has meticulously sewn together eight paper rectangles. This assemblage does not form intelligible words, yet the brush strokes on the translucent Japanese paper seem to be parts of letters of the alphabet. The piece can be seen as a puzzle. The viewer can mentally take apart and reassemble the pieces of paper so that the letter fragments will become intelligible. Alternatively, it can be interpreted as a quilt, made with remnants cut from several sources whose words can never be retrieved. Don Taylor is fascinated by unusual alphabets, including ancient ones which no one has yet deciphered,

and imaginary ones that he has created. Some of his calligraphic pieces were inspired by the look of Asian manuscripts. In *Koan*, he has used a broad pen nib to trace a regular, meandering, maze-like line in red ink on a mottled grey background. Here, the mood is meditative and calm. Other pieces have dramatic, gestural marks, or ones so faint and obscured by stains that the piece resembles a palimpsest. •

See *Amphora #156* (November 2010) pp. 25–28 for an article published by the Alcuin Society which contains a fuller description of the exhibition.

A catalogue (50 pp. + cover) is available at exhibition venues or from Margaret Lock, 231 Johnson St., Kingston ON K7L 1Y2. \$15 + \$4 postage and packing.

ONTARIO EXHIBITION DATES

April 1–May 15, 2011 Grimsby Public Art Gallery
18 Carnegie Lane, Grimsby

June 11, 2011 CBBAG Handmade Book Arts Show
and Sale (see page 33).

November 14–December 2, 2011 Dundas Valley
School of Art, 21 Ogilvie St., Dundas

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Exposition de livres d'artistes sur 10
haïkus érotiques de Pierrette Pelletier

PARTICIPANTS : Cathy Adelman, Jeannette Biondi, Juliette Bruneau, Ghislaine Bureau, Joan Byers, Odette Drapeau, Hélène Francoeur, Lisette Gaucher, Monique Gosselin, Louiselle Huppé, Lisa Isley, Margarita Lypiridou, Aline Mauger, Lucie Morin, Louise Noël, Patricia Owen, Jacques Pouplot, Sylvie Richard, Marie-Johanne Senécal, Maria Sotériadès, and Jonathan Tremblay.

Dires Érotiques

par Jocelyne Aird-Bélanger

LES AMIS DE LA RELIURE D'ART DU CANADA/
ARA CANADA. www.aracanada.org

L'association Les Amis de la Reliure d'Art du Canada a été fondée en juin, 1995; elle constitue une des sections officielles d'une association internationale dont le but est de promouvoir la reliure d'art et le livre sur les scènes nationale et internationale. La création de la section canadienne à Montréal a été motivée tant par une volonté de prendre une part active à ce vaste mouvement que par son acceptation d'organiser, en grande première nord-américaine, le Ve Forum International de la Reliure d'Art. À l'instar de l'association-mère, l'ARA Canada s'adresse aux bibliophiles, aux auteurs, aux artistes en arts visuels, aux historiens et aux critiques, aux collectionneurs et aux donateurs, tous désireux d'appuyer sa cause, ainsi qu'aux relieurs professionnels, amateurs et étudiants. Elle a fait siens les mandats et les objectifs de l'ARA Internationale.

Lisette Gaucher, membre du conseil d'administration de l'ARA-Canada (Les Amis de la Reliure d'Art du Canada) est à l'origine du projet de livres d'artistes créés à partir des haïkus érotiques de Pierrette Pelletier. Professeure de français à la retraite, l'auteure de ces haïkus inspirants est une passionnée de littérature et de poésie qui publie régulièrement dans la revue *Poésie* (Québec).

Vingt et un relieurs et artistes enthousiastes ont travaillé à réaliser un réceptacle pour ces courts poèmes avec pour seule contrainte de ne pas dépasser un format de 10 x 21 cm. Les ouvrages exposés vont de compositions typographiques originales ou classiques, imprimées au plomb, au jet d'encre ou sur plaque polymère. Les reliures en papier de soie, en papier kraft, en peau d'agneau, de vachette, de buffle ou de dentelle se déploient en accordéon, à la japonaise, souple, traditionnelle ou comme livre objet. L'exposition est aussi riche de matières que de formes. •



(Left) Hélène Francoeur, seven platinum photographs by Denis Larocque. Letterpress printed on Zerkall paper by Hélène Francoeur. Full black buffalo. Red bamboo endpapers. 21 x 10 x 1.5 cm.



(Right) Maria Sotériadès, accordion book. Typeset in Monotype Corsiva. Illustrations by Jean Claude Ciprian. Printed on Mokume paper. Usumaki paper decor. Mokume paper slipcase with Usumaki paper. 13 x 6 x 4 cm.

ARA CANADA (THE FRIENDS OF FINE BINDING OF CANADA)

ARA CANADA was established in June 1995; it constitutes one of the official sections of an international association whose purpose is to promote the art of fine bookbinding and books on the national and international scenes. The creation of the Canadian section in Montréal was motivated by a will to take an active part in this vast movement and in the organization, for the first time in North America, of the 5th International Forum of Fine Book Binding. Following the example of the mother association, ARA Canada addresses bibliophiles, authors, artists in visual arts, historians and critics, collectors and donors, all avid to support its cause, as well as professional, amateur, and student bookbinders.

Author and retired French professor Pierrette Pelletier is passionate about literature and poetry. She publishes regularly in *Poésie*, a Québec poetry magazine. Her *Dires érotiques* – a collection of erotic haiku – inspired Lisette Gaucher, board member of ARA Canada, to propose a display of artists' books which use Pelletier's haiku as the text.

Twenty one bookbinders and enthusiastic artists worked to create containers for these short poems in a format not to exceed 10 × 21 cm when the book was closed. The exhibited works range from original or classic typographic compositions, to some printed with lead type, by inkjet printer, or with polymer plates. The bindings are made of paper, silk, Kraft paper, lambskin, calfskin, buffalo, or lace. The exhibition is as rich in materials as it is in forms: accordion, Japanese style, limp, traditional, or book-objects. •



(Left) Joan Byers with Ginny Porter, letterpress printed with intaglio (matboard) prints on BFK Rives paper. Two sided concertina structure. Felt lined box with ribbon pull. 21.5 × 11 × 1.5 cm.

(Below, left) Pochoir illustrations and handmade 100% cotton paper by Lisa Isley. Handprinted by Isley with polymer plates/supervision by Brian Queen. 9.9 × 20.8 × 1 cm. (Centre) Designed, printed, and bound by Cathy Adelman. Illustrations by Sam Reynolds. Letterpress printed on translucent vellum and Roma mould-made paper. Bound in a Precious Paper Binding of plain brown Kraft paper with red leather detail, leather endbands, matching slipcase. 20.6 × 10 × 1.5 cm. (Right) Illustrated with 10 Japanese-style engravings by Ghislaine Bureau. Oriental style binding on tabs. Undyed buffalo skin. Matching endpapers. Black foil title. 9.7 × 16.4 × 1.8 cm.



A DEFINITION OF BOOK RESTORATION:

The purpose of the book restorer, as I understand it, is to make worn or damaged books usable again, and to restore them as nearly as he can to their original condition, while at the same time prolonging their life as much as possible.

He must attempt to make the repairs as unobtrusive as is compatible with reasonable strength, but he should stop short of deliberate falsification with the intent to deceive a future owner of the book into believing that the book is in its original, pristine state. In my view, however, complete and unthinking adherence to this latter principle in every detail is not vital.

The Restoration of Leather Bindings, Bernard C. Middleton, Oak Knoll Press and The British Library, 1972, revised 2004, p. xiii

A DEFINITION OF OBJECT CONSERVATION:

All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, preservation, treatment, restoration and reconstruction.

Distinguishing conservation repairs from the original. Although treatments are often inconspicuous, it should always be possible to recognize, upon close examination or by other means, the difference between the original material and a repair. Treatment documentation also plays an important role in this respect.

Code of Ethics and Guidance Practice, Canadian Association of Professional Conservators. 3rd edition, 2000, p.12.

by *Natasha Herman*

There are generally two ways of approaching the treatment of an antiquarian book: a restoration-based approach and a conservation-based approach.

Restoration tends to focus on returning the book to its perceived original state, both in terms of aesthetics as well as function. It begs mentioning here that the perceived original state of the book is not necessarily the real state of the book at the time it was printed and bound. The further back in history we imagine the life of an object, the more likely we are to embellish where factual details are unavailable. A restoration treatment might be the total replacement of a leather spine (re-back) in the style of the original, going as far as to purposely discolour the replacement leather and soil the new gold tooling. There is no formal code of ethics to guide a book restorer in his or her decision-making.

Conservation has as its focus the longevity of the book. A conservation-based approach may sacrifice binding aesthetic in a bid to prolong the life of the text block long into the future. Whereas a restoration-based approach will invest time into blending old and new materials in as seamless a manner as possible, a conservation-based approach may choose to put those resources towards, say, longevity of newly introduced materials. This not only answers the need to conserve the object in its present state into the future, but it also conforms to an important ethical consideration within the field of object conservation, namely that treatments should always be distinguishable from the original components of the object. A conservation treatment might include a safe storage method such as an acid-free box or a non-adhesive paper binding for a book that has lost its original binding. It is becoming more and more common for national conservation associations to define codes of ethics for their member practitioners to follow.

The treatment results can be dramatically different at the extreme ends of these theoretical approaches to book repair. Most often however, a treatment proposal contains elements of both of these approaches depending on the needs and desires of the object owner(s), be they private collector, museum, library or bookseller. •



An Antiquarian Bookseller's Approach to Restoration and Period Style Bindings

by Bjarne Tokerud

As a bookseller who caters to the tastes of sophisticated North American and European book collectors, my perspective on restoration and period-style bindings is anchored in buying and selling valuable books. Collectors who pay large sums for rare books believe these are to be enjoyed, handled, and read.

The most important lesson of my antiquarian bookselling career came about as a result of my third visit to William Hoffer's antiquarian bookshop in Vancouver's Gastown. I realized that there was something unusual about the books lining the shelves. My conversation with Hoffer went something like this:

"Bill, I have finally figured out why your bookshop is special."

He raised his dark eyebrows. "Why's that?"

"Firstly, almost all of your books are in fine

condition. The modern books have their dust wrappers intact, the older books seem nearly new. Secondly, where condition is only *good*, the item is so rare that any survival is to be treasured."

In his oft semi-biblical way, with a forefinger pointed to heaven, he almost shouted, "But, of course! That way there is nothing to complain about except the price!"

"Fine condition" and "accurate, pleasing period-style restorations and rebindings" became my mantras after that.

Hoffer, a controversial figure who could sandpaper your brain with his brusque manner, died in Victoria in 1997. Even his severest critics acknowledged Hoffer's erudition and mastery of rare books. Hoffer was one of the first North American booksellers to draw upon the bookbinding skills of Courtland



Hill's Body of Gardening – a binding by Alex McGuckin. Finishing tools made by Alex.
PHOTOS | ALEX MCGUCKIN

Benson to achieve a standard of inventory comparable with long-established British and Continental booksellers.

One mark of a successful book restoration or convincing period-style binding is that, *à première vue*, it appears original. The binding seems to have travelled through time exempt from the

ravages of entropy, war, and indifferent handling.

A rare book in a masterfully restored binding or a faithful-to-the-period rebinding is an investment. It's also an object to be enjoyed daily like a treasured work of art. A great book in a great binding fires up the collector's imagination and brings with it a visual feast and pleasures tactile, aesthetic, and intellectual. Imprisoning a valuable book in a bank vault is anathema.

I rely on Courtland Benson of Victoria, BC and Alex McGuckin of Edmonton, Alberta to provide the high standard of fine bookbinding and restoration demanded by collectors of rare books. The work of either of these bookbinders guarantees a book's physical preservation, and its investment value. The guarantee is upheld by their use of fine leather and appropriate dyes, rigorous attention to finishing, and – most important of all – skillful tooling with appropriate tools, typefaces, and techniques. The cost of restoration or rebinding can be recovered, and perhaps a profit made, if the important rule of accurate, and pleasing period-style restoration is followed, and where achieving “fine condition” is the goal.

Alex or Courtland can resurrect a dilapidated bookbinding to the point where it seems like proof of reincarnation: the soul of the book has migrated to a new, convincing, period-style body. I've benefited greatly from looking over the shoulders of these bookbinders and have always received detailed answers to my probing questions. I'm interested only in exploring possibilities, not in stealing trade secrets. When they share a new technique, a new tool, or a new design, I mentally record the information for future reference.

The requisites for creating convincing period-style bindings include:

- gold finishing, using traditional albumen glair and 22-karat gold leaf (shellac-based glairs do not achieve the same effect);
- hand-sewn headbands in colours sympathetic to the period;
- Sellaset, alcohol-, and water-based leather dyes;
- handmade marbled endpapers, matched to those of any date, accurate to within a decade;
- toned endpapers, matched to the adjacent aged text block (instead, I often see bright white replacement endpapers placed next to soiled and age-toned text);
- optimal humidity and temperature in the work environment (challenges during long Canadian winters).

Alex and Courtland meet the expectations of sophisticated book collectors by achieving the careful marriage of up-to-date conservation techniques with historical accuracy. They undertake exhaustive examinations of “the book” as a whole and in its parts, including analysis of historical book structures. I've walked by Courtland's office at night and observed him bent over his work, wearing a jeweller's magnifying glass with head light, scrutinizing books in illustrated rare book catalogues, or photographs from his visits to antiquarian book fairs. He copies or traces book covers and spines to create templates for book designs. If he can't purchase the finishing tools required to duplicate designs, Courtland makes his own, or has them made to order. Courtland

recommends the illustrated rare book catalogues of London booksellers Maggs Bros. and Bernard Quaritch for the study of fine bindings.

In an email, I asked Alex about the challenges of finding appropriate finishing tools, and leathers. He pointed out that period-style finishing tools range from \$50 for a simple unit tool, to \$340 for a 40-piece set of hand letters, or \$350 for an elaborate decorative roll. Although there are businesses that will cut tools to detailed artwork, limitations include prohibitive costs and lengthy delays that leave book dealers waiting unhappily for their bindings. It would have been impossible to accumulate the tools necessary to execute four centuries of bookbinding design if Alex had not learned to cut his own. He makes 70% of his bookbinding tools with a Pantograph engraving machine, files, and gravers. “And yet, I still have to get rolls, fillets, and type from the UK suppliers, and on average I spend \$2,500-3,000 a year.” Alex says the best leathers, i.e., calf, Chieftain and oasis goat, and vellum, also come from the UK, as well as France and Germany.

I appreciate the fact that Alex and Courtland do not insist on preserving as much as possible of the original boards and spine if these are stained or fragmentary. Incorporating small binding fragments into an otherwise new binding can become an exercise in preserving ugly dilapidation. Time-consuming and costly documentation of a book’s damages, and subsequent repairs, may be appropriate in the institutional environment, but I haven’t met a collector yet who has asked Alex or Courtland for that level of detail. Collectors generally see such documentation as adding cost without adding value. In my opinion, if the bookbinder can preserve the original boards and spine, that should be the first approach, provided these are in good condition. Alex and Courtland believe in retaining the authentic look and feel of the book but aesthetic appeal is vital. An attempt to replicate an appropriate binding should be the next approach. This often entails a new period-style binding if restoration is not possible. The choice to restore or rebind a book is often based on the owner’s willingness to spend money.



Before and after treatment by Courtland Benson:
*A Description of the Empire of China and Chinese-Tartary,
Together with the Kingdoms of Korea, and Tibet*, by Jean
Baptiste Duhalde. Printed in 1738 and 1741.

When bookbinders do not have the materials or training to bring life back to old books, the result can be hideous. I’ve seen cheap black skiver labels, with gold foil lettering, applied on light tan or reverse calf bindings. I shudder at eighteenth century books “restored” with labels bearing late nineteenth or twentieth century typefaces. “Erratic” lettering is the hallmark of early bookbinding, and the inappropriate combination of typefaces from different periods results in culture clash.

My clients are usually delighted when artistic and historical discretion is encouraged. Unconsciously or not, I believe the goal of both Courtland Benson and Alex McGuckin is to achieve the finishing perfection of a Christian Kalthoeber binding. The passion with which two these bookbinders pursue and perfect their trade is inspiring. •

www.bjarnetokerud.com

Birth of a Virtual Exhibition *Artists' Books: Bound in Art*

FEBRUARY 2007, PROJECT STARTS. Library and Archives Canada (LAC) contacts me with an offer to work on a virtual exhibition to showcase its collection of livres d'artistes or artists' books.* The work entails curatorial work – research and writing about LAC's collection of some 2,000 artists' books stored in its vaults. The proposal is absolutely exciting. I am to be accompanied in this endeavour by a remarkable team at LAC – and we are as inspired by the nature of the project as by the rare opportunity to access these unique and imaginative works.

In 2002, LAC had launched its *Canadian Private Presses* website, which focused upon LAC's collection of private and fine press works produced in limited editions. The quality of illustration and typography in

To visit *Artists' Books: Bound in Art*:

www.collectionscanada.gc.ca/livres-d-artistes/

the books featured on this site might understandably lead to some confusion as to what constitutes a private press book as compared to an artists' book. One of the primary purposes of the new artists' books site is to distinguish – both conceptually and visually – these two approaches to book arts – and to develop a historical context with respect to the Canadian contribution to the paradigm of artists' books. A further purpose of the planned site was to provide the general public with an opportunity to see and consult these works, while at the same time providing a virtual exhibition of a selection of Canadian-made artists' books. To do so, and with the help of project managers Angèle Alain and Susan Globensky, librarians Elaine Hoag and Louise Tousignant, as well as director of acquisitions Jean-Eudes Bériault, we shared the task

of selecting from the collection of artists' books those that we each individually admired and that met the criteria to be considered as representative of Canadian artists' books. This meant we needed a sampling of works that touched upon the vast diversity of book works, including: the illustrated book, the livre-objet, small press editions, fanzines, graphzines, blank books as well as the artists' book within its contemporary context. The body of 145 works selected for the exhibition was complete only following consultations and a comparative analysis of lesser-known works in the collection that are nonetheless significant for their contribution to the artists' book paradigm.

The selection of the works for inclusion in the exhibition was neither random nor subjective; it had to be characteristic of the conceptual *family* of artistic conventions that constitutes the artists' books paradigm. It includes considerations of formal, stylistic and aesthetic qualities that represent a variety of historical periods and geographic regions. This is why, for example, that works as different as *Carnival: The First Panel, 1967–70* by Steve McCaffery (Toronto: Coach House Press), *Interlude at Sea* by Pnina Gagnon (Montreal, 1986) as well as *World Without End* by Tara Bryan (Flatrock, NL: Walking Bird Press, 2000) can be part of the same conceptual family. These works share a common denominator; one that might be defined as an “artistic work that can take shape only by borrowing from the distinctive characteristics of a book, in terms of the way it is assembled and manipulated, as well as its content and the reading process required. The artists' book may be published in one or more copies. The book is not the reproduction of a

*The English term “artists' books” is not an ideal translation of the French “livres d'artistes,” but it does capture some of the breadth and variety of the genre.



(Top) *In the Light of Passing*, images, text and binding by Peter Sramek, 30 cm x 37 cm. Van Dyke Brown photoemulsion on Rives BFK, dot matrix printed text on Nideggen paper. Double-spine binding in Oasis goatskin with inlays. Attached full hide wrapping, 1986. © Peter Sramek. PHOTO | LIBRARY AND ARCHIVES CANADA

(Below) *Parfois les astres*, by Jacques Fournier, text by Denise Desautels and Louise Dupré, cube size: 20 cm x 20 cm x 20 cm, Lime & Sugikawa papers, mahogany, 2000. © Éditions Roselin. PHOTO | MICHEL DUBREUIL

work of art; it is a work of art in itself.” [See the website glossary for more definitions.] An Educational Resources section was also considered as the website was planned. This section was designed to provide resources for teachers who wish to introduce or broaden their students’ understanding of artists’ books as an art form.

Since the 1970s, Canadian and Québécois artists have played an important role in the development of the artists’ book — and it was important to highlight this cultural contribution to our national art history. For this reason, the virtual exhibition is a window into the LAC collection — as it allows all Canadians to see and experience the works of these artists. It also offers visitors the prospect of better understanding the genre and its context through its detailed glossary and Further Research sections.

The site’s Further Research section also provides visitors with links to artists’ own websites where one can meander through virtual galleries of their work and learn more about their artistic methods. Visitors

will also find links to other publications, to artistic associations specialising in artists’ books as well as a variety of tools and references which highlight the Canadian contribution to this international stream of contemporary art. In addition, a selective bibliography rounds out this section.

Several people were instrumental in the production of this virtual exhibition — and that we were guided in this endeavour by a top-notch project manager by the name of Émilie Perreault was essential to its success. Her work was evident throughout the project: in coordinating the “logistical ballet” required for the packaging and transport of these priceless works from the

vaults in Ottawa to the studio in Gatineau; providing support and assistance to the copyright team in implementing an updated copyright licence adapted to today’s new technologies and online environments; in selecting translators and editors who were sensitive to the language of artists’ books; in supervising the smooth implementation of digitization and metadata — each of these hundreds of activities and adjustments required in delivering the project were seen as an occasion to improve the project. The unflagging enthusiasm of the team over the 18 months of production — and some 300 emails later! — resulted in the launch of this inspiring website.

I am grateful to all of those who made this remarkable website a reality. *Artists’ Books: Bound in Art* is a site that offers a glimpse into a unique art form so that Canadians might enjoy and better understand the diversity of forms that constitutes the “book.”

DECEMBER 2009: PROJECT COMPLETE AND THE WEBSITE IS LAUNCHED! •

Translated by Susan Globensky



Artists' Books: Bound in Art online exhibit *Oil Matter: May Be New York City '85*, by Christiane Baillargeon, 15 cm × 10 cm × 2.5 cm (closed), Canson sketch book, chalk, ink, oil pastel and mineral oil, edition of four, 1990. © Christiane Baillargeon /SODRAC (2011).

Genèse d'une exposition virtuelle : *Les livres d'artistes : Une lecture réinventée*

par Danielle Blouin

FÉVRIER 2007, DÉBUT DU PROJET. — Bibliothèque et Archives Canada communique avec moi afin de m'offrir de travailler à une exposition virtuelle mettant en valeur leur collection de livres d'artistes. Il s'agit alors de faire la rédaction et la recherche de contenu à partir de la collection des quelques 2000 livres d'artistes qu'ils possèdent. La proposition est emballante. Je serai accompagnée pour la durée du projet par une équipe remarquable et inspirée autant par ce travail inhabituel que par l'accès privilégié que nous aurons à ces livres aux formes insolites et imaginatives créés par les artistes.

Un site Web existe déjà depuis 2002, *Les presses particulières canadiennes* présente des éditions à tirages limités. La qualité d'exécution des illustrations et de la typographie des livres qui y sont exposés peut nous confondre avec les réalisations du domaine du livre d'artiste. L'une des fonctions de notre futur site est donc de distinguer conceptuellement et visuellement les deux démarches et de développer une connaissance historique de la contribution canadienne au paradigme du livre d'artiste. Une autre fonction est d'offrir à la population l'opportunité de visualiser et de consulter à distance et en tout temps sous la forme d'une exposition virtuelle, une sélection représentative de la production canadienne des livres d'artistes. Pour ce faire, avec l'aide des membres du comité d'acquisitions, des gestionnaires de projets Angèle Alain et Susan Globensky, des bibliothécaires Elaine Hoag et Louise Tousignant ainsi que du directeur aux acquisitions Jean-Eudes Bériault, nous mettons en commun

la sélection des livres d'artistes que chacun a élaborée et qui répond aux critères pour lesquels ces livres seront représentatifs. Il s'agit d'un échantillonnage qui touche les diverses expressions et configurations de la désignation générique du livre d'artiste, soit, le livre illustré, le livre objet, les maisons de petites presses, les fanzines, les graphzines, le livre blanc et le livre d'artiste dans sa dénomination contemporaine. Le corpus des 145 oeuvres qui constituent l'exposition sera complété à la suite des consultations et de l'analyse comparative d'oeuvres moins fréquentées de la collection, mais qui ont une importance significative pour leur contribution au paradigme du livre d'artiste.

Ce choix des oeuvres n'est donc ni aléatoire, ni subjectif, il doit être caractéristique de la famille conceptuelle d'une des expressions du livre d'artiste et présenter des qualités formelles, stylistiques et esthétiques représentatives des diverses époques et des régions. C'est pourquoi, à titre d'exemple, peuvent cohabiter dans une même « famille » conceptuelle, des livres aussi différents que *Carnival : The First panel, 1967-70*, de Steve McCaffery de Toronto et édité par Coach House Press, *Interlude at Sea* de Pnina Gagnon de Montréal et réalisé en 1986 ainsi que *World Without End* de Tara Bryan de Flatrock (Terre-Neuve-Labrador) et édité en 2000 par Walking Bird Press. Le dénominateur commun de ces livres étant qu'ils sont un : « Projet artistique, concept qui ne peut prendre forme qu'en misant sur les paramètres propres au livre : son assemblage et sa maniabilité, mais aussi son contenu et la démarche de lecture qu'il impose. Exemplaire unique ou produit en de multiples copies, il n'est pas la reproduction d'une oeuvre d'art : il est lui-même l'oeuvre d'art ». (Extrait de la définition de l'article « livre d'artiste » au Glossaire du site Web).

La fonction pédagogique du site fut aussi considérée dans l'élaboration du projet. Depuis les années 1970, des artistes canadiens et québécois ont joué un rôle important dans le développement du livre d'artiste et il s'agissait de souligner cette contribution culturelle à notre histoire de l'art national. Cette exposition

virtuelle est donc une vitrine de la collection de BAC puisqu'elle permet de prendre contact et visualiser les œuvres de ces artistes, de plus, elle offre la possibilité de mieux comprendre à travers ses diverses *Ressources complémentaires* le vocabulaire spécifique au domaine. Les *Ressources complémentaires* offrent aussi un choix de sites Web où l'on peut circuler de façon rhizomatique à travers les galeries Web des artistes sélectionnés afin de mieux apprécier les autres facettes de leur production artistique, mais aussi de connaître les associations et les publications en lignes qui traitent du livre d'artiste, enfin, ces informations sont complétées par une bibliographie sélective du sujet. De plus, un volet éducatif est mis à la disposition des enseignants afin de mieux approfondir cette expérience du livre d'artiste avec leurs élèves. Des outils et des références qui mettent en valeur la contribution canadienne à ce courant international de l'art contemporain.

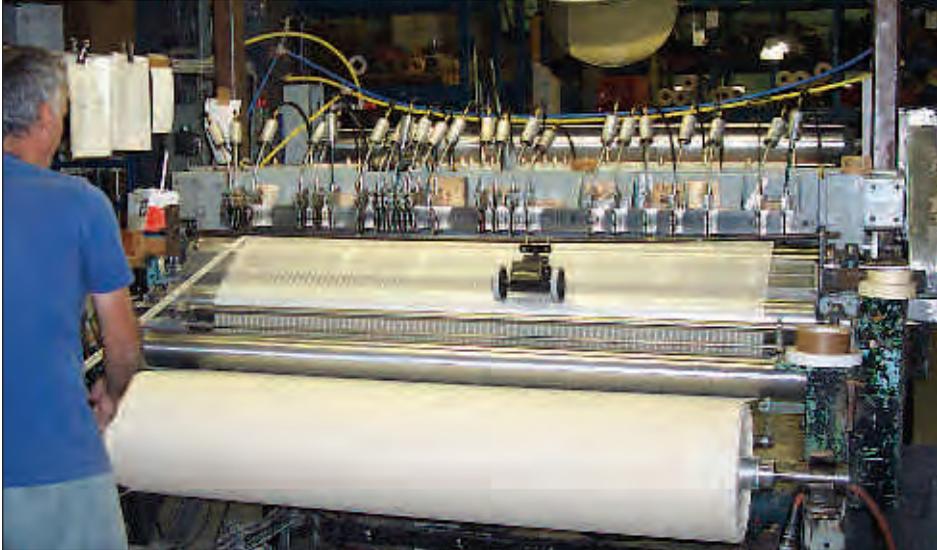
De nombreuses personnes furent mises à contribution pour la réalisation de cette exposition virtuelle et l'importance d'être accompagnée par une gestionnaire de projet hors pair et complice telle qu'Émilie

Perreault fut essentielle. Que ce soit pour coordonner le « ballet logistique » du transport et de l'emballage des 145 œuvres entre les voutes de BAC à Ottawa en direction du studio de photographie de Gatineau, soutenir l'équipe du bureau du droit d'auteur dans la mise à jour d'une loi datant d'une autre époque afin de l'adapter aux réalités actuelles de la mise en ligne, choisir des traducteurs et réviseurs sensibles au domaine du livre d'artiste, veiller à la bonne marche de la numérisation des données, chacun des mouvements et ajustements autour du projet aura été l'occasion d'améliorer et de mesurer l'enthousiasme jamais défaillant de l'équipe pendant l'année et demie et 300 courriels plus tard pour la mise en forme de ce site Web.

Je ne peux qu'être reconnaissante à tous ceux et celles qui ont fait du projet de l'exposition en ligne *Les livres d'artistes : une lecture réinventée*, le site qui permet de mieux connaître une pratique artistique inédite et surtout insoupçonnée de l'entité du livre.

DÉCEMBRE 2009, FIN DU PROJET ET MISE EN LIGNE. •

Vous pouvez visiter *Les livres d'artistes : Une lecture réinventée*: www.collectionscanada.gc.ca/livres-d-artistes/



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The Curious Worlds of Barbara Hodgson and Claudia Cohen

by Barbara Hodgson

THE WUNDERCABINET WAS BORN OF ENVY, and envy, as mild sinners know, is the root of all creativity.

Envy motivates me and my collaboratrice book-binder Claudia Cohen. Our collaboration began with envy of each others' colour chart collection and of collections out of our reach. Our decision to create our own charts – real and imaginary – resulted in *The Temperamental Rose: And Other Ways of Seeing Colour* (2007) and *After Image: Playing with Colour in All its Dimensions* (2009), two books published by the Vancouver press Heavenly Monkey in an intended series of four on colour.

In our latest display of untrammelled envy, we redress our inability to actually inhabit a seventeenth-century *wunderkammer*, cabinet of curiosities, by recreating not one but 36 facsimile cabinets. Although 30 of these are for others, the remaining six will stay with us, thereby satisfying the original craving.

Our complicated and specialized collaborations rely mainly on like-minded thinking. I knew I had found a kindred spirit when Claudia coveted my box of nineteenth-century French pigment samples. And when she revealed that she collected colour wheels (among many other things), I got to thinking about how exquisite a book filled with hand-coloured charts would be and how much I would enjoy researching and creating it. I mentioned the idea to her and found an instant and enthusiastic partner.

With *The WunderCabinet*, there was little question that we were both made for such a project. Our

Bookbinder CLAUDIA COHEN has worked with the top names in fine press and artists' books, as well as the Museum of Modern Art and the Whitney Museum. Her books include *Chasing Paper* and *Counting*.



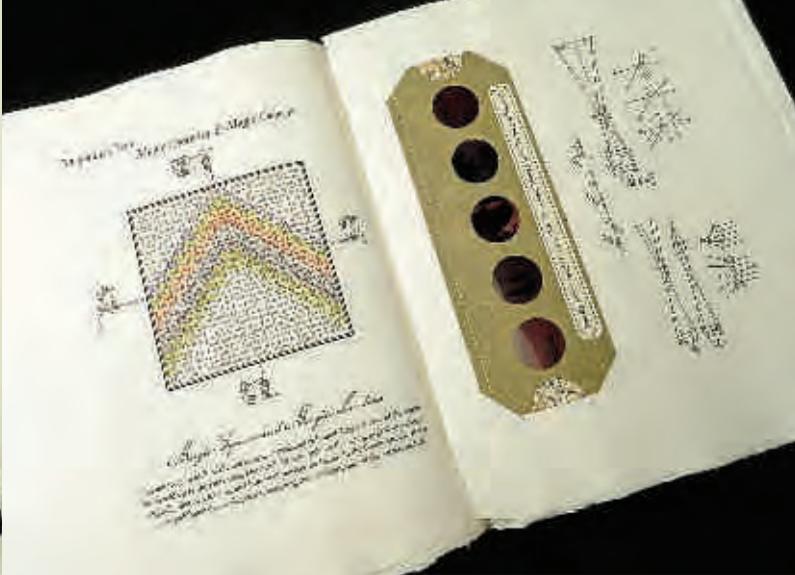
WHAT IS A WUNDERCABINET? Our title is a hybrid of *wunderkammer*, German for a “room of marvels,” and *cabinet of curiosities*, the English equivalent.

These words categorize the mania for collecting and displaying natural history objects that developed in the mid-sixteenth century, first in Italy and Austria, then throughout Europe. The cabinets, whether a simple cupboard or several immense rooms, were privately-owned precursors to the museums and galleries of today.

respective homes are filled with marvels of natural history: shells, corals, wasp nests, taxidermy, and fossils. And we share a penchant for collecting such creations as optical instruments, cameos, watch bits, and microscope slides.

Our initial research showed us how vast the subject was and that we risked becoming mired in its minutiae. After all, the traditional cabinet is not confined to a simple book, it can fill rooms.

Once we determined that *The WunderCabinet* would consist of a book boxed with objects, we organized the book itself into two *wunderkammer* categories. For the category of Naturalia (natural history), we selected the topics of evolution, metamorphosis, conchology, botany, crystals, and ornithology. For Artificialia (manmade creations), we chose labyrinths, polyhedral solids, perspective, magic, scientific instruments, obelisks, and time.



(Facing page) The book fits into a compartment adjacent to several objects. When the book is removed, more objects are revealed. (Above, left) A hand-coloured magic square faces a magic lantern slide. The slide, which holds five transparencies of natural history subjects, can be removed from the page or viewed by holding the page up to the light. (Right) The spine and all edges of the 20 regular copies are gold-tooled leather. The fronts and backs are made of a variety of Japanese wood veneers.

Both sections open with a short introduction, followed by a description of each topic. The topics themselves are given two to four pages each and are largely illustrative. Ornithology, for example, is a double-page spread illustrating birds-of-paradise and their eggs. The illustrations throughout are either originals (drawn by hand or digitally) or archival (modified or not).

We initially considered more topics than we could use, anticipating that some directions would be more successful than others. Thus, the pharmaceutical page – an array of Paracelsian medicines in small plastic pockets: mercury (cunningly made from silver paint), cinchona (coffee tree bark), ipecacuanha (baking soda), theriac (raw umber pigment) and mummy (a tarry piece of Belgian linen) – was axed when several pockets in the mock-up split open, spreading powder and goo across the paper. Other fruitless ideas included a folding camera obscura, a gallery of miraculous deformities, and Noah’s Ark.

We then chose the objects for the box. They had to be small, sturdy, and interesting. Like children organizing their bags of marbles, Claudia and I arranged and rearranged quartz crystals, silkworm cocoons, plaster casts of molars, doll arms, glass eyeballs, and armillary spheres.

Once satisfied with our plans, we went away to

work on our respective tasks, surfacing occasionally to consult or to report on progress. Beyond conceptualizing and collecting, our division of labour is clear: I research, write, and do the layout and artwork; Claudia designs and constructs the binding of the book and the presentation box.

Before finalizing the book’s design, I went over the specifications with Rollin Milroy of Heavenly Monkey. As the publisher, he was involved in the look, pricing, and size of the edition. As the printer, he needed to be able to work with the page size, the number of pages, the paper, the type (Bembo), and the images.

Rollin prints with a Washington handpress, using dampened paper. For this project, he used two types of paper made by Reg Lissel of Vancouver: all-cotton for text-heavy pages, and cotton-linen (a harder, thinner paper) for pages with little or no ink coverage. There were also two sheets per book of 1880s ledger paper for the section “A Palæo Field Book.”

Polymer plates were used for both type and images. This allowed for a great deal of flexibility in the layout and for the incorporation of a wide variety of images, script typefaces, and handwritten notations.

Rollin printed the book in early summer over a period of 11 weeks. Of the 56 pages (plus end sheets) in each book, 41 pages called for hand colouring or other embellishments.

In the meantime, Claudia experimented with a dummy book, and when I took the printed, collated, and folded pages to her, she had a good idea of how she wanted to bind the book. The many bulky tip-ins, including a pressed fern pinna, a magic lantern slide and a pop-up crystal, created particular challenges.

The 20 regular copies are bound with a gold-tooled, black leather spine. The four edges are also in leather, gold tooled with a dotted roll and a plain file line. The book's cover (front and back) is onlaid with no-longer-available Japanese wood veneers. The 10 deluxe copies are all leather, with onlays and gold tooling. The leather for the entire edition is vegetable-dyed goat from Harmatan.

The books are contained in marvellous boxes covered with wood veneers cut into geometrical trompe l'œil patterning reminiscent of the cabinets of the past. Each box is double-walled and step-jointed, and is divided into small compartments for holding numerous curiosities. The deluxe copies sit on an extra two-drawer level filled with additional objects. Also included are a handwritten catalogue of the objects specific to each box, a six-panel tunnel book of a sixteenth-century Neapolitan *wunderkammer*, and an album of Japanese family crest stencils (*kamon*).

Although *The WunderCabinet* came together over three years of focused work, it is really the product of many years of observing, collecting, and dreaming. If we had not set ourselves a deadline, we could have easily continued to work on it for an eternity. •

The WunderCabinet is published by Heavenly Monkey Editions, 2011. www.heavenlymonkey.com



(Top) Several inserts in the book are meant to be manipulated. This spread shows a crystal model that can be popped up. (Middle) Japanese wood veneers are used on the box top and sides to create a trompe l'œil pattern reminiscent of traditional cabinets of curiosities. (Bottom and left) A six-panel tunnel book of a sixteenth-century cabinet of curiosities is included with each box.



I Wonder

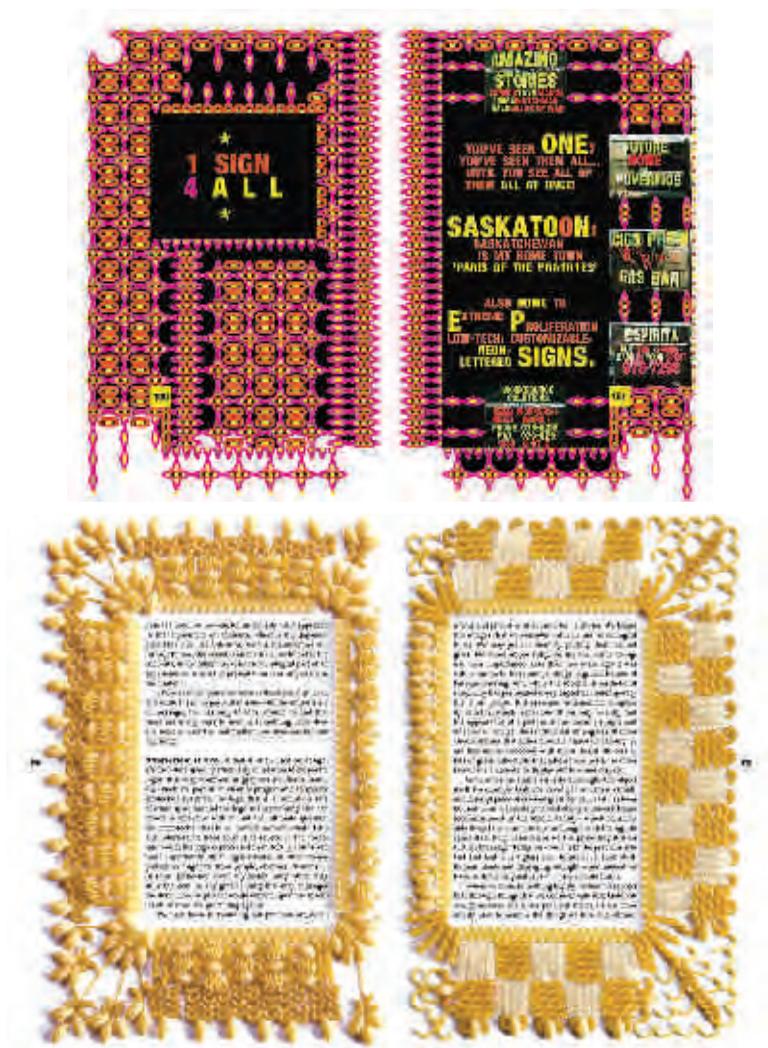
Marian Bantjes

The Monacelli Press, New York,
2010. 208 pages. Hardcover.
ISBN 978-1580932967

The editor having allowed me 500 words for a review of *I Wonder* by British Columbia author/graphic designer Marian Bantjes, I find I do not need that many. All I need to write is “Buy This Book!” Of course, a more detailed explanation might be useful.

The book is beautiful. Too often publishers fail authors and designers in the production of the physical embodiment of their ideas, but this is certainly not the case here. The book is lusciously printed and decently bound.

And the contents? Bantjes’s essays and accompanying illustrations/graphic designs/typography are energetic, entertaining, enthusiastic, effervescent, eccentric, and occasionally (as in the specially designed typefaces used for the folio called *Secrets*) enigmatic. Although the folio titles might lead the reader to think that this is a collection of essays on highly disparate topics, the voice of Bantjes and her cogent observations on design and visual culture link them together to form a coherent whole. She has written thoughtfully about the way she sees the world, and produced wonderful visual accompaniments that work integrally with the text.



The essays range from the serious to the seriously tongue-in-cheek, such as an analysis of the letters of the alphabet in terms of contemporary design standards. The graphics range from borders evocative of illuminated manuscripts or Persian tile mosaics to illustrations and lettering produced with everyday materials such as pasta and breakfast cereals. Bantjes is equally at home with drawing by hand and with digital processes.

For those of us who are interested in such details, Bantjes provides not a colophon, but three detailed pages under the heading “Notes on the Production.”

I Wonder will delight anyone who is interested in design and typography, or who just wants an opportunity to see the world through the eyes of a thoughtful and highly talented individual like Marian Bantjes. •

www.bantjes.com



Making History in Cleveland

Building the first Korean
papermaking studio in
North America

by Aimee Lee

The author pulling *hanji* at the Morgan Conservatory, Cleveland.

WHEN I RESEARCHED KOREAN PAPERMAKING on a Fulbright grant in Korea in 2009, people often asked what I, an American, was doing, and why.

I wanted to learn how to make traditional *hanji* (Korean handmade paper) and to share that knowledge. I also wanted to advocate for the Korean papermaking method, not only through my teaching, art, online presence, and writing, but through direct transmission. I dreamt of building a studio where people could learn how to make traditional *hanji*.

There was, I told the disbelieving Koreans, a

precedent: the traditional Japanese papermaking facility built by Timothy Barrett at the University of Iowa. However, I never imagined that I could build a *hanji* studio within the next five years, or even ten. I returned to the United States, and started a residency where I made new work with the tools and techniques I had just learned, all the while wondering how I would start my *hanji* advocacy.

Then I read a blog entry by my former teacher, Melissa Jay Craig, where she detailed a visit to the Morgan Conservatory in Cleveland, Ohio, a new

organization devoted to papermaking and book arts. After I read in Melissa's entry about how they grew their own paper mulberry trees, I contacted Tom Balbo, the executive director, and expressed my interest in sharing my research. In his first response, he signed off with "Give me a shout. This is what the Morgan is about."

I donated *hanji* artwork to their annual fundraiser, and in February, 2010, we started to talk about the workshop I wanted to teach: the traditional Korean sheet formation technique on a full-size screen, which required a very large vat. To my surprise, the Morgan offered to make such a vat for my class, and I agreed to travel to Cleveland to build it and the other tools necessary to make *hanji*.

In the interim, at my next residency in Belfast, Northern Ireland, I launched a Kickstarter project to support my residency to build the *hanji* studio. The fundraising succeeded, and enabled the Morgan to procure additional funds. Three weeks after I returned from Belfast, I flew to Cleveland.

It had been a year since my return from Korea, and I longed for a similar experience, where I was in the exact place at the right time to do what I was meant to do. Such moments are rare, but four years before, I had written a quote by Zen master Dogen into my sketchbook: "When you find your place, practice begins."

The physical process of building the tools and equipment for this studio was a major element of this practice, but an unexpected piece became clear as soon as I met the interns. Although they were available for manual labour and tedious tasks, I also found them ready to learn at every turn, and I was delighted to work with people who rarely complained, and found the work engaging.

Tom Balbo was the only skilled carpenter on the project team, and though I balked at using a couple of power tools, my woodworking skills increased exponentially as we pieced together a wooden box measuring 1.83 m × 1.68 m × .46 m (6 × 5.5 × 1.5 ft.) based on my *hanji* teacher's vat in Korea. When I explained why the Korean technique required such a big vat, Tom asked, "Why do Koreans make every-

thing so hard?" Among papermaking methods, the Korean way is perhaps not the most efficient, but to me, it was the most elegant, and worth building a studio in which to promote it.

In two days, we had a structure sturdy enough to truck over from Tom's woodworking shop to the Morgan, along with the equipment to complete the vat on site. We installed protective bracing on the bottom, and then I was on my own, with a vat that required at least two people and a dolly to flip over. The top lip was capped with maple trim and inner gaps filled with epoxy, then the vat was flipped upside-down to spackle, sand, and varnish.

After cutting a drain hole, we sanded for a day before putting down four coats of West System marine epoxy. Tom finished the vat with framework, plumbing, and a belly board, and I donated my own Korean mould to attach to the framework.

Aside from the vat, much work remained. One intern trimmed stainless steel rods to test in making screens, while another started weaving a screen, using letterpress slugs as weights instead of bobbins. I built a jig to weave screens based on a model used by the last screen-making family in Korea. We wove two screens, and sewed fabric onto their edges. Bark-scraping platforms, based on Korean prototypes, were built, and we discovered that oyster knives worked well to scrape the bark. We built a couching table, couching guides and smaller student moulds,



Moving the vat from the woodworking shop into the studio at the Morgan Conservatory.

and cut hundreds of parting threads. A retail bamboo placemat was the perfect size for the student moulds, and we bought a dozen.

To cook the bark, Tom purchased a restaurant-grade stove and a stainless steel pot, and installed a gas line near the back garage door to facilitate outdoor cooking. We prepared tables and wooden mallets to hand beat fibre. An electrician hooked up the heater on a donated paper dryer. We hauled large drying boards and tested fine wallpaper brushes, which worked well to dry the paper. PVC piping of various thicknesses was cut to size to use variously as a vat agitator, couching log, and parting stick. A few days before the workshop, the vat was full of water and test fibre, with not a leak in sight, and a gooey batch of formation aid close by.

Throughout the summer, I spent time with Tony, a Morgan Conservatory board member, and Tom, discussing their trip to Korea for the 2010 International Association of Hand Papermakers and Paper Artists (IAPMA) congress in Wonju, and I created a narrated slide show for them to present there. IAPMA and The Friends of Dard Hunter will hold a joint congress at the Morgan Conservatory, October 17–21, 2012. Next summer, I will rejoin the Morgan to present the *hanji* studio, and look forward to meeting the future witnesses of history.

The workshop we held was a wonderful way to christen the new studio, and I was honoured to have such dedicated students. But the most gratifying part of the process was teaching the interns: one took to *hanji*-making especially well after studying my videos online. I would watch him at the vat and see the nature



Weaving the papermaking screens.

of a papermaker inside of him, working steadily in silence, and pulling sheet after sheet. Claims are dangerous to make, but I am sure that he was the first 18-year-old boy from Ohio to make *hanji* in the history of the craft – an unexpected but welcome aspect of my once far-off, now realized, dream. •

For a detailed description of building the studio:
www.youtube.com/watch?v=dAWB1dOysd0
www.aimeelee.net/paper/hanjib/

See *Hand Papermaking*, Volume 25 Number 2, "Generations of Hanji: Korean Papermaking from the Field to YouTube," by Aimee Lee..

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the lowercase reading ROOM @ The Regional Assembly of Text



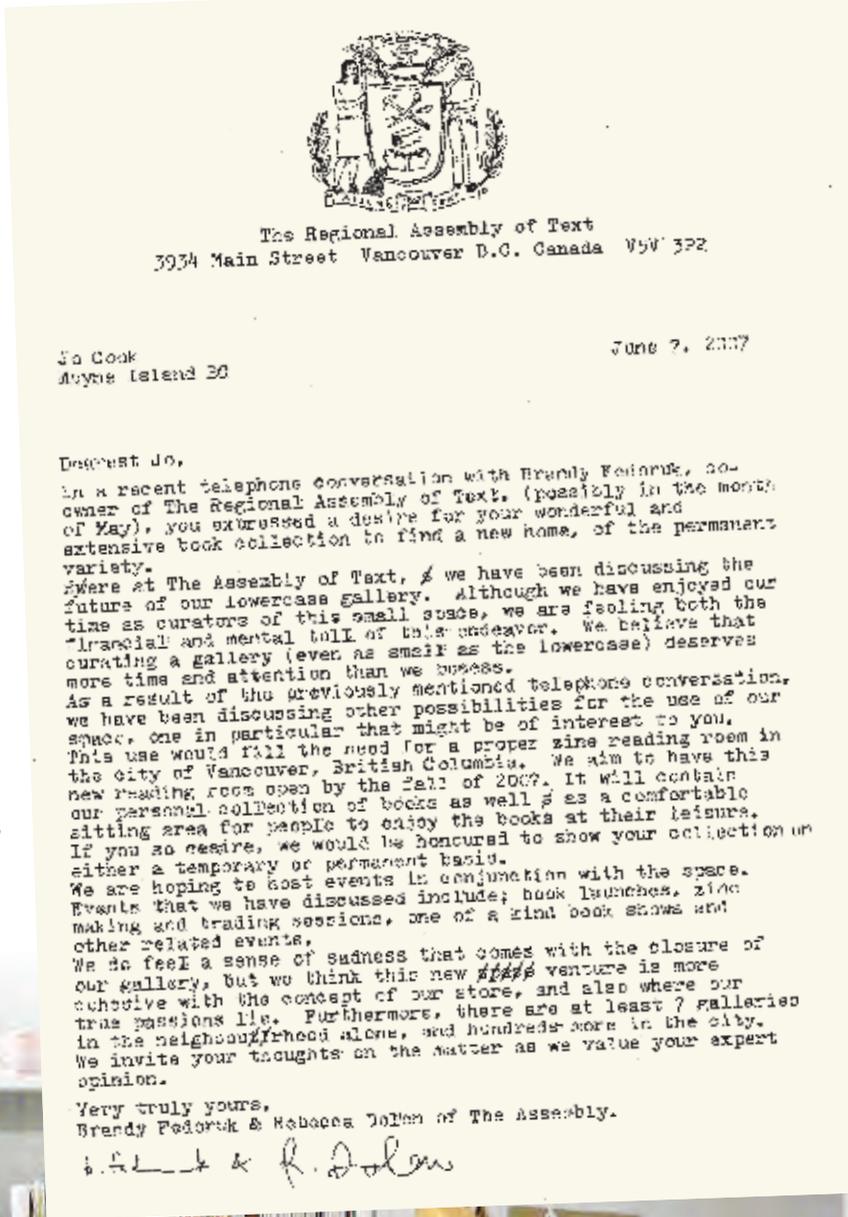
THE LOWERCASE READING ROOM in Vancouver is home to over a thousand self published books from around the world, including full-colour comics, photocopied grocery lists, zines about personal obsessions and artists' books of every kind.

Brandy Fedoruk and Rebecca Dolen, co-owners of the store, The Regional Assembly of Text, graduated from The Emily Carr Institute of Art and Design in 2003.

In 2007 (see letter to artist Jo Cook, publisher of Perro Verlag Books by Artists) Brandy and Rebecca transformed the gallery space in their shop (known for its clever design and the popular Letter Writing Club) into the

Continued on page 30

(Above) Rebecca (left) likes to draw, and is inspired by marching bands, fireworks and her collection of coloured tape. Her illustrated book, *One Shrew Too Few* is an all time favourite. Brandy (right) has written such textual oddities as *172 things to do in order to increase your level of accomplishment* and is currently working on an instruction booklet of a top-secret nature.





Pocket Parade by Rebecca Dolen

lowercase reading room. They merged their growing collection with Cook's Cyclops Library of artist-made books, all of which you can browse in the cozy space.

Brandy and Rebecca welcome donations to the reading room. If you have a zine or multiple to share,

please address your contribution to: the lowercase reading room, c/o The Regional Assembly of Text, 3934 Main Street, Vancouver BC V5V 3P2. •

www.assemblyoftext.com

<http://lowercasebooks.wordpress.com/>



Crystal Maitland: Conservator

MY ENTRANCE INTO CONSERVATION began with an undergraduate degree in chemistry. Dismissing the childhood ideal of becoming an artist, I intended to become an analytical/environmental chemist. I had committed to the path of scientist. My electives, however, tended to take on the flavour of archaeology or art history. At a luncheon for the opening of the new chemistry building at Queen's University, I happened to be seated at the table of a benefactress of both Art Conservation and Chemistry. As she and I chatted about mutual interests, she said something along the lines of "Well, if you love science and art, why don't you look into art

conservation?" As they say, the rest is history. I set out to acquire the necessary pre-requisites (mainly the studio art classes that I was lacking, already having the art history and chemistry requirements), and applied for a summer job as a NSERC student researcher with Dr. Alison Murray, a conservation scientist investigating the properties of aged acrylic paint and gesso films. Upon entry into grad school, paper conservation was a logical choice of specialization; my own artwork tended to be on a paper support (paintings, drawings, mixed media and collage), and the chance to work on books was appealing. The option of finding work in cultural heritage institutions ranging from museums and art galleries to libraries and archives was also a plus. As a longtime bibliophile, the library/archive setting was particularly fitting.

After graduation, the job hunt was on. Despite two internships during grad school and a large amount of bench time during my studies, a new graduate still has a lot to learn. Applications to numerous internships, fellowships, and grants resulted in a four-month internship as the Ohrenschall intern at the Johns Hopkins Sheridan Libraries. This was a perfect chance to expand my limited book conservation skills – taking the theory I'd learned in school and applying it in a real-life setting.

(Above) Calcium phytate antioxidant solution is prepared for the stabilization of a collection of deteriorating letters written in corrosive iron gall ink.



Maitland designs custom housing for the unbound leaves of Joseph Des Barres' eighteenth century marine atlas *The Atlantic Neptune*. These plates suffer from copper corrosion due to unstable pigments in their hand-applied watercolour washes.

While I'd never really intended to seek work outside Canada, I found this post-graduate fellowship/internship at a time when there were few opportunities in Canada. As my four-month internship was followed by a job offer as paper conservator at the Sheridan Libraries, I now find myself living and working in the States!

You may wonder how I fill my time as a primarily flat paper conservator working in a library full of bound volumes. Library collections are deceptive: from architectural drawings to unbound plates, letters, and maps – there is plenty of flat paper to be found. Additionally, there are many things that a paper conservator can do for a bound volume. In situ paper repairs in a bound volume, washing disbound leaves, sometimes even washing entire bound textblocks, consolidating leather and inpainting areas of loss; all these are common tasks for a library paper conservator. Leafcasting, tape removal, stain reduction and light bleaching are also part of my repertoire. As a chemist, I bring another layer of

knowledge to my work. Researching copper corrosion in hand-coloured atlases, or determining the efficacy of iron gall ink antioxidant treatments are two of my particular areas of interest.

Of course, as a conservator in a relatively small lab, there are plenty of activities demanding time other than research or bench work. Sourcing suppliers, maintaining equipment, responding to disasters, mounting exhibits, designing databases, assessing collections, and working on digital documentation all fall under the job description. Conservation has proven to be a multifaceted career, which combines hand skills, creative thinking, scientific reasoning and investigation, historical knowledge, and problem solving. Each artifact presents a new and different challenge. There's always something more to learn – a new piece of science or history that will inform a treatment or a new skill that will refine an approach. One way or the other, paper conservation in a library remains an interdisciplinary, fresh career choice that I'm happy to be a part of. •

CO-PRESIDENTS' MESSAGE

As I settle myself to write to you all at the end of what has seemed like a very long winter here in eastern Ontario, it does improve my outlook to know that things will be green by the time you hold this in your hands.

The Board has been working hard on CBBAG's behalf throughout the winter, and I hope that the membership is pleased with the results.

Our Exhibitions Committee, chaired by **Lisa Isley** (Calgary) is moving firmly into organization and planning mode for the launch of *Art of the Book 2013*. Gallery dates are booked for the initial exhibition location for the show, and the opening will be held during the Calgary Stampede, an opportune time to raise the awareness of book arts in Canada. The Calgary chapter is also considering various events around the opening; these are in the initial planning stages now, so stay tuned for further updates. Lisa is putting together an information package about the show that will be distributed to all chapters in the event that they are considering hosting the exhibition.

The Communications Committee, chaired by **Sue Hobson** (Etobicoke) has been busy developing a "common look and feel" for CBBAG; it's important that our public face be consistent across the country. This has included

decisions on a colour palette, the development of a new membership brochure (also being translated into French, courtesy of our francophone Board member, **Jocelyne Aird-Bélanger**), and all the logo work for the chapters. The committee has worked closely alongside the new website development to ensure this consistency of approach.

The Events Committee, chaired by **Art Seto** (Toronto), is a resource for all chapters when they are planning or participating in local events. This group distributes, keeps track of, and helps develop promotional materials for CBBAG to use on the ground at events such as book arts and Wayzgoose fairs. The Events Committee works closely with Communications.

A new and exciting development for the book arts in Canada is that planning for a Centre des arts du livre (Centre for Book Arts) is underway in Québec. CBBAG Board member **Jocelyne Aird-Bélanger** is spearheading this effort. While still in its infancy, look forward to future developments; Jocelyne's enthusiasm and drive will ensure that the centre will be a going concern, and CBBAG will be a proud supporter of this venture.

Education has always been, and still remains, one of the core mandated functions of CBBAG; under the auspices of its chair,

Jan Van Fleet (London), the National Education Committee has been hard at work developing guidelines and standards for CBBAG to use in its increasingly national organization. In particular, they're focussing on the delivery of core courses and the promotion of the Home Study courses throughout the country.

You hold in your hands the results of the work of **Frances Hunter** (Victoria) and the Publications Committee. The Committee and the Board have been very pleased with the positive feedback the new format magazine is generating. Thanks to the support of our valued advertisers, this issue has been expanded by four pages to include more space for articles.

Finally, I am happy to report that our volunteer coordinator, **Gabriele Lundeen**, has rejoined us in the same capacity after a hiatus. Welcome back, Gabriele! Aside from two part-time paid positions, CBBAG is a completely volunteer-run organization. Please consider volunteering, either through a local regional chapter or through CBBAG National; if you have specific interests or skills, Gabriele would be happy to help place you in a role. Contact her at volunteers@cbbag.ca. Thank you.

Mary McIntyre
(Vice-President)

A few FAQs about the CBBAG Home Study Program

What is the Home Study Program?

It is the objective of the CBBAG education program that our bookbinding courses be as accessible as possible while providing full instruction, ultimately enabling the student to function independently. This policy is continuing with the CBBAG Home Study Program.

Students learn to create the project models and to establish a technical base from which to continue in bookbinding. CBBAG teaches to a high standard, presenting sound techniques and materials to students. With the program you receive a course manual, instructional DVDs, and access to a mentor by email (if registered in the monitoring stream).

What courses are available?

The Home Study courses are Bookbinding I, Bookbinding II, Bookbinding III, Endpapers, Introduction to Leather, Restoration and Repair, and Finishing. Enrichment segments are included with all courses.

How does the monitoring stream work?

The student mails completed projects, or models to show a particular technique, to the mentor assigned by the Home Study registrar. Their submission is critiqued and returned within six weeks, with suggestions for corrections or a request to repeat a model.

What do I get if I complete the whole program?

CBBAG gives a Certificate of Completion on completion of all six of the core courses whether Monitoring Stream Home Study or In-Studio. The six are Bookbinding I, II, and III, Restoration and Repair, Finishing, and Paper Treatments for Binders (only offered In-Studio).

For more information see www.cbbag.ca/HomeStudy.htm

Or get in touch with CBBAG at homestudy@cbbag.ca

CBBAG Annual General Meeting

Tuesday, June 14, 2011, 6.30 p.m. CBBAG bindery
60 Atlantic Avenue, Suite 112, Toronto, Ontario

The business meeting will be followed by a talk at 7:00 p.m. by guest speaker **Tini Miura** on “My World of Bibliophile Bindings.” Tini will give a brief history of bookbinding and various types of bindings. Tini’s motto, “Music and colours evoke emotions,” translates her feelings and understanding of the content into colours and forms on the covers. Her “colour symphony” begins with a colour scheme used throughout the book.

The Future of the Book

CBBAG Ottawa
Book Arts Show & Sale

Saturday, June 11, 2011

10:30 a.m. to 4:00 p.m.

Library & Archives Canada
395 Wellington Street
Ottawa • Ontario

Admission free

25 Book Artists, featuring
Bookbinding • Paper
Calligraphy • Prints
Letterpress • Wood
Engraving • Books as Art

Speaker’s Program
throughout the day
including “The Future of
the Book”, an illustrated
lecture by George Walker.

“The Nature of Words,”
a group exhibition
of books, book objects,
and works on paper.

Organized by the
Ottawa Valley Chapter
of CBBAG
Information: [studio@
greyweathers.com](mailto:studio@greyweathers.com)

www.cbbag.ca

Book Arts *arts du livre* Canada

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Spring 2012: March 1

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