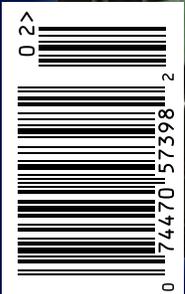
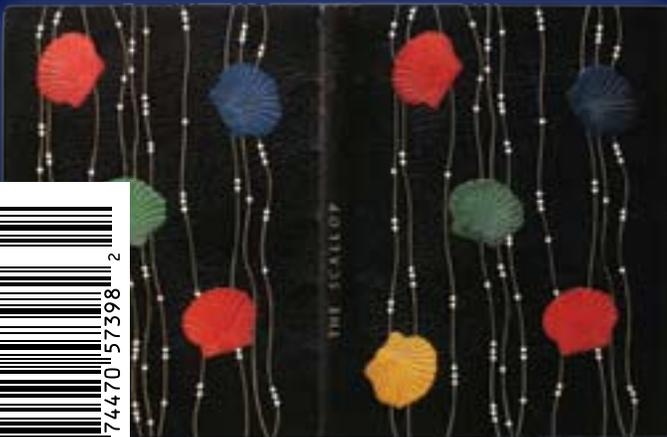


Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY

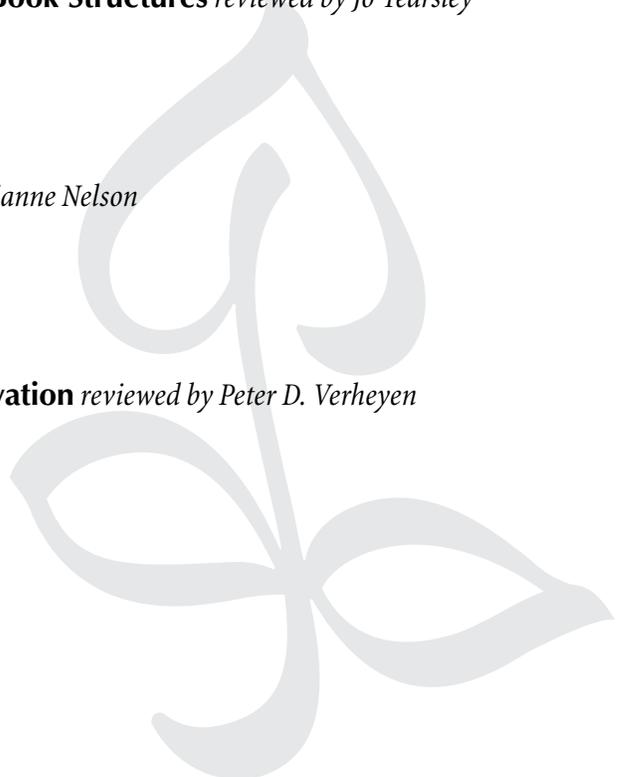


Bound & Lettered

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Dido and Aeneas by Henry Purcell and Nahum Tate. 1989. 14" x 6½" x 1" (37.1 x 16.5 x 2.5 cm). Pulp paint, handmade paper; letterpress, collage, pamphlets sewn into accordion binding. Photo by Melville McLean.

CLAIRE VAN VLIET

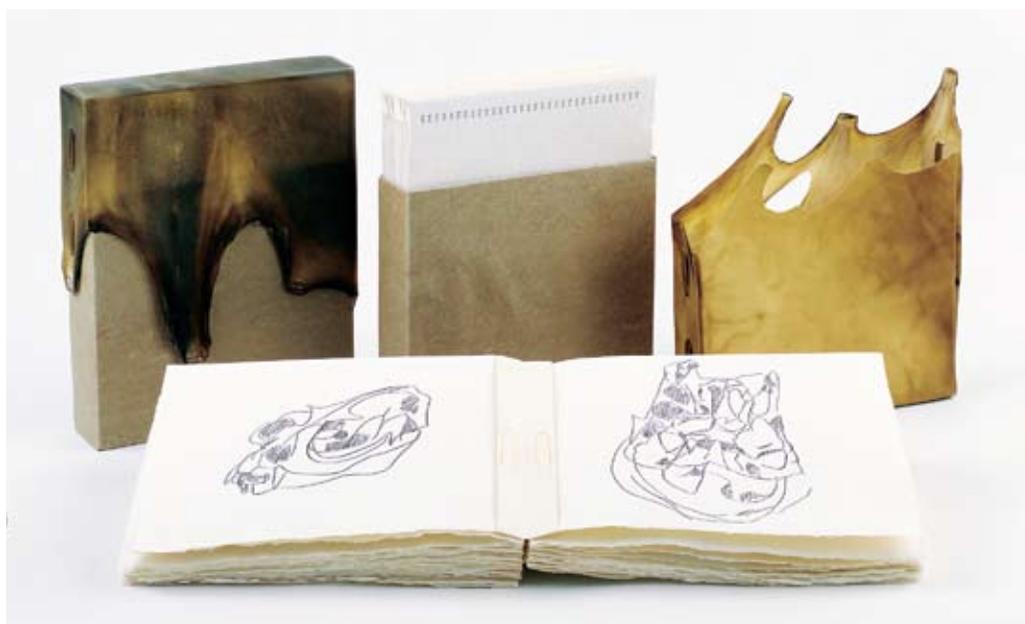
BY EILEEN WALLACE

Achieving a beautiful balance of text and image while elegantly synthesizing elements such as ink, binding, and typography, Claire Van Vliet excels at every aspect of her art. The desire to publish books that fully integrate text, form, and visual elements motivated her to create unique, non-adhesive book structures that enhance the reading experience. Allowing her books to take shape slowly, she consid-

ers each detail along with the reader's potential sensory reactions – how he or she will respond to the feel of the paper and the placement of text, and how typefaces will influence the reading experience.

Van Vliet founded the Janus Press in 1955 and has since published many notable writers, including Raymond Carver, Ted Hughes, and John le Carré. She credits the collaborative process with pushing her

work in unexpected and fruitful directions. The vast range of her artistic vision is reflected in five decades of remarkable work. Van Vliet lives in Newark, Vermont. Her work is in institutions worldwide, including the National Gallery of Art in Washington, D.C.; the Victoria and Albert Museum in London, England; and the Library of Congress in Washington, D.C. ³



Bone Songs by Clifford Burke with drawings by Ruth Fine. 1992. 10" x 8" x 1½" (25.4 x 20.3 x 3.8 cm). Barcham Green RWS and Renaissance IV papers, abaca binding strips, double slipcase of paper and drum vellum; letterpress printed. Photo by Alan Jakubek.

STORYTIME DOORS

BY BEV TAYLOR



The doors are made of two-inch strips of clear pine laminated together vertically to form four-foot width. Each two-inch strip is a different height – ranging from two inches to five and a half inches – to replicate the curve of open book pages.

The Children's Storytime Doors began as a dream commission. I live in Farmington, New Mexico, the most populous city of the Four Corners region. As Farmington was in the process of building a new ten million dollar public library, I was asked by the building committee to design a door for the children's storytime room in the library. There were no requirements or design restrictions on the project because the committee apparently "trusted my judgment."

My art has always revolved around my love for letters, books, and painting. I've been an artist all my life and have been doing calligraphy since the early 1980s. My husband, Tom, has always been a woodworker. He and I learned the art of wood carving from his parents, Miriam and

Merrill Taylor. Tom was a third generation owner of a lumber and hardware store begun by his grandfather in 1905. The wonderful old wooden building is now the home to my business, Artifacts Gallery, as well as fourteen art studios.

I told the committee that Tom, using his background in carpentry, would build the doors so that we could carve them together. In the end, the carved doors would have my calligraphy, allowing the piece to be relevant to both adults and children through the use of images and words. We made a request of the architect to widen the six-foot opening for the door to eight feet with a center column so the doors could be hung from the center and therefore open and close like a book. The change was easily made

in the plans and the long process of creating the two doors now began.

The actual construction of the doors took Tom about three weeks. The doors are made of 2"-thick strips of clear pine laminated together side-by-side to form the four-foot width. Each 2"-thick strip ranged in height from 2" to 5½" to allow us to replicate the curve of the pages of an open book. When the tedious gluing and clamping process was complete, a 2"-thick hard maple edge was added for strength. After hours of sanding with an electric belt sander to smooth the curve of the pages, the doors were ready for the hinges. We chose to use four ball bearing hinges that made the doors perfectly balanced when hung, eliminating the need for a closing



The Alphabeticum in Progressium, Volume I.
 Meg Dunworth. The first in a collection of volumes on the history of writing and the Roman alphabet; there will eventually be 27 volumes in the collection. Although containing words, phrases and sentences, these volumes are representational of books and are not meant to be read from cover to cover. Section sewn, with hard covers, using various art papers that have had the alphabet written on some of them before making them into books. The blank right-hand pages have then been written on. Gouache and ink are used.

WORDSWORK

BY LINDA UPFOLD

While there is not a strong tradition of creating handwritten or illuminated documents for official or corporate clients in Australia as there is in the U.K. and the U.S., there is a vibrant community of scribes in Australia. Some are working as professional calligraphers, a few are professional artists who use calligraphy in their work, and many more are amateurs or hobbyists, albeit well-informed and experienced ones who are madly caught in the web of fascination that is the world of Western calligraphy. In the past, our teaching methods and letterforms have tended to follow the British way. However, the internet has brought in influences from the world over, resulting in unusual letterforms and non-traditional calligraphic materials and structures, including many book forms. These three calligraphic artists show both influences. You can see other pieces by these scribes in *WordsWork*. They are three of seventy-two calligraphers in this book of calligraphy and lettering art of Australia and New Zealand, recently published by the Australian Society of Calligraphers. The book is available from John Neal Bookseller. Those in Australia and New Zealand should order from the Australian Society of Calligraphers. 📖

Fiona Dempster is a calligraphic and book artist in Queensland, Australia. "I am a lover of books, words, and text, where the work is generally elegant, spare and restrained; seeking the essence of things rather than an elaborate and complex expression."

Meg Dunworth began her calligraphic journey in 1990 and has recently completed a certificate in bookbinding. She has been branching out from traditional forms into 3D and book formats. She lives in Sydney, NSW Australia. "I have always had a fascination with letters – even as a child I would copy alphabets from my mother's lettering book."

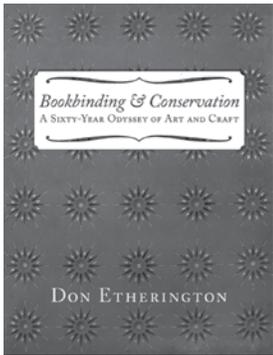
Olivia Roberts likes to combine calligraphy with her drawings. She is also from Sydney. "I use the linear flow and carefully chosen colors to convey the mood and feeling of the words."



WordsWork: Calligraphy and Lettering Art of Australia and New Zealand – 2009-2010, presents the talents of 72 Australian and New Zealand calligraphers and lettering artists. It is a wonderful showcase of traditional and non-traditional calligraphic art, from works on canvas, vellum, and paper to sculptures, book art, clothing, ceramics and more. 170 color photos. 2010. 150pp. 8¾"x11¼". Paperbound. \$39.95.

BOOKBINDING AND CONSERVATION

BOOK REVIEW BY PETER D. VERHEYEN



For those involved with book conservation and designer bookbinding, Don Etherington has been a leader of those fields and needs no introduction. He has served as a teacher, mentor, and friend. Now, with *Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft*, we can all read about how he came to enter this vocation, was influenced by his teachers and mentors, and how he helped shape the world of bookbinding and conservation.

Bookbinding & Conservation contains a forward by Bernard Middleton, another leader of the field, and one who needs little introduction himself. It is divided into the five main chapters of his life: The First 30 years, Florence, Library of Congress, Ransom Center at the University of Texas, and Greensboro, North Carolina. The book concludes with an extensive gallery depicting fifty-two bindings.

"The First 30 Years" introduces Etherington's childhood in World War II London during the Blitz, his other interests, and his introduction to bookbinding. Like most of his generation (and until the late 1970s), his experience was that of leaving school at what is now considered an early age to learn a trade, subsequent "journeyman" years, and then striking out to blaze his own path. Influenced by leaders such as Edgar Mansfield, Ivor Robinson, Howard Nixon, Roger Powell and Peter Waters, it is easy to see how these experiences contributed to his professional growth and helped him follow their example of leadership and the mentoring of future generations.

In 1966, he contributed to the salvage efforts in Florence at the invitation of Peter Waters and began his transition from bookbinder to conservator. Just as this event was transformative for Etherington, so it was for the conservation profession as a whole. The sheer magnitude of the flood and the unprecedented response

of conservators throughout the world created a melting pot of ideas on how best to respond. But these ideas also created challenges and conflicts, something Etherington discusses at length, with the main themes of treatment, organization, and funding still current today.

Etherington came to the US in 1970, again at the invitation of Waters, to become the Training Officer in the Restoration Department of Library of Congress, where they were also joined by Christopher Clarkson. With practices greatly informed by the experiences of Florence, they began to modernize and professionalize the program and to transform the library preservation and conservation profession. Along the way, we learn about the introduction of new methods and materials, his role in the Watergate scandal, and some of the larger library disasters during that time. Also discussed are his efforts towards certification in the field of bookbinding and the creation of the "Standards of Excellence" seminar series, both for the Guild of Book Workers.

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

1987 was the beginning of other significant changes in Etherington's life, seeing him attend a workshop for renowned fine binders hosted by Hugo Peller in Finland. It was there that he met Monique Lallier, a bookbinder from Montreal, and their stories became intertwined. Concurrently, he was invited by ICI, a large library bookbinder, to establish a for-profit conserva-

tion center which he continues to lead. We also learn more about projects he encountered, his first use of Japanese paper for binding repairs, his Honorary Membership in the Guild of Book Workers, and his winning the first Helen DeGolyer Triennial Competition in 1997, for which he received a commission to bind *The Book of Common Prayer*.

Reading this book, we are in the room with Don Etherington as he is conversing with those circled around. The style is informal and draws us in to learn about bookbinding and the development of the conservation and preservation fields during his lifetime, but also about many of the more personal moments in his life and his great joy of life. What is revealed is the life of a man who at the right place and time and seized upon the opportunities presented to him to better himself and his chosen field. A bon vivant of tremendous generosity, Don Etherington, though "slowly unwinding in the twilight of a long and rewarding career," continues to push forward when most others would be looking back. We are all the better for it. 📖

Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft by Don Etherington. 2010. 180pp. 8½" x 11". Oak Knoll Press. Hardcover. \$49.95.

Don Etherington. Binding for You Can Judge a Book by its Cover: A Brief Survey of Materials by Bernard Middleton and edited by David Pankow with wood engravings by John DePol (Kater-Crafts Bookbinders, Calif., 1994). Full red goatskin with green onlays, blind and gold tooling. Book size 3¼" x 2¾". Collection of Mel Kavin.

