Exhibit Booklet

**Art of the Book**

February 15 to April 26, 2020

TD Gallery

Toronto Reference Library

789 Yonge Street

For use in gallery only

**Contents**

[LCD Screens 3](#_Toc32388987)

[Panel 1: Introduction 5](#_Toc32388988)

[Panel 2: Anatomy of a Book 6](#_Toc32388989)

[Case A: George Walker’s La Vie en Rose 9](#_Toc32388990)

[Panel 3: Make Your Own Book! 9](#_Toc32388991)

[Panel 4: Paper 10](#_Toc32388992)

[Case B: Paper 11](#_Toc32388993)

[Panel 5: Decorative Covers 11](#_Toc32388994)

[Case C: Gilt Covers 13](#_Toc32388995)

[Panel 6: Calligraphy & Illuminated Pages 16](#_Toc32388996)

[Case D: Calligraphy 17](#_Toc32388997)

[Panel 7: Patterned Covers 20](#_Toc32388998)

[Case E: Patterned Covers 20](#_Toc32388999)

[Case F: Reverting to Ancient Book Forms 22](#_Toc32389000)

[Panel 8: Miniatures 24](#_Toc32389001)

[Panel 9: Exposed Sewing 31](#_Toc32389002)

[Case G: Exposed Sewing 32](#_Toc32389003)

[Case H - Incunabula 35](#_Toc32389004)

[Case I: Texture 36](#_Toc32389005)

[Case J: Leather/Vellum 38](#_Toc32389006)

[Case K: Movable Books 40](#_Toc32389007)

[Case L: Movable Books - Continued 42](#_Toc32389008)

Welcome to the TD Gallery exhibit Art of the Book. This exhibit showcases rare, fine press and artist-made books from Toronto Public Library’s Special Collections.

# **LCD Screens**

**The Art of the Book exhibit starts with two screens along the wall outside and immediately to the left of the gallery entrance. The first screen is to the far left of that wall.**

The first screen includes details about exhibit tours and related programs.

**Guided Tours**

Tuesdays at 2 pm

**The Changing Role of the Book in Culture**

Wood engraver, book artist, author and educator George Walker explores our relationship with information and art as presented in the form of the printed book.

Mon, March 16, 6:30 - 8:30 pm

Toronto Reference Library, Beeton Hall

**What We Learn from the Mistakes of Early Printed Books**

Lecture by Sarah Werner, author of Studying Early Printed Books 1450-1800: a Practical Guide, presented in partnership with the University of Toronto's Book History and Print Culture program.

Monday, April 6, 6:00 to 7:00 pm

Toronto Reference Library, Beeton Hall

**Simple Book Structures Workshop**

Conducted by local book and paper conservator Rose Newlove. Materials and tools provided. Presented in partnership with the Canadian Bookbinders and Book Artists Guild. To register, email: tdgallery@tpl.ca

Tuesday, April 14, 6:00 to 8:00 pm

Toronto Reference Library, Beeton Hall

**Walk a little to the right for Screen 2.**

This screen shows a selection of marbled cover and endpapers from Toronto Public Library’s Special Collections. No audio.

**Continue to the right to go through the gallery entrance door to enter a vestibule. Screen 3 is on the wall to your left.**

This screen shows ten looping images of books on display in the exhibit. No audio.

**Continue to the right to go through a second gallery entrance door to exit the vestibule. Screen 4 is on the wall to your left.**

This screen includes a video showing examples of fore-edge painting from Toronto Public Library’s Special Collections. A fore-edge painting is an image painted on the edges of the pages of a book. No audio.

**Walk a little to the right for Screen 5.**

This screen features a video titled Making Manuscripts created by the J. Paul Getty Museum in Los Angeles, California. The video illustrates the process of making and decorating a medieval illuminated manuscript (a book written and decorated entirely by hand).

**Screen 5 is at the end of the first wall. With the end of the screens wall on your left, walk straight across the aisle to the introductory panel.**

# **Panel 1: Introduction**

**Art of the Book**

Celebrate the artistry of books from cover to cover.

Items on display come from Toronto Public Library’s Special Collections, which include private press and fine press books, artist’s books and rare books. Among the rare books are books printed before 1501, known as incunabula.

You’ll see many unexpected book designs, covers, bindings and materials in this exhibit. Some keep the basic structure that we call ‘books’, while showcasing innovative craftsmanship and elaborate decoration. Others show very little of the recognizable book structure, but are inspired by traditional book forms.

# **Panel 2: Anatomy of a Book**

**Anatomy of a Book**

This diagram shows a book’s various parts, or its ‘anatomy’. You can identify these parts in many of the books in this exhibit. Even a non-traditional ‘book’ usually shares the anatomy of cover, spine, and also pages bound together with folds, sewing or glue. Text, illustration and some type of decoration may be added to the ‘body’ of a book.

**The first diagram shows a closed book annotated to show the following elements:** head, spine, raised bands, joint and tail. The second diagram shows a closed book annotated to show: front cover, pastedown, hinge, headband, text block, flyleaf, fore-edge and back cover.

**To the left of this panel are a series of five framed reproductions of rare book pages.**

**Title Printed in Red and Black Ink within Ornamental Border**

From Epistolae Heroides...

Ovid, 43 BC-17 AD or 18 AD

Venice: per Georgi u de Rusconibus, 1518

Facsimile

**Coloured Printed Illustration and Initial**

From Plutarchi Vitae

Plutarch, ca. 46–ca. 120 AD

Venice: per Doninum Pinciũ, 1502

Facsimile

The illustration is composed of a large central woodcut surrounded by four ornamental border blocks which have been hand-coloured, as has the single initial.

**Example of Tipped In Plate (Engraving)**

From Combat à la barrière: [suite de 10 planches hors-texte pour illustrer le livre de Henry Humbert exécuté à l'occasion d'une fête donnée à la cour de Lorraine le 14 février 1627]

Jacques Callot, 1592-1635

Nancy, France: 1627

Facsimile

This is an example of a book containing art: a print that was printed separately and ‘tipped’ in by being glued to the page. The engravings appear to have been removed from a previous binding: the series of small holes along the left edge of the plate are probably sewing holes.

**Woodcut Illustrations**

On the left: Adam & Eve

On the right: Cain & Abel

From Nouissime Hystoria[rum] Omniu Repercussiones…

Jacopo Filippo Foresti, da Bergamo, 1434-1520

Venice: Albertinü de Lissona Vercelle, 1503

Facsimile

This pair of full-page, uncoloured woodcuts are composed of one large central woodcut surrounded by four border blocks. They show the skill of the engraver, especially in the decorative borders.

**Woodcut Illustration: View of Verona**

From Nouissime Hystoria[rum] Omniu Repercussiones…

A particularly fine woodcut city view, this image of Verona is one of 89 city views in the book.

**At the end of this wall is a small display case (Case A).**

# **Case A: George Walker’s La Vie en Rose**

**Pierre Elliott Trudeau: La Vie en Rose, a Biography in 80 Wood Engravings**

George A. Walker; Justin Trudeau; George Elliott Clarke; Tom Smart

Toronto: George Walker Books, 2015

This textless biography documents the public life of former Prime Minister Pierre Elliott Trudeau through 80 hand-printed wood engravings. Produced in a limited run of 15, each element is expertly hand-crafted by book artist George Walker.

**Behind you across the aisle is Case B. Once you cross the aisle move along the wall to your left. At the far left end of this wall is a small book-making activity station with two tables and two chairs against the wall.**

# **Panel 3: Make Your Own Book!**

**Make Your Own Book!**

All it takes to craft a simple one-of-a-kind miniature book is a sheet of paper, a few folds and a pair of scissors. Take inspiration from the books on display and decorate!

**A diagram on the wall shows the following steps to making a simple book.**

1. Fold the paper lengthwise and open.

2. Fold the paper horizontally.

3. Fold the two open ends up to the middle, front and back. Then open those folds.

4. Cut along center from middle to fold, along dotted line.

5. Grasping both sides of middle from slit, pull apart and down

6. Fold the book closed along the middle crease. Now you have a little book with a front and back cover and six pages.

# **Panel 4: Paper**

**Paper**

Would a book be a book without paper? This may seem to be a trick question in today’s world of virtual e-books! Books with paper covers highlight the most common material used by traditional bookbinders for text blocks (the pages between the covers). Some book artists create their own beautiful papers to enhance the quality and artistry of their books.

Papermaking originated in China many centuries ago. Today, there are thousands of types of paper made around the world. Not all artists’ book pages are made with thin, flat paper made from pulped wood, cloth or grasses: wood, metal and parchment are alternative text block or page materials.

# **Case B: Paper**

**Fibre Optics**

Wendy Cain

Toronto: Ontario College of Art, Printmaking Studios, 1996

Students of the Ontario College of Art (now OCAD University) show off their papermaking and printing skills in the two books featured here.

**Hard Pressed**

Wendy Cain

Toronto: Ontario College of Art, Printmaking Dept., 1995

**Continue walking to your right.**

# **Panel 5: Decorative Covers**

**Decorative Covers**

These examples of cover-art hint at the stories they contain. Rich in colour and embellishment, the images are eye-catching, humorous, whimsical, adventurous. They either whisper or shout an invitation to uncover what lies within.

# **Case C: Gilt Covers**

**Bishop's Cranworth, or, Rosamond's Lamp**

Emma Marshall, 1830-1899

London: John F. Shaw and Co., ca. 1888-1896

Courtesy of the Osborne Collection of Early Children’s Books

**Le Bouquet de cerises**

Eugène Rosary

Rouen, France: Mégard, 1870

Courtesy of the Osborne Collection of Early Children’s Books

**The Life and Voyages of Christopher Columbus**

Washington Irving, 1783-1859

London; Glasgow; Bombay: Blackie and Son Limited, 1910

Courtesy of the Osborne Collection of Early Children’s Books

**Wymps: And Other Fairy Tales**

Evelyn Sharp, 1869-1955; illustrated by Mrs. Percy Dearmer, 1872-1915

London; New York: John Lane, The Bodley Head, 1897

Courtesy of the Osborne Collection of Early Children’s Books

**The Spirit of Praise: A Collection of Hymns, Old and New**

London: F. Warne & Co., ca. 1871

**A Book of Bad Children**

W. Trego Webb, 1847-1934; illustrated by H.C. Sandy

London: Methuen & Co., ca. 1903

Courtesy of the Osborne Collection of Early Children’s Books

**Le Docteur Ox; Maître Zacharius; Un Hivernage dans les glaces; Un Drame dans les airs**

Jules Verne, 1828-1905; illustrated by Bertrand, Froelich, Th. Schuler, Bayard et Marie

Paris: J. Hetzel et cie, 1890

Courtesy of the Osborne Collection of Early Children’s Books

**The Man from the Moon**

Philip Carmichael; illustrated by Frank Watkins

London: Grant Richards, 1909

Courtesy of the Osborne Collection of Early Children’s Books

**Continue walking to your right and you will see three framed reproductions of rare book pages.**

**From left: Illuminated Title Page; Illuminated Initial; Illuminated Initial**

From Faust: eine Tragödie by Johann Wolfgang Goethe, 1749-1832, Calligraphed by Johann Holtz.

Zürich: Paul Bender, ca. 1950

Facsimile

Echoing illuminated manuscripts and early printed book design, 19th century artist Johann Holtz sets the title and illustration within a colourful decorative border.

Note the ruled lines used by the artist to guide his work. These lines are often much less visible in older manuscripts and books.

**At the beginning of the next wall is a large book structure followed by two framed reproductions of rare book pages.**

**Example of Hand-Coloured Initial**

From Incipiũt tituli libror[um] et capitulorũ venerabilis Bartholomei anglici de proprietatibus…

Anglicus Bartholomaeus, before 1203–1272

Nuremberg, Germany: Anton Koberger, 1483

Facsimile

An initial - or drop cap - is the decorative letter at the beginning of a word, chapter or paragraph that is larger than the rest of the text.

**Example of Coloured Print Ink, Printed Illustration and Historiated Initial**

From Flos Sanctorum: La Vida de Nuestro Señor Jesu Christo, y de su Sanctissima Madre, y de los Otros Sanctos, Segun lo Orden de sus Fiestas.

Pedro de la Vega

Sevilla: Hernãdo Diaz, 1579

Facsimile

Here we see an example of a printed illustration and an historiated initial (an enlarged capital letter containing an image). Sometimes these were hand-coloured after printing.

# **Panel 6: Calligraphy & Illuminated Pages**

**Calligraphy & Illuminated Pages**

Shortly after humans developed writing, they developed books: the two go hand-in-hand. Calligraphy is a way of turning writing into an art form. Often, this elaborate form of writing is simply decorative. Calligraphy may entwine with illustration for greater effect.

On the walls and in this display case, are examples of illuminated pages in embellished books. A combination of fancy lettering, colourful drawings and decorative paper create amazing visual effects. These books were expensive to buy, and were appreciated as beautiful objects, to be treated with care.

Calligraphy continues to be a widespread and venerated art form in the Islamic world. The Persian examples on display are awe-inspiring.

# **Case D: Calligraphy**

**Gulistān**

Saʻdī (Abū-Muhammad Muslih al-Dīn bin Abdallah Shīrāzi), 1210- ca. 1291

ca. 1750

Saʻdī, known as the “Master of Speech”, was an important medieval Persian prose writer who concentrated on social and moral topics. Saʻdī was also a great poet of the classical literary tradition who combined both prose and poetry in Gulistān, one of his greatest works. Stories and personal anecdotes are interspersed with short poems full of sage advice and humour.

**Raudit Al-Safā Fī Sīrat Al-Anbiyā Wa-Al-Mulūk Wa-Al-Khulafā'**

Muḥammad ibn Khāvandshāh Mīr Khvānd, 1433-1498

1605

This book is written in Pahlavi, a *Middle Persian* (or *Middle Iranian*) language and script, used from at least the 3rd Century BCE into the 17th Century. It features Aramaic-derived script and Aramiac words. This is the second of a seven-volume general history (The Garden of Serenity, Treating the Lives of the Prophets, the Kings and the Caliphs) covering Muhammad and the first four Caliphs, 570-660 CE.

**Dar Homayune ʻAhde Shāh Kâmjachme Kamyâb Dâdegar Fath 'Ali Shāh Dâvare Donyâre Dîn: Sep. 7, 1823-Aug. 25, 1824**

Muhammad Bāqir, ca. 1627-1697

ca. 1824

The double leaves of this book open to form one continuous, folded strip. The end-leaves are attached to the cover boards.

A reproduction is also displayed from this book showing a Persian eulogy dedicated to Fath 'Alī Shāh.

**To the right of this case are two framed reproductions of rare book pages.**

**Example of Illuminated Title Page**

From The Song of Songs; Bible. Song of Solomon

Owen Jones, 1809-1874

London: Longman & Co., 1849

Facsimile

Courtesy of the Osborne Collection of Early Children’s Books

Illumination refers to text adorned with decoration such as initials (enlarged capital leters), borders and miniature illustrations. Sometimes, gold or silver leaf and hand-colouring (ink or paint) is added.

**Example of Tipped in Plate (Lithograph)**

From Pale Ports of Amber: Selected Poems of Robert Service

Stone lithographs by Barry Wilmont and John Hartman

Copenhagen; Toronto: Pavillon Neuf, 1991

Facsimile

Pale Ports of Amber contains eight prints from a smooth stone surface, as opposed to traditional woodcuts printed from a carved wood surface. These prints are ‘tipped in’ by being bound into the book.

**At the end of this wall turn to your right along the next wall. You will see three framed sheets from the same work.**

**From Tokonoma: Twenty Haiku and Tanka**

James Kirkup; woodcuts by Naoko Matsubara

Seaton, England: The Old School Press, 1999

# **Panel 7: Patterned Covers**

**Patterned Covers**

Showcased here are a variety of patterned covers from private and fine presses. Though visually stunning, they reveal nothing of what lies within, but continue a tradition of decorative detail on books. Like wallpaper in interior design, or pattern on fashionable fabrics, it’s all about visual impact and appeal.

# **Case E: Patterned Covers**

**I Wonder**

Marian Bantjes

New York: Monacelli Press, 2010

**Library Publications**

William Roger Holman

San Francisco: R. Beacham, 1965

**Three Sketches of Bali**

Maria Hofker-Rueter; prints by Willem Gerard Hofker; translated by William Rueter with Jetty Robertson

Toronto: The Aliquando Press, 1987

**Cantigas de Amigo**

Martim Codax, 13th century

Toronto: The Aliquando Press, 1997

**Ardna Gashel: An Allegory**

Olive Cook, 1912-2002

Cambridge: Golden Head, 1970

**Ingoldsby Legends: A Gallimaufry**

Thomas Ingoldsby, 1788-1845

Mission, BC: Barbarian Press, 2015

**Abigail Rorer: A Selection of Engravings with an Introduction by the Artist**

Abigail Rorer

Mission, BC: Barbarian Press, 2001

**Haiku Seasons: Nature Celebrated in Japanese Poetry**

William Rueter

Toronto: The Aliquando Press, 1997

**Haiku Poems: Two**

Carol Schwartzott

Freeville, NY: Lilliput Press (Blacks Corner Letterpress), 2004

**To the right of the case are two framed sheets from the same work.**

**From Chimes**

Poem by Dante Gabriel Rossetti; relief etchings by Birgit Skiöld

Artist edition

Guildford, England: Circle Press, 1969

# **Case F: Reverting to Ancient Book Forms**

**Reverting to Ancient Book Forms**

In ancient times, books were tablets made of clay, wax or wood. Later, rolls and simple, bound books called a ‘codex’ were used. Early books and rolls were made from papyrus (an Egyptian river reed) or parchment (processed but untanned animal skins). In this display are three modern artists’ books—a clay tablet, a scroll, and a long-stitch book—which mimic these ancient formats.

**You are an Open Book**

Ian D. Clarke

Toronto: Canadian Bookbinders and Book Artists Guild, 2000

This book and The Story of the Earth, also in this case, are two of 35 works in Millennium in a Box: A Portfolio Collection of Work by Book Artists from across Canada, a travelling show curated by Shelagh Smith and Susan Corrigan. The contributing book artists interpreted their own vision of the new millennium.

**In the Valley of the Shadow**

Bram Stoker, 1847-1912; wood engravings, introduction and end-notes by George Walker

Toronto: George Walker Books, 1997

**The Story of the Earth**

Martha Cole

Toronto: Canadian Bookbinders and Book Artists Guild, 2000

**To the right of the case are three framed sheets from the same work.**

**The Song of Solomon, from the Old Testament**

Ronald King

Artist edition

Screen print

Guildford, England: Circle Press, 1968

# **Panel 8: Miniatures**

**Miniatures**

Miniatures, typically four inches or smaller in their dimensions, are like worlds within worlds. These books are tiny examples of their larger cousins shown throughout the exhibit. Their details, artistry and craftsmanship mimic those of larger books. Look for examples of patterned, textured, decorative and gilded covers. There is a miniature movable book. The skill involved in creating miniatures is astonishing.

**There is a wall-mounted display case showcasing 14 miniature books. From left to right:**

**1. Brigitte**

Jack R. Levien

Enkhuizen, Holland: Jack R. Levien, 1970

**2. Smart Cat**

Jack R. Levien

Enkhuizen, Holland: Jack R. Levien, 1972

**3. Arche Noah**

Jack R. Levien

Enkhuizen, Holland: Jack R. Levien, 1970

4. **Strange Fish. Vreemde vissen.**

Seltsame Fische. Poisson curieux.

Jack R. Levien

Enkhuizen, Holland: Jack R. Levien, 1970

**5. Adlai Stevenson's Veto, 1949**

Adlai E. Stevenson, 1900-1965; calligraphy and illustrations by Alice Horodisch-Garman, 1905-1984

Amsterdam: Privately printed, 1971

**6. A Small Collection of Fists**

Claire Bolton

Oxford: The Alembic Press, 1990

**7. Swells & Spines, or, The Man**

Who Bound at Sea

Christina Amato

Boston: CAW, 2011

**8. Medieval Creatures**

Pat Sweet

Riverside, CA: Bo Press, 2014

**9. The Addresses of Her Majesty**

Queen Elizabeth II: Delivered at Westminster Hall and Guildhall on the Occasion of her Silver Jubilee, 1952-1977

Elizabeth II, Queen of Great Britain

Worcester, MA: Achille J. St. Onge, 1977

**10. Leonardo Dreams of his Flying Machine**

Charles Anthony Silvestri; illustrated by Jan Kellett

Qualicum Beach, BC: De Walden Press, 2010

**11. Qualicum Blue**

Jan Kellett

Qualicum Beach, BC: De Walden Press, 2006

**12. Roses**

Robert Wu; illustrated by Pierre Joseph Redouté

Toronto: Little Gem Press, 2006

**13. The Art of Practicing the Cello**

Robert Wu

Toronto: Little Gem Press, 2002

**14. The Hound of the Baskervilles**

by Arthur Conan Doyle, Conclusion & Retrospection

Jan Sobota, 1939–2012; Jarmila Sobotova

Loket, Czech Republic: Jan Sobota and

Jarmila Sobotova, 2006

**Turning the corner and continuing to the right is another wall-mounted display case showcasing 16 more miniature books. From left to right:**

**1. Wedding of the Foxes: Japanese Fables and Fantasy**

Algernon Bertram Freeman-Mitford,

1837-1916

Franklin, NH: The Hillside Press, 1968

**2. Good Against the Nightmare: An Antephialtic Alphabet**

Tara Bryan with Duncan Major

St. John's, NL: Walking Bird Press, 2009

**3. A Guide to the Hand Press**

Ward Ritchie; engravings by Anthony Christmas

Wakefield, West Yorkshire, England: Fleece

Press, 1989

**4. Nasty Nancy and Her Cat**

Fridolf Johnson, 1905-1988

New York: Mermaid Press, 1962

**5. A Clutch of Corsets**

Pat Sweet

Riverside, CA: Bo Press, 2007

**6. Houses Here and There**

Pat Allingham

Wasaga Beach, ON: P. Allingham, 2006

**7. No. V-109: The Biography of a Printing Press**

Henry Morris; bound by E.G. Parrot

Watertown, MA: Anne & David Bromer, 1978

**8. Autobiography of an Early American Wood Engraver**

Dr. Alexander Anderson, 1775-1870

New York: Traders Press, 1968

**9. The Butterfly's Ball and the Grasshopper's Feast**

William Plomer, 1903-1973

Easthampton, MA.: Chamberlain Press,

1977

**10. The Fortune Teller**

Jan Kellett

Malvern, England: De Walden Press, 2002

**11. Nematoda**

Judith Serebrin

Glenview, IL: Judith Serebrin, 2018

**12. Twenty Years of Fooling Around with A. Banana**

Anna Bohichik

Vancouver, BC: A. Banana, 1990

**13. How It Warms**

Erella Vent

Toronto: Droplit Books, 1991

**14. More**

Erella Vent

Toronto: Droplit Books, 1994

**15. What Ship?**

Erella Vent

Toronto: Droplit Books, 1992

**16. Diversity**

Susan Carr

Produced for inclusion in A Book Arts Mosaic, Canadian Bookbinders and Book Artists Guild, 2005

**To the right of the miniature books is an emergency exit door, then a corner with the last wall of the exhibit. Continuing to the right are three framed sheets from the work.**

**From left to right: Rat-Bat, Turtle, Rabbit**

From Anansi Company: A Collection of Thirteen Hand-made Wire and Card Rod-puppets

Roy Fisher; illustrated by Ronald King

Screen printed on card, metal wire

Artist edition

Guildford, England: Circle Press, 1992

Anansi Company is an intriguing collection of detachable puppets and book art inspired by Afro-Caribbean folktales.

# **Panel 9: Exposed Sewing**

**Exposed Sewing**

A book is traditionally a “bound” item. There are different techniques bookbinders and book artists use to bind the pages or parts of their creation together including, but not limited to, folding, sewing and gluing materials together. This display case shows examples of exposed sewing: stab-binding and long-stitch binding. These historical techniques continue to be used today.

# **Case G: Exposed Sewing**

**Phantasies of a Love Thief: An Eleventh Century Sanskrit Lyric Poem**

Bilhana, 11th century; translated & with an introduction by Barbara Stoler Miller (1940-1993); illustrated by Maureen Cummins

New York: Inanna Press, 1994

According to legend, Kashmiri poet Bilhana fell in love with the daughter of King Madanabhirama. Their secret love affair was discovered, and Bilhana was thrown into prison. While awaiting judgement, he wrote the Caurapâñcâśikâ, a fifty-stanza love poem. Bilhana’s fate is not known. This is an example of an ancient text with a contemporary binding, bound using traditional bookbinding techniques.

**The Circus of Dr. Lao**

Charles G. Finney, 1905-1984; relief etchings by Claire Van Vliet

Newark, VT: Janus Press, 1984

One of many collaborative books on display, The Circus of Dr. Lao also features cover artwork and cards by David Ho and new interior artwork by Matthew Jaffe.

**A Brief History of Knitting**

Carol Schwartzott

Freeville, NY: Lilliput Press, 1999

A partial accordion-fold construction, the spine is supported by miniature knitting needles.

**Kimono/Kosode: A Decorative Study of the Kimono**

Carol Schwartzott, Krystyna Wasserman

Washington, DC: National Museum of Women in the Arts, (Blacks Corner Letterpress), 2001

**Air**

Poems by Robert Melançon; translated by Philip Stratford, 1927-1999; woodcuts by Lucie Lambert

Vancouver: Éditions L. Lambert, (Barbarian Press), 1997

**To the right of this case are three frames featuring sheets from two works.**

**Top: Men in Smoke, Bottom: Darkening Skies**

From The Tire Fire Suite

Catherine Gibbon

Lithograph

Toronto: The Aliquando Press, 1997

**From left to right: Poem #4: Fire and Poem # 5: Black**

From Darkfire: Ten Images

Jonathan Hart; illustrated by Sean Caulfield; typography by Susan Colberg Mezzotint and chine-collé

Edmonton, AB: University of Alberta, 2007

These loose sheet poems and associated images are the result of a collaboration between a poet and an artist.

**From the end of this last wall turn around to face in the direction of 5 o’clock and walk to Case H. There are five display cases lined up between the gallery walls, two of which are against two pillars.**

# **Case H - Incunabula**

**Incunabula**

The earliest Western books to be printed from ‘moveable type’, individual characters that could be assembled and reassembled, are called incunabula. Created from the 1400s to 1501, they are the predecessors of modern, industrially-printed books. Before the invention of moveable type, all books were handwritten. Later, some books were printed from blocks of carved wood. Similarly, decoration and illustrations went from being hand drawn to being printed from wood blocks (referred to as ‘woodcuts’). In this display case, we see two examples of early printed books. They resemble the form of the books we know today.

**Historiae Mundi Libri XXXVII. Denvo ad Vetvstos Codices Collati, et Plvrimis Locis Emendati, ut Patet ex Adiunctis Iterum'que Auctis Sigismundi Gelenij Annotationibus. In Calce Operis Copiosus Index est Additus**

Pliny, the Elder, 23–79 CE

Basel: Froben, M.D. XLIX, 1549

**Decreta Patrum Sive Concordia Discordantium Canonum: Cum Suis Apparatibus**

Gratian, 12th century

Strasbourg: Johann Grüninger, 1490

Grüninger printed mostly religious texts, but also printed a few major Classical texts and woodcut maps.

**Turn around to face in the direction of 5 o’clock and walk to Case I, which is against a pillar.**

# **Case I: Texture**

Texture is another element bookbinders and book artists enjoy incorporating into their creations. These items have fabric covers made from plant-derived materials, such as burlap, cotton and linen. There is also silk, velvet, and even papier-mâché. The result is a textured surface that looks rough, smooth, luxurious, glossy or soft. These books are a pleasure to hold as well as to behold.

**A Brief History of the Basket**

Carol Schwartzott

Niagara Falls, NY: Lilliput Press, 1998

**Olá Mola: The Kuna of San Blas**

Carol Schwartzott

Freeville, NY: Blacks Corner Letterpress, 2004

**A Glance at the Grimani Breviary, Preserved in St. Mark's Library, Venice**

Grimani breviary

Venice: Ferd. Ongania, 1906

**To Catch the Light: Images of the Royal Botanical Gardens, Hamilton, Ontario, Canada**

Allen P. Paterson; wood engravings by Gerard Brender à Brandis

Stratford, ON: G. Brender à Brandis, Bookwright & Wood Engraver, 1992

**The Wood Engravings of Eric Ravilious**

Eric William Ravilious, 1903-1942

London: Lion and Unicorn Press, 1972

A pictorial cloth binding, the burlap covering the book is printed with wood engravings by the artist Ravilious. Woodcut prints so prevalent inside early books are brought to the exterior of a modern book.

**Continue to your right to Case J.**

# **Case J: Leather/Vellum**

Animal skins or membranes are durable, malleable and readily available. As a result, they have been used in bookbinding for centuries. Leather and vellum are both made from animal skin, but prepared differently. Skins that are tanned become leather. Vellum is generally considered to be a finer version of parchment, and may be made from the skins of younger animals. Vellum is not commonly used now. Leather is a popular material because the tactile quality of a book is so much a part of its appeal.

These prepared skins can be dyed, embossed, painted on and worked upon to create something ornamental: beautiful to see, touch and smell.

**Památce Mistra Jana Husi**

Václav Vojtíšek, 1883-1974; illustrations by František Kysela, 1881-1941

Prague: Fr. Borový, 1915

**A Thousand Hooded Eyes: Poems**

D.G. Jones; wood engravings by Lucie Lambert

Vancouver; Shawinigan, QC: Éditions Lucie Lambert, 1990

**The Deer's Cry: From 8th Century Ireland: An Excerpt**

G. Jane Morgan, book artist; translated from Latin into English by Kuno Meyer

Produced for inclusion in "A Book Arts Mosaic" of Canadian Bookbinders & Book Artists Guild, 2005

**The Wood Beyond the World**

William Morris, 1834-1896

Hammersmith, England: Kelmscott Press, 1894

This is a beautiful example of vellum used in the 19th century as a book cover material, reviving a material associated with medieval books.

**Magna Carta Regis Johannis, XV: Die Junii Anno Regni XVIII, A.D. MCCXV.**

London: Apud Johannem Whittaker, 1816

**Continue to your right to Case K.**

# **Case K: Movable Books**

Among the most intriguing of movable books are tunnel books, originally known as ‘peep shows’. Tunnel books are a series of pages with a hole or space in the centre. The pages are held together by a folded ‘concertina’ strip of paper along each side. They resemble an accordion book when viewed from the side. At least one cover will also have a hole in the centre, through which you see a story in the small, three-dimensional interior space. This creates a sense of depth and perspective, like a tiny theatre. Tunnel books were, in fact, inspired by theatrical stage sets.

**World Without End**

Tara Bryan

Flatrock, NL: Walking Bird Press, 2000

World Without End’s numerous accordion-folded sheets are attached end-to-end, forming a continuous strip.

**Ste. Ostrich in Manhattan: The Cisitations of a Martyr**

Lois Morrison; designed and printed by Julie Chen

Berkeley, CA: Flying Fish Press, 1990

Ste. Ostrich in Manhattan is letterpress-printed, with a combination of magnesium and linoleum block prints.

**Textiles of the Millennium**

Robin E. Muller

Toronto: Canadian Bookbinders and Book Artists Guild, 2000

This tunnel book is composed of colour photocopies, with text by the artist on the folded edges.

**Succession 2002**

Karen Hanmer

Glenview, IL: K. Hanmer, 2002

Succession 2002 uses photographs to tell the history of an immigrant farming family. The family is depicted on both inside covers: one with a picture from the 1920s and the other from the 1960s. Connecting the pictures is a flowing field of corn which is blurred on one side and detailed on the other. The interlocking pages and images of the fields are intended to create an impression of the passing of time. The spine opens accordion-style.

**A Brief History of the Fan**

Carol Schwartzott

Dublin, Ireland: Lilliput Press, 2003

Here a concertina-style miniature book is presented standing on its spine to resemble a fan.

**Continue towards the rear of the space and the short wall to the last case, Case L. Case L is set against a pillar.**

# **Case L: Movable Books – Continued**

Text combined with three-dimensional art, what could be better? The paper engineering involved in creating both large and small pop-ups, tunnel and accordion books is intriguing. ‘Movable book’ is an umbrella term covering three-dimensional and transformative bindings. Pop-up, accordion, concertina and tunnel books as well as books with moving pieces such as flaps fall into this category. Some artists sculpt and cut existing books.

**Beauty in Use**

Sandra McPherson; non-adhesive book structure and design by Claire Van Vliet

Newark, VT: Janus Press, 1997

**Dido and Aeneas: An Opera**

Nahum Tate; Henry Purcell; papermaking, book structure, printing and box design by Claire Van Vliet

Newark, VT: Janus Press, 1989

This book is the result of a collaboration of several artists. The text was prepared, designed and handset by Michael Alpert. It was printed by Michael Alpert and Claire Van Vliet. The text is printed on cutouts, created by Linda Wray, which were then bound into the folded sheet. The book’s box was constructed by Judi Conant. Dido and Aeneas is designed to be "stood in a line or in a star-circle shape".

**Murasaki Shikibu and The Tale of the Gengi**

Catherine Prats-Okuyama

France: L'Atelier du Lierre, 2011

These two books, one in French and the other in English, contain reproductions from ancient books and were inspired by ancient paintings. One is an accordion of five double pages, and the other is a pop-up of Murasaki Shikibu and members of the court. The lacquered cover is closed with a fine elastic, a gilded string and a bronze button.

**Thanks for visiting Art of the Book and the TD Gallery!**

**To exit the gallery from Case L, turn around and walk keeping the line of display cases to your right. Once you are beside Case I the end of one gallery wall is on your left. Go left around the end of the wall. As you continue the book making activity area will be on your right at the end of the first gallery wall. Go to the right around the end of that wall. The gallery screens will be on your right and you will come to the double set of doors at the entrance to the gallery.**