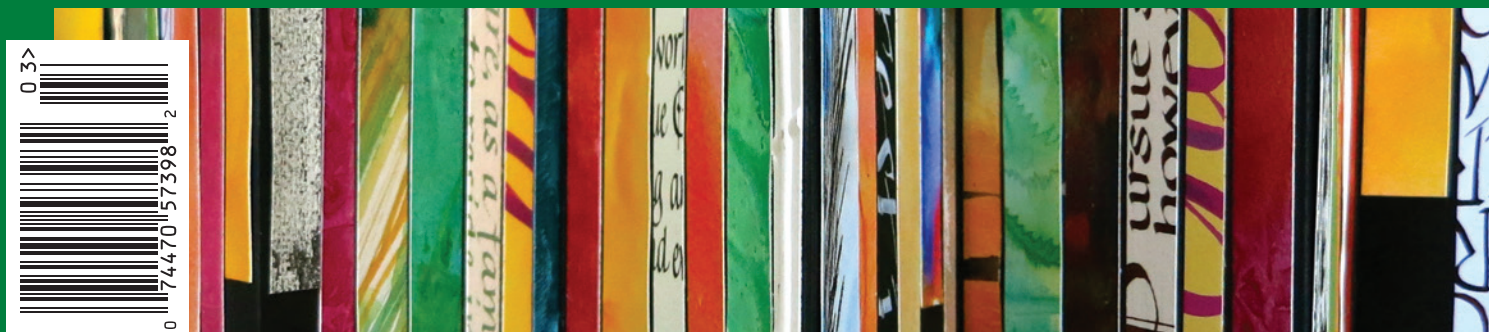
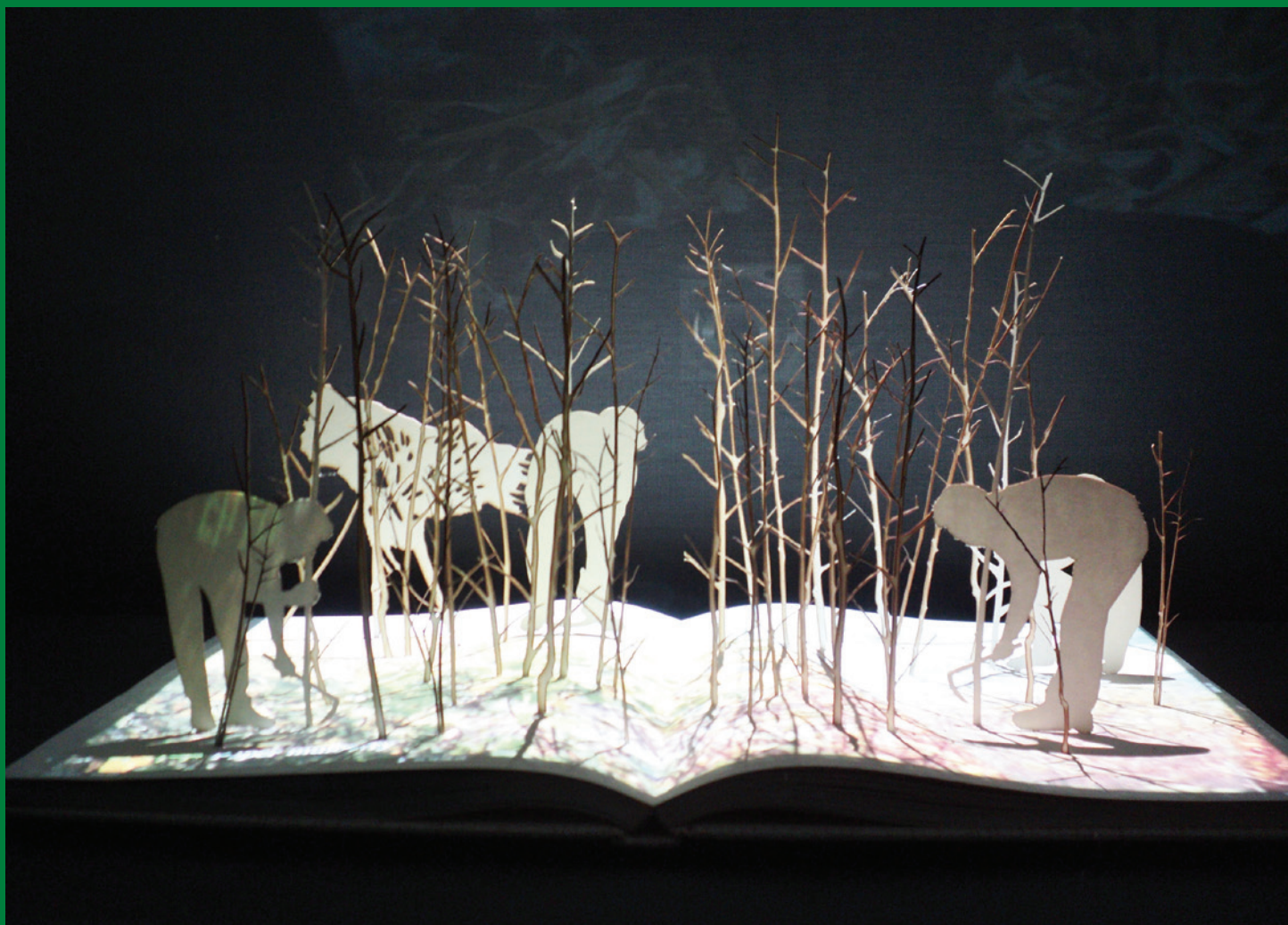


Volume 11, Number 3

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Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY

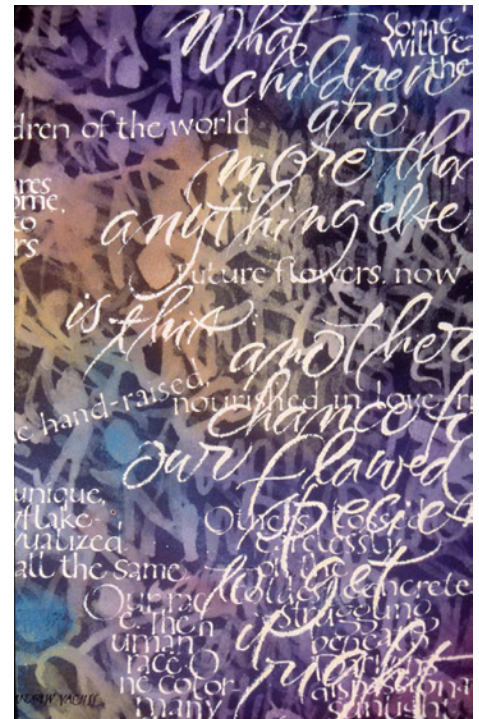


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Children of the World. 11" x 13½".
Black Arches Cover, bleach, gouache, nibs,
brushes, pastels. "Judy Melvin," page 22.





The inks and paints, the palette, and the many test sheets from my exploration of gold metallic writing fluids. The results of my trials are provided in chart form on page 6. The metallic media: (1) Finetec Pearl Colors, (2) Golden High Flow Acrylic Gold, (3) Daniel Smith Metallic Watercolor, (4) Golden High Flow Acrylic Copper, (5) Schmincke Calligraphy Gouache Gold, (6) Schmincke Calligraphy Gouache Silver (not on chart), (7) Holbein Artists' Gouache, (8 & 9) Dr. Ph. Martin's Iridescent Calligraphy Color and Spectralite, (10) Daler-Rowney FW Acrylic Artists Ink.

PSEUDOCHRYSOGRAPHY

All that glisters is not gold

BY BETH LEE

If chrysography is writing in letters of gold, then writing in letters of metallic gold colors must be pseudochrysography, right?

When real gold is too expensive or simply inappropriate for the work at hand, we as calligraphers have a bewildering array of metallic writing fluids from which to choose. It is amazing how different they are from each other, across the range of inks and paints. It can be a challenge to find the one or ones that are appropriate for

a project. Let's look at the issues to be considered, and also how to efficiently determine the right gold.

I ask several questions to help narrow the choices: What mark-making tool will be used? What is the writing surface? Which writing fluid contrasts best with the color of the writing surface? Do I need to color-match an existing metallic? Must the finished lettering be water-resistant? Will I be penciling in guidelines to be erased later?



Hand lettering and decoration turn plain wooden craft blocks into a perfect gift.

ALPHABET BLOCK PLAY

BY ANNE MACKECHNIE

Cheryl Adams and I started making custom, alphabet block baby names over a dozen years ago. They are easy and fun to make and are wonderful baby gifts – even when the parents are not lettering artists. Everyone seems to adore them. They started out as gifts for friends, but now I receive commissions for them.

I use two-inch square blocks that you can purchase at an art or craft store. The blocks are first sanded to get completely smooth surfaces. I then draw the letters in pencil, color in the letters using acrylic folk art paints, and outline the letters with a black Sharpie marker. Next, I have fun with decorating and flourishing. Last, I spray four coats of protective varnish. So simple, but they do take a certain amount of time.



1 To create a name, buy a block for each letter plus a few extra to have on hand just in case you want or need to redo a letter or two. I use Lara's Crafts brand blocks. They are 2" square and a little over a dollar each. I've found them at Michael's, the art and crafts store.



You will also need 180 grit sandpaper. Nothing special, just regular sandpaper for sanding wood, which you can find at home improvement stores and sometimes at craft stores.



PULP PAPER PAGES & KOREA

BY DEA FISCHER

Last year was a busy one, filled to brimming with writing assignments and publications, public acquisitions of my work, and travel for teaching engagements. By the fall, I was ready for a breather. Yet before I had a chance to catch my breath, I was whirled into a trip of a lifetime. The opportunity came about as a result of my star book *Chinese Zodiac* being part of the Alberta Craft Council *Pulp Paper Pages* exhibition. A collaboration between the Council and the Canadian Bookbinders and Book Artists Guild (CBBAG), the exhibition was a showcase of the best of contemporary book and paper arts happening in Alberta at the time. First shown in Edmonton in the spring and summer of 2012 and then in Calgary during the summer of 2013, the entire exhibition was packed up and shipped across the Pacific to the Hanji Theme Park in South Korea, to be on view

during its annual paper festival. Funding was secured to form a delegation of artists to accompany the exhibition to Korea. By the luck of the draw, I was chosen as one of the artists. And so, in September 2013, I travelled to South Korea in company with other Alberta book and paper artists.

The festival, held in Wonju, a city in the Gangwon Province of South Korea, is an annual celebration of the *hanji* paper form. In South Korea, *hanji* continues to be made by hand in the traditional way in the workshops of masters. Formed from the inner bark of the paper mulberry tree, a few technological innovations have crept into its production, but essentially the paper is made today much in the way it was hundreds of years ago. The paper has a soft, cotton-like texture and drape and an absorbent surface that lends itself well

BAR CODE ART BOOKS

BY PHAWNDA MOORE

It began in 2010 with Judy Melvin's mixed-media workshop, which was all about fearless experimenting. I joined other longtime calligraphers who were eager to try new stuff: acrylics, bleach, black paper, stencils, Neuland letters, pastels, and decorative paper. (Judy shares projects from this class in her book, *Art Exposé: A Collection of Techniques for Creative Expression*.) For a week, Judy served up an artistic buffet in the spirit of "Life is either a daring adventure or nothing." In time our tables were heaped with colorful papers, and Judy announced that it was time to make "bar code art." Trial sheets and discarded efforts

would be cut into narrow strips and assembled as parallel bars on contrasting paper to create new art, a colorful play on everyday black-and-white bar codes. Everyone gladly donated a few failures to the cause. I remember that project well; mine is framed on a wall in my studio.

A few years later, Jacqueline Sullivan encouraged me and my fellow students to "Let art have its way," and in another class, Barbara Close invited us to "Throw away the rules." This direction took me to a new world of creativity that I now share with my own students.

When I teach mixed-media techniques, students complete weekly exercises that I believe

Below: Candidates for a new identity in an art book. At right: The "bar code" that will be used for the back cover. Black paper was chosen for the highest contrast to the kaleidoscope of colors.



LETTERS IN CHALK

CREATIVE CHALKBOARDS

BY CATHERINE LANGSDORF



Above: Catherine Langsdorf adding a colored shadow to letters as she works on the final details for a very large chalkboard for a wedding reception. At right: Her first chalkboard commission, a menu (28" x 42") created for an earlier wedding reception.

Opposite page, top: A ladder was needed to letter the top portion of the board – the board was eight feet high! Middle: A full-size sketch of the wording for the lower portion of the board is being used as a guide for spacing. Bottom: Flourishes are being added to the letters that have ascenders and descenders to finish the text.

Introduced in America in the early 1800s, large chalkboards (also called blackboards) made it possible for teachers to instruct a larger number of students at one time. Some chalkboards were simply wooden boards covered with a gritty black paint, others were large slabs of slate, shipped across the country by the growing railroad industry. By the middle of the 19th century, they had become common fixtures in one-room schoolhouses and in the classrooms of larger schools – and remained so until the mid-1990s, when dry-erase boards began to replace them. Those of us who attended school prior to then remember the horrible sound of fingernails scratching across the board's surface and the white dust on our teachers' clothing – maybe good enough reasons to get rid of the chalkboard in classrooms.

Perhaps fueled by nostalgia, this once common surface is making a comeback – not in schools but in advertising and for wedding events. The chalkboard look is popping up in magazines,

