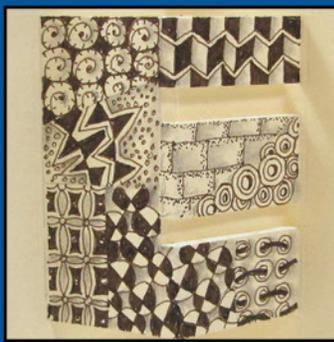


Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



Bound & Lettered

Volume 15, Number 1, December 2017.

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Left: Sunshine and Shadow.
Susan Houchin. 2014. 8" x 6" x 1".

Right: type. *Stephanie Sherwood.*
2017. 6¼" x 4¼" x 2".

"Inside / Outside," page 31.



Chalkboard paint can be applied to all manner of items to create a writing surface. Here, it is used on an inexpensive tray from a dollar store.

Chalkboards Aren't Just for Classrooms Anymore!

by Katherine Malmsten

While chalkboards have disappeared from many classrooms, they have become common in restaurants for menus and specials, in stores to feature items, at weddings and other social gatherings for decoration and signage, and at business events to convey information. At home, a chalkboard can be a continually changing communication station (old school, if you will!) or a decorative wall element that provides a little lift or inspiration.

The chalkboard surface can also go beyond simple, flat boards, letting you write on so many items and in so many spaces.

Small to medium items can be given a chalkboard surface. These include place cards, gift tags, rocks, building block sets, bottles, wineglass bases, plates and small trays, book and notebook covers, clock faces, globes, old mirrors, cabinet doors, wrapping paper and gift bags, and bunting and banners.

Larger spaces can be turned into chalkboards. Think: furniture (dressers, chairs, tabletops), file cabinets, refrigerators, backsplashes, walls, doors, stair risers, and even roll-up shades.

As you can see, you're only limited by your imagination (or your patience on Pinterest).

Chalkboard Paint

Special paint for chalkboards can be purchased at craft and home improvement stores – just ask for “chalkboard paint.” It is available to brush on, and it also comes in a spray can; it is easier to cover detailed, three-dimensional objects with spray.

It is not difficult at all to make your own chalkboard paint, and you can make it any color you want (who could resist a purple chalkboard?). All you need is interior latex (acrylic) paint and *unsanded* grout, which is found in the tile department of a home improvement store.

Mix 1 part grout to 8 parts paint. This translates to: 1 cup of paint and 2 tablespoons of grout for small projects, or 1 gallon of paint and 2 cups of grout for very large ones. Mix the paint and grout very well, making sure there are no lumps. Don't mix up more than you will be using at one time, as the mixture will solidify. You can always mix more if you run out.



Dr. Marzia-Miselle Mendikulovich Cabinet of Curiosities.
 2013. Box: 7.5" x 12.13" x 5.75". Epson C88+ inkjet; Cougar Opaque in various weight, manila file folders; various objects, such as glass beads, wood type, thread, toothpicks, dice, string, keys, fake coins, brads, cloth, buttons, ribbon; black and cobra snakeskin. Unique.

Elsi Vassdal Ellis

How I got involved in the book arts

At the university your primary responsibility is teaching, but to obtain tenure and promotion you are also judged on your creative and scholarly activity (and serving on committees and such). When I began at Western Washington University in 1977, there was very little guidance as to *what* was considered acceptable scholarship, especially for art and design faculty, and *how much* per year was expected. In this vacuum, I had to map out my own highway, which I hoped would lead to professional advancement and provide lanes of exploration that would inform my teaching as well as contribute to my intellectual, artistic, and emotional development. The way forward had to be sustainable, feasible, integrated, and satisfying, and had to require craftsmanship.

Sustainable. It was important to establish a creative and scholarly avenue that offered constant challenges and growth, and because of the university setting, it needed to include some type of formal peer review. I wanted variety in my work and wanted it to continue into retirement. (I once served on a committee with a professor who spent his entire research career on the German umlaut, at least thirty papers on it. That path just wasn't for me.)



REBECCA WILD

TEXT AND LETTERFORMS EVERYWHERE

I recently took part in an art invitational put on by Sitka Center for Art and Ecology. Sitka Center is located on the Oregon coast, and I teach workshops there every summer. The center's influence on my creative life and vision is profound. Part of its mission is to expand the relationships between art, nature, and humanity, and I wanted the work I created for this show to reflect that.

Four years ago, my husband and I moved from the City of Portland, Oregon, where we'd lived for twenty-seven years, to the Olympic Peninsula of Washington State. I am continually overwhelmed by the natural beauty and rich biodiversity that now surrounds me. I live on a saltwater bay, and because I am a calligrapher, I see text and letterforms everywhere. I see writing when the wind blows across the water, in the foam that washes on a sandy shore, in the clouds, and in shadows on my walls. I can't read the writing. It is a secret language that I don't understand, but I am moved by it nonetheless. For the Sitka show, I decided to give expression to this concept of text being all around us by creating a series of word landscapes – where line, imagery, and contrast are built from a language I *do* understand.

There are numerous ways to approach a project like this. One is to have the text front and center. My painting entitled *Duet* is an example of this idea. For that piece, I used two poems, and the poetry is the focal point. Legibility was my intent. The landscape serves as a backdrop. It has a visual emphasis but does not distract from the calligraphy. (The piece was made for a poster project in Carol DuBosch's yearlong calligraphy class.)

My vision for the Sitka show was different. Rather than two separate elements, I wanted to weave words and imagery into a cohesive whole. Readability was not my aim. I am comfortable with abstraction.

To begin, I set out to find words that conveyed an essence of this place I call home and of the redemptive power of nature. For three paintings, I chose three poems by three Pacific Northwest poets: Tim McNulty from the Olympic Peninsula, Emily Wall from

Alaska, and Oregon's former poet laureate William Stafford.

After I had received permission to use the poets' words and before I began working on the artworks, I memorized each poem – both as a meditation and so that I would have a more intimate knowledge of the texts. Having a personal understanding of the poems was essential because my decisions revolved around their content. And having each poem memorized also helped make my writing more fluid.

Each of the works began with a piece of primed and sanded medium-density fiberboard (MDF), which I chose for its smooth,

consistent surface. I wrote the entire poem in pencil and charcoal and with acrylic paint, using small brushes and calligraphy tools. Next, I painted over the text so that it was partially hidden. Then I repeated those steps. It was a slow process of writing and painting; of adding, removing, and revealing; of letting the words in the poem dictate imagery and color choices. There are many layers here, and each one informed the next. It was



often a lesson in restraint, for a portion of each decision I made is visually present in the end.

The first piece I completed was of Emily Wall's "This Forest, This Beach, You." This poem refers to a cedar tree, and the tall format reflects that. The vertical strands in this painting are made from the words of the poem and evoke the graceful and ethereal beards of Usnea lichen. The poem also refers to blue mussels, rain, and moss. The work's soft hues and downward motion give the feel of a Northwest rain.

This page: Duet. 2017. 18" x 24". Acrylics, graphite, and pastel on MDF panel. This work was created for a poster assignment in Carol DuBosch's yearlong calligraphy class. "This Forest, This Beach, You" by Emily Wall, © Emily Wall. "Time for Serenity, Anyone?" by William Stafford, from Even in Quiet Places. Copyright © 1996 by the Estate of William Stafford. Reprinted with the permission of The Permissions Company, Inc., on behalf of Confluence Press, www.confluencepress.com.

Opposite page: This Forest, This Beach, You. 2017. 24" x 9". Acrylics, graphite, and pastel on MDF panel. Inspired by Emily Wall's poem "This Forest, This Beach, You." Full piece is shown on the left; a detail is shown on the right.



Pathways. Stephanie Sherwood.

INSIDE / OUTSIDE

two artists explore bookmaking and calligraphy from opposite directions

by Susan Houchin with Stephanie Sherwood

Stephanie and Susan have an unusual creative partnership. It is not a collaborative arrangement, but one where they each work on their own books. This article presents fourteen books, made separately but paired here because of their representation of each artist's approach to a chosen category and to books as an artistic medium. The categories shown are: boxes, containers, sewn books, use of encaustic medium, folded books, books with maps, and books with calligraphy. – John Neal

PRODUCT NEWS

New Tim's Pens

In addition to the Cora Pen, Tim Leigh has come out with two new nib designs for his line of folded pens. The range includes the Radius (the first design), the Dagger (his second one), and now the Argentine, the Mini-Radius, and the Cora Pen (all new in 2017). Each one of these unique pens is a versatile marking tool and a beautiful, handcrafted object. A lesson in sustainability, recycled metal cans are cut, hammered, and formed into one of five styles of folded nibs, then combined with a turned hardwood handle and a bit of thin-walled brass pipe. While the nibs are constant for each design, the handles vary in their length, the turning, and in the wood used. Each pen is unique.

Radius

The standard nib, usually recommended as a first pen because of its flexibility and ease of use. Held on end, it delivers thin lines and hairlines. Rotated down onto the arc, it produces ever wider marks, with edge splatter if you're aggressive. Good for drawing as well as for making letters.

Dagger

A specialty nib. On end, it makes fine lines. But its main function, with the flat side on the writing surface, is to lay down broad, wet strokes, to which other colors can be added.

Argentine

With a deeper arc and flat section toward the tip, this nib is mid-ground between the Radius and the Dagger. Good for dramatic thick-and-thin effects.

Mini-Radius

An elongated variant of the Radius pen, this nib is useful for smaller, more delicate marks.



Soap | an ink stirrer

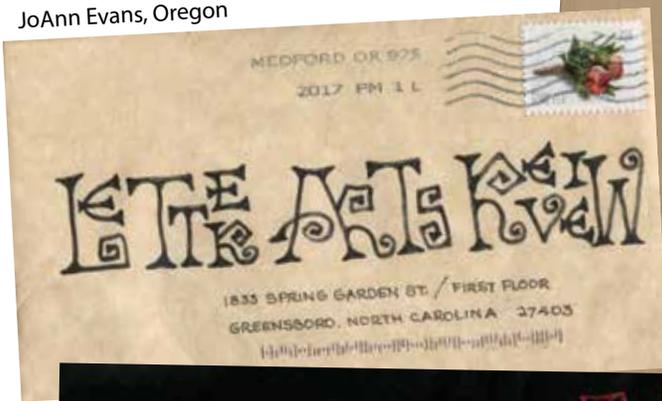
The problem: Heavy pigments, especially metallic ones, settle to the bottom of the ink jar. Getting the pigment evenly distributed again is a task, and it can be a messy one. And because the pigment will be settling to the bottom again during your envelope job, you have to stop writing at intervals to re-stir your ink.

The solution: Soap. This is not the bar you wash your hands with, but the name of a new calligraphy ink stirrer – shaped like a bar of soap! You place one of the provided Teflon-coated magnets in your ink jar and place the jar on the stirrer. Turn Soap on and adjust the speed (starting on the slowest setting), and Soap does the work of mixing the ink and keeping it mixed. Measuring a compact 100 x 60 x 41 mm (approx. 4 x 2¼ x 1⅝ inches), Soap won't take up much space at your writing desk, and since it is battery operated, you are not tethered to a power outlet. It works with jars 1.5 inches (40 ml) or less diameter, such as wide-mouth,



Soap at work, stirring metallic gold ink.

1oz glass and plastic jars (from Ziller, McCaffery, or John Neal) or the standard glass Dr. Martin dropper jars. Squat jars and bottles that are not much taller than their diameter are probably best. Soap runs on two AAA batteries. It comes with two stir bars (15mm & 10mm), a wide-mouth glass jar, and a velvet travel pouch – all in a custom gift box. You get to choose from English Rose (soft pink) and Dead Sea Clay (pale gray).



Sally Penley, Washington

Entry Deadline: April 1, 2018

Calligraphy & Hand Lettering Envelope Contest

Contest Rules

1. Entry is by physical envelope mailed to one of the entry addresses below.
2. Entry envelopes must be addressed to one of the following:
Seattletters, 9302 NE 135th St., Kirkland, WA 98034
 (Adding "in Bellingham" to "Seattletters" is optional.)
John Neal Books, 1833 Spring Garden St., Floor 1, Greensboro, NC 27403
Letter Arts Review, 1833 Spring Garden St., Floor 1, Greensboro, NC 27403
Bound & Lettered, 1833 Spring Garden St., Floor 1, Greensboro, NC 27403
 (Spell out or abbreviate as you wish. *Floor 1* could be abbreviated as *FL 1*.)
3. All entered envelopes must include your own calligraphy and/or hand lettering, applied by hand.
4. All entered envelopes must include a stamp or multiple stamps on the front. The decorated envelope itself can be sent through the mail, or it can be sent within another envelope addressed to: John Neal Books, Calligraphy Envelope Contest, 1833 Spring Garden St., FL 1, Greensboro, NC 27403. Each envelope entry must have your name and a return address **on the back of the envelope**, even if it is sent within another envelope.
5. Entry envelopes mailed to Seattletters can contain conference fee payments. Entry envelopes mailed to John Neal Books/Bound & Lettered/Letter Arts Review may contain orders, subscriptions, and/or payments. If your mailed envelope is solely a contest entry, write "Entry Only" on the back of the envelope. Including one or more blank sheets of paper in the envelope may help smooth the envelope passage through the postal service.
6. #10 Business envelopes (4-1/8" x 9-1/2") are encouraged, but you may use any envelope size that mails at the one-ounce rate.
7. By entering, you give permission for your envelope to be reproduced in promotional materials, both print and web; to be reproduced in an issue (or multiple issues) of *Bound & Lettered*; and to be displayed at Seattletters and other venues.
8. **Deadline for receipt of entries is April 1, 2018.**
9. A selection of the entries will be on display at Seattletters and will be reproduced in *Bound & Lettered*, issue 15.3 (Summer 2018). A copy of the issue can be preordered at www.johnnealbooks.com. Everyone with an envelope reproduced in that issue of *Bound & Lettered* will receive a complimentary copy of the magazine. Subscribers will automatically receive a copy of this issue of the magazine.

Prizes

- \$100 Gift Certificate for envelope judged *best envelope design*
 - \$100 Gift Certificate for the People's Choice winner at Seattletters
 - \$50 Gift Certificate for the envelope judged *best integration of the stamp(s) in the design*
 - \$50 Gift Certificate for the envelope judged *best pointed pen script*
 - \$50 Gift Certificate for the envelope judged *best broad-edged pen calligraphy*
 - \$50 Gift Certificate for the envelope judged *best illustrative elements*
- In addition, ten \$25 honorable mention Gift Certificates will be awarded. Gift Certificates are for purchases from John Neal Books and are good toward anything in their store, catalog, or website, including subscriptions. Prizes will be announced at Seattletters in July of 2018.