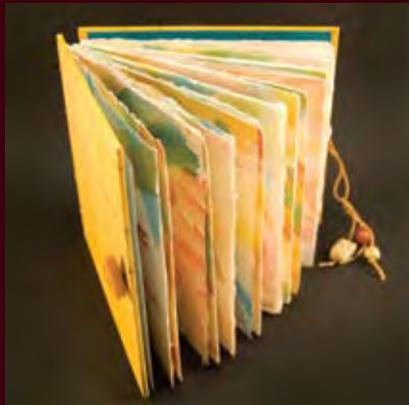


Volume 8, Number 2

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Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



Bound & Lettered

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TEXTURED SURFACE BINDING

BY SUE BLEIWEISS

I'm not sure where the inspiration for my textured surface binding technique came from, but it's become one of my favorite bookmaking methods. It never fails to get a "Wow! This is really cool" reaction when people hold the book in their hands.

This wonderfully textured surface treatment is easy to achieve using tissue paper, gesso, and cheesecloth.

Supplies

- ~ Book board (I use the .087 standard book board)
- ~ Cheesecloth
- ~ Golden's Gesso
- ~ White tissue paper
- ~ Paper to line the inside of the book
- ~ Paper for signatures

Optional supplies:

- ~ Beads
- ~ Decorative die-cuts

Before you begin, you need to prepare the gesso. I prefer to use the Golden's brand of gesso, but you can use whatever brand you like. The Golden's gesso is a bit thick out of the container so I thin it with a little water. I use a 75% gesso, 25% water mixture. This is for the Golden's brand. If you use a different brand, then you may want to add more or less water depending on how thick it is out of the jar. It should be about the consistency of heavy cream. If it's thinned too much, it won't have enough bonding strength, so start out with less water than you think you need.

You'll need to cut the following pieces from book board:

- ~ Two pieces, 6" x 9" (front and back cover)
- ~ One piece, 1½" x 9" (spine)



Key to Creativity. 9" x 6" x 2"

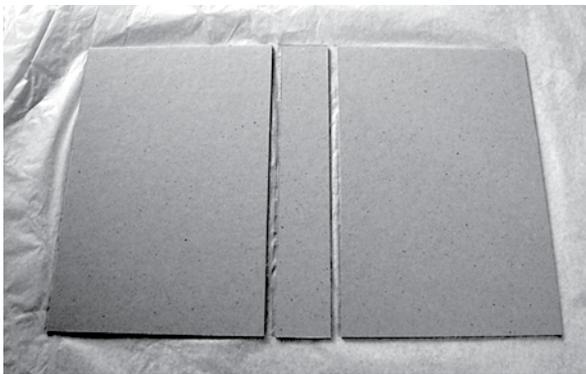


Figure 1.

Covers

A Place a piece of tissue paper that measures at least 16" x 11" on your work surface and lightly glue your book board pieces in place to the tissue paper. With the spine piece in the center, place the cover boards on either side, leaving a gap of three book boards' width between them and the spine piece.

I find a glue stick works perfectly for this step. The object here is to just lightly glue the board pieces in place so they don't shift around while you're working in the next several steps (Figure 1).

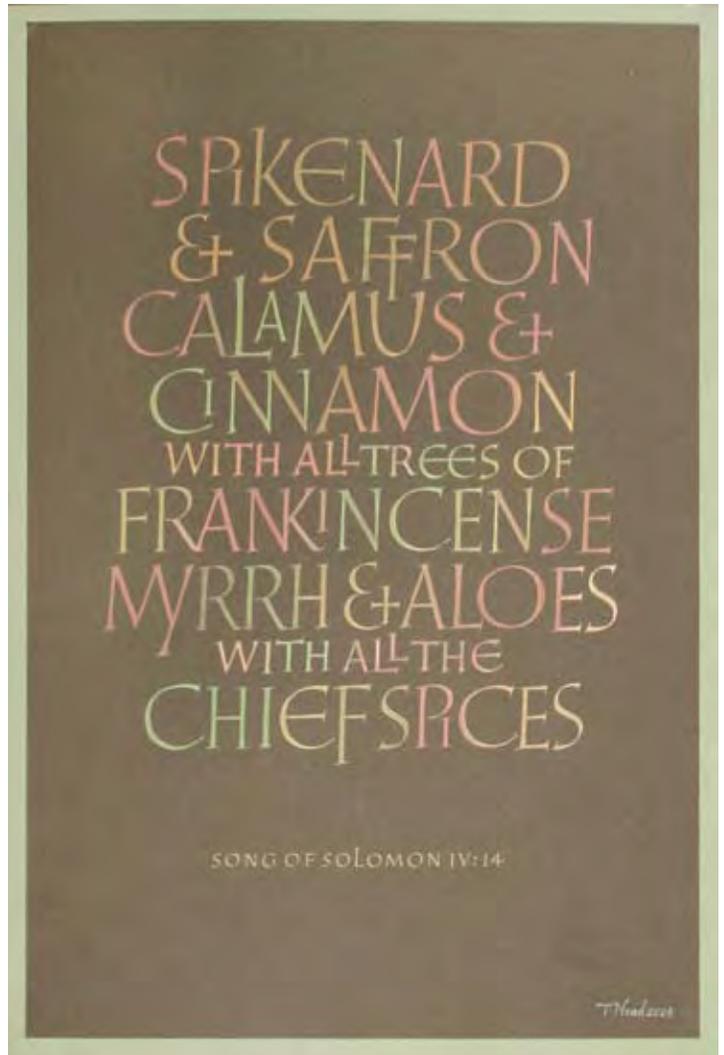


Figure 2.

B Now apply a coat of the gesso/water mixture to the top of the pieces of book board that are laying on the tissue. Fold the excess tissue around the edges onto the boards (Figure 2).



Roman Cursive. Helen Scholes. *The Herculaneum Papyri* are a collection of the remains of papyrus scrolls discovered at the Villa of the Papyri in Herculaneum, Italy. The scrolls are badly carbonized from the eruption of Vesuvius in AD 79, but a large number have been unrolled, with varying degrees of success. Computer-enhanced imaging helps make the ink legible. Many of the scrolls were copied in the 1780s and 90s after they had been discovered, and it is these copies that have informed the exemplar, most notably part of an epic poem about the Battle of Actium and a small scrap of papyrus, also part of a poem, copied by G.B. Malesci in 1790 and now in the Bodleian Library. The script is a kind of rapidly written capital form that might loosely be described as rustic, probably using a fairly pointed reed with a hint of a blunted square end. The tops of the **E** and **S** fly upwards, consistent with a pen angle of 75 degrees, so the down stroke is thin and the cross stroke is heavy. To counteract this tendency, the scribe pulls the cross stroke upwards to keep it light.



Versals. Tim Noad. Versals are capital letters built up from compound strokes of an edged pen or a pointed brush. Their name derives from their use as initials for verses of the Bible in medieval manuscripts. They were also written in gold and colors as display capitals for chapter headings, particularly in the Romanesque period (c. 900-1200). Versals are formed from two parallel pen strokes for the verticals, with a narrow space between, usually filled in afterwards, contrasting with the finer horizontals and hairline serifs. However, Versals are infinitely variable: they may be based on elegant Roman forms or more decorative and whimsical Uncial shapes. Versals may be expanded, compressed, contracted, or nested. Extract copied from St. Jerome's Commentary on Isaiah in the Bodleian Library, Oxford, probably written in Normandy in the late eleventh century.

SUMPTUOUS BOOK CIRCLE

BY BRITTA BRICE

PHOTOS BY YVONNE PEREZ-COLLINS



How it's Made (2009). Sherri Warner. 5" x 5" x 1/2". This book is a learning tool. Pull the plastic strip binding out, slip the book from the cover, and you can see how the mechanisms are built and how they work. Images created in Photoshop and printed on card stock. Cover: Inkjet printer using brown craft paper.



Our group knew we would be the last to have the privilege of learning from this capable and exceptionally giving teacher, who loved book arts. Shereen La Plantz taught The Sumptuous Book workshop in a wheelchair, losing her battle with cancer on September 11, 2003. Shereen encouraged book exchanges in all her workshops, and we were united in wanting to respond to her wishes. Our group decided on a simple action plan. We exchanged contact information and selected a month for our contribution. Each member agreed to make an edition the size of the exchange and mail his or her books to each of the other participants on a selected date.

The first volunteer facilitator, Lisa Tollefson, handed the baton to Julie Eastman, and after

these two finished their term, we were lucky to find a leader for life: Mary Benton Hummel. We did not impose any rules about themes, size, or bindings. We wanted artistic freedom. We called the exchange Shereen's Sumptuous Book Circle.

Spending a week of intensive bookmaking, with constant inspiration from Shereen, we felt connected and eager to share our skills and ideas. The book exchange is now in its fifth year, and we are still producing creative, personal, and poignant books. Some members have done exhibits of the books at their local libraries, including Bush Memorial Library, Hamline University, St Paul, Minnesota.

Our benefits include the communication with each other, sharing book arts news, discipline in

honing our skills with making editions, learning new techniques, and developing trust. The respect and expectation we have for each other is remarkable and strengthens our perseverance to honor our mentor, Shereen. We all have a desire to participate in innovative applications and techniques. The colophons, letters, and emails are a big plus, too.

The unique collection of books is a treasure and constant reminder of our multitalented members. The success of Shereen's Sumptuous Book Circle can be attributed to our willingness to take a chance and our mutual admiration and respect for each other. Special thanks to the art teachers and dedicated facilitators in our circle, but especially, Shereen, our inspiration. ♪

TRANSATLANTIC EXCHANGE

TEXT AND PHOTOS BY MARGARET BEECH



Wish You Were Here. *Bonnie Julien. Mi-Tiente, Mulberry, Lokta papers, and cover stock. Local postcards. Waxed thread. Historical information, maps, and photographs. Adobe Photoshop and PageMaker used to manipulate photos and arrange page layouts. Printing done on HP Deskjet. Single sheets bound with waxed thread using Coptic stitch. Interspersed between text pages are paper pages folded with pocket triangles to hold postcards. I wanted to provide my British exchange partner with a travel guide of Humboldt County in the hope of luring her to this very scenic part of California.*



Stamp-A-Philia. *Becky Luening. A one-of-a-kind stamp collage art book features a piano hinge binding held together with paper strips. The cover art was created by scanning a pile of stamps and printing onto drawing paper. All of the inside page collages contain actual stamps.*

LAST year I proposed that members of North Redwoods Book Arts Guild (NORBAG) in California and QUARTO, a book arts group in Sunderland, U.K., should participate in a one-off exchange of artists' books. As a member of both groups, I hosted the exchange.

A postal theme was chosen and a total of 26 book artists took part. The quality of the books created was very high. The book artists pushed the theme to the limits; Pony Express, royal mail, postage stamps, and mail and letter boxes proved to be popular subjects.

In organizing the exchange, I took a list of participants from each group and paired them together at random so each participant knew who would receive his or her book. Participants were provided with snail mail addresses, and the books were mailed directly to their partners. It is hoped that the links between individuals and the two groups will be maintained and friendships formed. 📧