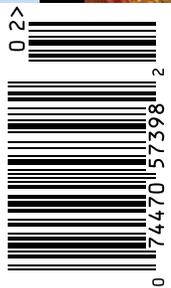
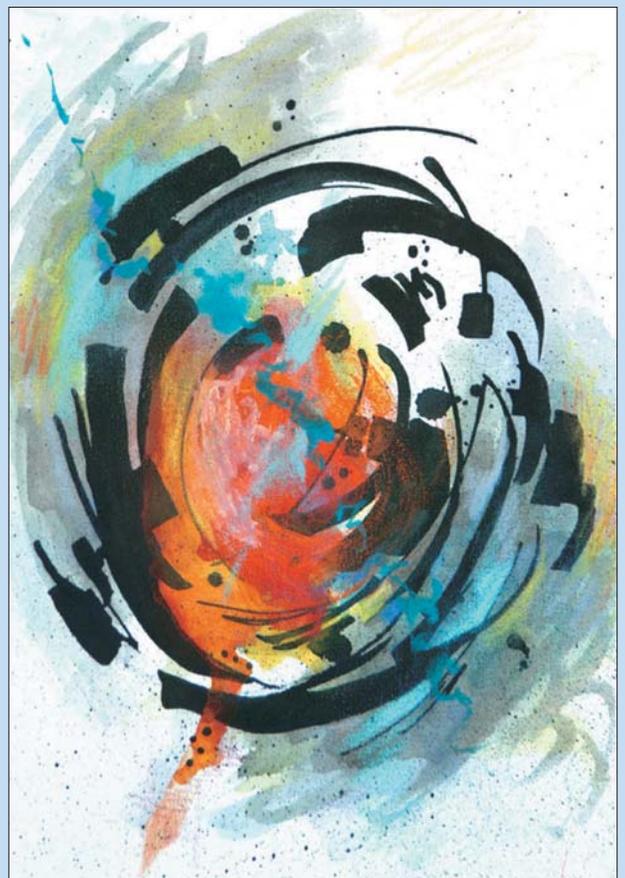


# Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



# Bound & Lettered

Volume 5, Number 2

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**FRONT COVER**  
Clockwise, from top left:

Forest Prayer. Pages 5-8.  
Accordion fold star shaped book using wire edge binding.  
See **Wire Bound**, page 38.

Woven Journal  
by **Roz Stendahl**,  
See **Bookish**, page 28.

"Hubble" by **Kate McKulla**.  
12" x 16". Butterfly pen, Ziller ink,  
watercolor, acrylic and colored  
pencil on canvas,  
See **Using Ruling Pens**, page 8.

Book of the Red Night is an artist's  
book by **Daniel E. Kelm** produced  
as a unique copy in 1992 in  
collaboration with Marilyn  
Goodrich. The encrusted plexiglass  
pages are bound in wooden frames  
with leather hinging.  
See **Poetic Science**, page 34.

**BACK COVER:**  
"Wolff" by **Kate McKulla**  
See **Using Ruling Pens**, page 8.

**Do you know of a store that should carry Bound & Lettered?** Send us the store name, address, contact person, if known, and what kind of store it is—art supply, rubber stamp, craft supply, or bookstore. We'll send them a sample copy and info on carrying *Bound & Lettered*. If they choose to carry *Bound & Lettered*, we will send you a \$10 gift certificate!

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## Corrections

☛ On page 22 in Volume 5, Issue 1, we incorrectly spelled the author's name. Her name is actually Debra Glanz.

☛ On the front cover of Volume 5 Issue 1, the photo of the water lily book was incorrectly credited to Rebecka Fair. The creator (and photographer) of that water lily book is author, Viva A. Lloyd.

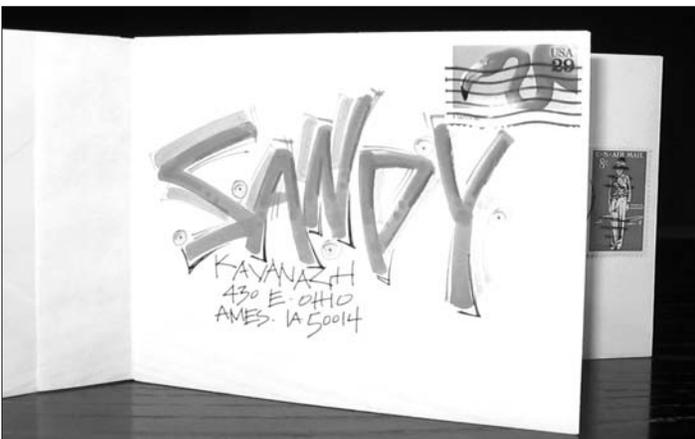
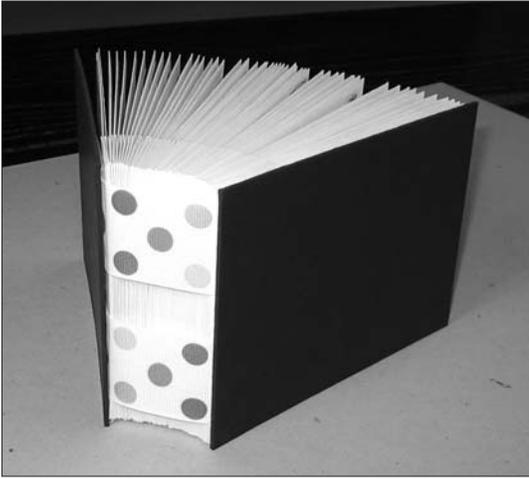
*Please accept our apologies for these errors.*

## New Retail Outlets

☛ McCallister's – Dayton, OH

# CARDIOLOGY

BY JEAN WILSON



*Sandy's accordion envelope book. Redi-Shade spine with duplex cardstock covers.*

Enlisting the help of family and friends to celebrate a birthday or anniversary by showering a friend with cards is always fun. On my 40th birthday, I was showered with cards, but this time, it was a little different.

My husband, George, often waits until the last minute to find the perfect gift and the day before my birthday, he became inspired. Although he was not inclined to take the children shopping, he herded our three young children out the door.

They came home with bags of something and locked themselves in a room. About an hour later, they came out again with bags of something and left. They weren't gone very long and they came home empty handed. I had no idea what was going on.

The next day my mailbox was overflowing with 40 envelopes! It was so much fun opening all of the cards and it was especially funny to see the cards that the boys, ages four and seven,

chose for me. The four-year-old, who could not read, was attracted by the images of apes and sporting equipment. I still laugh when I look through the stack.

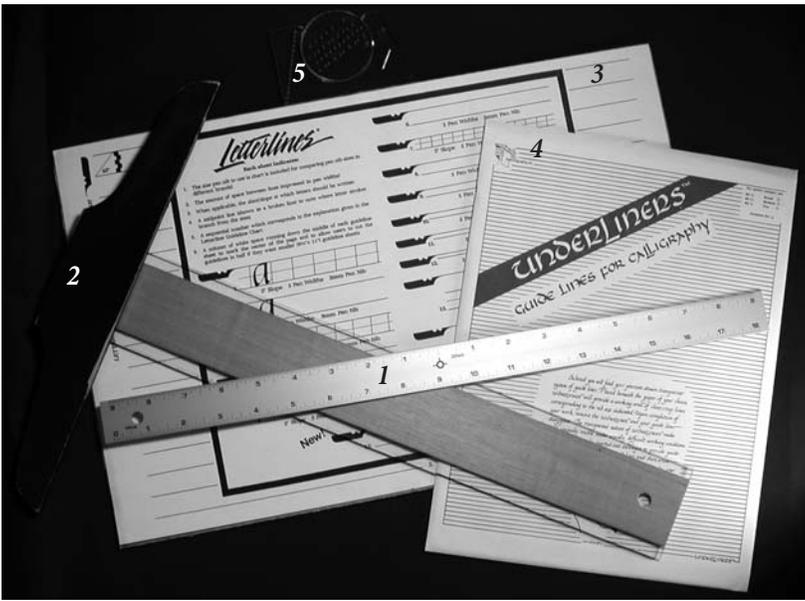
It has always amazed me that my husband came up with such a creative concept. I have asked George several times where he came up with the idea and though he insists that the idea came from me, I feel certain that it did not. I guess it was divine inspiration.

The fun I had opening those cards inspires me to flood the mailboxes of my friends to punctuate their milestones. They're often stunned that one person would actually send 30 or even 60 cards all at once. I have shared the idea with many of my scribal friends and also have come up with variations on the great "divine" idea.

The book for my friend Sandy has taken a couple of years to complete. My original challenge was to do 50 designs based on

# A GUIDE TO GUIDELINES

BY CORINNA TAYLOR



(1) Ruler. (2) T-square. (3-4) Guideline sheets. (5) Ames Lettering Guide.

Ruling guidelines may not be the most exciting part of calligraphy, but it's still one of the most important. How many guidelines do you need? That depends primarily on how good you are at keeping even letter heights, slant, etc., which no doubt will vary from style to style. For example, a skilled Spencerian writer such as Michael Sull may need only a base line, while a beginner might need additional lines for the x-height, cap height, ascenders, descenders and slant. The proper tools and techniques may help to reduce the tedium and frustration of this task. Let's start with the basics and then work up to shortcuts, timesavers and handling special problems.

## BASICS

The absolute minimum of equipment is a straight edge and a very sharp pencil. I find that the superfine never-need-sharpening pencils are never really sharp enough, and the leads

break very easily. I prefer a draftsman's lead holder, also called a clutch pencil, which uses a 2mm lead. The point should be very long and thin and sharp enough to produce an "ouch" if you drop it on your hand. This allows it to draw very close to the edge of the straight edge. Rotating it slightly while drawing the lines helps it to stay sharp. A soft lead smudges too easily and doesn't stay sharp long, while a very hard one may leave grooves in the paper if pressed too hard. Depending on the paper and how hard you tend to press, somewhere between 2H and 5H is generally right. I usually use 3H. Your touch should be very light, with the pressure being provided only by the weight of the pencil. Be sure to test your pencil and paper for erasability!

Next, you need a way to measure the spacing of the lines. You can skip the fancy rulers, liners and grids and just make a pen scale with the nib you're using on a bit of paper. Use it to mark

dots down each side of your page. For accuracy, make tiny dots, not ticks. Connect them by ruling lines with a straight edge. If you're going to write multiple pages for a book, you can use a pin or needle to prick holes through a stack of pages rather than marking each page individually.

## SHORTCUTS

Now that we have the basics down, let's add some major timesaving equipment and do the job in about half the time!

### Using a T-Square

A t-square rules accurately parallel lines, eliminating the need to mark both sides of the page. Look for one with a head at least 1/4" thick and a blade the width of your drafting board. If you're right-handed, the head goes to your left, pressed against the edge of your board. This edge must be perfectly straight. Check it occasionally for wear and tear and old bits of tape. It should be noted that the best drafting boards have a metal edge.

Fasten your paper in place with a low-tack tape such as drafting (not masking) tape or Post-it correction tape. Unless the bottom edge of the paper is perfectly straight, draw a reference line so you can realign the paper if necessary.

There are several ways to measure and mark the lines. You can use a pen scale again, stuck to the t-square – just align the top of it with the last line you drew.

You can measure with a ruler, or tape a ruler or strip of graph paper along the left side of the page and not bother with marking the rows of little dots. I collect various graph papers and rulers and also photocopy some rulers. I can then mark complicated spacings on the paper ruler and check it carefully before making a big mistake on the actual page.

### Using Liners

An Ames or Helix liner is a timesaver for measuring lines. Set the disc for the line spacing you want, insert a sharp pencil through the top hole, and pull it along your ruler or t-square. When you get to the end of the line, move your pencil down to the next hole and go back. The largest space it can be set for is 3mm. For larger spaces you can skip holes.

### Ruling Verticals

You'll also need to rule verticals for margins and such. This is done with a triangle in conjunction with the t-square. It may feel a bit clumsy at first because you have to hold the triangle in place against the t-square and control both with your left hand while drawing with your right. Don't avoid this by turning the paper on its side or ruling off the top of the board – it's possible that neither the paper nor the board is a perfect rectangle.

Triangles come in various sizes and either 45° or 30°/60°. For other angles, such as slant lines, you need an adjustable triangle. When using a triangle, have the t-square slightly below the start of your line, and rule from the bottom up. You can save a bit of time by sticking bits of paper to

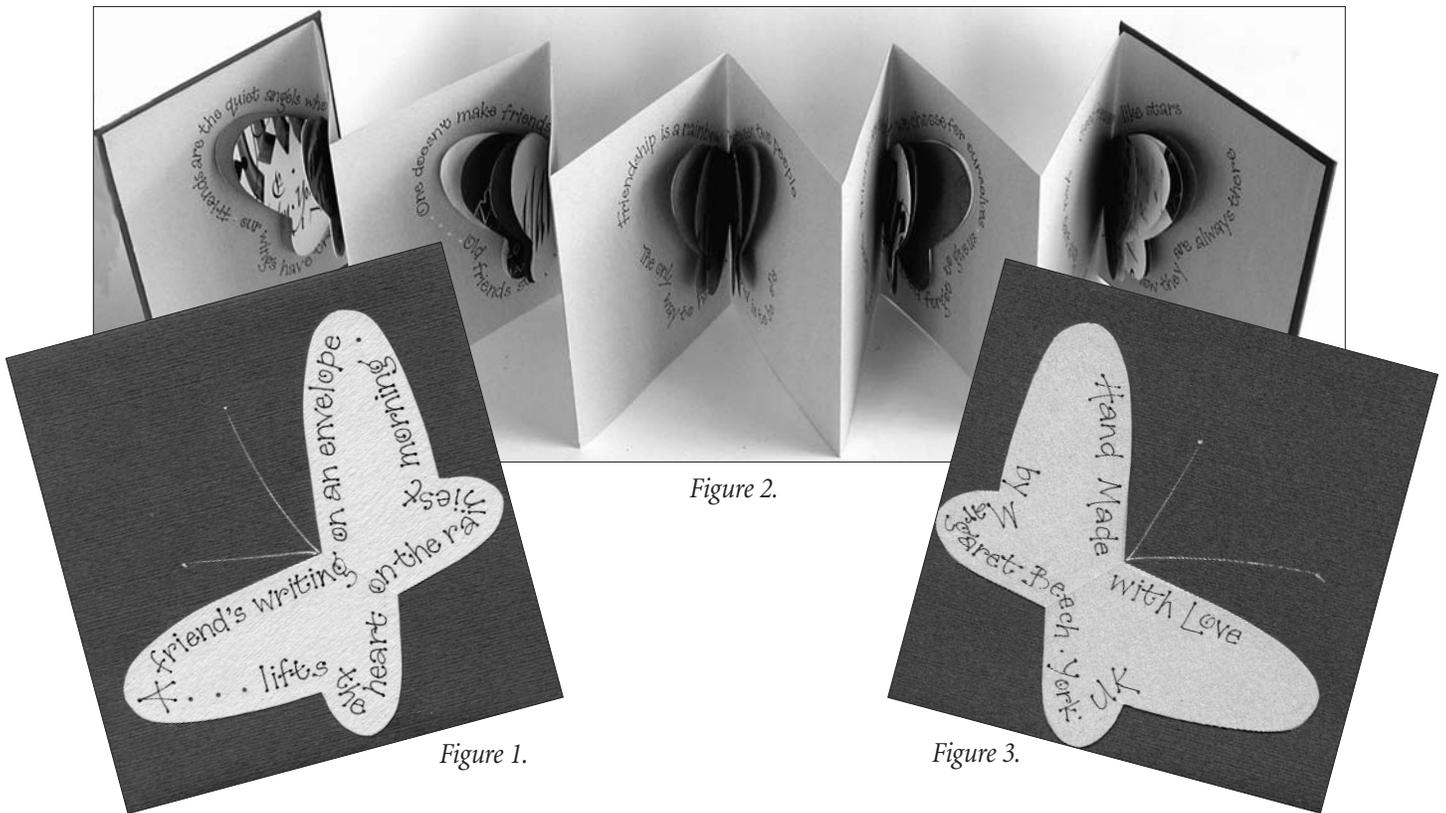


Figure 2.

Figure 1.

Figure 3.

# FRIENDSHIP BOOK

BY MARGARET BEECH

## Tools

- ✂ Craft knife
- 📏 Ruler
- 📄 Cutting mat
- 🪡 Needle

## Materials

- ✂ Fabriano Tiziano or Canson Mi Tientes papers in two colors:  
(I chose pale lilac and hyacinth blue)
  - (1) pale lilac
    - 22.5" x 5" (creates a book with five openings)
    - 9" x 5" ( makes butterflies for front and back covers)
  - (2) hyacinth blue – 2 pieces 4.75" x 6.5" (for covers)
- ✂ Matt board 2 pieces 4.75" x 5"
- ✂ Card stock or acetate for templates
- ✂ 10 envelopes from loved ones containing lovely writing, attractive stamps, etc.(interesting postmarks are great)
- ✂ Thread
- ✂ PVA or spray adhesive
- ✂ Quotations on the subject of friendship

Calligraphers are frequently on the receiving end of beautifully addressed and stamped envelopes. They are such works of art that we can't bring ourselves to dispose of them. They remind us frequently of our lettering friends spread across the globe.

The need to create a book on the theme of friends got me thinking about my splendid collection of these pieces of mail. The quotation "A friend's handwriting on an envelope lifts the heart on the rainiest morning" leapt to mind. The book was already coming together before I had even started!

Here are the instructions for making your own Friendship Book.

## Instructions

(see pages 24 & 25 for template)

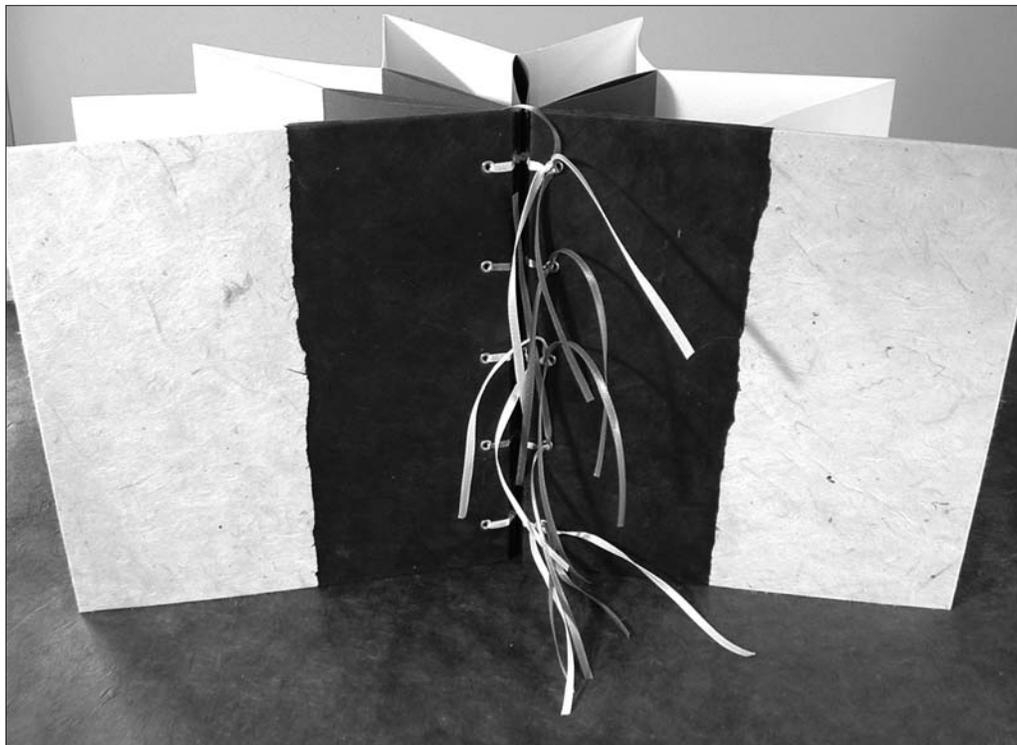
1. Cut templates A,B,C and D from card or acetate. Mark center fold on each. (Increase template size on a photocopier for various envelope or book sizes).
2. Fold lilac paper into 10 sections (each 4.5" wide) and fold in concertina or "accordion" style.
3. Place template A in the valley fold of your concertina and pencil around the template, making sure to match center folds on concertina and template.
4. Lay template B inside A line and pencil round to give yourself a pair of writing lines.

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# WIRE BOUND

BY TONI KELLY



Forest Prayer. Spine showing a modified cover using eyelets instead of the wire. Accordion fold has wire edge.



Forest Prayer. View showing inside fold with wire.

While browsing the vendors at the 2001: A Calligraphic Odyssey conference in Boston, I came upon Virginia Sarsfield's Handmade Papers and watched with interest as she bound a book using music wire. I was captivated not just by the look of the spine, with the beautiful papers, colored ribbons and beads, but also how easy and versatile this type of binding appeared. When asked how to make these lovely books Virginia graciously demonstrated the technique and informed everyone about Daniel Kelm of the Garage Annex School of Book Arts, who developed this wire-edge binding.

The first thing I did after getting home from the conference was experiment with this technique. Not having instructions and relying on my memory, the first couple of books were a bit crooked because the holes did not line up. I also tried to use craft wire which does not work. You really need to use music wire for the strength it offers. The instructions that follow are how I make a wire edge binding based on my memory of the demo I saw and my own experiments. Since Boston, I have made a few different versions of this wire-edge bound book which makes for wonderful quest books, journals, scrapbooks, albums and artists' books. The books, which resemble a coptic binding, lie flat when open for writing ease or artistic journaling.