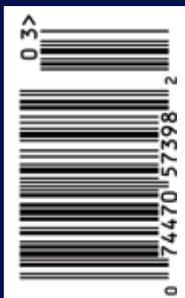
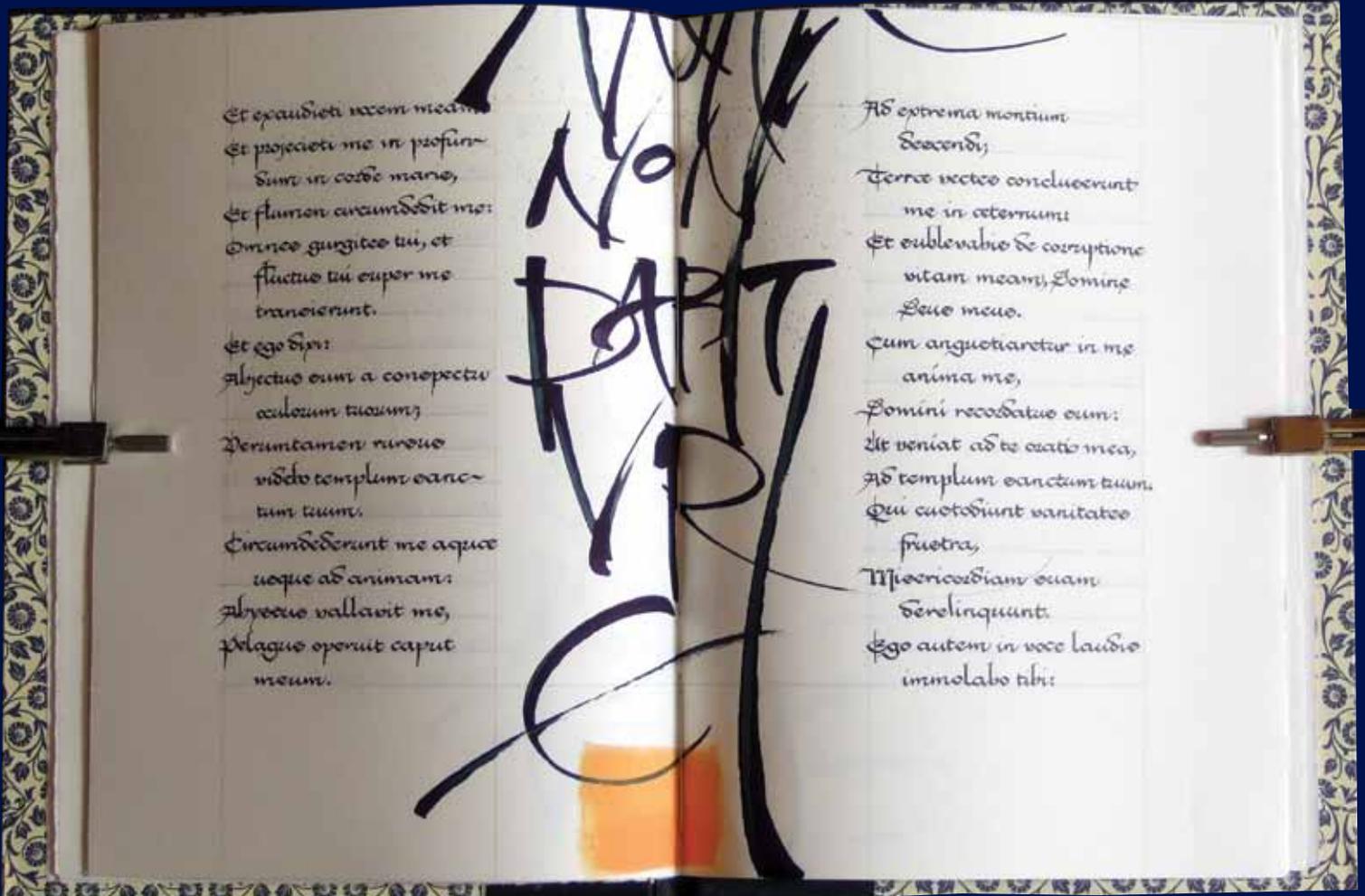


Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



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Volume 9, Number 3, September 2011.

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Samples for the panels headings.

METROPOLITAN CLUB PANELS

BY MEREDITH KLEIN PHOTOS BY LAURA BERNABEI

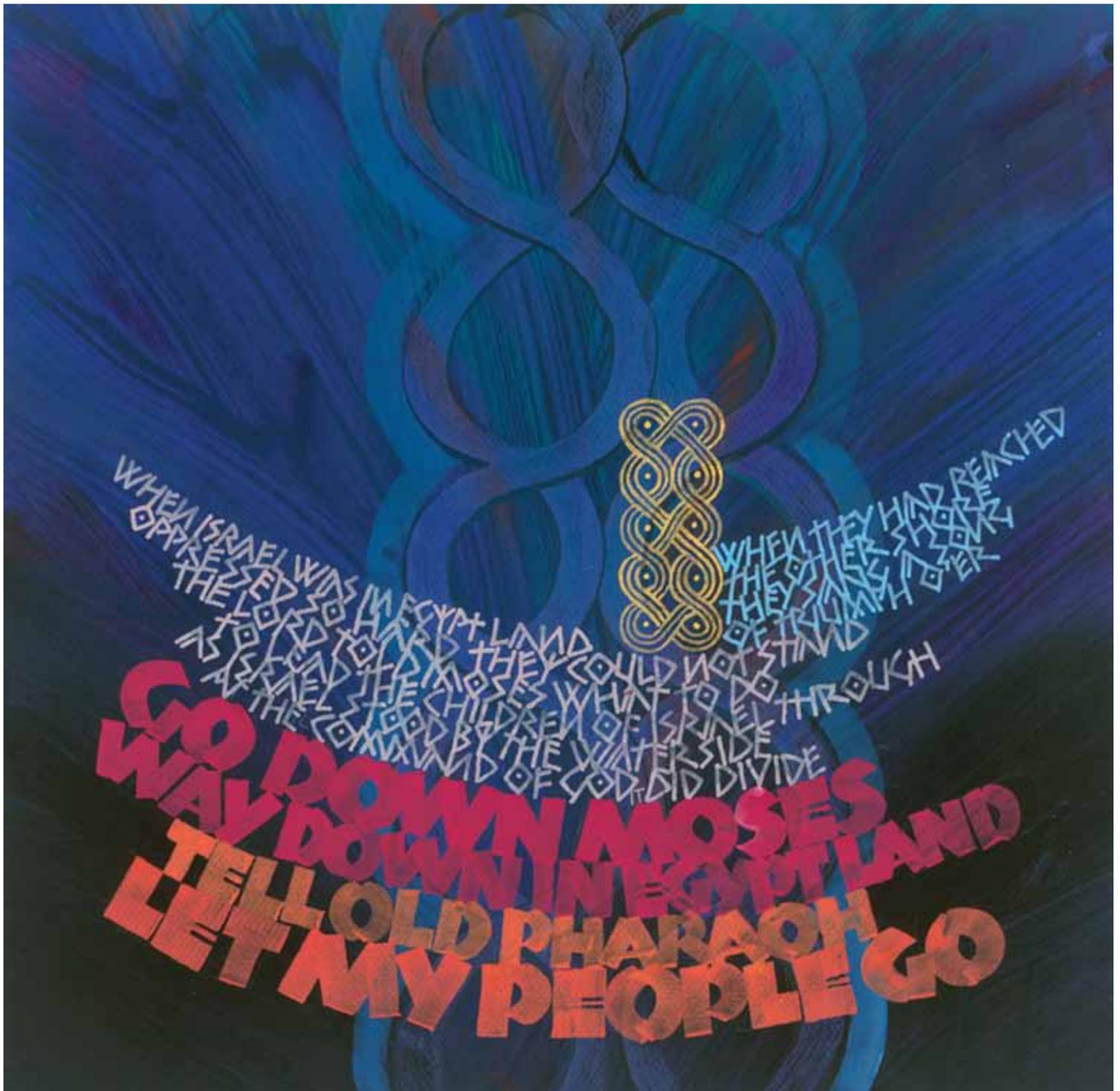
The Spring of 2010 saw Sheila Waters in San Francisco, California, delivering a monumental calligraphy commission of nearly 30 square feet in panels and with over 700 names. The project was for The Metropolitan Club, a women's club founded in 1915 and originally called the Woman's Athletic Club of San Francisco. Housed downtown in a historic building designed for the club, the facility recently underwent a major renovation. To honor the members whose donations funded the renovation, Helen Fung, a member of the Metropolitan Club and longtime member and past president of the Friends of Calligraphy, served on an advisory committee which commissioned, on the Club's behalf, a series of panels to be designed and calligraphed by Sheila.

There are four panels in all, three listing donor names and

one presenting a historical timeline of the Club. The heading for each donor panel reads "The Stewardship Campaign Donors – Preserving 'The House that Women Built' for a Second Century." Each heading and all columns are written in Chinese stick ink and decorated with gouache in reds, blues, and greens, one predominant color for each donor panel. Lists of donors are scribed in five columns beneath the heading, representing more than 700 donor names. The heading for the timeline, reading "Historical Timeline – Milestones Of The Metropolitan Club," is written in stick ink and decorated with gouache in the same three colors. Underneath are three columns of paragraphs presenting major events in the Club's history and renovation. The headings on all four panels are decorated with small raised gilded circles accented with

CALLIGRAPHIC

BY CATHY FEEMAN



Go Down Moses. Timothy Botts. 24" x 24". Gouache and gold leaf on paste paper. Traditional African American spiritual. The miraculous crossing of the Red Sea is recounted in this spiritual to remind us that God is for the downtrodden. I combined Neuland and Runes, the two styles that seem to me most akin to African art. I was surprised by the research of Saki Mafundikwa to discover similarities between Scandinavian Runes and ancient African scripts. Some of those forms have found their way into my use of Runes. I borrowed the interwoven, looped design from ancient African patterns. Changing its orientation to vertical reminded me of the remarkable walls of water as visualized for many of us who saw Cecil B. DeMille's depiction of this event in his movie, *The Ten Commandments*. I like to use gold leaf to represent the eternal or divine because, unlike other metals, it does not tarnish.

EXPLORATION



Lion of Judah. Cathy Feeman. 24" x 48". Acrylic on canvas with brass wire. Lyrics from "People Get Ready" by Misty Edwards. At the outset of this piece, I envisioned the sharp peaks of a heart monitor behind the text. As I worked, it developed into what looked and felt more (appropriately) like sound waves of color. The rhythm and heartbeat of this "Lion" is the song that He sings out over and through His creation. It is the song of His goodness and passion released to those whom He created. He is longing for a response to this great love. He is a great lion – powerful and mighty – but He is loving, good, and just indeed. Can you hear His song?

Ancient manuscripts, goose feather quills, and bright illuminated letters are commonly associated with calligraphy. While present-day scribes embrace all these traditional ideas, modern-day calligraphy also encompasses an ever-widening range of letterforms, skills, techniques, and artistry. The art and craft of contemporary calligraphy extends far beyond the traditional applications most commonly recognized on certificates and wedding invitations. The Chicago Calligraphy Collective (CCC) fosters education & exposure to calligraphy in all its various forms and related arts.

METALLIC INKS FOR COPPERPLATE

BY COLLENE KALB

Gold ink is a frequent request for envelopes and other calligraphic work. However, there is no standard gold. Does the customer want antique gold, rich gold, lemon gold or something in between? Often the goal is to complement or match a printed return address or the gold in the client's head. Fortunately, there are many shades of gold available in inks and gouache, from greenish-gold to yellow-orange to reddish-brown. For some jobs, picking the right bottle is all it takes to make the match. Other times, you will have to mix.

To get the right shade of gold with Dr. Martin's Spectralite or Iridescent, you need to have the Gold, Copper, Brass, Silver and Platinum. For example, mixing Gold with a drop or two or three of the Copper will give you a nice rich, red gold. Add a drop or two or more of Silver or Platinum to Gold for a lighter shade. The Platinum is almost white, with a shimmer. Sometimes I use Brass with Gold. The Iridescent will mix with the Spectralites, and this may be the way to get just the right shade. I even mix a solid color Spectralite with a drop or two of Gold or other metallics. It works and looks very cool. Just experiment. You will be amazed at how easy it is to mix and use. Always mix the shade that you want in a separate container, rather than the bottle they come in. (Of all the Dr. Martin's inks, I prefer to use Spectralites. For me, they seem to have a higher

pigment content, give better coverage on all surfaces, and dry better.)



I use this inexpensive Badger Paint Mixer to quickly and thoroughly stir my pigmented inks before using. The mixer's slim wand fits into narrow-mouthed ink jars. The wand is 4 3/4" and detachable.

The pigment has settled to the bottom of the bottle on the left. Compare that with the bottle on the right where the pigment and liquid are thoroughly mixed. It took only ten seconds with the Badger Paint Mixer.

If you like the mixed shade or it is a color that will be used a lot, I would keep that mixed ink in a separate bottle. Label it with the color – “rich red gold,” for example – plus how you mixed it. When you need the color again, you have it and can easily mix more.

With any pigmented inks, but especially with the metallics, first thoroughly mix together the liquid and the settled pigment in each bottle of the colors BEFORE you start mixing colors. For this task, I use a hobby paint mixer from Badger. It is small (4"), battery powered, and has a little wand that will fit into the neck of the jars. The wand is long and it works quickly. I always keep the mixer at hand. I use it first in the bottle and again after the desired color has been achieved. I then decant some of the ink into a small container, to which I add a couple of drops of Spectralite Extender or alcohol. I then just dip whatever tool I am using into the ink. While writing, I stir my ink from time to time with a toothpick.

The alcohol will also help the ink to dry faster as it evaporates. Some people have had problems with these inks taking a long time to dry, but this has never been a problem for me, even in my humid area of Australia. Perhaps the slow drying is a result of the ink not being thoroughly mixed.

After I am finished for the day, I always suck up the unused ink and put the ink back into the original bottle or in the mixed-color's container. I do this each time I use these inks, and it seems to keep them working fine. ✍️