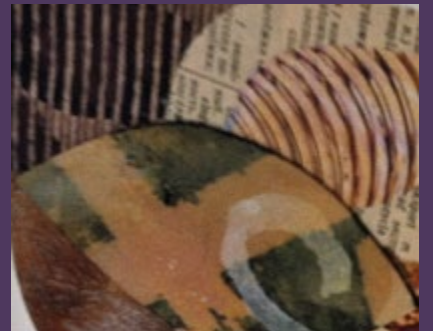
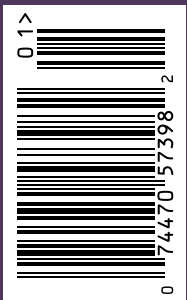


Volume 12, Number 1

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# Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



# Bound & Lettered

Volume 12, Number 1, January 2015.

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M. 2014. Loredana Zega. A calligraphy lamp. Sgraffito technique with credit card into acrylic paint on 4 mm plexiglass. Commissioned work. "An Interview with Lordeana Zega," page 3.







**Glasba (Music).** 2013. 6 x 2 meters. Liquitex Freestyle brushes and da Vinci flat brushes. Created on a wall in our community conference center. There was a memorial exhibition of music in our village, so I wrote some quotes about music.

# An Interview with LOREDANA ZEKA

*I recently met Loredana Zeka, a scribe from Slovenia, at a tattoo convention in Salzburg, Austria. It was a wild atmosphere, but then that so fits her. Loredana is a wild, calligraphic whirlwind. No tool or surface is safe from her. She simply is naturtalent, with ink running in her veins. It's a joy to interview somebody who lives and loves what she is doing.*

**Vida Neugebauer: Of what I know about calligraphy in Slovenia, not many people pursue this artistic path. How did you start and why?**

Loredana Zeka: Yes, maybe I am the only one in Slovenia who has ink instead of blood! And how did that happen? Actually, my aunt was a designer and my family received lots of greeting cards written

calligraphically when I was young. I was always really eager to see those magical letters (as I still am).

I started to learn calligraphy very early. I recall that my aunt would not lend me her pen before I was nine, although I fell in love with lettering long before that. At that time it was very hard to buy something as special as a calligraphy pen in Slovenia. So, when I was on a dance competition in Denmark, I bought my first pen, and at this point, my painful path of self-learning started. I was quite a strict teacher to myself, and I had an ambition to achieve perfection. The first alphabets I used as templates came from my aunt, but soon they were not precise enough for me. So, the next step was fonts (computers had just started to be available). I printed out a font, letter by letter, and started to practice. I discovered lots of things by myself, and it was an unforgettable journey.



**Little Gifts.** 1996. 20.2 x 12.3 x 2.7 cm, closed. Album with a side-stitched 4-hole pamphlet binding. A unique book. (Dimensions: width x height x depth.) Photography by Co Hoedeman.

# MEMORY INTO FORM

BY JOYCE RYCKMAN

*Memory valued is memory preserved. Over the centuries, books have been the most effective safeguard against loss of words and pictures. Our histories and cultures – the collective memories of our lives and of our art, music, literature, and science – are in books, albums, journals, diaries, and letters. Memory is also personal recollection. Every memory begins with a connection and continues to refine itself each time it is remembered. Memories change in order to exist. Memories can overlap and tell a new story.*

## LITTLE GIFTS

My first book, *Little Gifts*, is a collection of photographs, letters, and close family remembrances that form a stream of moments – no beginning, no ending, no linear time frame. The instants flow from page to page in a photo album I purchased from a stationery shop. The album's thick, petal-laden, handmade paper covering its boards and the ribbon side-stitch binding are reminiscent of times past. Thin translucent paper sheets printed with text were added between several sections of the handmade paper. Each translucent sheet was conceived as a layer of time; each one reveals the sheet adjacent to it. Photocopy transfers replaced traditional family photographs; on the textured paper they became as ghosts.



*Red Letter Day.* Meg Kennedy. 2014. For the 2013 Postcards/Correspondence book project.

# BOUND TOGETHER FOR TEN YEARS

BY MEG KENNEDY PHOTOS BY JON PASTOR

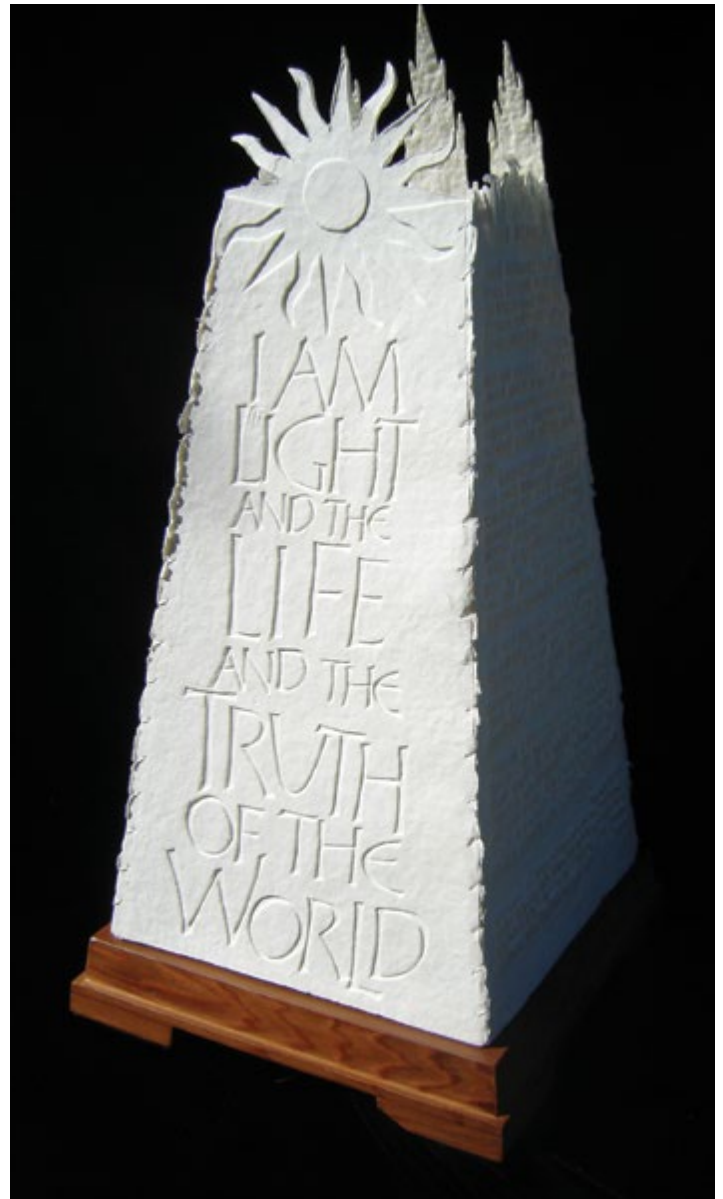
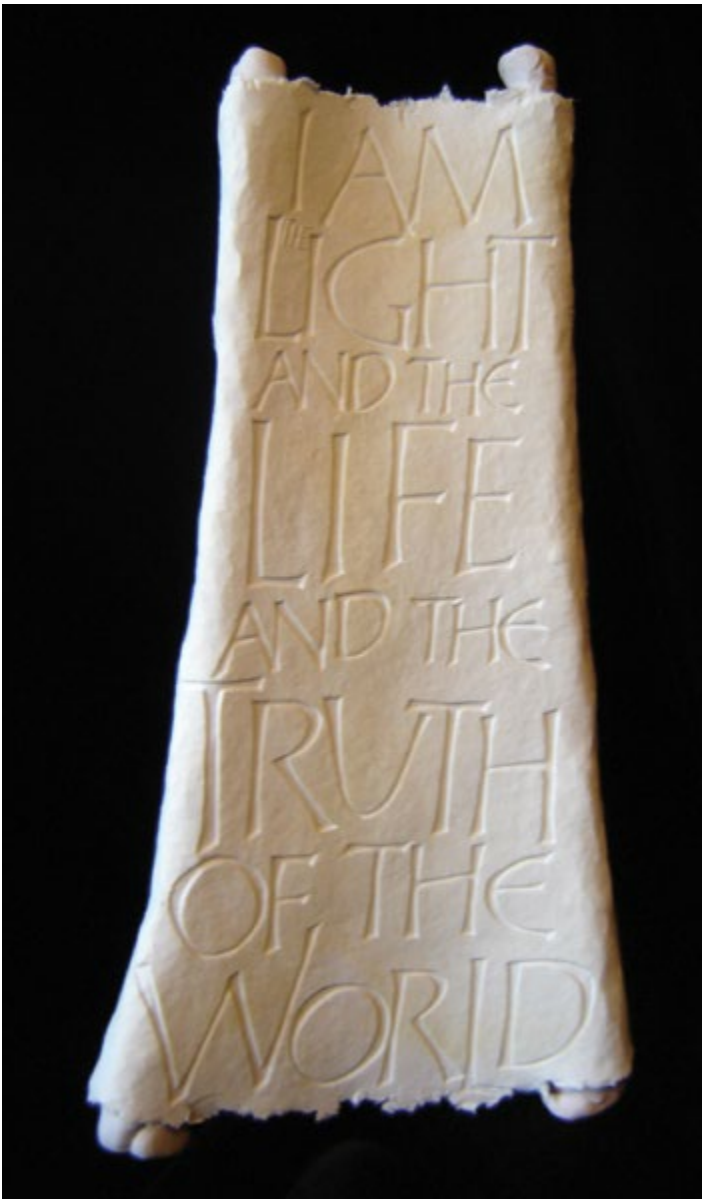
A decade ago, nine women artists (all members of the Philadelphia Calligraphers' Society) discovered that – in addition to their shared love affair with letters – they had a mutual interest in creating artists' books. That group of nine (of which I was one) formed a book club of sorts, not about reading books, but instead concerned with making them. Our aim was to create books at regular intervals throughout the year as a way to learn more about bookbinding and other facets of the book arts. As a group we have created collaborative works, and as nine individuals we have created editions of books to exchange. At each meeting, we distribute our books and share ideas, techniques, and tools. Every gathering is both a learning and a teaching experience. This making and sharing has kept our creativity alive and flourishing. We became Bound Together, and since the first meeting in February of 2004, the group has averaged a new project every four months.

Over the years, the membership has changed as members move or focus on other facets of their lives, but the maximum number has held at nine, which makes for a standard edition of ten: one copy for each member and one to archive. Each project we have embarked on involves a theme,



*"Birches."* Betty Steckman. 2010. From the collaborative book *Trees*.





*Above, right: **I Am the light and the life (1)**. To create this tower, my first plan was to glue the four castings together, but that plan failed. I recast the four sides of the tower with wires embedded in the vertical edges, then sewed the sides together. The wooden base is by sculptor Thomas Schulte and is made of recycled redwood. With the base, the tower is about 25½" tall. Other views of this tower are shown on page 28. Above, left: **I Am the light and the life (2)**. This casting was made using a mold from the tower project, draping it over polymer clay "bones" for a more organic look.*

# CALLIGRAPHIC PAPER CASTING

BY JOAN MERRELL

Some years ago, I became intrigued with dry embossing and made some fairly elaborate pieces with letterforms in the designs. I tried various tools and different papers to get the images more deeply embossed so they would be more visible. Then a project led me to paper casting, which uses wet pulp and a mold to create an object. Paper casting

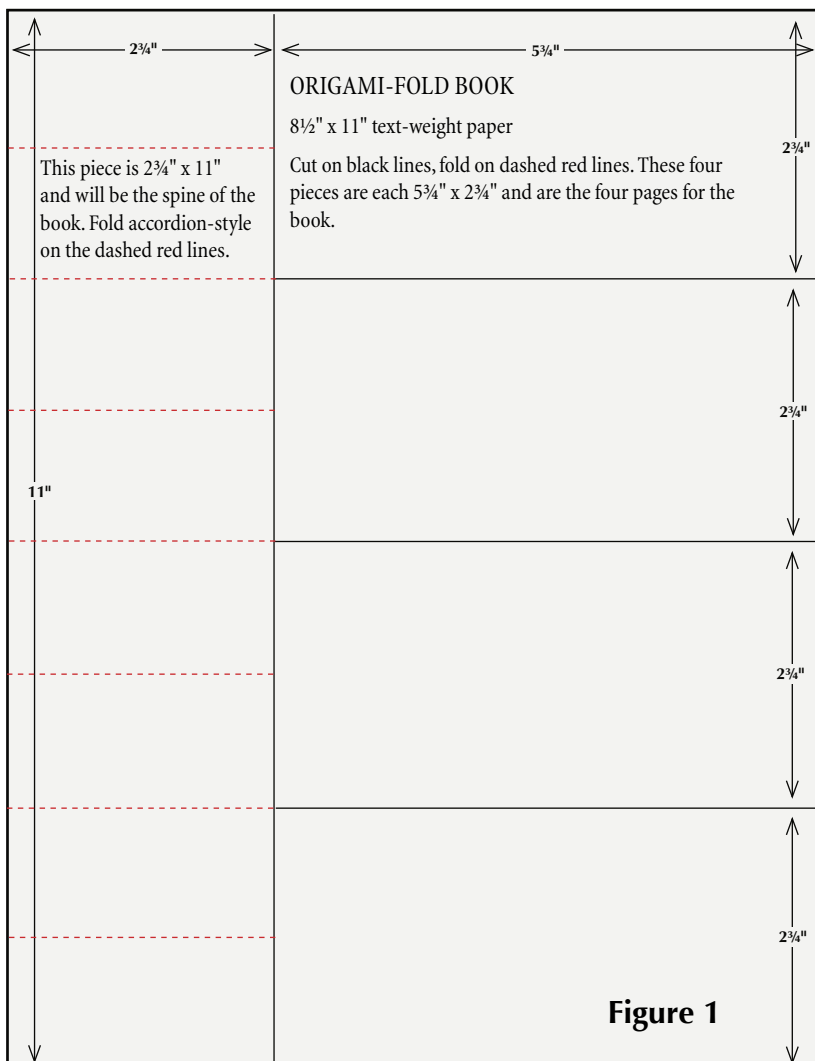
allowed more dimensionality, but none of the techniques I found worked all that well with calligraphy. So I developed a method of my own, which I have refined and expanded over the last twenty or so years. It is not only easier than many casting methods, it allows for very crisp and clear castings, even for tiny lettering.

# ORIGAMI-FOLD BOOK

BY CAROL DUBOSCH AND SUSAN LONGEROT

This delightful folded structure is made without sewing or gluing: the folds on the spine both secure the pages and hold the book together. You can use the same paper for the pages and for the spine, or use different papers. If you choose a lightweight paper for the pages, two or more pages can be inserted into each spine section and folded together. While you can easily vary the size and proportions of the book, the structure works best with horizontal or square formats. With those formats, the width of the spine sheet is always equal to the height of the pages.

The instructions that follow show how to create an *origami-fold book* with four pages, with both spine and pages cut from a single 8½ x 11 inch sheet of paper. (For a book with more pages, you would cut a longer spine from a larger sheet).



**1** Cut the 8½ x 11" sheet of paper into five pieces: one piece 2¾ x 11" for the spine and four pieces 5¾ x 2¾ for the pages (see figure 1). Accordion fold the 2¾ x 11" spine piece.

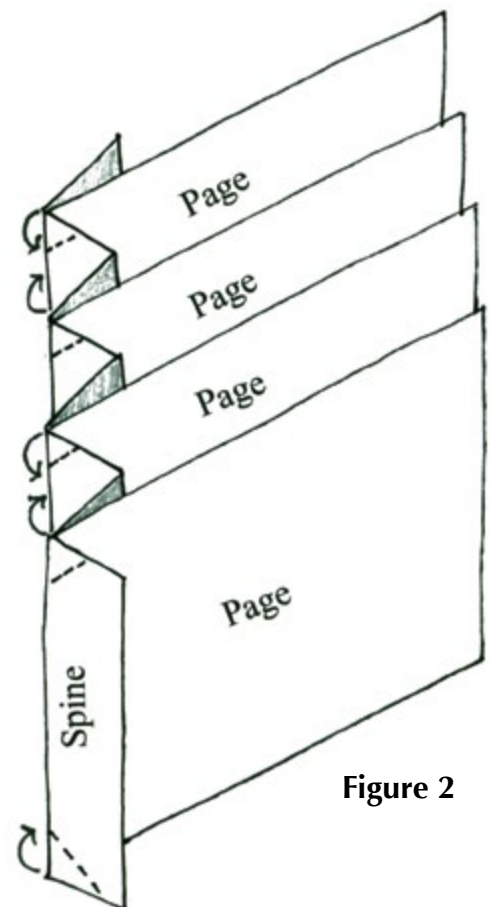


Figure 2

**2** Insert the pages into the folded spine sheet as shown above in figure 2.