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# Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



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Top: Cay Barres. Calligraphic Christmas tree ornaments. "A Celebration of Letters," page 22.

Bottom: Carol DuBosch. JUBILEE Script is perfect to use for names on envelopes. These are Valentines for my five grandchildren. I later added the addresses in a simple script for easy legibility using a white gel pen. For the postage, I chose the delightful, ribbon-script Love stamp. "JUBILEE Script," page 6.

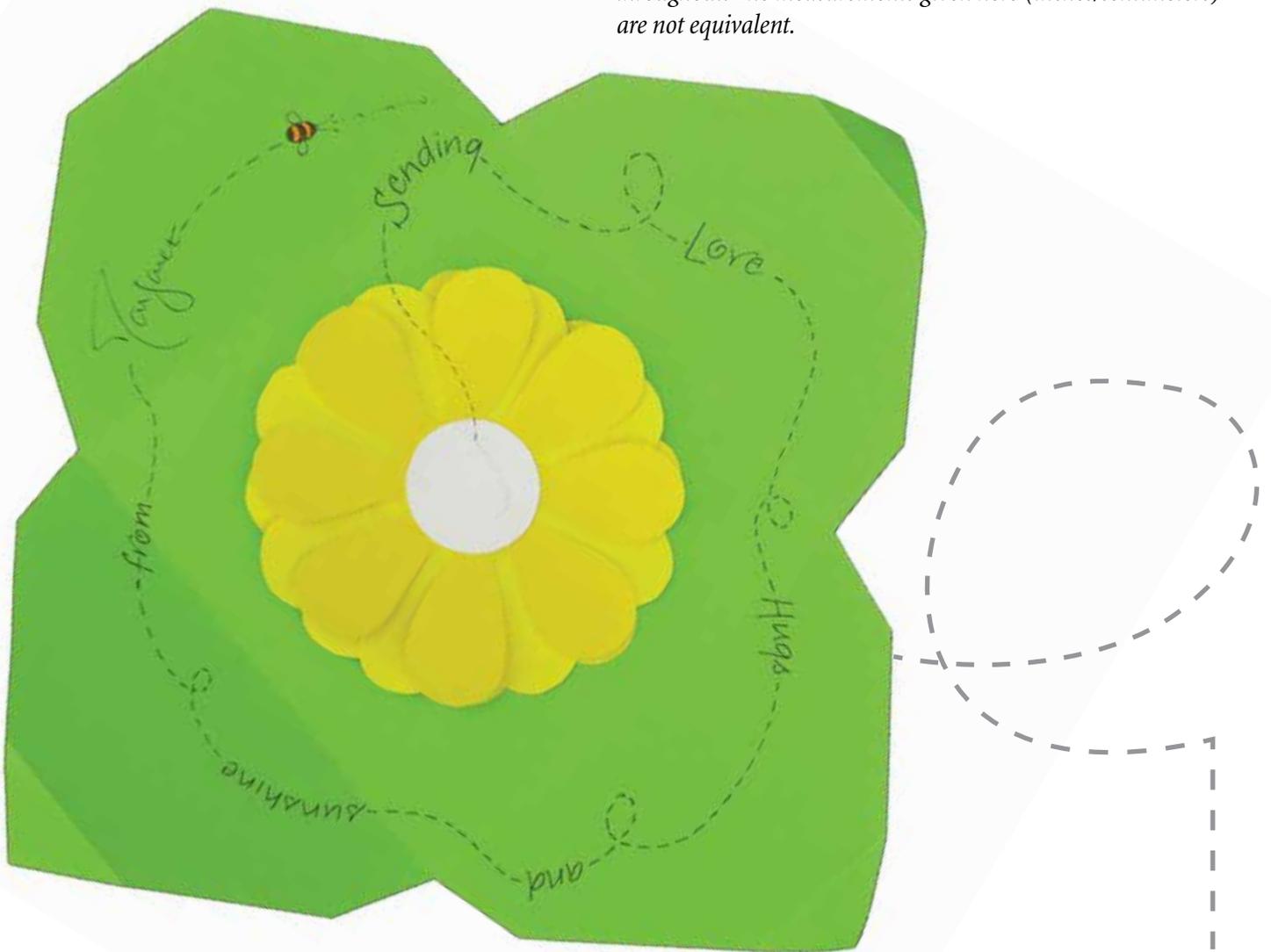
# SENDING SUNSHINE

BY MARGARET BEECH    PHOTOGRAPHY BY KEN BEECH

Since making my first square envelope many years ago, I have made hundreds more. I have taught them in my classes, shared them with friends, and incorporated them into my book art projects. Square envelopes are just so simple to make, and they can be made in any size.

This project involves cutting out one square envelope, cutting out the petals that decorate the envelope center, and very minimal lettering or handwriting for your message. I guarantee that this special envelope will cheer the heart of the person who receives it, even on the gloomiest of days.

*Note: In making this project, use only one measuring system throughout. The measurements given here (inches/centimeters) are not equivalent.*



## Tools & Materials needed

Light green card stock for the envelope, at least 8" square (21cm)  
Yellow, text-weight paper for the flower shapes, 8½" x 11" or A4  
White paper for the flower center  
Ruler, craft knife, cutting mat, bone folder, glue stick

# Calligraphy & Letterpress

By David Ashley

Photography by Renee Jorgensen

As a practitioner of both calligraphy and letterpress printing, I have learned how they can be very complimentary art forms. With letterpress, calligraphy gains a three-dimensional, sculptural quality that is visually stunning, and letterpress gains from calligraphy a richness and fluidity that type alone cannot match.

I was first exposed to the beauty and richness of letterpress during an excursion to The Press at Colorado College in 1980. At the time, The Press was run by the late Jim Trissel, a fine printer and craftsman who introduced a whole generation of printers to the craft. Also, Colorado College had the pleasure of hosting the renowned calligrapher and scholar of Roman Inscriptional letters, Fr. Edward Catich, and I was able to view many fine examples of his work.

I resisted the call of letterpress for many

years, fearing that it would lead to a slippery slope of acquiring a heavy press and amassing an even heavier collection of lead type fonts. Now, with a press (weighing over 900 pounds) and around 100 fonts (weighing over a ton) in my Denver studio, I can sincerely attest that my earlier fears were correct!

It was through a back door that I eventually came at letterpress. I was doing more and more bookbinding, and from a binder friend, I purchased a foil stamping machine and a little bit of type to add titles to the covers of my books. Gradually, I acquired more type through gifts and trades with fellow calligraphers and other friends. Next I discovered eBay, then found Tom Parson, the “Dean of Denver Printers,” who began casting some vintage Frederic Goudy fonts for me. A slippery slope, indeed!

After trying to avoid letterpress for many years, I was truly surprised at how much I enjoyed it as I learned how it works.

Letterpress fits my personality: I am a born tinkerer, which you have to be to make all the pieces work. Because I had a thorough background in calligraphy, designing with type was an easy step to take – line spacing and letter spacing on capitals were a natural for me. Hermann Zapf noted that calligraphers make the best type designers; that training doesn’t hurt with printers, either.

Even before I acquired my own press, I was working on calligraphic pieces for letterpress. Back in 1995, I won a raffle at Brian Allen’s shop. (Brian is an exceptional printer, now based in North Carolina.) My prize was some printing by the shop, and I chose to do a pop-up holiday card, copying an architectural model I had made many years earlier.



All calligraphy and letterpress printing is by the author unless otherwise noted.

At right is a calligraphic wedding invitation, printed letterpress from a magnesium printing plate, on Stonehenge paper; at left is the printing plate that was used.

**A. Blind embossing.** Cut a letter stencil from a file folder or other thick card stock and press the paper into the cut-out shape using a stylus (such as a ball burnisher or a dry ballpoint pen). Work from behind, using a light source. Strong, but soft papers like Canson Mi-Teintes or Arches Text Wove work best for this technique.

**B. Color drop.** With only water in your pen, write a letter on watercolor paper. You want very wet strokes. Then drop watercolor in different hues onto the letter. Your paper needs to have enough thickness to resist buckling.

**C. Poke holes.** Draw the letter shape, in reverse, on the back-side of the paper. Then poke holes from the front along the letter outline with a needle or awl. You will need to use a light table or other light source to see the line to follow.

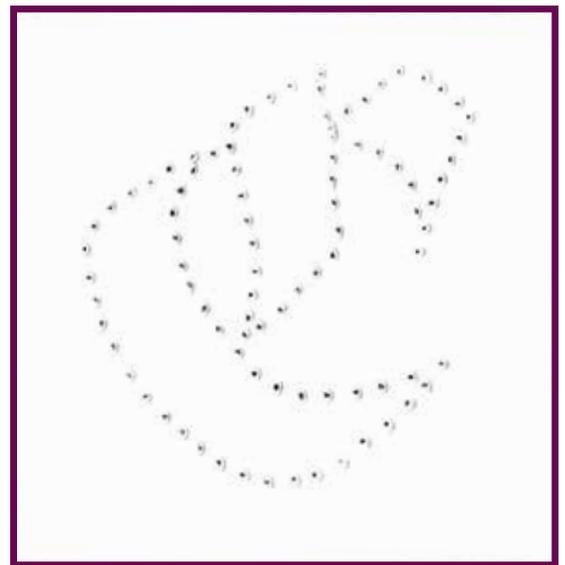


# AN ALPHABET BOOK OF CALLIGRAPHY TECHNIQUES

BY CAROL DUBOSCH

In 2014, I participated in Fiona Dempster's yearlong project "A Letter a Week." The goal for each participant is to create one letter each week, and with fifty-two weeks in a year, it allows for completing two full alphabets. The rules are simple: each letter is to be presented in a 7 x 7 centimeter square, and each of the two alphabets is to be turned into an exhibition piece. As one of my alphabets, I chose to present twenty-six calligraphy techniques using Fraktur capitals. The squares were assembled into a Leporello accordion book structure. There is one letter to a page along with a brief description of each technique. A photo of the finished book and a how-to for the structure can be found in *Bound & Lettered* issue 12.2.

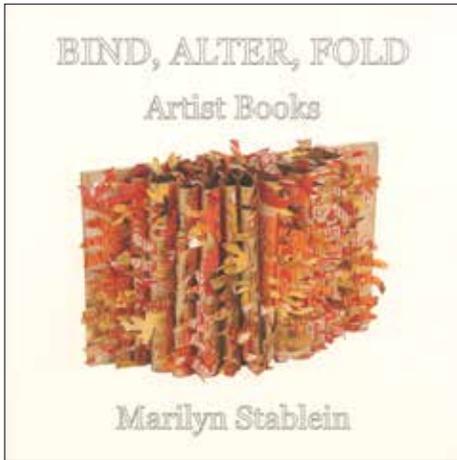
On these pages, the twenty-six letters from that project are shown close to actual size. Without the space limitations of the accordion fold book, I've been able to expand on the descriptions for this article, in hopes that you will try out the ones that interest you. Enjoy!



# BIND, ALTER, FOLD

BOOK REVIEW BY BARBARA ADAMS HEBARD

PHOTOGRAPHY BY SHAB LEVY



*Bind, Alter, Fold: Artist Books*  
by Marilyn Stablein. 2015. 87 pages.  
8 x 8 inches. Paperbound.

Marilyn Stablein, the author of thirteen books of poetry, essays, and fiction, is also an award-winning visual artist working in collage, assemblage, and artists' books. Her visual works have appeared in journals and books, including *1000 Artists' Books* and *500 Handmade Books, Volume 2*. This newly published catalog of her bookworks, *Bind, Alter, Fold: Artist Books*, collects examples of Stablein's work from 2007 through 2015 and is divided into five sections: Artist Books, Visual Journals, Altered Books, Himalayan Travelogs, and Book Art Objects. The catalog is filled with seventy-four full-page, full-color photographs of Stablein's handmade books, expertly taken by Shab Levy, who also designed the volume.

Stablein begins by asking the question "What is a book to an artist?" rather than posing a more usual question, "What is an artist's book?" or "What is a book?" Her response, actually a list of suggestions, reads like poetry. Her artist statement and the narrative chronology that follows are helpful for the reader to connect with the books in the catalog.

For most books, an exterior and an



*Tibetan Mandala Book*. 2012.  
Drum leaf binding. 4.5" x 9.4" closed;  
opens to 36". Edition of 8.

interior image is shown – a good choice. This format gives the reader/viewer the sensation of opening the books, thereby creating a feeling of motion as the pages of the catalog are turned. (Some of the books cannot be closed; for those, two views of the open book are presented.) With two pages dedicated to

each work, the focus is kept on the books themselves by spreading the text over both pages. The verso pages give title, dimensions, and techniques, while the recto pages provide further details about each book.

As you flip through the pages of the catalog, the bright splash of colors catches



*Collage Journal, New York to New Mexico, 2003-2010*.  
Accordion-style binding. 5.5" x 8.75" closed; opens to 35". Assembled in 2011.

# GALLERY

The calligraphic galleries in the last two issues proved to be popular, so more such works are presented here. The gallery in the next issue will be bookworks. Send submissions (up to three per artist) to [BLart@johnnealbooks.com](mailto:BLart@johnnealbooks.com)



**Inspiration.** 2014. Carl Rohrs. Pointed brush with gouache and ink on Canson Mi-Teintes.

Left: **Love's Interpreter.** 2008. Elinor Holland. Broad-edged metal pen with Dr. Martin's Bleed Proof White on brown Canson paper. Text is by Rumi, the thirteenth-century Sufi poet. This play with horizontal stretching of Latin letters is meant to resemble the feel of Arabic script.

Below: **Sell Not Yourself.** 2007. Elinor Holland. Pointed pen with Dr. Martin's Bleed Proof White on black Canford paper. For many years, I have held dear these words from Rumi. I have rendered them in many ways with different pens and have not yet exhausted the ways to express their message. This piece came after letting loose and playing with the text over several days, in pointed pen, light on dark.

