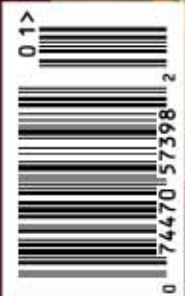


# Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



# Bound & Lettered

Volume 8, Number 1, August 2009.

- 3 **Art Collaboration – Learning from Children** *by Phawnda Moore*
- 6 **Working with Wallpaper** *by Jane Harrington*
- 10 **Democratic Organization** *by Mary Tasillo*
- 14 **Feathers, Fins & Foliage** *by Beth Lee*
- 18 **The Legend of Saint Ursula** *by Vivien Luniss*
- 20 **Karen Hanmer**
- 22 **Susan Rotolo Gallery**
- 26 **Foot Notes** *by Elinor Stecker-Orel*
- 28 **Dragonflies & Pomegranates** *by Risa Gettler with Edna Wright*
- 32 **Memory Loss** *by Scott McCarney*
- 34 **Moving From Text to Form – Making Handmade Books** *by Georgia A. Greeley*
- 40 **Sap Bucket** *By Benjamin Barker*
- 40 **Book + Art** *by Dorothy Simpson Krause. Review by Barbara Adams Hebard*
  
- 41 *Contributors / credits*
- 47 *Subscription information*



# WORKING WITH WALLPAPER

BY JANE HARRINGTON

One of my passions is using wallpaper. Last year, I taught three classes titled *You Can Do What with Wallpaper?* We made simple books, boxes, and three-dimensional objects with wallpaper from wallpaper sample books. In this article, I have provided instructions so you can make two different wallpaper envelopes.

## Large Envelope with String Closure

I like the outside of a large envelope to be larger than the contents by  $\frac{1}{2}$ " both directions. For an  $8\frac{1}{2}$ " x 11" enclosure, the outside dimensions would be 9" x  $11\frac{1}{2}$ ". The instructions that follow are for a 9" x  $11\frac{1}{2}$ " finished envelope.

### Materials

- wallpaper
- 2 brass brads
- 1" punch
- 2" punch (optional)
- 12" of string
- colored string, yarn, or fine ribbon
- ruler
- craft knife
- scissors
- glue stick
- bone folder

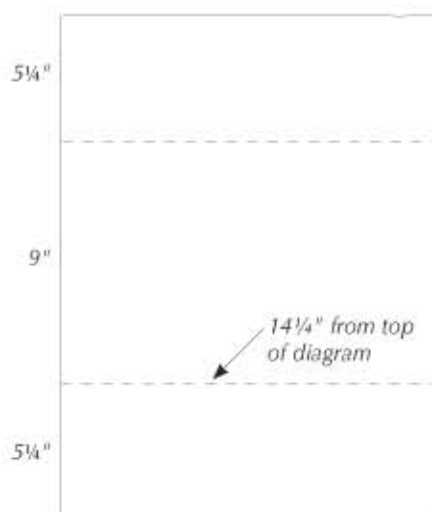


Figure 1.

**A** Cut a piece of wallpaper  $18\frac{1}{2}$ " x  $14\frac{1}{2}$ ". (This is twice the width of the envelope with an additional  $\frac{1}{2}$ " overlap for gluing. It is the height of the envelope plus 3": 1" for the bottom flap and 2" for the top flap.)

Place your wallpaper vertically as shown, blank side up. Measure  $5\frac{1}{4}$ " from the top for the first fold and  $14\frac{1}{4}$ " from the top for the second fold. Fold down from the top and up from the bottom. Crease the folds with a bonefolder. Unfold (Figure 1).



Figure 2.

**B** Measure 2" from the left side and 1" from the right side. Make these two folds, crease, and unfold (Figure 2).

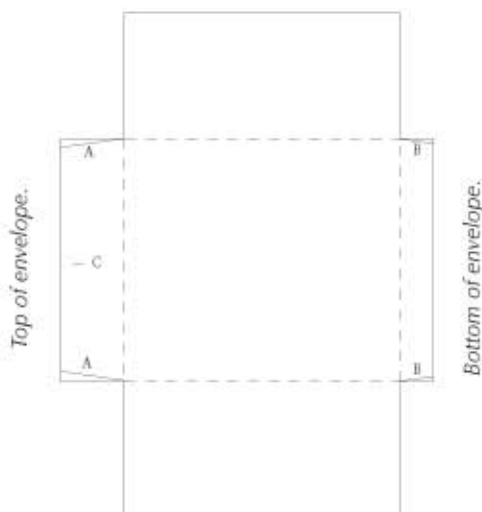


Figure 3.

**C** Cut out envelope as shown in Figure 3. Draw lines A & B. Use  $\frac{3}{8}$ " for A (large flap) and  $\frac{1}{4}$ " for B (small flap). Trim flaps along lines A & B. On the top flap, make a  $\frac{1}{8}$ " slit one inch down and centered right to left (C). Slit is for a brad to be inserted in later. (Figure 3).



# SUSAN ROTOLO GALLERY



Susan Rotolo is a visual artist affiliated with the Medialia Gallery in New York City, where she lives. She is also the author of the book *A Freewheelin' Time: A Memoir of Greenwich Village in the Sixties*.

**Abecedario della Cucina.** (*Abecedarium for the Kitchen*). 6" x 4" closed, opening flat to 78". Watercolor, colored pencil, and ink on Italian butcher paper. With box. Accordion structure with a page that opens behind each illustrated letter to reveal a recipe incorporating the food depicted. The book is in Italian and uses the Italian alphabet of 21 letters. The modern Italian alphabet does not contain J, K, Y, X or W. Written, illustrated, and designed by Susan Rotolo. Pen-and-ink calligraphy by Paul Shaw. Box not shown.



**Aria.** 8½", opening to 62". Pen-and-ink, watercolor, and acrylics on watercolor paper, handmade papers, and music manuscript paper. The pop-out mouths are adjustable. The box for the book is not shown.



**The Mozarabic Arch Book** (2008). 5¼" x 5½" (closed). Risa created the book to resemble the shape of the arch with folds. The title, Mozarabic Arch, is written in Visigothic Versals. The arch contains the four apostles as they are represented in the *Beatus*.



**The Mozarabic Arch Book.** This little self-standing book reveals the double sided, double folded panels on each side of the book. The headlines are written in Visigothic Versals and Zoomorphic letters.



apart and replace the damaged component. The result is a sturdy yet flexible artist's book.

The Mozarabic Arch Book was written in Visigothic Versals, the writing style of early Medieval Spain, with gouache, watercolors, and Chinese stick ink. The art style and the color palette of that time period were used in the illustrations and the other lettering.

The designs are in the tradition of the *Beatus* Apocalypse, circa 700 AD. When opening the interior pages, one finds multiple side panels containing the names, descriptions, and illustrations of the various components of the

medieval Spanish arch.

Pomegranates hang from trees, and so the book Persephone's Pomegranate hangs as well. This lone, double-locked pomegranate is meant to elicit wonder and curiosity about what is inside. An aspect of the Persephone mythology is the explanation of seasons. Persephone was abducted by Pluto, god of the underworld. Her mother, Demeter, goddess of the harvest, went into mourning, thus the earth turned cold and all things ceased to grow. Demeter persuaded Zeus to order Persephone's return (Ceres, Jupiter, and Proserpina in Roman mythology).

However, the Fates ruled anyone who consumed food or drink in the underworld was doomed to spend eternity there. Pluto tricked Persephone into eating a few pomegranate seeds while she was still his prisoner, preventing Persephone's full return. She spends half the year with Pluto in the underworld (winter) and half the year with her mother on earth (summer).

The ageless, deep, and multifaceted story of Persephone is one I have returned to many times. It offers rich and insightful language to calligraphers and it evokes her visual imagination for book artists. 🍎



# SAP BUCKET

BY BENJAMIN BARKER

PHOTO BY SANDRA ARCHBOLD



When grants for the Pember Library and Natural History Museum in Granville, New York were drastically cut back, organizers decided to join with organizations in Salem, New York and ask for volunteers to decorate sap buckets and auction them off during the Sap is Running Weekend. Sap buckets are seldom used now, as they have been replaced by a system of plastic tubing connecting the sugar maple trees to a central collection tank. The director of the library asked me if I could decorate a sap bucket. I said yes, but wondered what a decorated sap

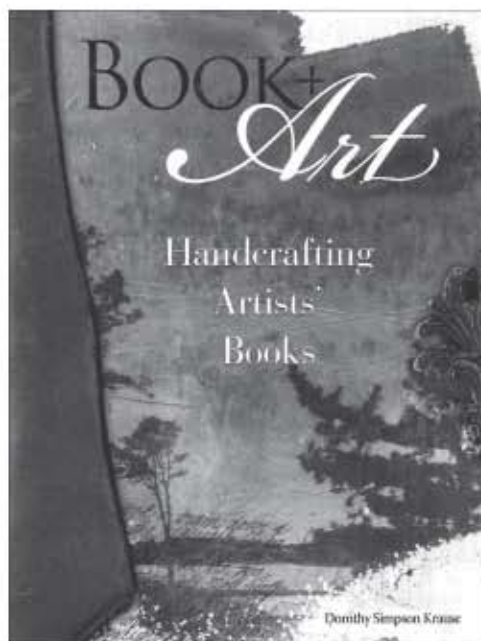
bucket could be used for – perhaps as an attractive wastebasket. I wondered, as well, how to decorate a sap bucket.

After thinking back to seventy-five years ago when I would go out at night into the backyard of my father's house in Rhode Island and try to identify constellations and watch the northern lights, I decided on a night scene. I had already made a paper-cut picture illustrating verses 1 and 2 of Psalm 19. Verse 19.1 seemed to fit this project best: "The heavens declare God's glory, the sky displays his handiwork" (New English Translation).

Sap buckets are constructed of galvanized iron approximately sixteen inches high. The one I was given had large dents in it, so I proceeded to hammer out the dents with my wooden mallet and prepare the surface for painting. Using acrylic paint, I painted the bucket royal blue for the night sky, and I painted a white band across the bottom to represent snow. Then I decided to make a paper-cut of an old sugar maple tree with buckets. A silver gray metallic paper made in India was perfect. I glued the paper-cut tree in place and cut out two smaller trees and placed one on each side of the large tree. The sky now needed stars. I had some gold-plated metal stars given to me forty years ago. These stars were used to decorate dresses, so they had five prongs to attach them to cloth. To attach the stars to metal, I painted heavy paper blue, and using a plastic sponge, pressed the paper onto the prongs. The prongs easily pierced the paper. Then using a small screwdriver, I flattened the prongs. The paper was then around each metal star. I glued them to the bucket in various places.

Using Strathmore 400 drawing paper, I made the paper-cut of the verse and glued it around the top. The paper cuts were sprayed with clear acrylic sealer and the decoration was finished.

The sap bucket sold for 80 dollars at auction. 🌲



## BOOK + ART

BY DOROTHY SIMPSON KRAUSE

REVIEW BY BARBARA ADAMS HEBARD

*Book + Art*, Dorothy Simpson Krause's guide to handcrafting artists' books, is the ideal how-to book for the readers of *Bound & Lettered*. Calligraphers wishing to learn a variety of simple binding structures will also find projects that will enable them to quickly produce imaginative book covers for their pages. Book artists will add to their repertoire of structures, as well as picking up many techniques for both embellishing and adding text to the pages.

Krause expertly covers a lot of ground in this volume, starting with a well thought out list of tools and materials. Sidebars give helpful hints along the way. These hints alone are worth the price of her book.

The projects, beautifully illustrated with examples of Krause's own works, are inspiring. She has a lovely way of describing the creative process as she gives step-by-step directions for making books. Throughout the book, she places *Creative Explorations*. These help readers in expanding the materials they use and to rethink their original plans as they progress.

For less experienced craftspersons and those with no formal training, Krause's many discussions about the characteristics of materials and about the logic behind selecting which to use will be invaluable.

Krause has developed interesting and thought-provoking stories to serve as examples. These stories will have book artists eager to begin to create these book structures, and her instructions show exactly how to make them.

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