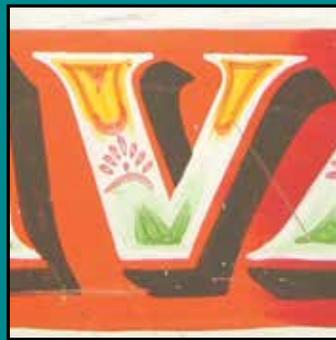
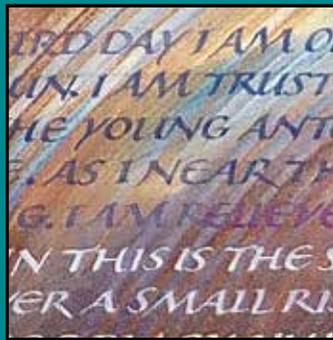
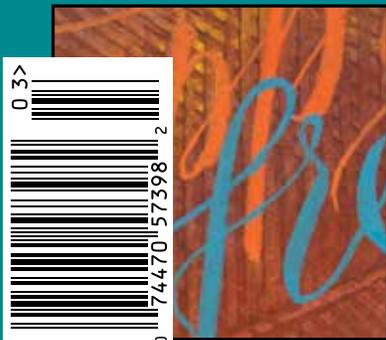


Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY

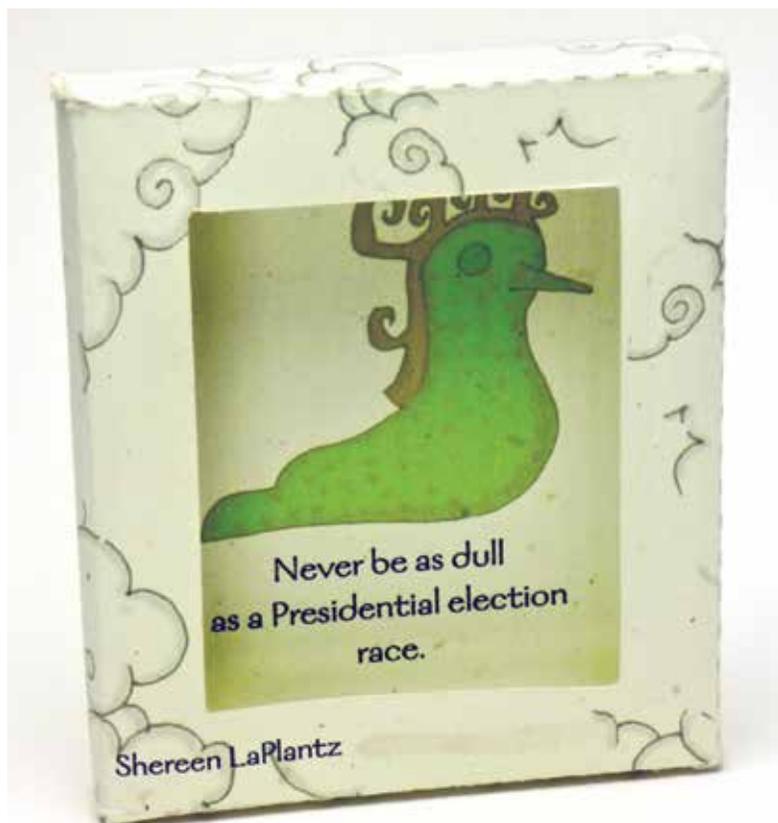


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Shereen's Presidential Election Thought.
2000. Shereen LaPlantz. A shadow box.
The typeface is Alan Blackman's Galahad.
3" x 3 1/2" x 1/2". "Shereen," page 3.

Victorian Apartment

Foldout Book

Closed, 5¼" x 4½" x ¾"

Open, 10½" x 10½" x 4½"

Dates from the late 1990s

Shereen's signature is used
as the title of this article.



Shereen

by David LaPlantz

Those of you who have subscribed to this magazine from the beginning know that it was started by Shereen LaPlantz. Others know of Shereen as the author of two books on making books, *Cover to Cover* and *The Art & Craft of Handmade Books*. So that Bound & Lettered readers (and I) could learn more about the woman and her book art, I asked David LaPlantz if he would write an article on Shereen and share a selection of her bookworks. He graciously complied, giving us a glimpse into the life and art of Shereen and the birth of Bound & Lettered. – John Neal

Shereen LaPlantz moved, shook, pushed, and cajoled everyone she met (including me), so that they might move past their comfort zones. I hold very close to my heart the romantic and beatific life we shared for thirty-four years. I was lucky. I admired, loved, and lived with this fabulous artist through her many changes, shifts, and transformations.

She helped so many people to expand their talents and to explore self-expression in their art. As a teacher and mentor, Shereen would





WORDS for the JOURNEY

A Calligraphic Exhibition at the Washington National Cathedral

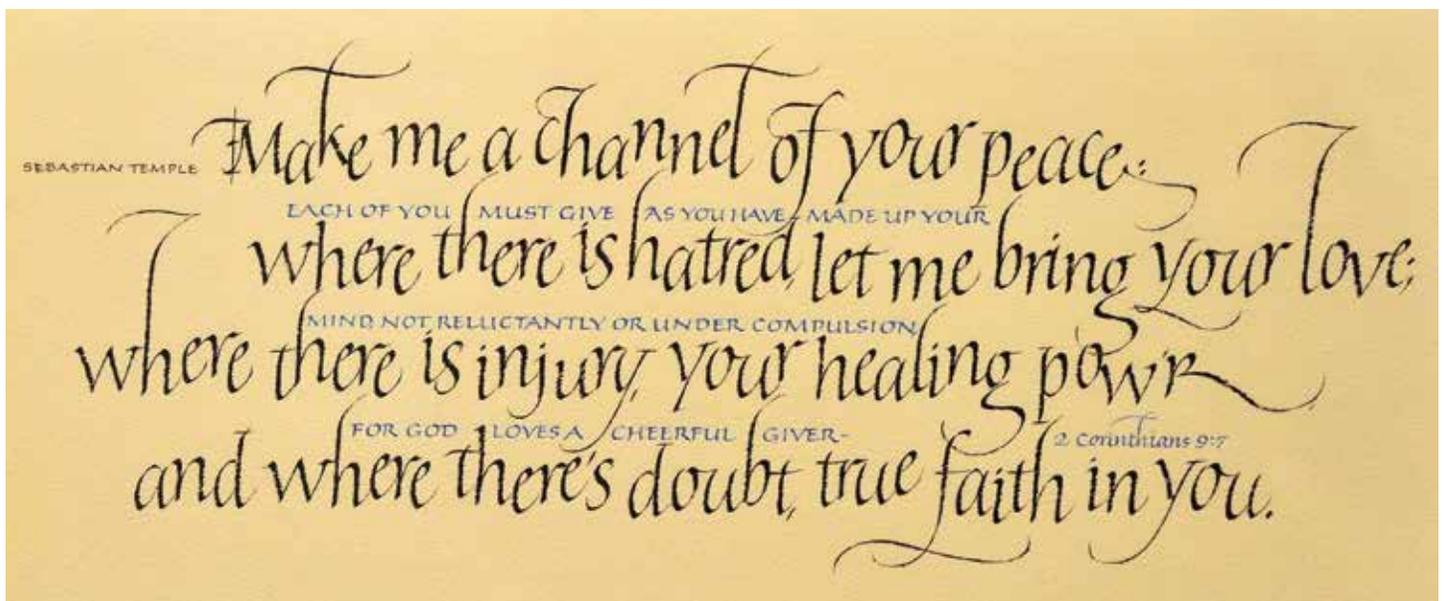
by Maureen Squires

Last year, staff at the Washington National Cathedral and the president of the Washington Calligraphers Guild, Pamn Klinedinst, discussed the possibility, over the course of several months, of having a calligraphy exhibition at the Cathedral. While calligraphy and the Cathedral seemed to be a natural fit, deciding on the specifics took time. The invitation to the guild from the Cathedral finally came in the fall of 2015.

The Cathedral wanted to highlight the work of Episcopal Relief & Development, which runs programs to alleviate hunger, create economic opportunities, promote health, and respond to domestic and international disasters throughout the world. Each year for

Lent, the ERD publishes a book of meditations: Scripture, prayers, and hymns, chosen by program staff, disaster response volunteers, board members and others, and accompanied by their reflections on the text and how their spiritual practices have supported their call to heal a hurting world. The purpose of the meditations is to take people on a spiritual journey as they connect their own spiritual practices to a deeper calling or promise, and the book is used by congregations throughout America each year during the season of Lent.

The call from the Cathedral was for WCG members to create calligraphic works using the sacred texts. In the exhibition, the pieces



KALIGRAFI IN HAITI

by Dano Keeney

I recently returned from a trip to Haiti. It was my fifth trip, but my first since becoming the designer for *Bound & Lettered*. Even before working for the magazine, I had been struck by the signage I saw on the island: bold, colorful, and mostly done by hand.

In Haiti, making letters by hand is still very much alive and well; it has to be. Haiti has a population of over 10 million people, and eighty percent live under the poverty line. It's a world – unlike ours – where every household doesn't have a printer attached to a computer and where vinyl lettering is far from plentiful. A brush and a bucket of paint are simply much more accessible than printed signage.

Streets in urban areas are lined with hand lettering on businesses, schools, and churches. As you would expect on a Caribbean island, these signs are full of color and decoration. In smaller cities and towns, these signs are mostly painted directly on buildings and walls. The letters vary from crudely written to more skillfully done (sometimes on the same wall). Most of the letterforms are not the traditional ones you see in the pages of *Bound & Lettered*, but improvised or invented forms painted by artists with paint and brush. Businesses tend to use large, bold letters on their advertising to attract customers from the street, while lettering on a church may be more decorative and feature flourishing and fine details.





Bermuda Gatherings. Leslie Madigan (Hastings-on-Hudson, New York, and Ormond Beach, Florida). Two artist's books, closed: 5" x 6" x 1" and 5½" x 6" x 1". Handmade paper, pastel, and natural materials collected in Bermuda. "This work is a reassembled record of a visited place, giving the viewer a moment of contained time with a connection to a specific environment."

The Art Library by Carol Rawlings

Durango is one of Colorado's famously popular mountain towns. Both visitors and residents are apt to seek out opportunities to hike, ski, bike, and run rivers in scenic surroundings, while a great many people come to town particularly to ride the narrow gauge train through mountain splendor. The lively downtown has good restaurants and many specialty shops, including a long-established independent bookstore. And beyond all these charms, Durango holds an unexpected treat for lovers of the book arts: the Art Library

gallery upstairs in the Durango Arts Center, which is in the heart of downtown Durango.

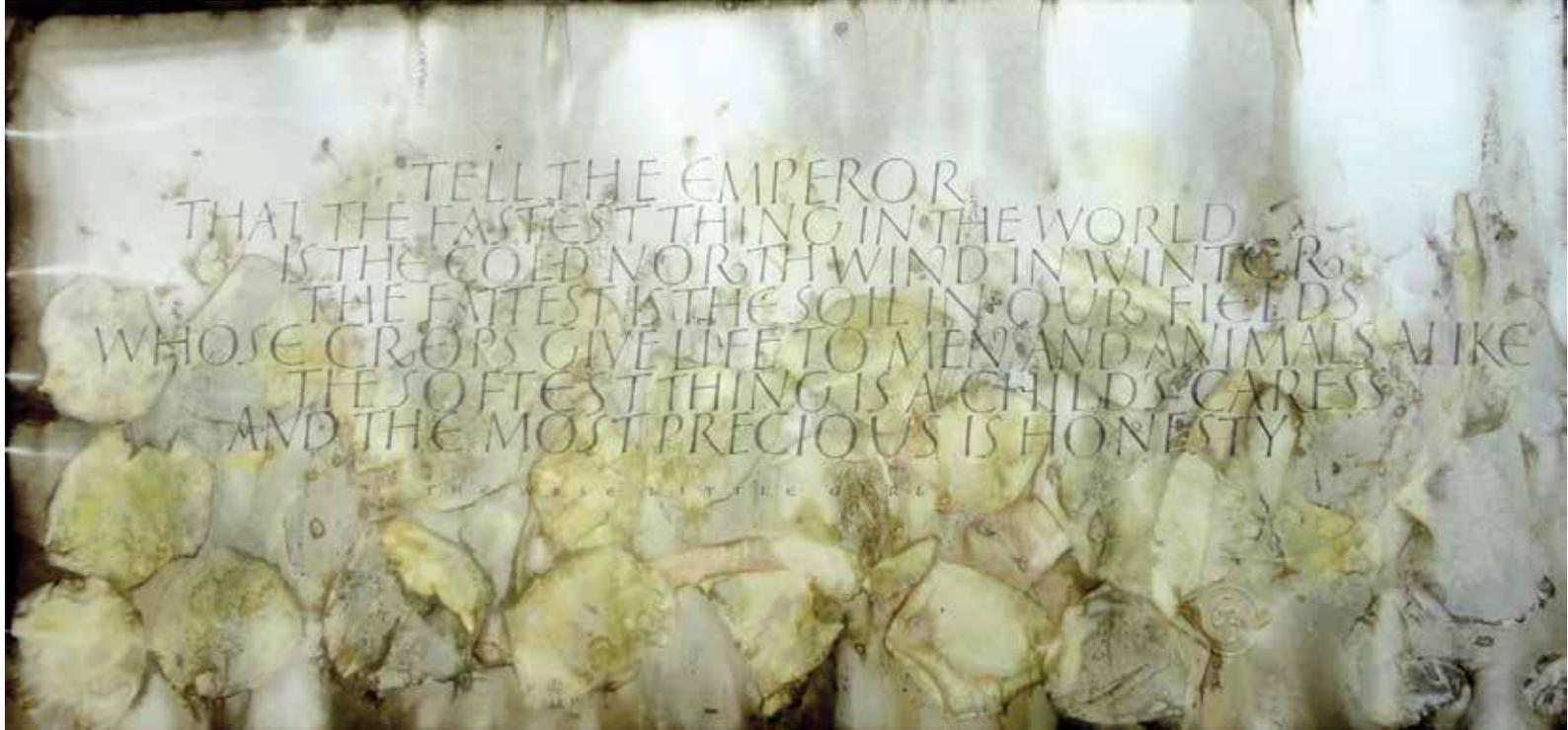
To reach the gallery, you walk up a flight of stairs, step through the door, and find yourself looking down into the room, so that it has a kind of suspended quality. A friend of mine, coming there for the first time, said she felt as if she had discovered a secret, magical chamber. It's a small, quiet space, whose casual atmosphere makes visitors feel comfortable and free to spend time with the work.



First, you walk up a flight of stairs in the Durango Arts Center, then down into the Art Library. The exhibition is Julie Wagner's Mapping the Littoral Zone.



Looking down into the gallery from the stairwell during the opening reception for Strata: Books and Prints by Carol and Donn Rawlings.



The Wise Little Girl. 2014. Gemma Black. Graphite on eco-dyed paper. 58cm x 27cm. Text is from a Russian fairy tale.

Out of the Pot

by Gemma Black

One of the most enjoyable and creative fusions I have experimented with is dyeing paper, to use as a substrate for my lettering, using plants from my garden combined with a mordant. It all started for me when I was teaching in the Blue Mountains, west of Sydney, Australia, a few years ago. I was fascinated with the class of another instructor, textile artist Kirsten Ingemar, on eco-dyeing fabric.

While I knew plant-based dyes had been used to color fabric for millennia, eco-dyeing – using plant-based dyeing techniques to create an image on the substrate – was a new concept for me. As a young calligrapher, I dabbled with leaf-printing techniques to add visual elements to my work, but with variable success. I was not happy with those techniques, but with the eco-dyeing process, I saw the possibility for a much more subtle effect, ideal for use as a ground for calligraphic works.

As luck would have it, Kirsten was rooming with me at the time, and as the days unfolded, much arty conversation was had and a friendship was made. Kirsten shared a lot with me about her eco-fabric-dyeing, and although I wasn't particularly interested in dyeing fabric, I did wish to apply the process to paper. As someone who works with many techniques for creating backgrounds, I was very keen and enthusiastic to give it a go. I couldn't wait to get home to my own studio workshop.

Before trying the process, I researched, wrote notes, gathered samples, read books, and talked to people in the know, most of whom were textile artists. Armed with this new information and Kirsten's notes for fabric eco-dyeing, I began my attempts with paper.

Below are steps and techniques for eco-dyeing paper. They are the results of my own experiments, and I have had a good deal of success with them. I feel, however, that everyone should do their

own experimenting and enjoy the journey and the discovery, even though we all start roughly at the same place.



I use flowers and other plant matter from the garden in eco-dyeing paper.