

# PaperWorks



## Handbook of Tips for PaperPlay



PaperWorks Journal  
*The Sonoran Collective for  
Paper and Book Artists*  
Winter 2013  
Volume 13.1





## President's Message

I am excited about this new journal, one of the many ways that PaperWorks inspires us all. Looking ahead into 2013, we also have our Barbara Lewis Series of book classes taught by our master member book artists, plus inspiring speakers and workshops. And the Tucson Festival of Books at U of A will be a great opportunity to showcase our artist books. There are so many ways to get involved and learn something new or share your talents. We absorb the creative energy from others, make new connections and stretch ourselves artistically. This is what I love about PaperWorks. Get involved and join the fun!

Bobbie Wilson, President

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# Paper-Making Basics and Techniques

When using **Dried Plant Material** for paper-making (e.g., corn husks purchased for tamale-making, onion skins, or artichoke “tea” leaf chunks purchased at an Oriental food store), remember that the preparation process takes longer than when using fresh materials. Soak the cut-up pieces for several days rather than just one.

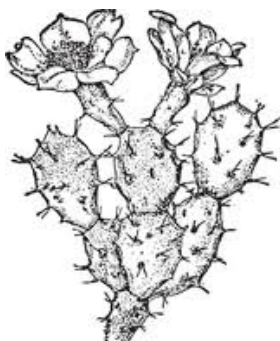


More importantly, cooking (always in an enameled or stainless steel pot) takes considerably longer; simmering time increases from 2-5 hours to 3-6 hours for a full pot. Do not increase the amount of washing soda (sodium carbonate) in the cook pot; stick to the recommended  $\frac{3}{4}$ -cup per gallon. Remember to stir occasionally until the fiber is mushy and slightly slippery when rubbed between your fingers. Rinse well to remove the non-cellulose components of the plant materials.

**To Lighten the Color** of paper-making pulps from collected plant materials, pour 1-2 cups of hydrogen peroxide into the large bucket of cooked and rinsed pulp, adding enough water to swish the peroxide thoroughly into the fibers.


Cover and set in a cool place out of direct sunlight for 1-5 days, depending on the degree of lightness you wish to achieve. Rinse thoroughly. Do not use bleach as it weakens fibers. To give your paper a “heather” appearance, lighten some of your pulp and mix with un-lightened pulp in the vat.

**Formation Aid From the Desert** If you are making paper from plant materials with fairly long fibers, you need to include formation aid, a thick gooey plant slime added to the vat that keeps fibers from clumping in the vat and slows down drainage from the mold when a sheet is pulled. It’s a necessity for traditional Japanese paper-making, but very helpful in Western-style paper-making when using wild fibers.



But you don’t need *neri* (an extract from the roots of the Japanese *tororo* plant,) nor do you need to process okra fruit, as some books suggest. Instead, obtain the viscous substance from our abundant prickly pear paddles. Simply collect a





5-gallon bucket of green paddles, and using tongs and a scissors, cut the paddles into 2-inch strips. Fill the bucket  $\frac{3}{4}$  full with water and let cactus pieces soak for a day or longer in a cool place. The water will become thick and slimy as the cactus juice oozes out. Strain through an old pillowcase and store in refrigerator; use in a few days. Always mix thoroughly in the vat and add additional cactus formation aid every time you add pulp to the vat.

**Adding Flowers, Leaves or Other Inclusions** to handmade paper gives the plainest paper a distinctive flair. Here are a few tips. Since some petals do not hold their color (turn brown instead), it's wise to test something new before using it for an entire batch of paper. Pick the full quantity you think you'll need and process as in #2 below. But add a few test petals to a few sheets at the very end of another paper-making session. Press the test sheets, dry, put in daylight and watch for a couple weeks to make sure the new inclusion holds the color you want. This test process will also show you if the inclusion will bleed color excessively.

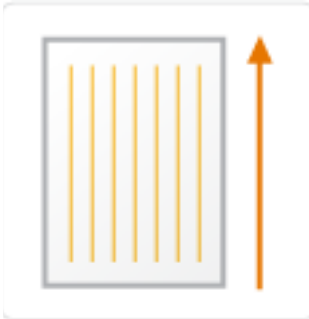
1. Pick flowers in the afternoon when petals or small leaves are dry. Use your microwave to press and "blanch." Put them in a single layer between two sheets of paper toweling, and lay the towels on the microwave tray. To flatten them as they "cook", place a glass pie tin on top. Microwave in two 10-second bursts. Press with additional paper towels to remove more moisture and spread onto newspaper to dry completely. Store in airtight container. You now have flat inclusions that are "clean" of any bugs, bug eggs, bacteria, mold, etc, which could ruin your lovely paper if it is exposed to humidity.
2. With inclusions, less is often "more." Add just a few at a time to the vat and stir to rehydrate and ensure they are evenly distributed.
3. Try a "whole garden" paper with a collection of plant parts from your own garden (or a grandmother's garden). Include mint leaves, lavender flowers, marigolds, cut iris leaves, creosote leaves, moss, perhaps even seeds and small pieces of bark. Or, include thread pulled from a silk or cotton garment.

It doesn't matter if it looks "professional pretty" — the charm is in the unique and personal mix. Tear the finished sheets into bookmarks to give and include a small note listing the "ingredients", or use in collage painting.





# Paper Grain & Smoothness



## What is paper grain?

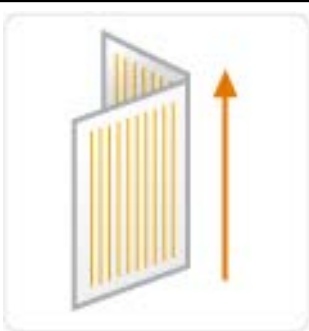
A paper's grain is the direction in which most of the fibers lie. Grain is determined during the paper-making process, when fibers tend to align in one direction or the other. Paper is identified as either grain short (grain is parallel to paper's short side) or grain long (grain is parallel to the paper's long side), depending on how the paper is cut. A paper mill may indicate paper grain on carton and ream labels, product brochures, swatch books and price lists in several ways:

1. You may see the words Grain Long or Grain Short.
2. The dimension parallel to the grain may be underscored. For example, 8.5x11 indicates long grain, while 11x17 indicates short grain.
3. "M" may be used to indicate machine direction, for example, 11Mx17 indicates short grain.



## Folded Documents


Fold paper parallel to the grain direction. Paper folded against the grain may be rough and crack along the folded edge. The heavier the paper, the more likely roughness and cracking will occur. We suggest you score heavier papers prior to folding.



## Signature Booklets

When you are producing a signature booklet, make sure the grain direction is parallel to the folded edge of the signature. We recommend against mixing long grain and short grain paper in a signature\*. Why? When the booklet is trimmed, you may get uneven or stepped edges.

*\*Signature: Printed sheets that are folded at least once, possibly many times, to become part of a book, magazine or other publication.*



## Bonding Paper and Fabric for Collage or Mixed Media

Use Heat n Bond™ to attach fabric pieces to paper. Heat n Bond is a fusible web made by Therm O Web. It comes in sheets or rolls and can be found in fabric stores, or in the fabric department of places like Michael's or Walmart. Heat and Bond "Lite" works best because the 'Heavy' has too much adhesive, needs too much heat to adhere well and is too heavy to sew with if that is what you'd like to do.

This is a good way to use scraps of fabric for card-making, collage, or mixed media. It is quick and doesn't use wet adhesives.

### Important

- Set heat at LOW temperature.
- Don't slide iron around; instead, place and hold for 2 seconds at a time until the entire surface is bonded.

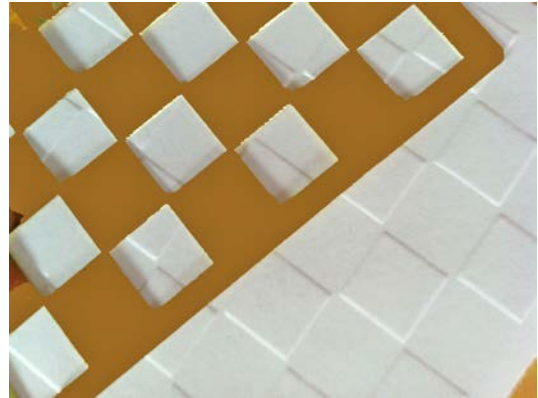
### Steps

1. Work on a protected surface, putting down a layer of paper towels first.
2. Then, lay your fabric face down - either one or more pieces.
3. Place the Heat n Bond *glue side down*. The *release paper will be on the side that is up*.
4. Place some tracing or tissue paper on top of the release paper for additional protection.
5. Iron with low heat; 2 seconds on each section until all is bonded.
6. Cool and remove tracing paper.
7. Draw desired shape directly onto the release paper. Keep in mind that it will be backward from the finished piece.
8. Cut out shapes.
9. Raise the heat of your iron to medium.
10. Peel off release paper and iron onto desired surface. This time, hold the iron in place for 6 seconds, being *careful not to burn off the glue!*

Note: It's a good idea to use large pieces of cloth and paper and then cut to size later for collage or card use. But if you have small scraps, prepare a bunch at a time. To do this, unroll the Heat n Bond, and place weights on the corners to hold it down. Then fit the pieces on top and anchor the corners of the squares with the warm iron. Then, FLIP the whole thing over to iron.

## Embossing on Paper with Stencils

Embossing is the process of raising a three-dimensional image (relief or cameo) or recessing an image, **Intaglio** or **Debossing**. Embossing without ink, so that the image is raised but not colored, is called **Blind Embossing**. Embossing used in conjunction with ink, so that the raised area is colored, is called "color register embossing." When working by hand other colorants can be used, such as chalk, paint, and markers.



Example of embossed paper and brass stencil.


You can create your own stencils from cardboard or plastic, or you can buy commercially produced stencils made from plastic, brass or stainless steel.

It is easiest to emboss using a light source that reveals the outlines of the stencil under your paper. This can be from a light box or a lighted window. It is possible to do some embossing by feel without a light source, which is necessary if using dark paper that light will not pass through.

The only tool necessary for this fascinating process is an embossing stylus – a tool that is used to trace the outlines of the image onto your paper. This tool has a ball tip at the end of a wooden or metal handle. Always begin with the largest size tip available. The only other supply that is necessary is low-tack adhesive, called repositionable or removable tape. This tape is used to adhere the stencil to your paper or card while embossing.

The process is simple:

1. Attach a stencil to the front of your paper with two pieces of removable tape. These should be placed at opposite corners of the stencil to stabilize its position.
2. Turn your paper over and place it on your light source, stencil side down.

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3. Rub your fingers over the paper surface before embossing, especially along the inside edges of the image. The oil from your skin helps the stylus glide more easily on the paper. Alternately, rub a piece of waxed paper over the surface before beginning, for the same reason.
  4. From the back of your paper, use the stylus to trace inside the entire outline of desired image. This is done while exerting pressure along the edges of the outlines with the tool. It effectively pushes and stretches the paper into the shape being traced. Different papers and card-stock have more or less "give" and some will work better than others. Basically, the higher the rag content the better it embosses, but try any and all papers you enjoy working with to see what works for you. Medium weight quality card-stock usually gives excellent results.

It may take a little trial and error to find the right amount of pressure when tracing along the edges of the stencil. It is better to start out lightly and increase pressure as you go, to find the best method for each kind of surface and to avoid tearing the paper.

### **Blind Embossing**

When using dark or opaque paper and card-stock, you cannot see through the paper to emboss with any light source. A technique to overcome this problem uses an embossing mat, which is a piece of high density foam. Before beginning make a pencil tracing of each side of the stencil on a separate piece of paper; this can be used for visual reference.

- Place your paper face up on the mat and secure stencil to it with low-tack tape.
- Use a fine tip embossing stylus to carefully trace the inside shapes of the stencil, creating a slight depression, which will be slightly raised on the reverse side of the paper.
- Leaving the stencil in place, turn your paper over and remove the mat. Follow the slightly raised areas to emboss the design as usual, tracing against the stencil edges.






## Intaglio or Debossed Images

Instead of embossing from the back of your paper to create raised images on the front, you can also emboss part of all of a design from the front of the paper to create intaglio (impressed) images. This can add a different dimension to your overall design, especially when used selectively.

When embossing from the front (good side) of your paper, you must be careful not to allow the embossing tool to slip off the design and create a mark in the surface of your paper. This kind of a slip doesn't matter when embossing on the back because it does not show, but will mar the look of your paper when it happens on the front.

### Tips for Dry Embossing

- **What to Trace:** You only have to trace the edge of the open design. Don't trace the center of the design!
- **Tape:** Use low-tack or removable tape to adhere stencil to paper. If you don't have any regular tape, masking tape can be used if you first stick it to your clothing several times before using so it won't be so sticky that it'll rip your paper. Use two pieces of tape to keep stencil in position – one on each of two opposite corners or sides.
- **Tape Removal:** Remove tape carefully since even *removable* tape can abrade the paper surface. Once you remove the tape, *erase* invisible residue with a rubber cement pick-up eraser or similar tool. If left on, this residue can attract dirt and discolor the paper over time. Sometimes it can simply be rubbed off with clean fingers.
- **Setting Up the Stencil/Paper Unit:** If you are only embossing and not adding color, or if you are going to emboss repeat designs, you may prefer taping the stencil to the light source (for example, onto a window or a light box). If you are going to stencil colors after embossing you may prefer taping the stencil to the paper in the usual way. The latter method is also best if working on a large area because you can then move it around as necessary to work all the edges.




Fold one end of piece of tape under before using it; this creates a small flap that makes removing much easier.



- Stylus Size: Use the largest stylus possible for a given design, especially for the first go-round. The smaller the stylus, the greater possibility of tearing the paper. If you don't have a stylus, try using a knitting needle or anything with a rounded point. Whatever you use, always begin with a gentle pressure and increase carefully to find out the right pressure for the paper you are using.
- Corrections: If you take up the paper and find that you missed a portion of your design, you can carefully put it down again and fix it. You have to be sure to align the paper up exactly to match the design. If you tear a paper, it is very difficult to repair, but you can try adhering a scrap of the same paper to the reverse side with glue or medium.
- Varieties of Use: You may decide to use only a portion of the stencil, rather than emboss the entire image. Sometimes it is helpful to lightly pencil around the area desired so you don't inadvertently emboss more than desired. If you are making several pieces using only a portion of the same stencil, it may be helpful to actually mask off the part you are not interested in with removable painters tape.

There is not a right or wrong side to a stencil. Simply flip it over to get a mirror image. Of course, with text or numbers you may not want the mirror image!

- Adding Glitter  
Use a glue pen (ZigTwo Way Glue for example), first pressing it onto a separate piece of paper to make sure it is ready. Apply glue on top of the raised area very lightly. Don't press hard because the glue pen will release more glue and you don't want that! Sprinkle fine glitter over the glued areas and shake off. Save excess glitter to re-use.
- Adding Color  
If you are going to apply color after embossing, it is best not to remove the stencil. Artist pastels and chalks are a good way to add color to an embossed image: Rub a brush through the



Enhance selective areas with glitter glue; apply with a fine brush or toothpick. Or use glitter glue just to highlight the edges of an image. This is great for outlining clouds, stars, or to create the rays of a sun, or with a thicker application you can add dimension to selective areas of your image.



chalk and begin to apply. Keep brush straight up and down and move in a circular motion. Keep stencil flush using free hand. Unwanted chalk can be removed with a good pick-up eraser.

Some methods of coloring can be done after removing the stencil. Experiment to see what works best for you, using the sides of colored pencil sticks, crayons, pastel pencils, colored pencils, etc. Wet mediums do not work well for they weaken and flatten the embossed areas it.



Simple Spray Barn for Aerosol Sprays: When you don't have a box to use for this purpose, try a brown paper grocery bag. Open up the bag and remove one large side; lay your work in the center and spray!

Seal a chalked image with aerosol fixative (or Aqua Net unscented ultra-hold, which works very well). To avoid uneven application and running color, spray into the air (with a box behind to catch the spray), and bring your paper up through the spray 2 or 3 times.



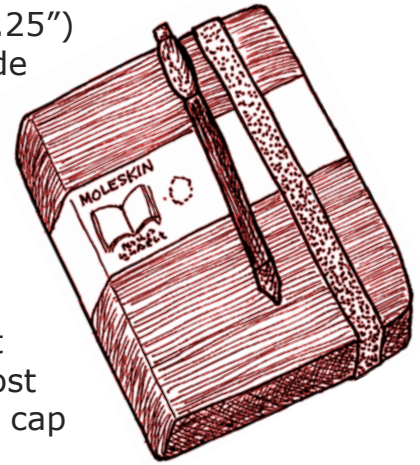
**Sample stencils to use for embossing**

## The Travelin' Light Journaling and Sketching Pack

When I travel, I don't like to carry a lot of weight with me as I'm wandering around. Over the years, I've fine-tuned what I carry with me during the day.

Here's my day-pack:

- Moleskine™ journal (80 page plain, 5x 8.25")  
I like a colored cover so I can find it inside my black bag.
- Sharpie Fine bleed-proof pen. The journal pages are thin so this bleed-proof Sharpie fits the bill.
- PaperMate ComfortMate Ultra® 1.0 retractable ball point pen. This clips right onto the journal and is what I use for most note-taking. I love it because there is no cap to lose and it writes and draws well.
- 0.5 mm mechanical pencil (filled with extra leads). I usually use HP all-purpose leads.
- Pentel Clic Eraser® - refillable pencil eraser. This seems to be the best non-smearing eraser.
- Water-soluble soft drawing pencil (optional). This is good if I decide to do some shaded drawings. You can smear it and get interesting effects.
- Carpenter's pencil. I use this for rubbings. The wide lead works fairly well for that purpose. I clip the ballpoint pen onto the journal and put the rest of the implements into a snack-size Baggie®. It lays in the bottom of my large purse.
- I always carry a camera, which I use for note-taking. I snap lots of quick (and sometimes out-of-focus photos). It's really fun to print out photo notes and add them to my journal when I get home. Sometimes I print them in black and white and use watercolor washes to color them.





- I also pack a pencil case filled with the following to use when I'm back in the hotel room:
  - ◇ a small watercolor palette filled with my favorite colors. It has Velcro® patches to attach water and sponge containers. You could also use a set of half-sheet Peerless Watercolors
  - ◇ several paintbrushes: #4 round and a 1/2" flat brush (empty water brush would also work)
  - ◇ 5 or 6 watercolor pencils (red, yellow, blue, green, ochre, sienna)
  - ◇ a plastic pipette for wetting my palette
  - ◇ a Fuji film canister with Velcro on the bottom to set on to my palette
  - ◇ a piece of sponge in a small flat container, with Velcro to fasten to the palette





## Pasta Machine as Art Tool

Pasta machines are sold for craft purposes, particularly for the polymer clay enthusiasts since they have adjustable rollers used to knead dough (clay) and roll it out in thinner and longer sheets. Some pasta machines also have cutters in two sizes: spaghetti and fettuccine. The roller portion of the machine works well for small printing and embossing projects while the cutters make strips of paper in two sizes. Use these strips for woven designs, quilled paper flowers, collage, and paper-cloth ingredients. If you do use a pasta machine for art, it's a good idea to dedicate it for this purpose only.

### Weaving Projects

"Making the New Baskets: Alternative Materials, Simple Techniques" by Jane La Ferla, explains a technique of cutting ¼" strips of painted watercolor paper on a pasta machine. These strips are then used to make colorful, woven paper baskets. This is a wonderful way to get the exact size paper strips without having to cut them individually.



Contemporary basket artist Dorothy McGuinness has a web site where you can see her exquisite, intricate baskets using this technique. Her site is found at:

[www.dorothymcguinnessbasket.com](http://www.dorothymcguinnessbasket.com)

### Printing projects

Somerset Studio magazine published an article on Pasta Machine Printing in their September/October 2003 issue and you can find articles on line by searching "printing with a pasta machine". The size of the prints will be limited by the width of the pasta machine.

### Embossing

A pasta machine can also be used to emboss paper and thin pieces of metal by running your material through the machine with a thin, texture plate.


### Purchasing a machine

You can purchase a pasta machine for about \$30.00. This includes the cutter attachment with two sizes, a hand crank and a clamp so it can be connected to a table for stability. It is inexpensive, versatile and does not have plastic parts.

## Cutting Tips

- For better accuracy, whenever possible, rotate the paper into the scissors rather than moving the scissors around the shape.


- When cutting fine details such as zig-zags, or fingers on a hand, don't try to make continuous cuts. Cut only in one direction first, remove the scissors from the cut and then cut into the shape from the other direction. This prevents damaging the paper which can occur when you try to maneuver blades in and out of small spaces.



**C-thru™ rulers** are great to use when drawing and scoring parallel lines and finding counterpoints, etc. because they are so easy to line up with existing marks or edges. [www.cthruruler.com](http://www.cthruruler.com)

- If cutting several copies at one time, staple the sheets together around your image. This gives better accuracy and prevents the papers from slipping out of order as you cut.
- If cutting complex images, cut around the intricate and hard to get-at sections first. This approach leaves more excess paper surrounding the entire shape to support these difficult-to-cut areas, then you can finish with the easier to cut sections.

- When tearing paper you'll get a cleaner edge on the section that is being pulled towards you. This is especially important when tearing colored paper with white on the reverse or inside; the section not being torn towards you will show some white along the edge.



**Bone Folders** - Use a Teflon Folder, as traditional bone folders often leave shiny marks on paper. Teflon is flexible, comes in different shapes to fit your grip, leaves NO shiny marks on your paper and is washable - nothing sticks to it. [www.bonefolder.com](http://www.bonefolder.com)

When scoring paper or cardboard, score just short of the edge; this helps folds from tearing.

In a pinch, try using a double-ended knitting needle for scoring needs.


- **Cutting Slits and Slots for boxes and books:** When you draw a line for cutting a slit in card stock, prick each end with a sharp pin; the round hole inhibits tearing. If making a structure for a large project that calls for a slit, use a small diameter hole punch for the ends of the cuts.


## Adhesives

- If you are collaging flowers onto a surface, use matte medium. Either apply the matte medium to the dried flower or immerse the flower into the matte medium. It will dry clear and protect the flower.
- Use inexpensive brushes and spreaders for PVA glue:
  - ◇ acid brushes (used with soldering pastes and fluxes) are cheap and easy to clean. Trim the bristles to any length or angle you want. Shorter bristles make a nice, stiff brush.
  - ◇ old credit cards and plastic putty knives are good for covering medium areas.
  - ◇ for large areas, try fabric or foam paint rollers, especially the two to four inch trim ones. PVA can usually be diluted with water and still give a good bond. It depends on the materials, so do some tests. This will save money and often make the glue easier to spread, especially over large surfaces.
- Use ATG tape when attaching 2 pieces of paper together to avoid the mess of PVA glue. It is like double-stick tape, but adds no bulk. Note: ATG stands for Advanced Tape Glide™, a Scotch 3M product that consists of a refillable device that applies adhesive transfer tape (a double-stick adhesive). 3M makes different widths and grades of tapes that go with this device; regular grade in the red & black plaid wrapper, or acid free in the gold & black plaid.
- Golden Gel Medium (matte or gloss): Brush on the back side of item to be adhered to another surface. When work/page/paper/canvas is dry, coat the entire surface with the gel medium to give a finished/cohesive look to work. Golden products do not yellow, do dry flat (use water color paper, print-making papers or canvas), and items do not release from page at later date.

Make use of old catalogs when gluing; you can fold over pages as you use them to always have a fresh, non-sticky surface to work on. Then just tear out and discard as each sheet is used up.



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- Acrylic gel medium as an adhesive: Use soft gel for gluing small items and heavier gel for stiffer, heavier items like cardboard, heavy paper or small objects.
  - To create a straight edge of glue, lay a piece of copy paper down and glue up to or slightly over the edge of the copy paper, then lift the copy paper away.
  - Keep your fingers clean while gluing: Put a plastic container on your work surface with a couple of crumpled sheets of damp paper towel. Take a strip of paper towel (two or three dry sheets) and tuck one end into a pocket or waistband. After applying glue, quickly blot the sticky fingers of one hand on the wet paper towel and then dry on the towel that's hanging from your waistband. You'll have one clean hand and one sticky hand to continue the gluing project. After finishing for the day throw away the wet towels and save the dry ones to use as the wet towels next time.
  - Create your own stickers: Mix together 1 TBSP white glue and 1 TBSP white vinegar. Coat back of small designs, drawings, cutouts, etc with the mixture; lay on wax paper to dry. Press overnight. To use, moisten the dry glue and adhere as desired. Store excess in a cool place.
  - To get advice about how to glue things to other things, go to this good and fun website. [www.thistothat.com](http://www.thistothat.com)



Gloves in a Bottle is a shielding lotion, you can buy from the drugstore, that absorbs into the outer layer of skin creating a protective layer. Use it before beginning paper projects. Not only is it good for your hands, it protects them from the rough paper, glue, ink and paint. Nothing stains.



## Where to Shop for Paper Supplies

### Tucson

- Sarnoff Art Materials, 2504 N Campbell, 85719; 520-795-1229
- Posner's Art Store, (New location!) 944 E University Blvd, 85719; 520-622-3636
- Arizona Art Supply, 4343 N Oracle Rd, 85705; 520-388-5555
- Aaron Brothers Art & Framing
  - ◇ 5460 E Broadway, Ste 324, Tucson, 85711; 520-790-4156
  - ◇ Foothills Mall – 2270 W Ina Rd, Ste 100; Tucson, 85741; 520-229-3279
- Kelly Paper, 232 W Grant Rd, 85705; 520-623-6066  
(Commercial supplier open to the public)


### Tempe

- Utrecht Art Supplies, 930 E University Dr, Tempe, 85281; 480-446-0800 [www.utrechtart.com](http://www.utrechtart.com)

### Online

- Jerry's Artarama - Many discounted prices  
[www.jerrysartarama.com](http://www.jerrysartarama.com)
- Paper Studio – Lots of cool papers [www.paperstudio.com](http://www.paperstudio.com)
- Daniel Smith - Lots of art supplies [www.danielsmith.com](http://www.danielsmith.com)
- Cheap Joe's - For all kinds of art stuff [www.cheapjoes.com](http://www.cheapjoes.com)
- Polly's Pals - Great source for large variety of embossing stencils [www.pollyspals.com](http://www.pollyspals.com)
- Tessler Stamp Company - High quality brass embossing stencils [www.tesslerstamps.com](http://www.tesslerstamps.com)
- Hollander's - Decorative papers, hard to find book making supplies [www.hollanders.com](http://www.hollanders.com)



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- Talas - Bookbinding supplies [www.talasonline.com](http://www.talasonline.com)
  - Paper Ink and Arts - Started out with supplies for calligraphers [www.paperinkarts.com](http://www.paperinkarts.com)
  - Dick Blick - Discounted art supplies [www.dickblick.com](http://www.dickblick.com)
  - Brodart Co. - Library Supplies and Furnishings [www.brodart.com](http://www.brodart.com)
  - Demco - Library and school supplies [www.demco.com](http://www.demco.com)
  - Gaylord - Library & archival supplies [www.gaylord.com](http://www.gaylord.com)
  - University Products - Archival, Conservation and Exhibition Supplies [www.universityproducts.com](http://www.universityproducts.com)



### **Miscellaneous Tips**

- Corner Rounding makes it easier to slide tags or cards into pockets and sleeves.
- Create an aged look on materials - Use brown shoe polish; apply with a soft cloth, concentrating on edges. Rub lightly with sandpaper first if desired.
- Metallic model paint gives the look of metal without the weight of metal pieces, such as belt buckles, etc.
- Achieve a worn and tattered look with masking tape. After placing tape on selected area of your paper, rub the back of the tape with a blunt tool. Slowly pull the tape off to peel away top layer of paper. Repeat with a new piece of tape if desired.
- Print-making papers are excellent for water base mediums, (i.e., water color paints, acrylics, collage, etc). These papers do not buckle or ripple after drying. Some to try: Stonehenge, Rives BFK and Arches (various grades; hot-press has a smooth surface and cold-press is textured).

## House of Cards: Something Handmade



### Origami Travels Starbook - Mary Ellen Palmeri

Our Guest Editor, **Mary Ellen Palmeri** has been an artist her entire life. In 2012, not only did she receive the First Place Barbara Lewis Prize for her Artist Book, *Little Rosie's Night Fears*, but that book was also purchased for the University of Arizona Library Special Collections.

As a child her parents encouraged her creativity. Her mother motivated her by saying "something handmade is so much better than store bought." She majored in art in high school and collage, enjoying all forms of art making including drawing and painting. Mary Ellen became immersed in black and white photography. Her family and friends didn't recognize her without a camera.,

As an adult with a family, she created a photo business, taking pictures for local construction companies. The photo documentation took away some of her joy of photography and she stopped carrying a camera everywhere.

While raising her children, Mary Ellen taught art and on a leave of absence to Venezuela, she was propelled back into exploring photography. Traveling with her writer husband Ken, she became his photographer. Afterwards, she returned to teaching school and studied origami due to a fourth-grader's interest in it.

A move to Los Angeles landed Mary Ellen a place on the creative Team for Corporate Disney Stores. She was immersed in the creative world and began to incorporate origami with pen and ink drawings to make one-of-a-kind greeting cards. A chance study of a beginner's book on making pop-up cards ignited a passion for paper engineering. It was a useful gift for her Disney work.

Once again, Mary Ellen was making cards, a hobby from her childhood, but now with origami and pop-ups skills, she was catapulted into also using painting and drawings and photography to make her first artists' books.

The first PaperWorks meeting Mary Ellen attended was May 2006, which was the annual showcase for IOMH groups. "I was blown away by the scope and quality of creativity displayed." She joined immediately and has taught classes and salons for PaperWorks since.

From cards to drawing and painting, to photography, origami and paper engineering, Mary Ellen has lived her life's example of ... something handmade...



## Barbara Lewis Book Challenge

The next Barbara Lewis Book Challenge occurs in September 2013. In preparation for this event, here are some websites to inspire and educate you on Artists' Books and Book Arts, or the How-To, and the What Are They? Have fun surfing and reading.

- **Victoria and Albert Museum in London**, A Bibliography, History, and Interviews with Book Artists and more  
[www.vam.ac.uk/page/a/artists-books](http://www.vam.ac.uk/page/a/artists-books)
- **Lark Books**, [www.larkbooks.com](http://www.larkbooks.com). Many books on book arts (how-to) and on artist's books. **500 Handmade Books, Masters Book Arts**, and a tiny Lark Studio book **Handmade Books**. Look at **Making Mini Books** by Kathleen McCafferty, **Making Handmade Books, 100+ Bindings Structures and Forms** by Alisa Golden and **The Penland Book of Handmade Books**.

For more ideas, try the following book arts websites:

- [www.philobiblon.com](http://www.philobiblon.com)
- [www.collegebookart.org/Resources/Resources/BookArt\\_Biblio\\_Zim\\_2010.8.pdf](http://www.collegebookart.org/Resources/Resources/BookArt_Biblio_Zim_2010.8.pdf)
- [www.sfbookarts.com/bibliography](http://www.sfbookarts.com/bibliography)
- [chicagoartmagazine.com/2010/11/does-book-art-have-to-resemble-a-book](http://chicagoartmagazine.com/2010/11/does-book-art-have-to-resemble-a-book)

Also **Google Images: Artists Books**

### Let's give a hand to Members who wrote articles and sent tips:

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