

A18 MAKE A TRADITIONAL ILLUMINATED BOOK OF (30-SOME) HOURS

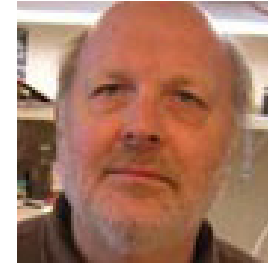
A18 SUPPLIES

Pens/Pencils: A variety of pen nibs, holders, etc. which you prefer (perhaps Mitchell #3 ½, plus narrower + wider nibs); 2H and/or 3H pencils; felt tip pen sizes .005, .07, .03 (Micron or other brand). **Ink/Paint:** Whatever ink you like; gouache and/or watercolor you like to use. **Misc:** Small post-it note pad; Magic rub eraser; scratch paper; a straight-edge; plastic triangle with 90 degree angle; scissors; “clicker”-type knife (like “Olfa” brand); angled or hinged drawing board; masking tape; dividers (compass with 2 points.) **Optional:** Stapler; any gilding supplies, such as burnisher, etc. you may have (I will have a supply of these tools available for your use.); work light and extension cord; manila folders may keep you organized while you work; drafting brush; a rectangle of glass (not smaller than 6 x 9) could be useful when doing gilding. **Materials fee:** \$50



Learn and experience the process of designing, laying-out, ruling, writing, illuminating, and binding a small (about 5" X 7 ½") manuscript book. Twelve signatures, 144 pages. How hard could it be? Your codex will use many of the methods and materials typical for a medieval Book of Hours, but won't necessarily be a Book of Hours, strictly speaking (unless this is something you wish to design and execute). Ours will consist of a number of “special treatment pages”, which will include traditional burnished (or other types of) gilding, as well as colored or other decoration of your choosing. The pages will be fine book paper; we won't be working on vellum. I will provide gesso for the gilding, and will present ideas for decorative techniques. Your pages will consist of short texts of your own choosing (handouts will be available with zingers from Thoreau, etc.) There will also be a significant number of pages ruled (by you), but otherwise blank, which you may fill in later, or use the book later as a journal. You will learn something about the making of goose quill pens, and have an opportunity to use them for your own book. Also, of course, some time will be spent on gilding. At the end, you will sew and bind the book into a goatskin leather binding using materials prepared for you in order to make this comprehensive experience possible. I will demonstrate as much as possible any processes that were done for you in advance.

Denny Ruud



Denny has been involved with the world and ways of calligraphy since 1977. He works every day in his home workshop in South Minneapolis doing mostly book restoration for a wide variety of clients. Custom binding and box-making constitute another significant portion of his work and occasionally a commission for a calligraphic piece comes his way. Gilding, quill-cutting and making and preparing assorted special tools and media, and techniques employed for making “fine art” calligraphic pieces brings him the most pleasure of all. He has taught innumerable book-binding and calligraphy workshops at Minneapolis's renowned Minnesota Center for the Book Arts (MCBA) since 1983. His involvement with the Colleagues of Calligraphy goes back to 1977 and he has taught many workshops for those fine people and for “Connection” conferences at St. John's University in Collegeville MN. He has also presented several workshops regionally and around the nation on gilding and quill pens. He presents an annual “special day” for a class of Typography students at the University of Minnesota on the subject: “the historical development of calligraphic forms into today's typefaces” and then some hands-on demo with quills and gilding. The kids love it.
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