

QUILL CUTTING $\underset{\substack{\text { i gR } \\ 9 \rightarrow 4 \\ *}}{ }$


Rounded on one side only to make scooping cuts.


KNIFE MAKING

Buy one that has a
HILL
KNIVES can be made by refashioning the business cud of stove-hought carving hives (for woodworkers). shorter blade, and shape like this $\rightarrow$

FIRST, using a common handyman's"bench grinder" $=$ they have 2 abonaive wheels, and a motor)- reduce the shape of the blade ta this
 (about $1 / / 8=11 / 4$ is good )
a:

you need to take the bade through

- you can aldo the rough-shap:ing a variety of abrasive materids + levels. on a cause or ricarive Diainondstone, by hand.
THE BEST, 1 THINK, is as follows:
z: $\frac{\text { coarse ZDIAMONO }}{}$
\#8000 "Takenofo"

6: then, finish on lest her strop, with "RouGe" rablied on.
maintain edge with strop for long-larting razor sharpedge (every few evils)

Book with tecknical info on suill cutting:
CALCIGRAPIEERS HANDBOOK
(get from Paper E (ut Books, or "Books in Print"any bookstore)
SUPPLIES

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P. 0 Box 3175

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the Japan Woodworker www. sapinwoodwort cer. com 1-800-537-7820

Ferthers.
order: "msture goose pointers.
for Calliguaply"
[may have "jumbi" or "regular"sizes\}
cersmic + Japarnese shirepening stones, Diamond stones, etc.

Geovge Yansgita 9025 w. 31st st.
primd-ourlity avill knife

Wood Cirvers Store E Schoul 3056 Excelsion Blod
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wood carving knife to make into evill knife. Rouge, for strop

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## from calligraphy and paleography

 essays presented to Alfred Fairbauk Edited by A.S. Osley pp. 179-192
## Non-Arbitrary Proportions of Page and Type Area



Fig. 47. The Villard diagram. In our diagram of the page construction there is also a variation of the harmonical proportion canon of Villard de Honnecourt. Villard was an architect from Picardy who lived in the first half of the thirteenth century. His Sketchbook, a manuscript, is kept in the Paris National Library. With the aid of this canon, which is shown in the thicker lines, any distance can be divided exactly into any desired number of parts without other measurements.

Non-Arbitrary Proportions of Page and Type Area


Fig. 45. The secret canon which underlies many late medieval manuscripts and incunabula. Discovered by Jan Tschichold, 1953. Page proportion 2:3. Text and page area of the same proportions. Height of the text area equal to width of the page. Margin relationships: $2: 3: 4: 6$.

CENNINO CENNINI

A SHORT SECTION ON ILLUMINATING:
FIRST, HOW TO GILD ON PARCHMENT. ${ }^{1}$
If you want to do illuminating, you must start by drawing the figures, foliage ornaments, letters, or whatever you want, with a little lead on parchment, that is, in books; then you must crisp up your drawing carefully with a pen. Then you will need to have some of a color, or rather, a gesso, which is called size, and is made as follows: take a little gesso sottile, and a small amount of white lead, less than a third as much as of the gesso; then take a little sugar candy, ${ }^{2}$ less than the white lead. Grind these things very fine with clear water. Then scrape it up; and let it dry without sun. When you want to use some for gilding, take a little of it, as much as you need; and temper it with white of egg, well beaten as I taught you before. And temper this mixture with it. Let it dry. Then take your gold: and you may lay it either with breathing or without breathing. And as you lay the gold on it, take your crook ${ }^{3}$ and burnishing stone, and burnish it at once; and put ${ }^{4}$ a solid little panel of good wood, nicely smoothed, under the parchment; and do the burnishing on that. And know that with this size you can write letters with a quill, 〈and do grounds, or whatever you please; for it is most perfect. And before you gild it, see whether you need to scrape it, or level it, or clean it up at all, with a knife point; because your little brush sometimes lays more in one place than in another. Always look out for this.

HOW TO MAKE THE GESSO SOTTILE FOR GESSOING PANELS.

CHAPTER CXVI
Now you have to have a gesso which is called gesso sottile; and it is some of this same gesso, but it is purified for a whole month by being soaked in a bucket. Stir up the water every day, so that it practically rots away, and every ray of heat goes out of it, and it will come out as soft as silk. Then the water is poured off, and it is made up into loaves, and allowed to dry; and then this gesso is sold to us painters by the apothecaries. And this gesso is used for gessoing, for gilding, for doing reliefs, and making handsome things.
circa 1400 a. d .


English translation by D. V. Thompson, Jr. in various editions, by DOVER PUBUCATIONS, INC.

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FOR traditional raised burnished gilding
Essential process:

1. mix/grind gesso ingredients
2. dry the ground gesso in cakes
3. reconstitute with $H_{2} \mathrm{O}$, bit at a time, as needed
4. Apply gesso onto paper, allow to dry overnight
5. Apply gold leaf, burnish.

sparts SLAFED PLASTER
for reagent Calcium Sulfate)-
3 parts wITITE LEAD (lead carbonate)-
1 part tABLE SUGAR
1/2 to l part FISH GLUE
$r$ "seccotine" brand name)
6. $\operatorname{m}^{r}$

7. $5^{r}$.

1 Tsp.

Grind ingredients all together (with water) on a glass plate with muller - surfaces prepared with 220 grit silicon carbite (with water). Grind, in $1 / 2$ tesspon aliaucts, for 5 minutes.
Dry in drops/dollops on silicone release paper. Reconstitute for use: crumble into small dish, add water, remove bubbles with small ant. of alcohol.

SUPPLIERS OF MATERIALS FOR意GILDING

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GILDING BIBLIOGRAPHY

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(editions before 1968
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