

Colorado Calligraphers' Guild

NEWSLETTER

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www.coloradocalligraphers.com

Spring 2015



2015 "Gathering of the Guilds"

The Colorado Arts & Crafts Society Artisans Guild Forum

This year's event, held at the Boettcher Mansion on Lookout Mountain on Sunday, April 26, brought double the number of visitors compared to previous years. The mansion was filled with craftspersons and artisans representing 29 guilds throughout Denver and surrounding areas. A few of the artisans featured skills in traditional paper making, print making, book arts, weaving, metal smithing, wood working, calligraphy, furniture and fabric arts - only to list a few! Walking through the mansion, one's senses were filled with visual feasting in every room!

Many thanks to members Alice Turak, Jill Quillian and Renee Jorgensen for attending the event and visiting with the guests. Newsletters, brochures, and the new guild business cards were handed out as curious viewers watched the calligraphers letter names onto bookmarks in beautiful calligraphic hands.

For this event, new member Margaret Gelatt taught and featured the architectural/decorative lettering style of Charles Rennie Mackintosh. This decorative lettering style is the typeface we know today as "Macintosh." Along with a sample of her lettering, Margaret included a packet with educational information about Charles Mackintosh.

(Read more about this Scottish architect, designer, watercolorist and artist at: www.charlesrenniemac.co.uk.)

The room was filled with the color of Jill Quillian's silks, panel boards with samples of wedding and envelope calligraphy, and cut-out lettering on paste paper. Alice Turak brought a stunning variety of beautifully decorated envelopes for display. We also presnted a nice arrangement of members' calligraphy, thanks to Margaret Stookesberry and David Ashley. Renee Jorgensen included samples of her storybook illuminations to round out what our members are capable of creating.

This event occurs every spring at Boettcher Mansion. You are invited to participate next year!



Exhibits : Bemis Library Gallery in Littleton, Colorado



ALL THAT HE HAD NOW WAS AN IDEA THAT SOMETHING WOULD HAPPEN. AN ILLUMINATION WOULD COME TO HIM, AND HE WOULD BE TAKEN BY A SET OF EVENTS TO THE PLACE HE SHOULD GO. WHAT HE HAD TO DO WAS TO HOLD HIMSELF IN READINESS.

TREES ARE THE BEST FRIENDS OF HUMANS. WHEN WE USE THE TREE RESPECTFULLY AND ECONOMICALLY, WE HAVE ONE OF THE GREATEST RESOURCES ON EARTH.

FRANK PROVS WRIGHT

Glatt

ANNUAL Calligraphers Open

Recent works by members and friends of The Colorado Calligraphers Guild

Bemis Library
March 1 - March 26 2015



into the rushing liquid ice gap & the frigid surprise

This year's CCG show represented many of our guild members' most celebrated works. From t-shirt designs to traditional illumination, quotes and poems, the love for lettering and design was enjoyed by guests throughout the gallery.

This newsletter is produced by the Colorado Calligraphers' Guild, a non-profit organization dedicated to furthering the education and appreciation of the calligraphic arts in Colorado. Membership in the Guild is open to all, and annual dues of \$30 are used to sponsor the newsletter, special workshops, and other activities planned by the Guild.

Membership inquiries, membership dues, change of address and correspondence should be sent to:

The Colorado Calligrapher's Guild,
P.O. Box 102672,
Denver, CO 80250-2672

Membership dues and renewals can be made online at:

www.coloradocalligraphers.com
via PayPal services.

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Masthead design and guild logo by Sandy Marvin.

Titles by Thomas Hoyer. Submissions of articles & photographs are encouraged: email Newsletter editors at the above email addresses.

Join us on Facebook!



To view a full-color version of this newsletter, visit:

coloradocalligraphers.com

Congratulations to member Jill Berry who has successfully recovered from a delicate surgery! Jill will return to teaching her delightful workshops soon!

Watch for dates and news through our guild email and on her website @ JillBerryDesign.com



President's Message

Amazingly, we are almost halfway through the year. When I last wrote, I was in the January "resolution mode," thinking about decluttering and organizing my work space and being more diligent about practicing. Although I am not satisfied with my own progress in those areas, I did get excited with learning some new ways of working from Suzanne Moore's workshop. There is a review elsewhere in the newsletter, but I'll mention one of the approaches she gave, which was helpful to me, was about the relationship of the "work" to the edges of the paper.

We started out writing on two large overlapping papers, making sure we wrote off the page on two sides. In this way, we had fragments of the writing on each paper. Then we picked an area to cut out, based on viewing in a mask which we moved over the page. This method meant that we had design elements to work with instead of starting with a blank page. The pieces we each ended up with, as you can see in the photos elsewhere in the newsletter, were like little jewels, especially with the gold gilding. I really appreciated this process.

Unfortunately this workshop came after our Annual Members' Exhibition at Bemis Library (thanks to DJ Hamilton for organizing), so there were no pieces there influenced by Suzanne's teaching. Maybe we will see results next year. The variety of work at the exhibition made a good show, though I wish we had more members submitting pieces. Plan now to enter at least one or more pieces in our exhibition next year.

If you attend a calligraphy conference or take a workshop elsewhere, please consider writing a report for our newsletter. We would like to learn about what you experience, and the process of writing it will help you put into perspective what you learned.

The annual Summer Picnic is approaching. One of our new members suggested we have a program to make "weathergrams," which were started by Lloyd Reynolds at Reed College in Portland, as a way to practice calligraphy and pay tribute to nature. The haiku-like text is written out on brown grocery bag paper and then hung on a tree branch to "weather". Have you ever made weathergrams? The invitation to our annual picnic will provide further information. I hope to see you there.

Visting Artist and Calligrapher Suzanne Moore

Pigment & Leaf Workshop

by Megan Goodenough



Fourteen lucky participants joined Suzanne Moore at St. John's Cathedral in downtown Denver. They have a Heritage Edition of the St. John's Bible visiting them until September and Suzanne Moore, having been part of that project, was invited to give a couple of lectures. She thoughtfully tacked on a couple of days beforehand to for a Friday-Saturday workshop prior to her lecture on Sunday

Suzanne was extremely generous with her materials, time, guidance and sharing of her own work. We could have been kept busy for weeks!

We started by looking over the color photocopies of images we were each to bring – an illumination and a magazine page whose colors jumped out. Everyone seemed to find it interesting that even though these were chosen separately, there was almost always a correlation in shape / composition and color.

We were also meant to bring a quote, from which we chose one word or phrase. Then with a variety of tools, we experimented writing it out with sumi ink undernoted with gouache, on large sheets of paper that were overlapped & jogged and of different weights. Part of the objective was to write it without concern for legibility, and more for interest, experimentation and visual feel of the words' meaning. With a 4"x4"

viewfinder we then honed in on an area we found intriguing and added gouache color based on the palette from our magazine & illumination examples. She kept a fine-mist spray bottle and single-ply absorbent paper on hand. The spray was helpful in keeping areas wet, helpful for many moments, like when doing washes of color on larger areas and needing to be able to keep pulling the color across the area. The tips of the single ply paper would absorb little areas where ink pooled accidentally; or when applied to larger shapes of gouache mid-dry, would leave wonderful borders of color.

Some of the tips I found the most interesting were her practices working with gouache: keep a mixing brush exclusive for each color family – yellows, reds, blues, whites, blacks; leave paint in the brush rather than wash it - since gouache can be reconstituted with water, why waste it?; keep the palette of gouache on a different surface to the one you are working on; some gouache colors in the oxide, blue and black families may turn into a cottage-cheese texture with the addition of glair and will not go back into solution.

Of course, there was also time to add some gold!

In tandem with working on our composition, we talked about and tested techniques of the trade. On pieces of the different papers, we painted samples of our plain gouache and then with egg-white glair. We laid gold leaf with a size of PVA and finely ground pigment (like Indian Oxide), and burnished it through different papers and fabrics to achieve a variety of patterns & textures.

To paraphrase Suzanne, she said she uses glair as a binder in her gouache when she wants to be able to paint over gouache, to create a depth of color and light through layering – something we usually cannot do with water-based pigments. Because the glair helps "close" the paint, it also creates a possibility to add gilding after painting.

Similarly, she shared a technique to size papers that are generally too thirsty for writing on, or even a favorite like BFK to allow a little more wiggle room to correct a mistake while writing! Using a 5:1 ratio of water to UVLS Golden Polymer Satin Varnish, saturate the paper and line dry.

Suzanne shared a lot of entertaining and interesting stories about her work, processes, and the St. John's Bible project. Apparently her shower was often occupied by the large vellum pages to hydrate them enough to be worked on – a fun picture to imagine!

She encouraged us to always keep notes on our processes and techniques because inevitably we'll forget the details that make all the difference and we'll have to re-invent the wheel - the exact amount of ink that created that great tone, or the colors of gouache we mixed to get that unusual pink, or the number of sheets of paper we put under the writing that gave that great spring.

One great gem – to reduce the anxiety of making a mistake on a commission and then getting behind, make three copies while working so you have an instant backup if something goes wrong!



Calendar

Mark These Workshop Dates!

Envelope Embellishments & Sidewalk Calligraphy
with *Geoff Ferguson*.....Saturday, June 27th
Learn Basic Italics with *Renee Jorgensen*.....Saturday, July 25th

Be sure to check our website for further details!

To reserve your seat for a workshop, please send a check to:

Colorado Calligraphers' Guild

P. O. Box 102672, Denver, CO 80250-2672.

Or pay on-line with a credit card at:

www.coloradocalligraphers.com/members.



**Join us for this summer's
Colorado Calligraphers'
Guild Picnic!**

All members are invited to attend a potluck at Margaret Stookesberry's home on **June 14 at 6 p.m.** The guild will supply brats, buns and lemonade. Please bring a dish to share and any alcoholic libation you may desire.

Please **RSVP by June 10th** to: mstookes@gmail.com

We will be making weathergrams!

Review your email invite for more information!

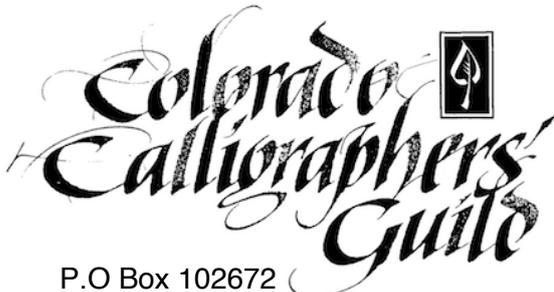
This space of the newsletter is now reserved for members' calligraphic works!

Submit a sample of your work and you may be featured here!

Please send a good digital photo or scan to either Renee or Tess' email.

MAY THE ROAD RISE
TO MEET YOU
MAY THE SUNSHINE
WARM UPON
YOUR FACE
THE RAINS FALL SOFT
UPON YOUR FIELDS
AND UNTIL WE MEET
AGAIN, MAY GOD
HOLD YOU IN THE
PALM OF HIS HAND.

Uncial by Renee Jorgensen



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