

Colorado Calligraphers' Guild NEWSPLETTER

Holidays 2021

Newsletter/ Bulletin

Denver, Colorado



Welcome CCG Board of Officers!

Thank you to our board members who are hard at work developing ideas for the future of our guild.
We want to welcome back Ed Erfurth, long time member as our VP & Co-Program Coordinator!
Please note the emails for each board member to reach out with questions and ideas you may have offering suggestions for workshops, programs, exhibit ideas and the guild in general.

We would love to hear from you!

Ann Hiemstra President & Workshops Chair: workshops@coloradocalligraphers.com

Ed Erfurth Vice-President & Co-Program Coordinator: programs@coloradocalligraphers.com

Margaret Stookesberry Secretary/Treasurer: treasurer@coloradocalligraphers.com

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DJ Hamilton Exhibits Chair: exhibits@coloradocalligraphers.com



Member Jill Quillian Shares Her Experience

The Calligraphy Conference this July 3-10 was a Virtual Feast. In the Spring of 2021 over 400 of us signed up to take classes on-line with Director, Angie Vangalis (from Texas) and her amazing Ranch Hand team.

There were over 200 sessions with 30 Tech helpers. Even though the conference was all on-line, everything that you would have at an International Calligraphy Conference was there. They had an Opening Ceremony, Evening Lectures, the Guild Banners, the Participant Exhibit, Show and Share, a Consignment Store, Studio Tours, Mini-sessions, and of course, our Live Workshops. Even our 'Goody Bag' came via the P.O. in a beautiful box full of calligraphic items. The Wranglers thought of everything!

I signed up for Visigothic Versals, by Risa Gettler for a two-day class, Playful Letters, with Carrie Imai, for one day, and The Empty Space, Womb of Shape, by Marina Soria, from Buenos Aires, Argentina for two days. Lots of emails went back and forth, setting up time frames, making sure we knew how to use Zoom and we even had lessons on Padlet for Show & Share and other Feedback.

The other amazing truth about these lessons was that we were learning from these teachers in their own studios. My Empty Space class came from Argentina! The other two classes were from California. Also, we had students from all over the world. One person in one of my classes was in New Zealand. She started the class at 10:00 p.m. NZ time, went to bed around midnight, but was able to finish the class because everything was recorded for viewing later! Wow!



Visigothic Versals was on Monday and Tuesday, July 5-6. When I first signed up for classes, Risa's class was the only one I really wanted. I had seen her work on Facebook and usually commented. The writing is hand drawn, and she always included fanciful capitals or zoomorphic art with her work. Visigothic Versals originated in early medieval Spain and are written tightly, left and right justified, even allowing minuscule vowels to be tucked into majuscule letters in order to conserve space on expensive vellum. The lettering is unique and once a layout is achieved, a broad edge pen (I used a pointed pen) was used to write the letters with thick and thins. Our supply list was short; quality graph paper, pencils and an eraser and the usual pens and inks. for our final copy. Risa gave us lots of handouts, exemplars, and critiqued our work as we developed our selected quote. We worked and reworked, and tightened the quote, then added a decorative initial capital letter to adorn the work. Some of us added a zoomorphic flower or critter along one side.

My next class was with Carrie Imai. Lots of us know and have taken classes with Carrie and even though it was a one-day class, it could have been a one-week class. Carrie is always extra prepared, extra attentive to detail, and really knows how to teach. We were given a huge array of exemplars and handouts. Her theme as always is 'Play'. We started with a page asking, 'What is a Line?' Then we proceeded to discover and try 30-40 different kinds of lines. On we went with some Modified Neuland,(using our many kinds of lines), then onto Cuneiforms with Variations. Next, we zoomed to Pen Manipulations,(my personal battle). We ended our day with Carrie's own Imai-Talics. There is never a dull moment with Carrie and we loved this class.

Marina Soria, from Buenos Aires, Argentina, led our next class, The Empty Space, Womb of Shape. Marina spent a lot of time explaining her designs with many, many exemplars. From the beginning we focused on the negative space, and the empty space around our lettering. She called it Deconstructing and has written a book called Deconstruction with text by Martha Graham. Much of Marina's instruction was based on The Taoist Rules for Beauty. We started with three main parts. We wrote a quick large composition with a frame/border. The border could be a circle. To help us see the empty space we colored the background only onto tracing paper. Next, we erased the border and kept the center. We could show outlines of the letters or show only a few outlines. We kept the interesting bits. Sometimes we left space between the lettering or colored in the spaces between the letters. "The Taoist painters treat the empty space as a positive mean, not as something that is to be filled in or something spare, but as the womb of form. In Western philosophy we call this Gestalt: the object and its environment are mutually defined." We spent two excellent days figuring out this concept. It was quite a challenge to figure this technique out and I recommend looking up her book and philosophy. It was so good to stretch the mind and see our work in a different way.

Once again, I just want to congratulate Angie and her Texas Lettering Arts Council for an amazing achievement and thank my awesome teachers.



What is was like as Tech Host for the Legacies Conference

Member Kathy Jackson Shares Her Experience

I was asked to write about the Legacies III conference, planned for July 2021 in Dallas. For those of you who don't know, the calligraphy community has an annual lettering conference hosted in a different city every year. We all look forward to this week of camaraderie, bear-hugging friends we haven't seen in a while, and honing our artistic skills. It's an amazing experience.

But...we all know what happened. Yes, I'm going to say that horrible word. Pandemic. Large, in person, bear-hugging gatherings were ill-advised. Over the last year and a half, everyone has had to reinvent themselves, their business, their priorities. But you know all that. The *massive* planning that goes into a calligraphy conference starts a good 12-18 months in advance of the actual event. Legacies III had some quick decisions to make.

Considering the flexibility that Zoom has offered us all, the conference organizers decided to go virtual on March 5th, and they put out a blast request for tech hosts. This was just four months before the conference! They would need to coordinate: one tech host per teacher; simultaneous zoom classes; multiple student sign-ups & logins per class per day; general morning announcements for everyone; preserving videos and chats; revamping the website for the conference; engaging some experienced overall conference tech hosts; and training the teachers as well as the class tech hosts. There were a lot of moving parts, people involved, and behind the scenes a lot of stress.

As a point of reference, here are the numbers: there were 53 teachers, 17 mini classes, 32 full day classes, 467 attendees, and 32 tech hosts. An additional 15 people worked the back-end website, customer service, tech support, video production, and tech host training. Twenty countries were represented.

I decided to sign up as a tech host, and came into the event a little late in the game. For me, the conference involved a commitment of several training meetings for Zoom and general conference coordination, and three full days of hosting class. So, why do it? That seems like a lot of time, and it was, but my take-away from this event was huge - the main goal being to get experience tech hosting in Zoom.

Many of you have attended online classes in Zoom. What you see as a class participant, versus as a tech host are very different. Our tech hosting and Zoom classes were taught by Heather Martinez (of Let's Letter Together) in Durango. She took us through best practices, check lists, what to watch out for, etc. There were multiple handouts on sequence of events for our individual classes, how to manage the teacher's presentation as well as the chat room, how to record, set up co-hosts, spotlighting people, saving chats, and even down to setting up a clock & music on your screen for break times.

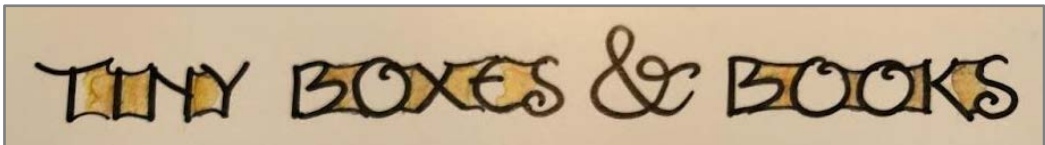
My class was with Ivan Castro from Spain. Luckily for me, as a first-time tech host, Ivan was experienced with the process, and I was not overwhelmed with having to manage the teacher as well as the students. I have since tech hosted other classes, and will say, the larger the class, the more challenging it is. Ivan's class was fewer than 20 people, so our group was definitely able to connect with each other, and I think enjoyed the experience.

After the conference, Legacies III posted all of the classes up for sale on the Texas Lettering Arts website. They are still available for anyone who was not able to attend the conference and is interested in a particular class. Go to <https://learn.txlac.org>

All in all, I think the conference committee did a remarkable job. As I said, it was a massive undertaking, on a shorter than normal time frame, with steep learning curves, and many personalities involved. It was not without a few glitches, but what conference isn't? And under these circumstances, again, remarkable.

Ultimately, I see Zoom as an opportunity to grow our guilds. We now have the ability to host teachers from anywhere in the world, and increase our class attendance and membership based on workshops scheduled. I've joined other guilds simply because of teachers they're bringing in via Zoom. Granted, this will all change as we transition to in-person learning, but there's certainly the opportunity for a hybrid format for those who cannot physically attend. Both formats have their pros and cons. We all miss being together, certainly. I will never be able to see a close-up pen manipulation without an IPEVO and Zoom, though!

The experience I gained tech hosting has been invaluable, and I'm now able to take that skill set with me wherever I go. Hopefully we'll all get back to bear-hugs at next year's conference in Sonoma, California. (Sign-ups are open now.... <https://www.writeontheedge.org>). In the meantime, we can appreciate our community and connections on-line and through Zoom.



Taught by Member Margaret Stookesberry

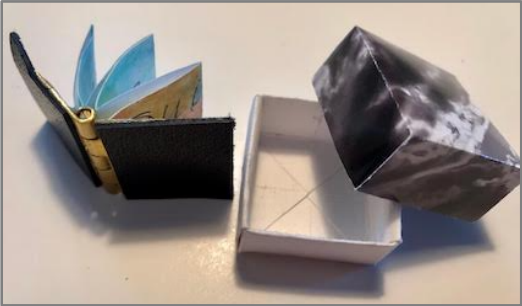
The weather on Saturday, September 11 was sunny and perfect (except for the heavy traffic caused by the CU/Texas A&M game) for our first in-person program since the world shut down. We met at Margaret Stookesberry's, outside on the patio.

You probably already know that Margaret is the Master of Folded-Paper Projects. This one was based on a workshop with Carol Pallesen at Ghost Ranch. Margaret had all the materials precisely pre-cut and the directions printed out.

Even with the directions, we needed Margaret to guide us through the steps so that we ended up with a neat mini box and lid, folded to hold together with no glue needed. Margaret suggested that this is a good use for old calendars and other saved decorated papers. The box can be made in



any size, as long as you start with a square piece of paper. Once you learn the system, you can easily become addicted to folding boxes.



To go into our clever little box, we made a mini book, with a brass hinge and leather cover. For the pages inside, we learned a good method for accordion-folding a strip of paper.

Finally, Margaret shared the “Clothesline Alphabet” style, which she used for our name

tags. Basically, you write mono-line capitals and then connect the top and bottom of the letters. To finish, you color the spaces between letters with watercolor pencils which you can then blend with a wet brush. This ‘clothesline alphabet’ is handy for casual-but-interesting lettering.

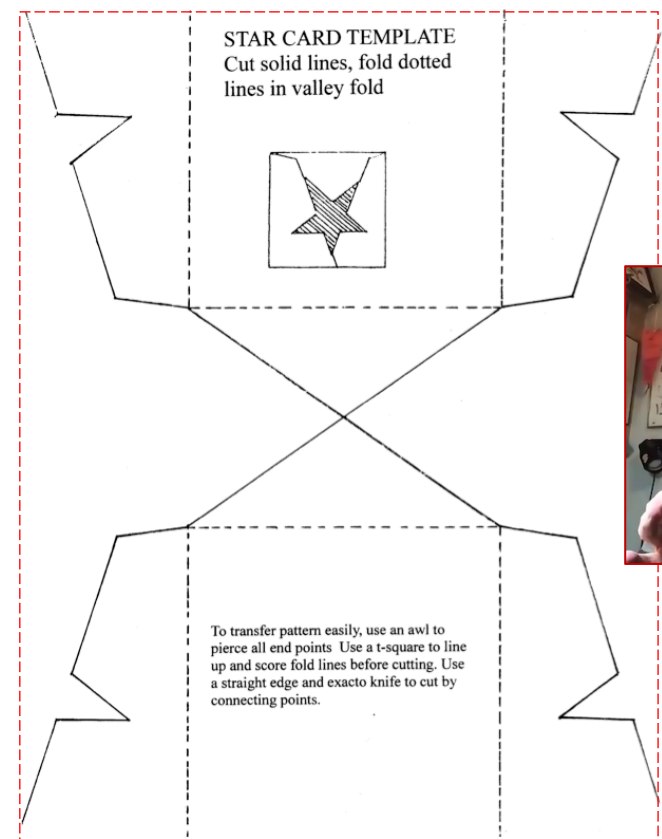
We all enjoyed getting together and learning something new.

~ Alison Richards



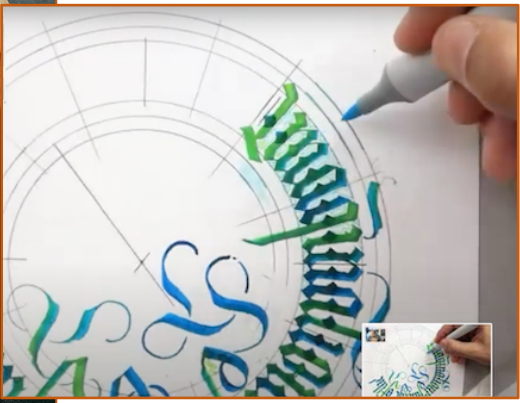
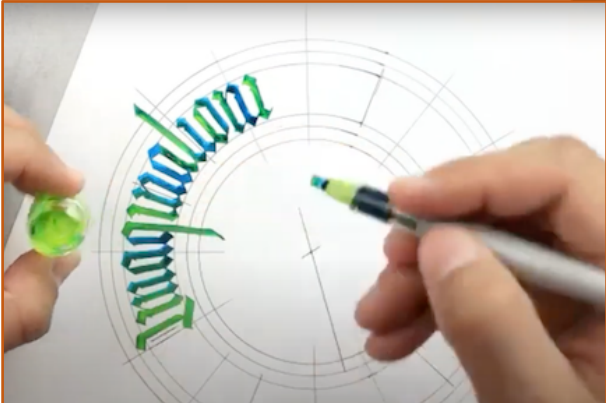
Member Programs are Recorded and Available on the Colorado Calligraphers Guild YouTube Channel

Holiday Card Tips: Presenters: *Tess Vonfeldt-Gross, Margaret Stookesberry & David Ashley*



Circular Blackletter Designs

Presenter: *Tamer Ghoneim*



Silky Letters: Presenter: Jill Quillian



We are excited to get together in person again! Come and enjoy some festive snacks and drinks with us. We will have a gift swap, raffle prizes, make a solstice card and a Yule Wishing Pine Cone.

Supplies to bring for making the solstice card: ruler, cutting surface, X-acto knife, bone folder, glue stick and writing instrument. Quotations will be provided or bring your own short message to add to the inside. Supplies for making the Yule Wishing Pine Cone: favorite holiday color gel pens. We will supply all other materials.

If you want to participate in the gift swap, bring a wrapped handmade or purchased calligraphy related item \$15-20. Feel free to bring your significant other and some holiday goodies to share. We look forward to seeing you all!

Please RSVP by Dec. 1 to Margaret at info@coloradocalligraphers.com so we can prepare enough materials. We will meet at Grace United Methodist Church, 4905 E. Yale Ave., Denver 80222. The church shares a parking lot with the Yale Light Rail station.

****Please only attend if fully vaccinated. Masks are mandantory.***

