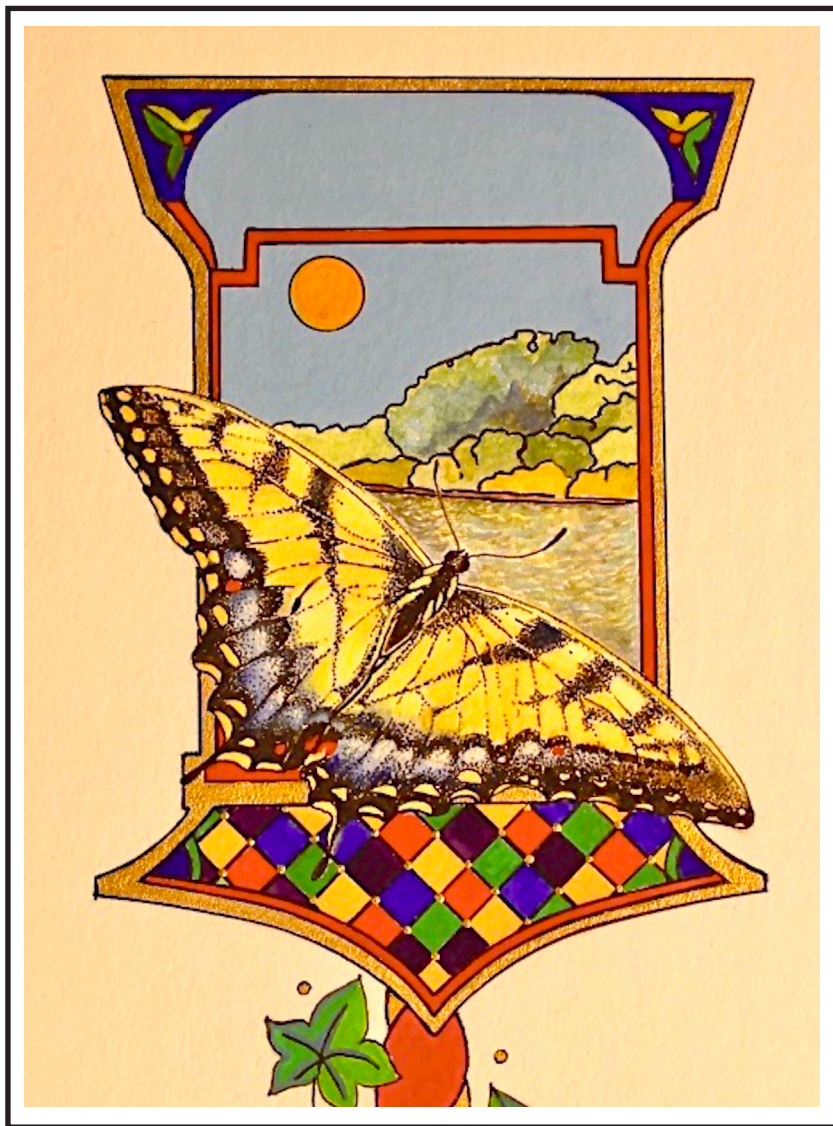


Colorado Calligraphers' Guild NEWSLETTER

SPRING 2018



*The familiar swallowtail butterfly floating
over the banks of the South Platte River under a
Colorado Blue Sky.*

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 activities planned by the guild.

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

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VACANT... PLEASE VOLUNTEER!

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Submission of articles and photographs are encouraged, email David Ashley, editor.

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President's
Message

Greetings, brother and sister scribes!

At the end of a pleasant summer last year, several Colorado Calligraphers' Guild members met at the home of Sandy Marvin for our annual picnic. We enjoyed a wonderful dinner, scrumptious desserts and good-natured visiting! And, a thank you to Alice Turak who shared with us her masterful work of "Movable Cards". We also spent a lovely afternoon at the Denver Central Public Library for our annual Winter Tea event in December with time spent crafting, chatting and sharing a banquet of delicious treats.

At our last board meeting, we once again were able to brainstorm ideas for workshops and programs for 2018, including the upcoming Amity Parks workshop, "A Sharp Pencil and a Keen Eye", which is scheduled for 14-15 April. I certainly hope we will see you at one or more of our upcoming events this year! (Remember, you need not be a board member to share with us your own ideas and requests for future workshops or gatherings.)

As we wander from winter into spring, revisit some quiet time to recharge your creative batteries. Perhaps capture some seasonal colors and images in your work-if you haven't tried that before. (Just a thought...) Scribe on!

—Tess Vonfeldt-Gross



Renee standing in front of the "Giving Wall" project after unveiling ceremonies.

The
Illuminated
Wall

St. John's Cathedral is located just east of downtown Denver at Fourteenth Avenue and Washington Street. The Church was established in 1861 in downtown Denver. Following a fire of the original Cathedral, construction on the current church began early in the 1900's. This huge old building is built of limestone and features stained glass from the Edward Frampton studios of London and Charles J. Connick studios of Boston. There are two prominent spires seen from most any distance in the downtown area.

How did I approach a project as monumental as this one? I started with a portfolio presentation of original illuminated works and calligraphic examples. There were numerous meetings and discussions with a committee of four. Each person brought expertise and independent specialties in fund raising, cabinet building, graphic design and interior design. I listened, sketched and took numerous notes about their vision for the project. Such discussion not only included the size of the cabinet, the number and length of



The popular 'Church Mouse' peering out from the center of the Tudor Rose.

the panels, but also the intended impact of the design and use of lettering for the banner at the top of the cabinet stating the project's intention.

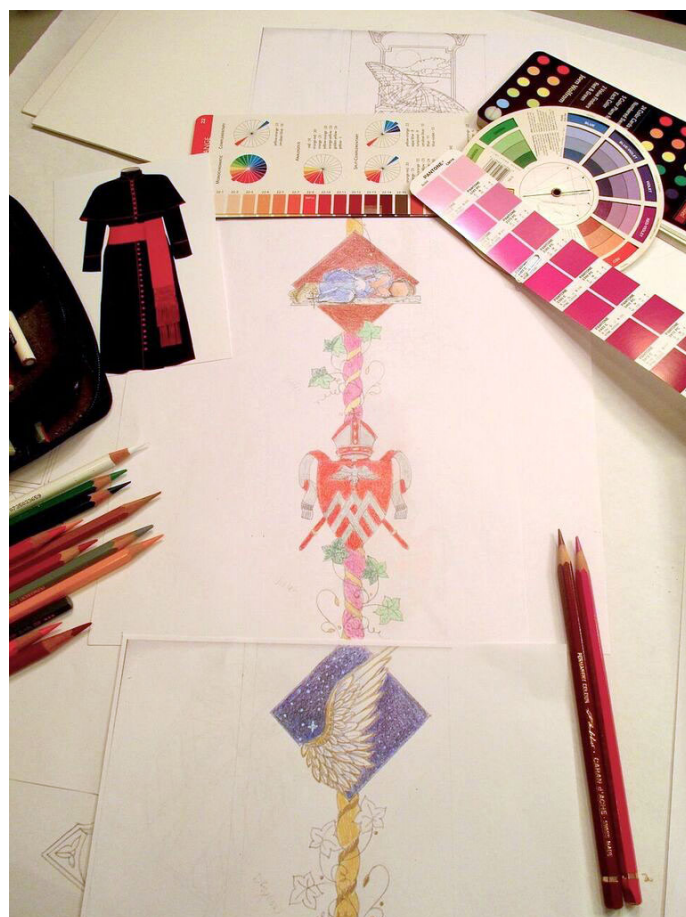
My job was to research visual symbols relating to both life and death. The main focus of this project was to honor the many parishioners who donated funds to the church throughout many generations and future generations to come.

The sixteen 2.5 inch illuminated vignettes are based on symbols that denote life and honor both the living and dead. The homeless child sleeping on the bench represents the heart of the church ministry for taking care of the homeless. My conception and admittedly favorite symbol is the church mouse peering from the center of a Tudor rose. The symbolic meaning of the mouse? Apparently, a mouse sat at the base of the cross and gnawed on the wood of the cross. Was this the mouse's bold attempt to rescue Christ or was the meaning that the mouse was defiling the cross? Of course, the Tudor rose is a symbol familiar to the roots of the Episcopal church of England. Regardless, surely every church has a mouse or two—you decide!

A BIT ABOUT THE PROCESS:

As with any large project, there is naturally a considerable amount of research. Topics included the history of the architecture, the interior carvings (all replicas from nature), landscape, and the flora and fauna on the church property. Once my research cravings were satisfied, I began sketching concepts and layout ideas on many layers of tracing paper. I referenced and worked from numerous photos I had taken throughout the sanctuary and on the church property, along with sketches made on location to aid in the inspiration for the project.

Once vignettes had approval, I was set free to paint and gild 23k accents on the panels. These panels are on six ply white archival boards. I worked with artist grade gouache as my paint media of choice. I used cadmium and cobalt colors including a full working spectrum:



Color swatches, photo references, and color studies in color pencil on xerox copies of final line drawings.



The symbiosis of the flower and a honey bee. Symbols of life, health and fertility.

cadmium red, cadmium red lite, cobalt blue, cadmium yellow, browns, greens and violets. These colors are rich and vibrant and mix well for color layering. Not many tubes of paint were necessary. Gold accents were added using Winsor Newton gold ink and 23k gold leaf.

After transferring my drawings to the panels, I applied the gold leaf, and inked in the illustration outlines. I applied the black drawing of both the letters and the vignettes using the Koh-i-noor family of inks—which I prefer for their rich black, and stability on paper surfaces. Following the inking, I created color pencil mockups for color placement. I referred to the color placement often, but did make changes if I saw that a color was not working after all.

The top panels “May We Rest in Peace, and Rise in Glory” were inspired by a font designed exclusively for the church. It reminds me a bit of a Rennie Macintosh font, but is a bit more refined. The St. John's wall project took a full eight months for me to complete. I cannot count in hours the amount of time this project required. I work part-time as an illustration and calligraphy instructor. Working around an

already busy schedule required creative time management. When not in the classroom, I was happily in my studio painting every waking moment!

The most frightening moment I had while working on this project was when the archival board I had planned to paint and gild on was not responding well to the paint and ink. I knew the properties of the surface as I had worked on this product and had implemented a variety of other media on prior projects. I found out quickly on the test sample that the board did not have a consistent working surface. The ink was feathering, and the paint would puddle and blotch. Fortunately, the gold adhered beautifully. Through a variety of problem solving techniques I ended up sealing the boards with a favored workable fixative spray. I needed a fine spray that would not spot the white surface and would also seal it well enough to accept the wet medias. My angst was resolved, and the thought of ordering more custom boards was laid to rest. I could happily move forward on the project.

The most splendid moment I experienced with this project, beside completing the panels and watching over the installation, was how well the panels were received by the congregation. The dedication ceremony was blessed by Father Charles LaFond—the Priest who had the original vision for this project. He cheerfully announced that there would be a contest for the children to name the church mouse. I had the honor of meeting the benefactor who was thrilled with my mouse! Several clergy and members of the church were also full of hearty and warm congratulations for a beautiful job they considered well done. The dedication turned into a day of several unveilings that put a smile on my face each time I looked out into the eyes and curiosity of the viewers. Seeing smiles on onlookers' faces made the time spent worthwhile. The project is a one of a kind in my history as an illuminator and most enjoyable all around.

—Renee Jorgensen

A Sense of Place

(Carol Rawlings is a founding member of the Guild, now living in Arizona. This article is reprinted with permission of The Sonoran Collective for Paper and Book Artists. The article was printed in their journal *Paper works* in the issue themed, *A Sense of Place*.)

This passage opens my one-of-a-kind, handmade book *The Wash*:

“A rocky little no-name wash not far from my house cuts through steep slopes thick with the chaparral and pinyon/juniper/oak woodland typical of Arizona’s central highlands. I’ve walked in the wash and its neighboring hills hundreds of times and never been bored. Whatever mood I brought to it, it drew me into its details, whetted my curiosity, filled me with exhilaration. This small watershed became my personal wild place, answering the need to be alone outdoors in a place that matters. I walked, I poked around, I sat and stared.”

The bulk of the book’s text considers the geology of the wash and describes how learning about it led me to a moment of existential enlightenment. A few of my encounters with and observations of animals in the wash are recorded in a second book, *Adrenaline and Awe: A Local Bestiary*. A third book about nearby Granite Mountain is in the gestational phase.

A sense of place underlies all my books, especially those for which I write the text myself. Although I sometimes make small, highly realistic colored-pencil drawings as part of a book, the visual expression of place in the books is essentially abstract, with color and gesture playing a large role. For instance, in *The*

Wash, the division of the book into a warm rosy section and a grayish-green one represents an abrupt shift in the color of the bedrock as you walk up the wash. The book’s tilted text blocks suggest the angles of ancient rock worked on by tectonic forces. *River of Childhood*, a book about my growing up on the banks of the Snake River in Oregon, is basically blue and green, and when the accordion structure is fully extended, it is nine feet long. *Spiral* recalls a single day spent with family in the canyon of Succor Creek in the harsh volcanic landscape of eastern Oregon. The title and the large spirals that are part of the book’s design refer to the tiny fossil snail that inspired the book and the poem that is its main text.

All four books are made with paste-painted paper, a medium that allows intense color to reflect the gesture of my hand. For example, the blues and greens of *River of Childhood* were applied in long, flowing, horizontal strokes, while the hot colors of *Spiral* emphasize sharp-edged vertical gestures.

Place matters deeply to me as a person and an artist. That place is outdoors, in the American West.

—Carol Rawlings

(All images are unique, handmade, calligraphic books-accordion or case bound. Gouache, colored pencil, acrylic on paste-painted Arches text wove.)



1. Carol Rawlings, *The Wash*
Photo, Alan Lade



4. Carol Rawlings, *River of Childhood*
Photo, Jeremy Cox



2. Detail: 1st page-spread
Photo, Alan Lade



3. Carol Rawlings, *Spiral*
Photo, Alan Lade

Lettering Arts in the High Country

Guild Member Lian Canty lives and works in Crested Butte, Colorado. She is the owner of the Rendezvous Gallery, which is both a picture framing and art gallery.

I had the opportunity to stop by and visit with Lian this past summer. I was not surprised to find that Lian continues to provide a quality service as a hands-on picture framing designer, calligrapher and fine artist. Her gallery walls are filled with extraordinary samples of her fine art and calligraphy.

After viewing several projects at her gallery, we walked a couple of blocks away to visit the local radio station, KUBT, where she



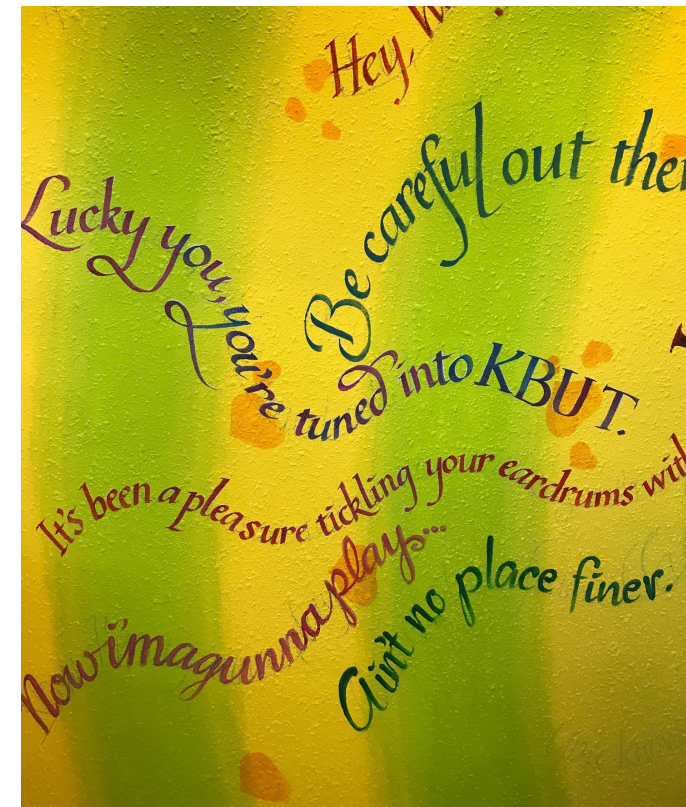
Member Lian Canty standing in front of the KUBT mural project.



Rocky Mountain Buttercup (*Ranunculus Macauleyi*) watercolor on Fabriano 140 pound hot press watercolor paper



The KUBT wall in full view.



Another close up of the variety and versatility of Lian's lettering styles.

was currently in process of working on a huge calligraphy mural project.

The parameters of the project were to bring color, and represent the world of music using a variety of her lettering hands; and art to accentuate the charm of this Colorado mountain town business. Several different calligraphy styles were used to illustrate sayings of the radio personalities that make up the family of music lovers at KUBT. This project was finished in late summer and is appreciated by employees and visitors alike.

Please visit Lian's website at: Liancantyartist.com to learn more about her work. There you may view her paintings of Colorado alpine flowers, commercial and fine art projects, and her delightful Alphabet Menagerie books.

—Renee Jorgensen

Italic Class, 2017

I begin by stating, "They warned me." Yes, they warned me that once you embark on the journey of learning calligraphy your life changes. You will never again look at the printed word with blind filled ignorant bliss. You will see everything differently.

Sandy laughed, "You won't even see traffic signs the same." David passed around sheets of splendid calligraphy copied from works hundreds of years old. "Look at the detail and the art. You will see art in the actual written word. Beautiful."



David Ashley working with a student one-on-one during class.

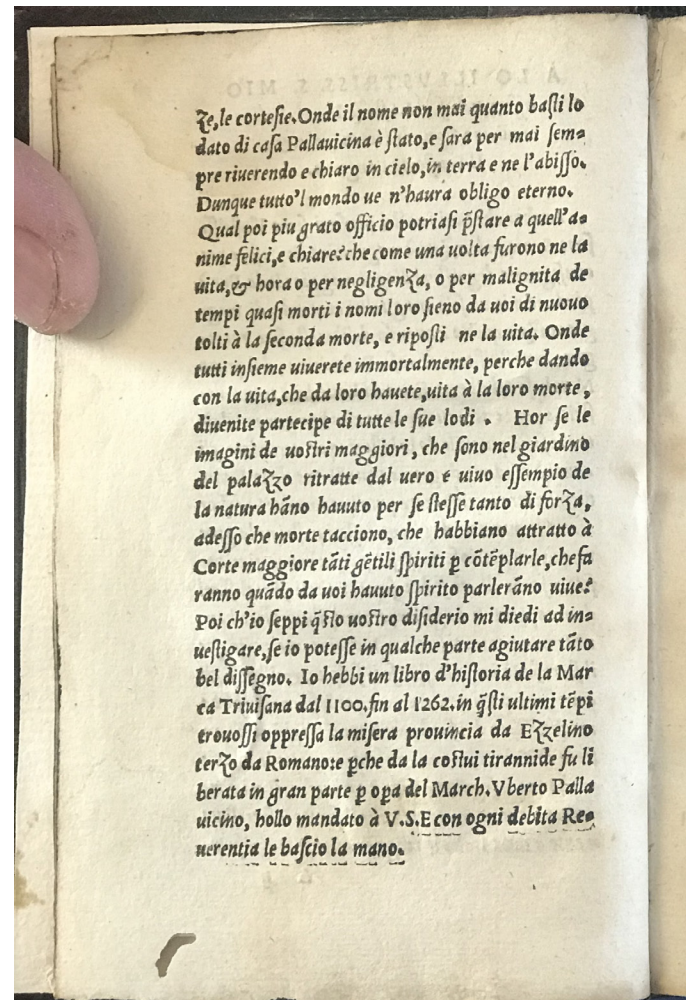
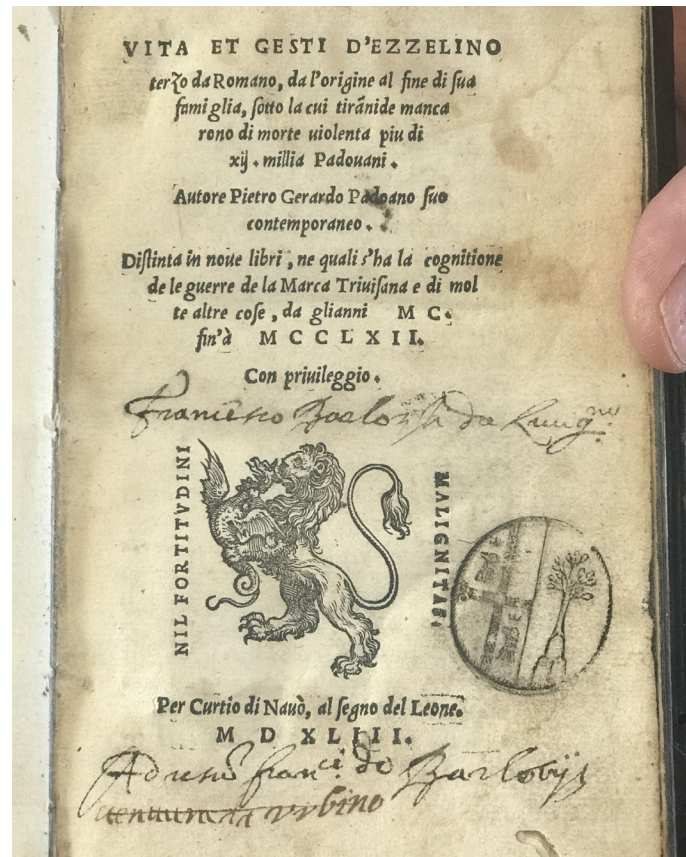
So began the Beginning Italic Workshop sponsored by the Colorado Calligraphers Guild. People young and old, artist and geologist, philosopher and delivery driver, experienced and inexperienced, embarking on a journey. We learned the discipline of lettering, spacing, and slant. They covered tools, care of tools, ink, paint, paper, color and balance. We learned more than one can imagine.

They warned me. This was just the beginning. Practice, learning, experimenting, and new forms were waiting beyond this beginner's class.

—Nina Shilodon



Above and below students hard at it in the ITALIC workshop.



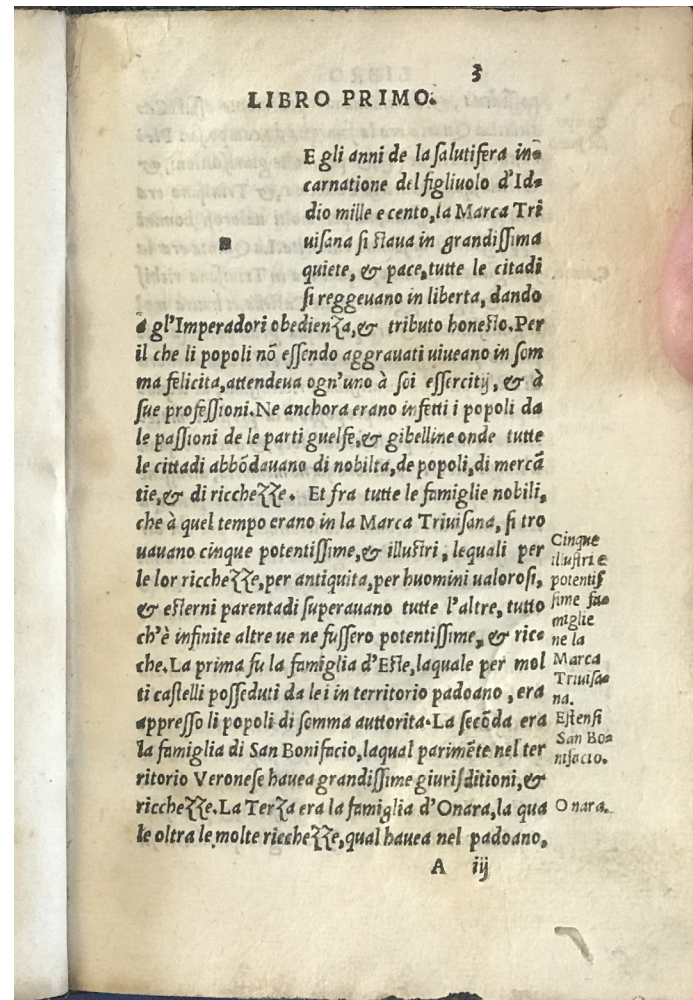
These photos are of a 1543 Venetian printed book with an exquisite Italic type, very reminiscent of the Aldus Manutius types—which are justly famous.

The book is Vita & Gesti D'Ezzelino, by Pietro Gerardo Padoano. This edition is only twenty-one years after Arrighi's *La Operina The First Writing Book*.

I had the privilege of making a leather-spine book box to preserve and protect the book, and the owner graciously allowed me to share images of the book.

The blank space, top left, on the page below is left for a hand done ornate capital.

—David Ashley



Editor's Note

Like many these days, I often peruse Pinterest, and enjoy looking at all the interesting and widely varied examples of calligraphy and type that are out there these days. Indeed, that is the point of this rant: that many fine people lack the slightest idea of the difference between calligraphy, fonts, or typography!

So, just a quick primer: if you are doing calligraphy, it is a script! If you are using type, it is a font! If you design a complete alphabet of letters and characters, you are doing typography! To be sure, there are calligraphic fonts, and typographic calligraphy; and in this digital age, the lines are very blurred—but hope this is helpful!

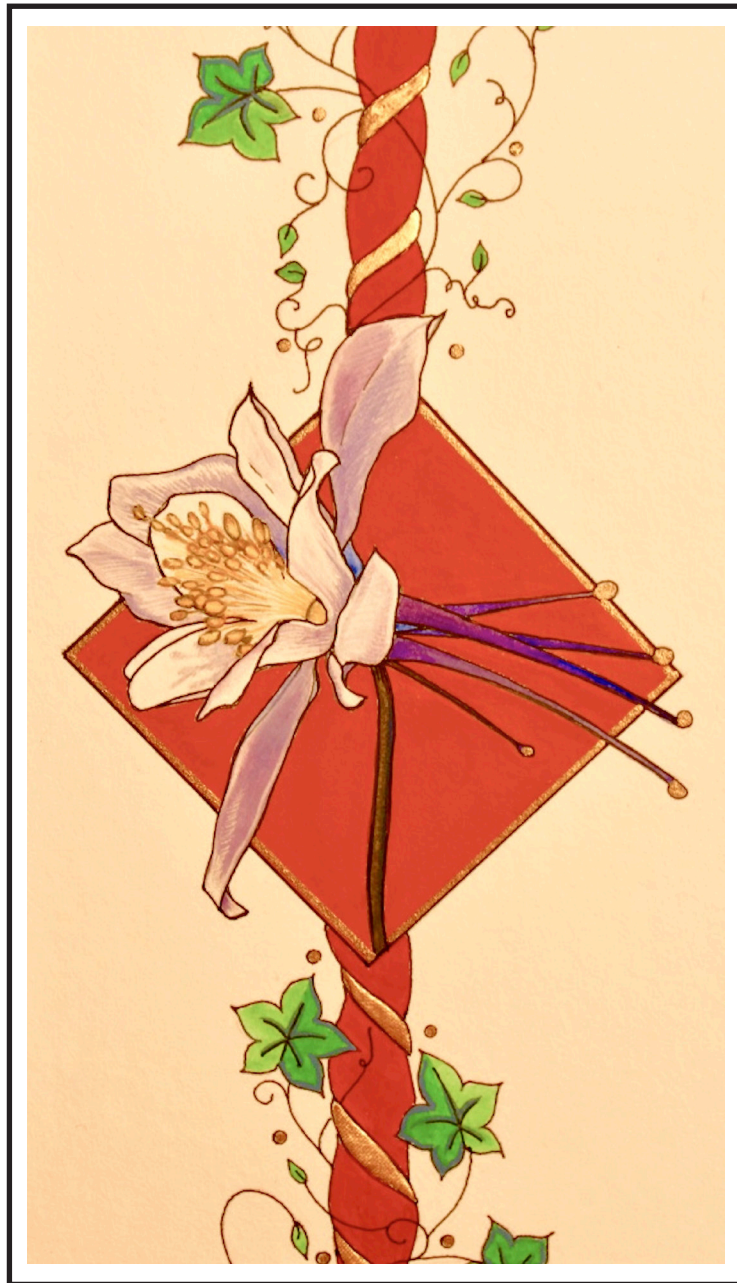
—David Ashley

ON THE TYPE:

The body of this newsletter is set in Kennerley, a typeface designed by Frederic Goudy (1865-1947) an eminent American type designer. An early use was in *The Door In The Wall* by H.G. Wells, printed by Mitchell Kennerley, New York & London, 1911. This design is based on Renaissance exemplars. All of Goudy's typefaces were first hand drawn, then punches were cut to make the printing type. Denver letterpress printers are familiar with Kennerley through two fonts cast and generously shared by local printing guru Tom Parson.

The captions are set in Cataneo, designed by Jacqueline Sakwa, 1991-92. "Designed in the spirit of sixteen century Italian writing master Bernardino Cataneo." We like this font because it is such a calligraphic Italic.

Layout and Design by Doug Viener



*Vignette detail of the Colorado state flower, the
Aquilegia caerulea, the Blue Columbine.*