

Colorado Calligraphers' Guild

NEWSLETTER

FALL 2019



*Clockwise from top left: Amity Parks workshop pieces,
Bethany banner sketch, St. Cuthbert's Gospel Book,
Carol DuBosch workshop piece*

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:

The Colorado Calligraphers' Guild
P.O. Box 102672
Denver, CO 80250-2672
www.ColoradoCalligraphers.com

OFFICERS OF THE GUILD

President:
Tess Vonfeldt-Gross: tgvscribe@icloud.com

Vice President:
Alison Richards: alison.c.richards@me.com

Secretary/ Treasurer:
Margaret Stookesberry: mjstookes@gmail.com

Workshops/ Programs:
Ann Hiemstra: ahiemstra@gmail.com

Administrative:
Alice Turak: aturak@gmail.com

Exhibitions:
D.J. Hamilton: djhmltn@gmail.com

Bulletin Editor/ Facebook Coordinator:
Renee Jorgenson: reneeljor@gmail.com

Newsletter Editor:
David Ashley: dlastudio@aol.com

Masthead design and Guild logo by Sandy Marvin. Headings by Alison Richards

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

President's Message:

Greetings, brother and sister scribes!

Here we find ourselves in the depth of summertime (with a few actual cool days followed by some hot ones!). Earlier this year, we enjoyed a successful workshop Carol DuBosch's Folded Pen Adventures, held at the lovely Rocky Mountain College of Art & Design in Lakewood. It was a full and enjoyable workshop.

At one of our board meetings, we once again brainstormed some ideas for workshops and programs for the rest of 2019 and a little beyond, including the upcoming return of Amity Parks in November. David Ashley plans to get in touch with the Norlin Library, Boulder, to plan a guild field trip there to view some of their manuscript treasures. Meanwhile, we of course welcome all suggestions and wish lists for workshop and program ideas.

As a call-out to all of you who would like to explore ways to get more involved with the guild, I hope you will consider serving on our board in an official capacity, such as vice-president, workshop chair (or a couple of folks could serve as co-chairs, which we've done before), assist with exhibits, etc. Board members work well as a team and have a lot of fun together. We can certainly use a injection of new faces with new ideas and energy!

I encourage you all, once again, to take some quiet time to recharge your creative batteries and enter into the spirit of fruitfulness of the season.

Scribe on!

—Tess Vonfeldt-Gross
President, Colorado Calligraphers' Guild



Amity demonstrating

Amity Parks

A SHARP PENCIL & A KEEN EYE

THIS well-attended workshop was approachable and inspiring, and was one of the best workshops ever. Amity was very organized and helpful and generous in sharing her tips and techniques.

Work in pencil depends on a full range of tones, which is achieved by varying pressure, in addition to the hardness and size of lead. Amity is a master at shading which gives depth and added interest to her

lettering. Also the better quality pencils are worth using.

It is important to draw your letters by holding the pencil vertical to use the sharp point and by “pressing— release—pressing”, which gives a darker start and finish to each stroke and a real sparkle to the writing. Amity advised that you should release right away and that this will soon become habitual without having to think (i.e. need to PRACTICE!)

There were exercises which didn't rely on being an experienced calligrapher. We learned how to easily create free-form knots and apply tonal shading to bring out the three dimensional appearance. This technique can be used on lettering designs also.

She showed us how to use common contact paper from the hardware store

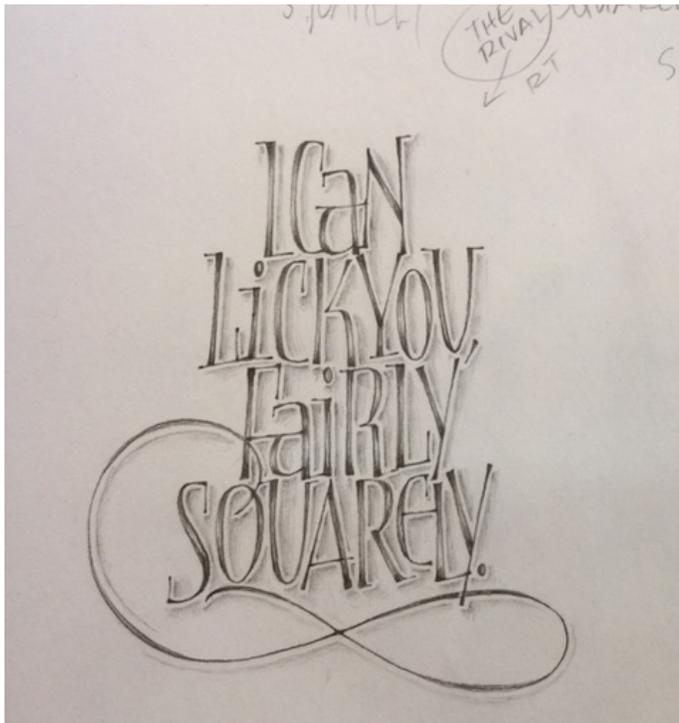
to cut out shapes, place them on paper, sprinkle with graphite dust which you rub in. Remove the shapes, re-position, re-sprinkle and rub. Remove the contact paper shapes and you are left with a multi-toned patterned piece. Obviously, you can use letter forms as well as any other shapes.

Using a Tombow Mono Zero round eraser, Amity showed how to “draw” (i.e. erase) after rubbing the paper with graphite, creating reverse white letters on a dark background.

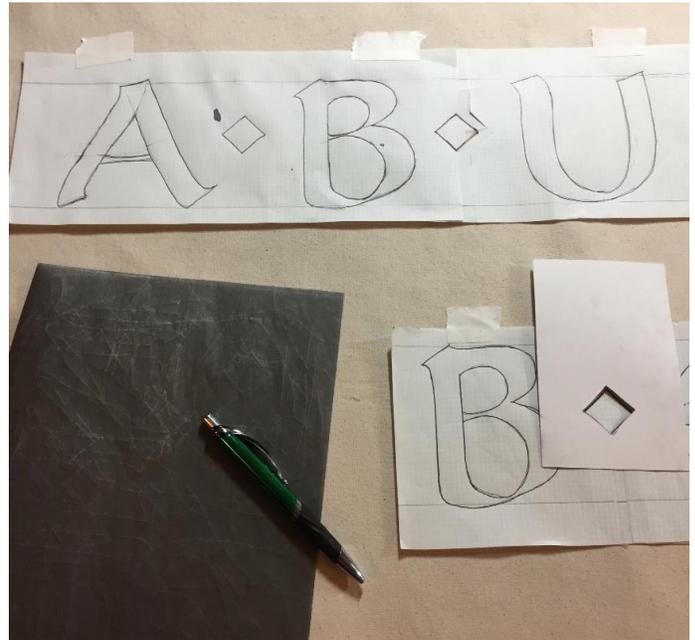
There were many such demos and exercises. Fortunately, she collected all the ideas and directions in a handy spiral-bound booklet of handouts. In addition to techniques, Amity explained how to start with thumbnail sketches to work out a layout BEFORE spending hours finishing a piece.

Working with pencil is very slow and contemplative as well as portable, so it is easy to take when you travel. And pencil can be used for final artwork, not just preliminary sketches. We accomplished a lot in this two-day workshop; Amity was an inspiration.

—Alison Richards



Amity Parks piece



Bethany banner progress sketch

Bethany Banner PROJECT

IT BEGAN as a simple request write two words in large letters on a piece of butcher paper which children would decorate with hand prints at a church fall festival. Before long, it turned into writing two words on a piece of 5' x 15' canvas which would be decorated with handprints, framed and mounted on a wall. Because that meant I'd be looking at it every time I processed with the choir for the next year or so, these letters needed to be as good as possible.

My first step was to write the words with the largest pen I had was a 15/16" Bousma brass pen dating from the 80s. This resulted in 4" letters and with the addition of a diamond between the letters, ended up with a 6' block of letters. I was aiming for a casual appearance, not too formal but with correct proportions. I traced the letters on graph paper, made a template for the pen-stroked diamond shape, corrected spacing, etc.

Luckily there was space on a basement room floor to unfold the canvas and determine placement. I taped the



Bethany banner finished

corrected letters in place and with the help of two friends, lifted the center part to an 8' table for a convenient work space. My cats were banned from the room, much to their dismay.

I purchased one foot of extra canvas for experiments. Trials with graphite paper and Saral Transfer paper followed, with Saral the winner. Using a ball point pen, the letters were transferred to the canvas and the diamonds added using the template. Taking a deep breath, I outlined the letters with a Sharpie fine pen, adding serifs and tight corners with a Sharpie ultra fine. The spacing looked okay, so I added in the diamonds which could have been re-spaced if necessary.

More trials for the actual lettering followed. Using the original pen with acrylic paint wasn't the answer. After a few trips to the art store to look at possibilities, I purchased a Montana refillable wide acrylic marker. It was available in "not wide enough" and "too wide." I opted for double stroking the letters as needed. Before I primed the wide tip, I modified it with a box knife to give a sharper edge. (This probably isn't recommended and did cause a few fibers to work loose on the rough canvas. I trimmed them with a scissors as needed.)

Fortunately this was not a rush job so I took my time, painting a few letters at a time then taking a break to let my mind

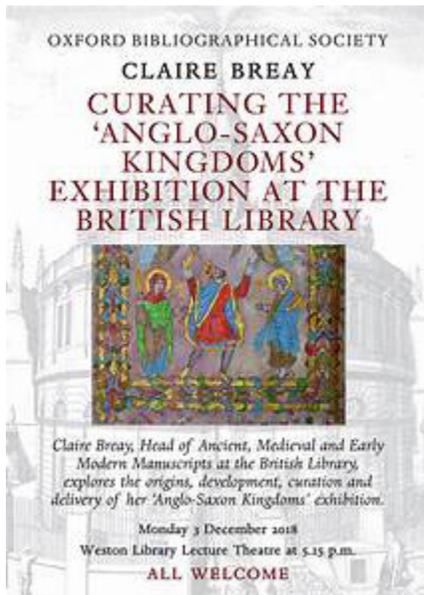
and back recover. The corners were filled in with Sharpies. Even so, the whole process of tracing, outlining and painting took less than a day and a half.

I then turned my attention to the diamonds. My original thought had been to paint them in with various colors used for the hand prints. Then I found a package of gold foil left over from a long-ago class in making banners but no adhesive for it. More trips to craft stores ensued, but I finally found a knowledgeable clerk who recommended Creative Concepts Leaf Metal and Beacon Metal Leaf Adhesive. More trials finally yielded good results and refined my technique.

Applying the adhesive to the diamonds with a brush was the most painstaking part of the project. Again I did a few at a time, finishing with an ultra fine Sharpie to outline the gold foil to clean up the edges. I tried not to watch as the children added hand prints to my masterpiece.

A good friend and handyman helped me construct a sturdy frame and attach the canvas. The final result is on display in the education wing of Bethany Lutheran Church and I don't flinch as I go past!

—Margaret Stookesberry



Anglo-Saxon Kingdoms EXHIBIT · LONDON

I HAD the immense pleasure of visiting the British Library's "Anglo-Saxon Kingdoms: Art, Word, War" exhibit on its opening weekend, when I was on holiday in London in October 2018. It was a splendid display of a vast array of manuscripts and artifacts from the period, curated from several libraries and museums from different parts the world.

Words fail to express the thrill I felt in venturing into this marvelous exhibit, finding myself within mere inches of manuscript after manuscript, broadsides and artifacts that are truly like running into A-list celebrities in our world of art and history.

Around every corner, I whispered to myself in awe (after pinching myself, of course) given the names of famous manuscripts I've read about, studied (from a historical script perspective), and admired over the years in the form of digitized images or reproductions in calligraphy books, many of which I have on my studio shelf right now. But coming face-to-face with the actual work by a fellow scribe

from many centuries ago evokes a uniquely human connection with that time, in my experience. "Giddiness with a full heart" is an understatement of the emotion I felt encountering these masterpieces.

I attended both the introduction by the curator, Dr. Clare Breay for British Library members; and then a lecture by Michael Wood at the Library's Knowledge Center. The presentation and Q&A format of Wood's lecture really was a bonus insight into the curators and their experience in working with many of these manuscripts over the course of their careers. A relatively new site has been established that provides historical information and links to digitized manuscripts relating to the Anglo-Saxons at <https://www.bl.uk/anglo-saxons>. Although this exhibit ended in February, the Sir John Ritblat Treasures of the British Library Gallery still does maintain an amazing collection of manuscripts on display year-round.

For those of us who are unable to visit in person, the British Library continually adds to their digitized manuscript collection, which can be viewed on their web-site: <http://www.bl.uk/manuscripts/>. In addition, their Medieval Manuscripts online blog at: <https://blogs.bl.uk/digitisedmanuscripts/>, makes for some very entertaining reading.

—Tess Von Feldt-Gross



Codex Amiatinus, Narrow Monastery circa 700 C.E.



Carol DuBosch tiny pieces

Carol DuBosch FOLDED PEN ADVENTURES

FOR QUITE some time, I have been attracted to the bold, rather rough-looking letters written with a folded pen. But somehow, I never could figure out at the most basic level how to use this tool. Carol DuBosch solved that mystery the first morning of her workshop, explaining that the writing is done in a staccato fashion. While the letters look like they flow, each stroke is, in fact, separate, and the pen is constantly turning 90 degrees to create the thick-thin, down-up rhythm. She put up a large and changing display of finished work on a wall and table so we could study the possibilities of the folded pen, using a variety of media.

But before we could write, we had to make our tool. Having not been to a calligraphy workshop in many years, I had forgotten what a reliable pool of consumers we are always wanting the next new tool or

material. In that context, it was refreshing to make a folded pen quickly, from simple materials. When someone asked her why she would want to make her own, she replied, "Because I'm cheap." (In fact, of course, she also loves to buy new tools. Her book, *Folded Pen Adventures*, shows an array of almost three dozen ruling and folded pens.)

Carol's casual, friendly manner, added to her carefully organized and well-paced instruction made the workshop both pleasant and useful. Of course, now the real work begins after the class is over practicing and experimenting until I can write a few creditable words and decide how folded-pen writing might enhance my work.

—Carol Rawlings-Prescott, Arizona

I loved this comprehensive *Folded Pen Adventures* workshop and met many new friends along the way. Carol Dubosch packed a wealth of information into two days of lettering fun. She states, "There are NO bad pens!" and showed us how to fix them for our own needs.

Carol included a lot of demonstration



Carol DuBosch pieces

time from pen making to script writing to working on finished projects. She explained what tools and materials were used on all her examples and where you can find them. She also encouraged us to experiment with our lettering since there are no “rules” to follow when using a folded pen.

As a conclusion to the weekend, we assembled our own books using our practice sheets and a handmade folded pen for future reference. This is a must take workshop for anyone wanting to boost their lettering inspiration and creativity!

—Ann Hiemstra

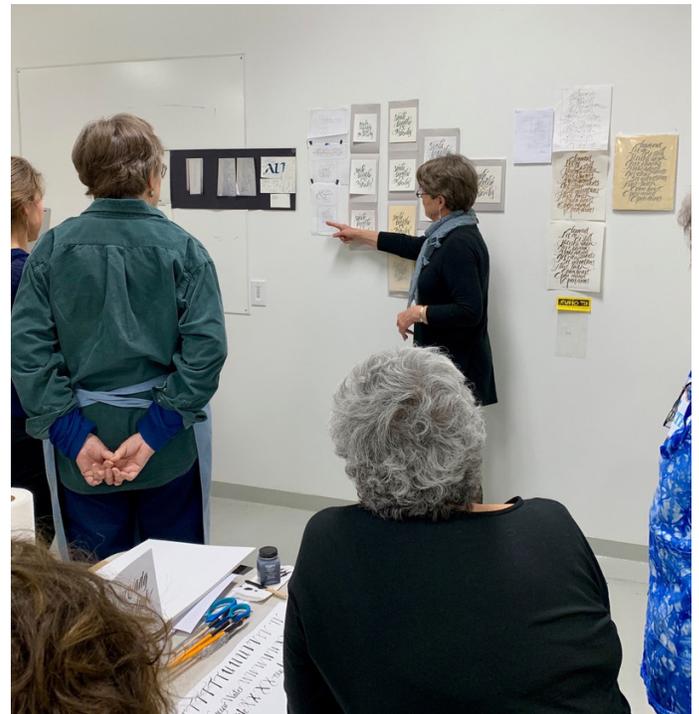
Carol was an engaging, positive instructor who offered a lot of useful tips along the way. Her instructions and demos on how to make the brass folded pens and letters of the featured alphabet were so easy to follow. At the end of the workshop, we each made a creative and practical booklet for keeping our practice sheets and handouts all in one place. It was a delightful weekend spent with wonderful calligraphers!

—Tess Vonfeldt-Gross

“I follow Carol all over to take her workshops. It was nice to have her visit Colorado!”



Carol demonstrating



Class critique session

"The studio hacks Carol shared from making lines on a page to working with a variety of materials were worth the price of admission!"

"Pens! Pens! Pens! Not just one, but we made 4 pens in this two-day workshop! Each pen taught me more about what's possible AND my mark-making abilities."

—Heather Martinez



I.A.M.P.E.T.H. CONFERENCE

THIS YEAR marked the 70th Birthday celebration of the International Association of Master Penmen, Engrossers, and Teachers of Handwriting hosted here in Denver the week of July 15-20th. IAMPETH President Marie Hornbach, of Colorado, (crownccalligraphyco@gmail.com), and her assistants created an extraordinary experience for conference attendees. The membership is 1,300 strong with nearly 320 attending the week-long conference. Members from fourteen countries around the world, and 40 of the 50 states here in America attended.

COLORADO CALLIGRAPHERS' GUILD

Twenty well known instructors came to teach and inspire fellow calligraphers. Some of the titles to workshops offered were: Designing Flourished Wedding Certificates (Angela Welch), Swinging Copperplate (Maria-Helena Hoksch), The Poetic Pen (Heather Held), Lettering of the 20's and 30's (Randall Hasson), Business Writing (Michael Sull), Pictorial Flourishing (Jake Weidmann), Painting the Acanthus in a Lush Border (Rosemary Buczek), Uncial (Barbara Close), Flourished Wedding Invitations (Angela Welch), Sickles Lettering (Skyler Chubak), Engrossers Script (Bill Kemp), as well as classes taught by Tim Botts, Harvest Crittenden, Rosalee Anderson, Pat Blair, Linda Schneider, Suzanne Cunningham, and Alyssa Law.

I studied with Heather Held who taught the nuances of the Italian Hand using a straight handle with a pointed nib, yet still lettering at a 55° slant. Studying with Rosemary Buczek I learned new color mixing strategies as we painted the traditional Acanthus leaf used to decorate borders on certificates. I focused on flourished drawing skills studying with Jake Weidmann, and how to import and convert my own lettering into digital manipulation studying with Christen Turney (the Digital Quill). The experience was rich and filled with constant immersion into the lettering arts. I am pleased to have met calligraphers from around the world and here in the US, and to reacquaint with scribes from years gone by. I came away with new inspiration to strengthen, explore and practice my skills in the fine art of lettering.

David Ashley held an Open Studio for members to stop by and view his extensive collection of vintage calligraphy, his personal lettering projects, and to learn more about letterpress printing and book arts. It was not only educational but a hands-on experience printing a keepsake souvenir on his 1890s Chandler & Price press.

—Renee Jorgensen

The beautiful part of IAMPETH is the binder with all the information and exemplars from each teacher and each class. Even though you only take five classes, the binder is a forever reference for the



IAMPETH conference demonstration



Hand drawing

students. The conference was wonderfully put together with plenty of room to work and with document cameras, microphones, and screens in place, so sixty folks in each room could see and be part of the learning process. IAMPETH is not just a conference for pointed pen writers. We used a variety of Speedball pens, pencils, gold, watercolor, colored pencils, brush lettering and were presented with a huge array of every kind of class. The interaction with fellow scribes was invaluable. Paper and Ink Arts, a catalog company we all know, was there for all supplies we needed and then some. We also had a presenters room full of delightful antique inkwells, pens, and writing papers. There was an Archives room filled with books, and samples of Master Penmen works throughout the centuries. My personal favorite class was with Randall Hasson, who taught Lettering of the 20's and 30's with extensive research into that subject. Most of the teachers are Master Penmen and have taught throughout the USA.

We were so lucky to have had IAMPETH here in Denver.

—Jill Quillian

Focus on Book Arts

I DISCOVERED the wonderful world of Focus on Book Arts (FOBA) in 2017 when Jill Berry who was teaching there suggested that I might enjoy taking classes there. Held every two years at Pacific University in Forest Grove, Oregon, the conference is organized by wonderful, hard-working volunteers. I took two classes: a one day watercolor technique class and a 4 day pop up class with Shawn Sheehy. I loved both classes. Although I have made many pop-ups, I was the slowest in the class. Shawn was unfailingly helpful and patient. Ask to see my book of all the pop-ups we made. In addition to enjoying the campus, the other participants, and my classes, I won four items in the fund raiser raffle including Shawn's book *Welcome to the Neighborhood*. What a treasure, how lucky am I?

This year I signed up late so I was able to take two two-day classes but nothing on the in-between day. Kristin Doty (who often teaches at the international calligraphy conference) taught "Drawing for Everyone." She managed to help me



Drawing exercise

overcome my feelings about my drawing ability. She used letters to help us see shapes and gently guided us through several exercises that were very helpful. On the off day I asked one of the local organizers for recommendations of where to go. She was listing various wonderful places to visit when she mentioned that puffins had arrived at the ocean. I screamed "PUFFINS!!" I have puffin fever having seen them in Scotland and been unsuccessful in Ireland due to rough seas. The whole cafeteria heard me. She loaned me binoculars and a map and off I went. I did see puffins but would not have been able to without the binoculars. The next day everyone wanted to know whether or not I had seen puffins.

Bonnie Stahlecker's two day "The Modern Slip Book" was a revelation. In addition to learning a wonderful movable structure, we learned many techniques with acrylic paints. Bonnie is an excellent teacher.

There was a faculty exhibit in the library, another fundraising raffle (this time I won five things!), a hospitality night; a trade show and a passport that had been letterpress printed that we could get stamped for prizes. The campus is lovely. The food was fresh and creative. I highly recommend getting on their mailing list and planning to attend June 23-27, 2021. For more information:

www.focusonbookarts.org.

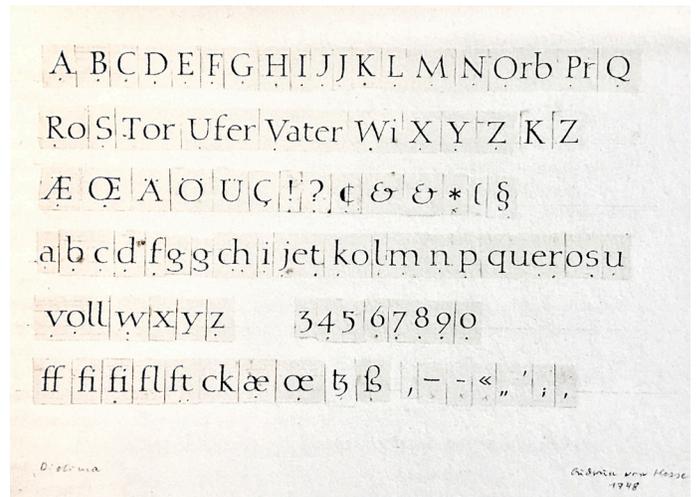
—Alice Turak

About The Type

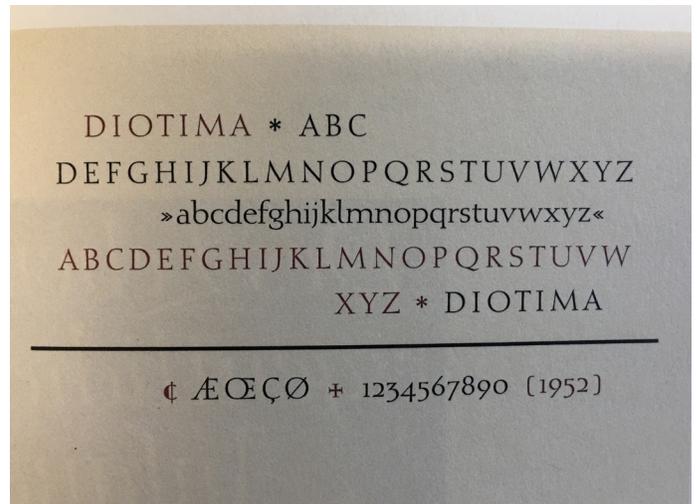
THIS newsletter is set in Diotima and Diotima Italic, designed by Gudrun Zapf von Hesse in 1948.

A calligrapher, bookbinder and type designer, Gudrun was married to Hermann Zapf until his passing in 2015.

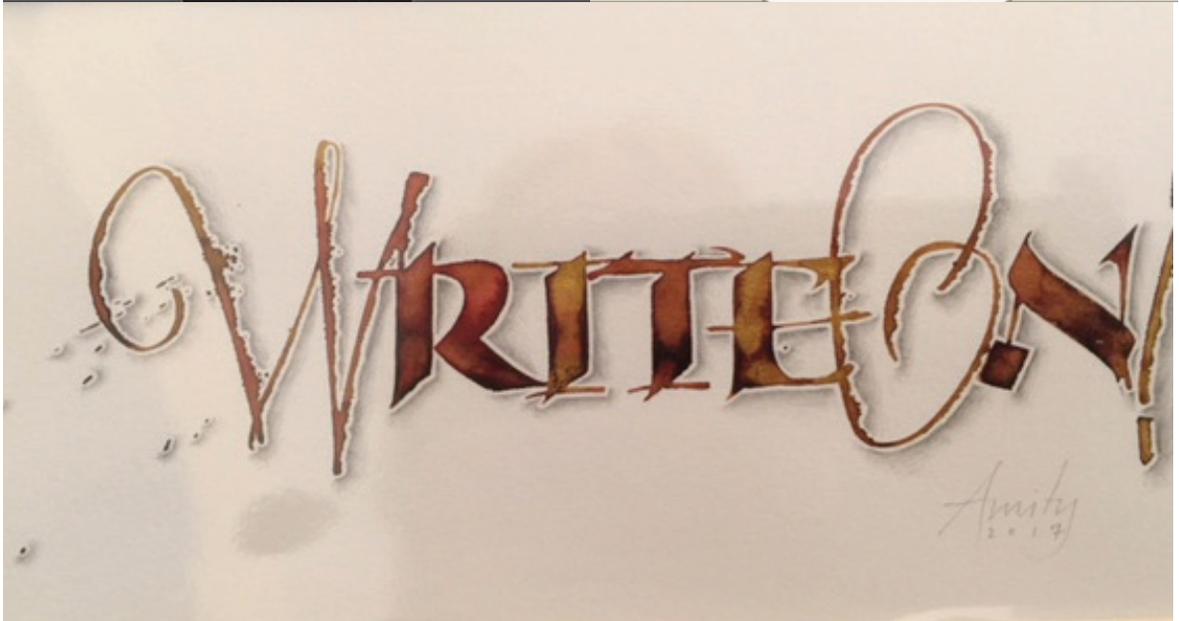
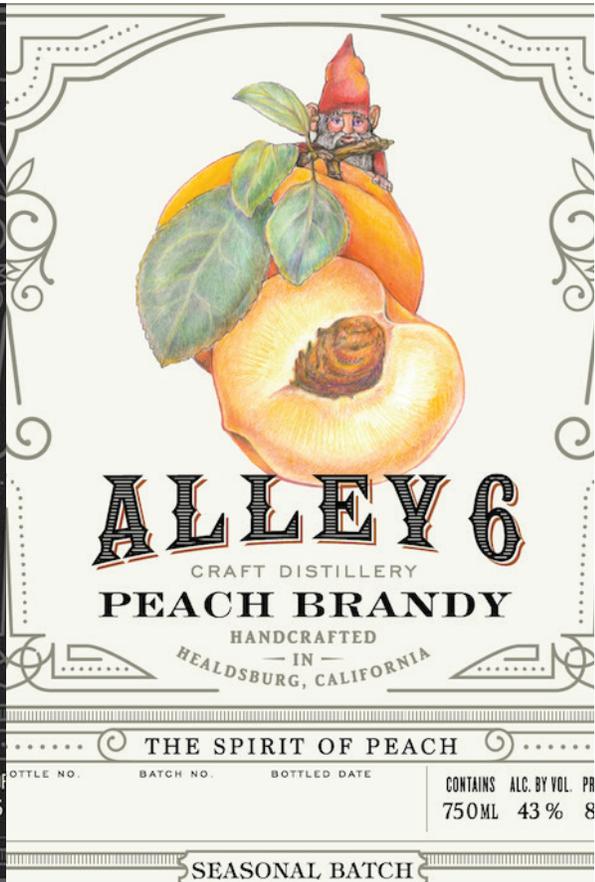
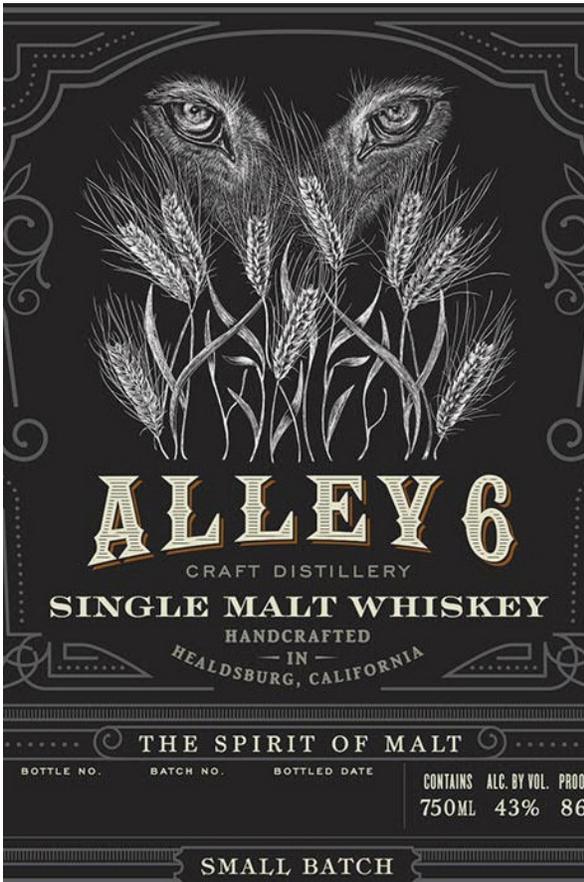
At the Stempel Type Foundry in 1948, she was invited to design the typeface based on the calligraphic sketches shown below. Diotima Roman, Italic, and the Ariadne Swash capitals were released in 1952.



Calligraphic sketches



Type specimen sheet



*Top: Renee Jorgensen spirtis labels
Bottom: Amity Parks piece*