

Fall/Winter 2005 Workshops

JULIAN WATERS

Columbia Art Center

Columbia, MD

Saturday and Sunday

October 22 - 23

9:30am - 4:30pm

INTRODUCTION TO BLACKLETTER - PART I



This is the first of two weekends exploring compressed blackletter styles, starting with the evolution of style from late Carolingian toward the early simple Textura.

In the Spring we will continue with more complex later forms, moving toward the Fraktur styles.

Das letzte
Landesaufgebot

As inspiration we will keep in mind the best historical and contemporary work, especially from 20th century masters Koch, Zapf, Neugebauer, Spemann, etc.

Rochester Institute of Technology

The
Hismarch
Found

The
Rockville
Times

The main focus, however, will be to make our own modern writing successful: concentrating on even spacing and strong forms while understanding some of the variables that make strong vivid lettering hang together well.

Time permitting, we will do some paper cutting, a fun exercise which produces satisfying results quickly and reinforces the graphic qualities of blackletter.

Members: \$125

Non-members: \$150

Level – All

Supplies :

Slant board (or lap board)

Largest Speedball nibs (C-0, C-1, C-2)

Largest Mitchell nibs with separate reservoirs

Poster pens (e.g. 1/2" folded type, like Coit)

Good non-bleeding ink (e.g. Higgins Eternal, stick ink or black gouache)

Good translucent layout paper such as Borden & Riley "Boris" (at least 14" x 17")

Scissors

X-acto blade

Dark-colored paper

Cutting board (back of paper pad will do)

Sharp pencil

Eraser

Removable tape

Plus the rest of your basic and favorite supplies!



Photo by John Keith

www.waterslettering.com

A leading lettering designer since the 1970s, he designed the award-winning font family Waters Titling for Adobe Systems and his clients include National Geographic and U.S. Postal Service. He has lectured widely in North America, Europe and Asia. In 2003 *Work by Julian Waters, From Sketch to Final Art* was published as a WCG Scripsit publication. It is dedicated to his father, Peter Waters, who died that same year.

An avid table tennis player, he is a two-time USATT Ironman Award winner, and has won more sanctioned tournament matches than any other player in the U.S., four years in a row.

SHEILA WATERS

Columbia Art Center

Columbia, MD

Saturday and Sunday

November 19 - 20

9:30am - 4:30pm

Members: \$125

Non-members: \$150

Level – All

Supplies :

Pre-cut pieces of cold-pressed watercolor paper, size 8 1/2" x 11" (about twenty sheets) for making gradations and experiments to put in binder sleeves to start your own reference source.

Gouache :

• Two reds:

cool = magenta (purplish red - lightfast if made with quinacridone)

warm = scarlet lake or flame (orange-red)

• Two blues:

cool = cyan or phthalo (greenish blue)

warm = ultramarine (purplish blue)

• Two yellows:

cool = lemon or cadmium yellow light (greenish yellow)

warm = golden yellow, chrome, or cadmium yellow medium (orange-yellow)

However, for economy, one primary (or spectrum) yellow can suffice as it works with cool and warm

Note: Primary or spectrum red and blue are not substitutes. These single primaries produce a smaller and duller range of mixtures, e.g. purple becomes "mud."

• White and black

ADVENTURES IN COLOR:

Exploration of the Double Primary Color Palette

First Day: Practical color theory, using the Double Primary Palette

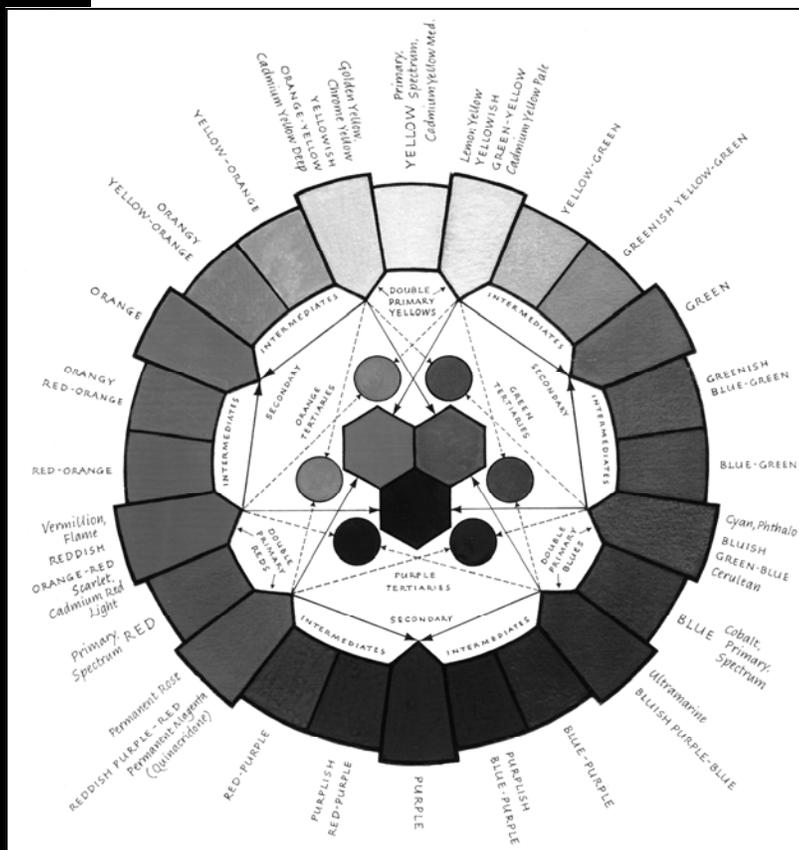
Objective: A personal approach to color theory that really works. We make a series of gradation charts to learn how to find the thousands of shades of colors hidden between the tubes of only six colors, plus black and white. Mixing in this way unlocks greater understanding of how color can work for you and how to match any colors.

Second Day: Experimental

Loosening up and trying out many media techniques such as mixing; making transparent flat, graded and opaque washes; masking; writing in color on top of color with sharpness; trying out various tools and materials to produce interesting textures and effects.

Other Supplies : Several palettes with small hollows, two water containers, old watercolor brushes for mixing, plus one wide flat brush, 3/8" wide, for making color swatches quickly, pipettes or droppers, pen holders with favorite nibs. Notebook, pencils, rags, scrap paper. Any experimental tools and materials you wish, such as sponges, toothbrushes, saran wrap, waxed paper, salt, tissue, oil pastels, wax crayons, color pencils, rice, waterproof inks, acrylics, etc.

Materials fee : \$15 to cover a set of 13 color charts (good color copies from SW's originals) and seven binder sleeves to hold them. Use of SW's tools and materials as needed.



Born in England, Sheila Waters studied at the Medway College of Art in Kent, then for her Master's degree with Dorothy Mahoney (assistant to the great pioneer, Edward Johnston) at the Royal College of Art in London, specializing in the lettering arts. Following graduation in 1951, at twenty-two, Sheila was elected a Fellow of the Society of Scribes and Illuminators and began a career devoted to commissions for royalty, museums, libraries, collector and publishers, and some part-time art school teaching. While still a student, she began her museum studies, being privileged to work from rare, valuable manuscripts. These studies have been at the core of her understanding and the development of her precise techniques. Since immigrating to the U.S. in 1971 with her family, her influence has reached students across the U.S., Canada and abroad, and includes being a founding member and first president of the Washington Calligraphers Guild.

BETSY RIVERS-KENNEDY

Columbia Art Center

Columbia, MD

Saturday and Sunday

December 3 - 4

9:30am - 4:30pm

Members: \$125

Non-members: \$150

Level – All

Supplies :

MANDATORY—Bring as many artworks and pieces you have that have mistakes in them.

The more you bring is the more you'll be able to practice and learn these repair techniques! Else you'll have to bring materials to create "flawed" pieces.

White gouache or Dr. Martin's Bleedproof White

Razor blades and an X-acto blade knife

Small brushes (size 0 - 000)

Burnishers (any kind of any size and shape)

Erasers (One of each of whatever you may have in your toolbox: white polymer, black 'Factis' (for dark papers), pink, kneaded, imbedded polymer (for ink removal), handheld battery-operated models for crafts, and electric handheld models)

Eraser shield

Water containers

Mixing trays and palettes

Gum Sandarac (if available)

Favorite inks, nibs, pens, paper and brushes

"OOPS! NOW WHAT?!"

Troubleshooting and Mistake Repair



Mistakes...we've all made them. Misspelled words. Left-out words within sentences. Suddenly not enough room at the end of a line to fit in that last word. Transposed letters.

Accidents...yes, the patron saint of calligraphic mayhem, Titivilius, is hard at work here, too. Contents of ink bottles unloaded onto a nearly finished piece. Oily fingerprints.

Stubborn, phantom pencil and ink lines. Tiny rips and tears appearing in the working materials. Nibs scratching and

splaying out, skipping and digging into the paper's surface.

But does all this mean that you should throw away artworks that are victims of these problems? No!

During this workshop, you will learn how to correct and salvage those pieces you once thought could not be saved. You will learn proper means of erasure and creative techniques of repair.

Betsy will also bring in her own portfolio of favorite mistake pieces for a candid show-and-tell discussion.

Betsy Rivers-Kennedy earned her B.S. IAEEd degree at Virginia Polytechnic Institute with Post Graduate Studies in Art at both the University of Houston and Old Dominion University.

She has participated in private studies and workshops with Reggie Ezzell, Donald Jackson, Sheila Waters, Ieuan Rees, Mark Van Stone, and Peter Thornton. She holds a remarkable record of attending 16 international calligraphy conferences since 1981. Currently, she is an artist/calligrapher in Norfolk, VA, at the D'Art Center and is an instructor in both calligraphy and mechanical drawing. She is also the author of *Insights into Left-Handed Calligraphy* (self-published in 1984 with its second edition in 1986 and third edition in 1992).

REGISTRATION FORM

Registration will begin on September 30, 2005 (no earlier postmarks, please) and continues until approximately 1 week before the workshop date, or until the maximum number of participants (16) is reached. If there are not enough registrants one week prior to the workshop, it will be cancelled.

Registration is assigned in the order received, with preference given to WCG members. You will be notified if you are in the class or on the waiting list. If the class is full, your workshop fee will be returned to you.

Fill out this form and send it, along with a #10 stamped self-addressed envelope and a check made out to Washington Calligraphers Guild for the appropriate amount to:

Kara Koppanyi • 744 Camberley Circle, #T-1 • Baltimore, MD • 21204

Telephone registrations are not accepted, but if you have a question, you may call Kara at 410-769-9040 or email her at karalko@earthlink.net. Or, you can call Louise Harris at 310-596-7773 or email her at louikecole@aol.com; or Karen Daly at 301-365-2664 or email her at kedaly@alum.bu.edu.

NOTE: The fees listed below are shown for: WCG members/Nonmembers

- \$125/\$150 — Julian Waters: *"Introduction to Blackletter - Part I"* 10/22-10/23
REGISTER BY 10/14/05
- \$125/\$150 — Sheila Waters: *"Adventures With Color"* 11/19-11/20
REGISTER BY 11/4/05
- \$125/\$150 — Betsy Rivers-Kennedy: *"Oops! Now What?!"* 12/3-12/4
REGISTER BY 11/18/05

_____ TOTAL ENCLOSED

Name _____

Address _____

City, State, Zip _____

Phone (H) _____ (W) _____

E-mail address _____

Are you a WCG member? YES _____ NO _____

Basic Supply List

Note:

Please check supply list for each workshop. All of the items listed below may not be necessary.

Drawing board
Pillow or cushion
T-square
11x17 paper (i.e. grid, 16 lb. layout paper, paper for pens, etc.)
Pencils
Toolbox
Black inks
Assorted pen nibs (i.e. Mitchell, Brause, Speedball, etc.)
Pen nib holders
Chisel point markers
Watercolor markers or colored pencils
Kleenex, paper towels or rags
Water jar
Gouache
Containers or palettes for color mixing
Brushes for color mixing
Scissors or X-acto knife
Drafting tape
An eraser

Cancellations

Refunds will be given only if the class is canceled by the Guild, your place is actually filled from our waiting list, or if you find someone to take your place in the workshop. Please give us as much notice as possible. All changes in registration must be handled by Kara Koppanyi. If you cannot make the course, you must call Kara Koppanyi at 410-769-9040 at least 24 hours in advance so that she can notify any wait-listed people.

Housing

Hosts and drivers may be needed for our out-of-town instructors and are eligible to receive a 25% rebate on class tuition.

To volunteer, please contact Louise Harris at 301-596-7773.

Monitors

The monitor is responsible for introducing the instructor, checking the enrollment, ensuring that coffee supplies and critique forms are available, and enlisting the participants to set the room in order at the close of the session. Please contact Jennifer Kolls at 703-753-0081 to volunteer.

Reviews

We need volunteers to write reviews and take photographs of our workshops to be published either in the WCG Bulletin or Scripsit or for use on the website. You will be reimbursed 15% of the workshop fee if your review is accepted by the editor. The review submitted must have little or no editing needed.

Please contact Tamara Stoneburner either at 703-858-0987 or tms@gracestone.com.

Location & Driving Directions

Columbia Art Center

6100 Foreland Garth (Long Reach Village Center), Columbia, MD

Take I-95 to Rt. 175 toward Columbia. Turn right onto Snowden River Parkway; turn left onto Tamar Drive. Turn left into the Long Reach Village Center (Foreland Garth) and park. (The Art Center is on the other side of the Safeway supermarket.)