

The Valley Flourishes

SAN FERNANDO VALLEY REGIONAL • SOCIETY FOR CALLIGRAPHY



SUMMER NEWSLETTER
2023



Summer is upon us – how did that happen! It seems like we just finished Letters California Style. I'm still warmed by the memories of this year's conference and getting hugs from all our friends. We've collected some comments on student's classes which follows. The Valley Regional has some great workshops planned. Nina Tran will give a "Copperplate Booster" workshop on July 5 and 12. Go to the Sfc website – www.societyforcalligraphy.org for information and to register. Stay tuned to the Sfc website to see more workshops coming up. We'd love to see you there. Have a great and creative summer!

Callie Inesi

ARTWORK BY DAWN PONIST
from workshop with Roxanne Glaser

UPCOMING SFV WORKSHOP - NINA TRAN

NINA TRAN - COPPERPLATE BOOSTER

WEDNESDAY, JULY 5 & JULY 12, 2023

ZOOM WORKSHOP 10AM -1PM



This class is designed for those who are already familiar with Copperplate script and want a refresher. On our first day, we will review the minuscule letters and all the nitty gritty details such as fine manipulation for squaring tops and bottoms of strokes, terminal dots, spacing, and consistency exercises. Our second day will be dedicated to tuning up our majuscule letters. We will review the underlying characteristics that unite them as a family and ways we can improve our capital flourishes.

Register for this workshop online at www.societyforcalligraphy.org

Workshop fee is \$60 and is open to all current active SfC members.
Limited number of spaces.

Nina Tran is a calligrapher and single-mom of 3 based in Los Angeles, CA. She teaches pointed pen and broad-edged scripts with a focus on Copperplate, Spencerian, Gothicized Italic, and Gothic Textura & Fraktur. When she is not writing or studying letters at her desk, she enjoys sunshine in the garden, hiking and reading.



INKWELL- WORKSHOP WITH ROXANNE GLASER

DRAWN TO GRATITUDE WORKSHOP - by Anne Bystrom

In March I had the good fortune of taking a class through the San Fernando Guild with Roxanne Glaser.

The SUPER DOODLE GIRL! Roxanne started us out with some quiet moments at our desk, taking slow steady breaths, inhaling and exhaling - "Breathe in Creativity. Exhale doubt"

This practice did have a calming effect. Roxanne shared that she is a certified yoga instructor.

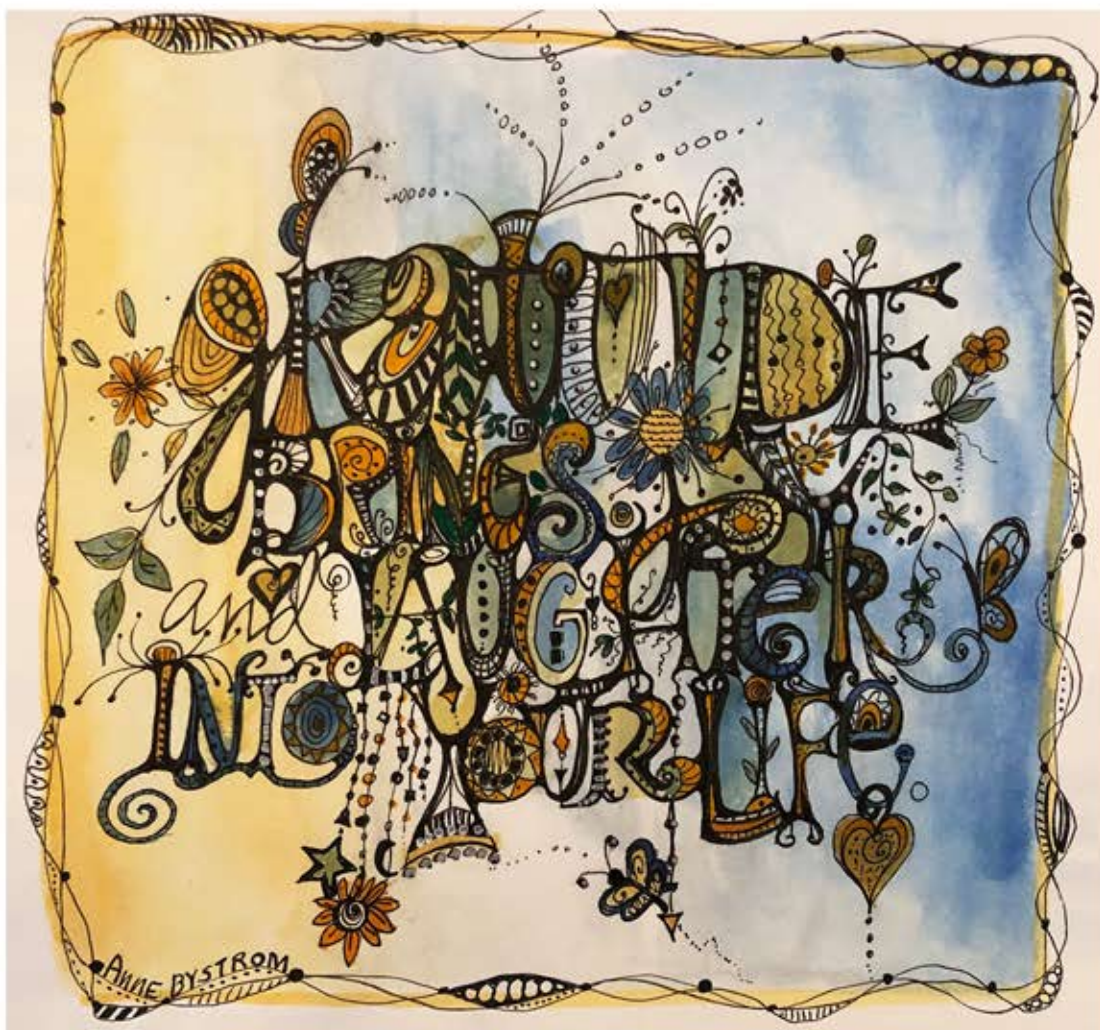
She then launched us into the the work by having us select a quote focusing on gratitude, making simple pencil drawn letters which we then inked. We connected all the letters with each other smoothing out all the sharp corners. Apparently this process is called the neurogenic art style.

At this point we were encouraged to be improvisational, adding more lines and lots of doodles. As she put it "let your pen dance across the page."

To add color to our work we used just two colors from the Windsor and Newton Calligraphy collection, Dark Blue and Yellow Ochre. I was amazed at how many different colors those two produced! Painting wet on wet, dry on wet and adding marks and details with the Micron Pens and white Uniball Signo pen our abstract work slowly started to take shape. All in all the message Roxanne gave us during this whole process is one of expressing gratitude and focusing: focusing on the lines and the direction and movement of the pen and the brush, as you produce lines, letters and apply color.

She left us a quote from her yoga discipline;

"Train yourself to let go of everything you fear to lose" Yoda



ARTWORK BY ANNE BYSTROM

INKWELL - WORKSHOP WITH ROXANNE GLASER

I truly enjoyed the paced, carefree drawing with Roxanne. After a long time it felt that I didn't have to worry about measuring and drawing the lines, I continued doing what I like best daydreaming and the Magic just happened. Most importantly not watching the time, itself was the Zen feeling which is indescribable!!!
Thank You!

Mina Choski

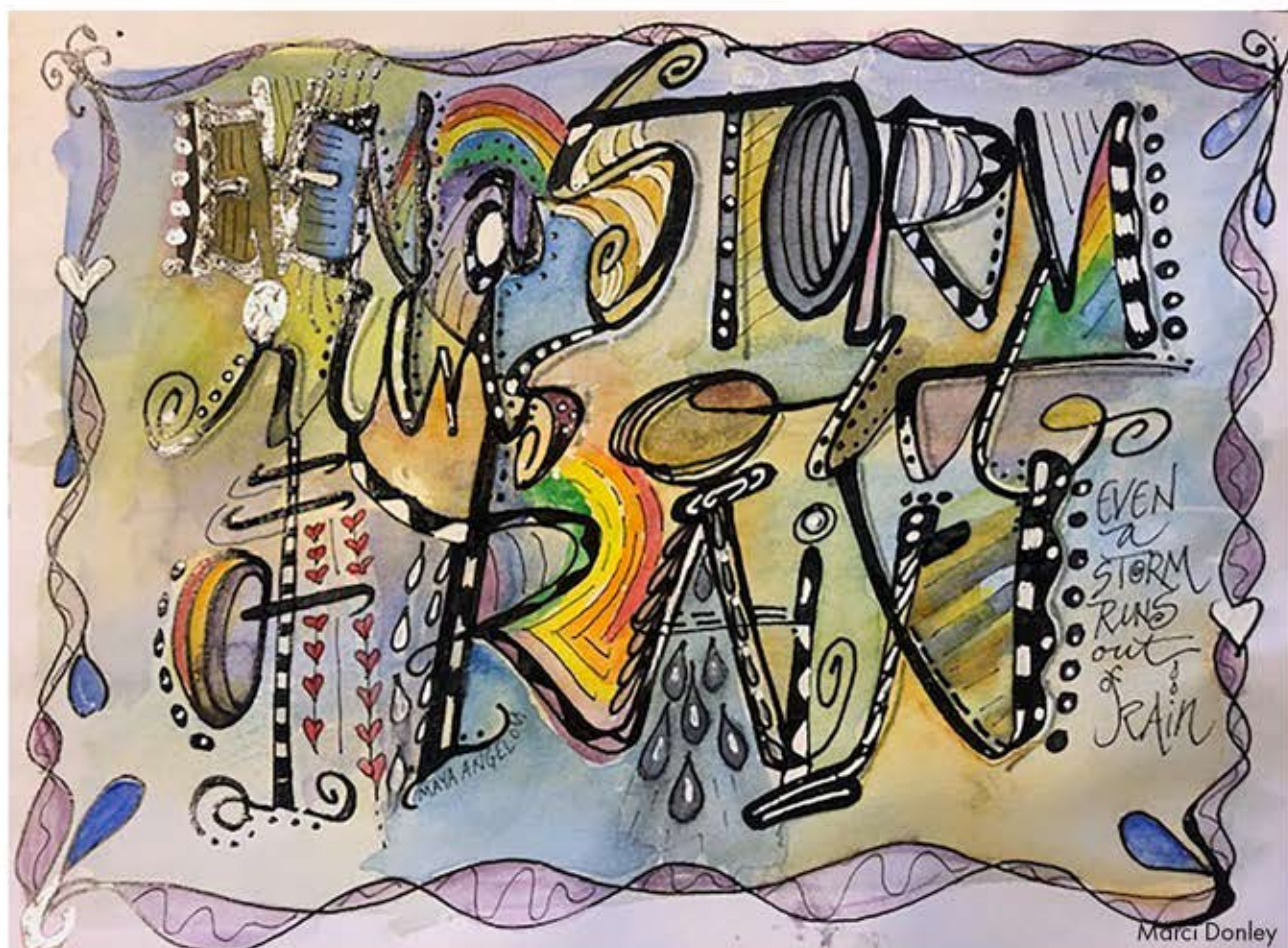
Artwork by Mina Choski

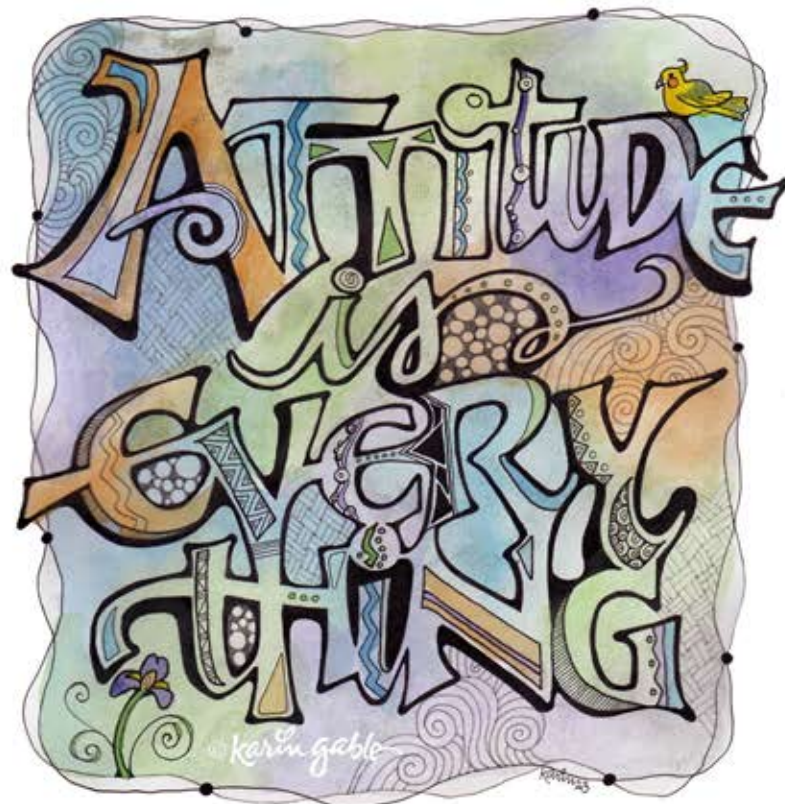


Roxanne shared her process of experimenting with three primary colors of various ink or paint sources to create a specific color wheel and discover the three new tertiary colors that will come into play as you apply and mix colors on your artwork.



INKWELL GALLERY - WORKSHOP ARTWORK





INKWELL GALLERY - WORKSHOP ARTWORK



INKWELL - BOOK ARTISTS EXHIBITION-SYDNEY, AUSTRALIA



On a recent trip to Sydney, Australia to visit my elderly mother, the person that has always been my art inspiration; I visited a local book artists exhibition at the Manly Art Gallery & Museum. Manly is a famous Sydney beach and harbour community and is just a short drive from my brother's home where I stay and a twenty minute ferry ride across Sydney Harbour, and is located at the southern end of the beautiful Northern Beaches peninsula.

An artist's book is a medium of artistic expression that uses the form or function of a 'book' as inspiration.

Every two years the Northern Beaches Library Service holds an Artists' Book Award attracting entries from around the world. Books are selected from the entries to form an exhibition. From the exhibited books, judges then select books to be acquired and added to the 100 plus artist books the Northern Beaches Library Service holds in their collection. This collection is unique to their community and public library service.

Artworks submitted in the biennial Artists' Book Award feature a variety of artistic techniques such as linocuts, watercolour painting, digital printing, concertina books, letterpress, etching and photography. Artist books challenge the conventional book format and are a unique art form.

I enjoyed the diversity of book structures and techniques. Various printing methods with mixed media applications were popular but each example was quite different. Many artists explored the landscape and natural world and life during Covid was another popular topic. Not much in the way of calligraphic books but was well worth the visit.

Virginia Farr-Jones



MARAMA WARREN

Overflow

2022, South Coast, New South Wales

Recycled and plant papers, eco prints, handmade inks, linen thread.

"Overflow" is a waterfall book structure about the incessant rain that drenched the east coast of Australia in early 2022, creating a national emergency. We didn't know then that more rain would bring further destruction and heartache to hundreds of people in towns and communities throughout the year.

Marama Warren is a writer, artist and teacher who lives on the south coast of NSW. Over seventy of her artists' books are in the Rare Books and Pacific collections at the Alexander Turnbull Library in New Zealand and others are in collections in Australia, Scotland and the USA.

INKWELL - BOOK ARTISTS EXHIBITION

KAREN NEAL

Australian Magpie
2021, Melbourne, Victoria

Multiple Linocuts, chine colle, letterpress,
feather, thread, linocut printed fabric cover.

After having regular daily visits from a Magpie pair and their family for 5 years, I wanted to create a book that told the story of my connection to them. This is that story using my observations and images taken from my photos of them as I developed an understanding of their behaviour. They have really earned my respect and brought such joy as well as a lot of noisy squawking to my backyard.



ROSLYN KEAN

Crossings
2022, Sydney, New South Wales

Hand printed woodblock

2022 celebrates 90 years of the Sydney Harbour Bridge. My family recalled the opening, enjoying the walk on that glorious day, 19th March 1922. Living in Sydney the bridge or commonly known as the "Coat Hanger" plays a part in your life. Either the daily commute, crossing for social and cultural events, walking across or doing laps at North Sydney pool, it belongs to the city and it's people.

During the past 90 years it has been painted 18 times, an estimated 73,000,000 crossings annually with 200,000 a day. Crossing the Bridge is especially magical at sunset.

INKWELL - BOOK ARTISTS EXHIBITION



DEBBIE MACKINNON

I Will Be Back (Outback Concertina)
2022, Sydney, New South Wales

Mixed Media, watercolour, gouache, ink, pencils with collage.

It is a rare privilege to spend time in remote Arrernte Country in the East MacDonnell Ranges, N.T. The landscape is enthralling, the rocks change colour constantly as the light shifts throughout the day, and I drew a new section into my handmade concertina book on location each day. It's a slow process of contemplation set against fast and loose mark making with foraged tools.

I am part of the landscape as I draw it-not just recording what I see but immersing myself in it, as my unfolding landscape gradually emerges. I will be back.....

TRISH YATES

Forest Glow
2021, Sydney, New South Wales

Woodblock, wax, sumi ink

Forest Glow was made as a double side accordion book so that both the inside and outside of the book can be viewed at the same time. The images have been printed first with woodblocks and then altered using wax and sumi ink. This book was a response to the aftermath of bush fires in our local forests and if positioned in the light then the glow is apparent.



TARA AXFORD

Stories from the Neighbourhood
2022, Sydney, New South Wales

Mixed Media: paper, card, fabric, bark, thread.

A collection of 12 small books, held in a book size case. The volume symbolizes a year. The covers are created from paperbark found in my neighbourhood. The palm size pages are made up of my discarded prints, inspired by my local surroundings, marks made on paper or fabric that reflect the textures found, and observed.

Each one is unique and tactile and invites close inspection and a wanting to know more. There are no words as the stories can still be written, or interpreted by the reader, these fragments allude more to memories collected while living here.



INKWELL - BOOK ARTISTS EXHIBITION



VIOLA DOMINELLO

Seahorses of Manly
2022, Sydney, New South Wales

Ink, pigment, watercolour, gouache and acrylic.

Sea horses and sea dragons of Manly are delicate, magical creatures and because of their venerability, their habitat is threatened by degradation, over exploitation, and possible stress from rapid climate change.



JEN CONDE

Metaphor for Life
2022, Brisbane, Queensland

Intaglio, ink.

This book is a handmade gesture of the artist's observation of the movement of fish during a recent snorkeling trip. They are forever exploring and investigating, whilst swimming in circles.

INKWELL - BOOK ARTISTS EXHIBITION



RACHEL DUN

Fieldnotes

2022, Brunswick Heads, New South Wales

Etching, Embossing, Woodcut, Dragon Fold artist book

I am fascinated with the macro landscape and all the microcosmos that make up the ecosystem. By living slowly within nature, the concealed is revealed, gifting inspiration in every aspect.

As an artist I have a responsibility to portray nature so others value and protect its fragility. In choosing the dragon scale fold for my artist book "Fieldnotes" as a metaphor for nature as it is no longer used or appreciated.



KIM HERRINGE

SkyDancers

2021, Maleny, Queensland

Monotype, Linocut, Letterpress, Blind Embossing

It was a special afternoon and a privilege to watch and hear these glorious feathered creatures dance from tree to tree, screeching and squawking, chattering and crying. Then they flew away. And how best to celebrate an afternoon watching a crackle of yellow tailed black cockatoos devour the banksia trees? Make a book.

ELIZABETH BANFIELD

an autobiography of sorts 2021, Victoria

Linocut, colour pencil, thread, phase box enclosure

LETTERS *California Style* 2023

Letters California Style 2023 was a FABULOUS gathering of old and new friends at Kellogg West Conference Center. It heralded our returning to a new "normal". One of the participants compared it to the "Roaring Twenties" following WW1. It was a joyful breaking out after a terrible time. We had a fabulous faculty and everyone seemed to enjoy their classes. We had a terrific presentation by Rick Paulus, taking us on a trip from the White House (as Chief Calligrapher) to the Sea (showing us his fabulous sand calligraphy). I hope you'll join us next year. You can pre-register by sending your \$50 check to our Registrar, Lona Lee at 2050 Lomita Park Pl., Lomita, CA 90717 with an indication that it is for Letters 2024 registration.

Following are some reviews of the classes at this year's Letters by students in their classes. Our faculty this year were excellent, as expressed by the student's comments.

Carrie Imai



YUKIMI ANNAND - SEQUENCE: CALLIGRAPHIC MARK MAKING IN SEQUENCE

In the making of calligraphic marks, Yukimi Annand emphasizes the importance of giving the activity full concentration, with your mind and body fully in the present. This will allow the marks to have life and vitality.

We began this expressive mark-making exercise utilizing various widths of mat board dipped in sumi ink. We used these so-called "edge" tools to make new letter forms, utilizing the various edges of our tools to create fascinating letters, forms and textures. This involved techniques such as sliding, curving, stamping and tapering. We were then encouraged to follow through with our new letterforms to create a full alphabet; then to write out the words from our chosen quote. Yukimi encouraged us to develop different ways to emphasize words or phrases that bring out the main meaning of our quote. I chose a line from Rabindarath Tagore: "Fill my mind with your music to last through the desert of noise." I used various size differences, shapes and locations to emphasize the words that spoke most to me.

Following through in this practice in calligraphic experimentation, we were shown how to make our marks (letters) on long, narrow paper and then to fold this into an accordion book; further creating wonderful small square "vignettes" after the paper was folded. Finally, we used monoline ink pens to create letter forms in new shapes; ultimately creating a complete alphabet from which we wrote out our chosen quote in many new ways.

As I had done in a previous class from Yukimi, she encouraged us to put all of our folded practice sheets into a portfolio, with mat boards for the front and back. I love going back through my portfolios to re-live the experiences that I had with Yukimi Annand's expert and very sensitive guidance.

CAREY ORWIG



Various student work and Yukimi's demonstration work.

GINGER BURRELL - STITCHED BINDINGS: SHOWCASE YOUR LETTERING IN HANDMADE BOOKS



Imagine a class at Letters California Style with no letters!

In Ginger Burrell's class we created a wonderful set of handmade books to provide unique places for our calligraphy. Ginger began with the basics of how to make the Davey board covers which were used for each of the books we made. We covered the Davey board with 12x12 paper brought by Ginger. There was plenty to choose from and for every taste. The books included an Envelope Fan Book with inserts just waiting for some beautiful calligraphy. This book was our most spectacular. We made two different Star Books. For one we learned how to embed small, but powerful, magnets to keep the books open. For the second, we made pockets to hold little notes or treasures and used ribbon closures instead of a magnet. Next, we learned Crown Binding, a structure with a fixed accordion spine and removable pages, perfect for doing calligraphy after the binding is complete. We did make one book with words, a Peace Flag Book with words for peace in 30 different languages. Ginger provided the content for these books. Our final in-class project was two tiny triangle books with coordinating covers and pages. These were to have covers of contrasting colors, such as one black, one white. Ginger did one yellow and one red, for mustard and ketchup! My covers were similar in color, one was a trail map (organic) and the other a map of the London Underground routes (man-made). We bound these using a Coptic stitch.

There were only six of us in the class and the range of creativity was enormous. We got a lot accomplished and some of us even made extra books. Ginger gave each of us a parting gift, a pop-up book kit.

Ginger was one of the most patient and generous teachers I have had. She made sure that each one of us was successful.

ELENA CARUTHERS

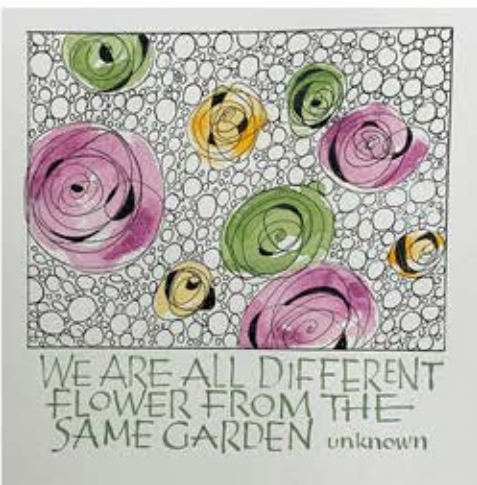


BARBARA CLOSE - WORDS IN BLOOM

It's hard to put into words the fun we had in Barbara's class. She gave us step-by-step instructions, tools and inspiration and everyone bloomed with wonderful flowers, each in their own artistic way. She made every project a success and to me that is a sign of a "great" teacher. We all went home with finished pieces of art and lots of ideas. I have continued to push the creative envelope and hope to bloom even more in the future. Till we meet again, thank you Barbara Close for sharing your gifted talents.

CAROL HICKS

Various student work.



ED FONG - AN ITALIC JOURNEY: FORMAL, DELICATE AND EXPRESSIVE VARIATIONS

Tucked away in a small room off the kitchen, three students were lead on a journey of fabricating pens out of bamboo and bird feathers! We had a wonderful setting and were lead on our journey with Ed Fong, master calligrapher. Safety first with special gloves and finger cots for use with sharp blades. Bamboo was worked to make numerous bamboo pen of various widths for Italic lettering! Ed taught us how to make comfort grips and beautifully wrapped handles! Thin lines! Broad marks! Graceful strokes! Ed demonstrated his method of using the pens to make broad marks and graceful strokes! Ed is a munificent teacher. He shares his knowledge and does with great patience – every students dream!

Romantic quills out of both goose and turkey feathers! And a reservoir! Ed taught us how to clean, soften, and cure the quills. We learned to shape the quills and then add the reservoir for each one. We were rewarded with very thin lines and elegant quills.

Ed taught us how to use a loupe to ensure sharp edges for thin lines! And how to sharpen the edges to maintain those thin lines we love as our tools were used. We were blessed to have a small class with a teacher who was so prepared. Ed thought of everything!

This was my first experience at the Letters Conference. My teacher was amazing! The SfC organizer's efforts resulted in a well-run event! Thank you so much! Can't wait for next year!

When offered again, I highly recommend Ed's class to everyone who is interested in making your own pens. You will learn so much! And love every minute of being taught by Ed!

CAROLINE ARAKAKI



PETER GRECO - GOTHIC FLOURISHING

In Peter's artistic expression calligraphic fonts, angles, and formats create movement—almost singing the message and announcing that the topic at hand is broader than any one quote can embrace. His collaging of layers invites the observer to walk into the work. Greco creates forests of expression by chaining intricate aspects of calligraphic letters into subtle backgrounds or borders. The letters become design, while the design communicates as deeply as the words.

NANCY CHRISTINE KAZANJIAN



Work by:
Peter Greco

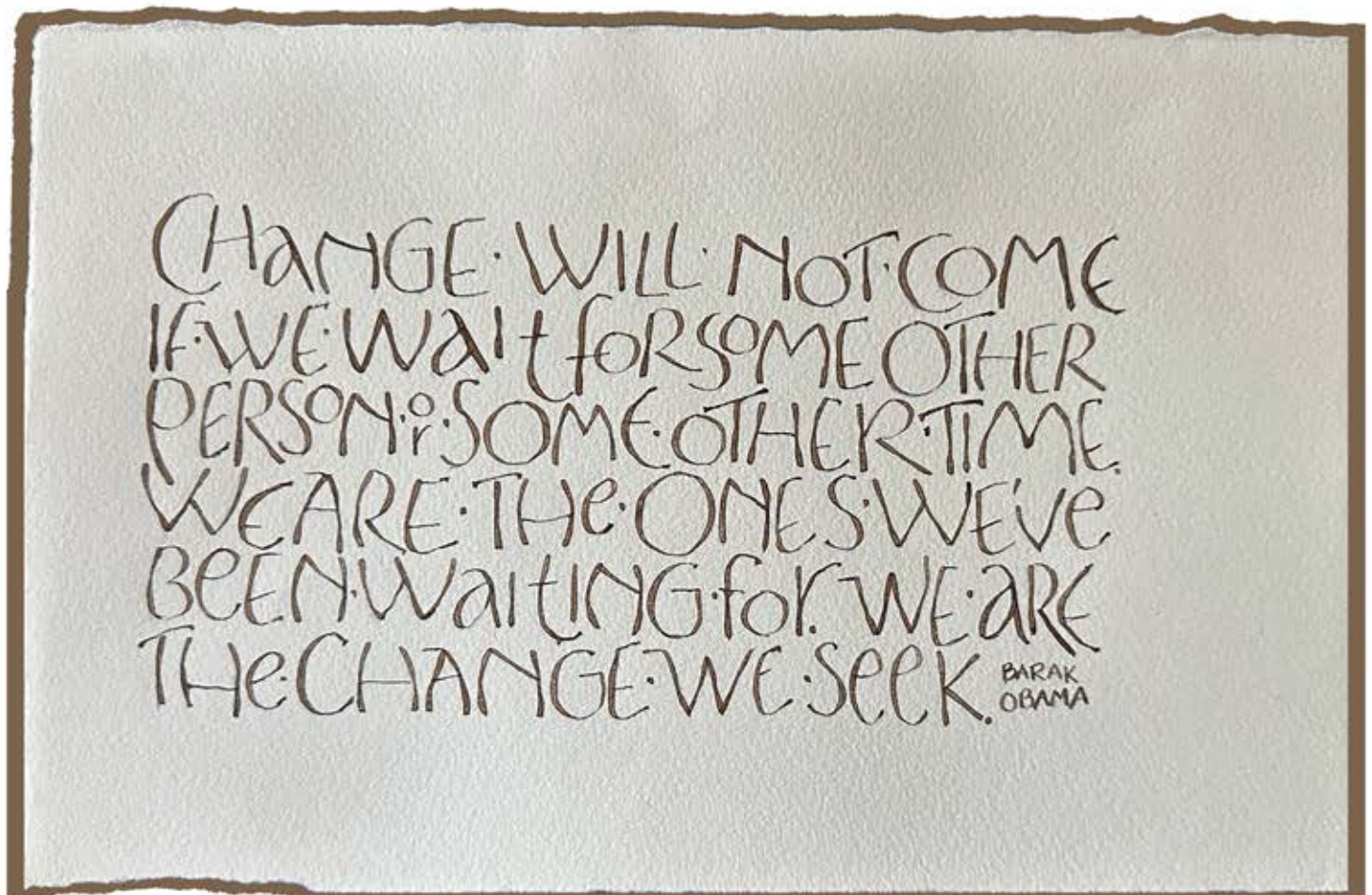
Row 2 & 3 -
Student work



RICK PAULUS - AN INTRODUCTION TO THE TRULY FLEXIBLE POINTED PEN

I was lucky to be a part of The Truly Flexible Pointed Pen - Rick, as a former calligrapher in the White House, is an expert and an excellent instructor. Using pointed pens, Rick guided us through a series of alphabets including formal and informal Romans, Uncial and Kecseg-inspired Blackletter. With each alphabet, Rick took us through a slow and careful modeling of each letter in each hand. Rick strongly recommends using an oblique holder - not my favorite but I was willing to try. And I'm glad I did. Rick even let me try his pen, one he has had for 40 years! I am a real beginner when it comes to pointed pen but Rick's instructions were clear and he is very patient. Layout hints were helpful: starting with a center line so as to work both sides. We worked a lot with compacting letters and words, fitting ascenders and descended into open-spaces. With each iteration, the letters and words became more my own, and formed an eye-pleasing composition. By the end of the class, I had a relatively nicely done piece, nothing finished of course, but I feel encouraged to continue to work on it. It seems Rick so enjoyed the conference that he signed up as a participant for next year!

LISE ORWIG



Artwork by Lise Orwig

JANET TAKAHASHI - LETTERS OF WHIMSEY AND THE ART OF FINDING CREATIVITY

Three-and-a-half days with the one and only Janet Takahashi? Yes, please!

In her jam-packed class, Janet revealed all of the sorcery behind her artistic and creative on-the-go journaling. Her class was like watching a magic art show followed by a big reveal. Our constant ooohs and ahhs were immediately followed by sentiments along the lines of "why didn't I think of that?!" – like when she showed us how to rule lines using chopsticks or how to score and cut magazine pages using a ballpoint! #MacGyver

Janet's unique way of organizing the class in an alphabetic theme made the learning experience enjoyable, "sticky", and full of fun surprises. As we jumped from letter to letter and from concept to concept (A for Angles, B for Blending, C for Color Theory... etc), there was no shortage of Aha! moments and cool takeaways. I thought I knew what I was in for (I mean, I read the class description), but I was not prepared to be constantly mind-blown by stories, demonstrations, and abundance of gold nuggets that she delivered one after the other.

Janet's natural talent for storytelling and conveying complex concepts into distilled ideas that anyone can grasp in a matter of minutes not only makes her an excellent teacher, but an approachable and lovable one. Being in her class was a truly inspiring, moving, and empowering experience. I'm so grateful for the opportunity to learn from the warm, wonderful, and whimsical Janet Takahashi.

NINA TRAN



Exploring color blending with warm and cool watercolors.



Watercolor palette swatches.



Janet taught us to look for objects in our paint swatches.



Creating dimension in objects with hatching and water-soluble ink.



Drawing 3D objects using the concept of contour lines.



Using painted panels for holding text.

REBECCA WILD - TAKING LINE FOR A WALK WITH PAUL KLEE



What a refreshing and creative 4 days it was to spend time with Rebecca Wild at Letters California Style this past February. I was not very familiar with the art of Paul Klee but Rebecca acquainted me with many examples of his work along with stories and influences of his life. I found that the use of line in his work blends perfectly with the art of calligraphy. Rebecca first had us "write" our names on a strip of paper in a very loose and exaggerated style. We turned it around, over and upside down and recopied 8 characters that we could pick out. I say characters because they did not look like letters at this point, only line. These 8 characters ended up being used in every one of the 7 inch square art pieces we created with different techniques.

The first thing that impressed me about Rebecca was her teaching style. Her handouts are explicit and complete on every step of the process we took. Step by step she thoughtfully took us through each project in detail and in real time so we could watch and ask questions. It was refreshing to finally be there in-person and have the opportunity to interact with her and the other students. There were many different mediums and methods we explored, each one based on a different period of Paul Klee's works. There were many examples of Paul's as well as Rebecca's interpretation to give us direction. 1. Pastels and Contact Paper, 2. Embossing Tools and Pastels, 3. Pastels, Acrylic Paint with a Stiff Dry Brush and Cold Wax, 4. Oil Pastel Transfer with Color Washes, 5. Grid with Black Ink and Pastels. Each project was unique and everyone's interpretation was different. We all had one or several techniques that were our favorite and even had time to complete another. I found that creating a second one was more successful as I could build on what I had just learned on my first "experiment".

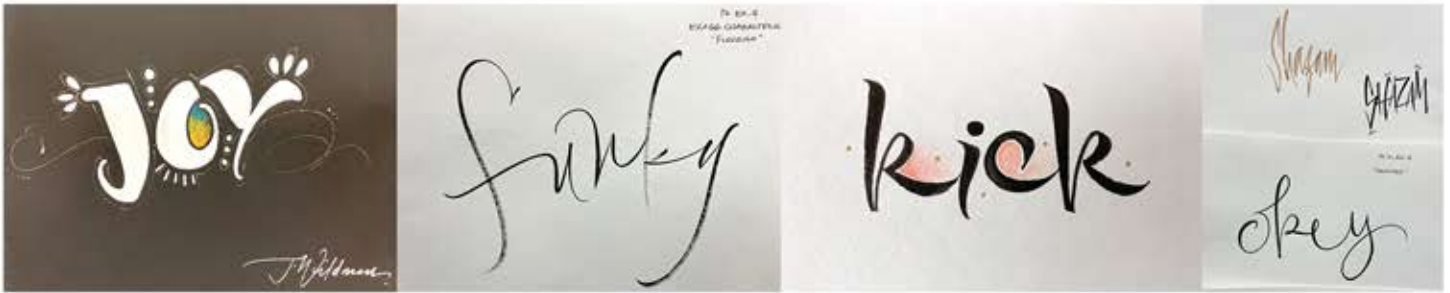
At the end of class on Monday we all gathered around to view each other's work and share our experiences, which itself was instructive. I would say everyone was successful and had plenty of time to complete their projects, some even had multiples. Even though the supply list looked a bit daunting at first, we used every item and Rebecca supplied additional tools and paints for us to use. I would even take this workshop again as it was stimulating to be able to use so many different techniques that always produced different results each time. Thank you Rebecca!

DEBRA FERREBOEUF

REBECCA WILD - TAKING LINE FOR A WALK WITH PAUL KLEE



JULIE WILDMAN - PASSIONATE POINTED BRUSH



Class examples from Julie Wildman

In our classroom with glass walls overlooking the lush CalPoly Campus, we embarked on a “Passionate Pointed Brush” adventure.

This workshop with Julie Wildman was a welcome hands-on experience. Julie gave each of the four participants much personal guidance; prodding us to put our own passion into the lettering.

We tried several tools, including Pentel brush, water brush, markers (Ecoline, Tombow, etc.) and, of course, the sable pointed brush.

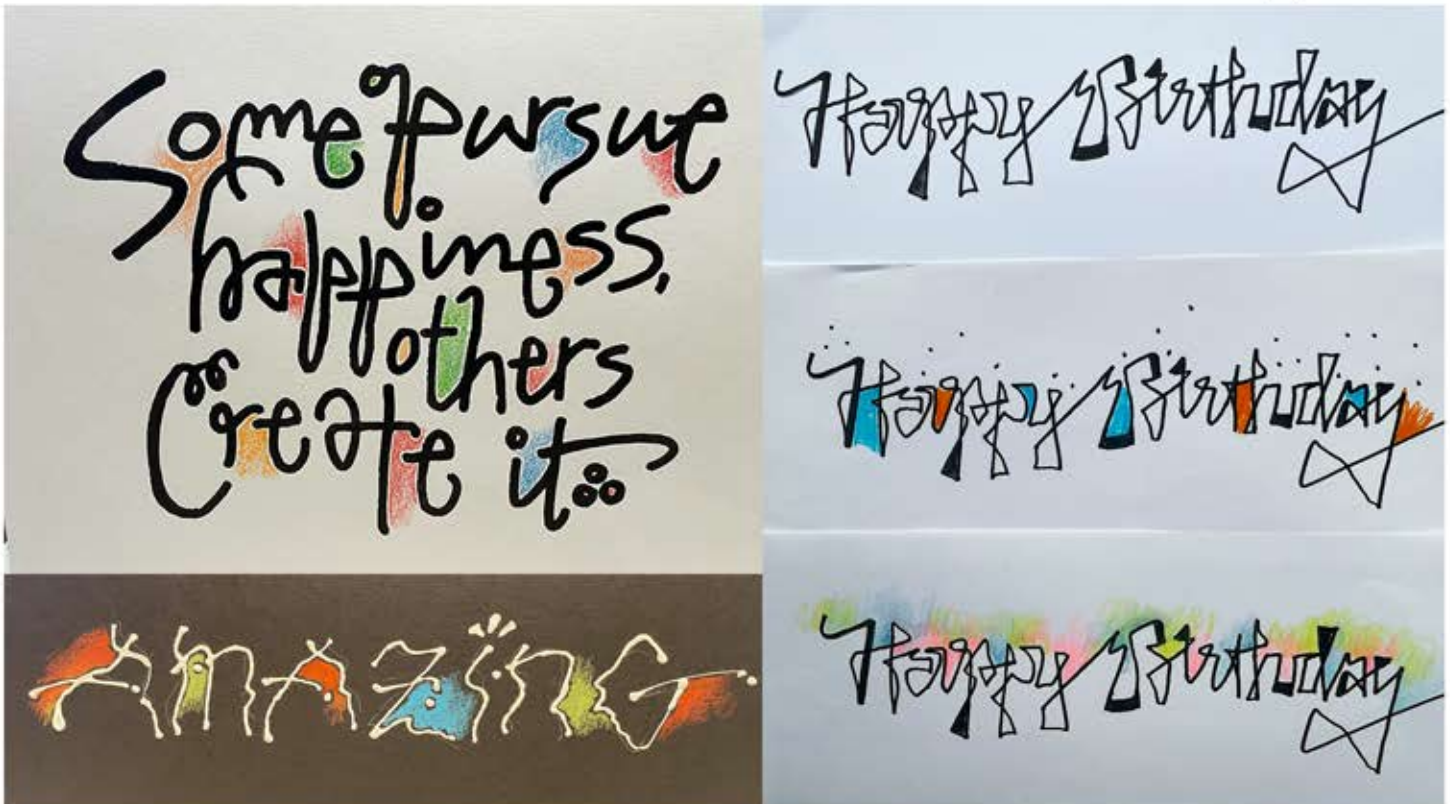
Quickly veering from more formal brush lettering, we expressed our thoughts with loose, spiky, funky, stretched, rounded, flourished (and more!) styles.

Julie showed us many ways to embellish the lettering also, and gifted each of us with a brush lettered word of our choice, written in a style appropriate for the word.

It was great to have the guided freedom, knowledge and honest critique that Julie Wildman provided.

DEE ANDERSON

Artwork by Sylvia Kowal



DOROTHY YUKI - NATURE MAKES AN IMPRESSION - BOTANICAL PRINTING



Dorothy Yuki's Letters class, Nature Makes An Impression-Botanical Printing was fabulous, well organized, intense and filled with information overload. One of the things I loved was the log sheets we were given to track the paper, plant material, mordants and modifiers we used on our prints. Space was even included to record the timing and baths we used. When I returned home, I printed out photos of my prints and kept them with the log sheets.

Dorothy supplied copious amounts of plant material, patterns to make birds, cards, journals and even instructions to make an origami bowl. The intensity came with trying to print the ten sheets of paper and silk scarf in only three days while turning some of them into projects. I came back to class two nights just to iron dried papers because I couldn't bear the thought of not getting every paper printed. The instruction was excellent and there was so much that on our last morning our brains were about to explode.

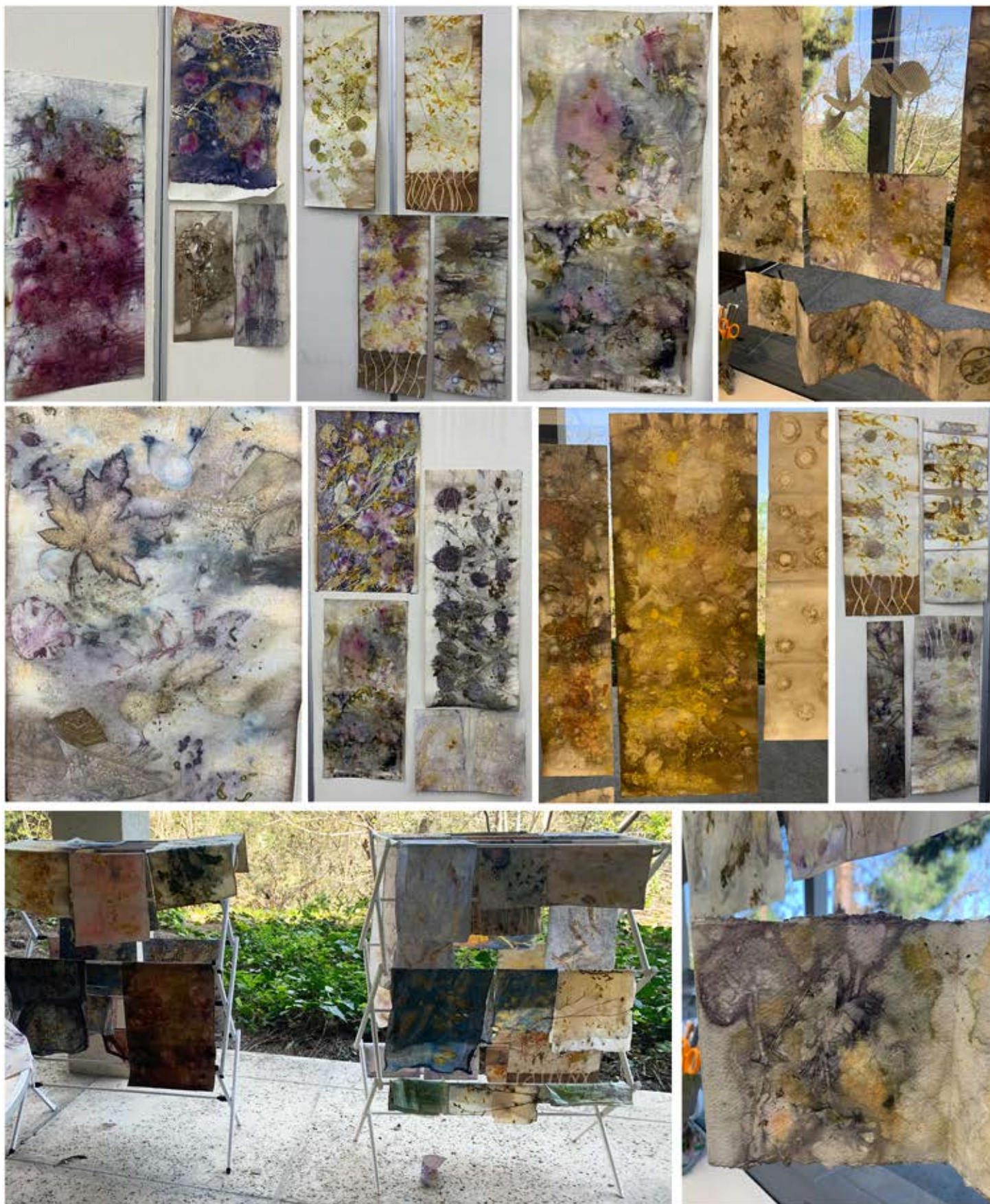
This class was so much fun and the camaraderie during the reveals (as we removed our prints from the baths and peeled off the botanicals) bonded our classmates.

GAYLE ACKERMAN

Ecoprints by Gayle Ackerman



DOROTHY YUKI'S CLASSROOM - BOTANICAL PRINTING GALLERY



Student work from Dorothy Yuki's classroom.

INKWELL - THE COLOR GREEN



UNDERSTANDING THE COLOR GREEN AND ITS SHADES

By Jesus Marquez

<https://novacolorpaint.com/blogs/nova-color/color-green-and-its-shades>

The color green is the color between yellow and cyan on the visible spectrum of light. In the RGB model, green is an additive primary color, along with blue and red.

Green is the color of the chlorophyll in leaves and of certain precious stones like emerald and jade. We associate the color green with things like money, wealth, nature, life, and health.

As an artist, it's important to understand this refreshing color, how it's used in the past until today, what it means and the different emotions it evokes, as well as its different shades, and how to produce them.

A BRIEF HISTORY OF THE COLOR GREEN

Neolithic people from Northern Europe never painted with any green pigments but they did use the color to dye their clothes using Birch tree leaves. Ceramics from Mesopotamia also depict people wearing vivid green costumes using an unknown dye.

The ancient Egyptians saw the color green as a symbol of regeneration and rebirth. They painted everything from their papyrus to their tomb walls with powdered malachite to depict healthy crops brought about by the Nile river. The ancient Egyptians also used green pigments by mixing yellow ochre with blue azurite and dyeing clothes with saffron then blue dye from the roots of the woad plant.

The ancient Greeks used the same name for blue and green and considered them the same color. They used these colors to depict the sea and trees in their paintings. The ancient Romans used green to depict gardens, vegetables, vineyards, and the goddess Venus.

In the Middle Ages and Renaissance, the color of a person's clothes showed their social rank. Green was used to identify a person as a merchant, banker, or part of the gentry. For example, the Mona Lisa's green clothes meant she was part of the gentry and not a noble (who wore red).

Before the 16th century, green dyes were produced from plants like the fern, plantain, buckthorn berries, nettle and leek juice, the digitalis plant, the broom plant, the leaves of the Fraxinus, or ash tree, and the bark of the alder tree. These dyes produced good green colors that quickly faded or changed color. It was only in the 16th century when a good green dye was created by first dyeing cloth blue with woad then yellow with Reseda luteola, a.k.a yellow-weed.

In the 18th and 19th centuries, green was associated with the romantic movement and its literature. It was also at this time that synthetic pigment dyes were discovered and manufactured. These new dyes were more stable and brilliant and quickly replaced the earlier mineral and vegetable pigments and dyes (although some did contain high levels of arsenic).

In the 20th and 21st centuries, green is used as a political color in Europe and symbolized the environmental movement.

INKLINGS AROUND TOWN

GETTY MUSEUM

PLAY AND PASTIMES IN THE MIDDLE AGES

MAY 16 - AUGUST 6, 2023



Discover the lighter side of life in the Middle Ages through the surprising and engaging world of medieval games and leisure. The exhibition features dynamic images of play and explores the role of entertainment in the Middle Ages. Manuscript images capture the complex contests and pastimes that medieval people enjoyed, ranging from a light-hearted game of chess to the dangerous sport of jousting. Then as now, play was thoroughly woven into the fabric of society at every level.



LACMA

The Los Angeles County Museum of Art

SAM FRANCIS AND JAPAN: EMPTINESS OVERFLOWING

APRIL 9 - JULY 16, 2023

Towards Disappearance by Sam Francis
(1957) Lacma

In the work of American artist Sam Francis (1923–1994), Western and Eastern aesthetics engage in a profound intercultural dialogue. Francis first traveled to Japan in 1957, developing a lifelong affinity for Japanese art and culture that influenced his work. His expressive handling of negative space shared pictorial and philosophical affinities with aspects of East Asian aesthetics, particularly the Japanese concept of “ma,” the dynamic between form and non-form. With over 60 works from LACMA’s collection and key lenders, this is the first exhibition to explore the artist’s work in relation to “ma” and other aspects of Japanese aesthetics. It will include works by Francis in the company of historic Japanese works to illustrate stylistic priorities shared by both. Also on view are works of contemporary Japanese artists (many associated with Gutai and Mono-Ha) whom Francis knew from his extensive time in Japan in the 1960s and ’70s.

INKLINGS ONLINE

NATIONAL MUSEUM OF WOMEN IN THE ARTS

www.nmwa.org/whats-on/exhibitions/online/

The National Museum of Women in the Arts is located in Washington D.C., it is currently closed for renovation but plans to reopen in the fall.

The museum has a collection of online exhibitions including several based on the book arts under the title of 'THE BOOK AS ART'. Each online exhibition is easy to access and has on average of just ten items to view. Its well worth the effort to see some interesting and creative books.

THE BOOK AS ART: ACCORDION ADAPIONS

'How Long?' by Sande Wascher-James



THE BOOK AS ART:

Accordion Adaptions
According to Accordions
Unbound Books
Books in Disguise
Altered Albums
Movable Marvels
Codex Curiosities

THE BOOK AS ART: ACCORDING TO ACCORDIONS

'The Diary of a Sparrow' by Kazuko Watanabe



THE BOOK AS ART: UNBOUND BOOKS

"She keeps her secrets in an amber jar so the light won't fade them." by M. Jordan Tierney



womeninthearts

INKWELL - SUMMER 2023

SAN FERNANDO VALLEY BOARD MEMBERS

PRESIDENT:	Carrie Imai	BOARD MEMBER:	Ilana Tauber
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WORKSHOP COORDINATOR:	Jann Marks	SFV Masthead Design:	Anne Batten
NEWSLETTER & MEDIA:	Virginia Farr-Jones		

TAKING A WORKSHOP DURING THE SUMMER.....

VISITING AN INTERESTING EXHIBITION.....

FINDING TIME TO CREATE SOME ART.....

DISCOVER AN ARTIST ON INSTAGRAM.....

INSPIRED BY YOUR VACATION DESTINATION!

Please share your experiences with your Calligraphic Community - we would love to hear all about your summer. Submissions to:
virginiafarrjones@gmail.com

WORLD COLLAGE DAY - MAY 13

I follow Catherine Rains on Instagram and signed up in March for this free collage workshop that she offers through her website.

If you enjoy collage or are looking for a fun and colorful creative activity with no pressure, no stress, then go ahead and download this free five day workshop. Day 1, simply explores all the potential tools you could use for mark making and collage paper making but she encourages you to use what you have on hand. Day 2, choose your color palette (keeping it simple by selecting either a cool or a warm palette-2 colors) and start painting with acrylics and all your mark making tools and stencils on various papers. Day 3, working on tissue paper to create interesting collage paper. Day 4, painting circles on various papers. Day 5, follow the guidelines and inspiration to assemble your own small collages (collage grid). These collages could go into a sketchbook or be used for book arts or a colorful background for lettering.....endless possibilities! Virginia Farr-Jones

www.catherinerains.com

Catherine Rains

