

Barb Fuller

this is a mitchell five and I'm
surprised it works as well as it does
the city where my life changed forever

Lynn Slevinsky

Blessed is the season which engages
the world in a conspiracy of love!

Barb Fuller

& most expressive element in
tranquility to turbulence

George Huitema

Radical thinking creates possibilities
forget fear and make your mark

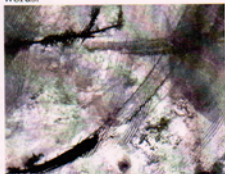
Practice large first, then small: formal, then play.

Other exercises: Trace then copy a rather formal hand in a separate quote. Analyse how it's made—height? branching? slope, fluency.

Do your typical Italic using the rhythm you've established.

Cover a paper with the texture of your writing.

Practice, practice, enjoy. But use words when you practice, not just the alphabet so you can see how letters go together in words.



Cover by Barb Fuller

Gather all the practice pages including the one done in white on black into a book.

Make a cover by making marks on Tyvek using unusual tools—sticks, rulers, swabs, whatever you can find. Spray from a spray bottle in spots, apply/spray with a sponge in spots. Don't overwork.

Finally, remember it's not your weak spot; it's your growth edge.

- Gail

Bottom two lines written by Sharon. All other work on this page by class participants. The focus on rhythm produced immediate and visible improvements in everyone's italic!

wild sings

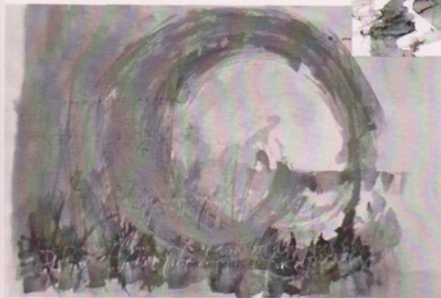
Gail Stevens

Workshop

Making the Mark with Connie Furgason



Gail Stevens original and sweet spot



Connie Furgason above and below



One good mark used as the basis of a piece can turn a work from blah to wow. But how do you get the mark that will bring the piece to life?

In Connie's class we learned how to experiment in order to stumble on something, recognize it and work with it to create a piece.

We worked on Arches Text Wove and Arches Hot Press at fairly large sizes and we used all kinds of different tools and paint – walnut ink, sumi, gouache, watercolour, and both very dilute and standard acrylic.

When people are told to make marks, Connie pointed out, they tend to make the same marks – the ones they always make. To break this pattern and look for original, different and useful marks, use your left hand sometimes; instead of working on the tip of the brush, work sideways then up to the tip then back. Vary the pressure on both the tip and the side of the brush as you draw the line. Marks should go off the page.

Keep making marks, keep adding and adding keeping in mind that you can gesso over anything that you don't like, keeping what you do like. Put gesso on thickly and put marks in it or thinly and rub it in.

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PAGE 23