

THIS YEAR THE GUILD DECIDED

to have *two* workshop meetings for every *one* Galleria. It is clear from these examples from the Galleria, that Meeting one, Roadmaps to unusual letters, and Meeting two, Rip and Reassemble, have both had an effect on the art produced. Meeting Two, Rip and Reassemble, was led by Greta Baack.

HOW TO:

1. Write a word or fill a page with letters.
2. Cut or rip into pieces.
3. Reassemble.

There were no rules for *how* to reassemble, so members tried many different set ups. Weaving, strips, squares and different size pieces were all popular.

Contrast was obviously important both in letterforms, and colour. And the more care taken in the final presentation the more interesting the work became.

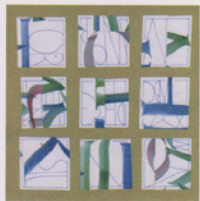
Here are some great examples.



Kerri Forster



Two above by Thes Paul



Two above by Renate Worthington





George Huitema's focus is the letters, traditional and legible.



Lynnne Wonfor uses letters as texture over illustration.



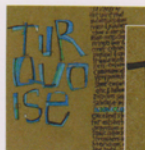
Christine doesn't colour right up to the edge. Leaving that margin can make it more interesting. As well, note that if you respond to each letter's position when drawing the next letter, you are left with spaces that provide lots of scope for interesting and colourful decisions.



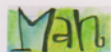
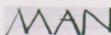
Christine Ahmad chooses black to experiment with. She has to think negative/positive to create these letters. Note the colour blending too.



George Huitema leaves some letters NOT coloured which creates effective contrast.



You've used 2 different tools to create contrast in letters. Use contrasting colour in those letters to make them pop.



With traditional letters someone else has figured out what spacing and slant etc looks good, and you aspire to it. But it can sometimes create awkward spaces. With non-traditional you have to figure out how to design the space in and around those letters in an interesting manner, by yourself! Pick letter forms that work well together, letter shapes that will make great texture, make them work. Avoid leaving awkward holes. Most important, experiment. If non-traditional letters appeal to you go for it. It isn't always easy but it's fun.