

# monolines & WATERCOLOURS

with Lorraine Douglas

by Shirley Campbell

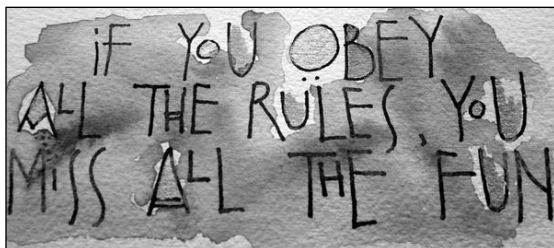
Lorraine Douglas began this one-day class with an introduction to architectural writing based upon the style of Frank Lloyd Wright. These letters are tight, tall and narrow, closely stacked and packed. We were given an exemplar showing the straight lines and triangular shapes which are the foundation of this alphabet.



Sharon London

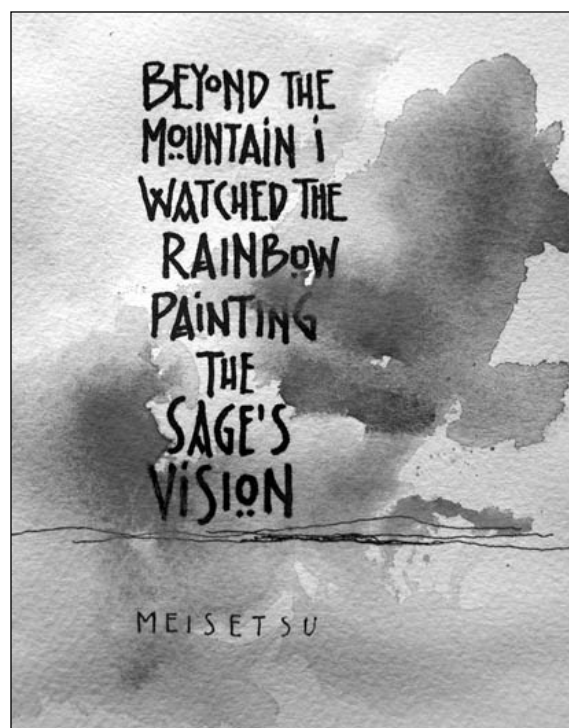
When practising these letters, a very sharp pencil is held at a 90° angle to the paper. The thumb and forefinger turn the pencil to ensure the lines are kept thin with a pressure-release-pressure action. The pencil angle is 90° so the letters are straight and tall. This was a challenging assignment, and time was spent learning how to pack and stack the letters. We learned several variations of letters such as 'A', 'O', and 'W'.

Lorraine discussed the various kinds of watercolour papers that she has used. She prefers 140 pound hot press for a writing assignment. Look for the watermark on paper because the "right" side is more responsive to watercolour paint. Yupo, a brand of synthetic paper, resists paint somewhat and this produces some interesting results.

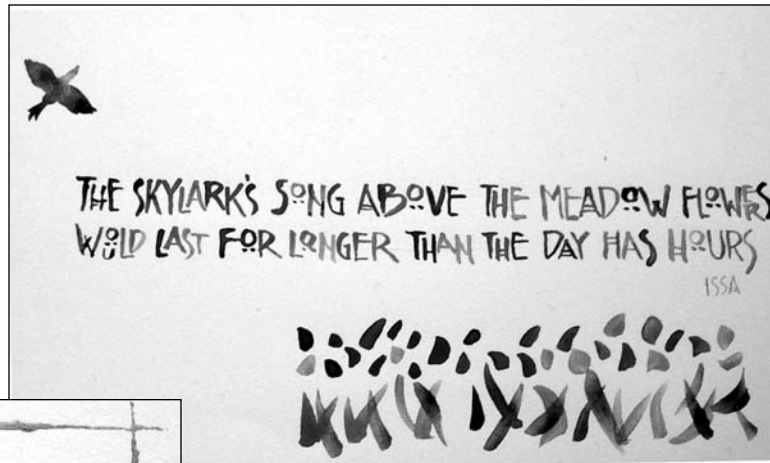


Thea Paul

We were challenged to think about choosing appropriate colour pallets for seasonal Haiku poems. In one exercise we divided our watercolour paper into approximately 6" x 7" sections and practised writing the Haiku poem in this architectural alphabet. Some chose to print using watercolour pencils. When touched with water the resulting colour bleed is quite effective. Another way to present the Haiku is to rule the paper and using removable painters tape, section off a space roughly 2" x 3". On the outside of that figure we put down more tape to form a border about 1/4" wide, leaving about that much space between the border and the artwork. This small rectangle was filled either with a tiny scene depicting the poem or abstract painting reflecting the seasonal colour. We used gouache, watercolours, and pearlescent paint to add drama to this little piece of artwork. The poem was then printed onto tracing paper, cut up and manipulated to fit around the border so that, in the finished piece, the spacing would be correct.



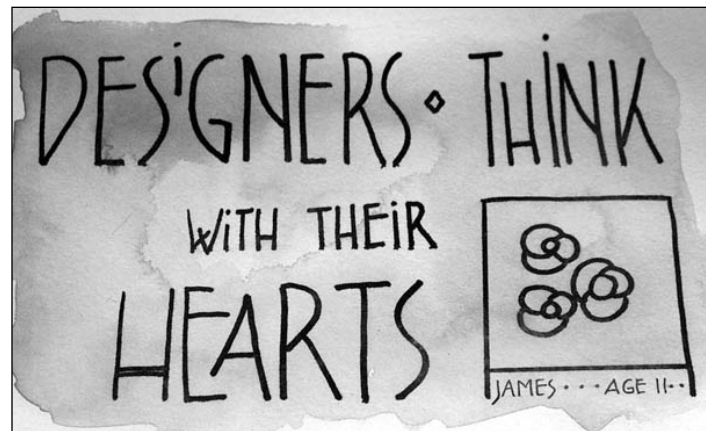
Lynda Boesenkool



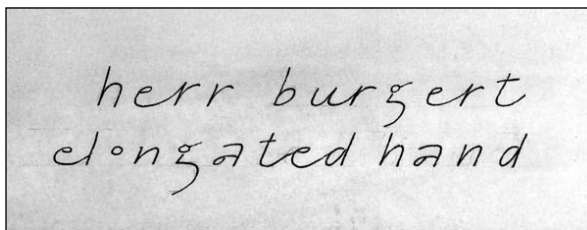
Barb Murray



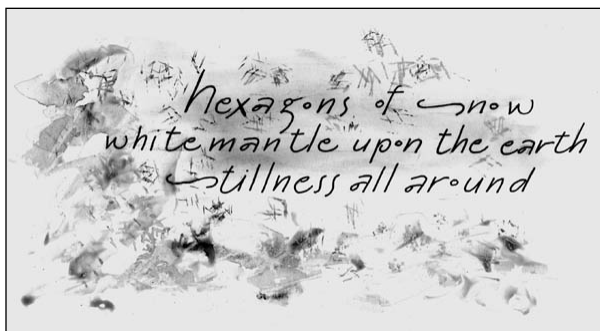
Jean Tamlin



Charmaine Connop-Scollard



Shirley Campbell



Shirley Campbell

The second monoline alphabet introduced by Lorraine was the Herr Burgert hand. It is long and flowing, a marked contrast with the F.L. Wright alphabet. The Burgert alphabet has both capitals and lower case letters and the writing is slanted at a 60° angle. The body of the letter is  $\frac{3}{8}$ " inch with  $\frac{1}{4}$ " ascenders and descenders. We practised with pencil or pencil crayon. Interesting letters in this alphabet were 'a', 'g' and 's'. On watercolour paper about 11" x 8" we tried a variety of materials to create a base for another Haiku poem. Gesso and pumice gel gave interesting textures along with walnut ink, gouache and pearlescent inks for colours. This hand looks best when written horizontally rather than stacked vertically.

The day was filled with new and exciting ideas about textures and colour as well as the two contrasting hands. Lorraine is generous with her ideas and encouraged the class to experiment with lettering, spacing and colour. Many beautiful pieces of artwork were on display at the close of the day.