

# Weight and Texture in Lettering Design - with an Italic Focus with Wendy Diedrick

by Shirley Campbell

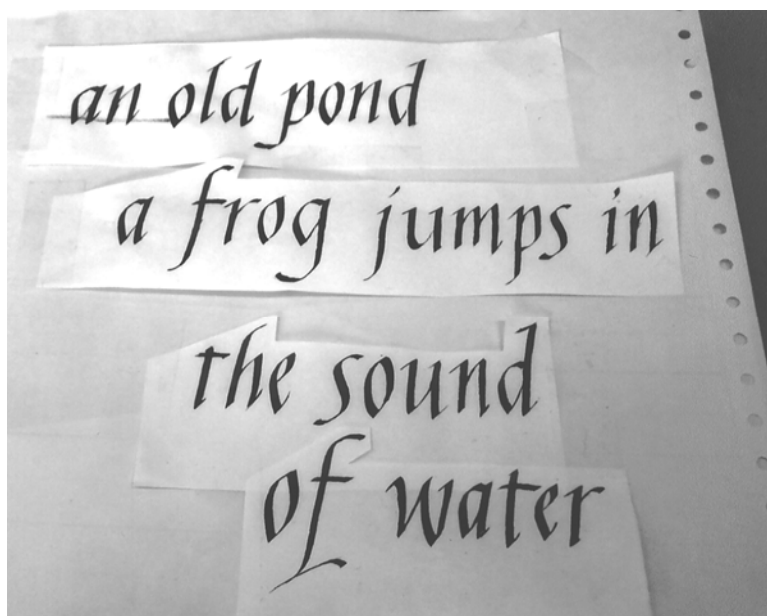
Wendy Diedrick, a BVCG member who now lives in San Diego, returned to Calgary to teach an Italic class and what a great weekend it was. Wendy has studied with many well-known names in the calligraphy world and generously shared many of the hints and tricks that she has learned.

During the first day, her emphasis was on the sequence of the stroke and the structure of the letter. She demonstrated how the "o" and the "n" give the basis for forming the letters of the entire alphabet. We were encouraged to trace exemplars as a first step in our practise. We found this a most useful "helper," when experiencing difficulty with consistency in spacing and in the angle of the letters.

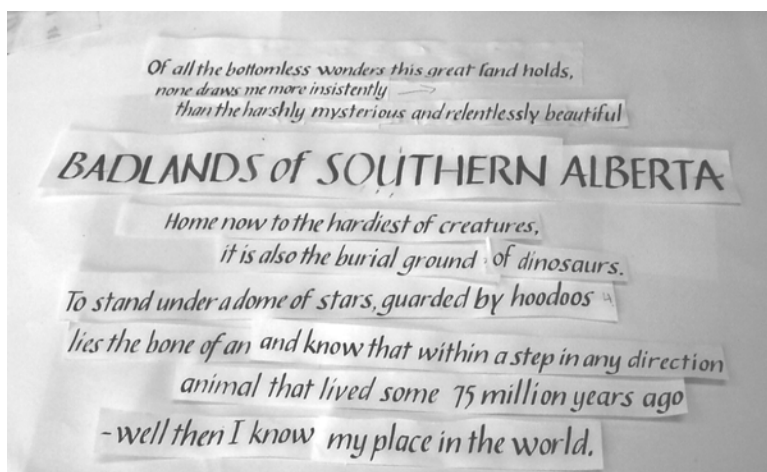
Wendy had prepared a parcel of papers for us that included exemplars, quotes and samples of the elements of contrast and texturing. She demonstrated the letters and discussed branching and formal Italic. To begin our lessons, we used a 2½ mm Brause nib with five pen widths for the body of the letter, and five pen widths for each of the ascenders and descenders. Later, we were encouraged to use the same nib but try different pen widths to experience how to achieve a variety of styles and contrasts.

On our second day we viewed examples of pieces done by well-known calligraphers. There was a discussion concerning the steps that need to be taken when choosing a layout suitable to the quote. Wendy demonstrated how she begins by writing out her quote on tracing paper. Contrasting sizes of letters and words to emphasize was demonstrated. After numbering the lines of the quote she cut them apart and began to "play" with the layout.

As we began to write our quotes on tracing paper and cut apart the lines, Wendy was very generous with her expertise and suggestions. We spent a considerable amount of time arranging our quotes and experimenting with layouts. When the final decision was made we taped down our layout. On another piece of tracing paper we carefully traced the new layout. At that point a piece of Arches hot press paper was chosen and the serious work began. A centre line was lightly pencilled on both the tracing paper and the "good" paper. We folded each line of the tracing paper layout and placed it in the appropriate spot on the Arches paper so it was easy to see just exactly where each line of the quote was to be written. This is very important for both symmetrical and asymmetrical layouts.



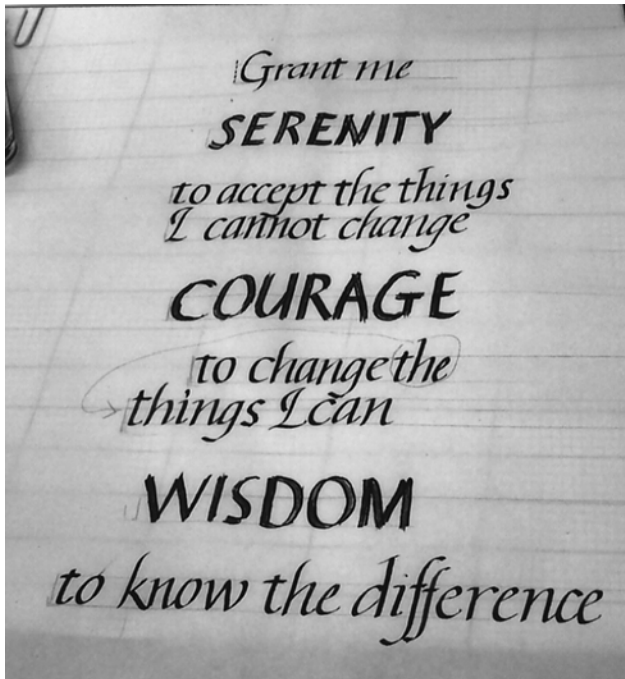
Valerie Quinsey



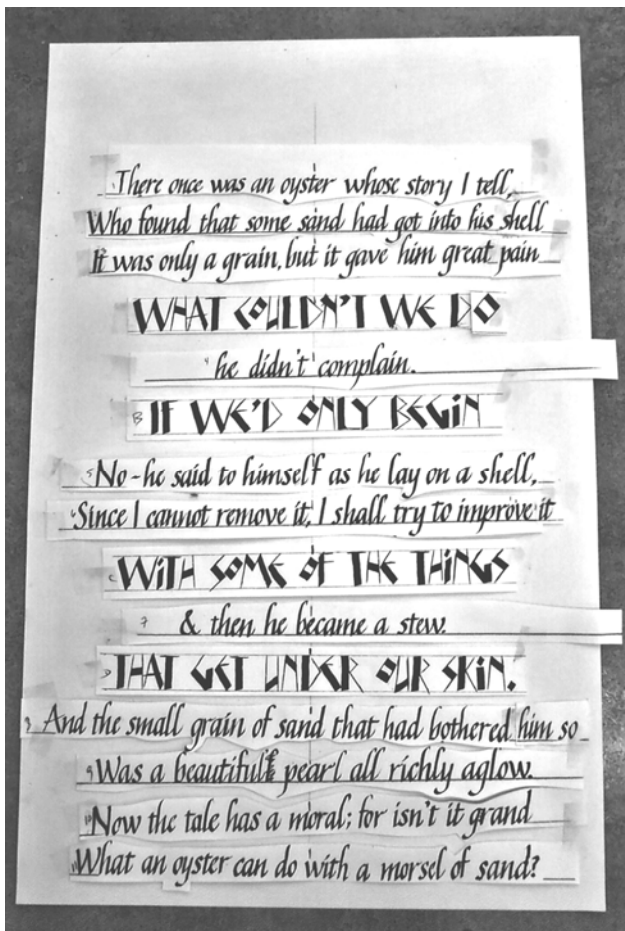
Barb Fuller

Wendy made us appreciate the planning and preliminary work that go into producing a beautiful finished piece of calligraphy. This was a wonderful learning experience with an excellent teacher.

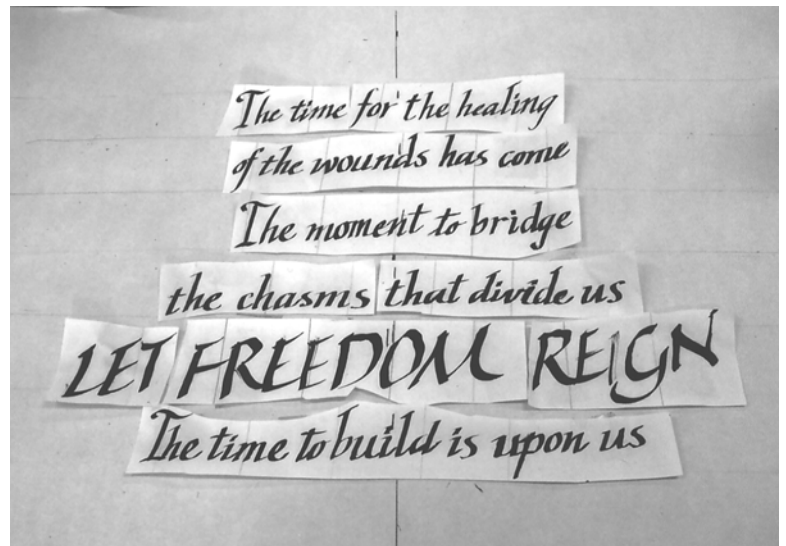
Gail Oxtoby



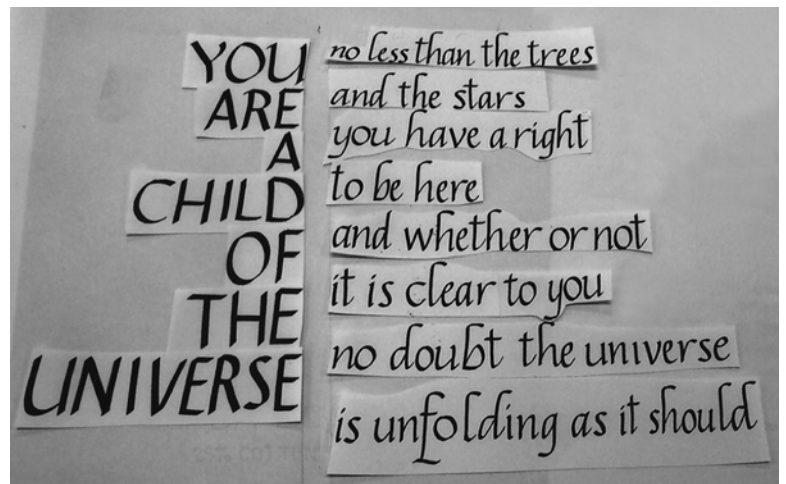
Yogi Grunwald



Thea Paul

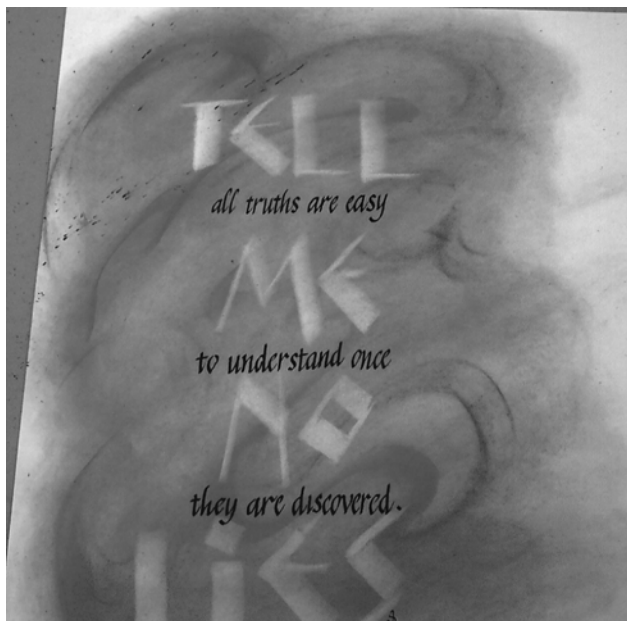


Myrt Peters



Ann Purdy

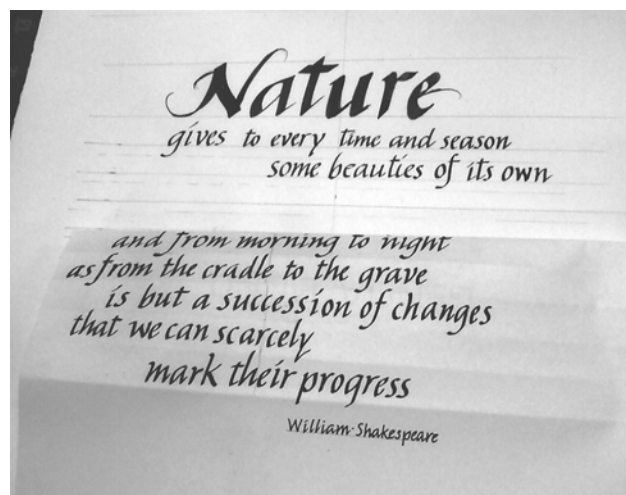
Yogi Grunwald



Ann Purdy



Shirley Campbell



Kate Hutchison



Wendy Diedrick & Thea Paul



Shelly Wright

