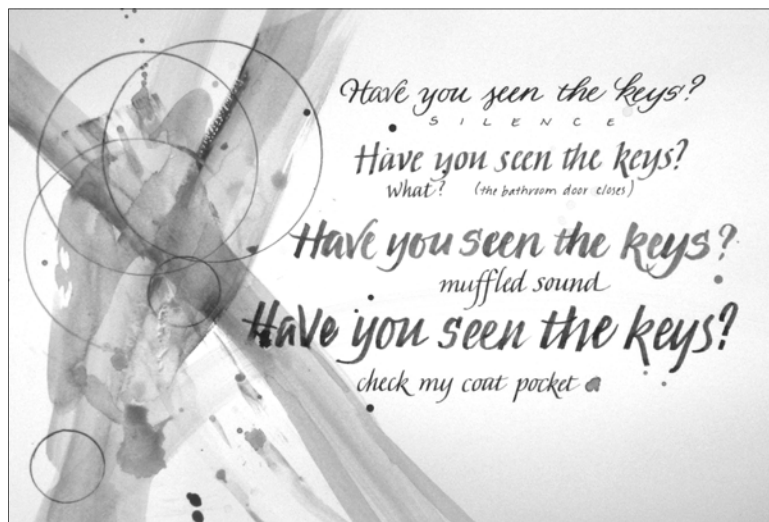


April Galleria

Repeat, Peat, Peat, Peat



▲ Heidi Friesen

I loved the title of the April Galleria and could not come up with an idea. One day my husband and I were having this “conversation” about keys. *Bingo*, maybe I could do a visual representation of our words. My inspiration—a repetitive conversation. The piece began following an Annie Froese workshop on backgrounds and I chose some of the colours that I explored during her workshop. My background colours are a Pebeo primary blue gouache and a Winsor Newton raw sienna gouache. The lettering is done in walnut ink with Copperplate, Italic and brush lettering trying to indicate the increased frustration of not being heard. I was a bit apprehensive as this was the first real calligraphic piece I have attempted since I broke my wrist five months ago.

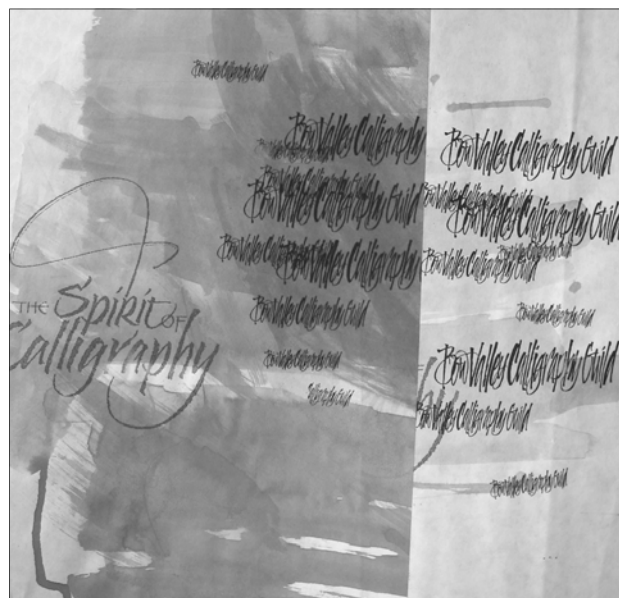
► Kirsten Horel

This qualified for the repeat theme in two ways. One—it was done many years ago and was brought back to show for this Galleria. Two—repetition of the Bow Valley Calligraphy Guild words. It was originally done as a submission for our “Spirit of Calligraphy” book, but it was juried out of the publication. Back when I had a photocopier I painted two pieces of paper with Rotring ink and ran them through my photocopier repeatedly. There was the element of surprise and luck as I pushed the percentage buttons, moved my words on the glass of the copier, and fed the paper through, repeatedly. Each time it popped out producing a bit more fun. I then collaged these two pieces together into what you see. At the time I had masked the piece to only show a cropped section. I did not want to trim it.



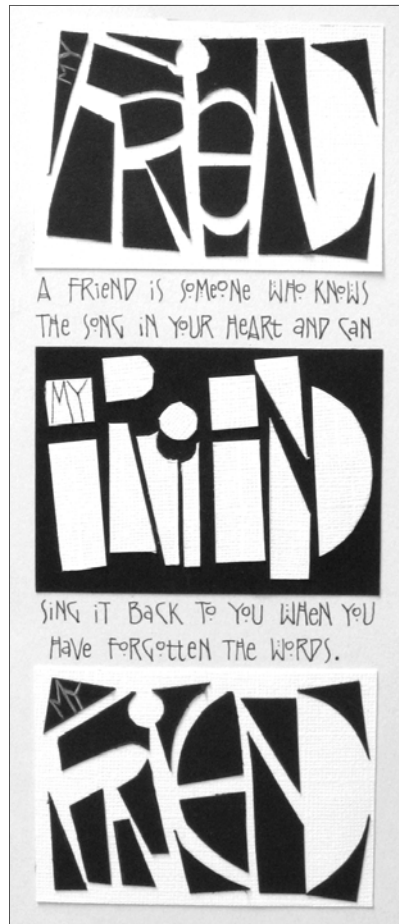
▲ Sarah Widdowson

I used black gouache on watercolour paper, several different sized nibs, a black monoline tool, and a Pentel brush, to render different forms of the letter “S”. Filling the spaces with bold colour without crowding each letter was the next step. The white space is as important as the black and coloured shapes.

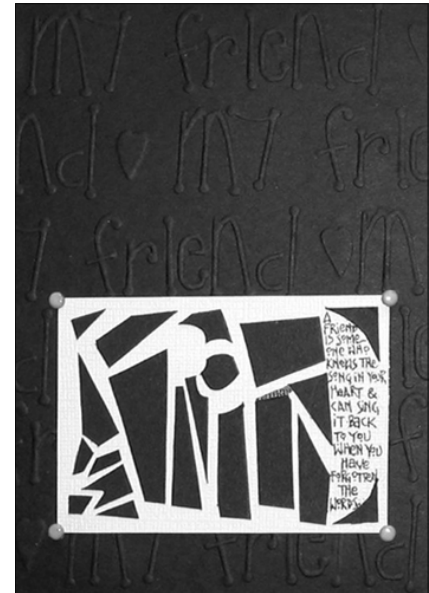


► ► **Yogi Grunwald**

I used a take on Carrie Imai's final project from her four-day class as I always love using what I have just learned to reinforce them in my mind. By repeating the words "my friend", I was amazed at the number of different skews I could come up with, using the same words and size, some more readable than others. The yellow one is made using Artist Trading Card sized insets of the words "my friend" doing the technique from Carrie's class: make a monoline design within a rectangle, cut it out and rearrange/skew it onto another piece of cardstock. The quote is written with a Micron pen. The black one is a hand-cut stencil that is repeatedly dry embossed on the black cardstock; then the monoline words "my friend" are done in the rectangle, cut out and the pieces are rearranged. A Micron pen and really small letters were used to add the quote within the "D" shape. The finishing touch: a couple yellow brads for colour.



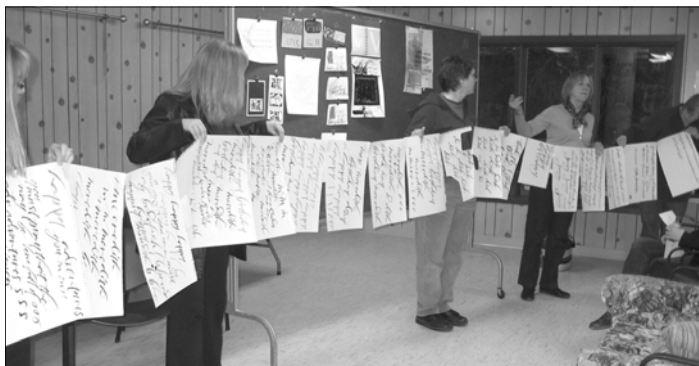
Editor's note: We look forward to showing many of these images in colour on the Guild website, bvccg.ca, click on Resources, then Gallery. We need someone to step us as our webmaster volunteer. Could that someone be you?



▼ ▼ **Gail Stevens**

The title of the Galleria was "Repeat Peat Peat Peat" and the obvious response to that is the repetition of pages and pages of practising. I had just taken Carl Rohrs' workshop with brush and to practise the workshop techniques, this was what I did. Good thing paper's cheap.

Then the card for Meredith. I have succumbed to the necessity of producing art on the computer and the best way to start is of course with something for your own relatives. This is a card for my daughter. This was produced with some tutelage from the wonderful Kirsten Horel. I love the repetition of the name in different weights on top of each other (cribbed from a sign I pass on the way downtown). I love the purple colour for "Meredith" but needed help to coordinate the other words. Repeating "Happy Birthday" with layers of blue, teal and turquoise seems to work. The gold stars add zing and I like the wonky edge of the picture gained with the erase tool in Photoshop.





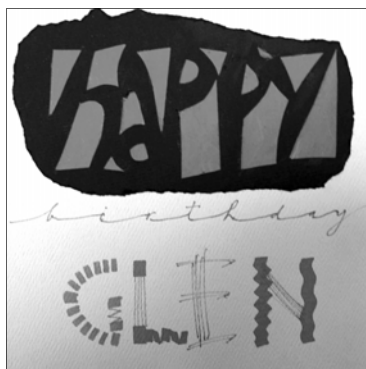
◀▼ Renate Worthington

The sources of these two pieces are Keith Worthington's poems: "Eclipse" in its entirety; and "Very Strange", just two words from another poem.

About "Eclipse"—This is a rough version of a poem that Keith is still revising. I really like the phrase "around and around a dark orbit now and again staining the moon". It suggested to me the image of oval, repetitive shapes rotating around a central unit. This led to the words spinning around on the page, holding the poem in the centre of these ellipses. The freedom of doing this first version allows me to modify it: I think the whirling words should all read in the same direction (clockwise) but this means some lines would be illegible, upside down. I brought up this dilemma at the Galleria discussion, but no one seemed to think it was important to keep the planets orbiting in the same direction!

About "Very Strange"—In spite of wanting to create a "strangeness" in letterforms, which I tried to achieve by making different E's as well as unique letters, I also wanted unity. Keeping the R's similar, as well as the shapes of S and G, and repeating the diagonals of V, A and Y helped unite the two words. I think multi-strokes on the T and N created a similar strangeness and gave a focal point. A lot happened in just two words.

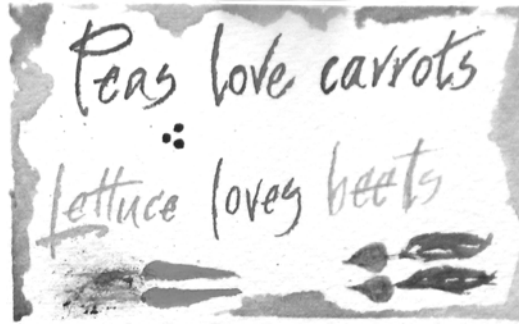
VERY
STRANGE



◀ Barb Fuller

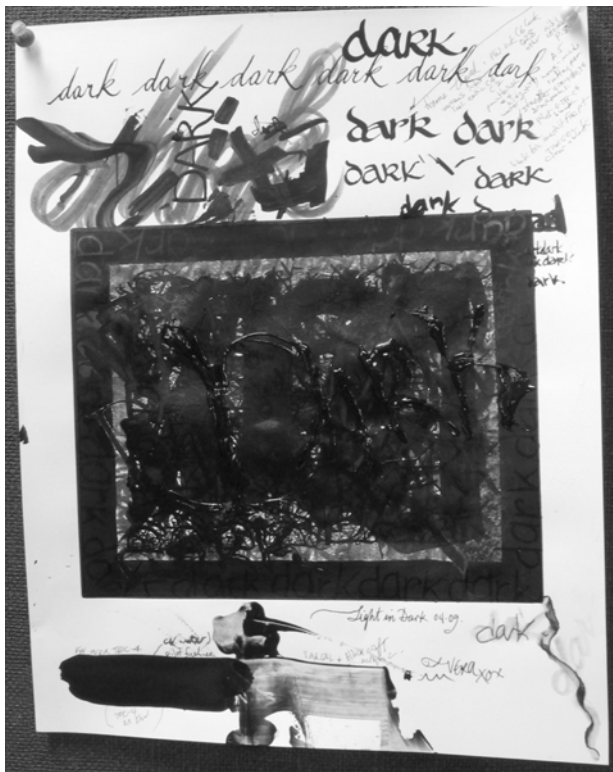
These birthday cards were for my brothers. I cut the letters for the word "happy" out of a piece of red cardstock for brother Greg. I saved the negative spaces that I was cutting away and used them to repeat the word on the second card for Glen. I was repeating the card design; reversing the process. The same method was used to repeat Rob's name on a good-bye card—cut the letters for his name out for one half of the card and use the negative spaces for the second half. Always work with a sharp cutting tool; I decided not to use the Rob card as the edges were too ragged. Notice the amount of contrast between the background paper and the cut out pieces: lots of contrast produces a bold voice and less contrast has a more subtle effect.





▲ Shelly Wright

My Galleria theme was re-beet, beet, beet. I was mucking around with some beet juice and my ruling pen was right there. How could I not experiment? I don't recommend it though — beet juice is pretty fugitive.



▼ Vera Pallister

◀ This project is about reflected light. Layer written over layer of the word "dark", each repeat of the word uses different black ink, writing tool, size, hand, direction. The margins contain notes and experimental trials for the piece. Intimate viewing and side lighting brings it alive, revealing the variety of reflective surfaces.

▼ o ... oh? ...ooooo

In January Yogi Grunwald presented a year-long challenge — one letter a day. Here are images from my response recorded in a coil-bound sketchbook. One letter occupies each two-page spread. Working on a grid, the left side is the miniscule in negative space on a background pattern formed from the capital. The grid continues on the right page, reversing large with small. Each page took about two TV nights beginning with drafting the same grid for each page in pencil, working with a fine-liner Pigma pen in the squares in the sketchbook, then erasing the grid. Some patterns are delightful in their combination of variations and strict repetition.

