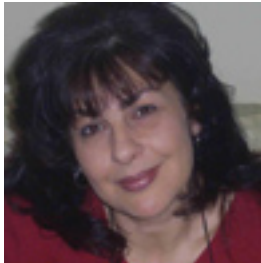


A1 METAMORPHOSIS OF A MANUSCRIPT PAGE

Georgia Angelopoulos



A teacher in the Johnston tradition introduced Georgia to calligraphy in high school; her family in Greece, strongly rooted in the arts, encouraged her to study Byzantine and Classical models for inspiration. She studied Art History in Greece and at Victoria, BC., so her interest in the history of the calligraphic tradition is strong. Although much of her work is in English, she is keen to connect to her Greek heritage and create work that explores and bridges the richness of 'cultural identity'. web.mac.com/georgiaangelopoulos

We will use an exquisite manuscript page from the Stockholm Codex Aureus (mid 8th century) as a springboard to create a contemporary piece of calligraphy. This page features unique and versatile display capitals, painted geometric and zoomorphic motifs, gilding and 9th century Anglo-Saxon script. We will study the contrasts in proportions, the expressive capitals and charming quirks to better appreciate the genius inherent in this page. Several panels showing various historical MS pages and modern work inspired by them or which parallel them will be considered.

Quotes will be provided, but all are encouraged to bring their own short text that we will render in bands of gilded and reverse-gilded capitals on a variety of materials: 140lb Hot Press paper, Arches Text Wove treated with Japanese Kakishibu (persimmon juice), BFK Rives paper treated with gesso and ground pigments, and black paper. After our gilding is completed, we will work on illuminating some of the design elements using gouache. I will also show how these capitals can be adapted (made with a pen instead of drawn), how they can be used in many other ways (not gilded) and I will introduce a technique of tooling our gold to achieve additional texture and pattern in our pieces.



A1 SUPPLIES

Regular calligraphy supplies plus:

Pens/ Ink: A variety of your favorite broad edged nibs, the equivalent of Brause 1, 1.5, 2 and 2.5, a few penholders, good ink that will not bleed, and an old brush for filling your pen.

Paints/Brushes, etc. for illumination: Artist quality gouache set OR gouache in white, black, red, yellow, blue (a double primary palette is ideal, bring what you have but I will share); small palette for mixing paint; Gum Arabic; old brushes for mixing paint; good brushes ranging from size 0 to 1.

Paper: Layout & practice paper; 1 or 2 pieces at least 9"x12" of 140 lb HP: Fabriano Artistic or Arches. **Misc:** Ruler (corked backed, if you have one); T-Square, mechanical pencil (.03 or .05) or regular HB or H pencil; eraser; Factic Black eraser (if you have one – we can share); scissors; ruling pen for ruling lines (if you have one – I will); Olfa or X-Acto knife with good blades; repositionable tape or glue for layout; Copic Markers in permanent black – sizes 1, 05 and/or 03 (If you can't find Copic, Pigma Pens or Staedtler are fine); magnifiers if you have them – they're good for the fine work we'll be doing; water jar; paper towels.

Gilding Supplies: If you have real gold leaf in transfer (patent) form at home bring it, but I will have transfer gold at cost; either Schminke Tro-Col metallic powder (pale gold, rich pale gold OR rich gold) OR Schminke Calligraphy Gouache in Gold Pearl for seeing how our designs might look before using the real McCoy (!); Jerry Tresser Gold Size (I will have some on hand); agate burnisher – only if you have one, I will; small synthetic brushes for applying size (size 0, 1); large soft brush for brushing off gold (size 6 or 8); an embossing tool with a fine ball; a small piece of millboard (the back of an old pad of paper will do).

Materials Fee: cost of gold used.