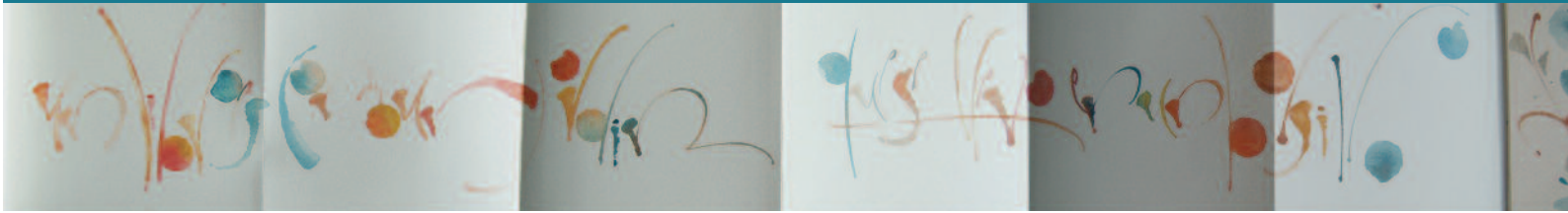


SEA SCRIBES PRESENTS



“CALLIGRAPHY IN BLOSSOM” BY MARINA SORIA



“Zheng Banqiao was fond of painting bamboo, rocks and orchids. He painted orchids like writing characters, and wrote characters like painting orchids”

Chen Tingyou

If we start from letters the result will be pretty much the same, but if we move to a much broader shape resource in nature such as flowers, leaves and branches, then the result would be a whole set of new possibilities.

Our starting point will be nature. We'll exercise with the Japanese brush creating different types of strokes, finding all the possibilities this tool can give us. We will study the basic shape of simple flowers trying to represent them in a few strokes like in the sumi-e tradition.

We will research into the Taoist principles of beauty (empathy or resonance, vital rhythm or “chi-yun”, reticence or suggestion, and the empty space or gestalt, western concept). We will create a blossoming alphabet with various solutions for the same character in order to broaden our graphic and design solutions. We'll create an ikebana and play with quick time roughs in order to go from figurative to abstraction in minutes.

The Japanese brush and the cola pen will be our tools, first working with sumi and then moving on to color rendering. The final form will be a concertina book in which natural reverberations will have priority over legibility. The playful aspect of painting will open our minds and the joy in the execution will show through our strokes. Venture into this new world of calligraphy and sumi-e!

FEBRUARY 10 & 11, 2024

**SATURDAY & SUNDAY
9:30 AM - 4:30 PM**

**MONTEREY PENINSULA
BUDDHIST TEMPLE
1155 NOCHE BUENA
SEASIDE**

**\$120 SEA SCRIBES MEMBERS
\$150* NON-MEMBERS**
(*Includes 1 year Membership)

**OPEN TO ALL LEVELS
SPACE IS LIMITED**

Marina has an extensive background in teaching experimental calligraphy for post-graduate students at the University of Buenos Aires in Argentina. At present she works as an experimental art calligrapher & book artist and continues to teach in her own studio in Buenos Aires and since 2014 abroad; Italy, Germany, USA, Australia, México, Puerto Rico, Canada, Norway, Finland and Belgium. She has taught in three international conferences. Her main interest is the experimental aspect of calligraphy. Her goal is to mingle and blend diverse disciplines: art, textile art, graphic design, sumi-e and calligraphy to challenge the limits of conceptual art and technique. As a teacher her main interest is to help students find their own voice. Her strength lies in her creativity.

Questions? workshops@seascribes.org

Register online at seascribes.org/workshops or mail check to
Sea Scribes P.O. Box 2581, Monterey, CA 93942

LIST OF MATERIALS

BRUSHES:

Our main tool will be the Japanese brush

Sizes: small, medium and large.

Medium-sized brushes for mixing colors and loading your nibs.

More info about brushes sent upon registration.

PENS:

You may bring some of your favorite tools: ruling pen, cola pen, folded pen, Luthis pens or a variety of smaller sized edged pens or copper plate nibs for small writing.

INK/COLORS:

Sumi ink, walnut ink, olive green or sap green Winsor & Newton watercolor or similar brand (Van Gogh, Sennelier, Sakura, Schmincke).

Choose some other watercolors, 2 or 3 or a watercolor palette you would like to work with.

PAPER:

Your favorite layout paper:

Strathmore Drawing 400 Series. 24 sheets 14"x 17" 80 lb or something similar

FINAL PIECE:

Our final pieces will be:

1. A book with the whole process: you will need a sheet of colored paper for the cover

2. A concertina book: so we will need a good quality paper that is at least 22"x 30". One or two sheets of Rives BFK or Arches Text Wove or Canson Edition or something similar. Weight over 145gs and under 300gs. We plan to make a sculptural book with a Japanese basic binding. For this you will need 3 steps of your process.

COVERS:

One sheet of either: Fabriano, Strathmore, Arches or Canson Mi Tientes color paper. When choosing this color remember to include the same matching color in a gouache or watercolor ink. You can also use printed, marbled, fantasy or paste paper to cover your concertina book.

BINDING:

Two pieces of A3 cardboard, 2 or 3mm thick to create the covers. PVA glue and a brush to apply it onto the covers and spare paper to use when gluing them. You could bring a yard of colored ribbon matching your cover paper, but in a different tone, to finish your binding with a ribbon. For the next book we will do a simple Japanese binding so we will need needle and thread as well as an awl to complete the binding, clips and a metal ruler.

More info on this upon registration.

MISCELLANEOUS:

Flowers, branches, leaves and a simple flower pot to create a very basic Ikebana.

Pencil or fiber tip pens for small writing. Palette for mixing colors, paper towels, tape, scissors, good cutter, glue stick, eraser and a long straight edge metal ruler.

A selection of four short poems, haikus, quotes or even your own words will do. If related to the nature theme, then that will be most appropriate.

OPTIONAL OR STUFF WE MAY OR MAY NOT USE:

Liquid resist or masking fluid. Chalk pastels.

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