

# Trumpetvine Travels



Volume Two

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## *Trumpetvine Travels* Volume Two

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Special thanks to artists Peter Welton,  
Erin O'Toole, Doña Bumgarner, Linda Woods,  
Bob and Barbara Sommer, and  
Barbara Stecher for their wonderful  
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Adam♥ for encouragement, support,  
and the folding machine!

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# Welcome to Trumpetvine Travels Volume Two

The first volume of Trumpetvine Travels has been met with an exuberant flood of appreciation. Thank you all!

It seems I am not the only one who has been searching for a resource that focuses on simple sketching to enrich our powers of observation, our appreciation for the world around us, and our journaling and other creative endeavors. I hope that Trumpetvine continues to inspire you, challenge you, and most of all motivate you to draw regularly and without judgment.

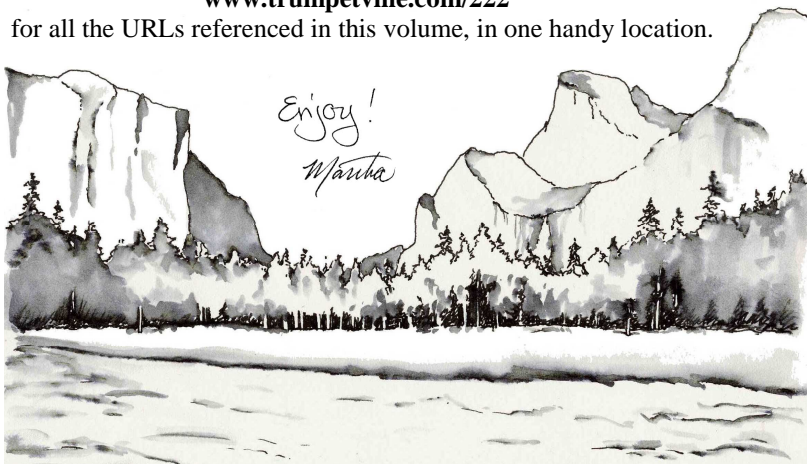
Thank you too for your letters, encouragement, sketches, ideas, and tremendous enthusiasm. I have met so many fantastic people from whom I have enjoyed a wonderful and appreciated creative infusion.

I also would like to especially thank all of the contributors to this volume, now a true community endeavor! Anyone interested in contributing to a future volume is encouraged to contact me.

And, be sure to visit :

[www.trumpetvine.com/222](http://www.trumpetvine.com/222)

for all the URLs referenced in this volume, in one handy location.



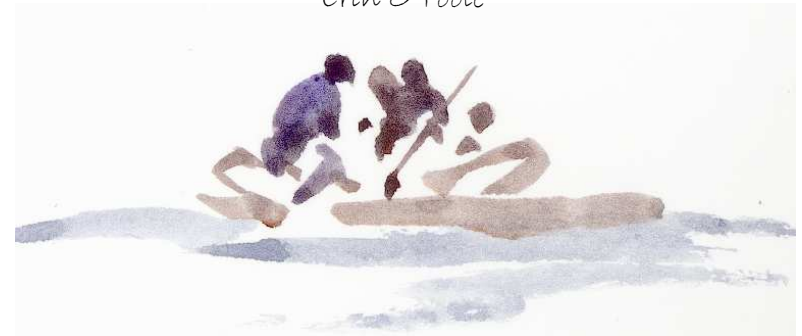
Enjoy!  
Martha

Yosemite, fountain pen and water soluble ink

When sketching in a book, it is often desirable to work on both sides of the page. This allows a scene to span both the right and left faces of an open page, and also allows consistency of viewing. If however, you later want to frame or reproduce the work, having something on the back of the paper can prove problematic. Author/artist Eric O'Toole has devised a method to have it both ways...

## Drawing on Both Sides of the Paper

Art and Text  
by  
Erin O'Toole

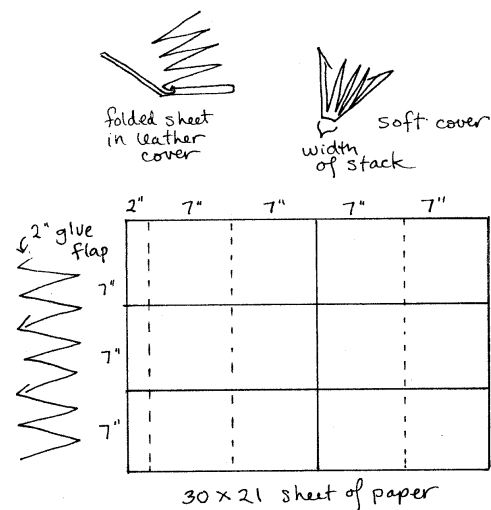


Many of my journals have drawings on both the back and the front of the paper. While this looks good in a small hand bound journal sometimes it is nice to not have anything on the back of the page. Two ways I do avoid this are with accordion books and with single sheets of paper organized in a portfolio book.



Accordion books are made with a long sheet of paper (or several strips glued together) folded back and forth so that the pages read like a book. When the book is done you can open up the whole

## How to Make an Accordion Book from a Single Sheet of Paper



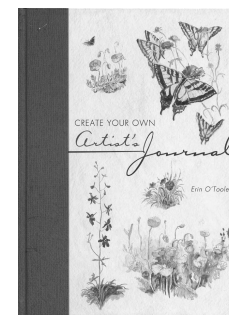
length and see one long piece of journaling. *Canson Mi-Teintes* paper ([www.canson-us.com](http://www.canson-us.com)) is a good weight for accordion books. I make small folded books that fit into my Stanley Desk Journal, a leather book cover made by Levenger ([www.levenger.com](http://www.levenger.com), ~\$50).

I also keep sheets cut or torn to roughly the same size in a thin covered clipboard with a side pocket, to keep them from flying about. When drawing on location I like to have some watercolor paper, a smooth paper and a few sheets of toned paper. Later I assemble the pages in an *Itoya-profolio* display book ([www.itoya.com](http://www.itoya.com)). You can also find simple portfolio books at office supply stores with 24 to 48 clear sheets, that are permanently bound.

It is fun to experiment with journal shapes that not only feel like a book as you work in them but are easy to reorganize or use in another form later on. ✍️

Erin O'Toole is the author of the wonderful book on journaling: *Create your Own Artist's Journal*. She is an accomplished illustrator specializing in nature subjects, and her book is filled with examples and tips on journaling the natural world. For more information on Erin and her work, visit her web site:

[www.erinotoole.com](http://www.erinotoole.com)



Erin enjoys doing quick watercolor figure studies in her journals, like these done on a day trip to a lake. She recommends the Jellybean Figures video by Skip Lawrence, available from Cheap Joe's ([www.cheapjoes.com](http://www.cheapjoes.com)), for tips on doing figures like these.

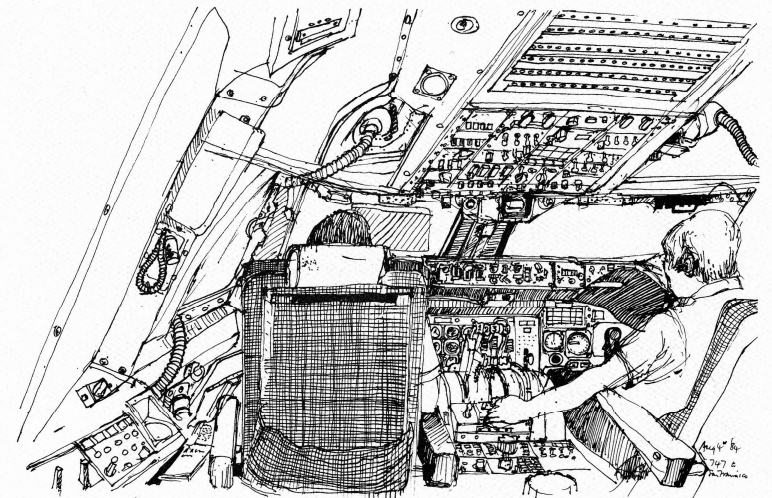
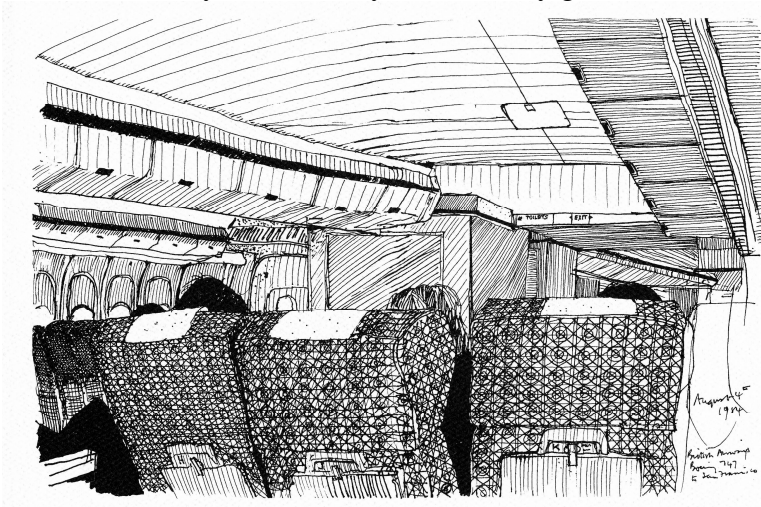
# TRAVELLING, DRAWING & WRITING

Art and Text by  
Peter Welton

I am very fortunate in that people commission me to paint watercolours for them...often in exotic places. Actually as we live in a tiny English village with a pub, two churches, a windmill and a post office most locations seem exotic to me.

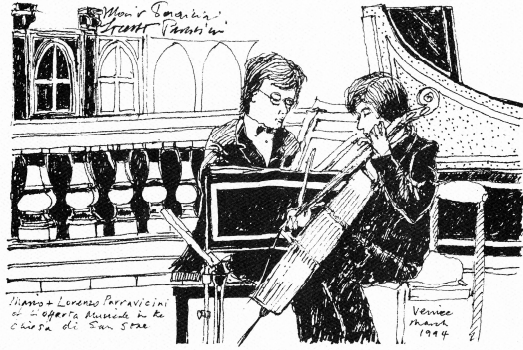
I never put pencil on a watercolour as I think graphite is an alien material amongst beautiful clean watercolours but, as a compensation I suppose, I do a lot of drawing in sketch books. And as a consequence of that I end up with a collection of drawn diaries or sketchdiaries as I call them.

One of the mixed blessings of working as you travel about is that people feel entirely at liberty to come and look over your shoulder. I don't really mind this because most people are generous in what they say. But not children!! They always know somebody better than you. And they go on and on about



it. My advice is to prepare yourself to feel very mean and say nothing to them. I was once drawing in a street when a little lad came up to me. He would have been about 10 years old I suppose. "Are you an artist mister?" he said. "No" I replied, feeling pretty bad about it. He eventually went away only to re-appear with another little lad about the same age. "Are you an artist mister?" said the newcomer. "No" I answered, feeling pretty surly. "I told you he wasn't" said the first lad.

But by and large the experiences are good. I was once flying to San Francisco on a Boeing 747 from London and passing the time by drawing the backs of the seats in front of me. The flight attendant saw what I was doing and asked if she could take my sketch book up to show the captain. She returned with an invitation for me visit the flight deck where I spent an enjoyable 3 hours drawing the cabin interior...a very enjoyable and memorable experience. On another occasion I was working in Venice, Italy and in the evening we went to a recital of piano and cello in a beautiful marble church where the acoustics were wonderful. I sat entranced and took out a little sketch book and did drawings of the musicians. Unbeknown to me they had noticed me sitting there and at the end they came down off stage to have a look...and signed the drawing for me. A very special little moment in that wonderful city of which I have made dozens of paintings.




Recital in Venice

In 1998 I went down to New Zealand, another magical place, to paint and conduct some masterclasses in watercolour painting. As we traveled around I made many

drawings and the one I did in Coromandel reminds me of that wonderful place. It was the old gold-mining area, the Klondike downunder I suppose, and visitors still have a go at panning for gold...with some success. A young couple from Norway found enough gold to make a couple of wedding rings and went off home to get married! This drawing also demonstrates a little indulgence of mine. I love drawing white or pale toned objects with black ink and you can see an example of that in the trees on the right.

The most difficult subject to draw is the nude. We have such an intimate knowledge of the human body that the smallest error in a drawing is easily detected. And the most difficult thing to draw the nude with is pen and ink...where every error remains and cannot be removed! The drawing of the reclining nude is a good demonstration of this. If you look at the line of the torso on the left of the drawing you can clearly see the error of judgment I made at the first attempt. These things don't worry me. I always remember I am a mere human being trying and failing to make something perfect...and the errors in that quest are worth keeping.



I was taught drawing as an art student a hundred years ago...and I was taught properly. I wasn't allowed to get away with anything and I was made to understand that it is the underpinning for most art activity. It is evidence of your ability to look critically and without that you could never become an artist. 

Peter Welton is an acclaimed British watercolour artist. For more information on his work, including prints, instructional books and videos, and his *Sketch Diary*, a wonderful compilation of his sketches including those seen here, visit his web site:

[www.peterwelton.com](http://www.peterwelton.com)

Roussillon, France

Coromandel, New Zealand

# Fountain Pens



## the Ultimate Sketching Tool

In this age of modern convenience, when all manner of disposable ink pens are available for every purpose, why consider a fountain pen for sketching? With mass production comes uniformity, and modern pens moderate our individual styles with their standardized lines. As an aid to personal expression, the fountain pen offers a drawing experience and quality of line unmatched by any higher tech option.

The fountain pen is a wonderful tool for creating loose interpretive sketches. Gesture and contour lines flow easily



*Water Soluble Ink and Watercolor*

and facilitate the quick capture of images and impressions. This is a great way to practice, since lines are bold and sure and the ‘wrong lines’ blend in with the looseness of the overall work and end up looking quite artistic. Don’t be discouraged when first starting a drawing. Stay loose, finish it up, and you will see that fountain pen drawings come out great!



*Water Soluble Ink*

A good fountain pen will move easily in all directions and work as a natural extension of your hand, allowing direct transcription of your movements to the page. A wide variety of line widths can be produced from a single pen; flexible nibs vary the line width, with subtle changes in pressure. The marks we create with our fountain pens reflect our personal movements and interpretations, and are uniquely our own. That’s art!

Fountain pens are refillable. Ink is supplied either by disposable plastic cartridges or by built-in ink reservoirs loaded via ink drawn up from a bottle through the nib. When in use, gravity assists the ink in flowing down through the “feed”, consisting of small plastic channels which regulates the flow. Capillary action then draws the ink to the nib tip.

## Choosing a Pen

Although there is no practical limit to how much money can be spent on a fountain pen, they need not be expensive. The most important considerations have to do with finding a good personal fit, and there are numerous options at all price levels. Low end fountain pens are an inexpensive way to see if they appeal to you, and to experiment with inks. Check office supply stores, and look for cartridge pens like the Sheaffer *Reaktor* or Pelikan *Pelikano* (skip the disposable *Varsity*).

Fountain pens over \$15.00 or so are available from pen stores, some art supply stores, and higher end office supply stores. Here you will have a chance to handle and assess the pens before choosing. We are each unique, and how we hold a pen as well as the pressure and angle we use vary greatly. Thus, fountain pens come in a wide variety of sizes, shapes and weights. Handle a few to see what feels most natural. Then, try out the best on smooth paper to evaluate their glide and line quality. Stores will not typically “ink up” a new pen by filling it or inserting a cartridge, but will allow you to dip the nib in ink to evaluate it’s writing style. Be sure that the pen moves well in all directions with a minimum of effort.

There is also the tapered fountain pen called the *Art Pen*, by Rotring, made specifically for art and widely available in art supply stores. I find the nib too stiff and I don’t like the feel of it in my hand, but some swear by it so it is one to try.

The quest for the perfect fountain pen can be addictive. In an effort of marry the versatility of the dip pen with the convenience of a fountain pen, Charles Ackerman of Berkeley has created a whole new line of pens. His *Pump Pens* accept a wide variety of traditional dip and fountain pen nibs, as well as brushes and other tools. The addition of a ‘pump’ to help direct the ink flow gives the artist additional control of line quality, and because the unit cleans easily, waterproof inks and paints can be used (\$30 up). Visit the web site ([www.ackermanpens.com](http://www.ackermanpens.com)) for more information about the pens and examples of artwork. Ackerman’s next project is the perfect sketchbook – sounds intriguing!

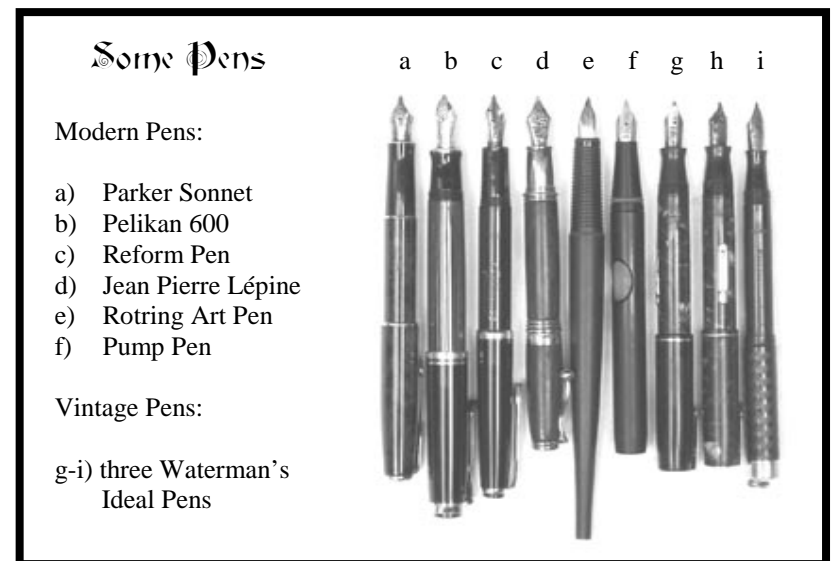
## Modern and Vintage Nibs

The most important factor that effect a pen’s feel is the nib. Nibs come in a variety of styles and sizes. For sketching, a regular (non-italic) nib in a Fine or Very Fine width will be most versatile. The other nib attribute of importance is flexibility. The more flexible a nib is, the greater variety of

line widths it can produce with ease, and the more the line will express the movements of the user. For sketching, my preference is for maximum flexibility: the more the better! Fountain pen nibs were once quite flexible on average, but with the rising popularity of the ballpoint pen they followed the trend towards a more rigid feel. Today’s range of pens is relatively stiff. The Parker *Sonnet* (~\$80) is thought to be fairly flexible however, as are the Pelikan *M* series (~\$60 & up) which are favored by artists, architects and cartoonists.

Pursuit of the most flexible fountain pen nibs will inevitably lead one to the world of vintage pens. This is not for the faint of manicure: vintage pens generally leak like crazy, especially if toted around, and inky hands are par for the course! That said, there are wonders to behold for the intrepid. Many older pens have nibs that are extremely flexible by today’s standards. They feel more like a brush than a ballpoint pen, and generate gorgeous, sensual lines.

It’s not just the amount of flexibility that sets apart a vintage nib, but the *way* it bends. A modern ‘flexible’ nib is soft. When pressed, it bends first, and then the tines (halves) of the nib separate to create a wider line. Thus, there is a slight delay in the change of line when pressure is increased. With the





vintage 'flex' nib, the tines separate very easily, but the nib itself does not bend more than usual. The tines separate instantly when pressure is increased, creating a very responsive line. The two terms, 'flexible' for modern pens and 'flex' for vintage pens, are commonly used to distinguish this difference.



There is an active and lively community of vintage pen collectors, and lots of information on the Internet. Collectors value pens more for their rarity than their writing attributes, and flex nibs in common pens can be had for \$20.00-\$100.00. If you live in a large city, there may be local pen shop(s) that

carry some vintage pens you can look at. There are also pen shows held yearly in major cities where you can see thousands of vintage pens for sale. I have found 'pen people' to be very friendly, extremely passionate about pens, and helpful. If you tell them what you are looking for, you are likely to get a flood of information and lots of help. You may also already have a stash of old pens in a desk drawer or attic,

perhaps even from previous generations. The mechanisms in older pens are simple and often easy to repair and refurbish. Many do this as a hobby, and at pen shows there are typically folks who will try to revive your pens on the spot. You can also give it a shot yourself. Who knows – you may already have a gem!

**Examples of Line Variation**

a b c d e f g h i

*to scale*

Modern Pens:

- a) Rotring Art Pen
- b) Pelikan 600
- c) Reform Pen
- d) Parker Sonnet
- e) Pump FP w/ Small Nib

Vintage Pens:

- f) Esterbrook w/ 9048 Nib
- g,h) Waterman's Ideal Pens

## All About Ink

Fountain pens utilize water soluble ink, which flows well and does not contain substances that can clog the feed mechanism of the pen. Ink intended for fountain pen *writing* is fugitive; it fades exposed to light. It also will bleed and feather on many papers. It does come in lots of fun colors and even scents. For work that needs to last though, instead try black 'Fount India' ink, made by Koh-i-noor, Higgins, or Pelikan. This is also water soluble but fade resistant. Be sure to rinse your pen out regularly though when using this ink.



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If your pen takes cartridges, how can you experiment with other inks? There are two possibilities. The pen manufacturer may make a cartridge converter accessory (a cartridge-sized refillable unit) for your pen. If a converter is not available, you can still choose your own ink by refilling cartridges yourself. Get an all-plastic syringe from an art supply or craft store, and use it to *carefully* refill an empty cartridge. You need to leave a gap between the side of the syringe point and the cartridge opening for air to escape during filling, or you will have a giant ink fountain on your hands! Practice this procedure with water first until you get the hang of it.




*Waterproof Ink and Watercolor*










## Inspiration

One advantage to water soluble ink is that the lines can be re-wet with a brush or Waterbrush (see TT Volume One) to pull out beautiful tones for shading. Lovely line and wash work can thus be produced on site with minimal equipment. In a pinch, you can even use spit, coffee, or wine and a finger!

Sometimes a permanent line is desirable, for example when you are adding watercolor washes and want the line work to remain crisp. Use of waterproof ink in fountain pens is universally cautioned against. A pen clogged with this type of ink requires at best extensive repair work, and is more likely ruined. I will shock you now by admitting that I do it anyway! I have had good luck using waterproof ink watered down (three parts ink to one part water). I do this in very cheap pens only, with the knowledge that they may not survive the experience. I do not recommend you try this on any pen you wouldn't mind losing, but it can be done.

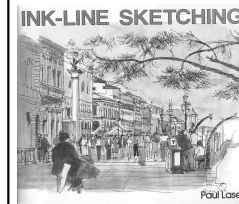
Fountain pens are great for quick sketching on the go. Whether you use water soluble or waterproof ink, you can make quick line sketches on site and then add tone or color later. This can be a great way to capture images quickly when traveling or on other busy pursuits. Be sure to finish up the drawings the same day if possible while the images are still fresh, and be careful not to overwork them! 

### More Tips

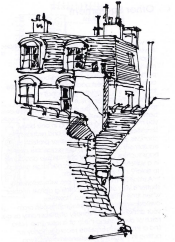
-  **Keep** disposable gloves on hand for ink filling and mixing.
-  **Rinse** pen with cold water (hot can set ink in the feed).
-  **Keep** pen empty when not in regular use.
-  **Empty** your pen before substantial changes in altitude.
-  **Use** smooth paper (try 'Clairefontaine' for writing and drawing, hot press watercolor paper for wash work).
-  **Put** a mini phone/email label on your pen (sunglasses too!)
-  **Look** online for pen shows in your area.
-  **Keep** pen capped when not in active use.
-  **For** quick refilling of a self filling pen carry a small (1-2 oz) plastic bottle with an opening big enough for your pen (try REI or other camping store, or order booze on the plane!) filled with ink, and keep a tissue handy to wipe the nib.

There are a number of books on ink sketching which I have found especially useful. Architects have an affinity for the fountain pen, and books for design professionals are often a good source of this information. Some of these books are out of print, but widely available in public or university libraries (try interlibrary loan), used bookstores, and online sources.

### **Ink-Line Sketching**, by Paul Laseau



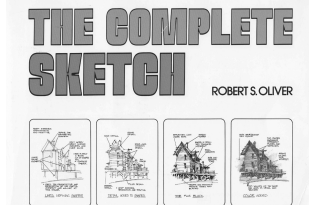
This wonderful book on loose ink sketching has a focus on subjects of special interest to architects and travelers. Examples done with fountain pen and other media include original size information as well as time to complete.



### **The Complete Sketch**, by Robert S. Oliver



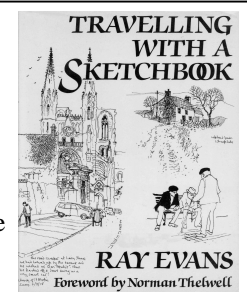
A synthesis of two previously published books, *The Sketch* and *The Sketch in Color*, this book presents a three-step technique



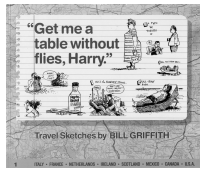
(shape/detail/ton) for producing lively, loose sketches. Many examples, primarily of architectural, urban and landscape subjects, are shown in a variety of media including fountain pen.

### **Travelling With a Sketchbook**, by Ray Evans

This is primarily a compilation of work done while traveling, with helpful text on materials, techniques, and the circumstances in which the sketches were made. Many of these loose, sensitive drawings were done with a favorite fountain pen, which the author kept in a specially devised holster to avoid loss.



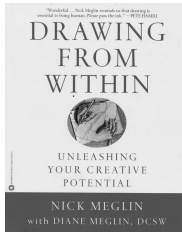
## Get Me a Table Without Flies, Harry, by Bill Griffith



This is a collection of personal travel sketches made in cartoon style by the creator of 'Zippy the Pinhead' comic strip. Done with an inexpensive fountain pen in small plain notebooks, they are quite observant and humorous. Try this yourself!

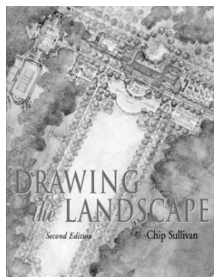
## Drawing From Within, by Nick Meglin & Diane Meglin

This is a good book for those of us who are hindered by our 'Inner Critic'. The premise is that drawing can be a rewarding, deeply satisfying experience, if we will embrace the process and let the result take care of itself. Meglin, an experienced drawing teacher (and longtime *Mad Magazine* coeditor!), requires his own students to start out with a fountain pen. Although he emphasizes that materials are of no particular importance, the pen's strong, expressive line does help the student dig in boldly.



## Drawing the Landscape, by Chip Sullivan

This extensive volume is a visual enticement for anyone interested in outdoor sketching, not just for the students of landscape architecture it is geared towards. Sullivan covers not only important techniques and concepts, but also explores what it means to be visually passionate and why drawing is a critical component of creative awareness.

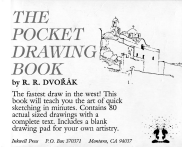


Many examples are included to illustrate widely varying and inspired approaches, including Sullivan's own amazing drawings of fantastical landscapes. Also discussed is the importance of keeping a journal or 'daybook' to record and develop ideas, and the benefits of the fountain pen for this type of notation.



## The Pocket Drawing Book, by R. R. Dvorak

This little (4 x 5 inch) book is a great introduction to what can be done with a small sketchbook. Its numerous line drawings, many done in fountain pen, are reproduced at original size. Tips on quick sketching complete the volume.



## Fountain Pen Resources

The Internet is loaded with sites devoted to fountain pens new and old. Here are just a few to get you started:

### Pendemonium

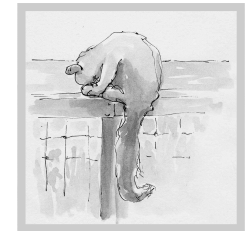
[www.pendemonium.com](http://www.pendemonium.com)

Vintage pens, inks, repair supplies, and even vintage ads! Also Clairefontaine and other fountain pen friendly papers and journals.

### the Ink Sampler

[www.inksampler.com](http://www.inksampler.com)

All about traditional fountain pen writing inks.



### Ackerman Pens

[www.ackermanpens.com](http://www.ackermanpens.com)

Pump Pen for artists, calligraphers, and cartoonists.

### Fountain Pen Hospital

[www.fountainpenhospital.com](http://www.fountainpenhospital.com)

Online and retail in New York City (near City Hall), new pens, some vintage pens, and repair by mail.

### oPENions

[faculty.haas.berkeley.edu/rjmorgan/epenions](http://faculty.haas.berkeley.edu/rjmorgan/epenions)

Friendly pen reviews and advice.

### the Vintage Pen Site

[www.vintagepens.com](http://www.vintagepens.com)

Vintage pens, parts and repairs.

### Stylophiles

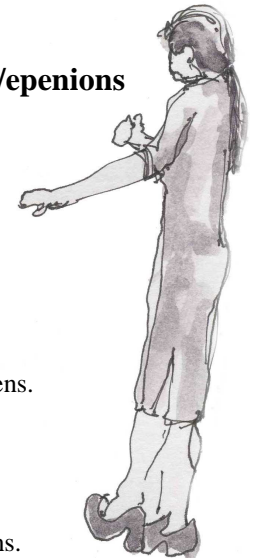
[www.penlovers.com/stylophiles.htm](http://www.penlovers.com/stylophiles.htm)

Online magazine covering new and vintage pens.

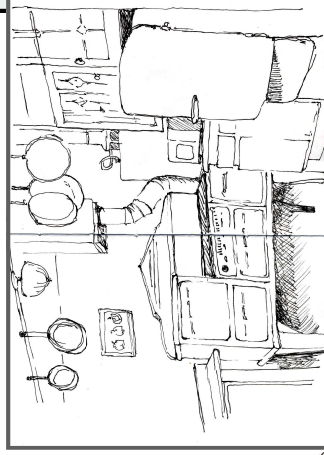
### Classic Fountain Pens

[www.nibs.com](http://www.nibs.com)

Specializing in nib repair and even nib customization, also some new and vintage pens.



## Journal Pages: Thanksgiving at the Cabin



*Thanksgiving Eve:* Had a celebratory feast at Gerald's tonight: squash soup & chardonnay chicken fricassee & gewürztraminer and fancy New York Times cranberry walnut rice stuffed onion & sauterne - he went all out! Tomorrow we head up to the cabin; Steve & Andrea will join us Saturday.

*Thanksgiving:* Left Berkeley in near perfect sunshine about 10:00 am. Traffic was horrendous. After an hour and a half, we were only at Fairfield and almost turned back. We persevered however, and it cleared up after Sacramento. Clear blue skies in the mountains, but cold.



There was a forest fire to the South, and the air was very orange-y near the summit. A bit of snow

on the ground, but not much.

Arrived, unpacked, set up, and had pasta for dinner. Fire is cozy. Stars are beautiful. Fresh air is fabulous. Too cold to sleep

outside — we're on the futon by the fire.

*Friday:* Steve and Andrea arrived, and they brought an entire brined turkey — we'll eat turkey after all!



It's cold, but we're reading outside. Andrea's got a purple thrift store down jacket — can't miss her! I am sketching, but the fingers get numb



quickly. Adam is going to make Irish coffees. That will help! Tonight we will have Andrea's Thanksgiving



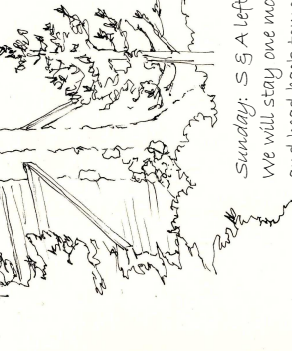
spanalepita. Went for a short hike across the road — the creek is very low.

*Saturday:* Today we BBQ the turkey. No cranberries, but we have potatoes, yams, gravy, stuffing, and orange marmalade. Also Adam's homemade bread. An all carbo meal!

It's overcast today and a bit warmer. We're staying indoors though — yesterday wore us out. I gave Andrea the Bubblet game for her Palm, and now she's hooked. Adam is playing the keyboards upstairs and Steve is finishing the Lord of the Rings (for the n-th time).

Later — the turkey was fabulous. Brining and BBQ are the way to go. The other amenities were yummy too; we're all

stuffed. It's getting cold again: 24 degrees outside at 11pm.



*Sunday:* S & A left at 5pm. We will stay one more night and head back tomorrow. We all had great time. This may be a new tradition!

# ? What's New ?

## *Seeing Venice An Eye in Love*



An Inner Travelogue with 94 Drawings by FREDERICK FRANCK

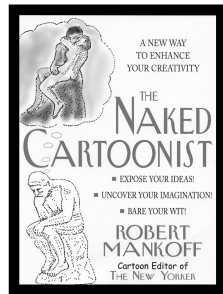
### **Seeing Venice, An Eye in Love**, by Frederick Franck

Frederick Franck, author of many wonderful books on drawing including *The Zen of Seeing*, is known for his unique sketching style. His drawings are loose, light and airy: the result of close and loving observation of his subjects. Now, at

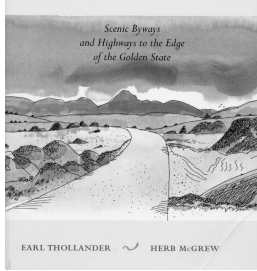
age 93, a book of his sketches of Venice has been published. Franck's style suits the city of soft light perfectly. His text, an ode to the city he loves, is a bit less accessible than are his drawings, but a new book from Franck is always a joy.

### **The Naked Cartoonist**, by Robert Mankoff

This entertaining book deals with one of the most elusive aspects of creativity: generating good ideas. Mankoff, Cartoon Editor for the *New Yorker*, illustrates his concepts with copious cartoons. His personal process for coming up with ideas is explained well, and sure to resonate with those involved in any creative pursuit.



## *Back Roads to the California Coast*



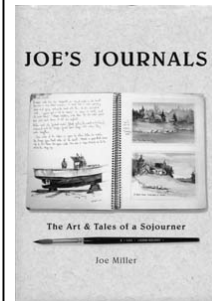
### **Back Roads to the California Coast**, by Earl Thollander & Herb McGrew

Earl Thollander was a beloved California artist and creator of the *Back Roads* series of U.S. travel books. Sketches in his unique and identifiable style fill these classics. This final volume, published after his recent death in 2001, is

beautifully produced and full of Earl's wonderful ink line and watercolor drawings. His loose and quirky style captures the spirit of places so well.



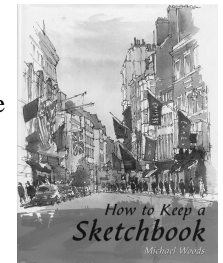
### **Joe's Journals**, by Joe Miller



This is a compilation of the watercolor journals of Joe Miller, *Cheap Joe* himself! Joe is a very nice guy with a deep love of painting, fishing, and the outdoor scenes he records. This enthusiasm and sincerity comes through in the original notations included in his journals. Quick watercolor studies, some with ink line, fill the book. Joe is very adept at working with values and strong color, and there are many fine examples worth studying here. (available from [www.cheapjoes.com](http://www.cheapjoes.com))

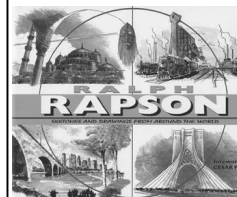
### **How to Keep a Sketchbook**, by Michael Woods

Newly published in England (available from [www.amazon.co.uk](http://www.amazon.co.uk)) this helpful book demonstrates the use of a sketchbook with many examples in a wide variety of media. Included are numerous drawings done with water-soluble ink and washes made with added water [see Fountain Pen article]. For each sketch the original materials used, size of the work, and how long it took to complete are included.



### **Sketches and Drawings from Around the World**,

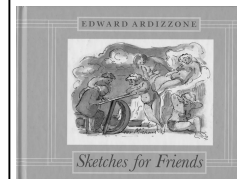
by Ralph Rapson



This collection of sketches by eminent Minnesota architect Ralph Rapson follows his travels around the world. His quick, skilled sketches focus on the diverse array of built environments he has explored.



### **Sketches for Friends**, by Edward Ardizzone

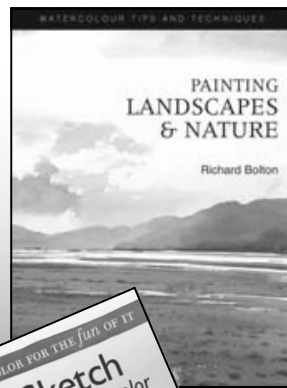
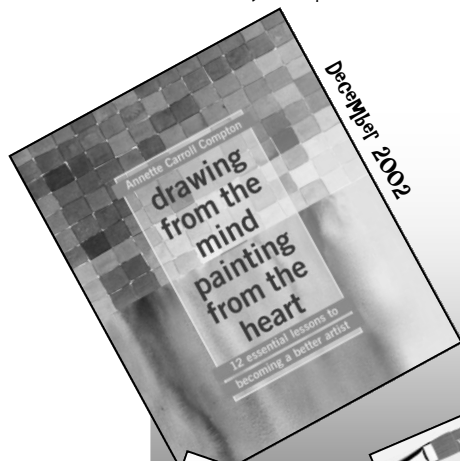


This is a posthumous collection of delightful sketches done primarily to illustrate personal letters, by Edward Ardizzone, a well know British illustrator and children's author.

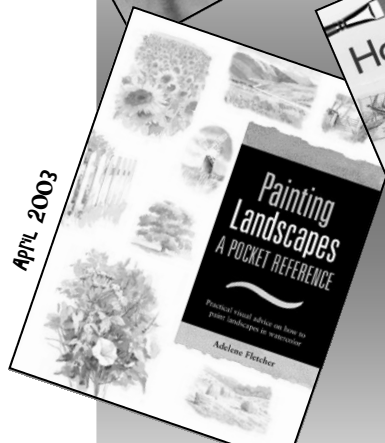


# And Coming Soon

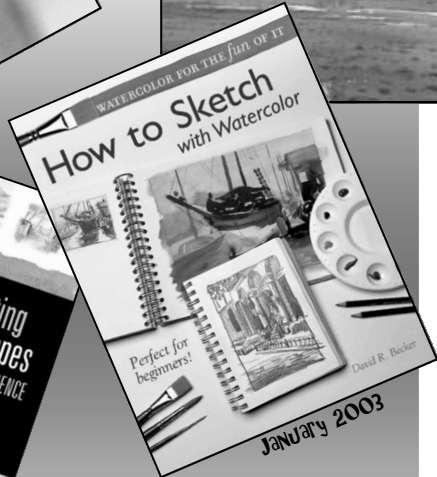
There are a number of new books coming out soon that look quite promising. Keep your eye out for:



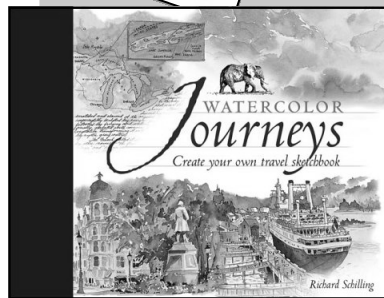
January 2003



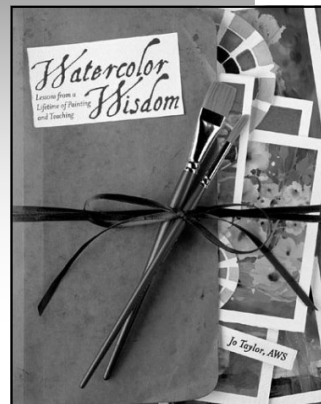
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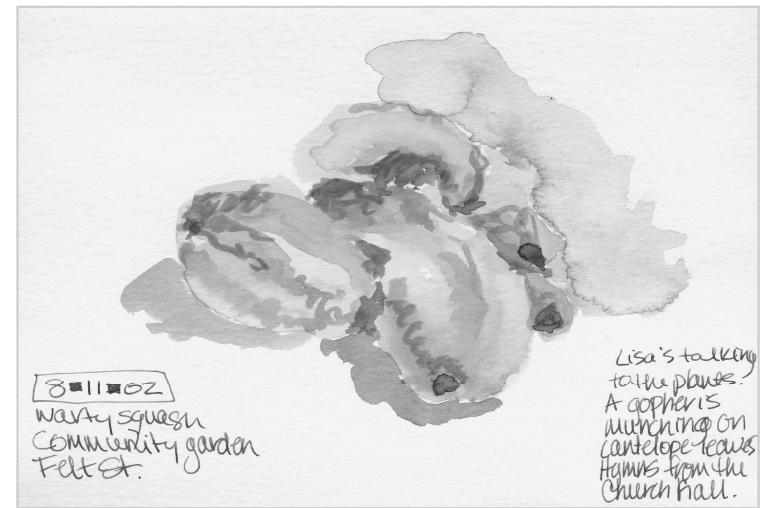
# A Day of Illustrating my Journal in Watercolor

Art & Text  
by  
Dora Bungarner

On a foggy July morning, I picked up Christina Lopp from her house in Santa Cruz, CA, and headed up into the mountains above the city. Our destination was Gay Kraeger's house, where Christina and Gay would be leading their Illustrated Watercolor Journaling class. I had first heard about this class from a friend who sent me a link to the web page, then after seeing the article in the Melange section of the August 2002 issue of Somerset Studio magazine, I rushed to sign up for the next workshop.

While I drove the winding roads, Christina told me about what brought her to teach this class. Christina is a freelance web designer, with most of her clients in the Santa Cruz area. Although she has a trained eye for color and balance, she doesn't have a formal art background. While traveling in Paris in 1994, she started keeping a visual journal to capture the small details of her trip. She continued sketching her surroundings when she returned home, and while living in Ireland for a period recently. Her friend Gay was inspired by her journals and she started keeping her own. So many people were impressed and curious about their illustrated journals that the two women decided to start teaching their techniques to others in a formal way.

Christina and I got to Gay's a little early and as we waited for the others to arrive, I browsed through the instructors' journals in Gay's studio. They both bind their own journals with 140# watercolor paper pages, making a finished book about 5" by 8". Each page is lively and colorful, incorporating the watercolor techniques that they teach with their own calligraphy, rubber stamping, and written entries. Each entry is dated, and both artists are prolific, filling a book in a month



or two. There was quite an impressive stack of journals for us to browse through.

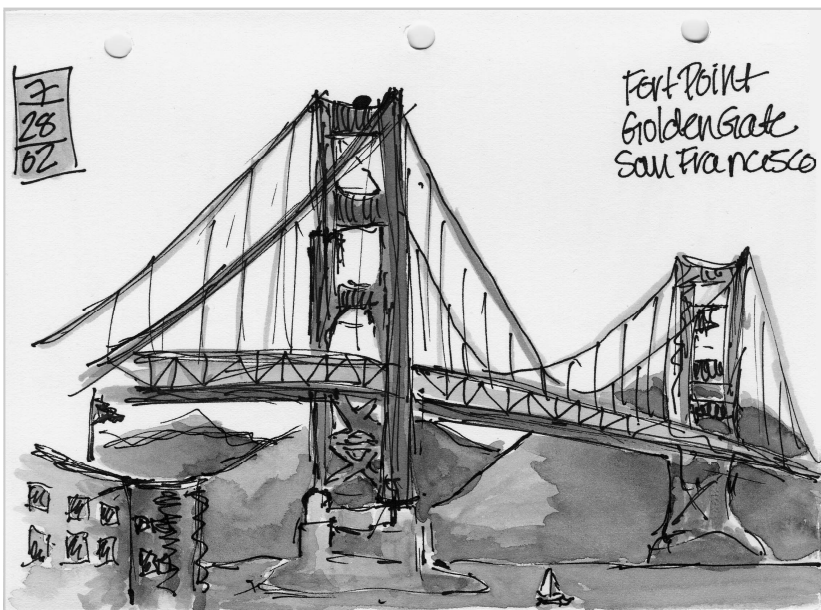
Gay's house is large, with big open rooms, and many big windows looking out into the surrounding gardens and trees. We set up to work in the wonderful dining room that features windows on three sides. Materials were provided for the students, and included use of a travel box of Cotman watercolors, brushes, a Sharpie pen and a pencil for sketching, and two full sheets of 140# watercolor paper (one each of hot and cold press).

We introduced ourselves to each other and talked about our background and why we were interested in journaling. The workshop is designed for artists and non-artists alike, and the attendees of the workshop I was in had an interesting mix of artistic backgrounds spanning a full range of experience. Christina started us right into exercises, moving quickly to keep us from over-thinking them. We did a few basic watercolor exercises to learn how the brush, water and pigment interact for different effects. They discussed color and color mixing while we filled in a simple color wheel. Then we started sketching, using just the pen. We did several timed contour sketches of items Christina selected from around the room - a paper mache elephant, a jar of brushes, an

artist's figure model. These were very quick sketches, 15 to 30 seconds each. For some exercises, we sketched the subject blind, meaning we kept our eyes fixed on the object, and did not peek at what our hand created on the page. These are good exercises for loosening up, as well as trusting your eye to see and translating the shape of your subject into lines.

Just before we broke for lunch, Christina and Gay took turns explaining perspective from two different ways of thinking. Christina presented the classic vanishing point explanation that is traditionally taught in art school. Gay talked about "sighting," which is the method presented in the classic book *The Natural Way to Draw*, by Kimon Nicolaides. Sighting is the idea that although your mind knows that, for example, everyone's head is basically the same size, your eye can see that heads close to you are larger than heads farther away. It is the practice of overriding your brain's logic with the reality of what you actually see.

While we digested this information, we went out to the garden to eat the lunches we had brought with us. Have I mentioned that Gay has a beautiful home in a beautiful setting? Most of

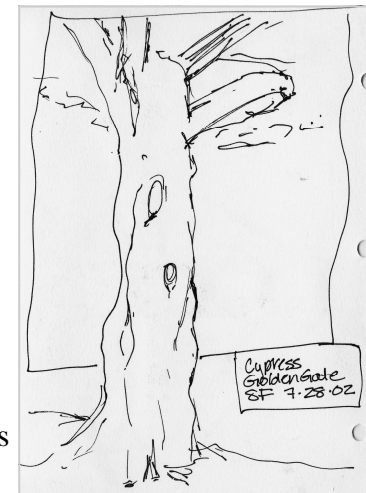


us ate by the pool in the sunshine, surrounded by lush garden flowing over the rock wall that Gay built around the patio area. The view out over the valley allowed us to see almost to the ocean. After lunch, we gathered our supplies and returned outside, first working on exercises in a group on the back porch, then set loose to wander the garden to find our own sketching subjects. Christina and Gay drifted

among us, offering tips and advice, or just companionably sharing the view.

In the late afternoon, we gathered back in the classroom to discuss what we had learned and to share our favorite painting of the day. Despite the fact that we were each working with the same tools and a limited palette of paints, each piece was different, highlighting the style of the individual artist. Christina instructed us, as our homework, to do one watercolor sketch each week for the next six weeks, so that the habit of sketching our surroundings would become a habit. Although we were all tired from a long, packed day, we each left happy and inspired.

Following Christina's advice, I have made an effort to sketch regularly, and am finding that my skill is growing rapidly. I also have created a record of places I've been and the visual images prompt memories of outings that I wouldn't otherwise recall. Images from my travels as well as subjects from my everyday life have found

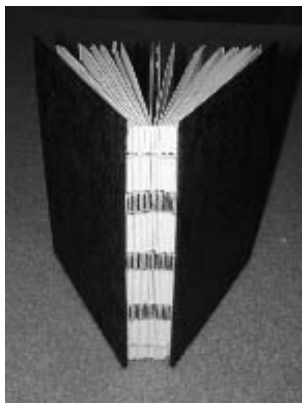




their way into my illustrated journal. Looking back on those sketches takes me right back to that moment in a visceral way that even a photograph can't match.

I have recently seen on Christina and Gay's website that they offer both one-day and six-week classes in Santa Cruz and Los Gatos, CA, and are available to schedule classes in other areas by request. Half-day field trips may also be planned in the future, gathering artists to sketch in various spots in the Santa Cruz area. To see more about their classes, pictures of their journals, and to see work completed by students in class, visit their website:

[www.watercolorjournaling.com](http://www.watercolorjournaling.com)



*Doña's Hand  
Bound Watercolor  
Journal*

Doña Bumgarner has been making art since taking a series of watercolor classes from a local artist when she was ten. Watercolor, acrylic and pencil are her favorite mediums, although a burn-out after graduating with a degree in Fine Art from San Jose State University in CA caused her to quit painting for several years. In the interim, she picked up knitting, spinning, weaving, and a career in the computer industry. After discovering altered books and the online art community in the past year, she has started working with paint again. She is developing a website at [www.eggplantart.com](http://www.eggplantart.com) to share her art and writing. ✍️

## These shoes are made for ... Journaling ?

Why not? Linda Woods created these beautiful shoes to celebrate a memorable trip to Italy. Wouldn't you like to put these on and be magically transported to a lovely spot? Check out the [www.sistersonsofjournal.com](http://www.sistersonsofjournal.com) web site, maintained by Linda and her sister/travel partner Karen, which has journaling tips and stories from their travels. What can you journal?





# TRAVEL SKETCHES ONLINE

Art and Text by  
Bob & Barbara Sommer

In a bygone age, we recorded trips on slides that we hardly ever looked at. Nor were friends' slide shows much fun. The furniture had to be rearranged, projector set up, room darkened, and conversation hushed, as our host fumbled through interminable trays. Too often the slides had not been culled -- "Oops, sorry" as misaligned and out-of-order visuals appeared.

Following a weekend extension course with artist Reggie Behl, we switched to quick sketching. The course showed us how even large scenes could be drawn on a small pocket-sized

pad. The economies of quick sketching freed us from superfluous detail. The instructor recommended photocopying the original drawings and arranging the duplicates in a series, to be folded accordion-style into bound sketchbooks. After the first folded book, which sits forlornly in a drawer tied with a ribbon around its fabric covers, we switched to photocopying the original 3x5 sketches, four to a page, onto 8x10 sheets for further duplication, and stapled the pages together into a sketchbook topped by an illustrated cover. Reproducing color required a separate trip to the copy shop. The hues were often distorted, but the expense of making color copies precluded the experimentation required to get them right. We mailed booklets containing color sheets to family and very close friends; others received black and white versions.



San Francisco

We made sketchbooks for distant trips and also for repeat visits to nearby cities and hikes in the mountains. A drawing could be used in several booklets when it was pertinent, for example the local Amtrak station, putting on our hiking boots, our car. We mistakenly assumed that text would detract from the drawings but later realized that each could enrich the other when friends requested more details about the sketches.

Our next generation of sketchbooks contained an introductory text followed by drawings, all reproduced on a photocopier. Next came Photoshop and the scanner. We no longer needed to make multiple copies of differing sizes on the photocopier.



In addition, we could incorporate photographs – they hadn't photocopied well. Bob became adept, through anguished trial and error, at scanning and color printing. Barbara learned how to format text and scans in Word. We were on our way as desktop publishers. The process used a lot of paper, and rising postage costs increased expenses.



Enter the digital age. Barbara learned how to build web pages and became more skilled with Photoshop (one never masters it). We could edit individual sketches, integrate drawings and text, and control color and font. Now, we produce only a few hard copies for those who want to keep them and for remaining non-wired friends. Everyone else receives a URL. For those online who still want hard copy, we format the pages for Acrobat Reader which can be downloaded without charge. The URL provides instantaneous non-intrusive dissemination and saves us paper and postage. ✍

Here are a few URLs for our travel sketches:

San Francisco, Spring 2002

[psychology.ucdavis.edu/sommerr/sf](http://psychology.ucdavis.edu/sommerr/sf)

Japan, Fall 2001

[psychology.ucdavis.edu/sommerr/japan](http://psychology.ucdavis.edu/sommerr/japan)

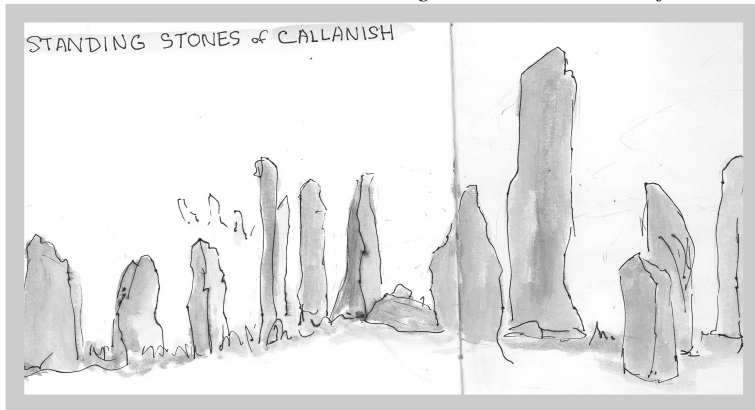
Brasil, Summer 2000

[psychology.ucdavis.edu/sommerr/brasil](http://psychology.ucdavis.edu/sommerr/brasil)

Reggie Behl teaches *Quick Sketching for Travel* workshops in CA and NM through the UCSC Extension:

[www.ucsc-extension.edu](http://www.ucsc-extension.edu)

An exhilarating moment on the Isle of Lewis



## ALL AROUND the BRITISH ISLES

Art & Text

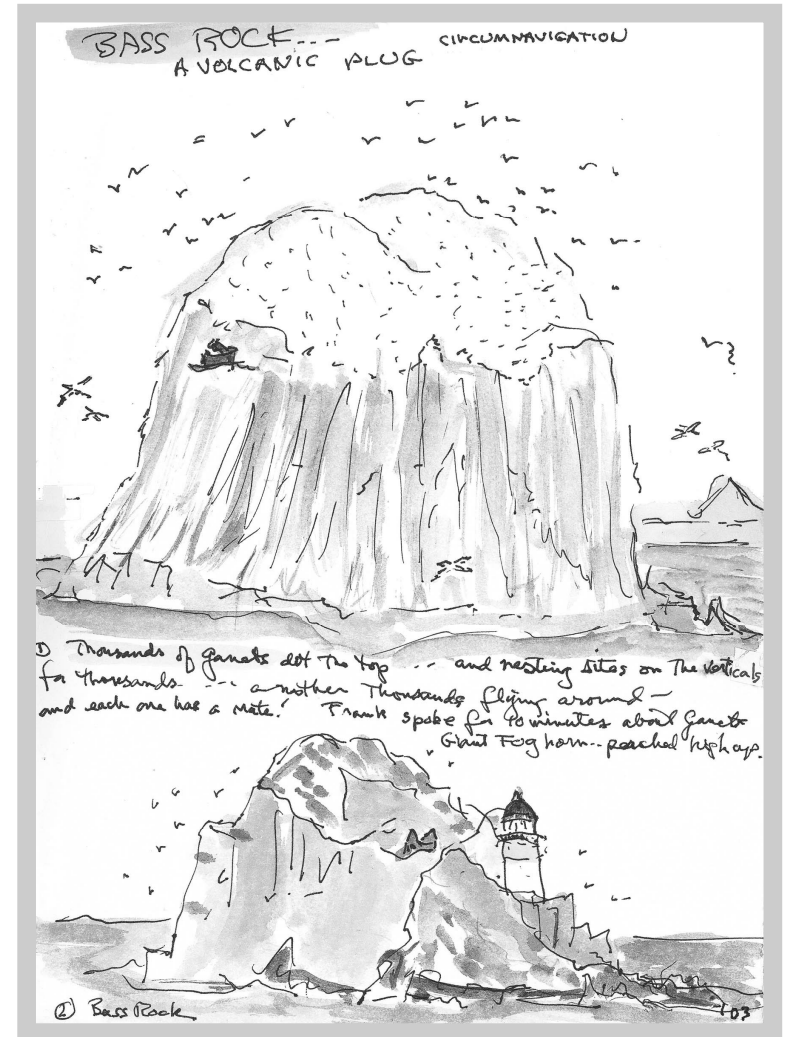
by

Barbara M. Stecher

In June of 2002, with a sketchbook for a partner, I went on a seventeen day Lindblad Expedition which circumnavigated the British Isles to visit dream-come-true locales including: the Isles of Scilly, Skellig Islands, The Aryan Islands, Iona, Staff, Sky, the Outer Hebrides, the Orkneys, Shetlands, and even Fair Isle. Most of the landings were by zodiac, a motorized rubber boat.

I took a blank book that is larger than I advise (8 x 10-1/2 inches, Rag & Bone Bindery), but once I got used to it I was happy. Doing the book was pure fun, but took my devoted attention. Sometimes I painted in my cabin, but usually took a table in a quiet corner of the lounge to work. People began

to take an interest in my project: a pleasant way to become acquainted. I quickly became friends with two other sketchers. Their approach was to do an occasional long and careful drawing (finding time was their challenge), while I was catching a bit of everything we did as we went along. I recorded the lectures, the man who played the piano one evening, and Tower Bridge opening for our entry into London. I was out to document an extraordinary adventure. The



Bass Rock at the mouth of the Firth of Forth off of Edinburgh. Caught its majesty as the ship slowly circled —how to show thousands of Gannets?



*St. Kilda, most Westward locale in Europe, is a rare treasure.*



*Staffa was a highlight—the sketch shows how you get ashore.*

sketches are of mixed quality, and the story is told. The key to success is to stay caught up day-by-day. Of course, at home I reread it and made some corrections, but as the plane touched down in Boston the entire book, including an epilog, was virtually finished. 134 pages! ✍



Barbara Stecher is the author of the delightful book **Sketchbooking** [see TT Volume One], now available online at :

[participate.decordova.org/catalog.asp](http://participate.decordova.org/catalog.asp)

Barbara can be contacted at [sketchbooking@aol.com](mailto:sketchbooking@aol.com)

For more information on Lindblad Expeditions:  
[www.lindblad.com](http://www.lindblad.com)

For more information on Rag & Bone Journals:  
[www.ragandbone.com](http://www.ragandbone.com)





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