Inspired in the words of the famous Argentine historian, Ruth Corcuera, I created this course. “Thousands of years ago, when only the voice recorded small and big events of every day life, women would cover their newborn child in a wrap. In this we see a space created between the mother’s womb and the world outside. We believe textiles were born from such gestures, within the realm of feelings and from a woman’s view: to protect, to give warmth and to sustain life. In time, textile art will be the means to tell us through colors and designs that the world can be read through symbols, as in a written text. In the great American cultures, these symbols were a kind of lingua franca and textiles a major art with many roles, among them to express that where words did not suffice.“

This didn’t happen only in great American cultures but all around the world in all civilizations. Inspired by traditional textiles, we will try to rescue their weaving technique, designs, graphics, motifs and color palettes. We will search for the color scheme – predominant, complimentary and accent colors. We will study their designs, the character of line and drawings, the texture and pattern, in order to mingle and blend calligraphy with the textile arts. With this knowledge we will design alphabets that will resemble our textiles. It’s my intention to share with you my own experimentations and findings and hope you will find new solutions to your calligraphic compositions from this new perspective. We will add stitches and even make books with the use of the sewing machine.

So let’s start weavíng!

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**List of materials**

You will want some textile designs or various color photocopies of textiles. This can be the whole pattern or simply a detail. You may also photocopy different types of textiles like weaving, knitting, crochet, felt work, quilts, braided, bonded, knotted, or embroidery work; Anything manufactured from interlacing warp and weft will be great.

Consider looking for simple designs with not many colors, as we will reduce them into no more than 6 colors.

**Tools**

This workshop will be delivered in 3 consecutive evenings of two and a half hours each session. You will see a variety of tools and materials being shown. The tools listed below are ideas from which to choose. Feel free to be inspired by tools you saw in the class presentations, by tools you may like to try, and by tools that you have in your studio.

Some of your favorite tools: ruling, cola, folded, parallel and/or automatic pens.

Copperplate, Speedball B, and special effect nibs like the Mitchell/Rexel scroll, or music nibs.

Several round brushes for painting and writing, sizes between 2 & 6. Pentel brush.

Dropper or pipettes. FineLine applicator or syringe with needle.
Watercolor or gouache in tubes or pans in the colors of your textiles. No more than 6 colors plus white and walnut ink.

Two containers for water, one for pale & one for dark colors. Palette to prepare colors and a pipettes to collect them.

Five containers with lids to store prepared colors.

Any type of device to prevent tools and brushes from rolling all over the place.

Pencil, eraser.

Paper tape, UHU glue stick, double stick tape.

Masking fluid. Colored pencils - if water soluble, better.

Paper towels or rags.

A portable light table would be very useful. If you don’t have one, a portable easel with a light underneath to be able to trace in a comfortable way would work.

Paper

Some sheets of your favorite layout paper.

Twenty sheets of good paper - A4, letter, or approximately the same size depending on the best use of your paper. You could either purchase a block, or have your pages cut in advance from an Arches Text Wove sheet. From a sheet of 22” x 30” you get 8 pages of 8” x 11”.
Or, consider a light weight watercolor paper with a smooth surface. Light paper is anything less than 140 lb/300 gsm.

A couple of sheets of tracing paper.

**MISCELLANEOUS OR MATERIALS YOU MAY WANT TO USE:**

Fine liners like Micron, Edding, Drawliner or anything similar.

Embroidery needle & thread. i Fusible bond, heat & bond.

Extra nibs to stick, sew, or glue to your work.

**FINALLY**

By the end of the workshop, I will ask you to color copy on a good quality paper, maybe the Text Wove, a couple of your works to weave them together. You will then need: A soft (A4/letter or approximate size) cardboard, 2 or 3mm thick, glue stick, straight edge metallic ruler & sharp cutter.
Marina Soria biography

Born in Buenos Aires, Argentina in 1961. Degrees in Fine Arts (5 years studies) and Graphic Design (3 years studies). She began lecturing on Graphic Design and Editorial Design in the University of Buenos Aires, and latter on as an Associate Professor in Typography, 1998.

Marina attended International Calligraphy Conferences in USA & Europe, taking courses with well known calligraphers. In 2003 she was awarded with the ACA’s scholarship.
She has received national & international awards and exhibited her pictorial and calligraphic works in Argentina, Uruguay, USA, Spain, Japan, Germany, Russia and Norway.

Her works are part of the Contemporary Museum of Calligraphy in Moscow, the Hans Joachim Burgert’s Collection in Berlin, the Klingspor Museum & the Hoefer Archive in Offenbach, the Arezzo Public Library, the Latin American Collection for the Yale University, the Savannah College of Arts, the Baylor University and the Otis Colleges of Arts, as well as the Harrison Collection at the San Francisco Public Library in amongst other private collections.

Marina has published articles in specialized magazines and her art works may be seen in: The Edge 26:1 Feb 2021 from UK & Letter Arts Review’s Annuals. In 2012, her work was extensively featured in LAR: 26:3 as well as Bound & Lettered 7:2, Novum 09:11 (Germany) & Letter Palet, Dec 2016:120 (Holland) Typo (Mexico) & several Argentine magazines and guild magazines around the world.

She works as an experimental calligrapher, book artist and continues to teach online courses since 2020. She travels the world sharing her ideas as a result of blending the calligraphic arts with other influences. This trips have taken her to Italy, Germany, USA, Australia, México, Puerto Rico, Canada, Norway, Finland and Belgium.

Since April 2021 she is part of the mentoring/mentee project of The Art of Letters, Singapore.

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. Her strength lies on her creativity.