

The
SCRIBES
& Scribblers

Inklings

Vol. 38, No. 4 The Fort Worth Calligraphers Guild

December 2016



Stille Nacht

Stille Nacht! Heilige Nacht!
Alles schläft, einsam wacht
Nur das traute hoch heilige Paar
Holder Knabe im lockigen Barr
Schläf in himmlischer Ruh!
Schläf in himmlischer Ruh!

COVER ART

By Sharon Schmidt

The cover art is the final draft of Sharon's calendar art before she committed it to a background.

Blackletter with Gothic initial caps will be discussed during the December program along with other reference materials from folks she has studied with over the years.

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Inklings is published by the Fort Worth Calligraphers Guild monthly, September through May. To submit an article for this publication, please email text to news@fortworthcalligraphers.com - attention Newsletter Editor, by the 26th of the month prior to the publication. Text should be in MS Word document or equivalent. Photos should be submitted in JPEG 300dpi format. Prints and hard copy can be mailed to P.O. Box 101732, Fort Worth, TX 76185. We try our best to give our members accurate and current information.

Happy
Birthday!



Sharon Schmidt Dec 3
Nancy Teigen Dec 6
Angie Vangalis Dec 7
Sally Jackson Dec 8
Mary DeChellis Dec 19
Jeri Wright Dec 20
Ollie Olivarez Dec 24
Catherine Burkhard Dec 30



From the President's Pen

Hello and Merry Christmas . . .

Lights a glow, scents of pine trees, and the rush of gathering gifts to share. But let's not forget that Jesus is the Reason for the Christmas season. Last month I wrote on modern pens, and our programs have been on historic scripts around the world. Therefore, I looked up the history of writing pens and ink from the website, www.historyofpencils.com.

600 A.D. up to 1800 A.D. Quill pens have a long history of use from Goose, Turkey, even Eagle feathers

1790s Pencils on a wooden staff with carbon leads began around then.

1800 through 1850 Metal nibs were patented and manufactured in England and are still popular for dip pens.

1884 the Waterman Fountain Pen was manufactured with a longer ink supply.

1940 Ballpoint pens by Mr. Biro in England, were invented to have continuous writing

1953 Mass production by the BIC company produced inexpensive ballpoint pens. (oil-based ink)

1960 Japan (Tokyo Stationery Company) invented the Felt-tipped pens and in colors.

1980 - 1990 Roller ball pens are still very popular. (water-based inks)

1990s Rubber or plastic grips added to the comfort of writing

1997 unusual Ring - Pen invented (Grandee Corp.) fits the index finger and reduces a heavy grip.

Don't forget your December Exchange Cards. If you make one you shall receive one.

See you then.

Tom Campos, *FWCG President*

HARVEY'S HELPFUL HINTS



NIB SPOTLIGHT

This month's nib spotlight is on the forever durable Gillott #404 bronze nibs which we have all heard of and most of us have tried. It is truly a superb nib and will do most everything you want it to do including making beautiful letters. It is a tad less flexible than the Gillott #303, but don't let that fool you and keep you from trying it. You'll love them!

KEYBOARD CASES

And those of you who have computer tablets – did you know that most manufacturers make a wireless keyboard case for your brand? Yes, they do and most are very reasonably priced. Instead of using the virtual keyboard built in you can use this actual wireless keyboard (the same as a typewriter). You will find them much easier to use than the built in kind, and your fingers won't have to look for the smaller letters. Plus, you will have a protective carrying case for your tablet.

TRANSPORTING COMPUTER DATA

And while I'm on a computer subject, did you know you can download your music and documents on the computer to a flash (thumb) drive, take it with you to use on your portable device or even in your car (with a USB port). The same goes for almost any document you need to carry with you. It is so portable and easy – beats heck out of downloading to discs. The thumb drives are ready available at electronics stores and departments at very reasonable prices depending on the size (gigabytes) of the drive you want to buy. You must try this one!

COLOR OVER COLOR

Back to the business at hand: It is possible to write over another color after spraying it with Krylon Workable Fixative. Just be sure the first color is dry before spraying.

DUPLICATE YOUR ART

When time permits duplicate your art piece. Or at least come back to duplicate it. As a minimum take a photo of the completed work (with all the specs on the back of the photo). Who knows – you might sell the original and want to have a backup of the original.

The above reminds me of a client come who came back to ask me to duplicate a piece I did for her 2-3 years prior. Without some kind of record I would not have known what she wanted. I always keep folders of my work (sometimes including a photo) for just this situation. And even though the second piece wasn't exactly like the first . . . it was close enough. The client knew I wasn't a printing press to make exact duplicates . . . and she wanted color changes which helped.

ERASER CLEANING

Clean your eraser by rubbing it on an emery board or sand paper to get smudges off. This will prevent transferring the smudges to your artwork. If at all possible use ONLY white erasers – they show less smudges on your art. The white stick eraser in an electric eraser helps a lot also – you have to keep it on the ink a bit longer, but it will remove the ink from the paper with less chance of creating a hole in the paper. Before writing on it, be sure to test the paper for grain, writing ability and erasure ability. You'll be glad you did...

'Til next month, for beautiful writing, peace, harmony and good health, and a most happy Holiday Season!

Harvey Anton, <penstaff@verizon.net>
H – 972-307-0172, C – 817-470-2735
Call or email me for items you want mailed.

Directory Update!

H. Rick Maul

haroldmaul@gmail.com

*Rick says we published the wrong e-mail for him in the November Newsletter.
He checks his gmail account much more frequently.*

Calligraphy Around the World

— Chinese Calligraphy —

Nancy Teigan presented our program on Chinese Calligraphy. Chinese Calligraphy is a pictographic script. Images are used to express concepts rather than the phonetic letter groups we are accustomed to in English and other Latin derivative scripts. Japanese calligraphy evolved from Chinese Calligraphy.

The earliest forms of Chinese calligraphy discovered so far were from the Shang dynasty (18-12 century BCE). The discovered forms are characters carved in natural materials such as cattle bones or turtle shells. They were simple pictograms depicting actual objects. Over time, the pictograms were altered to include a phonetic component indicating how a word should be pronounced. They also evolved to express abstract concepts such as “beauty” or “sincerity.” During the Ch’in dynasty (221-206 BCE) Chinese calligraphy started to be standardized and today a piece of writing can be understood by all literate Chinese even if they speak different dialects.

Chinese calligraphy developed into a sophisticated system before 1000 AD while Europe was still in the midst of the Dark Ages. There are five main styles of script each developed in a certain period of China’s history and still in use today:

Chuan Shu - oldest from 1900 BCE

Li She and Tsao Shu - 221 BCE

Kai Shu and Hsing Shu – 206 BCE - 220 AD – at this time calligraphy started to develop as an art form

Hsing Shu and Kai Shu – modern times – Hsing Shu is the style used for daily communication. Kai Shu is the style used to print all textbooks.

Chinese calligraphy has what are called the “4 Treasures” — brush, paper, stone and ink. The brush can be stiff hair (wolf hair, horse hair or badger hair), soft hair (goat hair) or mixed hair. For paper, the most famous is Xuan paper (commonly called rice paper – although it is made from green sandalwood bark and other materials rather than rice). Newsprint is a good substitute for practicing. The ink stick is ground on the ink stone to create a liquid for writing.

Angie Vangalis visited Daiso and located “Mini Japanese Calligraphy Sets” consisting of an ink stone, ink stick and writing brush for each of us. She also found specialty Calligraphy Paper for Practicing (a white paper that comes in a package of 100 sheets) and Specialty Calligraphy Paper for Final Versions (a cream paper that comes in packages of 60 sheets). Both papers measure 9-7/16 x 13-1/8 inches which was cut to smaller sizes for us to use to try a series of Chinese pictograms.



Sharon Schmidt demonstrated how to use the ink stones and ink sticks to create a writing fluid.

We were then directed to sample pictograms and encouraged to attempt to copy them and “write” them on a card. Learning to hold the brush in a vertical manner was another added learning dimension for those of us who primarily work with pens.

In doing her research on Chinese calligraphy, Nancy found several books that would be good references for further study. The first one she found at Half Price Books several years ago. The rest she checked out of the Fort Worth Public Library. Each of the books had pictograms which we attempted to copy to get a feel for the Chinese calligraphy.

- *The Complete Guide to Chinese Calligraphy: Discover the five major scripts to create classic characters and beautiful projects* by Qu Lei Lei © 2007
- *The Complete Guide to Calligraphy: Master Scripts of the West and East, Step-by-Step with 45 projects*, Professor Ralph Cleminson, General Editor © 2006
- *Chinese Calligraphy made easy* by Rebecca Yue © 2005
- *The Art of Chinese Calligraphy* by Jean Long © 2001
- *The Simple Art of Chinese Calligraphy* by Qu Lei Lei © 2002

Nancy also had a book of short readings with a symbol for each reading.

- *365 TAO Daily Meditations* by Deng Ming-Dao © 1992

Many thanks to Nancy and her team for a wonderful experience!

History of Pen and Ink

Pen is a general name for a writing tool that uses liquid pigment to leave a mark on the surface. This liquid pigment is ink.

The history of pens starts in Ancient Egypt where scribes, trying to find a replacement for styluses and writing in clay, invented reed pens. These pens were made from a single reed straw that is pointed at one end and with a slit that led the ink to the point and left the mark on the papyrus. This pen was too rigid and its point didn't last long. Because of that people started using quills - pens made from molted flight feathers of large birds. These pens were also made by making a point at the thicker end but feathers were cured before use and could maintain the point longer. They were popular in the Western World from the 6th to the 19th century when steel pens appeared. Metal nibs for dip pens were used in Ancient Rome but were not popular until they were mass produced in the 19th century. Pens with reservoirs have been known since the 10th century but were not widely used. In the 17th century, inventor Daniel Schwenter made a pen made from two quills that held the ink inside instead of being dipped into an inkwell. The first fountain pens appeared in the 19th century in France and revolutionized writing because they made much less mess and didn't have to be dipped in an inkwell all the time. The end of the 19th century saw the first ballpoint pen which was, when modernized, even more practical and cheaper than a fountain pen. The first fiber or felt-tipped pen was invented in Japan in the 1960's and it later developed



into a marker pen and highlighter which work on a similar principle. After that, in the 1970's, the rollerball pen was invented, which is similar to ballpoint pen but uses water-based inks while ballpoint pens use oil-based inks.

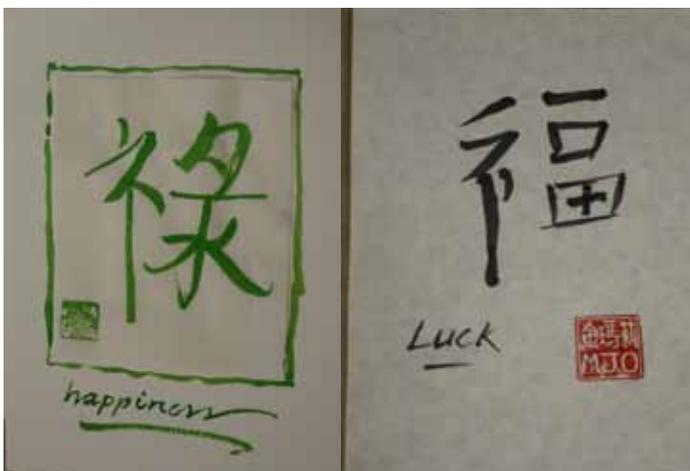
Ink is as old as pens and maybe even older. The Chinese knew about ink in the 23rd century BCE. They made plant, animal, and mineral inks and used it for painting on silk and paper. The best ink they used was made from pine sap from trees that were between 50 and 100 years old. They also made ink from mixtures of hide glue, carbon black, lampblack, and bone black pigment which were mixed with a mortar and pestle. In India, ink was made since the 4th century BCE. This ink called "masi" was made from burnt bones, tar, and pitch. Greeks and Romans made ink from soot, glue and water (so called "carbon inks"). Carbon inks don't damage the paper they are used on but are not resistant to moisture and can smudge.

"Iron gall ink" was popular from the 5th century to the 19th century and was made from iron salts and tannic acids. The only problem with this ink was that it is corrosive and damages the paper it is on. In 12th century Europe, ink was also made from branches of hawthorn which were cut in the spring and left to dry. Then the bark from the branches would be peeled off and left to soak in water for eight days. That water would be boiled until it is thick and black but while boiling, wine would be added to it. That thick and black liquid would be poured in bags and left in the sun to dry. When it was dried, wine (again) and iron salt would be mixed with it over fire. The resulting mixture would be ink ready to use.

Together, pen and ink have changed the face of the humanity and are regarded because of that as one of the greatest inventions.

— Article compiled by Tom Campos

Reference: www.historyofpencils.com



Chinese Pictograms by Sharon Schmidt (left) and Mary Jane Ott (right).

Minutes of our Meeting

SUBJECT: Minutes of Meeting - Fort Worth Calligraphers Guild
November 10, 2016

Location: Bedford Public Library, 2424 Forest Ridge Drive,
Bedford Texas 76201
817.952.2350

1. Meeting convened at 6:55 PM, by President Tom Campos.
 - a. Meeting held in South Room, Bedford Public Library, Bedford TX.
 - b. Attendance: 11 members. No guests.
 - c. Committee/Chairs not represented: Secretary, Membership, Workshops, Calendars.
2. Minutes of previous meeting read by President. Approved as posted in November newsletter.
 - a. Motion to accept: C. Olivarez
 - b. Motion seconded: Marilee Haughey
3. Treasurer's report presented and approved: book balance \$9,336.26; bank \$9,374.26.
 - a. Motion to accept: Marilee Haughey
 - b. Motion seconded: Deanna Fava
4. Old business:
 - a. SWCC gift bag content status: no report.
 - b. SWCC attendees: Linda Langley has not received attendance input from all guests.
 - c. Calendar publication/progress status: no report.
5. New Business:
 - a. President encouraged attendees to consider making a trip to Oklahoma City to view the Saint John's Bible calligraphic exhibit. which closes on Jan 8, 2017. No response from attendees.
 - b. President reminded and encouraged attendees to participate in the envelope exchange discussed in the November newsletter. No response from attendees.
 - c. Door prizes drawn and awarded.
6. Meeting adjourned: 7:15 PM; followed by presentation on ITALIC hand, conducted by Tom Campos.

Respectfully submitted by Cayetano Olivarez, *Treasurer*

Mark Your Calendar!

Sacred Words Exhibit — The Saint John's Bible & the Art of Illumination — Oklahoma City Museum of Art, Located in the Donald W. Reynolds Visual Arts Center, 415 Couch Drive, Oklahoma City, OK 73102, (405) 236-3100 — October 15, 2016 thru January 8, 2017.

Southwest Calligraphy Conference — hosted by the Fort Worth Calligraphers Guild, January 27-29, 2017

Dan Mooney workshop on Illumination Techniques — Registration details will follow — March 25-26, 2017.

The Graceful Envelope contest entry deadline — March 27, 2017.

Kaligrafos & FWCG exhibit for ArtReach Visual Arts at Lovers Lane UMC in Dallas — mid-May thru July, 2016.

Carol DuBosch workshop on Brush Calligraphy — Registration details will follow — October 27-29, 2017.

FWCG Calendars for 2017

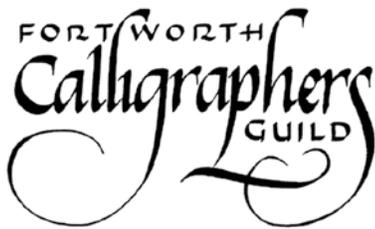
The 2017 calendar (fund raising project) published by FWCG features 28 pages of calligraphic inspiration. Participating artists: Barb Petroski, Belinda Anderson, Catherine Burkhard, Deanna Fava, Linda Langley, Mary Dechellis, Nancy Teigen, Tom Campos and Sharon Schmidt.

Please reserve your copies now by emailing Sharon Schmidt at <hj-sharon@charter.net>.

New pricing structure: \$10 each.
\$8 each if ordering multiples.

Calendars can be picked up at the December meeting or mailed to folks who do not find themselves able to attend the December meeting. Postage will be added based on current postal rates.

Questions – Sharon Schmidt at 817-999-4339 (cell)



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Guild Meeting

Thursday, December 8, 2016

Meeting Location:

Bedford Public Library
2424 Forest Ridge Drive
Bedford, TX 76021xs

Business Meeting: 6:30 p.m.

Program begins about 7:00 p.m.

PART 1: Holiday Card Exchange to be held at the December meeting

Please bring a single, preferably hand-made Christmas/holiday card (in a blank envelope) for this card exchange. If you bring one, you will take another home with you. This is a perfect opportunity to share a lettering and/or artistic technique that you especially enjoy. We'll display the cards that evening – it's always a surprise and delight to see the various creative approaches that members take.

PART 2: This year's theme is "The History of Calligraphy Around the World." At the December 8th program, Sharon Schmidt will look at Historical and Modern Blackletter script.

Blackletter is a hand that developed over several centuries. Its name is derived from its tall and thick character structure. In the program on December 8, presenter Sharon Schmidt will show examples of this development, have handouts on some related hands, and guide attendees through the work of some modern scribes on how to employ these letters in current times. All supplies will be furnished. And Rick Maul, the guild librarian, will have some of the guild's books on the subject available for review or checkout.

See you Thursday at 6:30pm for the business meeting and 7pm for the program. Come early to meet and visit with friends.

