

Inklings

The
SCRIBES
& Scribblers

Vol. 38 No. 7 The Fort Worth Calligraphers Guild

March 2017

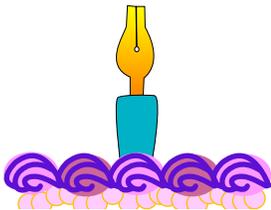


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Inklings is published by the Fort Worth Calligraphers Guild monthly, September through May. To submit an article for this publication, please email text to news@fortworthcalligraphers.com - attention Newsletter Editor, by the 26th of the month prior 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.

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Happy
Birthday!



March
7.....Marilee Haughey
27Javier Mardones-Hermosilla
30.....Shelley Cox

April
6..... Trudie Simoson
18..... Veree Brown
22.....Wendy Carnegie



From the President's Pen

Greetings Lettering-Artists.

I hope your calligraphy practices continue in this info-technology driven world. In current news, I read that "Cursive writing was returning to elementary schools." So, it begs the question, should only adults write with pen and paper? Michael Hairston, president of the Fairfax Education Association, the largest teachers union in the county, called cursive "a dying art." "Cursive writing is a traditional skill that has been replaced with technology," Hairston said.

But even as we do more typing than ever — texting, emailing, tweeting and Facebooking — there seems to be a cursive handwriting comeback under way in parts of the country. New York, Florida and other states are bringing cursive writing back to the curriculum as are California, Georgia, Kansas and North Carolina. In Ohio, one school district is getting creative by teaching cursive as part of it's art classes.

One teacher said, "Yes! Schools should teach cursive handwriting at the elementary level itself. Learning cursive is good for children's fine motor skills as it involves using the hand muscles in a different way."

Even more interesting was this article, whether you are or are not an APPLE computer user. Steve Jobs, Apple co-founder, was interested in calligraphy in his college years. Business Inside Magazine/ Tech Insider author Mattt Rosoff wrote: "Steve Jobs was a college dropout in 1973, but he still occasionally hung around the campus of Reed College, the Portland, Oregon school he went to, and audited the occasional classes. One of those classes was calligraphy, and it was taught by a Trappist monk named Robert Palladino. Palladino died last year, and his obituary in the New York Times explains that he was a huge influence on Jobs and Apple. Steve Jobs credited Palladino's class with teaching him about typefaces, and later boasted in a 2005 commencement address at Stanford that he designed "beautiful typography" into the Mac."

View Youtube or Google to find these articles:
Steve Jobs 2005 Commencement Lecture at Stanford U.
Robert Palladino Calligraphy lectures at Reed College.

So, let me encourage you to continue your Calligraphy learning, practicing and exhibiting.

Until, then

Tom Campos
FWCG President

HARVEY'S HELPFUL HINTS



HARVEY'S BETTER

So many beautiful cards! A "TREMENDOUS THANKS" to all who sent cards, calls, good wishes, prayers and thoughts for my healing. Evidently it works, am home now, and getting better everyday.

VINTAGE NIB

This month's vintage nib spotlight is on the SPEELMAN #3 flexible nib and the SPENCERIAN #37M nibs. Yes, there are other good Spencerian nibs beside the #1. The #37 Spencerian is quite nice with good spring, not as flexible as the #1, but better on more rough paper. And the Speelman #3 is in this same class-not as springy, but extremely long wearing. Try both if you have a heavier "hand."

CLEAN OFF DRIED INK

Try this one: To clean dried ink from your nibs rub a #2 graphite pencil lead on the dried ink. The graphite polishes the metal and helps prevent rusting. This "Hint" might even save your nib from further damage...

PRACTICE HINTS

Always practice on the best paper you can afford. And when purchasing paper purchase at least two or more sheets (in case of errors) if possible. And if you line your papers in pencil, line more than one sheet – in case you err you have a second sheet available, already lined, so that you don't lose your rhythm. And a note on achieving rhythm, listen to soothing music while writing. After a short time you won't even hear the music, but you will keep your rhythm. Your lettering will look much more relaxed and flowing.

GOOD PAPER IS BEST

And a note on purchasing good practice paper: do as I say, not as I do. This reminds me of a time I was doodling with stippling of 15th century capital letters on a poor sheet of paper. Started out okay,

but liked what was happening, but by then wouldn't quit on the poor sheet of paper. Still have the project, still looks okay, but if it had been done on a decent sheet of paper I would have matted and framed the piece to look even better.

CLEAN OFF DRIED INK

Make your transparent colored ink look better by adding Pro-White. This will reduce the transparency and it will look great on dark papers. Of course only add a few drops at a time to the ink to get the desired effect...

CUT PAPER CAREFULLY

If you do not have a good paper cutter yet, and can afford one, by all means get one. They are not expensive, but you will find yourself using it more than you might think. I prefer the Fiskars rotary cutter as opposed to the Guillotine type cutter (for obvious reasons). The guillotine cutter will cut more sheets at a time, but there is too much chance of losing a finger even though they furnish a hand (finger) guard. And the more sheets you cut at a time the greater chance they will be too ragged and uneven to use.

STUCK ON CAPS

Which leads me to opening stuck caps on tubes and bottles. NEVER use a pair of pliers for this job – use a "nut cracker" instead. The jaws of the nut cracker are more parallel than the pliers and won't crack the plastic caps as easily. This doesn't sound like a big deal until you crack the lid on your ink bottle.

For a wonderful new year with beautiful writing, and til next month,

Plano Harvey
penstaff@verizon.net
972-307-0172, C) 871-470-2735

Valentine Card Exchange



Artist - Deanna Fava



Artist - Edith Dwight



Artist - Tom Campos



Artist - Nancy Teigen



Artist - Linda Langley



Artist – Deanna Fava
cover (above) & opened card
(right)



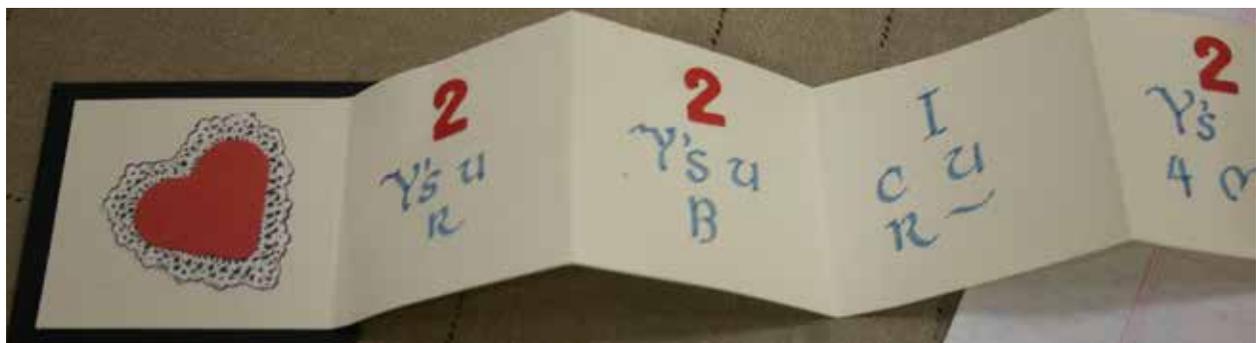
Artist – Tom Campos



Artist – Cynthia Stiles



Artist – Trudie Simoson - cover (left) & inside (below)





Illumination Techniques

with Dan Mooney

March 25 & 26, 2017

10:00am - 5:00pm

Stacy Furniture • 1900 S. Main Street, Grapevine TX 76051

\$150 Member • \$175 Non-Member

Playing with 24K gold...It doesn't get any better than this!

For beginners as well as advanced!

This 2 day workshop will focus on some fun, hands-on small projects and one lavish finished piece to get you familiar with the joy of using gold leaf. You will have no more fear or uncertainties of how to use gold leaf effectively. You will walk away from this workshop with confidence and fool proof tips under your belt to always be ready to add a sparkle to your work.

You will have a blast creating a finished piece learning fool proof techniques of flat gilding using Jerry Tresser's pink size as



a base along with with raised gilding using instacoll as a base. After you've applied the gold leaf, you will learn to tool the gold to enhance it and make it come alive. After the gold is applied, you will learn some basic watercolor techniques and tips to use on the finished piece you'll be creating. You will also observe Dan demonstrate the technique of using hand made gesso as a base for raised gilding, polishing the gesso and then polishing the 24K gold leaf to achieve a perfect mirror finish.

Mail* a check *made payable to FWCG* for the full amount to hold your spot. Send to Angie Vangalis, PO Box 3126, Coppell, TX 75019. Checks accepted on a first-come-first-served basis postmarked on or after December 10, 2016.

** CREATIVE BONUS! Send your check in a handlettered, decorated envelope for a prize drawing.*



Questions? Contact Workshop Chairman, Angie Vangalis angie@txlac.org • 214-957-1736

NAME

ADDRESS

CITY

STATE

ZIP

EMAIL

CELL PHONE

YES! SIGN ME UP for Illumination Techniques with Dan Mooney

Enclosed is my check for \$150

Non Member - \$175

Includes Membership through the end of the membership year 2017. Early Bird Discount applies to existing members.

Graceful Envelope Contest

March 27 is the deadline for entering the 2017 Graceful Envelope Contest, conducted by the Washington Calligraphers Guild and the National Association of Letter Carriers. There is no entry fee.

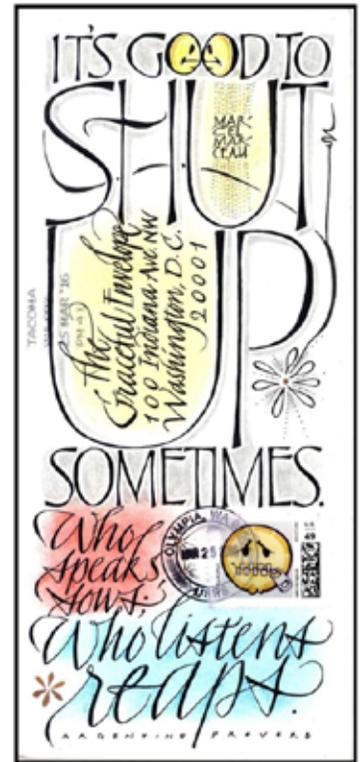
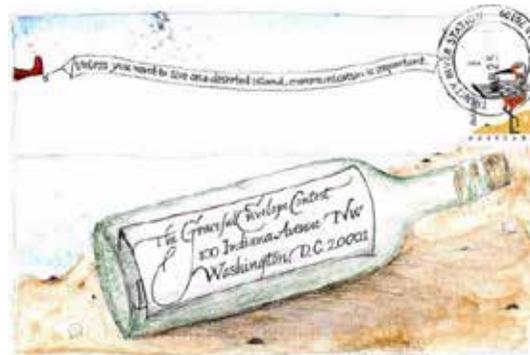
This year's theme — Pushing The Envelope — embraces two concepts at the heart of the Graceful Envelope Contest. The first encourages you to “push the envelope” by finding new ways to use hand lettering and creative design to enhance your entry. It may be a small canvas, but you are capable of big ideas.

The Graceful Envelope Contest also celebrates the significance of writing, sending and receiving letters. So your entry should “push the envelope” by promoting the exchange of letters.

In 2016 the theme was “Communication” and at right is the “Best in Show” envelope by Sally Penley. Enjoy all the 2016 winning envelopes at <https://www.calligraphersguild.org/envwinners2016.html>

See the rules for entering the 2017 contest at <http://www.calligraphersguild.org/envelope.html>.

Envelope at right was done by our own Mary DeChellis. She received an honorable mention in the 2016 Graceful Envelope Contest.



*Best in Show for 2016
Artist, Sally Penley
Washington, D.C.*

Mark Your Calendar!

A Year-Long study with John Stevens is being sponsored by Texas Lettering Arts Council. Weekends are May 12-14, October 20-22, December 1-3, 2017 and February 16-19, 2018. For more information contact Angie Vangalis at 214-957-1736. Currently, the class is full.

Dan Mooney workshop on Illumination Techniques — March 25-26, 2017. See page 6 for details. The supply list can be found under 2017 Workshops at <http://www.fortworthcalligraphersguild.com/>

Thomas Ingmire workshop on Lettering as Drawing sponsored by the Waco Calligraphy Guild — March 18-19, 2017 —

Lecture on March 17, 2017. For more information contact workshop chair, Jeanne Dittmann, at lettersalot@gmail.com or 254-224-7479.

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

Kaligrafos & FWCG exhibit for ArtReach Visual Arts at Lovers Lane UMC in Dallas — June 29 thru August 17, 2017.

Carol DuBosch workshop on Brush Calligraphy — October 27-29, 2017. See page 9 for details.

Calligraphy Around the World

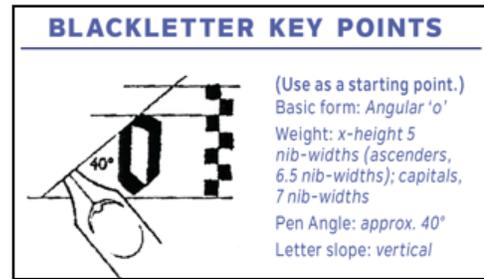
– Blackletter Calligraphy –

The December program for our series on “History of Calligraphy Around The World” featured the historical letterforms known by more than one name: BLACKLETTER (a/k/a Gothic).

The terms of Blackletter and Gothic are general terms for a whole category of medieval calligraphic and type styles that were developed across Europe around 1300 to 1600 A.D. or thereabouts (12th through 15th centuries). Internet searches for these terms will bring up letterforms like Textura, Quadata, Rotunda, and Fraktur (possibly more...), depending on where it was used or the era in which it was classically developed.

Although the letterforms vary significantly, the characteristics that unite them are the dense/thick letter strokes and vertical compression of letters. Back when books were exclusively written on animal skins, more compressed strokes meant more lines per page and thus fewer animal skins per book (resulting in lower production costs). Conversely, as the historic pendulum swung, the next generations greatly expanded the writing lines and space between letters to give the illusion of wealth.

Our generation of calligraphers have greatly studied these historical forms but, as one observer put it, “they did not slavishly copy” the forms when creating new work for modern times.



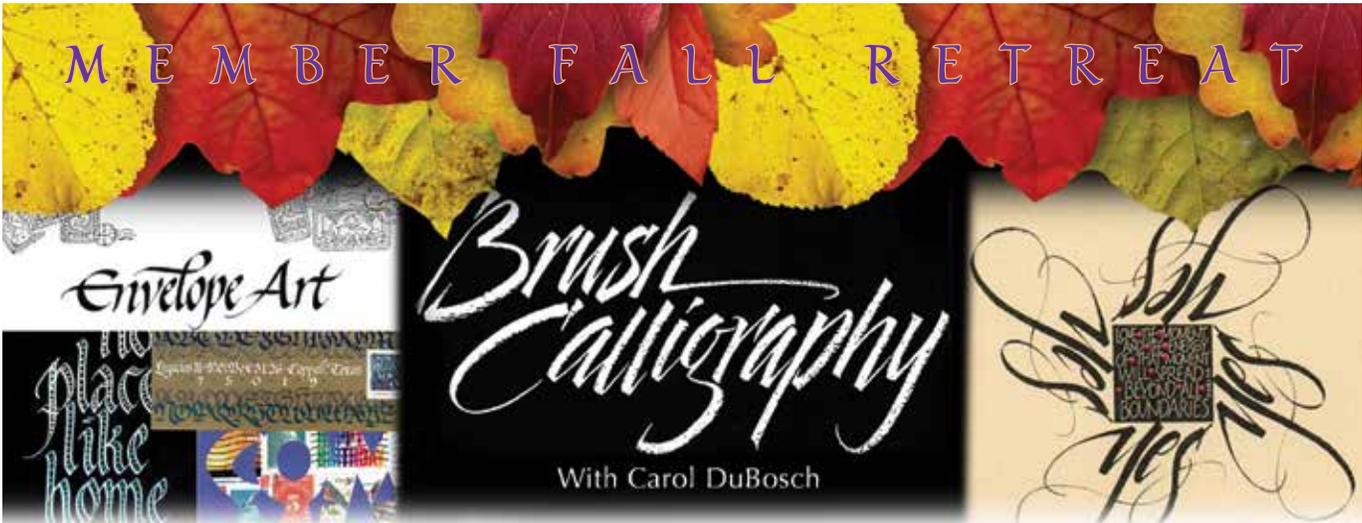
Blackletter minuscules (lower case letters) are characteristically upright strokes with steep angles (much like the gothic architecture in history) whereas the use of Gothic capitals had a contrastingly rounded appearance while still incorporating vertical, thick strokes. This served as visual breaks for the eyes that signified sentences and decorative flourishes.

Sharon Schmidt presented the program and had several handouts that helped illustrate the wide array of these narrow letter forms. Source books from our guild library and her personal reference books included:

Calligraphers Companion by Mary Noble and Janet Mehigan, 2001; *Foundations of Calligraphy*, Sheila Waters, 2006; and the Paragon book *The Complete Beginner's Guide to Calligraphy* by Mary Noble, 2006. A couple of “technique books” were useful: *The Calligraphy Source Book* by Mariam Stribley, 1986 published by Running Press; and *The Encyclopedia of Calligraphy Techniques* by Diana Hardy Wilson, 1990. A major influence in Sharon’s presentation is attributed to Julian Waters’ resource book which he assembled for teaching workshops on the subject.

A good reference site for blackletter is www.calligraphy-skills.com/gothic-lettering

	Textura	Rotunda	Schwabacher	Fraktur	Gothic
a	ɑ	ɑ	ɑ	ɑ	ɑ
d	ɖ	ɖ	ɖ	ɖ	ɖ
g	ɢ	ɢ	ɢ	ɢ	ɢ
n	ɲ	ɲ	ɲ	ɲ	ɲ
o	ɔ	ɔ	ɔ	ɔ	ɔ
A	Ɑ	Ɑ	Ɑ	Ɑ	Ɑ
B	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
H	Ⱳ	Ⱳ	Ⱳ	Ⱳ	Ⱳ
S	ⱳ	ⱳ	ⱳ	ⱳ	ⱳ



Hosted by and for the Membership of the Fort Worth Calligraphers Guild

OCT 27, 28 & 29, 2017
MD Resorts, Aurora, TX

Spend a 3-Day retreat weekend of fun and learning *Tricks of the Trade* with a day of *Envelope Art* and two days of *Brush Calligraphy* with [Carol DuBosch](#) - PLUS extra lettering activities after dinner.

ENVELOPE ART – One Day

We all love to see our name “in lights” and creatively addressing envelopes to friends and family is a great way to let them shine and know they are special. This workshop will give you dozens of clever and practical ways to use your calligraphy to make unique envelopes.

Brush Calligraphy

Learn to write a personal script using a pointed brush and discover the many new uses for this exciting calligraphic style.

EVENT VENUE

Give yourself the time relaxing and creating with a *fabulous creative instructor* and fellow lettering artists. MD Resorts is on a 37 acre ranch located in Aurora, TX, near the *Texas Motor Speedway* ready to serve you with true old-fashioned southern hospitality.



TUITION & OVERNIGHT STAY

Meals begin Friday Breakfast through Lunch on Sunday

Commuter 3 Day - (lunch & dinner)	\$345
2 Night stay - (Fri & Sat)	
Double Occupancy	\$505
Single Occupancy	\$605
3 Night stay - (Thurs, Fri & Sat)	
Double Occupancy	\$585
Single Occupancy	\$735

RESERVE YOUR SPOT

Mail* a check *made payable to FWCG* for half the amount to hold your spot. Send to Angie Vangalis, Workshop Chairman PO Box 3126, Coppell, TX 75019.

* **CREATIVE BONUS!** *Send your check in a handlettered, decorated envelope for a prize drawing.*

BALANCE

Balance is due August 1, 2017. After this date a refund will be provided if your spot's filled from a waiting list.

MEMBERS ONLY RETREAT - TAKE OFF \$25 WHEN PAID IN FULL BY MARCH 1, 2017

Questions? Contact Workshop Chairman, Angie Vangalis angie@txlac.org • 214-957-1736



NAME _____ CELL PHONE _____

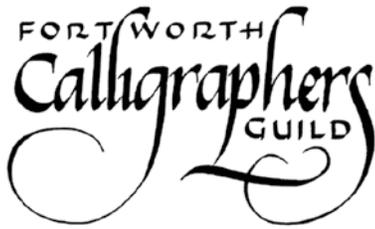
ADDRESS _____

CITY _____ STATE _____ ZIP _____

EMAIL _____

Send your (50%) check or pay in full to hold your spot. Choice of lodging:

<input type="checkbox"/>	COMMUTER 3 DAY	\$345
<input type="checkbox"/>	DOUBLE	
	<input type="checkbox"/> 2 Night	\$505
	<input type="checkbox"/> 3 Night	\$585
<input type="checkbox"/>	SINGLE	
	<input type="checkbox"/> 2 Night	\$605
	<input type="checkbox"/> 3 Night	\$735



P.O. Box 101732
Fort Worth, TX 76185

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Guild Meeting

Thursday, March 9, 2017

Meeting Location:

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

BUSINESS MEETING — 6:30

PROGRAM — 7:00 ish

— COPPERPLATE —

We will continue our series on “History of Calligraphy Around the World” with a program on copperplate. Linda Jones will present the program. If you wish to try some lettering, bring:

- Right handers — an oblique pen holder and pointed nib of your choice, ink and pad of paper or several sheets for a cushion to write on.
- Left handers — a straight pen holder and pointed nib of your choice, ink and pad of paper or several sheets for a cushion to write on.

Linda will have paper to write on, speedball oblique pen holders (\$2), Hunt 101 nibs (\$1) and ink available if you need them. If you want to go buy pen holders and nibs, try Asel Art Supply. Michael’s and Hobby Lobby do not have inexpensive oblique pen holders.

