

# *The* SERIBES & Scribblers *Inklings*

Vol. 39, No. 3

The Fort Worth Calligraphers Guild

November 2017



*Promise me  
you'll always  
remember:*

*You're braver  
than you  
believe,*

*Stronger  
than you  
seem,  
and.....*

*Smarter  
than  
you  
think!*

A. A. MILNE

*Winnie-the-  
Pooh*

*MIKE  
ROPER*

COVER ART

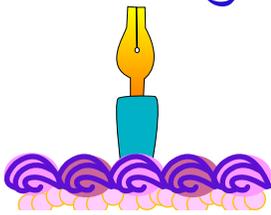
Artist Gina Tanner has liked the quote from Pooh since she was small. She thinks it works for young and old . . . her lettering was done using Michael Sull's pen holder and Mexican ink that the Spencerian class ordered. It is done in a Spencerian hand, which was taught in the United States from 1875 to about 1925. It was done on clairefontaine paper, which is nice and smooth for pointed pen.



**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](mailto: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!



November

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From the President's Pen

Last month was truly exciting calligraphically.

Not only did our guild generate some excitement by exhibiting our works at Haltom City Public Library, your membership chair Linda Jones produced the member directory with handmade (by me) covers; Tom challenged us to add shadowing techniques to lettering titles or quotes; I got to spend time with several calligrapher friends at a mini-workshop and a full-blown workshop in a retreat setting hosted by FWCG. Boy my calligraphic juices are freely flowing with ideas. My challenge in November is to put many of these ideas into action. Kudos to Angie Vangalis for putting together a top-notch retreat/workshop experience. Kudos, too, to our instructor extraordinaire, Carol DuBosch.

I hope you are continually challenging yourself to self-expression through lettering. This guild offers many opportunities to build your skills in varying ways...from exhibits to calendar production to study opportunities.

If you haven't yet found your next idea, talk to someone at our meetings who will be sure to give guidance into resources and practical hints to get started. Speaking of resources, we have a mobile library of sorts that is packed with books on lettering instruction that may not be available in public libraries. There's a list of books being assembled by Rick Maul where you will be able to read short descriptive paragraphs of each book title and then request him to bring specific titles to our meeting. Books are available on a check-out basis for a month at a time. We've built up a collection of instructional videos too that you can practice with individually.

In this month's program, Tom is having us think "outside the box" in terms of writing surfaces. He's introducing the concept of scratchboard where letters are brought forth by removing a top surface to reveal a contrasting surface beneath (in the form of your letters). You might have a word or two, or maybe a short sentence, in mind to work with on this project on November 9.

And remember, hand lettering is always appreciated at holiday times. See a related article on things you can try out during our upcoming holiday seasons.

Sharon Schmidt

# HARVEY'S HELPFUL HINTS



NOVEMBER 2017

**THE SPOTLIGHT THIS MONTH** is on two special VINTAGE nibs: the Esterbrook #97 Fine Business nib and the Hinks-Wells #303 nib. The Esterbrook #97 Fine Business nib is just that: used in a bygone era for listing in Business Journals, using a very fine line, but allowing for broad swells for letters and numbers. It was (and is) a delight to use and the results will astound you for your current work. They used the Business nibs for Journal writing and entries where we, today, make beautiful artwork with them. The Hinks-Wells #303 nib is patterned after the Gillott #303 nib (and I wouldn't be surprised to learn it was an exact copy of the Gillott #303) since Hinks-Wells didn't make their own nibs. And true to the Gillott #303 it's tines are extremely flexible leaving a very fine upstroke and broad swells with little effort.

**TRY YOUR OWN RECIPE FOR SCENTED INK:**

combine from 1-100 drops of essential oil with a

teaspoonful of Vodka (test the Vodka first then you won't care what the ink smells like). Add this mixture to 2 ounces of dark ink, stir, smell, then start writing. This could become addictive! The recipient might give you a call for the recipe.

**FOR A TOUCH OF COLOR** added to your paper art: shave some colors from colored pencils onto the paper, rub them in where you want the color, spray with Fixative, let dry, then write on! This technique will surely get eyes attracted to YOUR piece in an exhibit.

For a Happy Thanksgiving, good food, good friends, good health and beautiful writing — Til next month

Harvey Anton

and for your essential needs and tools: penstaff@verizon.net, 469-320-0172 (H), 817-470-2735 (C)

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## Directory Updates

**Arnold, Carolyn**  
12800 Gallant Court  
Keller, TX 76244  
carolynlarnold@yahoo.com

Jul 17  
817-680-2390

**Kemple, Lynda**  
5520 Matalee Avenue  
Dallas, TX 75206  
lynda.kemple@gmail.com

Feb 17  
214-914-4836

**Berg, Jonathan**  
4104 Aragon Drive  
Fort Worth, TX 76133  
jberg.dm@gmail.com

Sep 4  
817-204-1174 (H)  
817-266-6033 (C)

**Betty Barna**

### CORRECTIONS

972-437-9757 (H)  
214-616-7960 (C)

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## 2018 Calendars

Last call for 2018 Calligrapher's Guild Calendar submissions - theme is animals. Please scan image at 300 dpi and e-mail to Nancy Teigen at <tteigen@swbell.net> or bring it to the November meeting. Artwork should be 8 inches across by 4.5 inches tall. Also include a brief description of the title, hand used, and/or special techniques used. The calendar will be printed in color. We have already received several great pieces so don't miss out!

# Carol DuBosch Retreat

October 27 - 29, 2017

What a delight to be part of the FWCG Fall Retreat this past weekend. Kudos to Angie for the planning and organizing of this event. Carol DuBosch is amazing! Not only is she an extraordinary Calligrapher and artist, she lovingly pours herself totally and completely into her students. She shares openly and freely, allowing us to take as many photos as we want. There was no pressure or stress all week end . . . only that which we imposed upon ourselves. It was fun and freeing.

Friday was all about envelope art, because as Carol said, “No one has ever cherished a FAX.” Carol began with showing us some of her beautiful artwork, some of which we would also be creating. Beautiful little folded cards with hidden treasures, creatively folded envelopes that we embellished beforehand, a mailable photo-folder, and a picture frame card. We also used bleach and a ‘bubble marbling’ method to decorate our envelopes. One of my favorites was a folded four page booklet that requires no gluing. As Carol stated: “Craft is how you make it. Art is what you do with it.” And make unique envelopes is what we did.

Friday evening, Carol presented a lecture/slide show on the brush lettering we were going to be learning and many of her Graceful Envelope entries. Her first entry was in 1998, and out of 19 years, she has won fourteen times, a feat that is unprecedented.

Saturday and Sunday we focused on brush lettering

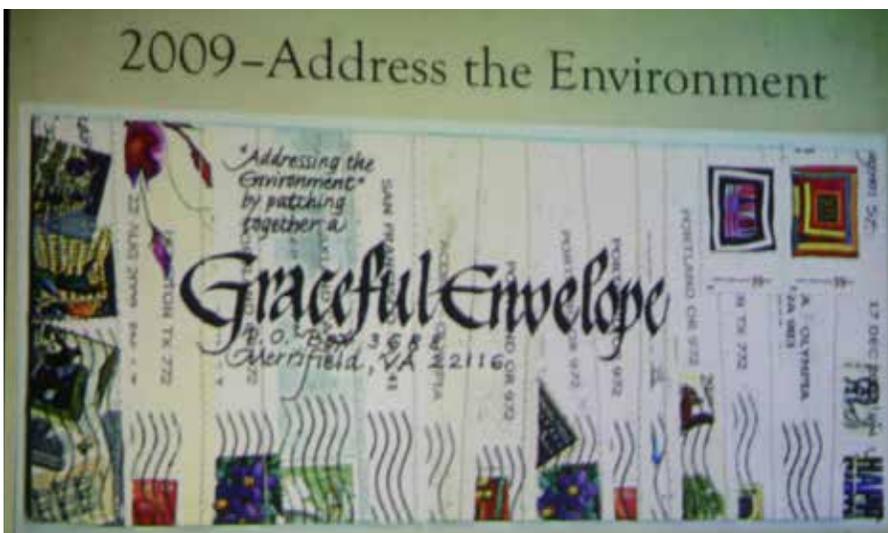


*Carol DuBosch's demonstration with Ecoline Brush Pens.*

using a pointed brush. The fine pointed Japanese brushes she had us use are similar to Pentel Color Brushes. Carol brought numerous lettering projects to share with us and gave us tips on using a pencil first to get the flow, holding the brush perpendicular to the line, reminding us to move our whole arm, showing us how and when to “flick,” and reminding us to save flourishes for important words. The two most important things are the consistent slope and stem weight. Carol suggested we not write each letter more than 3 times before moving to another letter. She demonstrated a few letters at a time, with participants

gathering around her table to watch how she moved her brush and her hand/arm while doing so.

Sunday we expanded our pointed brush skills to include majuscule letters. Many being the same as the minuscules, just larger. We also switched to a pointed watercolor brush (size 4 or 5) and used pans or tubes of watercolor to make colored letters rather than the black letters we'd done on Saturday. Carol had a set of Ecoline brush pens in ten different bright colors and passed them around for us to try. They were nice to write with.



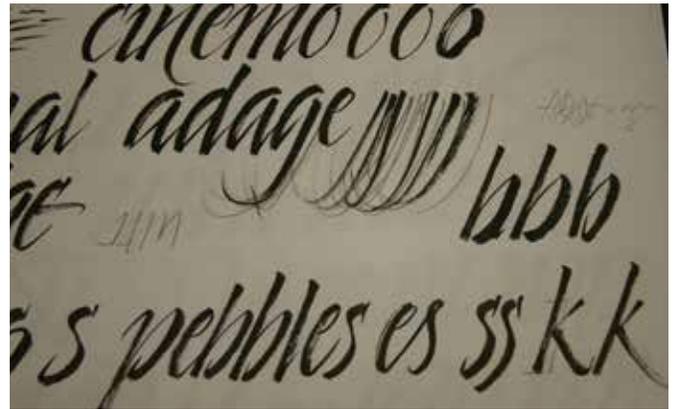
*Carol's winning envelope in the Graceful Envelope contest sponsored by the Washington DC Calligraphers Guild.*

Saturday evening we switched gears and did a short class on JUBILEE Script. This is a script that Carol developed after an experimental mark making class she took several years ago. She came upon a quote for a New Year's card and knew her unusual script was perfect for the project. At that point, she spent time developing the letters into a coherent script. She had us use a Pilot Parallel Pen (6mm) to do the script. This pen allows you to go up on the corners to make thin lines or make wide lines depending on how you hold it. She also had us make a poster pen from a dowel rod and a coffee stirrer from Star Bucks. She encouraged us to do our own experiments with the various marks and share "new letters" with her.

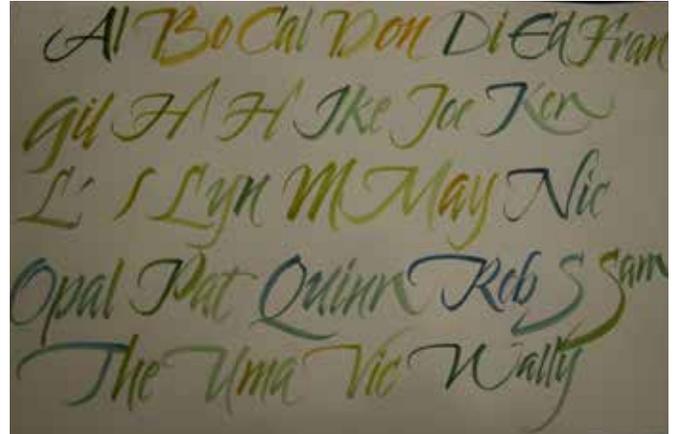
One of the favorite things Carol brought to share with us is a book she is making. She's part of a group that does a piece of art each week. She has limited her art pieces to 7 inches by 7 inches and is binding them into a book. She has a second book where she puts her rough drafts and sketches. It was fascinating to see how she took her original ideas and enhanced them into finished pieces.

The retreat center provided comfortable beds, great meals and plenty of space for us to spread out and work. Angie brought numerous supplies so we had our own calligraphy "store." Sandra Douglas generously lead a yoga class each morning and evening to keep us limber. We had a great time making new friends and planning to meet again. It was an fabulous, unforgettable weekend!

— Judy Johannesen & Jeri Wright



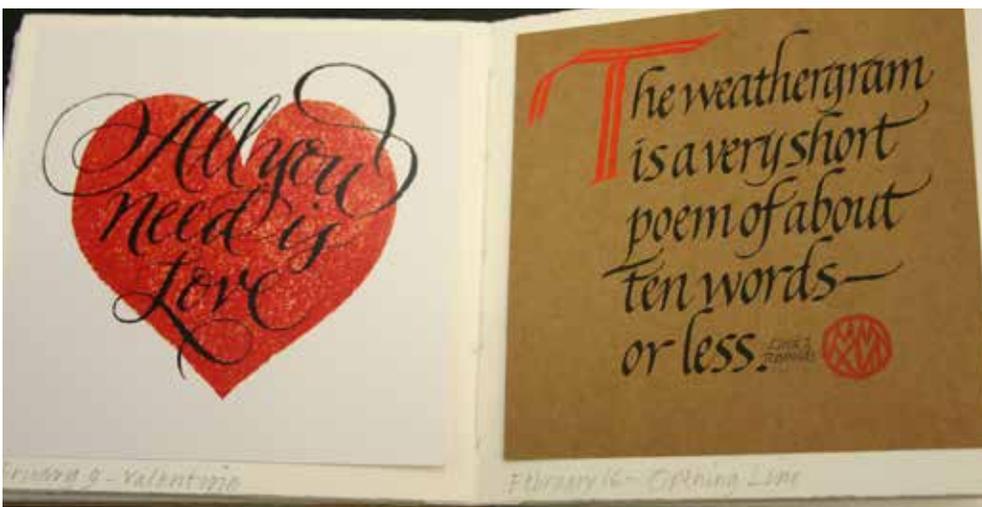
Carol DuBosch's demonstration of pointed brush minuscules.



Carol DuBosch demonstration of pointed brush majuscules.



An envelope to Cayetano Olivarez using Carol DuBosch's JUBILEE Script.



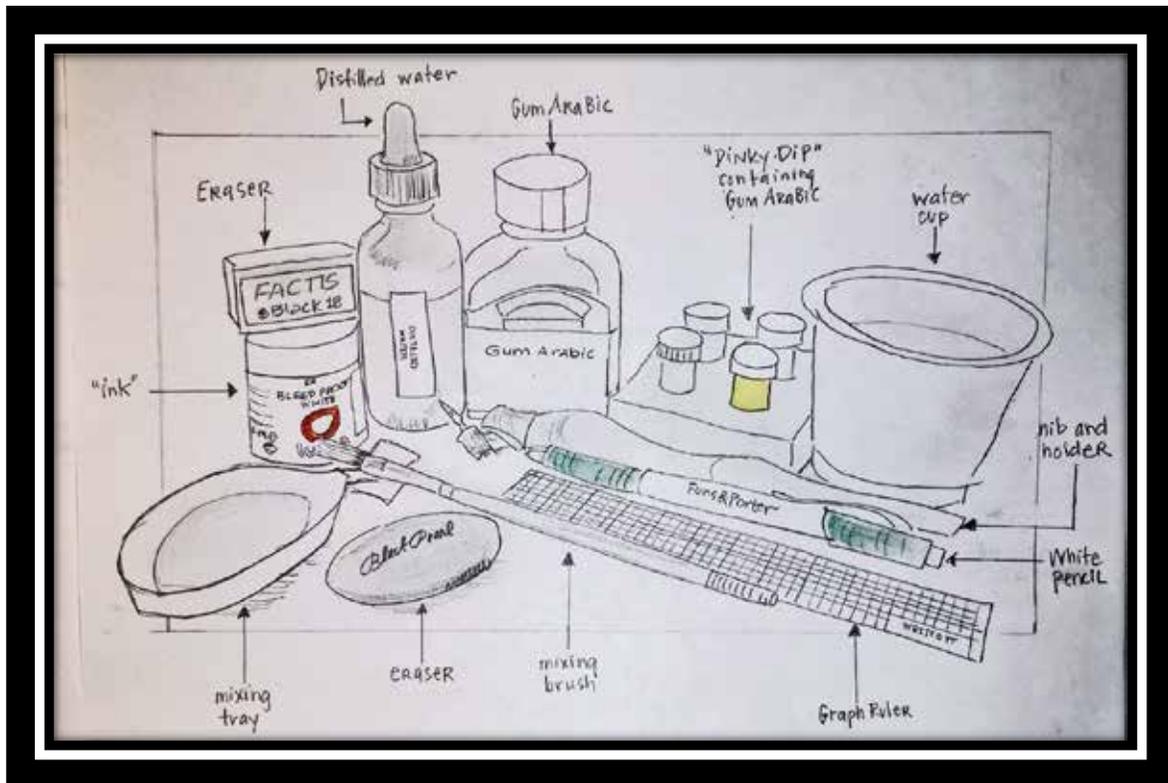
Two pages from Carol DuBosch's book – a piece of art each week.

I recently had my brain picked by a beautiful bridesmaid who liked the way I addressed some envelopes. Maybe you are interested, too? I hope so. But before we get started, let me confess right up front that when it comes to envelopes I am a total slacker – in other words, I’ll do anything to make the job faster and easier. In a nutshell, it’s all about the prep. So, here we go.

## *A Slacker’s Guide to White Lettering on Black Envelopes*

### **Supplies:**

- Dr. Ph. Martin’s Bleedproof White or Daler-Rowney Bleed Proof White “luma”
- Distilled water in a dropper bottle (to thin the “ink”)
- Small mixing tray and cheap mixing brush (I like the stiffness of a pure bristle brush #4)
- Gum Arabic (to get the ink to stick to your nib and to help bind the ink to the paper)
- Brause EF66 nib and holder (or your favorite pointed nib)
- Water cup and paper towels (to clean the nib)
- Dinky dips (for dipping your nib into the gum Arabic)
- Fons & Porter mechanical white fabric pencil (to draw your guide lines)
- T-square and C-Thru Graph Ruler (I like both the 6” and the 12” 8x8 grid)
- Black eraser (I used a Papermate Black Pearl; Factic Black 18 is good, too)



### **The Prep:**

- To mix the ink, I use a mixing tray and mash a few drops of distilled water into the bleed proof white until it is the consistency of cream – if, when I give my nib a little shake, and the ink plops off in a single neat drop, then it’s ready. I add one drop of gum Arabic to help the ink stand up to erasing the guidelines later.
- For the gum Arabic rubdown, I use the original “dinky dip set” from John Neal or Paper & Ink Arts to hold the gum Arabic – it really speeds up this part of the process.

... continued from page

- c) The Dritz disappearing ink pen that I like for drawing guide lines on dark envelopes does not show up on black, hence the Fons & Porter white mechanical pencil. I found mine at Jo-Ann's in the quilting section (don't forget your coupon).
- d) Using the t-square, C-Thru ruler, and the Fons & Porter pencil, draw guidelines on each envelope.
- e) For this project, I wrote each envelope in white pencil using the addresses on my computer screen as a reference for centering. I wrote each envelope twice -- something I avoid like the plague -- first in the white pencil, then again using the EF66 dipped in the white ink. Writing twice worked for me here because (1) there were only 15 envelopes, and (2) I used a loose, casual script which made for relatively fast writing.
- f) Don't forget to test the black erasers with your particular ink/paper combination (store-bought envelopes have unpredictable surfaces, and the Black Pearl actually rubbed some pigma micron ink off a gray envelope I addressed recently)
- g) Now for the fun part.

### Writing:

- a) Dip the nib into the dinky dip containing Gum Arabic, then wipe off
- b) Stir the ink mixture with your mixing brush
- c) Load your nib and write
- d) When complete, clean the nib with the mixing brush dipped in water and blot dry

**Erasing:** After the envelopes are dry, grab your favorite black eraser and erase all the guidelines and under-writing. This is my favorite part because it always look so nice and clean afterwards.



**Waterproofing:** This water-soluble ink is not water-proof. I sprayed each envelope with Krylon Workable Fixatif to help protect the envelopes from wet weather.  
P.S. Have fun with the title – why not make an ordinary Mr & Mrs be “The Fabulous Mr and Mrs”?!

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## *Minutes of our Meeting*

Fort Worth Calligraphers Guild  
October 12, 2017  
General Meeting

President Sharon Schmidt called the meeting to order at 6:48 p.m. and welcomed all.

### Reports:

- A. Secretary: September 2017 minutes were approved as printed in the newsletter.
- B. Treasurer's report: C. Olivarez reported that
 

Beginning Balance	\$14,164.88
Deposits	\$3,490.50
Disbursements	(\$5,126.13)
Book Balance as of 10-12-17	\$12,529.25
- C. Workshops: There are two spots available in the brush

- lettering retreat with Carol DuBosch.
- D. Visitors were introduced: Carolyn Arnold, Jonathan Berg, Dawn Delacerda, Andrew Delacerda, and Mark Treswiky.
- E. Programs: The December meeting will be a card and gift exchange with dessert. The February meeting will be a dinner with a card exchange.
- F. Door Prizes were given.

The meeting was adjourned at 7:00 p.m.

Tom Campos presented a program on 3-D lettering.

Submitted by Trudie Simoson, secretary.

# *Gift Ideas for Using Your Calligraphy*

Making stationery

- Design panel cards with collage of artsy paper scraps.
- Hand emboss initials into stationery and pair it with envelopes. We learned how to emboss and how to make envelopes at the last workshop.
- Take some blank cards and letter messages like Get Well, Thank You, Happy Birthday, Thinking of You etc. and package them as gifts of assorted cards.
- Try designing a monogram for printing on stationery

Identify jars for your kitchen by calligraphing some labels for spices, teas, coffees, etc.

On a blank calendar, calligraph the important birthdays and family events on appropriate dates and make the calendar a gift to someone.

Consider making a book for journaling or story writing.

Calligraph messages to put in tiny accordion fold books (simple to make). The guild has experienced people who can describe the process.

Make a tiny cube origami box and tuck a candy or treat inside

Construct paper ornaments that can include your message of Peace, Merry Christmas, Joy, etc. to hang with ribbon on trees.

Inscribe a gift book to its recipient

Design a business card for someone and have it printed as the gift.

Write out a poem or quote for framing as a gift.

Make 3x5 cards with inspirational messages that can be rotated each week on someone's desk.

Make a bookmark and inscribe and laminate it for inclusion when you give a book.

Carve a lettered design out of a rubber eraser, making a stamp or monogram. Or design a stamp to be converted into a rubber stamp at Office Depot etc. They can use clean line art such as lettering to make a stamp for about \$25.

Make a magnet with letters, laminated and mounted with magnetic disk you can buy at craft stores.

Give favorite recipes calligraphed along with the dish as a gift.

Paint on fabric with a brush and acrylic paint + fabric medium so that the design bonds with the fabric.

Nice gifts might be baby clothes or aprons letters with something appropriate.

In this day and age of electronic books, your recipient list might be limited. But if you know of a bookaholic (or live with one like I do), you might make hand-lettered bookplates and have them printed on crack-and-peel paper, cut to size and packaged as a gift...with This Book Belongs to message or perhaps This Book was Stolen from ...

— Sharon Schmidt

# 3-D Lettering

PROGRAM FWCG OCTOBER, 2017

In researching the topic of 3-D Lettering, Tom Campos found numerous examples of ways to make letters look three dimensional. The website DrawingTeachers.com had an example by artist Michael Thoenes that he encouraged us to try — Chisel Style 1. The chisel example follows.

It's possible to use perspective or a vanishing point to express a depth. You can also use shading and shadows to make them look like they are standing up. Going from

dark to light adds weight to a letter. As you go up a letter, a lighter shade or color makes it look larger. Letters that have shadows can be made to look like they are standing and three-dimensional if the shadows are applied to one side. Several of the examples Tom found are pictured on this page.

Thanks for sharing your research with us, Tom!

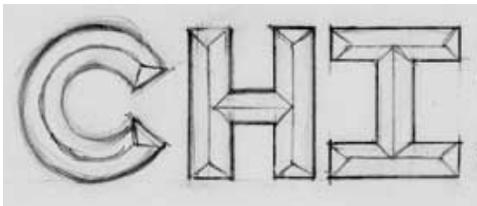
## Chisel Style 1



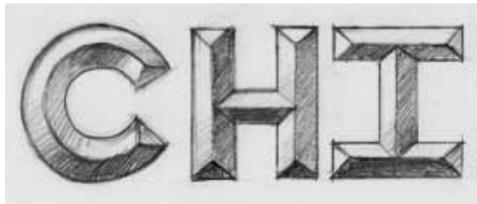
*The foundation for your 3D lettering masterpiece is simply writing out your word or words on the paper and getting them to fit the space well first. Your letters should be evenly spaced out and not crowding each other too much. Refine the edges of your letters and erase your guides.*



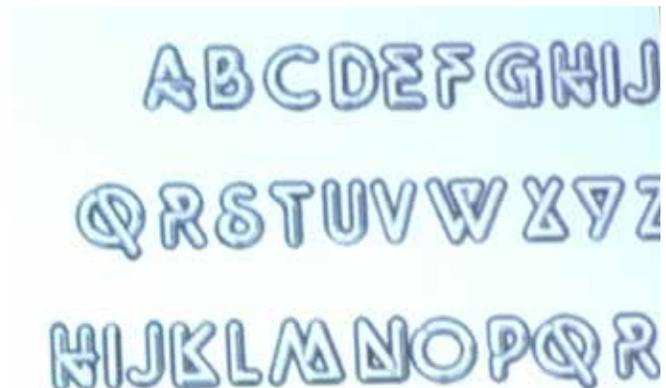
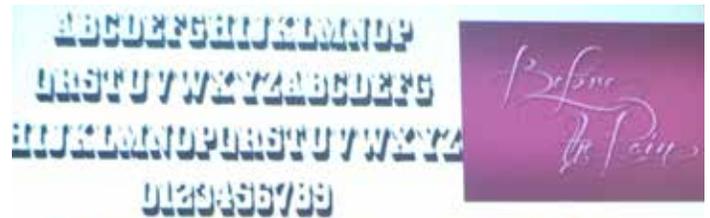
*Now add a center line to your letters. It should not touch the edges of the letter, rather, leave some space because we will connect the corners to this center line.*

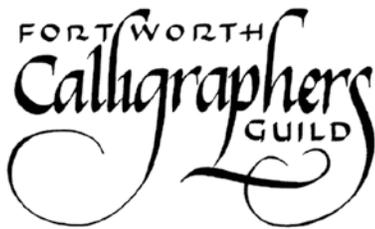


*Connect the corners of the letters to the center line with short diagonal lines.*



*Choose the direction of light and shade the opposite two sides. Shade the bottom part of the letter darker than the side.*





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[parliamentarian@fortworthcalligraphersguild.com](mailto:parliamentarian@fortworthcalligraphersguild.com)

# Guild Meeting

## Thursday, November 9, 2017

### Meeting Location:

Bedford Public Library  
2424 Forest Ridge Drive  
Bedford, TX 76021

BUSINESS MEETING — 6:30

PROGRAM following Business Meeting — 7:00

### — EXPERIMENTING WITH SCRATCHBOARD ART —

Sometimes referred to as scraperboard, but usually called Scratchboard in North America and Australia, is the art form of direct engraving where the graphic artist scratches off dark ink to reveal a white or colored layer underneath the paper or board. This produces mainly black and white illustrations with stark highlights and black backgrounds. Scratchboard Art by graphic artists can produce 3 dimensional drawings, unlike works by craftsmen and artists using Wood-cuts or Silhouettes which produce a two-dimensional representation of the outline or cutout of an object or drawing.

Scratchboard refers to both a fine-art medium, and an illustrative technique using sharp knives and tools for engraving into a thin layer of white China clay that is coated with dark, often black India ink.

You can find organizations like the Scratchboard.org and International Society of Scratchboard Artists for general information and intricately drawn gallery works.

You can also Google search for images or view YouTube videos of Scratchboard Art. There is a wide variety of techniques, tools and scratchboard styles – some very impressionistic and others almost photo-realistic and some abstract and RUSTIC LOOKING.

The Guild Program will present this Scratchboard Art with hands-on techniques, resulting in your own take home piece. The guild will supply scratchboards for all, some tools to experiment with and lecture hand-outs.

Participants can bring a pencil and eraser, a small ruler, a soft brush, a small black/ white photo or drawing. Bring Quotes or ideas to complete your piece. For Tools you can bring an X-acto knife or small metal nail file.

