

# Inklings

The  
SCRIBES  
& Scribblers

Vol. 39, No. 7 The Fort Worth Calligraphers Guild

March 2018

AND THE TURTLES OF COURSE  
ALL THE TURTLES ARE FREE,  
AS TURTLES, AND, MAYBE,  
ALL CREATURES  
SHOULD BE.



DR SEUSS

YERTLE THE TURTLE  
AND OTHER STORIES

## COVER ART

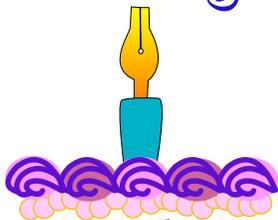
Artist — Sharon Schmidt



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Happy  
Birthday!



March

Marilee Haughey ..... 7



## From the President's Pen

### Take a Moment

I've often said I never know what I am going to write about until I sit down at the computer to push my President's article through.

Today I do.

I have been reminded of a character Sally Jackson, an FWCG Lifetime Member, used to joke about — a mythical demon of scribes that used to make itself known in medieval times — that still rears its ugly head from time to time in modern calligraphers' works (and now, apparently, other printed communications) from time to time.

In history when the mechanical printing press did not exist, copies of books or documents had to be made by hand. Such copying was always done by professional scribes. When the tediousness of copying got to them, tiny errors might creep in. They would blame this mythical creature: Titivillus (tih-TIV-ah-lus), the patron demon of scribes. Errors in copied-by-hand texts were attributed thereto. I think there must be one of these for the preparers of printed matter nowadays too.

I say that because twice IT has happened to me. So I did a little research to find that, yes, while its reputation began in history, it has reinserted itself into modern times in the form of typos.

Now, typos in Facebook or emails are forgivable – even 'overlook-able' – but when they are sent to press, the problem is multiplied, literally, exponentially. Therefore the personal embarrassment is also multiplied. So far, the folks that this affects have been gracious; but that does not reduce my chagrin.

So here is my new credo (and my advice to all who calligraph or publish):

Don't assume you have it right. Even proofreaders can miss it. Just take the extra moment to re-scrutinize your work as if you've never seen it before. Take a moment. Correct output is the goal. In the new era of digital typography, there should actually be no excuse (except for Titivillus) to let these errors even see the light of day.

Now, in modern scribal circles, there are actually numerous tricks for correcting the handwritten mistakes in long works of calligraphy. I think I shall introduce a short, new segment at the April and May meetings, giving little tips on how to correct our work.

Now that I think of it, even modern calligraphy is Digital, in that almost all of it is performed 'digitally' — with the use of our fingers. Haha. (See what I did there?)

I know I have several tricks up my sleeve that were passed down to me by more experience scribes. I would welcome volunteers, too, who have discovered or employed some little procedures that help keep you from having to re-do a whole page of calligraphy. The list starts [HERE!](#)

Sharon Schmidt, President

# HARVEY'S HELPFUL HINTS



MARCH 2018

**VINTAGE NIB SPOTLIGHT** — This month's vintage nib spotlight is on the ESTERBROOK #126 DOUBLE SPRING nib with built-in reservoir. Yes, this nib can do it all – not quite as springy as some of the others, but it will surpass them in a heartbeat! It is very long-lasting surpassing many of the others, especially on textured paper. Don't be afraid to try this fine nib – it will do anything you want it to do!

**CLEANING NIBS** — Try this one: Clean dried ink from your nibs by rubbing 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...

**PURCHASING PAPER** Always practice on the best paper you can afford. And when purchasing paper, if possible, purchase at least two or more sheets (in case of errors). 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.

**PRACTICE PAPER** — When 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. It started out okay, and I liked what was happening; but by then I couldn't give up on the poor sheet of paper. I still have the project, and it 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.

**TRANSPARENT INK** — Make your transparent colored ink look better by adding Pro-White (made by Daler-Rowney). This will reduce the transparency and will look great on dark papers. Try introducing a few drops at a time to the ink to get the desired effect...

**PAPER CUTTER** — 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. When cutting more sheets at a time, a percentage may be too ragged and uneven to use.

**STUCK CAPS ON TUBES & BOTTLES** — This 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.

**MATCHING PAPER & ENVELOPES** — When using your own (or purchased paper) be sure to get the matching color and size of envelope to match if you want to use an envelope for the paper. This is most critical. It's a good idea to purchase the envelope first (if necessary) because there are more colors of paper than envelopes. Even if necessary you can cut parent sheets to fit the envelope. Be sure to buy the correct color and size of envelope and start from that point.

For beautiful writing, and til next month,  
HarveyAnton, penstaff@verizon.net,  
469-320-9754, C) 817-470-2735  
for your vintage nibs and supplies

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## Directory Updates

Corrections for your 2017-2018 Directory.  
If you haven't received your 2017-2018 Guild Directory,  
let Linda Jones know at Lindajones817@gmail.com.

### Directory Corrections

Catherine Burkhard  
6660 Santa Anita Drive  
Dallas, TX 75214  
bookltrs@att.net

Dec 30  
214-363-7946 (H)



# Lively Letters!

Julie

## MARCH 24 & 25, 2018

10:00am - 5:00pm

Stacy Furniture • 1900 South Main Street, Grapevine, TX 76051

**\$125 Member • \$150 Non-Member**

### Level: Intermediate to Advanced

*Knowledge of at least one calligraphic hand is required.*

Materials Fee: \$15 per student

The goal of this class is to get intermediate and advanced calligraphers to free up their lettering, and to tap into that playful, "dancing" part inside each person.

From monoline to brush, traditional to funky, we will explore new ways to bring life to your lettering. Using monoline tools, broad-edged nibs, pointed brushes, and unusual tools, students will be led through a series of exercises that will focus not only on the lettering but on layout, composition, and the negative space that is created. Principles of design will be used as we discuss where the next letter or word should go, what makes a pleasing composition, and where and when to apply color.

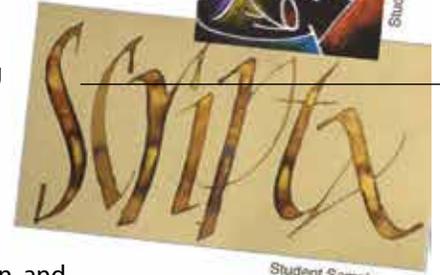
We will work with black on white, white on black, walnut inks, watercolors, paint and gel pens, different papers, and create a variety of unusual tools to make great letters and marks.



Student Sample



Student Sample



Student Sample



© Julie Wildman



© Julie Wildman



Student Sample

### ***Prepare to loosen up and have a "wild" time!***

**Register online or send a check made payable to FWCG for the full amount to hold your spot to**

Angie Vangalis, 757 E Bethel School Road, Coppell, TX 75019

**All registrations accepted on a first-come-first-served basis - limited to 18.**

**REGISTER BEFORE DEC 31, 2017 FOR A Calligraphy Tool Grab Bag!**

**YES! SIGN ME UP for Lively Letters with Julie Wildman- REGISTER BY CHECK or ONLINE Payment (convenience fee applies)**

**Member - \$125 - <https://www.paypal.me/fwcg/130>**

**Non Member - \$150 - <https://www.paypal.me/fwcg/156>**  
Includes Membership through the June 1, 2018.

NAME

ADDRESS

CITY

STATE

ZIP

EMAIL

CELL PHONE

Questions? Contact Workshop Chairman, Angie Vangalis - [workshops@fortworthcalligraphersguild.com](mailto:workshops@fortworthcalligraphersguild.com) or 214-957-1736.  
REFUNDS only if waitlist permits by FWCG Board approval.

## *It's That Time — Election Time*

Although our year is going well, the forefathers/foremothers of our guild have ensured our longevity by factoring in a bylaw stating that, in March, a Nominating Committee will be elected to meet and report back at the April meeting with a list of executive board nominees, which — after affirmation at the April meeting — becomes the slate or “ticket” of nominees to be elected at the May meeting.

All that is to say your President, this Thursday, will appoint a list of three people plus an alternate who will make up the Nominating Committee.

We used to say Volunteers for the Nominating Committee can ensure that they, themselves, need not serve on the board (by making sure the nominee list does not include their own name). This, however, has not always happened of late. So this is not the drawing point of serving on the Committee.

That being said, there is a huge PLUS in offering to be on the nominating committee. So send me a note before the March. 8 meeting stating all that you'd like to be added.

Benefits to serving on the nominating committee: You get to (1) meet once with three great people to review the officers' job descriptions in the Bylaws, (2) you get to consider who among our guild members may best carry out the job, then (3) you get to talk directly with potential nominees who, in turn, will be eager to help with guild matters in the coming year. It's a win-win situation.

So, (a) let me know if you would like to help with nominating process by serving on this committee, or (b) be prepared to ACCEPT an appointment to the committee at the meeting. Then there's idea (c) of being excited to accept a nomination to the board for next year.... — *Sharon Schmidt*

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## *Missing Library Books!*

Please check your bookshelves and studios. We are trying to locate the books that are missing from the FWCG Library. Contact Rick Maul if you locate any of the books — 817-501-1604



Calligraphers Project Book Hardcover  
– September 27, 1987  
by Susanne Haines (Author)

Faculty Exhibit, Conference of 1982

Humanistic Script, Oxford Library

Illumination for Modern Calligraphers Hardcover  
– June, 1988, by Christopher Jarman (Author)

Lettering Arts (Library of Applied Design) Paperback  
– September, 1994, by Joanne Fink (Author), Judy Kastin (Author), Sheila Waters (Foreword)

Pictorial Calligraphy and Ornamentation (Dover Pictorial Archives) Paperback – March, 1972,  
by Edmund V., Jr. Gillon

Pen Calligraphy Manual, By Fran Strom

The Anatomy of Letters, By Charles Pearce

The complete guide to calligraphy: techniques and materials Hardcover – Import, 1984,  
by Judy MARTIN (Author)

The Development of Writing, By Graphic Press

The Macclesfield Alphabet Book: A Facsimile by Christopher De Hamel (2010-12-31)  
Hardcover – 1763

by Christopher De Hamel; Patricia Lovett (Author)

The Story of Writing Hardcover – September, 1981  
by Donald Jackson (Author)

The Universal Penman  
Victoria and Albert Museum Catalogue

Using Calligraphy: A Workbook of Alphabets, Projects, and Techniques Oct 1979, by Margaret Shepherd

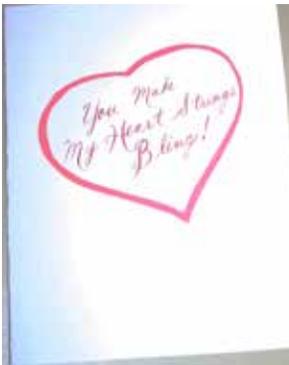
# Valentines 2018



Trudie Simoson — left is front of card, right is opened card



Deanna Fava #1



Lara Sinnott — left is front of card, right is the opened card



Deanna Fava #2



Sharon Schmidt — left is the envelope, right is the opened card



Angie Vangalis' 3-D card



Mark Tresnicky — left is the front of the card, right is the opened card

## Valentines . . . continued



Tom Campos #1 — left is front of card, right is the opened card



Tom Campos #2



Rick Maul — front of card

## Minutes of our Meeting

General Meeting  
Thursday, February 8, 2018  
6:30 p.m.

No business meeting was conducted. The evening was party time with food, fellowship and FUN!

Respectfully submitted,  
Trudie Simpson, Secretary

## Titivillus

Write the World —  
Titivillus, Patron Demon of Calligraphy  
(excerpt)  
[https://writetheworld.com/groups/1/  
shared/46679/version/89551](https://writetheworld.com/groups/1/shared/46679/version/89551)

Oct 31, 2017 - Idea: Titivillus the patron demon of calligraphy (medieval monks would blame him also for any typological and calligraphic mistakes that happened during transcription...

h2g2 - Titivillus - the Typo Demon - Edited Entry  
[https://h2g2.com/edited\\_entry/A1049979](https://h2g2.com/edited_entry/A1049979)

May 29, 2003 - Titivillus - the Typo Demon, from the edited h2g2, the Unconventional Guide to Life, the Universe and Everything.

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## Literally Letters at Ghost Ranch

I'd like to invite your guild members to consider attending Literally Letters, June 3-9, 2018, a week long immersion workshop at Ghost Ranch in northern NM.

The instructors are Carrie Imai (Dancin' Pen), Caitlin Dundon (Painted Art Journals), and Theresa Wilber (Books & Boxes: the Natural Fit). The classes are small and taught in the same building, creating a uniquely intimate and synergistic experience. Plus the landscape is beautiful and inspiring – a wonderful place to create art with other calligraphers.

Descriptions of classes, retreat facilities, registration and costs are available through the following link:

[https://www.ghostranch.org/?post\\_type=tribe\\_  
events&s=Literally+Letters](https://www.ghostranch.org/?post_type=tribe_events&s=Literally+Letters)

Let me know if you have any questions. I've been attending for the last 20 years, and it's an experience I love sharing about.

Amy Jones  
[amyjones@zianet.com](mailto:amyjones@zianet.com)

# Lettering with glycerin and embossing powder

Heat embossing is like magic. It is fascinating to watch the powder melt into a shimmery and shiny image.

But we are basically limited to an embossing ink pad and stamps. Oh, there are some embossing markers, but they offer little variation in size, are somewhat expensive and can dry out quickly. Glycerin seemed to be a very promising option for embossing calligraphy.

I viewed several videos, but the most informative was by Melissa Esplin (see link below). She used Strathmore 500 series Bristol paper. She recommended a nicer paper because glycerin will bleed on low quality paper. Ms. Esplin used a Gillott 404 nib. She said that it was a great beginner nib. It has a bolder point which will lay down a thicker line. This will work to your advantage to create sharp clear lines when using embossing powder. Also, it was an inexpensive nib should the glycerin damage it. I had to make do with the nibs that I had on hand which had too fine a point and I wasn't happy with the results.

Mix glycerin with water in a 1:1 ratio. Distilled water is preferable though not required.

Ms. Esplin warned to not lay down too much glycerin on the paper, for the glycerin will absorb too much embossing powder. This will cause bubbling when you heat it. Also, an excess of glycerin will cause bleeding onto the paper and ruin the look of your lettering. When using a brush, wipe off excess glycerin before applying brush to paper, again to prevent bubbling of too much embossing powder. My experience was that in places where the glycerin was thicker, the embossing peeled or it could also be scratched off. The glycerin is sticky enough to hold the embossing powder so that it could be heated, but once the wet glycerin underneath the embossing powder dried or oozed out, a void was left. Therefore, the embossing was not attached to the paper in these places.

You need good lighting so you can see the glycerin as you apply it to the paper. I cannot overstate this! Tinting the glycerin mixture would be helpful and shouldn't affect the color of the embossing powder (unless you are using a clear embossing powder).

Letter small sections at a time. Immediately add embossing powder to image. Use a dry brush to carefully brush away stray bits of embossing powder. Don't do like I did and accidentally dip your dry brush into the glycerin mixture.

Hold heat tool 2-3 inches from paper carefully watching the powder as it melts. Some like to heat the back of the paper to reduce warping of the paper.

Embossing powder is opaque so you have the option of drawing directly on the paper. Then erase the pencil lines after embossing powder has cooled. To create a background, you could apply watercolor or distress inks

directly over the embossed image which serves as a resist.

I tried 100% glycerin which absorbed more embossing powder and gave a smoother finish but the brush was difficult to control and fine lines were impossible. Also, in one area there was a glob of glycerin which remained liquid underneath the embossing. The glycerin squeezed out when I applied pressure. Apparently, the embossing powder had clung to the rounded shape of the glycerin as it melted giving the appearance of it being solid but it wasn't. I couldn't get the pen to accept 100% glycerin at all. I had much better results with 1:1 ratio of water to glycerin.

Unfortunately, all of my "test samples" (even those using the 1:1 ratio) could be scraped away with my fingernail. Even after waiting a couple of days to be certain that the glycerin had dried, the embossed image could still be scratched off leaving a nasty gray mark.

My final thoughts. This technique is not something you will want to try with that next batch of wedding invitations. It was a fun experiment and could be quite useful in decorative lettering, versals and such. The combination of glycerin and embossing powder created a raised and textured image that I rather liked but I wouldn't recommend using it for anything of a permanent nature.

Inspiration: YouTube video "How To Emboss Modern Calligraphy," <https://www.youtube.com/watch?v=we67MdxOj4>

Other options: VersaMark makes embossing pens with brush tips and Zig makes embossing pens with chisel, brush and scroll tips.

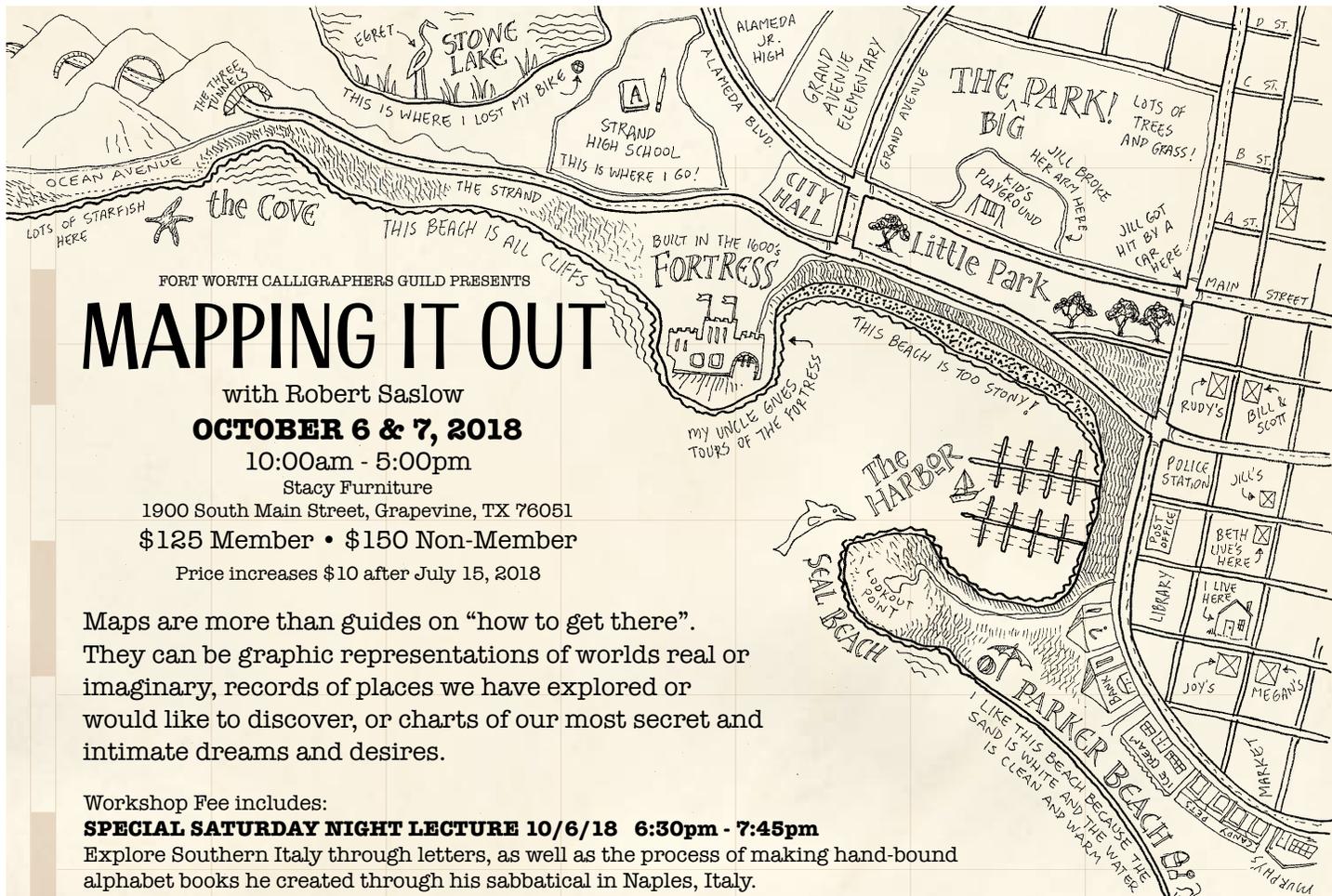
— Suzanne Raif



*Brush letter sample done with 100 percent glycerin.*



*Flourish done with pointed pen and 1 to 1 ratio of water to glycerin.*

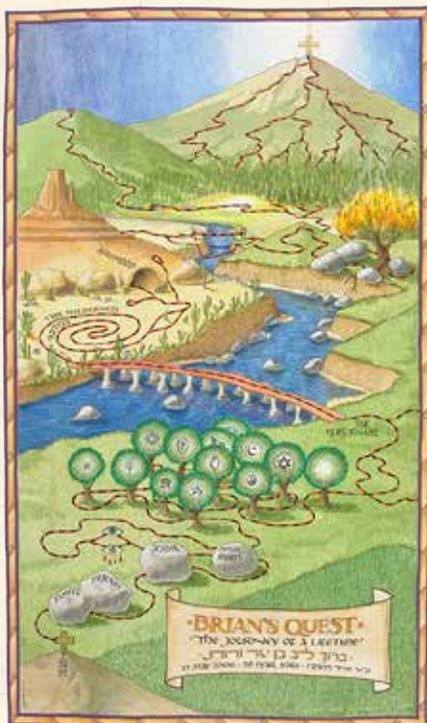


# MAPPING IT OUT

FORT WORTH CALLIGRAPHERS GUILD PRESENTS  
 with Robert Saslow  
**OCTOBER 6 & 7, 2018**  
 10:00am - 5:00pm  
 Stacy Furniture  
 1900 South Main Street, Grapevine, TX 76051  
**\$125 Member • \$150 Non-Member**  
 Price increases \$10 after July 15, 2018

Maps are more than guides on “how to get there”. They can be graphic representations of worlds real or imaginary, records of places we have explored or would like to discover, or charts of our most secret and intimate dreams and desires.

Workshop Fee includes:  
**SPECIAL SATURDAY NIGHT LECTURE 10/6/18 6:30pm - 7:45pm**  
 Explore Southern Italy through letters, as well as the process of making hand-bound alphabet books he created through his sabbatical in Naples, Italy.



Register online or send a check **made payable to FWCG** for the full amount to hold your spot to:

Angie Vangalis, Workshop Chairman  
 757 E Bethel School Road, Coppell, TX 75019  
**All registrations accepted on a first-come-first-served basis**

**X YES! SIGN ME UP for MAPPING IT OUT** with Robbie Saslow  
 REGISTER BY CHECK or ONLINE Payment (convenience fee applies)

Member - \$125 - <https://www.paypal.me/fwcg/131>

Non Member - \$150 - <https://www.paypal.me/fwcg/156>  
 Includes Membership through the May 31, 2019.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_

CELL PHONE \_\_\_\_\_

Questions? Contact Workshop Chairman, Angie Vangalis - [workshops@fortworthcalligraphersguild.com](mailto:workshops@fortworthcalligraphersguild.com) or 214-957-1736.  
 REFUNDS only if waitlist permits by FWCG Board approval.

## ABC Tips for Envelope Jobs

The following tips are by no means the alpha and omega of envelope tips; they are more like those little quirky things you don't see in the how-to books, but maybe wish you had. It's almost like the ABC list of mistakes I've made. Eh, let's get on with it, shall we?



A

Avoid caffeine, especially if it makes your hands shake

B

Begin early. Avoid procrastination. That first envelope is the hardest. Start in the middle of the alphabet, so your best ones are at the front of the pile and your not-so-best ones are hidden in the middle.

C

Correct mistakes at the very end. What looks terrible right now usually looks A-OK in the morning.

D

Document all your questions and their answers for later reference. Delete nothing. Keep all calligraphy correspondence in its own email folder so you can find it easily.

E

Exhale on the down stroke. It really helps ... unless you just had a triple shot espresso.

F

Format the addresses on your computer as soon as possible – this helps you find all the zip codes and addresses they forgot to include as well as other omissions. Electronic formatting also makes it easy to spell out the state names and other abbreviations, and it gives you an idea of how big you can write on each envelope.

G

Give your client *limited* choices. The most I've provided is three different hands. Sometimes the choices can be simply (a) large writing or (b) small writing. Whatever choice you give them, make sure they are all easy and do-able within the time frame.

H

Have gum sandarac on hand. You never know what kind of envelopes you will get. The gum sandarac really helps when the paper feels slick. While you're treating with gum sandarac, make sure your envelope is free of any leftover thermography powder from the return address. Use a soft brush to sweep it off.

I

Ignore the phone. Never pick up in the middle of an envelope – your writing will look different when you come back to it.

J

Job pricing. Charge by the item, not the time. Be firm and confident when you quote your price: "My fees start at \$X per envelope and I require X weeks for every 100." Charge more for the things that are tedious, difficult and time-consuming (e.g., white ink on black envelopes) and less for things that are fast, fun, and satisfying (e.g., name cards). Yes, I have priced myself out of a few jobs – but I have *never* regretted it.

K

Keep to your schedule and daily quota.

L

Limit your alcohol consumption. I don't know whose idea this is, but it seems like a good one.

M

Manicure. After you've worked your fingers to the bone, treat yourself to a manicure to have the aches and pains massaged out of your hands.

N

Never miss a deadline. Finish on-time or early.

O

Order your nibs and ink early. Order extra so that you never run out of supplies in the middle of a job. Keep those nibs clean, and as soon as one starts skipping or catching, switch it out.

P

Play music *without* words. Those lyrics will somehow find their way onto your envelope.

Q

Quiet please. That conversation will somehow find its way onto your envelope.

R

Relax and reward yourself. I prefer peanut M&M's and a cheap pinot noir to keep me going – one candy for every completed envelope. I know it's immature, but it works.

S

Sales tax. Texas collects sales tax on labor that results in the sale of a taxable item. Calligraphy is listed as an example. See Comptroller Rule 3.312 Graphic Arts or Related Occupations.

T

Take regular breaks. Walk. Stretch. Drink a glass of water. Brew a cup of tea. Eat chocolate. Pop your knuckles. Shake out your hands. But stay away from the TV.

U

Use electronic files and email. It's so easy to format an address file that has been emailed to you. It also reduces the possibility of error. Tell your clients right up front that you will need the names and addresses emailed. Let them do the typing.

V

Value the written "Work Order." Be sure to include the following information: contact information, promised completion date, estimated cost, sales tax and payment policies.

W

Work during your "best" times. Stop when you start making mistakes.

X

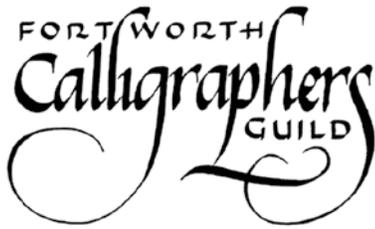
eXamine your work for mistakes at the end. I usually allow an entire day for this. It's not my favorite thing, so I allow plenty of time for procrastination. You will be glad you caught all those t's you forgot to cross.

Y

Yes to cover sheets and those little crafters' gloves ("Creative Comfort" by Dritz at JoAnn's). They both keep skin oils off the paper, and the gloves feel great.

Z

Ze payment is due when they pick up the envelopes. No check? No envelopes. They are your little hostages. I've never had anyone *not* pay, but I have heard some unhappy stories about it.



P.O. Box 101732  
Fort Worth, TX 76185

CONTACT US

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

Sharon Schmidt, President  
[president@fortworthcalligraphersguild.com](mailto:president@fortworthcalligraphersguild.com)

Tom Campos, Vice President  
[vicepresident@fortworthcalligraphersguild.com](mailto:vicepresident@fortworthcalligraphersguild.com)

Trudie Simoson, Secretary  
[secretary@fortworthcalligraphersguild.com](mailto:secretary@fortworthcalligraphersguild.com)

Cayetano Olivarez, Treasurer  
[treasurer@fortworthcalligraphersguild.com](mailto:treasurer@fortworthcalligraphersguild.com)

Linda Jones, Newsletter Editor  
[news@fortworthcalligraphersguild.com](mailto:news@fortworthcalligraphersguild.com)

Angie Vangalis, Workshops  
[workshops@fortworthcalligraphersguild.com](mailto:workshops@fortworthcalligraphersguild.com)

Polly Campbell, Parliamentarian  
[parliamentarian@fortworthcalligraphersguild.com](mailto:parliamentarian@fortworthcalligraphersguild.com)

## Seattletters

International Calligraphy  
Conference  
July 14-21, 2018  
Bellingham, WA

Seattletters is extremely pleased to announce that Donald Jackson will be at the conference this year, delivering the keynote presentation on Sunday evening, July 15. While he will not be teaching a class, he will be with us throughout the conference week. We are excited for the opportunity to spend time with him.

— Anna Konyukhova

# Thursday, March 8, 2018

at the Bedford Public Library.  
2424 Bedford Road, Bedford.

Business Meeting — 6:30 p.m.

Program — about 7 p.m.

## Fun with Backgrounds Creating backgrounds with line and color.

Trudie Simoson will teach us a new background technique.

**BRING::**

- #2 pencil
- eraser
- straight edge
- permanent ink marker such as a black "Sharpie"
- colored markers and/or colored pencils for coloring
- a quote about a letter of the alphabet or hand or fingers
- variety of quotes if possible

