

The *SCRIBES* *& Scribblers* **Inklings**

Vol. 39, No. 8 The Fort Worth Calligraphers Guild

April 2018



COVER ART

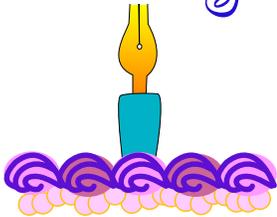
Artist — Mary Jane Ott — Please see page 4 for her process description.

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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!



April

Trudie Simson 6
Veree Brown 18
Wendy Carnegie 22



The President's Pen...

Progression of a Calligrapher

I saw this graphic the other day on the time-line of man and it made me think of the progression of a calligrapher. We sort of stumble into the interest of hand-lettering by something that piques our interest — an example of someone's work, the receiving of an elegantly addressed envelope in the mail, a study of history and practices of societies past, a tangent in studies of world history and the development of writing ... (for me it was the discovery of a fountain pen at the university book store that had interchangeable nibs of different sizes and the wonder of what it could be used for. Thankfully it came with an example).

At first we dabble, experiment, explore – just like a child experiencing his surroundings a little more each day as he grows. Then we begin to seek instruction either by reading books on the subject or by taking lessons. The really lucky ones encounter a group of like-minded individuals who are also on a quest of learning how to express themselves and/or interpret meaningful quotes and poems visually.

Once we develop some proficiency or confidence, we may seek to give elegance to special documents or events in the lettering of envelopes or certificates (and maybe earn some money along the way).

Up to now, we are taking in: information, guidance, instruction. At some point, hopefully, we engage in the giving back to our lettering community by sharing shortcuts, tips, and strategies we have garnered along the way. As in a relay, we begin to see the *knowledge* that was freely passed to us *still needs* to be passed on to others in order to stimulate their growth in skills.

We may gather enough experience to begin to participate in preparing a program for the monthly meetings that can engage our community and encourage them to continue the quest.

Perhaps we can stop saying “I don't know enough yet” and begin to realize “well, here's what I do know” ... and share something in the form of an article or program to benefit the guild.

— Sharon Schmidt

Minutes of our Meeting

General Meeting, Thursday, March 8, 2018

The March meeting was called to order at 6:45 pm on Thursday, March 8, after circulating get-well cards designed for two members who'd had recent surgery. There were no previous minutes to read as the prior meeting was the Annual Valentine Dinner and card exchange; there was no business conducted in February.

Treasurer Cayetano “Ollie” Olivarez gave a brief summary of monetary activity since January. Current balance is \$12,332.05, some of which will be expended for the coming March 23-24 workshop.

Old business:

- Newsletter deadline for April newsletter is Monday, April 2.
- Linda Jones gave a verbal recap of the Feb. 23-25 SWCC meeting in Houston. Southwest Calligraphers Conference is made up of Presidents and Workshop Chairs of the seven remaining guilds in the circuit: Tulsa, Fort Worth, Waco, Austin, San Antonio, Houston and New Orleans. Austin and New Orleans did not attend due to schedule conflicts. Oklahoma City Sooner Scribes recently disbanded and

Minutes continued on page 3 . . .

HARVEY'S HELPFUL HINTS



APRIL 2018

VINTAGE NIB SPOTLIGHT — Want to try a super flexible, bronze vintage nib? Then you have to try the Rustica-Brause Iserlohn #7 nib. It has a “bird beak” with a vertical air vent AND two air holes for holding more ink. Its flexibility will astound you and give you the look that you want for your letters. This nib is very rare and you may not have heard of it, but using it is a real treat!

PEN CLEANING LIQUID — Here is a recipe for a pen cleaning liquid: Use 1/2 cup sudzy ammonia, 1 pint rubbing alcohol, and 1 tsp. liquid detergent. Combine these ingredients with 1 gallon of water. This makes a large quantity so share with friends or reduce quantities to suit your own needs. Be sure to rinse your pens off after using.

PAPER TOO SLICK? — No pumice around, but want to put some “tooth” on your slick paper? No problem – simply sprinkle Bon Ami on your paper and gently rub it into the paper, shake off the excess and start writing. This process allows the pen to “grab” the paper and not slide all over the place.

IMPROVE FLOW OF GOUACHE — To make gouache flow better, mix the gouache 24 hours in advance. This allows the glycerine to evaporate.

COLORS SMUDGING? — And to keep colors from smudging, mix the color with egg yolk and water. Use twice the amount of water to egg yolk.

PERMANANCE OF GOUACHE COLORS — Confused as to the permanance rating of gouache tubes? The “A” rating is the most permanent and longest lasting color which will fade less when facing East or South windows.

GOOD PRACTICE INK — A good practice ink is made by diluting the ink in a bottle. You will be able to see the joins and skeletons of the letters easily.

INK BOTTLE SPILLS — To avoid bottle ink spills cut an “H” into one of the wider sides of the outer box. Bend these flaps inward and put the bottle of ink into the newly cut “H.” The bottle will stay secure in this “H” and even catch an occasional drip from nib to paper.

WORDS PER LINE — Did you know that 10-11 words per line are easiest to read?

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

Minutes continued from page 2 . . .

Kaligrafos (Dallas) has elected to no longer participate.

- Last call for workshop attendees. See Angie Vangalis for late registration. Instructor Julie Wildman will accept three more students at this time.

New Business:

- First call for October 6–7, 2018 workshop with Robbie Saslow called, “Mapping it out”. (immediate registration fees: \$125/ member; \$150/non-members. Price increases by \$10 after July 15.) Details and registration on our website or at the April 12 meeting. Robbie will demo and teach graphic techniques for worlds real or imaginary. There will also be a Saturday Night Lecture 6:30-7:45 p.m. on the subject of Exploring Southern Italy through letters, showing the process of making hand-bound alphabet books he created for his sabbatical in Naples, Italy. Lecture will be open to workshop attendees and guild members at large who might not have been able to participate in the workshop. There will be a fee charged for members not attending the workshop.

- Call for volunteers and appointments for Nominating Committee (to meet this month and bring a ‘ticket’ of nominees for announcement at the April meeting. (Voting will occur in May.) Discussion ended up with Ollie offering to remain as Treasurer for another season. So the remaining offices to fill would be President, Vice President, and Secretary. Per Bylaws, Tom Campos should chair the committee as immediate past president.

- Discussion of meeting times; announcement of an upcoming Interest Survey – a questionnaire designed to gather ideas for future studies.

- Call for committee reports. Linda Jones, newsletter; Tom Campos, programs.

The meeting adjourned at 7:09 p.m.

Respectfully submitted,
Trudie Simpson, Secretary

Marbleizing Eggs

The first step is to prepare the eggs by piercing top and bottom with a push pin to give the egg's contents an exit. Then tap each end to blow their contents out. I let them dry completely and cleaned them good before the marbleizing procedure.

The process of marbling is the same for paper, cloth or other objects. The gel like solution is poured into a pan and then the gouache colors are dropped onto the solution. A comb is used to create the patterns. Eggs take more care to be able to cover a contour object with rolling to pick up the patterns. Setting them carefully until they dry was a challenge also.

After they are completely dried, I use a fresh felt tip chisel edged-marker to do the calligraphy which adhered nicely. I did spray them later with varathane to preserve the work.

My future goal is to do calligraphy on an emu egg. They are a deep emerald green with little bumps. I believe my dremel tool will penetrate to the pale green under shell. This should be a spectacular effect.

— *Mary Jane Ott*



Lively Letters with Julie Wildman

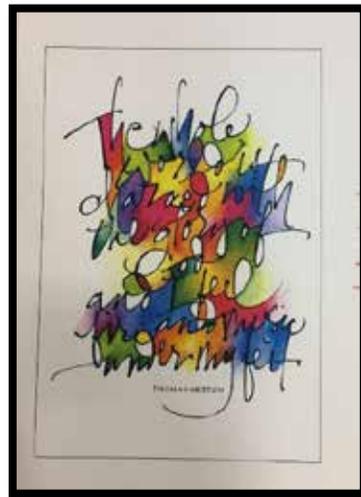
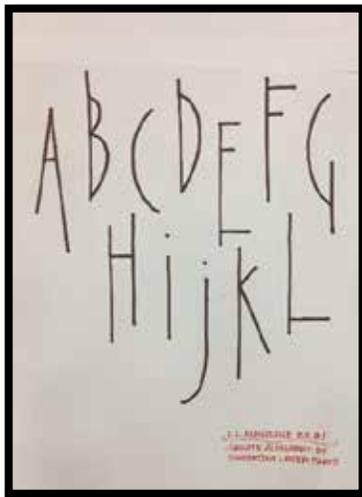
The purpose of this 2-day workshop was to explore new ways to bring life to our lettering by “tapping into that playful, dancing part” inside each person. And it certainly delivered as advertised. It had all the things I love about a well-run workshop: organized class structure, organized and prepared instructor, great handouts (organized in comb binding no less), food, fun, a raffle (!), and, of course, the beloved TX-LAC “art store” (thank you, Angie).

Not only did I learn additional techniques for jazzing up my calligraphy and lettering, but I learned how to label and organize those techniques by watching Julie pull out sample after gorgeous sample (which she generously let us photograph for our own notes) from her own class notebook. Each sample was labeled with the class exercise number from the hand-outs and the tools used to create it which I copied right onto my own work. (My workshop notes have never been better organized or more ready for future reference.)

And that’s not all: not only did Julie bring numerous hand-outs but she brought tons of supplies for us to try (colored pencils, pastels, dry gouache, inks, and watercolors, to name a few). Julie also made each student a cola pen and a broom brush pen, so there was no excuse not to try all the techniques presented in class using at least one tool we’ve never used before. (I confess that I used to hate cola-pens, but the one Julie made won me over.) Finally, Julie’s exuberance and enthusiasm as well as the individual attention she gave each one of us made the class one of my all-time favorites. I hope she will come see us again.

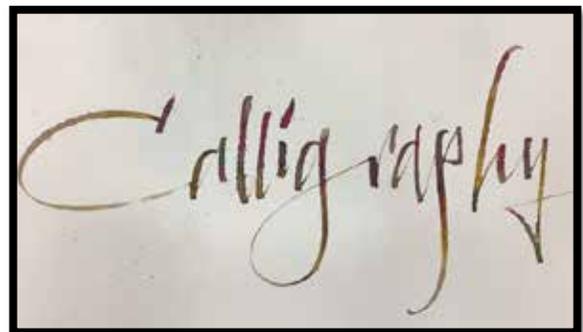
Here are a few of Julie’s examples of what we learned on (mostly) Day One of the workshop. Read on for Suzanne’s write-up on one of the topics from Day Two.

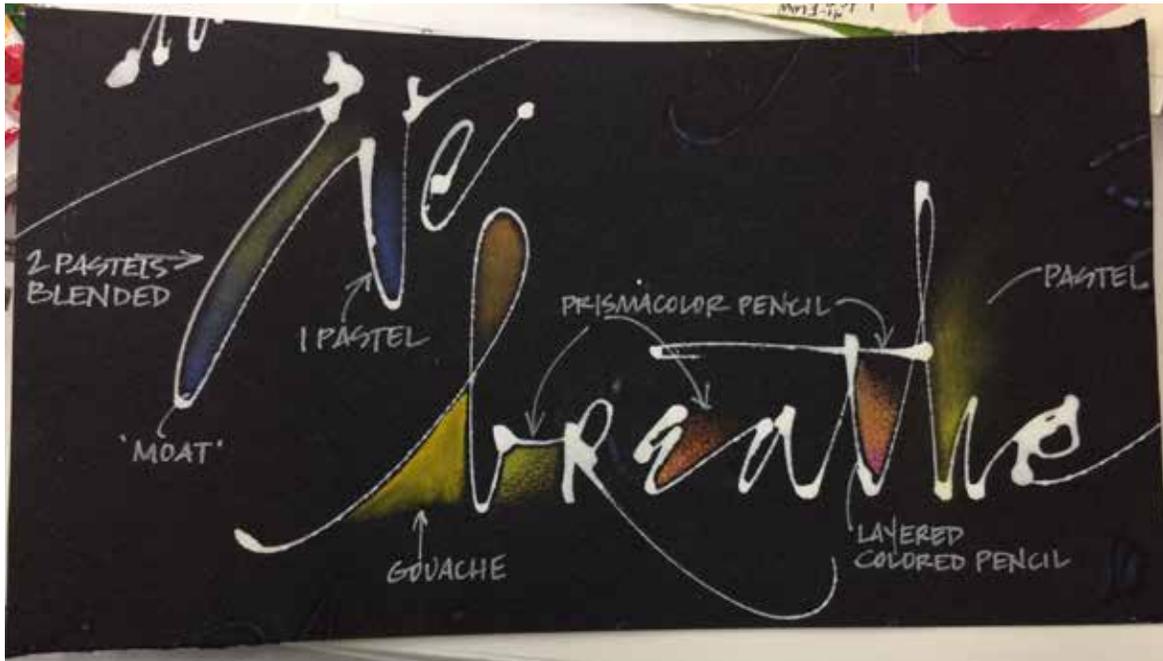
— Mary DeChellis



Clockwise from top left:

1. One of many monoline alphabet exercises with Julie’s cool notes that direct you back to the hand-outs
2. Example of another monoline exercise we did / learned in class
3. Julie’s 2018 New Year’s card using a color technique taught on Day 2
4. Another example of above technique





Sample sheet by Julie Wildman of various tools and materials she uses for these techniques.

Julie Wildman Workshop

Writing with Finesline Applicator filled with Resist Substance

One of my favorite techniques from the workshop was writing with a Finesline Applicator filled with a resist substance. We were instructed to bounce and rotate our lettering in the manner that we had practiced during the previous day. In other words, make our lettering lively! The lettering did not even have to be legible. Once dried, color was added.

On the Arches Black Cover paper, add color using pastels, Prismacolors, colored pencils or gouache. Julie likes to keep a tiny margin between the white letters and color which she calls a moat. It helps the color to “pop.” Choose an area that looks interesting to you and fill it with color, intense and bright and then gradually fade out. Mix and blend colors as you like (see illustration above).

On the Arches Text Wove, brush a wash across the entire page to make the writing “pop.” The wash could consist of anything you choose: walnut ink, sumi ink, watercolor or anything that appeals to you. While the wash is still wet, carefully drop in color. Options include but are not limited to: watercolor, Dr. Martin’s Radiant Watercolors, acrylic

thinned with water or even metallic powders. Practically any combination of what you have on hand can be used for this technique. Also, instead of brushing a wash over the Arches Text Wove, color can be applied with pastels, graphite or colored pencils (see illustration next page top right).

Another option, use a straight edge and bone folder to score lines onto the paper while the wash is still wet. The wash will pool in the scored lines to create additional interest (see illustration next page middle).

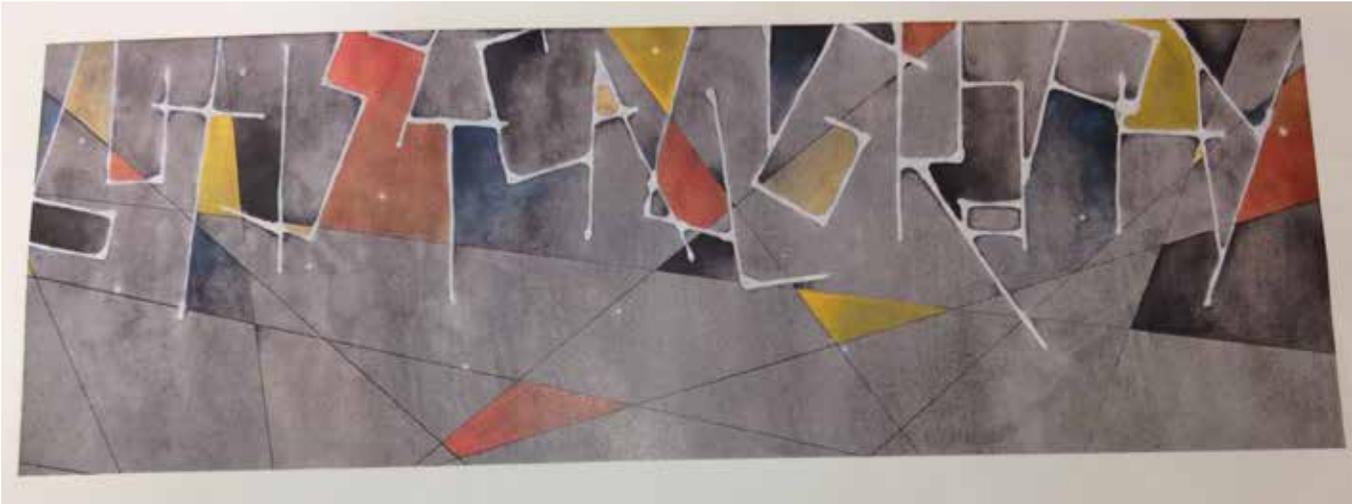
Also, it is not required to add color while wash is wet. You may wait until wash is dried. There are really no hard and fast rules here.

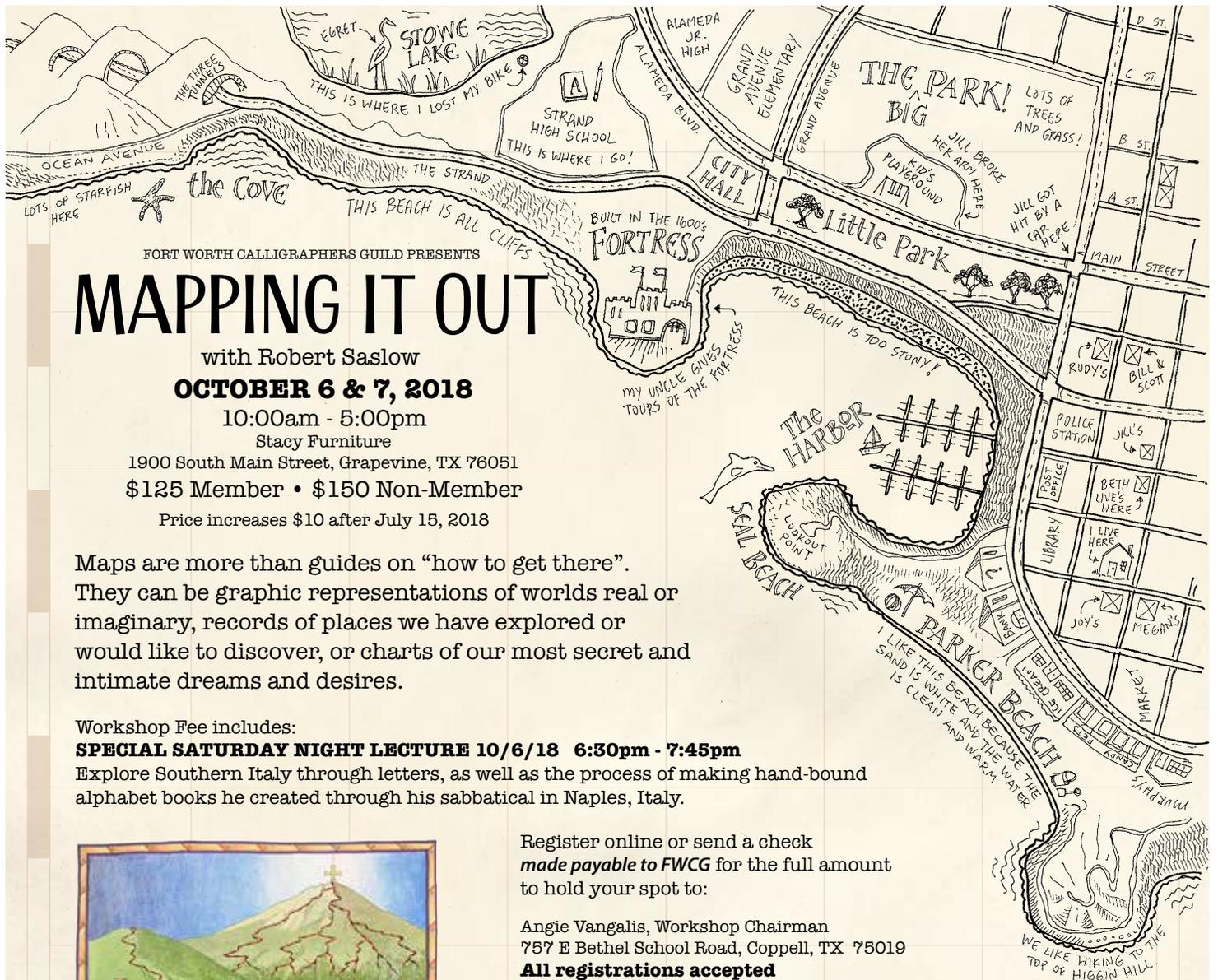
I enjoyed this technique so much. It gave me the opportunity to be free with my lettering. I could enjoy the process because I didn’t have to focus on precise and structured lettering. You truly cannot mess it up. And, of course, coloring the page was so much fun!

— Suzanne Rajf



Top Left: Julie Wildman demonstrating applying color to design created with resist substance. Top Right: Sample sheet with various color materials applied over the resist substance. Middle: Resist marks with watercolor, walnut ink, and sumi ink washes. Green Dr. Ph Martin's radiant color was dropped into the walnut ink sample. Bottom: Julie Wildman's sample sheet where she used resist from a squeeze bottle then applied a wash over the marks with sumi ink and scored lines into wet paper. Watercolor was added after paper dried.





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

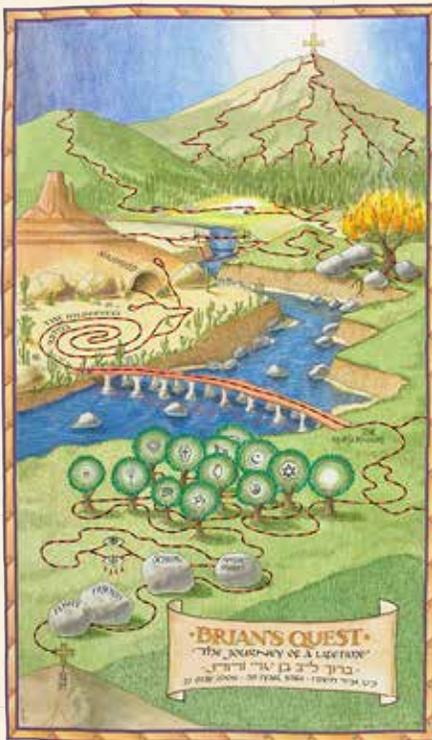
Price increases \$10 after July 15, 2018

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/fwgc/131>

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

NAME _____

ADDRESS _____

CITY _____

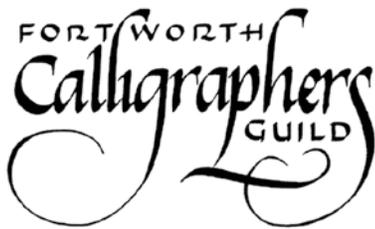
STATE _____

ZIP _____

EMAIL _____

CELL PHONE _____

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



P.O. Box 101732
Fort Worth, TX 76185

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Seattletters

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

Seattletters is extremely pleased to announce that Donald Jackson, once the Royal Calligrapher to the Queen of England, 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, April 12, 2018

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

Business Meeting — 6:30 p.m.

Program — about 7 p.m.

Transferring Printed Images onto other Media

Tom Campos will help us learn the basics of how to transfer laser prints to Wood, Canvas, or Glass using Transfer liquids and methods.

The Guild will furnish handouts and the needed materials; like Wooden plaques or Cotton materials and a transfer solution

BRING:

A Laser printed image or two, either black and white or in color. Ideal size should be about 4 X 6 inches.

Since InkJet printouts will not transfer well, bring a Laser Toner image. Even glossy print images from magazines or calendars should work OK. Remember for transferring images with Text, print them in reverse.

To prepare your Text as a reverse image: If it is calligraphy, you'd write it out and take it to a place like Office Depot and have them scan and flip it to print it backward. If you have your own scanner you can flip the scan in programs such as PhotoShop or InDesign and print the reverse image yourself.

