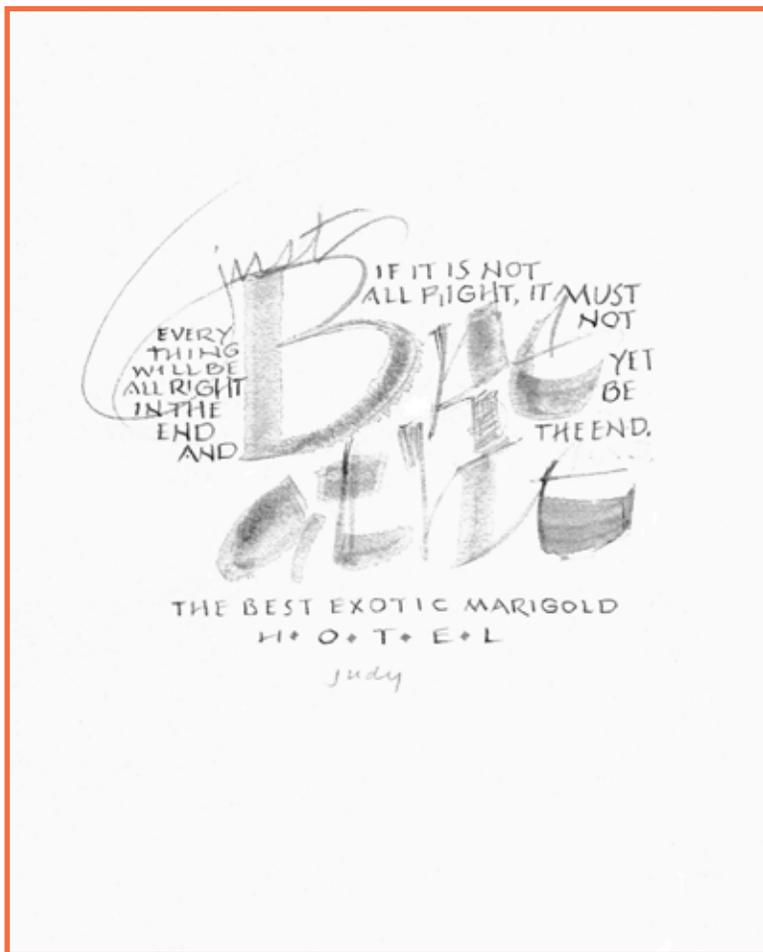


# The SCRIBES & Scribblers *Inklings*

Vol. 40, No. 2

The Fort Worth Calligraphers Guild

October 2018



## COVER ART

Artist — Judy Johannesen

Artwork was done on Arches with a folded ruling pen made from a coke can using gouache. Small caps were done with a pencil.



**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!



October

4..... Belinda Anderson  
29..... Laura Sinnott



## From the President's Pen

### IT'S PUMPKIN TIME!

October is one of my favorite months because I get in the mood for recipes of homemade soups, grilled veggies and PUMPKIN 'anything' !! Similarly my creative lettering gets stimulated by changing to autumn colors, a myriad of art techniques like leaf prints and "spooktacular" pumpkin carving.

This month I hope you take time to refine a lettering style you want to improve. The only way to do this is put it into practice. Take time to write each letter a few times with an eye for not only the stroke you are making, but the counter space of each letter's curve. And to really refine the hand requires you do put the letters into use (in a sentence or favorite quote), again, with an eye of improving the letter space and also improving the space between letters.

One of my favorite teachers has said something like this (not sure of the exact wording but the meaning is clear: Good letters badly spaced = bad lettering. Unrefined letters, when well spaced = good lettering. This concept stresses the importance of visual spacing (well spaced letters within the word AND lines of text evenly flowing vertically).

Sheila Waters has a stellar explanation of this spacing issue in the section on Capitals in her book, *Foundations of Calligraphy*. Be sure you check out this book from our library (or get on the waiting list). Spend a month with Sheila's book (reading and practicing her instructions) and your letters will definitely improve.\*

Remember to email our librarian Rick Maul to request specific titles of guild-owned books. A listing of books with thumbnail photos of the covers plus a description of subject matter is available at [www.librarything.com](http://www.librarything.com). Rather than publishing our password, if you missed the meeting announcement, you can get details from [HaroldMaul@gmail.com](mailto:HaroldMaul@gmail.com)

Now other items: at the coming meeting, bring to show and share any lettering you did this month including sketches from Mapping It Out (last weekend's workshop); pencil sketches of lettering layouts you want to try. Seasoned members will be happy to give guidance and answer questions you might have.

Your president,  
Sharon Schmidt

\*Calligraphy and good spacing are not sedentary sports; the concepts are not taken in by osmosis. You have to put the concepts actively into use to have them fully a part of your lettering life.



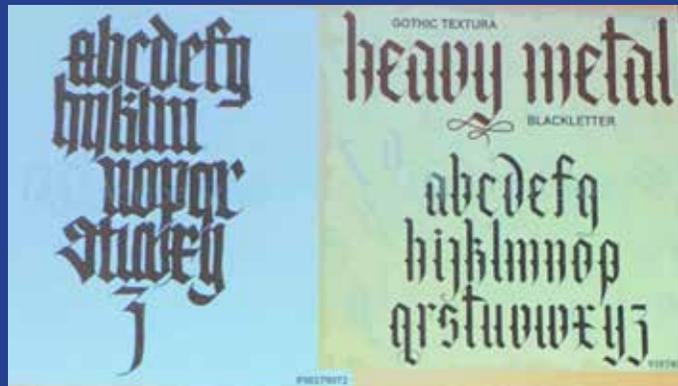
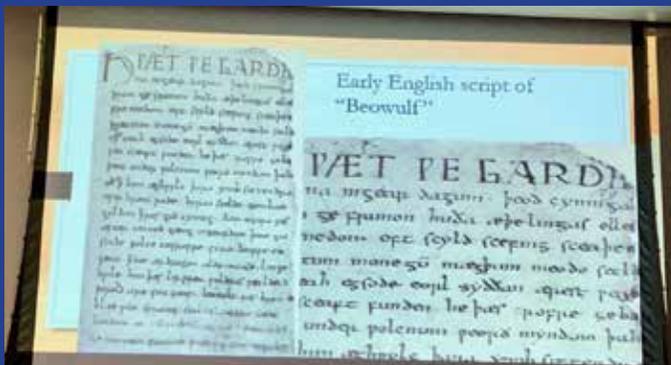
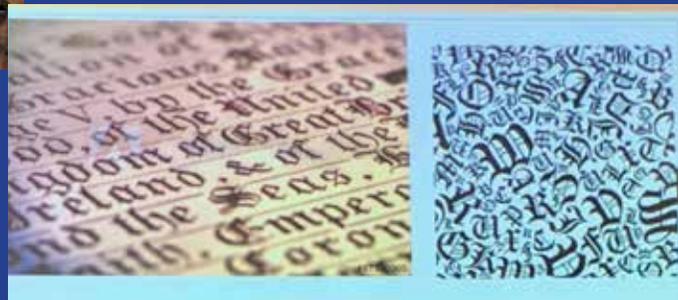
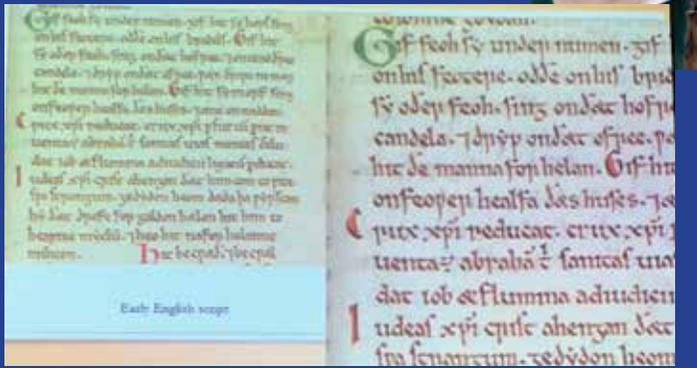
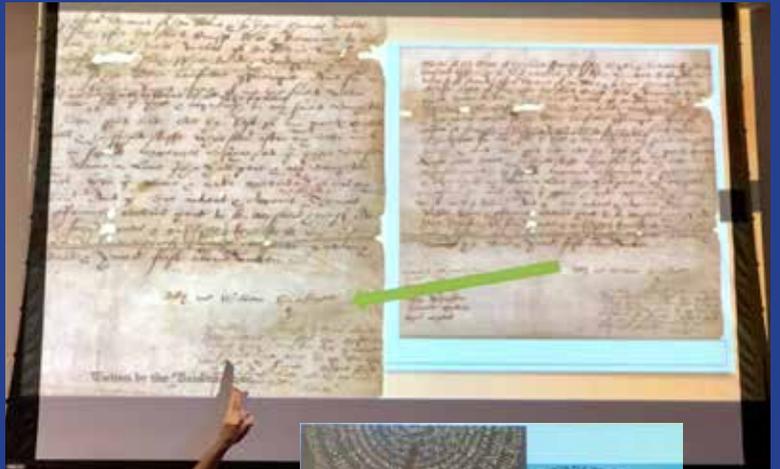
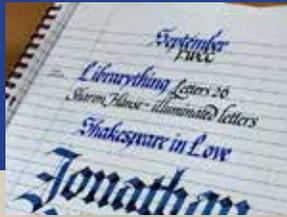
# Old English variants

Shakespeare  
in Love

TOM CAMPOS  
PRESENTER

## PHOTO HIGHLIGHTS

PHOTOS BY VICKI VILLAREAL



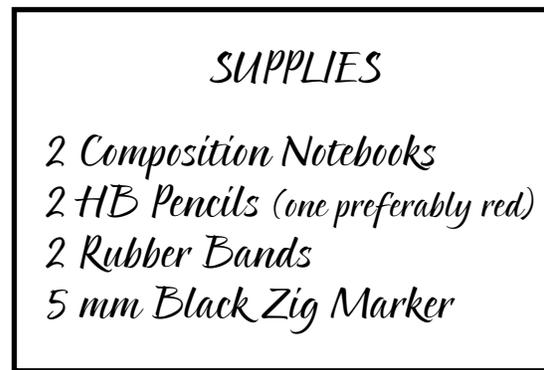
# Edward Johnston on How to Practice Your Formal Hand

It's a curious thing that I have been to so many workshops and have learned so many hands, yet I am still only comfortable with those first two hands I learned six years ago – italic and copperplate. And why is that? Because I do not practice. And why is that? Because all the client work I do is in italic or copperplate. And why is that? Because those are the only two hands I'm really comfortable using. Oh dear, a vicious circle.

## Yes, But Can I Go to the Art Store?

So to break free from this dilemma, I turned to Edward Johnston for advice on how to practice. And, I confess, I had great hopes that his advice would include a trip to the art store. I was not disappointed. Mr. Johnston wrote:

- In acquiring a formal writing, the pen man should have two paper books constantly in hand:
  - o one for the study of the forms of letters,
  - o the other for both the letters and their arrangement.
  - o The first should contain large and very carefully made writing – with perhaps only one word to the line;
  - o the second should have smaller and quicker writing, neatly arranged on the pages, with four or five words to the line.”



Did you hear that? A notebook for one word per line and a notebook for 4-5 words per line. I like that idea and wrote “2 composition notebooks” on my shopping list.

## First, Practice with Intent and Purpose Everyday

Now let's see what Mr. Johnston has to say about how to practice with those notebooks (note that he refers to hands that use a broad edge):

1. Using a LARGE nib (5 mm or more) copy the component strokes of the letter and then make the complete letter; go through the alphabet several times (fig. 1)
2. “A broad nib is used in preference to a narrow one, so that the characteristics of true pen-work are brought out and the faults made clear.”
3. “Next join the letters together to form words.”
4. “Next make a neat page of large writing, and, if possible, write such a page every day.”
5. “The more definite and methodical practice is, the better. ‘Practicing’ anyhow, on scraps of paper, does more harm than good.”

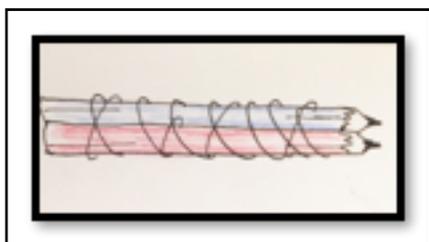


*Fig. 1 Poorly Rendered Component Strokes of a letter. I'm not naming names, but someone needs to practice.*

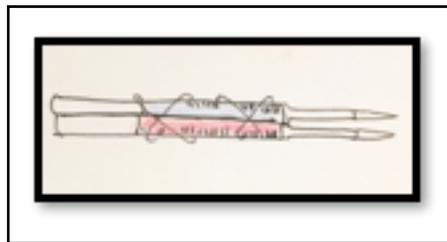
## Try Using Twin Points

In order to practice with a really large nib, double pencils or “twin-points” can be made with two HB pencils—one graphite and one colored, preferably red. Bind them together firmly with rubber bands to keep them from slipping. According to Dorothy Mahoney, a student of Mr. Johnston:

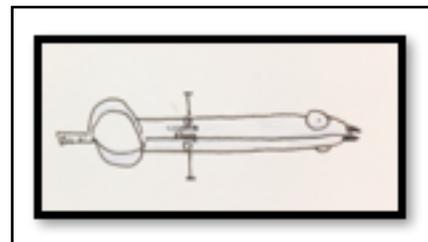
- “Twin points are invaluable to the calligrapher:
  - o they are easy to prepare;
  - o can be carried about in the pocket or bag;
  - o do not leak as a pen might;
  - o might be used on any smooth surface anywhere, or on a book or pad; and are most useful when designing drafts for manuscripts or posters and the like.
  - o Johnson once wrote me [Mahoney]: ‘I attach much value to the use of twin-points, and difficulties due to too dry corners are much more easily overcome (where you can see what happens) than by the wet nib, which tends to conceal one’s faults.’”



*Figure 2 Twin-Points using pencils*



*Figure 3 Twin-Points using ink refills*



*Figure 4 Twin-Points using a compass*

There’s that F word again: faults. It seems as if all these materials are selected in order to expose our faults. And the beauty of the twin-pencils is not only do they reveal our faults, but they also reveal how beautiful the hand you are practicing really is as well as some subtle patterns in the hand that one may miss when practicing with a regular pen nib. I personally love this technique and have tried several different methods for using twin-points (figs. 2-4).

Somewhere in the books listed below (and if this article weren’t already late, I’d find the exact quote), Edward Johnston inspires us to ask ourselves what would Hawthorne make of my work with his quote? Or the author of Psalm 23? And when I ask myself those questions, I become more committed, methodical, and persevering in my practice. Happy Writing!

— *Mary DeChellis*

## Sources

Child, Heather, ed., et al. *Lessons in Formal Writing*: Edward Johnston. New York: Taplinger Publishing Company, 1986.

Johnston, Edward. *Writing & Illuminating, & Lettering*. New York: Pitman Publishing Corporation, 1906.

Mahoney, Dorothy. *The Craft of Calligraphy*. New York: Taplinger Publishing Company, 1981.

# Perfect Attendance Award

FWCG will now offer a Perfect Attendance Award to FWCG meetings and events!

## How It Works

Each time you attend a FWCG meeting, FWCG hosted lecture or workshop you receive a point. Nine points are required to receive a Perfect Attendance Award.

We realize you are just hearing this now, so if you didn't attend the September Meeting, you may attend an additional event like an FWCG hosted lecture or workshop, to receive an attendance point.

Points are verified by your signature in the FWCG Monthly Meeting Guest Book, workshop and lecture rosters.

The award, designed and penned by Mary DeChellis, will be revealed at the May 2019 Meeting.

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## Minutes of our Meeting

FWCG meeting September 13, 2018

The FWCG held its September meeting at the Bedford Public Library. The meeting was called to order by President Sharon Schmidt at 6:45 pm. Everyone went around the room and introduced themselves and told how long they had been a member of the guild. The previous meeting (May) minutes will be published in the September newsletter. Sharon reviewed the treasurer's report submitted by Ollie. There is a bank balance of \$10,249.89. The proposed budget for the 2018-2019 year was reviewed. Judy Johannssen moved to accept the budget as presented, Deanna Fava seconded the motion. Motion was passed to approve the budget as presented.

Rick Maul presented the library report. Most of the library holdings have been entered into [www.librarything.com](http://www.librarything.com). The sign-in is FWCG and the password is Letters26. This enables members to browse through the list of available books and determine what they may wish to check out. To check out a book, contact Rick by e-mail [HaroldMaul@gmail.com](mailto:HaroldMaul@gmail.com) to let him know which book(s) you want to check out and he will bring to next meeting. Members may check out 2-3 books at a time and due date is at the next meeting.

Calendar art is due today. Artwork can still be scanned and

sent via e-mail to Nancy Teigen at [tteigen@swbell.net](mailto:tteigen@swbell.net). Please use high resolution – 600 dpi.

Angie Vangalis presented workshop information. The next workshop is Robert Saslow October 6-7, 2018 on "Mapping It Out." Mr. Saslow is a left-handed LA based calligrapher. Cost is \$125 for FWCG members, location is Stacy's Furniture in Grapevine, TX. There will also be a lecture Saturday evening by Mr. Saslow. It will be free to workshop attendees and \$10-\$20 for non-attendees, depending on whether dinner is included. Angie has also booked another workshop March 22-24, 2019 with Sharon Hanse. Location will be Stacy Furniture, topic yet to be determined. Angie also notified members of a workshop sponsored by Texas Lettering Arts Council – Janet Takahashi Sept. 27-30. There will also be a nine-month course with Cora Pearl.

There was no further new business so the meeting was adjourned at 7:22 pm. Tom Campos presented a program with the theme Shakespeare in Love. He focused on Old English scripts and the style of writing used in Shakespeare's time.

Respectfully submitted,  
Nancy Teigen  
Secretary FWCG

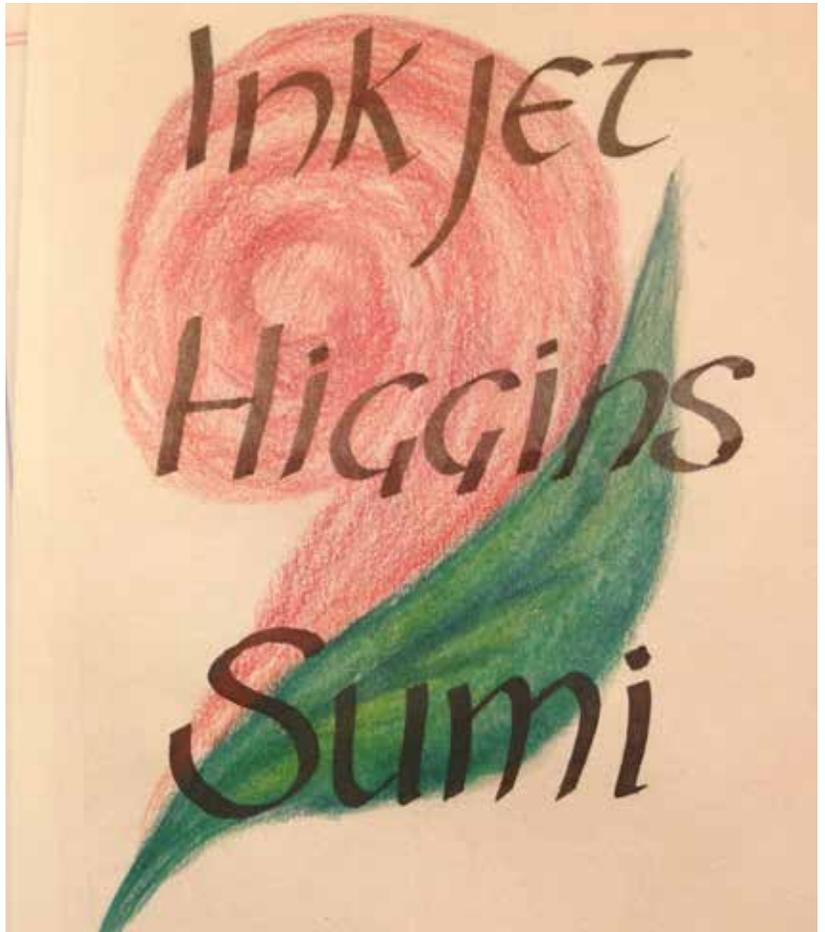


## Prismacolor with Solvent Background

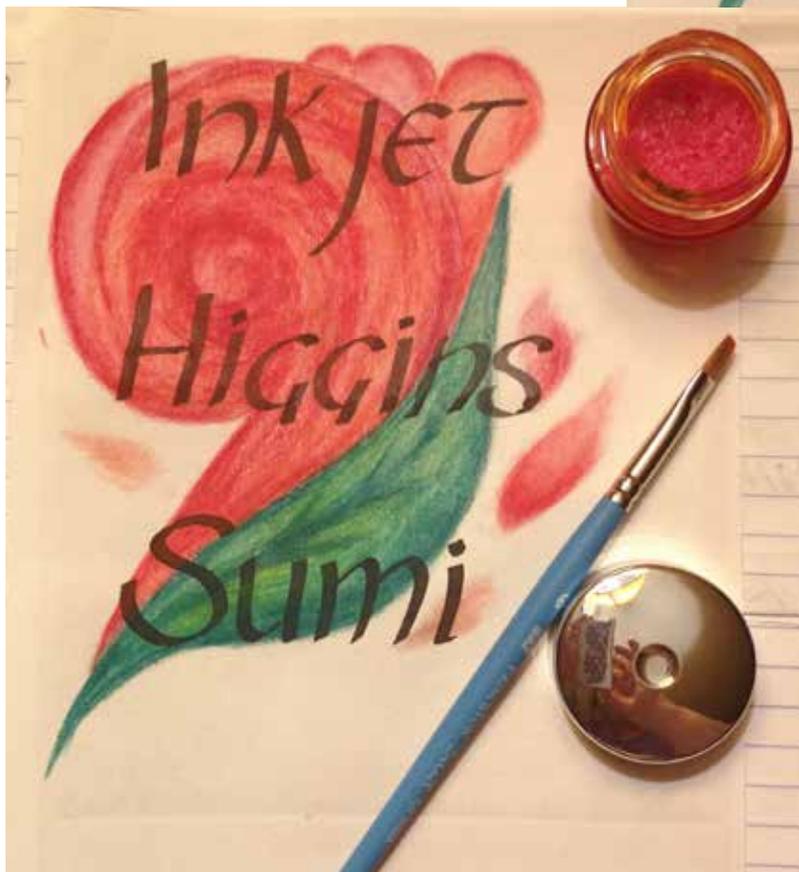
I'm sure that most of you are aware of the technique of using a solvent such as Gamsol or Mona Lisa's Odorless Paint Thinner to blend Prismacolor pencils. The solvent melts the wax-based pencil lead, creating a smooth texture and vibrant color. It also allows additional layers to be added without damaging the tooth of the paper. This technique also works with the Polychromos pencils. I have Prismacolors and Mona Lisa's paint thinner and so that is what I used for this test.

One day, I made the happy discovery that the ink used in my ink jet printer is not affected by the solvent. This meant that once my lettering was complete, I could copy it on my printer and then embellish with color. If I didn't like the results, all I had to do was to make another copy. This gave me greater freedom with my calligraphic endeavors and was a major stress reliever!!!

The process is very simple but there are some precautions you may wish to take. The solvent may be odorless, but it is still a chemical that you should not breathe. Use in a well-ventilated area. I recommend putting a little of the solvent in a glass jar with a lid. Adding a small bit of sponge in the jar will reduce the amount of solvent on your brush and help prevent spills.



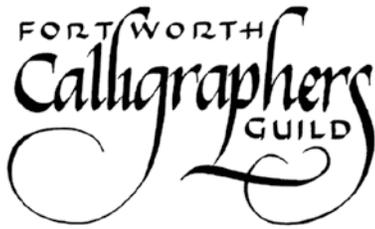
*Above – prismacolor and inks on paper, no treatment.  
Left – the above artwork after it was treated with Mona Lisa's Odorless Paint Thinner.*



Keep the lid on the jar and open only to dip your brush. Excess solvent can be wiped off on a paper towel. Brush solvent across Prismacolor and voila!!! Beautifully blended color! Additional layers of color can be added once solvent is dry. I recommend doing a test with each color you wish to use because some can be very dark and may obscure your lettering. My test piece (see photo) is a classic example of what not to do. Most of the colors are too dark and there is not enough contrast.

I also tested Higgins Eternal and Sumi inks with the Prismacolors and solvent. They worked beautifully. Experiment with your favorite ink to see what lovely images you can create. I need much more practice and experimentation, but I am looking forward to mastering this technique.

— Suzanne Raif



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# Guild Meeting

## Thursday, October 11, 2018

at the Bedford Public Library. 2424 Forest Ridge Drive, Bedford.

Business Meeting — 6:30 p.m.

Program — about 7 p.m.

Programs for the year are inspired by movie title references and each month will include experimentation with tools and surfaces. This month's program:



Recent guild member June Baty will present a series of examples and how-to's on creative envelope decoration for special mailings to special people in your life. To create a couple of envelopes at the meeting, please bring

- a ruler
- glue stick
- bone folder (optional)

For Show & Tell, bring envelopes you have collected or made or decorated.

2019 Calendar — This night will be the return of original artwork from calendar scans that have been processed. If you have not turned in art you promised, please do so at this meeting or e-mail a 600 dpi scan by Friday, October 12.

