

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

Vol. 40, No. 7 **The Fort Worth Calligraphers Guild**

April-May 2019





COVER ART

Artist — Gina Tanner

Gina created this illuminated "B" during Sharon Hanse's workshop March 23-24, 2019. See page 12 for an article about the workshop.



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,

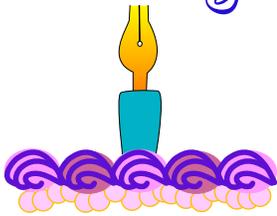
Fort Worth, TX 76185. We try our best to

give our members accurate and current

information.



Happy
Birthday!



April

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FROM THE

President's Pen

Attendance and participation in the March program were exceptional! Thanks to Tom Campos and Christina Fore for guiding us "through the waters" with some expert tips on use of watercolor as backgrounds for lettering.

Meeting days - Discussion regarding the possible moving our meetings from Thursdays to Sunday afternoons was followed by a vote to try meetings for *NEXT* year (*Sept 2019-May 2020*), on the **SECOND SUNDAY** of each month. This begins in September. Published meeting time is 2pm-4:00pm but we have the room from 1:30-4:30 which allows time for 'extras' like lettering tune-ups, or one-on-one coaching.

The **April** meeting revealed nominees for the Executive Committee. And the **May** meeting Gina Tanner as President, Angie Vangalis as VP/Programs, Nancy Teigen as Secretary and Caytano Ollivarez as Treasurer. were unanimously acclaimed our new officers. Deanna Fava submitted a proposed masthead for our coming year. Five of the six members who qualified for the first annual Perfect Attendance Award (October through April was counted) were presented with a lovely recognition certificate designed and produced by Mary DeChellis and Angie Vangalis.

Things to work on calligraphically during FWCG's summer break:

1. Calendar art for the 2020 calendar. Members have the summer to work on them. They are due in mid-August*.
2. Design and bring hand lettered birthday and sympathy cards to donate for use in next season's birthdays starting in June. Get your cards to Linda Jones as soon in the summer as you can.*

*Exact due date will be announced soon by our new president. We hope to co-incide with a summer board meeting in combination with a Play Day. Please come with expectations of exploring your interest in lettering in its many forms of artistry and craftsmanship.

Sincerely,
Sharon Schmidt

Minutes of our Meetings

FWCG meeting March 14, 2019

President Sharon Schmidt called the meeting to order at 6:45 p.m. There was no business meeting for February because of the Valentine party.

Cayetano Olivarez, treasurer reported a \$12,040.72 bank balance; \$11,960.57 book balance.

Linda Jones reported that membership has increased to 50 members. Members are also asked to make and bring birthday cards to the next meeting so there will be enough cards to send to each member on their birthday.

Angie Vangalis, workshop chair, reported that the Sharon Hanse workshop on Illuminated Letters will be March 23-24, 2019. There are still 2 openings. There will be a workshop October 25-27 by Yakimi Annand with topic of Drawn and Built-up Capitals. Cost is \$185 with the early bird discount until June 15, 2019. After that date, cost will rise to \$205. Cora Pearl will have a “tune-up” of brush pen lettering from 10-4 on April 5. Cora Pearl will do an Italic tune-up in June. Angie is teaching a class on Sunday March 17. The class will be 2.5 hours with topic of “Jovial Jig.”

Monica Kelley, website coordinator, asked for members to let her know if there was anything they needed or wanted to add to the FWCG website. The members present voted to add the month’s calendar artwork to the website and Facebook page.

Old business – the Perfect Attendance Award will be culminating in May 2019. There are currently 6 people with perfect attendance so far and 5 people with only one missed meeting.

New business – nominating committee for next year’s officers: Deanna Fava, Suzanne Raif and Cayetano Olivarez volunteered to be on the committee.

Sharon proposed that we update the masthead for the Inklings newsletter to reflect the 40 years of existence for the guild. Members are asked to sketch out ideas on an 8.5x11” size paper and bring them to the April meeting.

There was discussion of changing of the date and time for the guild meetings for next year. The Bedford Public Library is still available. The members voted to change meetings to the second Sunday of each month from 1:30-4:00 pm. The April and May 2020 meetings will likely need to be moved to an alternate Sunday due to Easter and Mother’s Day.

Sharon provided slips of paper for members to write a question related to studio organization which they want addressed as part of the May program.

Meeting was adjourned at 7:17 p.m. Tom Campos introduced the program with the theme of “The Shape of Water.” Christina Fore presented the program on using watercolors to create backgrounds for calligraphy works.

Respectfully submitted,
Nancy Teigen, Secretary

FWCG meeting April 11, 2019

Vice-President Tom Campos called the meeting to order at 6:40 pm. The minutes from the March meeting will be published

in the newsletter.

Cayetano Olivarez, treasurer reported a \$10,000.08 bank balance; \$9,703.23 book balance. The Sharon Hanse workshop had a net loss of \$184.08.

Linda Jones was not present, but membership had increased to 50 members as reported last month.

Angie Vangalis, workshop chair, reported a workshop by Yakimi Annand with topic of Drawn and Built-up Capitals is scheduled for October 25-27. Cost is \$185 with an early bird discount until June 15, 2019. After that date, the cost will rise to \$205. There are already quite a few people signed up. Cora Pearl will have a “tune-up” of Italic lettering from 10 a.m. to 4 p.m. on June 14, sponsored by Texas Lettering Arts Council.

Monica Kelley, website coordinator, stated that she has added several years worth of old newsletters to the website.

Old business – the nominating committee presented the following proposed slate of officers for the 2019-2020 year:

President – Gina Tanner

VP programs – Angie Vangalis

Secretary – Nancy Teigen

Treasurer – Cayetano Olivarez

The election of new officers will be at the May meeting. The members were reminded that the May meeting will be held the third Thursday of the month – May 16 – instead of the usual second Thursday.

At last month’s meeting, Sharon had proposed that we update the masthead for the Inklings newsletter to reflect the 40 years of the guild. Deanna Fava was the only one that brought a submission. Members were encouraged to continue to work on this and bring their contributions to the May meeting.

Members were reminded that starting in September, guild meetings will be held on the second Sunday of the month. The location will remain at the Bedford Public Library.

The meeting was adjourned at 6:57 p.m. Tom Campos introduced the program with the theme of “The NeverEnding Story”. Bamboo pens were provided for participants to practice with.

Respectfully submitted,
Nancy Teigen, Secretary

Don't Chuck Those Markers

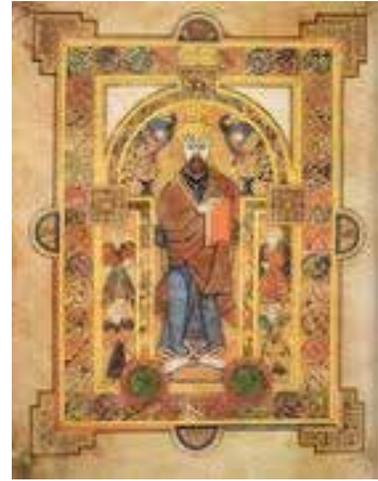
Did you know that Crayola has a program called ColorCycle? Crayola ColorCycle will accept all brands of plastic markers, not just Crayola markers. That includes dry erase markers & highlighters. If you collect the dead markers, they’ll send you a free shipping label & you can ship them back to Crayola to be recycled! The link to get started with this program: <http://www.crayola.com/colorcycle.aspx>

This program is currently in the US and parts of Canada, check website and www.crayola.com/colorcycle/frequently-asked-questions.aspx — Sharon Schmidt

Book of Kells

The Book of Kells is an illuminated manuscript Gospel book in Latin, containing the four Gospels of the New Testament together with various prefatory texts and tables. It was created in a Columban monastery in either Britain or Ireland and may have had contributions from various Columban institutions from both Britain and Ireland. It is believed to have been created c. 800 AD. Nancy Teigen recently found the following link to a digital version and thought you might enjoy checking it out.

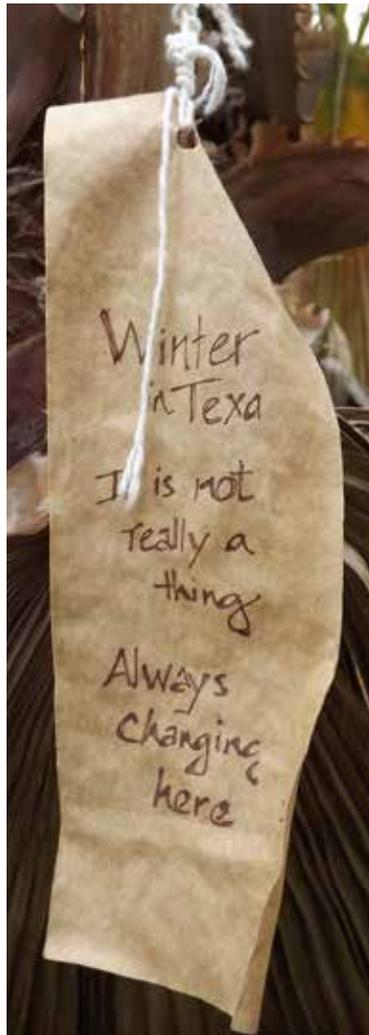
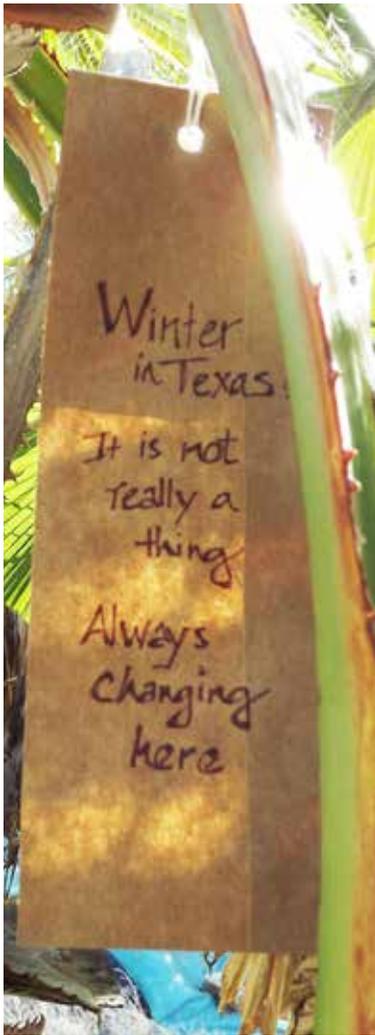
<http://www.openculture.com/2019/03/the-medieval-masterpiece-the-book-of-kells-is-now-digitized-put-online.html?fbclid=IwAR12JMq0yHonfcClosCTpiazz5OfQU3eytBrHCsYwkwIVhnh8hMBrvO7gvo>



Thank you Madame President

Sharon Schmidt is completing the second of two consecutive terms as president of the Fort Worth Calligraphers Guild. Angie Vangalis designed and lettered the “thank you” certificate we presented to Sharon for her dedication to the FWCG. Angie Vangalis presented a copy of a new book *A Sign Painter's Sketch Book: Hand Drawn* by Noel Weber to Sharon for her library of lettering books. Many thanks for your service, Sharon.





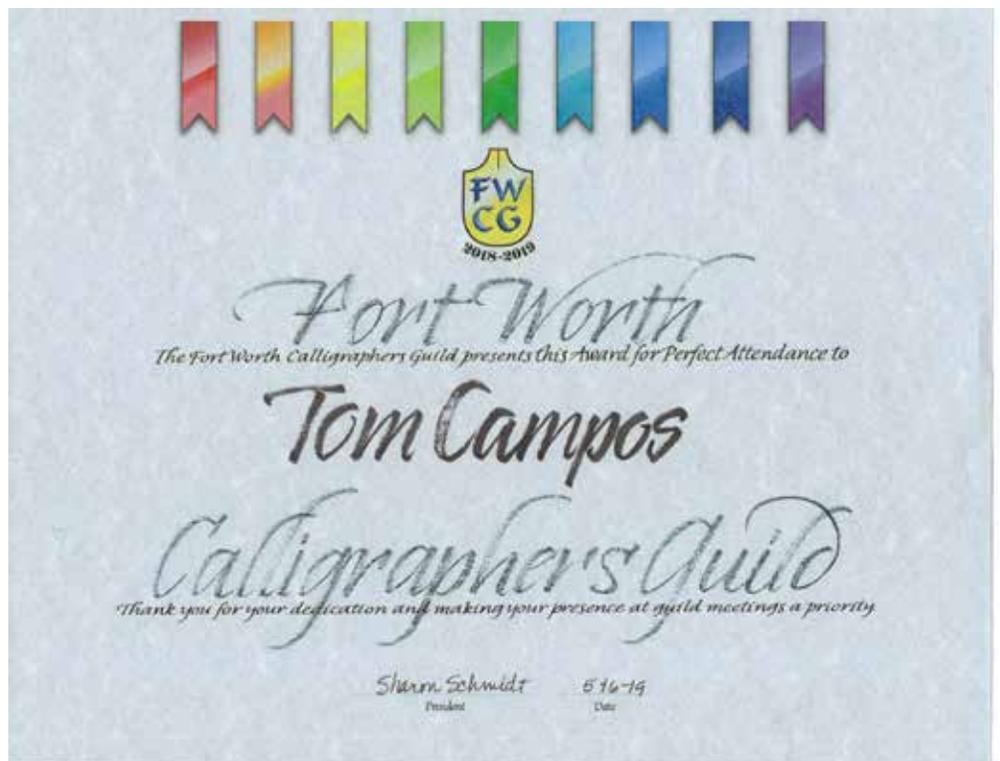
Weathergrams

Last December, Sharon Schmidt challenged each of us to create a weathergram in the tradition of Lloyd Reynolds and hang it outside from the winter solstice (December 21, 2018 at 10:23 p.m.) to the spring equinox (Wednesday, March 20, 2019 at 8:58 p.m.). Nancy Teigen took the challenge. She created her weathergram and hung it on a tree in her backyard. The left picture is her original weathergram. The right picture is her “weathered” weathergram. She feels like our DFW winter was mild enough that her weather writing didn’t go far on its journey back to nature.

— Linda Jones

Perfect Attendance Award

For the 2018-19 year, a Perfect Attendance Award was presented to those who attended FWCG meetings and events. The certificates designed and lettered by were presented to recipients at the May 16, 2019 meeting. Recipients were Tom Campos, Mary Jane Ott, Suzanne Raif, Trudie Simoson and Sherry Selby.



Movie Theme: "The Shape of Water"

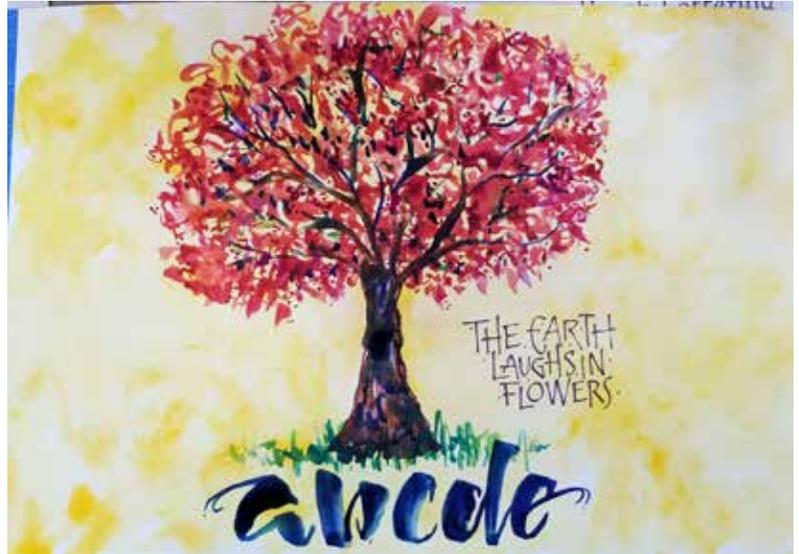
For our March program, FWCG member, Christina Fore, gave a wonderful presentation on painting backgrounds. By the end of the evening we had lovely watercolor paintings of a blooming tree with space to letter a favorite quote.

Christina provided us with step-by-step instructions which made it very easy to create our little painting. She recommended the best colors to use and gave us guidance on techniques such as washes (for the sky) and stippling (to create the blossoms on the tree).

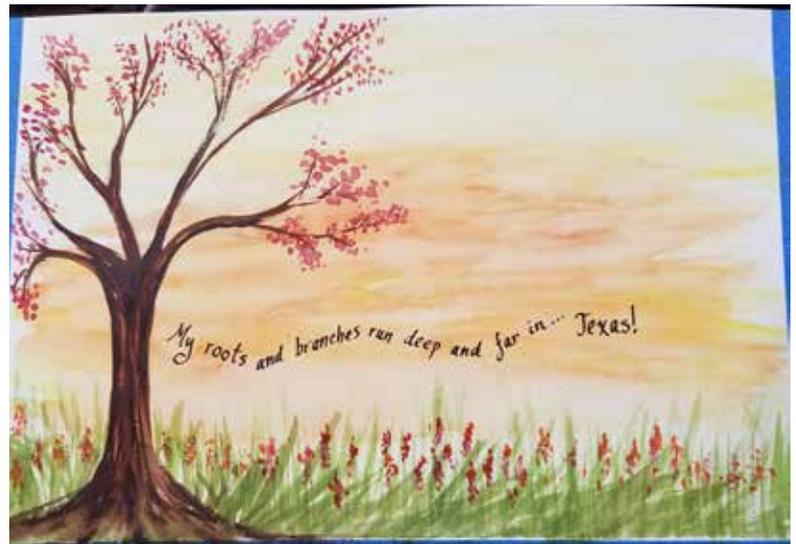
In a very brief time, our paintings were done. Everyone had the same instructions but each finished artwork was very different and unique.

With Christina's direction, anyone can be an artist.

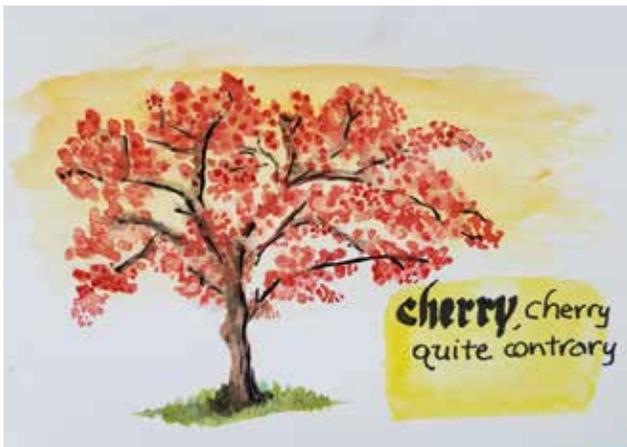
— Suzanne Raif



— Angie Vangelis



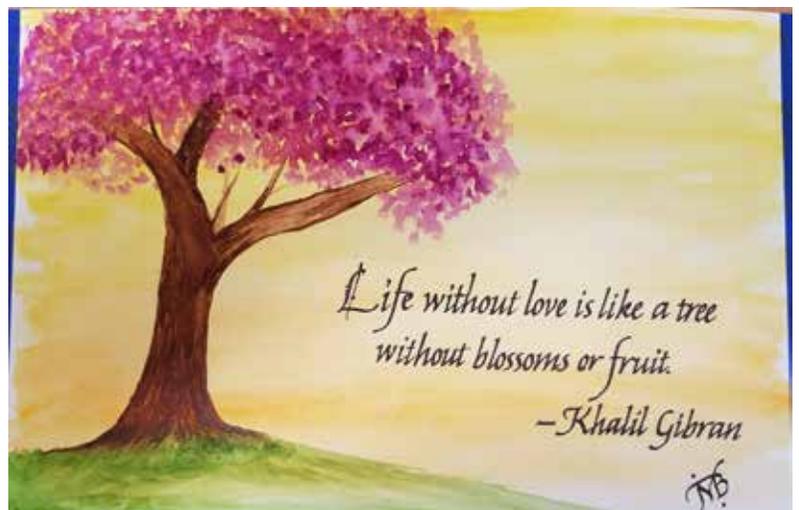
— Sherry Selby



— Tom Campos



— Sharon Schmidt



— Jonathan Berg

How to Practice Calligraphy

I had the opportunity to spend four + days in a workshop with Paul Antonio recently. Paul is a professional scribe from London, and has recently written a book on Copperplate script (with the help of one of our own guild members, Angie Vangalis). I would like to share a few of the things I learned..

If you were to ask for one word to describe the proper method of the practice of calligraphy, for me that word would be ATTITUDE. Let me explain what I mean. The first definition of attitude found in the dictionary is “a settled way of thinking or feeling about someone or something, typically one that is reflected in a person’s behavior.” The second definition is “a position of the body proper to or implying an action or mental state.” Writing is an activity that involves not just the physical body, but the whole person, mind, body, soul and spirit. Often we cannot even tell where one component begins and the other leaves off.

So before we approach our desk to practice, it may worthwhile to contemplate why it is that we are developing this skill. What is it about letters that makes you want to devote time and other resources to furthering this skill, especially in a day and age where a good piece of software can get you pretty close to a similar result? These are not just esoteric questions it might be fun to answer some day; they speak to the end that must be in mind before the beginning. They are our purpose statement, our WHY. If we are not clear on this, then we will not be clear on what to study, how much time and money to put into learning this art and how much time (and how regularly) we will practice. Knowing the why will lead to knowing the how.

So, a few questions to get you thinking about this would include:

- What drew me to calligraphy in the first place? What kind of emotional reaction do I experience looking at the work of well-seasoned calligraphers?
- What is it about calligraphy that makes my heart sing? Is it a certain style of lettering, a certain look, the formal writing, the playful writing, the more abstract pieces, almost illegible, or the stately bold, crisp letters?
- What do I want to create with my art? Who is my intended audience? Do I plan to make a living doing this? Is this one of my stress relief techniques? Does this make me happy?

The answers to these questions give me a clearer vision of what it is on which I want to focus my practice time.

The next time you walk into your practice area, take a look around. Does this area invite you in to spend time with your creativity? Is it a peaceful, distraction-free area where you can get into a good rhythm of making strokes? Can you find what you are looking for when you want it? I had the opportunity to invite Paul into my studio to give me his opinion. Let’s just say that I have now taken many things out of my studio (third bedroom) and really opened up the floor space. Wow, does it make a difference. The whole feel of the room has changed. Paul advised getting as much as possible off the floor and onto shelves so as little as possible actually resting on the floor. Make sure you have a solid (not wobbly) work surface. Group like things together so that you don’t have to spend time looking for things and create a place to put different projects separate from each other. He prefers a harder chair (he uses a wooden piano bench) because the softer chairs can facilitate poor posture.

Take a look at your space, even if you use the dining room table, with a new and critical eye. Are you making it easy to sit down, get to work and enjoy the process, or are there some things you could tweak to make the process of practicing more enjoyable and even more meditative?

When it comes to your actual work station, Paul starts to get very particular about your physical attitude. If you haven’t seen his videos (YouTube) on posture, position and placement, do yourself a favor and watch these. Feet flat on the floor, thighs parallel to the ground, sitting toward the middle or front of your chair and leaning slightly forward is what he recommends for sitting. Whether you are using a slant board or writing on a flat surface, it is important to find your sweet spot, the zone in which writing is completely comfortable for you. Typically, that will be about 5 to 10 degrees toward your dominant hand so that your arm is close to your body and still allows for freedom of movement. Your non-dominant hand should be resting on the paper. You want the tension on your neck and back to be minimal and equal across your entire back. When you sit forward, you should be resting your weight on your hips, not the middle of your back. If you feel tension or discomfort anywhere while writing, you are probably not using appropriate posture. Play with it until you are comfortable. If necessary, drop your arms to the side, shake them out, then lift your dominate hand into place

How to Practice Calligraphy . . . continued from page 7

with your non-dominant hand and then move that hand to balance the tension.

Practicing the wrong way reinforces the wrong way. Be very particular about how you practice. If you don't feel like practicing today, don't force it. Use decent paper and writing instruments. Line your sheet precisely. Leave plenty of margin around the edges. Leave a line in between your lines of writing so that you have room to make notes about how you are doing. Basic strokes are the place to start. If you can't draw a straight vertical line, how will you ever draw a letter? Draw 5 vertical lines then stop and evaluate them. Make notes about how you are doing and what you could be doing better. Is your pen flat? Did you feel the ink sink into the page? Was the tool at the right angle? Was your line straight and vertical? Is your touch light enough that your line is not shaky? Do you need to hold the tool further back from the end or at a different angle? Did you start the stroke in the right place? Did you end the stroke in the right place? Is your spacing consistent? These are not things you can be told. Yes, we all ask at each workshop we go to, but it really is up to us to spend the time to figure these things out for ourselves. And when we stop to look, we find that we can analyze and correct many of these things on our own.

So now that you can see the imperfections in those first five vertical lines, do you see how important it is to focus on fixing these things before moving on? We have a natural tendency to want to move on. Paul recommends we stay here and ask ourselves what is working and what isn't. **SLOW IT DOWN. BREATHE.** Paul counts out loud to slow himself down, because we all have a tendency to move our tool too fast. Inhale to prepare for the stroke, exhale as you make the stroke. **SLOW, SLOW, SLOW.** "The rhythm builds on itself. Find a pattern to move to."

Interact with the tool rather than forcing it. "The tools will tell you how to use them." The fingers are busy holding the tool. Most of the time that is their only job. The main action is in the wrist, sometimes the arm. It is very difficult to do curves with your fingers. Get to know your tools and how they work with your paper. Leave nothing to chance. You should never be guessing where the next stroke goes; you need to know. "Analyze the curve rather than practice the curve." Know the sensitivity, capacity and capability of your tools and materials; know how to prepare them and why they work or don't work for what you are trying to do. Always look at the right side of the nib.

Know the historical letters. Understand the basic shapes.

Have a method and a setup. When you get around to letters (don't forget the other basic shapes), don't write the alphabet. Instead write the letters by letter family. Don't look at your exemplar when you write. Study it until you are ready to recreate it on your own. Notice the sensual feel of your tools. Notice how you feel when you are writing. "It is not about copying but trying to understand what the artist is trying to teach you." Beautiful writing is hard work. We tend to reinforce mistakes because they are easier. We learn by correcting. As you get better, challenge yourself with a different tool.

I have just covered a lot of information. Some of it may even be what you expected. Before experiencing a class with Paul, if someone would have said to me that practice was about attitude, I would have looked at them as if they needed help. But now I realize I was in such a hurry to get through all the letters that I developed some poor habits. My attitude about precision, a slow pace, spending so much time on small things, and leaving so much white space on the page was careless and haphazard, kind of like my work. So, I have learned that an attitude of caring and appreciation for my own work is just as important, if not more so, than my attitude of appreciation for the beautiful work of others. I am so thankful to Paul for opening my eyes to the ways I was mistreating myself and my art, and showing me a way forward that respects my physical body, my mental health and my emotional/spiritual connection to this seductively beautiful form of art known as calligraphy.

— *Monica Kelley*

Paul Antonio's Videos on YouTube

Starting Calligraphy — Posture

<https://youtu.be/L3o-XqiDohs>

Starting Calligraphy – Placement

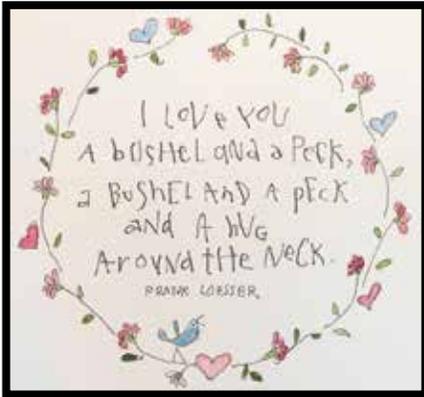
<https://youtu.be/Uz2806GJteQ>

Starting Calligraphy – Position

<https://youtu.be/BWtvNpVNOqA>

DAILYPPOSTCARDS

The Creative Habit

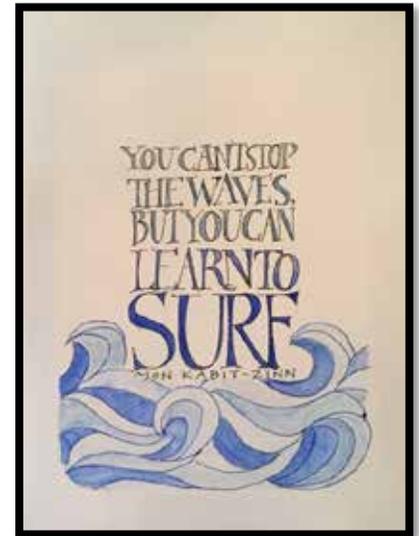


One of my favorite books is *The Creative Habit* by Twyla Tharp. I was sold the moment I read the inside front cover: “Creativity is not a gift from the gods. It is the product of preparation and effort, and it’s within reach of everyone who wants to achieve it.”

According to Tharp, the main thing is to create a daily routine for yourself. “It’s Pavlovian: follow the routine, get a creative payoff.” She goes on to say that the real secret, though, is to do this every day. “Over time, as the daily routines become second nature, discipline morphs into habit.” A creative habit.

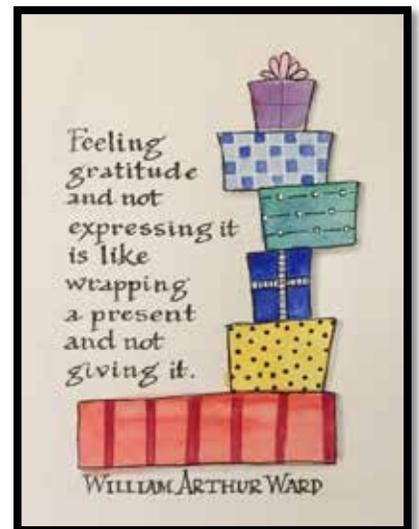
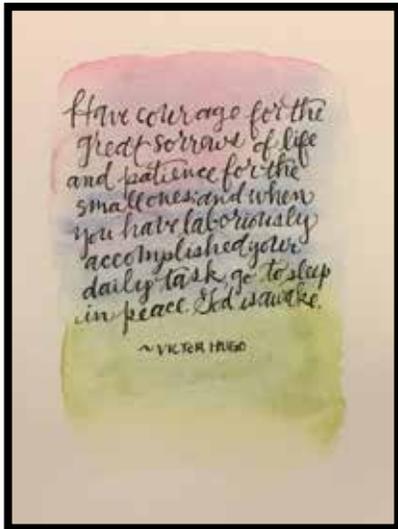


So what are some creative habits? In his book *Daily Rituals*, Mason Curry relates the daily routines, or creative habits, of 161 “inspired minds” from Mozart to Matisse, Tolstoy to Tchaikovsky. For example Beethoven “rose at dawn and wasted little time getting down to work.” He took a long walk every afternoon and “always carried a pencil and a couple of sheets of music paper in his pocket, to record chance musical thoughts.” The writer W. H. Auden was “obsessively punctual” and observed that one must “decide what you want or ought to do during the day, then always do it the same moment every day.” The trick is to discover what routine works in your life, then do it every day so that it becomes a habit.



For me, looking at everything as a possible postcard idea for my sister has become a daily habit. As Twyla Tharp says, “Everything is raw material. Everything is relevant. Everything is usable.” And though -- to paraphrase Tharp -- not everything I create is wonderful, but since starting this daily routine, I am never afraid of the blank page, and creativity has become a habit.

~Mary DeChellis



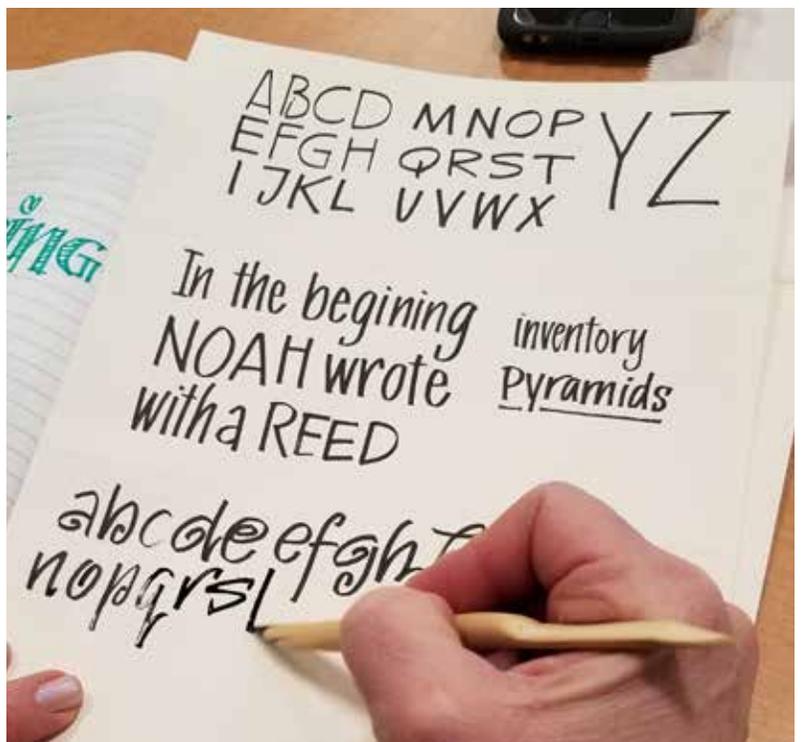
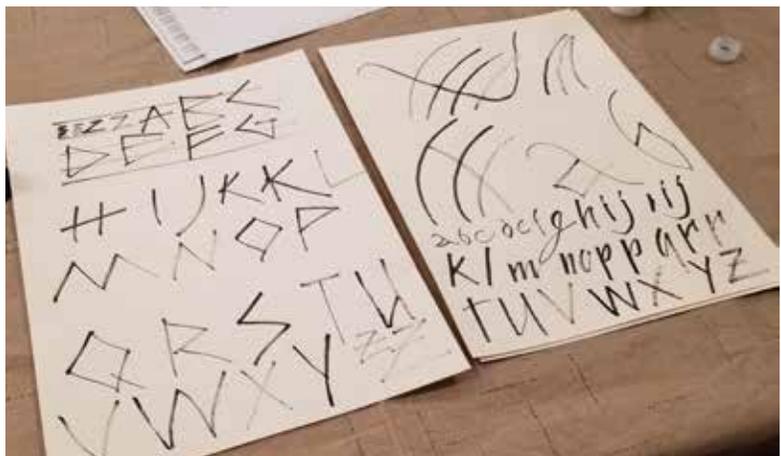
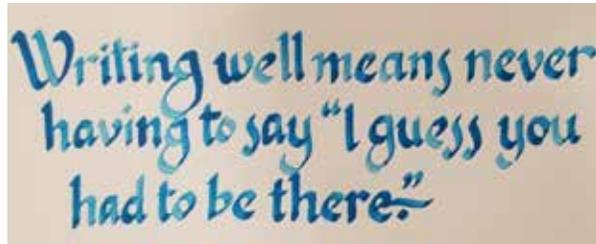
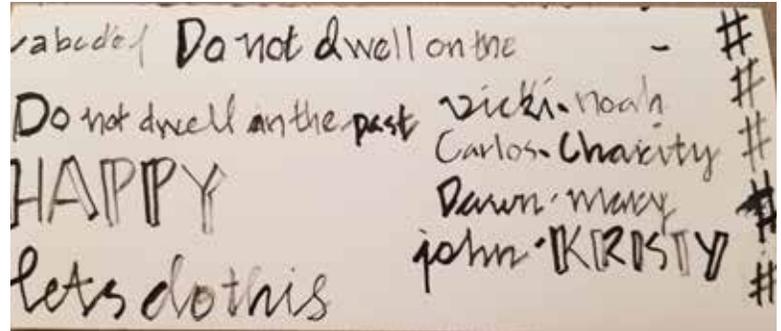
"The NeverEnding Story"

Our program in April was to learn about an ancient writing tool made from bamboo or reeds. Ancient civilizations made these pens from native plants in their area. Asian cultures used bamboo on rice paper. Bamboo is known for its hardness and will keep its shape and point longer. The early Egyptians and Middle-Eastern countries mostly used reeds for writing on papyrus. Reed is a softer material which requires more frequent sharpening and re-cutting.

Attendees received a bamboo stylus and paper to practice lettering and/or drawing. It was a freeing experience for me because I didn't have the usual anxiety that comes over me when I try to letter. I liked the type of marks that the bamboo pen made and enjoyed experimenting with it. That evening members produced many lovely lettering examples with the bamboo pens.

We also received a handout with instructions on how to create our own writing pen with bamboo or reed. It was a fun evening for all!

— Suzanne Raif



DRAWN AND BUILT-UP CAPITALS

STUDY OF TOM PERKINS AND
HERMANN KILIAN'S WORKS

Yukimi Annand, Instructor

OCTOBER 25 - 27, 2019

FRIDAY - 4:30PM - 7:30PM

SATURDAY - 10:00AM - 5:00PM

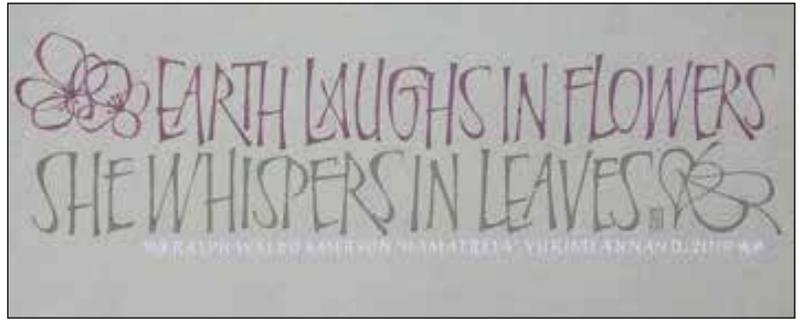
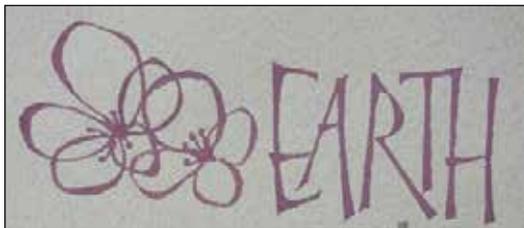
SUNDAY - 10:00AM - 5:00PM

STACY FURNITURE

1900 S. MAIN STREET, GRAPEVINE, TX 76051

\$185 EarlyBird Member by 6/15/19

\$205 after 6/15/19



*Kilian style with folded pen
Yukimi Annand*

To draw/built-up capitals successfully, understanding the skeleton geometry form and the contrast of thick and thin strokes of Roman Capitals is very important. Study of Trajan form makes your form rich. Technical instruction given in this workshop hopefully makes you comfortable to working your chosen tools to draw/built-up capitals. This study of Perkins and Kilian's works will give you some ideas to develop your own style of capitals and to design original calligraphy pieces with drawn letters.

Mail a check for tuition for full amount made payable to **FWCG** for the full amount to hold your spot.

Send to workshop chairman, Angie Vangalis, 757 E Bethel School Road, Coppell, TX 75019.

Member Early Bird payments accepted on a first-come-first-served basis postmarked or paid via PayPal online at www.PayPal.me/FWCG/192 by June 15, 2019.

*** 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

Early Bird Discount applies to current members as of June 1, 2019.

SIGN ME UP!

**Drawn & Built-Up Capitals with Yukimi Annand
Enclosed is my check for:**

Member \$185 OR pay online at <https://www.paypal.me/FWCG/192>.

Convenience fee applies. Please include address, city, state, zipcode - plus phone (cell preferred) for online payments.

Regular & Non Member rate \$205 OR pay online at <https://www.paypal.me/FWCG/213>.

Includes Membership through the end of the membership year 2020. Convenience fee applies. Please include address, city, state, zipcode - plus phone (cell preferred) for online payments.



NAME

ADDRESS

CITY

STATE

ZIP

EMAIL

CELL PHONE

Illuminated Lettering



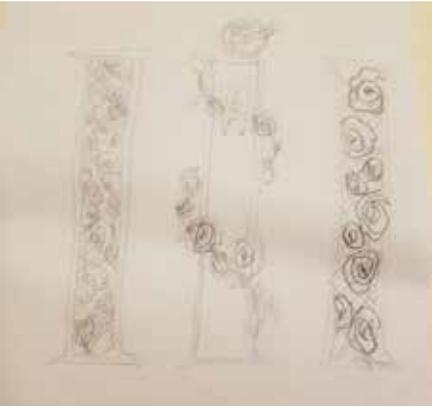
Step 1 above and below.

The Illuminated Lettering workshop with Sharon Hanse was a two-day workshop March 23-24, 2019.

The first step was the design of a letter. Then we had to determine which areas would be painted and which areas would have the gold leaf. We sketched out various ideas and then selected the one we liked best. Our design was very lightly and carefully drawn on Arches watercolor paper.

For Step 2, we applied Instacol to our basic letter. Instacol is a thick fluid which gives a raised surface for gilding. We let it dry overnight.

The next morning, we applied the gold leaf (Step 3). This was rather tricky. The gold leaf is in very thin and delicate sheets. It must be applied prior to any paint or marker ink because they contain binders to which the gold leaf will stick as well.



Step 4 was to apply gouache and/or watercolor. Once gouache and watercolor are dry, the design was outlined with a black Pigma Micron Marker, size .005 (Step 5).

To add interest to the design (but mostly because Sharon gently insisted), a diamond shape was added to the background using a watercolor wash (Step 6). The last step was to outline the diamond using a ruling pen and watercolor (Step 7). This was my first time to use the ruling pen and I was concerned that I would ruin my letter. Actually, I was terrified. Fortunately, I did not ruin my letter and found the ruling pen to be a wonderful tool!!!

This was a fabulous workshop and I came home with a lovely illuminated R, suitable for framing.

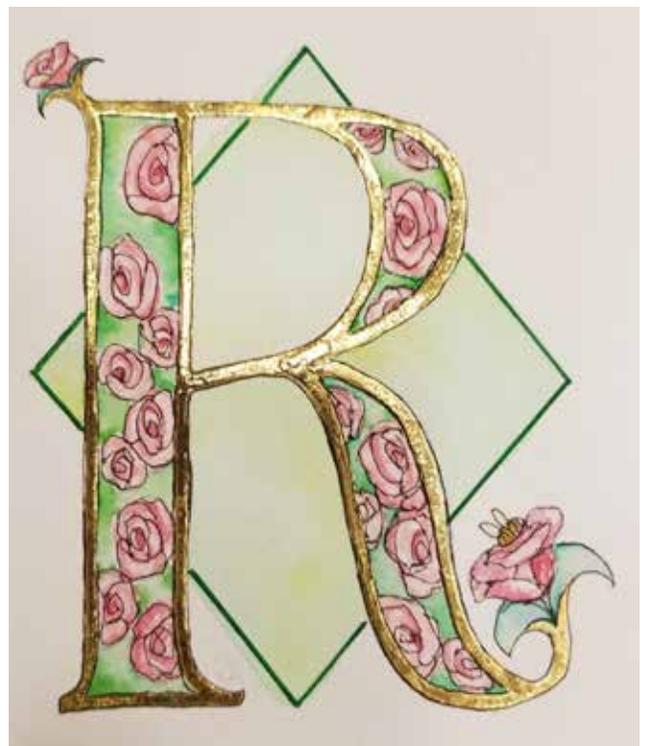
~Suzanne Raif



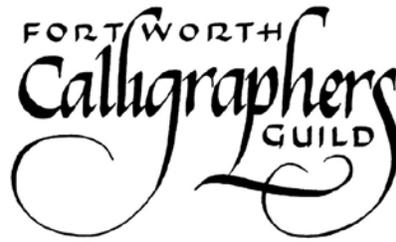
Step 2 on left, Step 3 on right.



Step 4 on left, Step 5 on right.



Steps 6 and 7.



2020 CALENDAR

ALL MEMBERS and ALL CALLIGRAPHY SKILL LEVELS ARE ENCOURAGED TO PARTICIPATE.

The theme for our 2020 calendar is “Recipes for Life.”

We need firm commitments for artwork and firm deadlines this year.

It is a privilege to have your artwork showcased in this way. Artwork is due on or before August 17.

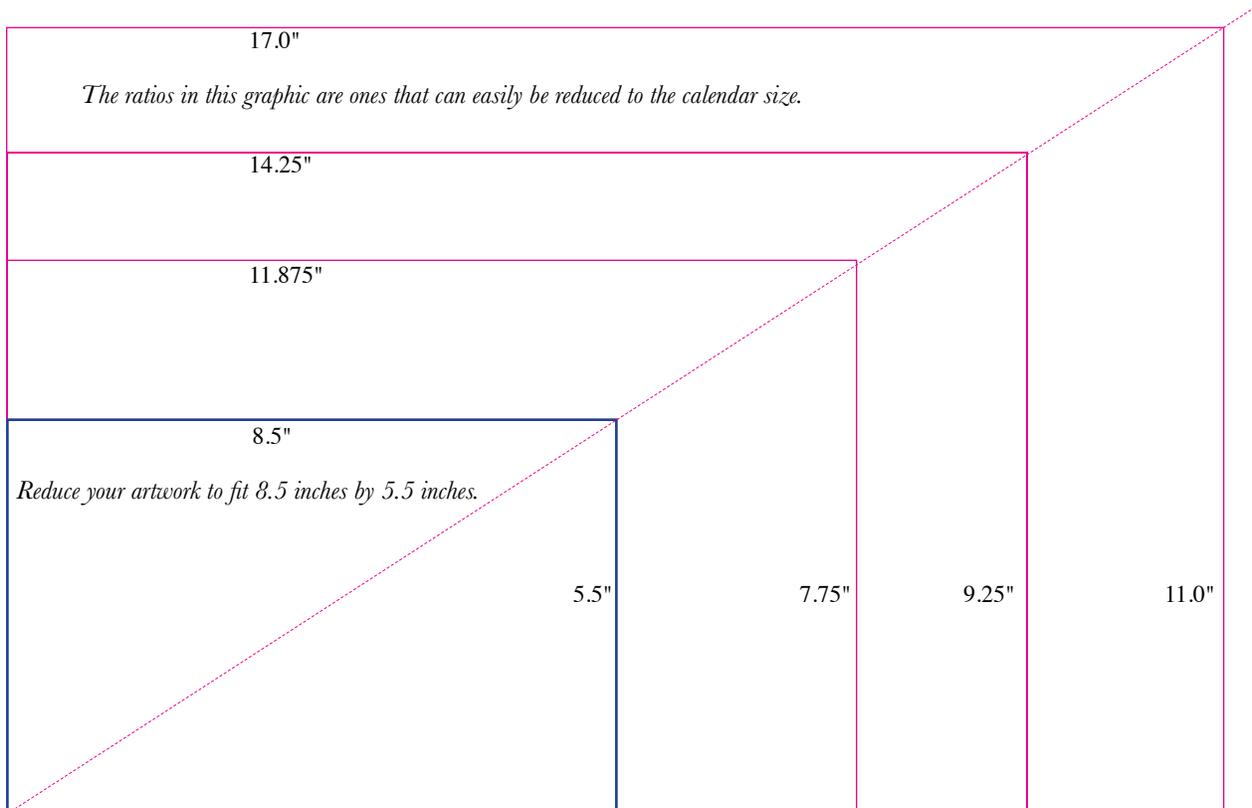
Scan your artwork at 300 dpi and e-mail it to Nancy Teigen at <tteigen@swbell.net>

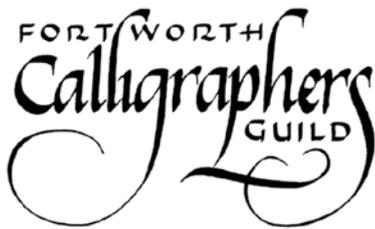
or bring your original to the Cora Pearl workshop on August 17.

Please do your best to honor the deadlines. No stragglers please.

You can work as large as 17" x 8.5" and still fit the scanner. Other ‘original’ sizes are included in the graphic below. You may work in any colors but remember that iridescents and metallics do not scan as well as regular watercolors, gouaches or inks.

C A L E N D A R S P E C S





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Meeting Information Thursday, May 16, 2019

Our May meeting has been moved from May 9 to
Thursday, May 16.
at the Bedford Public Library
2424 Forest Ridge Drive, Bedford
Business Meeting — 6:30 p.m.
Program — about 7 p.m.

Organizing Your Calligraphic Workspace

The Guild Movie theme for May came from
“Project X” a 1987 movie
to inspire organizing projects for your Studio and Work space use.
Sharon Schmidt presented a list of helpful tips for effective tool and
workspace arrangement in order to maximize your calligraphic efforts
in the future. Sharon and Catherine Burkhard worked together to
compile the list.

New Meeting Day Next Year

Our meetings next fall will be held
on the second Sunday afternoon of each month
at the Bedford Public Library
2424 Forest Ridge Drive, Bedford
Business Meeting — 2:00 p.m.
Program — about 2:30 p.m.

The program for September is still being determined.

Dues for 2019-20

Our year runs from June 1, 2019 to
May 31, 2020. Dues need to be paid
by August 15, 2019 in order to be
included in the annual directory. Send
your \$25 check (payable to FWCG) to
membership chairman, Linda Jones,
3913 Hillwood Way, Bedford, TX
76021.

