



BROAD PEN ROMAN CAPS

Chapter Four, continued

Team Captain: Betty Barna

Supplies

Mitchell 0, 1, 1.5, or 2 nibs, otherwise comparable sizes of other brands (these are straight or flat edged)

Optional: Broad-edged felt tip pen, 3.5 mm

Pen holder for nibs

Writing fluid or colored ink of your choice.

Suggested: Higgins Eternal, Sumi, or Walnut Ink

Ruler, sharp pencil (ie. H2 or hard lead), eraser

Paper: Remember that you will be binding these practice sheets along with future lessons to create a journal, so consider the size and type of paper you wish to use.

Suggested: Arches Text Wove; Arches Watercolor, 90 lb. Hot Press; Strathmore Drawing paper (found in pads at Hobby Lobby or Michaels)

Optional: two regular No. 2 pencils, sharpened

Slant board if you use it

It is suggested that you line a few sheets of paper prior to our meeting so you will be ready to start right in.

Rule your paper just for capitals.

Refer to Figure 29 on page 56 of Cicale's book - line off your page for capitals at 8 pen widths in height leaving a small space between of about 2 pen widths. It is best to use the largest Mitchell nib that you can to start with, so if you have the "0" nib, please use that one. Mitchell nibs are the most flexible and for this chapter we will use them without the reservoir.

Remember to leave margins for binding later.

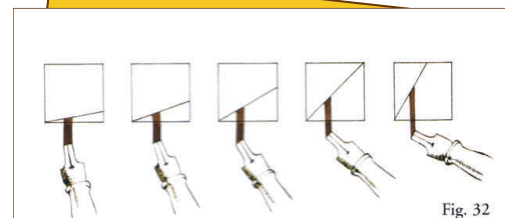


Fig. 32



Photo 2

Above: from the art and craft of hand lettering, by Annie Cicale

PLEASE BRING: Samples that you've been working from last month's foundational lesson.
REMEMBER: Your practices, samples, finished pieces from these lessons will be bound into a "journal". You'll benefit by aiming towards a higher level of penmanship. Try new things - Keep up the good work!

bits&pieces

Paper Arts

Formerly Paper Routes

New Location:
118 N Peak Street
Dallas, Texas 75226
214.828.9494

Tuesday—Friday: 10AM to 5PM
Saturday: 1PM to 4PM

The Book Doctor

I came to know about the book doctor through an email from DailyCandy.com

The Book Doctor specializes in conservation restoration when repairing books. "We keep everything as original as possible. We put your book back together the way it was originally made keeping our repairs hardly visible."



If you're like me, then no ordinary stamp will do. Check out Greta Garbo. It is classic black & white and *textured*—similar to the feel of new money.

The Let's Dance series is also an attractive & colorful choice.

The Washington Calligraphers Guild

ABC
LETTERFORUM
XYZ

The 26th International Gathering of Lettering Artists
July 22 - 29, 2006

James Madison University • Harrisonburg, Virginia

Letterforum 2006 Registration dates and approximate conference fees

Category	Deposit Date	Deposit	Approx. Fee
Open Discounted	July 30–Oct. 31	\$50 non-refundable	\$950
Open	Nov. 1	\$50 non-refundable	\$1050



For more information: www.letterforum2006.com
email: letterforum2006@aol.com • 301-693-1061

Fun Ideas

from Janell Wimberly



I've had these little strips and pieces of good paper left over from projects and I started practicing

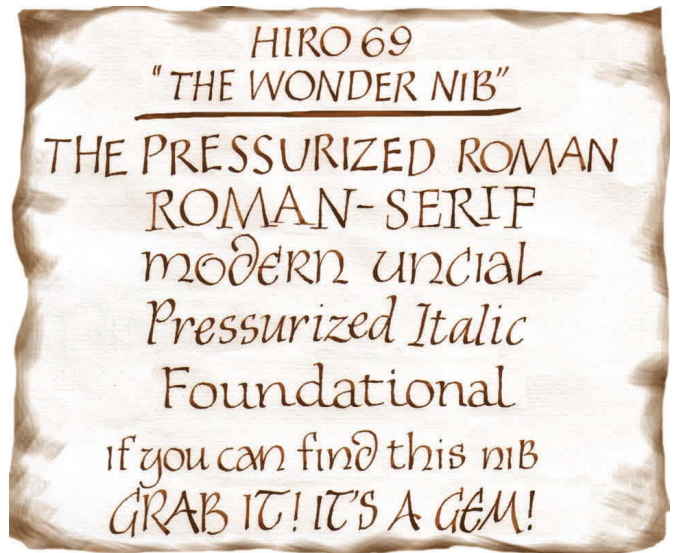
lettering on them. The strips I would then fold over like a fan so when pulled out you can read the verse or poem. I use water colors, colored pencils, sparkle gel pens...

whatever works!



TIP: Arches Text Wove

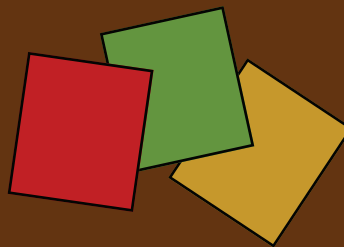
I don't know about everyone else, but I find the Text Wove paper a little difficult to write on. It's a beautiful paper with a wonderful feel, but the ink doesn't always flow evenly because of the softness of the paper. I tried rubbing a little "Pounce" or sandarac powder on the paper. It can be found at Asel Art. You might even try rubbing a little baby powder on the paper with a kleenex tissue (not the kind with vitamin e or aloe in it). This seems to smooth the texture of the paper and allow the ink to flow more evenly allowing better starts and sharper endings.



This was a piece of art I cut up then used as cards. I would letter a poem or greeting then cut them apart and put them in an envelope. It would be like puzzle pieces or pieces of confetti, hence the titles of letter fortunes and calligraphy confetti.

Program Schedule

2005-2006



NOVEMBER 12 Broad Pen Roman Caps	Team Captain: Betty Barna Carol Cunningham, Jo Dirnbauer, Sherry Dunn, Jean Kooda, Boo Owens, Jeri Wright
DECEMBER No Meeting	Happy Holidays
JANUARY 7 Italics	Team Captain: Carol Scott Paul Siegel, Sally Dorn, Jan Ensminger, Jane Johnson, Dick Mussett, Dianna Powrie
FEBRUARY 11 (No Program) Valentine Party	Team Captain: Marie Adamson Amy Keng, Grace Ann Vanderpool, Catherine Burkhard, Sharon Schmidt, Debra Worden, Dick Mussett
MARCH 11 Uncial	Team Captain: Paula Van Wagoner Harvey Anton, Brenda Briscoe, Cheryl Darrow, Sid & Sandy Foster, Sharon Phillips, Donna Sabolovic, Becky Young
APRIL 8 Black Letter	Team Captain: Tim Blackburn Jane Faulkner, Laurie Harper, Nancy Leban, Jenn Mason, Linda Jones, Bob Wolslegle
MAY 13 Neuland	Team Captain: Angie Vangalis Terry Porter, Teel Gray, Marilee Haughey, Ruth Loney, James Walters, Sue Willman, Iliana & Michael Zeyda

review: foundational

kindly submitted by tim blackburn

below: carol cunningham practices foundational



Our very own Historian, Kathy Setina, presented the October program. She explored the Foundational hand, the first of the broad-edged pen hands we will study. Kathy's handouts included a wonderful summary of the background history of the Foundational hand as well as a list of resources. (One book she talked about and showed us during the program that did not make it on her handout was "The Craft of Calligraphy" by Dorothy Mahoney.)

As an exercise, Kathy recommended using two regular No. 2 pencils taped together. "Dick Jackson's circle practice for double pencils" practice sheet was provided to demonstrate how to get started. Using a 30-degree pen angle, the "O" is the basis for most other letters in this hand. The counter space of the "O" resembles a lemon. One interesting quote Kathy provided from Annie Cicale's book that helps with the spacing of this hand was, "The rhythm of this hand is like stringing pearls that form an undulating pattern of circles."

Kathy demonstrated the Foundational hand for the program. Several members mentioned how this is a very beautiful hand but under-used in the world of calligraphy. It really was a wonderful hand to learn following up last month's lesson on Monoline Romans. While no specific homework was assigned, it would be nice if members brought examples of their work to the next meeting. Janell and Donna brought their homework from the Monoline Romans program and they were a joy to behold!

The Newsletter Exchange

Spending a bit of time checking out the newsletters from other calligraphy societies would not be wasted time. Ideas can be had....you could make a copy for your files for future referencing....and you can learn new things. I share herein just a few items from our newsletter exchange. -- Catherine Burkhard

Friedrich Neugebauer

Those of us who began learning calligraphy in the later 70s and early 80s will well remember hearing the suggestion of checking out the work and the books written by Friedrich Neugebauer. Such beautiful letterforms -- and unusual ones as well. Even the year-long class with Reggie Ezell had us learning the basics of one of Professor Neugebauer's alphabets and being assigned a piece in that alphabet.

Friedrich passed away this past August 3 at the age of 94. He was born in Kojetein and after high school he began his training in writing and commercial book arts. Later in 1932 he continued his studies in Vienna where he also attended lectures on painting and architecture, and later secured his training in the master class of writing with Rudolf von Larisch. 1940 found him enlisted in the armed forces with stations in France, Russia, and Italy -- but by 1944 he was a prisoner in Egypt. It was while he was a prisoner that the written letter became the mental rescuer and anchor with which he freed himself from the desert of everyday camp life (e.g., like writing with a stick and toothpaste). He was released in 1947 and moved to upper Austria.

After 2 years as an independent commercial artist, he began to teach at an art school in Linz. He led the master class for writing and graphics, 1951-1973. During 1963-1964 he established his popular "Neugebauer Press". Today it successfully continues by one of Neugebauer's sons. In Prof. Neugebauer's retirement, he continued lettering and design doing numerous pieces, but also designed trademarks, book jackets, stamps, and such. In 1979 his most famous book, "The Mystic Art of Written Forms: An Illustrated Handbook for Lettering" was published. He received many awards all over Europe and his calligraphy has been the core influence in American typography -- and also one that has truly been enjoyed by many American calligraphers. He did indeed leave behind a heritage for all of us to cherish as well as safeguard for future generations of letterers -- one of which is to continue to strive for high standards in hand lettering.

Our own
sainted
Alan Furber
wrote two
great books
about
**Layout
and
Design,**
certainly good
reference
materials for
that subject.
But you might
also want to
check out that
subject as
written in
Footnote July
2005 issue
from
Pendance
Calligraphy
Guild, South
Africa.
Following the
pages on
layout and de-
sign are more
goodies on
color.

A Great Issue!

Paste Paper

Newsletter Exchange, continued



The following is information on how to do simple paste papers. There are so many ways and methods to do paste papers if you want to be serious -- but this one can be fun to try for now:

Supplies

2-oz. box Ross or Elmer's Art Paste
Arches Text Wove paper
quality brands of acrylic paints
acrylic matte medium
pastel chalk
brushes (bristle and sponge
several widths)
pastel chalk
plastic cups and spoons
marking tools (comb, reeds, credit
card, notched card board, popsicle
sticks, etc.) small sponges
paper towels
water container or spritzer

Steps

- 1) Divide sheet of the paper into quarters. Spread each with acrylic matte medium diluted slightly, covering completely. Allow to dry.
- 2) Mix paste with 1 gallon of water and dissolve. Can be kept a long time in sealed container.
- 3) Select 2-3 colors of the acrylic paints. In plastic cups, scoop one generous spoonful of paste with a spoonful of paint. Stir well. (Need more intensity? Use less paste.)
- 4) Get all marking tools ready that you want. Chalk pastels are good for accent marks in wet paste -- as are shapes cut out of acetate.
- 5) Wet bottom side of paper with brush; place wet side down on work surface. Sponge on color of paint-paste mixture you want and begin making random marks with the tools chosen. Add another color or two, but be careful to not allow page to get "muddy". Make waves, squiggles, vertical/horizontal marks, but not too busy. Learn to quit early. After paper has dried, you can add another paste layer with other colors. -- being careful that paper won't be "overpasted"! Let paper completely dry.
- 6) Apply paste-paint colors on back side of paper if papers are to be used for a book -- but use same color palette. Otherwise, do some hand-lettering on a page.

Have fun.



November Classes & Workshops

January 2006
Lettering Art Exhibit

March 2006
Alphabets & Envelopes

May 2006 (Connie Ferguson)
Painting along the garden path

Upcoming

October 2006 Kaligrafos Retreat

Maggie & Leslie are coming



November 4—November 18
The Next Beautiful Stroke
Carol Scott

November 5
Metal Effects
TXLAC Instructors
Angie Vangalis
\$65 - supplies

November 14—December 12
Copperplate Refresher
Donna Sabolovic

October 27—November 17
Beginning Italic
Donna Sabolovic
\$80

November 1—29
Beginning Copperplate
Donna Sabolovic
\$80

November 2—30
Fun Caps
Donna Sabolovic
\$80

Continuing Classes

September 19—December 12
Bookbinding for Beginners
Catherine Burkhard \$190

September 6—January 18
Ongoing Bookbinding
For the more experienced
Catherine Burkhard \$285

Classes are held:

www.thescool.com
Stamp Asylum
Books ' Letters Studio

For details, please contact
instructor directly



Other places to look for calligraphy classes
and related crafts:

Irving Art Association—www.IrvingArt.org
Craft Guild of Dallas—www.CraftGuildofDallas.com
VACD—www.VisualArtDallas.org
Arboretum—www.dallasarboretum.org

CATHERINE BURKHARD
Books 'n Letters
214.363.7946
bookltrs@earthlink.net

DONNA SABOLOVIC
Calligraphy & Design
972.234.3748
d.sabolovic@worlnet.att

CAROL SCOTT
Carol's Calligraphy
972.675.4569
callicarol@aol.com

ANGIE VANGALIS
AV Graphics
972.745.3698
avgraphics@vzavenue.net

11/1 GRACE ANN VANDERPOOL

11/3 CAROLYN RANEY

11/8 LINDA JONES

11/8 TOM SAWYER

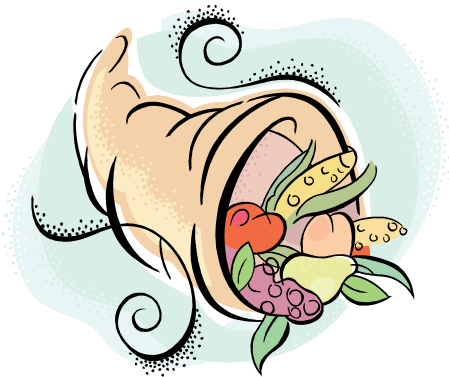
11/9 JAN ENSMINGER

11/20 VICKI PETERSEN

Happy Birthday



Did somebody say pie?



MEMBERS WHO SELL SUPPLIES

ANGIE VANGALIS: Parallel Pens

CAROL SCOTT: Sells calligraphy supplies including, but not limited to: Paper Ink Nibs & Staffs Books | Also is able to order from TexasArtSupply.com from below retail and pay much less in postage. Orders are placed monthly or more if warranted.

HARVEY ANTON: Has in stock several famous brand nibs and some of the most wanted numbers as well as his own hand-made wooden shaft offset penstoffs for sale. Naturally, the nibs are not in abundant supply since they are no longer being made.

CATHERINE BURKHARD: Has LOTS of bookbinding items (pastepapers, Japanese papers, especially Chiyogami, leathers, bookcloth, etc., and even tools). Also has rubber stamping stuff, or can order - calligraphy items - and some Xyron supplies, but mostly does orders for the Xyron products.

PLEASE CONTACT MEMBER DIRECTLY



10% of sales from newsletter will kindly be donated to our guild

MONTHLY MEETINGS: (business & program) are open to the public and are held on the 2nd Saturday of each month. | **MEMBERSHIP:** Open to anyone with an interest in letters. **ANNUAL DUES** are \$25 for individual—payable April 1st. Direct inquiries to Betty Barna 972.437.9757 | **NEWSLETTER CONTRIBUTIONS:** Direct articles, pictures, art or ads to Marie Adamson 3115 Lakeside Drive; Rockwall, Texas 75087 972.771.4721 or fax 413.618.9333 marie@writtentreasure.com **ARTICLES** may be submitted via fax, as snail mail, text in an email or Word. Digital photos accepted as JPEG, TIF, GIF. **DEADLINE** for submission of articles and news is the 3rd Saturday of the month prior. **KALIGRAFOS** is published 10 times annually. Publication of any article or advertisement does not imply endorsement by the guild or its officers. Direct all other inquiries, general mailing and newsletter exchanges to **KALIGRAFOS** 429 Bedford Drive, Richardson, Texas 75080. **NO REPRINTS** without permission. **ADVERTISEMENT** of items for sale by members can be posted in the newsletter if space permits. A **FEE** of 10% of any sales through the newsletter or at meetings must be made to **KALIGRAFOS**. Contact newsletter editor at address/phone above for information or to place an advertisement.