

Next Meeting
April 14 at 10AM
Artists' Showplace

Copperplate

**The Art and Craft of
Hand Lettering**
by **Annie Cicale**

Chapter 5:
Beyond the Broad Edge
pages 88 - 97

Marie Adamson will demonstrate centering copperplate used on envelopes.

Sharon Schmidt will demonstrate variations of the pointed pen—made popular by Michael Kecseg.

Harvey Anton will discuss and demonstrate a variety of pointed nibs as they relate to copperplate. This is your opportunity to try a new nib. They will also be available for purchase.

On Display:

- Framed pieces
- Envelopes
- Cards, etc.

Folded Penstoffs

**Available at the
April meeting
\$9.63 (tax included)**

[Harvey Anton](#)

**These were a fun tool to use
during the workshop with
Sue Ann Rodgers**

A big "Thank You" for those who bought and raved about our folded pen stoffs - glad you liked them!

A big "Apology" to those who wanted them after I sold out. I did not have enough time to create more as the program change came in too late to make more (it take a full 2 days to make them).

Thanks again for your continued support.

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Birthdays

Reggie Ezell

March Review by Donna Sabolovic

Another glorious Saturday

We arrived at the workshop with sun streaming in the windows and loads of supplies in tow. The morning started off with a delightfully colorful adventure. Reggie demonstrated how to make a beautifully interesting and radiant background for our calligraphy by using inks and saran wrap. We taped down a $\frac{1}{4}$ sheet of Arches hot press watercolor paper, making sure it adhered to our Plexiglas, Masonries or wood boards. The paper was taped on all 4 sides and down the middle. We were instructed to have everything within our reach. A container with one inch of water with a few drops of iridescent color dropped in, opened bottles of liquid ink or watercolors, a small mixing brush, a large sponge brush and several sheets of saran wrap were close by. Reggie suggested we choose 4 bottles of color in the same color range, i.e. orange, red, red orange, red violet. Then we saturated the sheet of paper. The liquid inks or watercolors were generously dropped onto one side of the paper. As the colors ran together and oozed to the other side of the paper, beautiful designs were created. We used the mixing brush to nudge the inks to the edge of the paper. The left side was a darker version of the colors and the right more pale. The saran was scrunched into the paper and the entire board was gingerly taken into the hall to dry. This technique was taken from Maxine Masterfield's book "Painting the Spirit of Nature."

So much for our reprieve from Romans

We were given the March's handouts, the sign painter's caps. The exemplar looked simple enough, this class might be easy. We were instructed to get out our Hiro 8mm nib, ef66 nib, black gouache, Gum Arabic, mixing brush and distilled water. After a "gum Arabic rub down" of our nibs, we watched and listened to Reggie demo the letters on the front wall. First the straight line letters, I, E, H, we worked flat this time and dipped our nib in the thinly prepared gouache. We had to "slosh" our nib in distilled water after each stroke to prevent buildup. A lot harder than it looks. The letters are to be the same thickness throughout. Stroke sequence is very important as well as the proper structure.

Next were the diagonals, V, A, N, X, W, Z. The straight letters were a piece of cake compared to these. Lastly the curves, P, B, D, G, O and the dreaded S were shown. With a new grip on the pen staff, thumb underneath the staff and two fingers on top, another trial to overcome, we ventured into the curves. These of course are the most difficult letters, but Reggie went over them diligently and demonstrated and explained each stroke. After our pre-lined page of letters was dry, Reggie showed us how to connect the entire group. We placed our ruler on the top of the letters and drew a straight line across the entire line. This line was the same width as our letters. Another line on the bottom of the letters encased the letters. The entire page was done this way and two lines on the left and right created a "caged" look. We practiced cutting away the counter space leaving a $\frac{1}{8}$ inch space around the letters. A piece of colored paper was placed behind our letters. Thus the practice for our March homework.

Oh Joy Again--Embossing

Between our stints with lettering another delightful technique was shown. We cut out the Roman capital letter "I" with serif from a piece of Bristol paper. We had written the words front and back on the proper sides of the Bristol as well as on a piece of the Niddeggan paper we would use for this process. We also cut out a diamond shape that would fit into the trunk of the "I" from the Bristol paper. Placing the back side of the Bristol to the window and the back side of the Niddeggan on top, we ran our spoon shaped burnisher around the edges of the cut out letter "I". Turning the Niddeggan paper a quarter turn we embossed again, another turn another embossing. Lastly we embossed the diamond in each of the ends of the letter. This created a wonderful design element that could be used with our calligraphy.



On to brush letters

Reggie explained to us how to purchase a brush. Dip brush into water and squeeze excess water through your fingers, Look at the brush to see if it comes to a sharp edge and there are no jagged edges or wild hairs. These are good brushes. Now we were ready to "Palette the brush". Using our palettes with our gouache straight from the tube and a small pool of water toward the bottom of the palette we loaded our brush. Dip into the water first then dip an edge of the brush into the gouache, pull long strokes across the palette with the brush held in a horizontal position. Pull several strokes on the front and back of the brush. Make a stroke of your letter and before each stroke reload your brush. The brush letters were written in the same sequence as the metal nib version. A very good palette is a butcher's tray.

Captivating image

A transfer technique was demoed to us using Acetone with black and white laser or photocopied prints. The best pictures to use are those with more black and white image and less half tones. The smoother and harder the paper, the better the detail in the transferred image will appear. Place image face down onto the paper, saturate a paper towel with acetone, rub across the paper, lift off and the image will be transferred to your paper. Additions of color can be added to your image with colored pastels, pencils or even watercolor. A calligraphy piece can be transferred, but use a mirror image of the original.

The critique of "homework" was wonderful. Everyone who placed their work on the walls did an outstanding assignment. I was in awe of the beautiful Roman letters that our new members wrote after only a couple of months. Thanks to all of you for participating and allowing all of us the enjoyment of seeing beautiful calligraphy.

Now with assignments in our notebooks we venture into the rest of March and April armed with knowledge and waiting for the practice to set our calligraphic hands free.

Interested in writing the April Review?

Please contact [Marie Adamson](#)

Folded Pen Workshop with

Sue Ann Rodgers



Sue Ann Rodgers demonstrated the Folded Pen Lettering style to a packed classroom of 22 students March 3 at the Custer Road United Methodist Church. Kaligrafos sponsored the workshop coordinated by Linda Jones.

Sue Ann learned the style from Kate McCulla's "Luminous Lettering" workshop in Boston. This beautiful style was used at the Legacies conference for nametags and signs.

MATERIALS: Moth pens, ruling writer, Horizon folding pen, and "coke can" pens work best. Papers that handle this style well include Rives BFK, Arches text wove, Niddegan, and Canson 140" Dual Surface, and Frankfurt. Cold press papers allow the watercolors to create interesting edges. Dr. PH Martin's Radiant Concentrated Watercolors and Dr. PH Martin's Synchronomatic Transparent Water colors were used for the workshop. Scarlet, carmine, Prussian blue, and violet in the Synchronomatic line create an iridescent look. Sue Ann mentioned that Kate uses Ziller inks. Other materials needed are a 10 well palette, a small pointed brush for color dropping, and a medium grey pointed marker like Pantone, Tombow, or Marvy. Two exemplars were provided for practice: one from Kate and one drawn by Sue Ann.

TECHNIQUE: Use two colors per letter and push the strokes upward, rather than drawing from the top down. The letters are drawn all lower-case. Some strokes begin and/or end with a little flick or kick. There is no set descender or ascender. Sue Ann emphasized that this is a free hand and there is no right or wrong way to draw the letters. Find what is comfortable and what pleases you.

Draw the letter using pen and dirty water – just enough to see the letter faintly on the paper. Make dirty water by adding a speck of walnut ink. Set the pen down and push up for wide strokes. Use the tip of the pen for thin strokes. Draw one letter at a time as the colors are dropped into the dirty water while it is still wet. Using the watercolor brush, drop in one color at the top or beginning of the letter. Rinse the

brush. Drop in the second color at the opposite end of the letter. Let the wetness carry each color about half way, then blend them together in the middle. While still wet, you can sprinkle the letters with iridescent powder.

While not a rule, apply the colors in the order of the color wheel and/or families of colors, and/or the rainbow, i.e., red, orange, yellow, green, blue, indigo, violet. Put the colors in your palette in the order you want to letter. Begin each letter with the color you ended the last letter with. For example, using the word "love," you would:

- begin the "l" with red and end in red orange,
- then the "o" with red orange and end in yellow,
- then the "v" with yellow and end with yellow-green,
- then the "e" with yellow-green and end in green

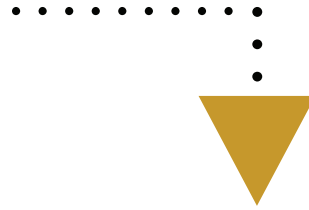
One beautiful example, "Merry Christmas", was done only in four earth colors of moss green, Prussian blue, violet, and maroon on Rives BFK. Avoid using two complementary colors together in one letter, as the blending in the middle will be muddy.

For additional "pop," create shadows once the letters have dried. Decide on an imaginary point of light to determine where the shadows will fall on the letters. Use a grey marker, walnut ink, Higgins Eternal Ink with another nib, a muted coppery brown with black color, or a dark vibrant color to create shadows. Follow and emphasize the bumpy edges of the lettering and lift the marker up often to avoid one continuous line. The line size of the shadow will vary adding to the beauty and spontaneous look of the letters.

Creating nametags, signs, cards, and larger, beautiful works of art is pure fun with this colorful, free, "no rules" style.

review submitted by Barbara Hunt

Nominating Committee



Elections for guild officers will be held at the April general meeting. The nominating committee has compiled the following slate:

President—Kathy Setina
Vice President—Donna Sabolovic
Secretary—Louise Weber
Treasurer—Sherry Barber

Additional nominations may be made from the floor.

Following the election, the board will seek candidates to chair the standing committees.

If you are considering serving on the board, please refer to the membership directory for a description of the responsibilities of each officer and committee chairperson.



Teel Gray's husband has not been in good health. Please know that Catherine Burkhard sent out a 'Sunshine Card' to her and her husband.

Fort Worth Calligraphers Guild Workshop
SHEILA WATERS

MAY 5 – 6, 2007

FOUNDATIONAL HAND (SATURDAY)

Both CAROLINGIAN AND GOTHICIZED ITALIC (SUNDAY)

SATURDAY: We will study the structure of the Foundational Hand, so-called by the early 20th century pioneer Edward Johnston (who modernized it from a 10th century manuscript), because its forms are truly the foundation of all the major minuscule hands. Therefore, ideally, it should be the first hand that is learned, before the more difficult formal Italic. So we will be looking for underlying relationships in order to understand better the structure of other broad-pen calligraphic styles.

SUNDAY: Moving on from the previous day's study, we will see how the same principles enable us to appreciate two hands that are at opposite extremes – in the **morning** the small, wide and stretched-out Carolingian and in the **afternoon** the narrow, dense, black and pointed Gothicized Italic. The latter is not really Italic but is more like a condensed and elongated Batarde, in the Gothic family.

STUDENTS are hardly expected to “perfect” these hands in such a small time-frame, but will understand how they work and how to practice them effectively and improve their skills afterwards.

SUPPLIES are basic: drawing board or portable desk, favorite layout paper or smooth paper that will not allow ink to bleed; non-waterproof ink, or black gouache with palette and brush to mix, or stick ink and stone, Speedball C1 and C2 or equivalents, with straight barrel pen holders (rather than the kinds that are hollowed so that your fingers are forced into a fixed place, for instance the black plastic Speedball ones).

FRIDAY LECTURE: Sheila will show and discuss examples of her work and how it has developed from when she was a student at art school, as it epitomizes what has happened in the field of calligraphy during the past sixty years. Friday evening, May 4 at 7:30 p.m., Fort Worth Fire & Police Training Center Auditorium, 1000 Calvert, Fort Worth, Texas. Free.

FEES: \$110. A deposit of \$75 will hold your place. The balance is due by April 21. Make checks made payable to FWCG and send to Linda Jones, 3913 Hillwood Way, Bedford, TX 76021. Refunds will be given only if your place can be filled per FWCG Standing Rule 23(d)(3). Members of the FWCG have priority for registration until April 1. Expect your checks to be cashed on or after April 23. A room at the Fort Worth Fire and Police Training Center has been reserved for the workshop.

QUESTIONS: Contact Linda Jones, at 817-267-5818 or Lindajones817@sbcglobal.net.



March classes

Above: by Donna Sabolovic (Spring Flat Brush)

<u>Italic</u>	Kathy Setina
<u>Basic Drawing</u>	Kathy Setina
<u>Spring Flat Brush</u>	Donna Sabolovic
<u>Private Lessons</u>	Carol Scott
<u>Desk Set</u>	Sherry Barber
<u>Ongoing Bookbinding</u>	Catherine Burkhard

*click the link above to view class description
made available on Kaligrafos.com*

