

Calligraphos

VOLUME 29 | ISSUE 7

Spring Card Exchange

Interested?

Contact [Marie Adamson](#)

[Graceful Envelope 2008](#)

Valentine Social

February Party

TEAM LEAD:
[Donna Sabolovic](#)

Everyone should have received their Valentine Invitation.

PRESIDENT'S LETTER

BY KATHY SETINA
[CLICK HERE TO VIEW](#)

Popular Links

[Classes \(February\)](#)
[Fundraisers!](#)
[Exhibitions](#)
[Birthday Calendar](#)
[Harvey's Helpful Hints](#)

All recently updated!



We encourage you to participate in the Valentine Exchange.

Bring your original, hand-crafted card and envelope and one for your guest.

Also incorporate your favorite calligraphic style.

Want to bring a dessert? Contact [Jeri Wright](#)

REMEMBER to RSVP to [Donna](#) or [Marie](#).



Transform an ordinary envelope into a work of art!

Each contestant may enter only one envelope. There is no entry fee. Entries must be postmarked no later than Wednesday, April 30, 2008, and must be addressed using hand-executed lettering to:

The Graceful Envelope Contest
Washington Calligraphers Guild
P.O. Box 3688
Merrifield, VA 22116

Graceful Envelope Contest

2008 contest theme: C's the Day!

C is for calligraphy, correspondence, mail carrier and everything C-worthy. "C" how creative you can be as you design a hand-lettered envelope around anything beginning with the letter "C."

Entries must be processed and delivered through the U.S. Postal Service as First Class Mail and may not be wrapped in a separate envelope or protective covering.

Only the front of the envelope will be judged. Legibly print your name, complete address and e-mail on the **BACK** of the envelope (entries will not be opened) and indicate your age group:

- ☛ **Adult**
- ☛ **Junior** (Grade 6 through Grade 12)
- ☛ **Child** (Kindergarten through Grade 5)

Winners will be chosen based on artistic hand lettering, creative interpretation of the theme and effective use of color and design. Computerized type and images are not permitted.

The 14th annual Graceful Envelope Contest is sponsored by the National Association of Letter Carriers and administered by the Washington (DC) Calligraphers Guild.

Artistically addressed envelopes based on this year's theme—the letter C—will be selected for display in the lobby of NALC headquarters in Washington, DC.

For complete rules or to view last year's winning envelopes, go to www.calligraphersguild.org.

Deadline for entries: April 30, 2008

The Washington Calligraphers Guild
www.calligraphersguild.org



National Association of Letter Carriers, AFL-CIO
www.nalc.org 202-662-2851

Receipt of entries will not be acknowledged; artists will be notified of the final status of their entries in July 2008 and winners will receive certificates. No prizes will be awarded.

Winning envelopes will be displayed at National Association of Letter Carriers headquarters in Washington, DC and on the Internet. All entries become the property of the Washington Calligraphers Guild for use in publications or exhibitions and will not be returned.

ELEMENTS Of Design

by Angie Vangalis
Texas Lettering Arts Council

This article is one in a series of the Elements & Principles of Design as they pertain to the calligraphic arts and discusses the six visual elements of Design - Line, Shape, Value, Form, Texture and Color.

LINE

Lines can be Horizontal, Vertical Diagonal and Curved. The quality of line can be defined by zig zag, dotted, bold, fine or irregular. Lines show direction, lead the eye, outline an object, divide a space and communicate a feeling or emotion. Artist Ruth Korch designed this piece using lettering on a curve to imply the line in the tail of a horse.



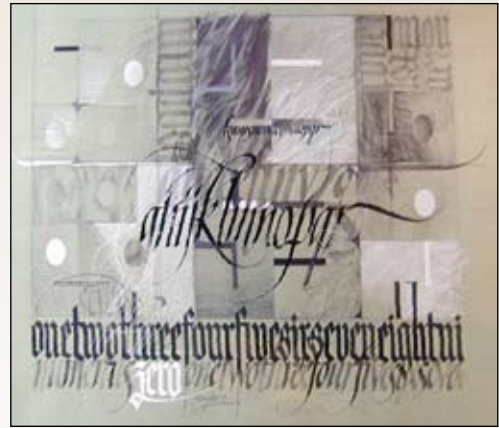
SHAPE

Lines form shapes and from those shapes we get positive and negative spaces. Calligraphers use their pens to define negative spaces - the shapes our eye needs to read a letter as we use the letters to define a shape. This piece was done by a student of Lisa Englebrecht. It was lettered with white acrylic ink on fabric and gilded. The white lettering implies a line to form a square shape.



VALUE

Value is the lightness or darkness of a color. Value is used to describe objects, shapes and space. Dark values tend to capture mystery and drama. Light values tend to capture happiness, warmth, closeness. In this piece, the late Dick Beasley used the entire value scale. The background was a midtone gray and he added white and black with shades of black to create shape, line, value, and form. Each element within the piece has a texture.



TEXTURE

Texture is about surface quality either tactile or visual. Everything has a texture - smooth, rough, soft or hard. Texture is created by varying the pattern of light and dark areas on an object. The Calligraphic lettering arts has the advantage over other artforms to use letterforms as a texture as in this piece by Glenn Epstein. It conveys the use of texture with line, color and contrast.



ELEMENTS *Of Design*

(continued)

FORM

Form is similar to the idea of shape. Form is the structure of your design and how everything in the design looks like it's meant to go together. Dick Beasley used value and texture to define the center of interest and background in this piece.



COLOR

Color is the part of light that is reflected by the object we see. Colors differ in hue, value and intensity.

HUE is the name of a color such as, yellow, red or blue. VALUE describes how light or dark a color is. When a color has white added to it, it is a TINT and it is lighter in value. When a color has black added to it, it is a SHADE and is darker in value.

INTENSITY - also called CHROMA or SATURATION. This is the brightness of the dullness of a color. A color as we see it on a color wheel is a full intensity (bright). When we mix it with black or white it becomes dull. Colors also lose intensity when mixed with their complementary color (the opposite color on the color wheel).

Dick Beasley utilized color in this piece with hues, tints and shades of color.

