



APRIL 2011 NEWSLETTER  
VOLUME 31 | ISSUE 8

## Blackletter



### *April Program*

*With Carol Scott*

Janell introduced us to the roundness and fluidity of Caroline minuscules at the January program. As time went on after that era, these full, easy-to-read hands gave way gradually to a more rigid, tighter style. As with all changes in writing styles, this did not happen overnight, but took place over many years. The roundness of Romanesque architecture also gave way to the soaring, upright and elegant shapes of the Gothic styles.

This narrow style of writing had a distinct advantage, not lost on the scribes of the time. Far more could be written in less space, and as an increasing number of people became literate, more and more books were required.

Gothic scripts are tight, dense hands looking black on the page, and are often thought to resemble a picket fence. The white spaces within and between the letters are balanced by the black lines and it will take some practice to achieve that even effect.

There are many variations in Gothic Scripts. At first the rounded letters were only slightly compressed in Protogothic (or Early Gothic) scripts, then they became more angular, and finally so compressed that the individual letters became very difficult to distinguish.

*Excerpted from Calligraphy and Illumination: A History and Practical Guide by Patricia Lovett*

### **De Olde Supplye List**

3 mm pen - marker, cartridge pen or dip pen  
(other large sizes will work also)

Practice paper - graph paper is a big help (4 x 4 or 8 x 8 grid)

Ruler • Pencil • Eraser • Ink

GUILLERMO RODRIGUEZ-BENITEZ (1914-1989) San Juan, PR  
*Padre Nuestro*, [n.d.]  
Chinese stick ink, gouache, calfskin vellum, shell gold, powder gold, burnished gold leaf on raised gesso



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April 2011  
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Published 10 times a year  
by Kaligrafos,  
The Dallas Calligraphy Society

#### Board Members

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# President's Letter



Presidential Seal By Janell Wimberly  
"We Ink 'em Up!"  
(for outgoing president Kathy Setina)

## April

The last several weeks have been incredible for me in terms of calligraphic training. I started with Pat Blair who taught Spencerian at the end of February. She was a good teacher who was able to communicate to us the nuances of a very difficult hand. With a good bit of practice I might be able to use this hand. After a family ski vacation, I attended Fort Worth's workshop on Copperplate with Bill Kemp. He, too, was an incredible teacher. He was able to point out "where you need to focus" in order to start and stop the flourish. Sounds simple, but it made a huge

difference for me. Maybe things are beginning to "click" for me after so many workshops and instructors.

YEAH! But that brings us back to that word - practice. It really is the key to everything. Just because hubby was out of town, I drove to Austin to take Georgia Deaver's pastels class. I love the new - for me - medium. We will have Georgia here in the fall to teach design. I know that you will love her. To get your juices flowing, check out her web site at [www.georgiadeaver.com](http://www.georgiadeaver.com).

The April meeting is the time in our calendar year where we will elect new officers. The slate of officers presented includes Tom Burns for Vice President and Rick Garlington for Treasurer. If you have other ideas, the floor will be open for nominations. Sherry Barber (myself) remains President and Catherine Burkhard remains Secretary due to the recent bylaw changes. If you wish to offer an nomination, you must have already obtained agreement to serve from whomever you would like to nominate. The end of one year and beginning of another also means that we will be looking at chairmen and committee members for the upcoming year. Please consider serving our group. We are only as strong as our members.

This month Carol Scott, along with Betty Barna and Kathy Setina will be leading us in Blackletter. This hand is much more versatile than you might have thought. It can create traditional lettering but also can move into the contemporary art field with little modification. Bring your markers or pens and be prepared to step back into the past and be amazed. Learning new things keeps your mind working at its best and practicing any hand will help with ALL hands.

The final Newbie Workshop of the year will be on Perspective with Marie Adamson on April 23rd. This is a vital element when drawing or illustrating your calligraphic artwork. Let our resident art teacher help you gain a new perspective on your art. Looking forward, May will bring us to the Library committee's program. They have been hinting at it all year - but no leaks from that committee. Maybe we should put them up for public office. Make sure that the May 14 meeting is on your calendar. June 11-12 will be a fabric collage workshop by our own Nan Kirby. She is very talented and will help us create some awesome hangings. Start thinking now about a subject and keep your eyes open for trinkets, ribbon, fabric, and tidbits to use.

Keep practicing!





THE DALLAS CALLIGRAPHY SOCIETY

## 2010-2011 Kaligrafos Kalendar

### · General Meetings 2010-2011

April 9	10:00 am	Black Letter / Election - Carol Scott - <b>First United Methodist Church</b>
May 14	10:00 am	Collaborative Art - Nan Kirby and Library Committee Members - <b>First United Methodist Church</b>

### · Board Meetings 2010 - 2011

May 1	3:00 pm	TBD
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### · Newbie Workshops 2010 - 2011

April 23	9:00 am	Perspectives in Design - Marie Adamson - <b>Custer Road United Methodist Church</b>
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### · Kaligrafos Workshops 2010 - 2011

June 11,12	9:30 am	Fabric Collage - Nan Kirby - Irving Center for the Arts (Jaycee Park)
October 22,23	9:30 am	Design - Georgia Deaver - TBA

### · Summer Play Days 2011

July 9	9:00 am	Zentangles Revisited - Jean Kooda - Irving Center for the Arts (Jaycee Park)
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### · Kaligrafos Exhibits 2010 - 2011

October	Letters of the Month - Manske Library
November 5	Letters and Book Extravaganza - TBA
March 2012	Alphabet Book - Audelia Library

Workshop and Play Day fees are \$5.00 for members and \$10.00 for non-members.

If a non-member wishes to pay an extra \$15.00 they can become a member of Kaligrafos at that time.

PLEASE R.S.V.P. to Margaret Mall if you plan to attend a Workshop or Play Day at e-mail address [mdmall7@sbcglobal.net](mailto:mdmall7@sbcglobal.net) OR [margaret@calligraphyartstudio.com](mailto:margaret@calligraphyartstudio.com). This gives instructors the number of attendees so they may prepare appropriately.

# Local Classes

## Private Lessons

\$30/Hour

Winter & Spring  
flexible hours  
My studio in Sachse  
**Contact: Carol Scott**  
[www.carolscalligraphy.com](http://www.carolscalligraphy.com)

Workshops taught by **Janell Wimberly**  
[www.jkwimberlydesign.com/Workshops.html](http://www.jkwimberlydesign.com/Workshops.html)

## Card Making Classes

\$5

**2nd Tuesdays** 7:00 PM to 9:30 PM  
At 6805 Oak Falls Dr, McKinney, TX 75070  
**3rd Saturdays** 9:30 AM to 11:30 AM  
At THEO - <http://theonline.org/Location.htm>

**Beverly Stewart, Instructor**  
214/551-5782  
[beverlystewart@gmail.com](mailto:beverlystewart@gmail.com)

Bring your own scissors and adhesives. If you make a Stampin' Up! purchase, the class is free. As always there is no pressure to buy. Come, make cards and have fun!

## New Meeting Location

The Kaligrafos monthly meetings for April and May 2011 will be held at the **First United Methodist Church** in Richardson in Room 217 A. The full address is 503 North Central Expressway, Richardson, TX 75080.

This is the location for the APRIL 9 MONTHLY MEETING.

A map to the First United Methodist Church is to the right. Parking is on the right side (north side) of the building when entering the main parking area from the south bound service road south of Arapaho. This is also on the back side of the US Post Office located on Belle Grove. The entry door has short stairs on one side and a ramp on the other side. Take the elevator on the right just inside the hallway to the second floor and go to room 217 A.



First United Methodist Church

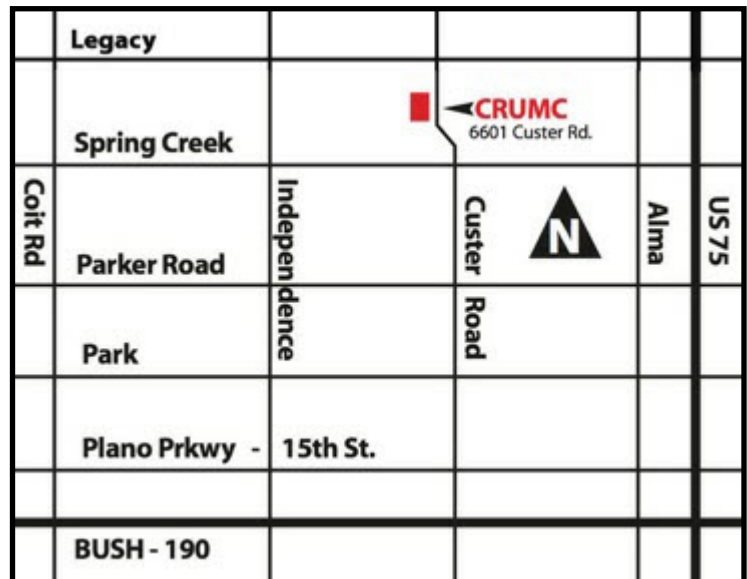
## New Workshop Location

The remaining workshops and play days will STILL be held at the Custer Road United Methodist Church as shown on the calendar.

PLEASE NOTE: This location is DIFFERENT from the monthly meeting location.

This is the location for the APRIL 23 WORKSHOP.

A map to the Custer Road United Methodist Church is to the right. We will meet in Room 204 A/B on the second floor. Enter where there are several sets of double doors on the south end of the church, facing Custer. The elevator is ahead on the left. Take it to the second floor. Turn left out of the elevator and we'll be in the first classroom on the left.



Custer Road United Methodist Church

# Reminder

If you are working on the children's book, do not forget to plan on having your letters and illustrations in by April or May.



Bridwell Library on the SMU Campus has announced their lectures and exhibitions for 2010-2011.

Check <http://smu.edu/bridwell> for details  
For location and parking, go to <http://smu.edu/parknpony/visitors>

# Workshops

Two 2010-2011 Workshops remain:

- April 23 Perspectives in Design with Marie Adamson
- July 9 Zentangles Re-Visited with Jean Kooda

Workshop and Play Day fees are \$5.00 for members and \$10.00 for non-members. If a non-member wishes to pay an extra \$15.00 they can become a member of Kaligrafos at that time.

Please R.S.V.P. to Margaret Mall at [mdmall7@sbcglobal.net](mailto:mdmall7@sbcglobal.net) OR [margaret@calligraphyartstudio.com](mailto:margaret@calligraphyartstudio.com) for the workshop(s) you plan to attend so the instructors are prepared for each workshop.

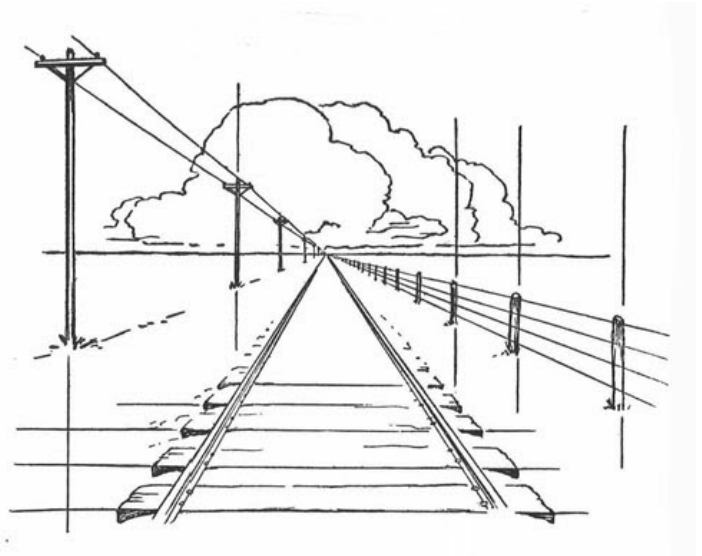
*Margaret Darphin Mall*

# Newbie Workshop #3

Perspectives in Design

*With Marie Adamson*

It is all in the angles. Have you ever drawn a picture and knew something was off - but did not know what it was or how to fix it? Using directional lines and scale can give a realistic perspective to your art. Come and learn how to give your art work the proper perspective, and of course hang out with really cool people.



## Supplies

**soft lead pencil or ebony pencil**  
**eraser**  
**ruler**  
**drawing paper or even copier paper**

# Announcements

## Over 600 Artists

Here is a website with a list of over 600 calligraphers and letter artists with websites started by Christopher Elliott, [mrtellio@yahoo.ca](mailto:mrtellio@yahoo.ca). It is publicly available as a Google Doc and set up so that anyone can add, delete dead links, or edit it.

<http://docs.google.com/Doc?docid=0AVfrVEpN42E9ZGMya2M2OGhfNDhmd3MydmdjMg&hl=en>

.. Angie Vangalis

## 2011-2012 Membership

It is time renew your Kaligrafos membership for calendar year 2011-20112!

\$25 for individual memberships  
\$35 for family memberships

### Library Books

Remember that library books are due at the April meeting!

Library Books are due at each regular meeting of Kaligrafos. Don't be an April fool. Avoid overdue fines in April.

Remember to browse over to The Library Thing at <http://www.librarything.com/catalog/Kaligrafos> and treat yourself to a few titles this month. Send Tom your selections at [library@kaligrafos.com](mailto:library@kaligrafos.com) so he can bring the books you want to the April meeting.

Look for Kaligrafos on ...

facebook



## Just a MINUTE

### March MEETING HIGHLIGHTS

#### REGULAR MEETING HIGHLIGHTS - March 12, 2010

- Held at First United Methodist Church, Richardson; 27 members; 2 guests.
- An exhibit using the "Letters of the Month" will be at Manske Library in October.
- Upcoming Newbie Workshops and regular programs were announced.
- Next workshop will be June 11-12 with Nan Kirby on "Fabric Collage".
- Slate of candidates for offices, as of this date, is Tom Burns for Vice-president and Rick Garlington for Treasurer.
- Last of the "Letters of the Month" will be for April – Beautiful B, Zany Z, Killer K.
- Program presented by Margaret Mall on "Creating Critters in Watercolor".

#### EXECUTIVE BOARD MEETING – MARCH 20, 2011

- Held in the home of Betty Barna.
- Upcoming workshops discussed: June 11-12 (Fabric Collage, Nan Kirby) and October 22-23 (on design, Georgia Deaver).
- Motion made to donate \$100 to the North Central Police Station in thanks for use of their meeting room.
- New carts to be secured for storing/transporting meeting refreshments.
- Carol Scott to present April 9 Regular Meeting program on Blackletter.
- Future exhibits discussed: October at Manske Library for "Letters of the Month"; March 2012 at Audelia Library for alphabet book.
- Approved meeting room arrangement for new meeting space.
- Motion made to participate with Lone Star Chapter/Guild of Book Workers in a "Letter and Book Extravaganza" on November 5; place TBA. Sherry Barber to represent Kaligrafos on the planning committee.
- Discussed membership matters.
- Elections at next Regular Meeting for two offices.

--Catherine Burkhard, Secretary

DON'T FORGET "The Alan Furber Memorial Educational Fund" when you'd like to...

...honor someone (honoree does not have to be a member)

...give a memorial in someone's name

...commemorate an event

...or just to make a donation to the Fund

This special educational fund honors the memory of Charter Member Alan Furber and will provide financial assistance to some of Kaligrafos' educational offerings

Checks payable to "Kaligrafos, The Dallas Calligraphy Society".



# Off Your Rocker?

Ever have the need or want for a rocking blotter as in the "good old days"? Here's a simple solution to make your own. Any home do-it-yourself hardware store stocks a plastic 2-piece sander which allows you to use sandpaper on the flat side. Take it apart and cut your favorite blotter paper attaching it to the *curved* side leaving a bit more to the length. Attach a wooden or plastic drawer knob to the flat top side by either a screw or super glue. Reassemble and you have your own rocking blotter which will last you for years. I thought of this several years ago and it works perfectly and all for under \$4.00.

# Ruling Wisely

When using a ruling pen to add straight lines to your art paper be sure to raise the ruler off the paper by attaching 1/4" or more of tape to the underside of the ruler. This space will prevent ink from seeping under the ruler especially if you have a slanted work area.

# Harvey's Helpful Hints Getting Stuck



In addition to your glue stick you might want to invest a few cents in a wax stick. This wax stick will allow you to paste-up small (or large) items on your layout and without having them stuck down permanently. If you are satisfied with the positioning you can make the pieces adhere more permanently by rubbing them down with your bone folder.

# Dip Cup

I never subscribed to having an open bottle of ink to dip my nibs into – if you like this method of dipping that's all well and good, but I've always preferred using a small dip cup for my ink. The cup I use is the small plastic cap on an insulin syringe. By using an eye dropper I can fill this cup with ink from my ink bottle. That way the big ink bottle is not always open allowing the water portion of the ink to evaporate. The cup can always be refilled for longer working sessions. Both pointed and broad nibs will fit into these cups even when attached to your pen staff. Of course if you prefer

filling your nibs using a brush that is also o.k., just be sure to secure the dip cup by adhering glue to the bottom of the cup to prevent spilling.

# No Iron Paper

And to prevent creasing a long piece of paper that hangs down from your work area simply take a round 4" or larger paper shipping tube (as long as you need) cut in half lengthwise attached to your work area. The paper won't crease draped over this since there are no hard edges. Just try not to lean on the paper too hard.

*If you have the need for your favorite nibs let me know either before the meeting by phone or email and I'll bring them to the next meeting. Or if preferred I'll mail them to you. I always have 18-20 different nibs with me at the meetings in small quantities-there are a gazillion of the vintage nibs available and I can't bring all them with me so let me know in advance. I also have handmade wooden penstoffs and calligraphic DVD's available.*

Till next month  
*Plano Harvey*

# Practice Time

**Dance like it hurts,  
Love like you need money,  
Work when people are watching.**  
Scott Adams

**2 IS NOT EQUAL TO 3, NOT EVEN FOR LARGE VALUES OF 2.**  
**GRABEL'S LAW**

*Hold a true friend with both hands.*  
Nigerian Proverb

The really frightening thing about middle age is that you know you'll grow out of it.  
Doris Day

**THE ONLY FUNCTION OF ECONOMIC FORECASTING IS  
TO MAKE ASTROLOGY LOOK RESPECTABLE.**  
JOHN KENNETH GALBRAITH

| no doubt deserved my enemies, but |  
don't believe | deserved my friends.  
Walt Whitman

B K Z

*Everyone is entitled to be stupid,  
but some abuse the privilege.*  
Unknown

The best measure of a man's honesty isn't his income tax return. It's the zero adjust on his bathroom scale.  
Arthur C. Clarke

**Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing ever happened.**  
Sir Winston Churchill

Better be ill spoken of by one before all than by all before one.  
Scottish Proverb

# Creating Critters in Watercolor

## March 12 Program Recap

Margaret Mall, Instructor

For those of you like me, who never had any art training whatsoever, and drooled over Janell's lovely bird alphabet, this demo filled a void in our training. Margaret Mall took us by the hand and led us through the process of creating a partnership between our calligraphy and "critters".

First you need a few tools of the trade. The paper was Arches hot press (HP), although you could use any other smooth surface watercolor paper. The brushes were fine 20/0, 10/0, or 3/0 with short handles and bristles (Windsor & Newton or better). You will need a palette of 3 or 4 watercolors for the critter that you are working on, but Payne's Grey is a must as well as permanent white. Combining Burnt Umber and Ultramarine Blue makes a good black. We will talk more about colors a little later on. Distilled water was used to mix the colors in your palette. You may also need a pencil and tracing paper to transfer images.

The book that Margaret used to find her subjects was *The Visual Dictionary: Animals*, by Weldon Owen, 2004, published by Metro Books, New York. It is an amazing

## UPCOMING EXHIBITION AND OPENING RECEPTION

As President of the Lone Star Chapter of the Guild of Book Workers, I invite Kaligrafos members to the Chapter's 2011 exhibit, which opens on June 3, 2011 at the DeGolyer Library, SMU. The set book for the exhibit is *The Thread That Binds: Interviews with Private Practice Bookbinders* by Pamela Leutz. There will be an opening reception that evening (time TBA) at the Library with Ms. Leutz offering a presentation on how she went about doing the interviews. Ms. Leutz, formerly from Dallas, lives in Colorado Springs, CO, and is a member of the Lone Star Chapter.

There will be about 45 books in this exhibition. Three of the books are from Kaligrafos members, Sherry Barber and myself. I am privileged to be one of the interviewees. The exhibition will end mid-August, and travel to Houston's Museum of Printing History to be on display from September 29, 2011 to January 14, 2012.

Catherine Burkhard

collection of animals, fish, insects, butterflies, and even dinosaurs. You would be hard pressed to find a more complete compendium of "critters".

After deciding on the animal and letter, Margaret transferred the image of the animal placing it over the letter, which she had already outlined on her page, in a way that integrated the animal with the letter. You can copy and/or trace the animal with tracing paper and then "carbonize" the back of the copy or tracing paper with a soft pencil, and then retrace it onto the fine art paper. You can trace it directly onto the HP paper using a light table. Make your drawing very general, as you will be adding the details when you paint the animal.

You will want to paint the animal in first and then decide on a color for the letter, adding some of the color from the animal to the color that you use for the letter. They certainly don't have to be the same color, but adding in that color from the animal will provide a visual continuity to your piece.

In painting in the critter, you will be using a dry brush technique, which is accomplished by "twiddling" the brush on a cloth to remove some of the wetness before applying the layers of color. You are working from the skin out to the fine and darker fur tips, so start with a lighter color and work out to the darker outer fur. Although you may only have 3 colors, you can vary the value of each color by adding either black or white to darken or lighten that color, and thereby use the darker color to shade in or the lighter color to highlight. The eyes and nails or claws need a bit of highlighting using white or Naples Yellow, or a cream color. You will also want to add a bit of light colored fur between the animal and the letter.

You should be painting in the direction that the fur normally grows, and using a push and flip action to simulate the hairs. This will take some practice to get the right action, but think of brushing or petting the hair of your dog or cat. The resulting stroke will produce a rather broken (dry) or scratchy "hair". As you are adding hairs in layers, just as they are naturally, you will overlap some and create a more natural look.

The eyes, tear tracks, and mouth can be started with a micron pen and then finished with paint, while the ears need special attention. The fur in the ears grows in a different way and you need to pay particular attention to that and the colors that you use there. Always refer to your original picture to make sure that you are staying true to it.

Colors for your palette:

Naples Yellow, Sap Green, Payne's Grey, Burnt Umber, Van Dyke Brown, Burnt Sienna, Ivory or Mars Black, Yellow Ochre, Zinc or Permanent White and Red Ochre

Thanks to Margaret Mall for sharing your expertise in creating beautiful watercolor critters to add to our letters.

Betty Barna



*Spotlight on ...*

## Bonnie Hoffman

**How did I get started in calligraphy?**

About 20 years ago my 8 year old nephew had very bad handwriting. I thought calligraphy might help improve it, so he and I took some italic classes with Catherine Burkhard. It was our weekly "date" - go to Dallas after school, have a nice dinner at a place he chose, then class at the Craft Guild... he still has terrible handwriting, but it gave me the bug.

Since joining Kaligrafos, I have been fortunate to have several classes with Donna Sabolovic. And I try to attend newbie classes and most of our workshops.

**How did I hear about Kaligrafos?**

Also Catherine, about the same time. I looked it up on the web and was intimidated by the programs, so I didn't follow up on it. Until the second time around about 3 years ago... finally!

**What keeps me coming back to Kaligrafos?**

The members - I just love being around all these creative, generous people.

**What is my favorite hand?**

Whatever I most recently learned at a workshop, but I do have a predilection for Legend.

**What is my favorite medium?**

I do not have a lot of experience with different types. I use mostly Higgins Eternal and find gouache fun if I want color. I want to learn to use sumi.

**What is my favorite tool?**

At the moment, pointed pen, but one of these days I hope to get more comfortable with the ruling pen.

**What do I do with my calligraphy?**

Take classes. Someday I may actually "do" something with it. Right now I just enjoy it.

**What would I tell a new calligrapher?**

Don't let inexperience stop you. We have a great organization here. Our members are very encouraging and generous about helping newbies. Just ask.

**What are my other interests?**

Bookbinding, of course, and origami. All three (counting calligraphy) come back to one thing - I love beautiful paper, especially Japanese. And these all give me a way to use it.

*The angel fetched Peter  
out of prison  
but it was prayer  
fetched the angel.*

*~Thomas Watson*





JANUARY 23 - APRIL 23, 2011

# The Lost Manuscripts from the Sistine Chapel

*An Epic Journey from Rome to Toledo*

*Press Release from the Meadows Museum at Southern Methodist University*

DALLAS — On January 23, 2011, the only remaining set of codices from the Sacristy of the Sistine Chapel will be on display at the Meadows Museum as part of the exhibition *The Lost Manuscripts from the Sistine Chapel: An Epic Journey from Rome to Toledo*. Featuring 40 codices that range in date from the 11th to the 18th century, the collection represents some of the finest illuminations ever discovered, and follows the trajectory of an exciting and significant time at the Vatican and Sistine Chapel.

The codices were looted from the Vatican by Napoleon's armies and then rescued by the dynamic Archbishop of Toledo, Cardinal Francesco Antonio José de Lorenzana y Buitrón, who gave them to the Biblioteca Capitulare de Toledo for safekeeping. For 200 years the codices all but disappeared from history, until the late 1990s when the Italian scholar Dr. Elena De Laurentiis saw a photograph of the Codices with the Barberini seal and traced their location to the Cathedral in Toledo. Since their discovery scholars have been cataloguing and studying the manuscripts, piecing together one of the most valuable collections of liturgical manuscripts in the world.

"Many of the codices are in perfect condition, and they have provided unprecedented insight into one of the most vibrant historical time periods at the Vatican," said Meadows Museum Director Mark Roglàn. "This is a very exciting discovery, and allows us to reconstruct one of the most important and valued pieces of papal heritage."

The opening of *The Lost Manuscripts from the Sistine Chapel* at the Meadows Museum represents the first

time that these ancient manuscripts will be on display in the U.S. Curated by Dr. De Laurentiis and fellow Italian scholar Emilia Anna Talamo, the exhibition will feature a broad range of liturgical writings used by the Catholic Church, including benedictionals, blessings, breviaries, epistolaries, evangelistaries, missals, and preparations for mass.

Though the manuscripts were undiscovered for years, the illustrations remain in pristine condition, and demonstrate some of the best preserved examples of the complex decorative schemes executed and influenced by master illuminators of the papal scriptorium, such as the French illuminator Vincent Raymond and the Italian illuminator Apollonio de' Bonfratelli. Notable among the rediscovered manuscripts is the "Missal with Christmas Mass of Cardinal Antoniotto Pallavicini," which dates to between 1503 and 1509, and is regarded as one of the richest and most exquisite codices from the Sistine Sacristy Collection.

The exhibition, which first opened at the National Library in Madrid on October 20, 2010, is organized through partnerships with the Centro de Estudios Europa Hispánica, the Biblioteca Nacional de España, the Biblioteca de Castilla-La Mancha, the Catedral de Toledo, and the Palacio Arzobispal de Toledo. In conjunction with the exhibition, a catalogue will provide profiles of these codices, as well as scholarly essays by the curators. The catalogue is being prepared by the Centro de Estudios Europa Hispánica and will be published in English, Spanish and Italian.

## MEADOWS MUSEUM

### Location:

5900 Bishop  
Southern Methodist University  
Dallas, TX 75205-0357

### Phone number:

214-768-2516

### Map & Directions:

<http://smu.edu/meadowsmuseum/visit.htm>

### Hours of Operation:

Tuesday-Friday—10:00 a.m. -5:00 p.m.

Saturday—10:00 a.m.-5:00 p.m.

Sunday— 1:00 p.m.-5:00 p.m.

Thursdays—until 9:00 p.m.

### Admission Fees

for Exhibitions and Upper Galleries:

\$8 for adults, \$6 for seniors 65 and over,

\$4 for students

Complimentary admission on Thursdays after 5 p.m.



# Some Pictures from the Sistine Chapel Exhibit



**ANNOUNCEMENT**  
 The Saint John's Bible Series

Those interested in obtaining the latest volume, "Historical Books", #6 in The Saint John's Bible series of 7 books, can contact Catherine Burkhard 214.363.7946 [bookltrs@att.net](mailto:bookltrs@att.net)

She can get this book, any of the other 5 books, and the companion books below retail.

**Kaligrafos Letter Challenge**  
 ! All Letters have now been assigned !

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	
<b>2009</b>	
September	M (Oct 2009 Newsletter)
October	Notable N, Ravishing R (Nov 2009 Newsletter)
November, December	Amazing A, Quaint Q (Jan 2010 Newsletter)
<b>2010</b>	
March	eXiting X, Inspiring I (Feb, Mar 2010 Newsletter)
April	Jazzing J, Sassy S (Apr 2010 Newsletter)
May	Georgous G, Yummy Y (no Newsletter)
August	Charming C, Terrific T (Aug Newsletter)
September	Daring D, Vivacious V (Sep Newsletter)
October	Fabulous F, Whimsical W (Oct Newsletter)
November	Heavenly H, Lovely L (Nov Newsletter)
<b>2011</b>	
January	Pretty P, Enchanting E (Jan Newsletter)
March	Outrageous O, Unique U (Feb Newsletter)
April	Beautiful B, Killer, K and Zany Z (Mar Newsletter)



# FABRIC COLLAGE

With Nan Kirby

Saturday and Sunday, June 11 and 12, 2011

9:00am to 4:30pm

Jaycee Park (Center for the Arts, Irving)

Do you love creating explosions of color that provide a visual feast for your eyes?

Are you a tactile person who can't see without touching?

Does experimenting with new and old materials tickle your fancy?

This workshop might be just the thing to kick off your summer. Each participant will pick a season (summer, fall, winter or spring) as a theme for their collage. We will use dyes, acrylics, fabric scraps, beads and other embellishments to create an "out of the box" 12 inch panel representing your particular season—Nan Kirby



## SUPPLY LIST

Apron, Scissors, Water Container, Sponge, Paper towels, Rags, Newspapers, Brushes, Small bottle of acrylic medium (matte or glossy)

## OPTIONAL SUPPLIES

Your favorite acrylic paints (golden, Liquitex, or other professional Acrylic paints (limit 3 colors) (This is the base for your color palette)

Fabric scraps, beads, charms or other embellishments, Unique trim and ribbons to match your color palette Stamps and texture making tools

## SUPPLY FEE \$15

Items provided will be drill cloth, fabric scraps, beads, trim, ribbon, sewing needles, thread, fabric dye, Adirondack sprays, acrylics, fabric glue, Angelina fiber, rubber bands, gel skin material, notebook with handouts (Supply fee will be collected at the workshop)

**KALIGRAFOS Workshop Fee \$50**

To register:

**Send your check for \$50 payable to KALIGRAFOS**

To : Donna Sabolovic 422 Provincetown Lane Richardson Texas 75080

Name \_\_\_\_\_

Address \_\_\_\_\_

Email \_\_\_\_\_ phone \_\_\_\_\_

Direct Questions to Donna: dsabolovic@sbcglobal.net or 972 234-3748



# EGG TEMPERA PAINTING WORKSHOP

Learn the time-honored methods of the Renaissance painters in this comprehensive workshop taught by nationally recognized tempera artist Koo Schadler.

**May 23-27, 2011**

**9:00am - 5:00pm**

## Egg Tempera Painting I Workshop

A 5 day workshop covering all aspects of egg tempera painting. Topics covered include: How to make fresh egg tempera paint from scratch; powdered pigments; true gesso panels; different techniques for applying tempera paint; oil glazing over tempera; and much more...

All levels of ability (painters from beginner to professional) are welcome to attend.

**\$625\*** (plus \$60 supply fee payable to instructor at time of workshop)  
Go to [www.cristiecampo.com/etmaterialslist.htm](http://www.cristiecampo.com/etmaterialslist.htm) for complete materials list.

### EARLY BIRD DISCOUNT:

Save \$25 when you REGISTER ONLINE at [www.txlac.org](http://www.txlac.org) by 12/31/2010.

For more information please contact:

Cristie Campo  
214-714-5344 • [cristiecampo@mac.com](mailto:cristiecampo@mac.com)

## About the Instructor

Koo Schadler graduated from Tufts University in 1984 with a BA in Art History. After graduating she traveled throughout Europe and eventually settled in Florence, Italy where she pursued art history and painting studies.

On returning to the states in 1986 she moved to California where she was introduced to egg tempera through artist Chester Arnold at the College of Marin.

In the 90's Koo returned east and settled in a small town in Southern New Hampshire. For three years she studied classical oil painting with Numael and Shirley Pulido, while pursuing egg tempera studies on her own. She established a studio where she now pursues full time the study and creation of egg tempera paintings and silverpoint drawings.

Koo is a Master painter of The Copley Society of Boston. She is represented by the J. Cacciola Gallery, New York, and Tree's Place in Orleans, MA.

She is a board member of the Society of Tempera Painters, writes and lectures on egg tempera, and teaches tempera, gesso and design workshops around the country.



Self Portrait

Koo Schadler's paintings and drawings are in over 400 private, corporate, and museum collections nationwide.



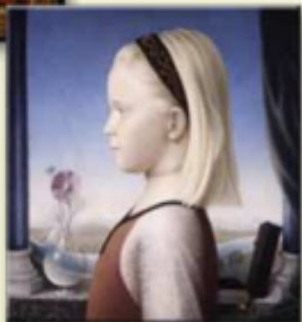
Rosa



Chickadee & Wrenling



Flicker



Portrait

Workshop held at:  
**Jaycee Park  
Center For The Arts**  
2000 W. Airport Fwy  
Irving, TX 75062  
Register Online at [www.txlac.org](http://www.txlac.org)

*"I want to thank you for the best workshop I've ever taken. I really appreciated your individualized approach to instruction...I learned more about painting in that one week than in all of art school."*

### Out-of-Town Visitor Information

1. Dallas/Fort Worth Airport (DFW) is a 7-10 minute drive to the Jaycee Center. Dallas Love Field is 7 miles from the Center.
2. Visitors responsible for securing their own accommodations. Special workshop rates are available upon completion of registration.

\*Payment guarantees your seat, as seating is limited. Send check for full amount to TXLAC, P.O. Box 3126, Coppell, TX 75019.  
\$50 Supply fee is due to the instructor at the first class meeting. No refunds unless waiting list permits. Sorry No Exceptions.  
Texas Lettering Arts Council is a 501(c)(3) organization dedicated to promoting the lettering arts and related disciplines.