

This Month's Program

Flat Brush Mark Making

THE DALLAS CALLIGRAPHY SOCIETY



NOVEMBER 2012 NEWSLETTER
VOLUME 33 | ISSUE 4



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

President's Letter

November 2012

Hello to Everyone!

We have just completed a very successful retreat at the Springhill Center, with instructor Barbara Close from California. She lead us through a myriad of water color techniques, plus introduced us to so many other mediums and "tricks of the trade" that we will be processing them for months to come. Everyone turned out beautiful pieces! And it was a lovely setting to immerse ourselves in our chosen art form, not to mention cool but sunny weather.

Coming up in the spring we will have Anne Cicale to teach Italic on March 2nd and 3rd, and then fall brings us Pam Paulsrud for Spontaneous Mark and the Alternative Image over the Labor Day weekend. Both of these instructors are amazing and very experienced teachers. So mark your calendars early to get in on these upcoming workshops.

Next meeting will be our annual bazaar, and this year we will be able to use a credit card, as well as cash, for our purchases. For those of you who want to bring items for sale, please be sure that each and every item is clearly marked with your name and the price, to make check out a little easier. "The Boys" will be bringing their wonderful hand bound books and paste paper, and there are always lots of things to buy for the upcoming Christmas season.

As well as the bazaar, we will have Sherry Barber showing how to use the flat edge brush for our lettering – a sample of the workshop that she took at conference with Marilyn Reaves.

We do not meet in December so this is the last meeting of the year 2012, so bring a friend and come and enjoy the program and the bazaar. I look forward to seeing you all there. For those of you who did attend the retreat, please bring some of your little treasures for us to see. And don't forget those stretch-time pieces!!

Betty Barna



www.kaligrafos.com
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The Dallas Calligraphy Society

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THE DALLAS CALLIGRAPHY SOCIETY

2012-2013 Kaligrafos Kalendar

· General Meetings 2012-2013

Nov 10	10:00 am	Flat Brush Intro / Annual Bazaar - Sherry Barber - First United Methodist Church
Jan 12	10:00 am	"Illumitangle" - Angie Vangalis - First United Methodist Church (This month only - Room 203)
Feb 9	10:00 am	Valentine's Social - Home of Sherry Barber
Mar 9	10:00 am	Cadels - Randy Stewart - First United Methodist Church
Apr 13	10:00 am	Folded Booklet - Jeri Wright - First United Methodist Church
May 11	10:00 am	Carrie Imai "Carrioka" Letter Style - Thomas Burns - First United Methodist Church

· Board Meetings 2012-2013

Dec 9	3:00 pm	Betty's House
Mar 17	3:00 pm	Betty's House

· Newbie Workshops 2012-2013

Apr 27	9:30 am	Romans - Janell Wimberly - Custer Road United Methodist Church
Jan 26	9:30 am	Pointed Brush Lettering - Debi Sementelli - Custer Road United Methodist Church

· Kaligrafos Workshops 2012-2013

March 2,3	9:30 am	Italic - Annie Cicale - TBA
Sep 29,30	9:30 am	Spontaneous Mark and the Alternative Image - Pam Paulsrud - TBA

Notice in a farmer's field:

THE FARMER ALLOWS WALKERS TO CROSS THE FIELD FOR FREE, BUT THE BULL CHARGES.

Local Classes

Private Lessons

Summer / Fall
Flexible hours

My studio in Sachse

Contact: Carol Scott

www.carolscalligraphy.com

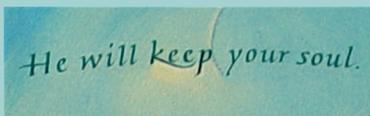
Instructor Carol Scott
\$30/Hour



Discover the delight of the beautiful art of calligraphy! You will be introduced to the details about tools, letterforms, fun projects and other pertinent information for your level of experience. Both beginners and continuing students are welcome in all sessions.

Ages.....14+
Location.....Old City Hall,
.....5560 Hwy. 78,
.....Sachse, TX 75048

Italic (Chancery Cursive)



Foundational	Fridays	9:00-11:30 AM	9/14-10/12	\$94 (12.5 class hours)
Copperplate 1	Fridays	12:00-2:30 PM	9/14-10/12	\$94 (12.5 class hours)
Gothicized Italic	Fridays	9:00-11:00 AM	10/26-12/7	\$90 (12 class hours)
Copperplate 2	Fridays	12:00-2:00 PM	10/26-12/7	\$90 (12 class hours)
Italic	Fridays	9:00-11:00 AM	1/11-2/15	\$90 (12 class hours)
Copperplate 3	Fridays	12:00-2:00 PM	1/11-2/15	\$90 (12 class hours)
No Class: 11/23				

Benefits:

Experienced teacher
Casual, non-intimidating atmosphere
Plenty of table space
Quiet classroom
5 minutes from George Bush/Hwy 78 intersection
Easy driving directions - as a point of reference, it takes 16 min. to drive from Coit/Bush to class location; George Bush toll road eastern extension is now open from I-30 to Hwy 78!

Workshops taught by Janell Wimberly

www.jkwimberlydesign.com/Workshops.html

Beverly Stewart, Instructor

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://theosonline.org/Location.htm>

214/551-5782

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!

Look for Kaligrafos on ...

facebook



Announcements

HIGHLIGHTS OF PAST KALIGRAFOS MEETINGS

October 13 Regular Meeting

Rick Garlington reported a balance on September 30 of \$9,253.45.

Betty talked about the holiday bazaar to take place at the November meeting. 10% of the proceeds goes to Kaligrafos. Credit cards will be accepted at checkout. She announced that a raffle in the spring and encouraged members to record their volunteer hours.

Brenda Burns reported that the link from the Kaligrafos web site to the librarian is now functioning and members may request books that way.

Trish Manche has name tags and directories. The committee will send birthday cards to members and asked for cards to be donated.

Anita Hofmeister announced that a new member was recruited at the newbie workshop.

November program will be flat brush presented by Sherry Barber.

Lynette Broyles will chair the Valentine party committee. Betty reported for Kathy Setina that remaining inventory of fund-raising items will be available at reduced prices at November meeting.

A report on Calligraphy Northwest 2012 was presented by Sherry Barber, Betty Barna, Tom Burns, Rick Garlington, Angie Vangalis and Louise Weber. Rick then did a demonstration of gestural writing learned in Yves Leterme's class which was given as the last door prize.

Louise Weber
Secretary

2012-2013 Membership

Join Kaligrafos membership for
2012-2013!

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

Harvey's Helpful Hints

Too Porous To write copperplate calligraphy on porous place cards, treat the surface with a gentle rub of gum sandarac powder. It's best to rub the gum sandarac over the paper surface before ruling any guide lines otherwise the lines will be difficult to erase from the finished work. For paper where the nib seems to 'skid' rubbing the surface with talcum powder can cure this problem – with the added bonus of creating scented paper! Test these methods on scrap or spare paper because in bright light these treatments can be noticeable, making the surface look patchy.

Proof Proofreader's trick: Read your finished work from the end to the beginning. It is easier to pick out spelling mistakes.

Copy Arches #90 will go through a copy machine. #110 will not.

Ruling Pen Hold the ruling pen vertically, Use a cork-backed ruler only so the edge is off the paper,

Hold the straight prong (the other one is slightly curved) against the ruler making sure the outside of the prong is dry.

Aging To age paper use 140lb Hot Press watercolor paper. Mix 5 to 10 tsp instant tea or coffee per cup of water. Spray a fairly even coat of the liquid over the entire sheet with a plant mister. Let it dry for a while, then place between blotter sheets and weigh it down. Then think sloppy! Splatter, blob, drip on brown ink, sprinkle on a little dry tea or coffee to add to the aged look.

No Bleeding Gouache mixed with acrylic matte medium makes a non-bleeding, flexible color. Also, Try Sumi ink on paper where other inks feather or bleed.

Right or Left Right-handed Calligraphers should choose nibs that are square-cut, if left-handed choose left-oblique cut nibs.

Need A Nib *Try using my vintage nibs for trial and art work - you will be "blown away" with their smoothness, durability and long-lasting effects. I have several with me at the meetings along with my wooden handmade penstoffs and calligraphic DVD's. If there are certain brands and numbered nibs you prefer let me know in advance of the meetings and I will bring them for you to the next meeting or will mail them to you if you want them quicker. Phone: 972-307-0172, email: penstaff@verizon.net*

Library Books

Remember that library books are due at the November meeting!

Library Books are available to members to further your artistic knowledge. Check something out to study or just to enjoy.

LIBRARY NEWS – Don't forget to utilize your Library! Since there are so many books specific to our meeting topic for October – I will bring some random (and I do mean random -- I'll probably just close my eyes and pick) books for the October meeting - so be sure if you want something specific to let me know in advance.

Please email library@kaligrafos.com (and copy burns.brenda@gmail.com) if you are interested in borrowing a book at the October 13th meeting!

Don't forget to bring back your September books!

Monthly Meeting Location

The Kaligrafos monthly meetings for 2012 - 2013 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 **October 13, 2012 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. A sign says left turn only but you want to live on the wild side and turn right at that sign.

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

Calligraphy Northwest

October 2012 Program Reviews

Normally you get only one review - but this month we treat you to Two!

Calligraphy Northwest, the 31st International Calligraphy Conference

Members and guests oohed and aahed at the presentation by conference attendees.

Sherry Barber provided a selection of photos to show the breadth of class opportunities and other experiences available at this year's conference which was held at Reed College in Portland, Oregon, in June.

Carrie Imai's "Playful Letters" - Tom Burns expressed his enthusiasm for automatic pen manipulation and bleach-writing he did in this class. He learned to have a light grip on the upright pen and roll it between the fingers.

Denis Brown's "Understanding Italic" - Tom and Sherry fine-tuned their techniques in this highly disciplined lettering class. Denis promoted working with ink of a thin consistency and loading the nib from a brush rather than dipping.

Ewan Clayton's "The Joy of Movement: push, float, glide and dab" - Angie Vangalis lead the members in a sequence of warm-up exercises she learned in class. She described the various means they used to create marks, using non-standard tools (such as sticks).

Marilyn Reaves' "Buoyant Brush" - Betty Barna and Sherry brought examples of the colorful, playful letters they created with a flat brush in class. At the November meeting, Sherry will present an introduction to techniques learned.

Kristen Doty's "Watercolor and Calligraphy Techniques Book" – Betty Barna reported on the various techniques learned.

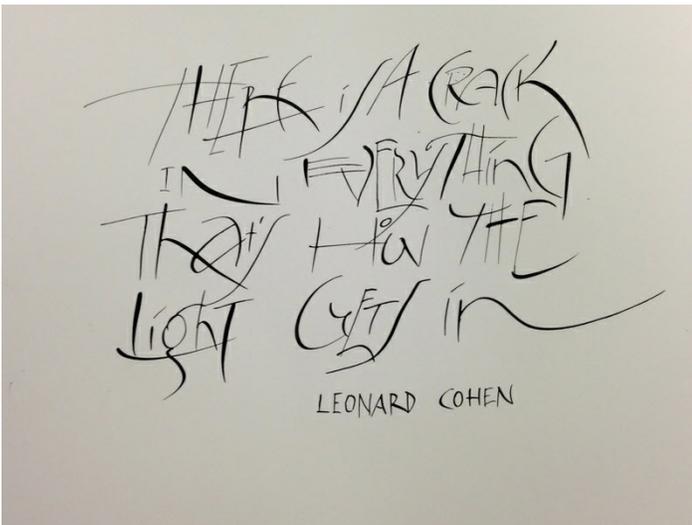
Randy Hasson's "The Personality of the Letterform" – Louise Weber learned to deconstruct an alphabet into stroke components, then re-combine them to form new letters. The class also explored backgrounds for lettering, using matte medium, gesso and other media.

Yves Leterme's "Roman Rustics Revisited" and "Gestural Writing" – Rick Garlington took both classes and presented a demo from the latter. He learned loose, whole-arm movements. He acquired a love for the Speedball C-5 nib which is rather pointed and holds a lot of ink. It works well for creating a range of thicknesses.

Dozens of wonderful images and tips were shared – and enjoyed by all!

- Marie Adamson

The October program ended with a demo: Gestural Writing with Rick



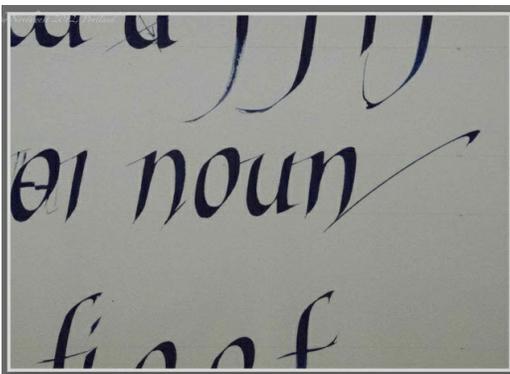


Carrie Imai's "Playful Letters."

In Carrie Imai's Playful Letters everything was done with an automatic pen. Students created an Inspiration Book, good for going to when you need ideas. They experimented with bleach on black paper as in Tom's exquisite "Earth" piece. Even Carrie was amazed with his work! Tom will be doing a demo of Carrie's lettering style in our May 2013 program.

We were told Denis Brown's Italic workshop was not for the faint hearted. Denis taught that the layout of the desk was all about the rhythm of writing. He keeps a brush loaded with ink in one hand and as he letters, he touches his pen to the loaded brush to keep the writing rhythm smooth.

Denis Brown



Marilyn Reaves' taught pen manipulation with wrist movement in her Buoyant Brush workshop. Her students learned how to calligraph any alphabet with a brush, also double loading colors on the brush and adding playful elements to embellish their letters.

In Ewan Clayton's workshop, The Joy of Movement, students put their whole bodies into their lettering. He demonstrated and led students in various warm ups based on exercises handed down by example for the performing arts. These help to free the calligrapher and prepare them to letter unhindered, putting vitality into the lettering they create.

In Randall Hasson's workshop, The Personality of Letterform students were taught to deconstruct letters and re-create new letterforms. His students explored ancient and other types of letters. They used unusual India paper that was extremely heavy and rough and could take a lot of reworking. Some of the mediums used were gesso and dirty water.

Yves Leterme led Roman Rustics, a less formal Roman. In this workshop students studied Rustic by bouncing the letterform as they did rows and rows of exercises. In his Gestural Writing workshop he taught to loosen up the writing using polyrhythmic movement as opposed to mono-rhythmic, one that is used while forming letters such as

Betty's work from "Buoyant Brush"



Copperplate. Letters were made larger or smaller and below or above a base line. It looks haphazard, but it is well thought out.

At the end Rick did a demo of Yves Leterme Gestural Writing and gave everyone at the October meeting a beautiful sample he had prepared.

Thank you, to all our presenters!

~Anita Hofmeister

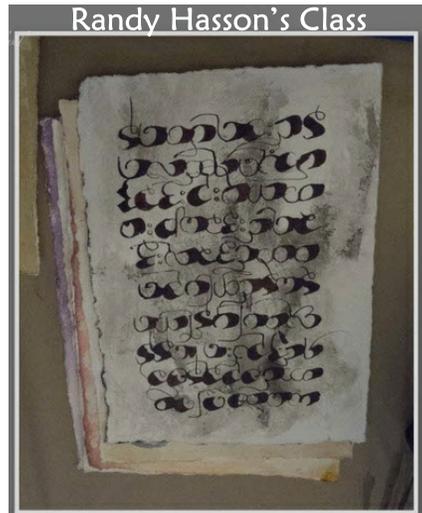


Angie's piece

from the Ewan Clayton class

Lousie's work from

Randy Hasson's Class



October Weekend Retreat Review

With Barbara Close

The 2012 Kaligrafos Retreat was a weekend filled with imaginative experimentation and exploring methods and materials that we shared, played with or simply invented. Barbara is a generous and patient teacher who has more ideas and methods of exploring marks, colors and techniques than just about any teacher you will encounter.

Barbara started us out Friday evening making a simply calligraphic “puzzle box”. She supplied us with two strips of card stock that were basically cut to the size for the project, and another 6” square piece of water color



Barbara Close



paper. We were instructed to put a simple quote of our choice on one side, allow it to dry and put some simple art on the other. Once dry, we were instructed to cut the small sheet into 2” squares. We then put the “box” parts together. We exchanged the puzzle pieces with our table mate and put together the “puzzle” and put it in it’s tiny box! What a clever idea for stocking stuffers or simple, gifts for special friends... or how about party favors!? This seemingly simple exercise made us think of several possibilities and projects!

So you can see, we were on our way to one exciting, adventurous weekend for sure!

The next days we explored several color and technique challenges. She showed us methods which we then replicated in our own unique ways. She kept us moving swiftly, working these techniques as small patches; swatches of experimentation. We were required to keep good notes on what tools, mediums, techniques we used for each swatch... so we could reference unique styles or methods that we might want to replicate for a future piece.

As we explored different mediums and tools, both that Barbara provided and we found in our own supplies, we could all feel the muse pushing us to try our own methods, mediums, tools and ideas. But I think that was actually her plan... gently push us to the edge of the nest like a mama bird and letting us fly on our own creative wings!

As we worked to finish the swatches, we were encouraged to use a 1” mask and choose a section of each of the swatches we were making and put

October Retreat Attendees





together a working, technique and media chart. How clever! This informative chart will be invaluable when trying to find that “just right” technique for some elusive calligraphy project the we might want to create.

We all noticed how each swatch we masked and cut suddenly changed from a non-discript swirl of color or marks and became a glittering jewel of creativity! WOW! Don’t throw out those practice papers and end cuts off of paste paper or water color projects. Using a cropping mask you could find beautiful pieces for collages or bits jewels of creativity that can adorn a seemingly “boring” piece of art!

Like a lot of events where calligraphers gather together, there was a lot of sharing of ideas and materials that were sometimes new to many of us.

Some people worked diligently to finish projects, others created “beginnings” to later be enhanced with just the right calligraphic phrase or quote. We were also introduced to "floral techniques" as well, so you might say, we covered many bases of creative skills this weekend.

Barbara finished the event by introducing us to a contemporary “uncial” style of letters that will be a perfect adaptation with the many graphic painting and mark-making methods we learned.

Oh yes, we exchanged with paint, prints, each participant.

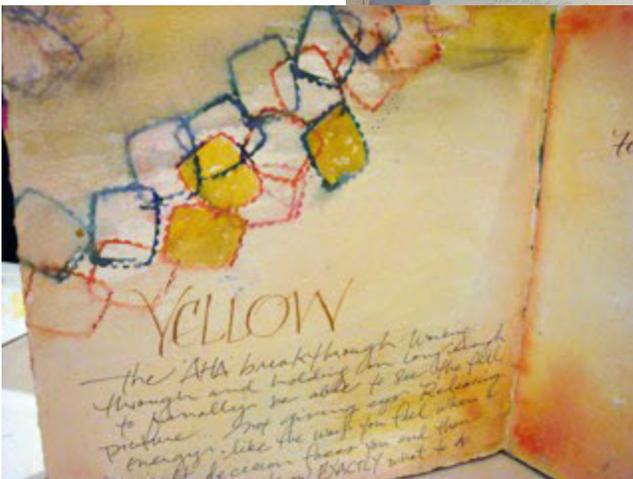
Now, we’re all to fill! If you haven’t retreats, I highly calligraphy muse inside

- Janell Wimberly



small canvases, each uniquely decorated collage and many other techniques by

creatively stirred with a lot of blank pages ever participated in one of Kaligrafos’ recommend it for your soul and the you that is screaming to come out!



Practice Time

We confess our little faults to persuade people that we have no large ones.
Francois de La Rochefoucauld

If all economists were laid end to end, they would not reach a conclusion.
George Bernard Shaw

IF I WERE TWO-FACED,
WOULD I BE WEARING THIS ONE?
ABRAHAM LINCOLN

The deepest definition of youth is life as yet untouched by tragedy.
Alfred North Whitehead

I believe in getting into hot water; it keeps you clean.
G. K. Chesterton

Have you ever observed that we pay much more attention to a wise passage when it is quoted than when we read it in the original author?
Philip G. Hamerton

You can live to be a hundred if you give up all the things that make you want to live to be a hundred.
Woody Allen

Freedom of the press is limited to those who own one.
A. J. Liebling

To be pleased with one's limits is a wretched state.
Johann Wolfgang von Goethe

Acting is merely the art of keeping a large group of people from coughing.
Sir Ralph Richardson

The
SUMMIT
AT COLORADO SPRINGS



The 32nd International Calligraphy Conference

The Summit at Colorado Springs, sponsored by Summit Scribes, will take place July 21 – 28, 2013 and will be the 32nd international gathering of lettering artists. The Summit will take place at Colorado College in Colorado Springs, Colorado. Instructors from around the world will teach weeklong or half-week classes in lettering, bookmaking and more. The evening programs will provide even more opportunity for inspiration. Come experience Colorado in all its summer glory as we gather to explore, play and generally have fun.

Director: Cecelia Harris and all of Summit Scribes

Visit the web site at www.2013calligraphyconference.com for more information.

Flat Brush Mark Making

October 2012 Program
with Sherry Barber

Using a flat brush opens up the possibility of lettering on so many more surfaces that are rougher than paper. A flat brush can do almost everything that a chisel edge pen can do and then some. We will learn the basics of using the brush. This will give you all the movements needed for a variety of alphabets.

Suggested items to bring:

1/4" to 1/2" flat brush, bring one you already have

Simply Simmons (white handle) is an inexpensive brush available at Michael's and recommended by Marilyn Reaves

1-2 sheets practice paper

small water container

small amount of gouache with container

mixing brush

