



The Bridwell  
Library:  
Rare Books  
and  
Manuscripts  
By  
R. Arvid Nelsen

# President's Letter



"We Ink 'em Up!"  
Presidential Seal By Janell Wimberly

Fellow scribes –

The calendar says it's Fall, but the temperatures are reminiscent of Summer not wanting to let go. Looking forward to cooler weather but not the shorter daylight. There's always a trade off. And trade off is something that rang strong with me in Yves workshop, Drawn Letters. But even more so in the one-day pointed brush intro he gave on Friday. Foundation is everything not to mention symmetry and motion, but to say there are NO rules (insert CHEERS here) then you are responsible for your own letters.....well, that's scary as "H E double hockey sticks". You have no one to compare to and no one to blame when it looks awful. It's a double edge blade and if you are not extremely careful you will have more blood than ink on the page! Yves workshop was superb and humbling.

The Dallas Pen show was another success, in my opinion. A Huge thank you to Rick and Eric hanging out for both days from beginning to end. Michael Sull was there this year, and Paul Antonio made a guest appearance Friday evening, sat down at our table and did some lettering! That was pretty amazing. There were roughly 100 names penned this year at final count (I'm sure a few were missed), but there were new faces and some familiar faces and much talk of our favorite topics; pens, nibs, paper, and INK - oh the ink is quickly becoming my weakness.

How about some Fall themed Rounds for the Austin Tree Whispers exhibit? We are only about 1 month away. November meeting will be the last meeting to get your rounds into me so I can ship them to Austin. I spoke with Dana (President of Austin) and she is really excited about us sending the rounds to them and participating. I don't want to take any rounds home that are blank after this meeting. Come grab another one to decorate! Check out the Treewhispers blog <https://treewhispers.com/blog/>

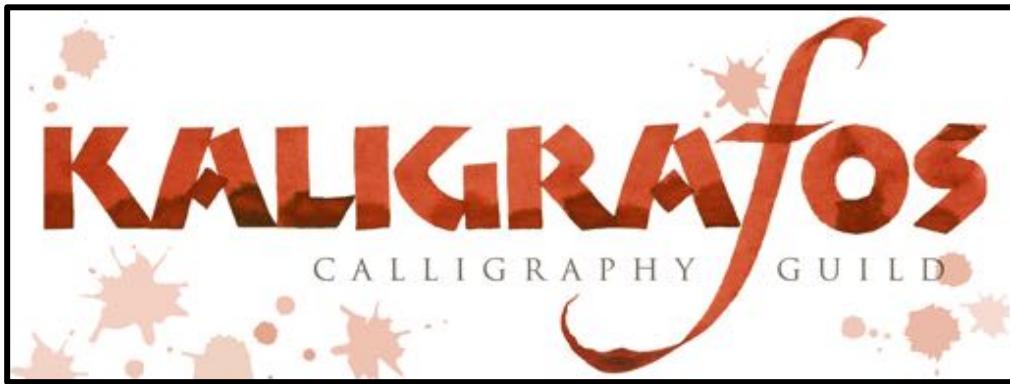
Don't forget that next month is our annual Bazaar. Anything handmade or pertaining to art can be sold. Make sure you have your name or identifier on the items so the cashiers (Rick and Tom) will know who gets the money. 10% of sale price will go to Kaligrafos. Cash, Check, or Plastic is welcome. And, don't forget to bring a friend. It's a great time to start shopping for the Holidays!

THANK YOU.....TRISH MANCHE! She has volunteered to be the Valentine's Social Champion! If you want to be a part of a fun time I'm sure Trish could find a way for you to help out. It's always a great time when you can create with friends.

Happy Halloween!

Visagothicly yours

Thomas



General Meetings 2<sup>nd</sup> Saturdays at 10:00am – noon  
Come early to socialize 9:30am to 10:00am

Meeting Location  
**First United Methodist Church**  
503 N. Central Expressway, Richardson, TX 75080  
*Second Floor, Room 217A*

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### Workshops

**February 24th - 25th** • Round Robin Major Workshop – Stay tuned for details.

### General Meetings Schedule

**October 14<sup>th</sup>** • The Bridwell Library – Rare Books & Manuscripts

**November 11<sup>th</sup>** • Annual Bazaar & Guild Member Panel Discussion

**January 13<sup>th</sup>** • Fountain Pens & Inks

**February 10<sup>th</sup>** • Annual Valentine Social

**March 10<sup>th</sup>** • Pastel Techniques

**April 14<sup>th</sup>** • Colored Pencils & Techniques

**May 12<sup>th</sup>** • Urban Sketchers

### Board Meetings

**December 9<sup>th</sup>** • Tom's Place

**March 3<sup>rd</sup>** • Margaret's Place

**June 2<sup>nd</sup>** • Rick's Place

### BOARD MEMBERS

#### *Executive Board*

Thomas Burns, President

June Baty, Vice President

Rick Garlington, Treasurer

Jeri Wright, Secretary

#### *Committee Chairpersons*

Sherry Barber, Communications

Margaret Mall, Exhibits

Nettie Richardson, Fund Raising

Randy Stewart, Historian

Brenda Burns, Library

Eric Doerr, Membership

Trish Manche, Newsletter

Cynthia Stiles, Programs

Betty Barna, Workshops

The Kaligrafos Newsletter is published 9 times yearly in the months of regular meetings. Send art, articles, announcements or comments to [newsletter@kaligrafos.com](mailto:newsletter@kaligrafos.com)

*Welcome our new members:*

*Robert & Isela Osborn*

## October Program

# The Bridwell Library: Rare books and Manuscripts

By R. Arvid Nelson

Bridwell Library, part of Southern Methodist University's Perkins School of Theology, offers researchers and enthusiasts of the written word the opportunity to engage with a wide array of texts, languages, letterforms, illuminations, and illustrations. Strong holdings of manuscripts produced before 1900 for ceremonial, devotional, literary, personal, and evidentiary purposes provide examples of various scribal hands seen within their individual cultural, historical, bibliographical, and aesthetic contexts. Written works supplement and support Bridwell Library's holdings of printed publications, including Fifteenth-century books printed in Europe, Bibles, Reformation and Counter-Reformation writings, worship and devotional books, works on theology and church history, and Wesleyana and Methodism.

R. Arvid Nelsen, Rare Books and Manuscripts Librarian,

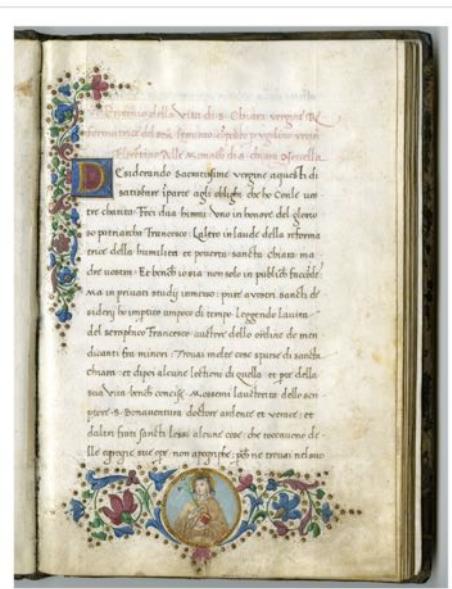


Fifteenth-Century Ferial Psalter [Ferial Psalter].  
Nuremberg, dated 3 February 1496.  
Illuminated manuscript on vellum.



Fifteenth-Century Missal for the Use of Sarum [Missal.. Use of Sarum].  
[England, ca. 1418].  
Illuminated manuscript on vellum.

will discuss the range of Bridwell's holdings and showcase a number of the items available to the community through Bridwell Library's robust exhibitions program and personal, on-site research. We will also discuss how



Fifteenth-Century Italian Life of St. Clare Ugolino Verino (1438-1516).  
Vita di Santa Chiara vergine.  
[Florence, dated January 1496].  
Illuminated manuscript on vellum.

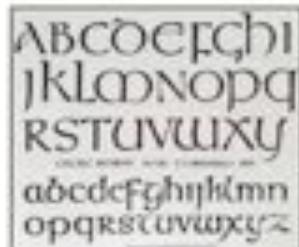
## *Kaligrafos Mini Workshops for 2017-2018*

These will all be held on the Saturday afternoon of the meeting, 1-4 pm. Take a lunch break or bring your lunch. We will then hold the mini workshop at the FUMC allowing more participants. AND- you are already there!

The Cost will be \$10 per mini-workshop

*Sign-ups will begin at the August meeting*

October 14, 2017      Uncial with Betty Barna  
6mm Parallel Pen, blue  
or a similar broad edge pen



November 11,2017      Zentangles for Christmas  
with June Baty



January 13, 2018 Copperplate Caps with Jeri Wright



March 10, 2018 Pastel Sketching with Sherry Barber



May 12, 2018 Book Object with Rick



## Round Robin Major Workshop

February 24-25, 2018

This will create a project, from start to finish. Design to be revealed later.

## Review of “Watercolor Techniques” with Bryce Weigand, 9/9/17 By Suzanne Levy

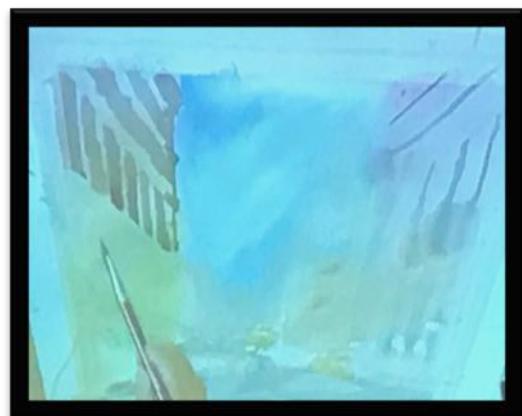
Bryce Weigand demonstrated watercolor painting while sharing many time-tested techniques which we calligraphers can use to enhance our work. He pointed out that calligraphers by nature are very exacting, and in contrast watercolorists strive for more spontaneity. He emphasized the word “luminosity” as the most distinguishing property of watercolor painting and something we should strive to preserve when we create with watercolors.

Bryce is an architect. In fact, he designed the very building we meet in, First United Methodist Church in Richardson. He served as president of the Southwest Watercolor Society for 2016-2017.



A cityscape of Prague was the subject of his demonstration. He had sketched out the buildings from a photograph and established the perspective before starting. Basic supplies were laid out: paint, good quality paper, brushes and water. He taped the paper to a piece of foam core board and wet it with a large flat brush—the larger the brush, the less strokes needed. Then came a cobalt blue wash on the wet paper, but leaving some white spaces for clouds and sometimes blotting with a paper towel or sponge. He noted that watercolor dries a lighter value than we tend to think.

Watercolor paints do not have a white since the paper itself is white; and a straight black is not advised as the darkness dominates too much. Rather, mix the primary colors in various proportions to get dark neutrals. Changing up the colors gives life to the paintings, as does contrasting light and dark and juxtaposing complimentary colors. And he advised to keep working while the paper is wet because it's hard to change when dry, but this could be remedied with a spray bottle of water.





He then began mixing some alizarin crimson and aureolin (a yellow) with the blue to get neutral colors for the buildings, but leaving white this time for windows. Some cadmium orange was added at the bottom.



Regarding brushes, only about three pointed brushes are really necessary—no need for an exotic array. He used a flat brush, however, for painting the edges of buildings, then back to a round brush for the filigree.



And using a dry brush to lift out color is sometimes effective.

As the picture was completed and left to dry out, we all experienced the “thrill” of taking the masking tape off and seeing the crisp edge outline the piece of art.

Some more vital tips:

- Timing is important in watercolor, as we develop the skill of keeping paper, water, brush and paint in sync.
- Keep a sketchbook as a travelogue and record of your progress, not worrying about ‘good’ or ‘bad’ sketches. He has sketchbooks dating back 40 years.
- When creating a watercolor, both photographs and plein air painting can be used.

And finally, Bryce cited a workshop with internationally renowned watercolorist Joseph Zbukvic as an important contribution to his artistic development (see <https://www.josephzbukvic.com> )

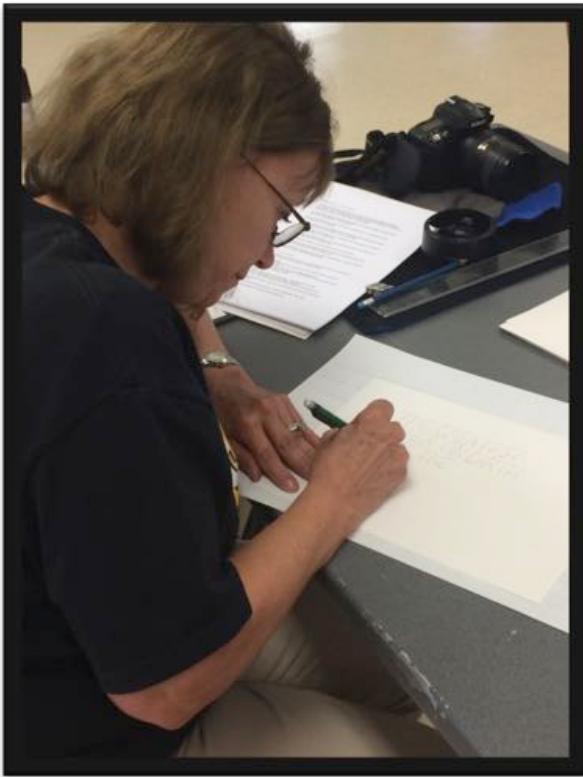
Bryce’s work can be seen at: <https://gff.com/bryce-weigand-local-artist/>

## **Yves Leterme Workshop Review - The Pointed Brush**

Review by Margaret Mall

Eight members of Kaligrafos took Yves Leterme's Pointed Brush class Friday, September 29 at Sherry Barber's home in Frisco.

This was an intermediate to advanced class. We were "staggeringly, wonderfully exhausted" by the end of the day. In the words of Yves Leterme -- a wonderful instructor, "It was most intense, but most worthwhile. The pointed brush is so versatile an instrument that a scribe could well consider spending the rest of his life on a desert island with only that tool to comfort him." In this one-day workshop Yves taught us how to hold the pointed brush and control the pressure "in order to get the different strokes on paper." Each of us worked on improving our hand skills by copying some alphabets; then exploring principles of gestural writing and employing kinds of variations of letters while "staying consistent" with our lettering.



# **Yves Leterme Workshop Review - Drawn Capitals**

Review by Jeri Wright

September 30 & October 1, 2017

Armed with our pencils and paper only we began our first day of a (what was to become) very intense workshop. Exercise one was called ‘Static to Dynamic’. The group started with making skeleton letters, based on Trajan capitals. Then we changed it up a bit to include adding a slight slant to the letters. Next we narrowed the bottom of the letters and added an upward tilt to the letters. We then proceeded to add some subtle bending and pressure/release

to add life into the letters. That was followed by barely vibrating (as Yves described it) the letters around the baseline and adding weight to the letters. All of these steps took incredible time and thought as everyone worked diligently.

On day two, we introduced first a .01 or .005 permanent marker such as the Pigma Micron, then pen and ink into the mix. Although Yves discouraged erasing on day one, I think we all had our erasers going like crazy! Not so with pen and

ink. Much more care and planning must be used when executing with a permanent medium. Spacing was also being paid particular attention in our letterforms. So much to remember! With ink, we learned to build up the letters with several strokes. When executing a calligraphy piece, Yves told us it was best to build up and weight each letter as we go along, otherwise our spacing will suffer. While most of the participants used broad edge nibs to make their letters, I found it extremely difficult as I don’t write with them often. So I began working with the pointed nib instead and discovered it resulted in a much better outcome for me.

Later in the afternoon we worked on making variations to our letters in pencil. We learned to squeeze/stretch our letters, changing the inner proportions, adjusting the size of the letters, just a few of his many suggestions. We also spent time pouring over Yves’ samples as well as other famous lettering artists around the world. We also tried our hand at adding serifs to our capitals. I believe I can speak for all of us in the class that we worked our tails off and enjoyed every minute of it. Yves proved to be a generous and detailed instructor, and we thank you Sherry, for bringing him to Dallas for this class.





## KALIGRAFOS VOLUNTEERS

### Dallas Pen Show

|                |                  |
|----------------|------------------|
| Tom Burns      | Rick Garlington  |
| Brenda Burns   | Eric Doerr       |
| Stephanie Bell | Jeri Wright      |
| Betty Barna    | Belinda Anderson |

### September Program Review

Suzanne Levy

### Yves Leterme Workshop Review

Margaret Mall Jeri Wright

### Embellished Paper Rounds

|                  |                 |
|------------------|-----------------|
| Anita Hofmeister | Janell Wimberly |
| Javier Mardones  | June Baty       |
| Cristie Campo    | Jeri Wright     |
| Trish Manche     |                 |

### Newsletter

#### Every Issue:

Tom Burns, Harvey Anton, Randy Stewart, Cynthia Stiles

#### This Issue: Other Articles/Photos/Content:

Tatyana Bessmertnaya, Eric Doerr, Margaret Mall, Cynthia Stiles, Angie Vangalis, Jeri Wright

#### Proof Readers:

Stephanie Bell, Brenda Burns, Carol Engelhardt, Anita Hofmeister, Suzanne Levy, Rita Price, Alex Tolleson, and your Kaligrafos Board

Thanks everyone!



Presents its

# Autumn Festival

of  
Calligraphic Art



Frisco Fine Arts  
October 7 through December 2

Artists' Reception

Friday, October 21, 2017

5:00 - 8:30 PM

7227 Main Street  
Frisco, Texas 75034  
214-872-1917  
[www.friscofinearts.com](http://www.friscofinearts.com)

For more information about Kalligratos Calligraphy Guild, visit [www.kalligratos.com](http://www.kalligratos.com)

*A notice from Peter Thornton:  
More Adolf Bernd books available!!*

A little reminder that I still have some of the new Adolf Bernd books available. They are \$33 which includes postage etc (2 or 3 books for same postal price) within the US. Payment can be made to me via cheque or PayPal. Email or message me for further info at [peter1811@aol.com](mailto:peter1811@aol.com). I would be grateful if this was shared or mentioned at your next Guild meeting. I should add that I usually write your name inside if wanted along with my own humble signature. All these pieces will be on exhibition (and Workshop) in Hamburg, Germany and Bruges, Belgium next Autumn, 2018.

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*Meeting Highlights*

- Reminder that our library is being dissolved and that books will be available for purchase at the November Bazaar. Requests for specific books can be made in advance by emailing Brenda Burns.
- Autumn Festival exhibit will be hung September 28th. Reception to be held October 21st from 5:30 to 8:30 p.m. Volunteers who wish to bring refreshments please contact Margaret Mall so she will know how much to expect.
- Yves Leterme workshop this month is full with waitlist only.
- Handmade paper rounds are available for embellishing by guild members and due back to Tom no later than the November meeting.

*Library News*

It was announced at the August meeting that the Library is being dissolved. We are selling books to the guild members. Please check The Library Thing for books you may want to purchase - keep in mind that while we are trying to keep it updated as best as possible, you might request a book that has already been requested.

Please email our Librarian with your requests - Subject line should be "KALIGRAFOS LIBRARY" and provide the book name, number and author too please.

While some are spoken for there will be some at the November Bazaar for purchase.

Brenda Burns  
Kaligrafos Librarian

*Please be patient and give our chairpersons an opportunity to respond. Many of our chairpersons work full time in addition to their Kaligrafos responsibilities.*

## **Bound & Lettered - A Review of Issue 14.4**

By Jeri Wright

I have been subscribing to the Bound & Lettered publication for several years now and have never been disappointed in the content, descriptive instructions and colorful pictures. The cost per year is \$26.00 for four issues, it is published quarterly. The most recent copy (Volume 14, Number 4) is chock full of wonderful articles:

1. Blending Winsor & Newton Calligraphy Inks by Carol DuBosch. Examples done in color combos using her ruling pen with awesome results.
2. A Modern Book of Hours by Holly Monroe. An article containing several pictures of an on-going project on which she has been working. Steps she took starting with the client's vision, the beginning sketching process, working on manuscript vellum, transferring the sketches, applying gold leaf, painting and lettering, correcting mistakes. Beautiful pictures of several pages of her book.
3. A Triangle Book by Grendl Lofkvist. Details of book construction and step by step pictures to assist in making your own.
4. Exploring Influences by Marie Perrier-Penloup. How she used historical letters from her great grand-aunt that were written during WWI to create a personal and inspirational book.
5. Long Stitch Lettering by Anne Murray. Several examples of her hand stitched, hand made books with step by step instructions on how to sew a particular pattern.
6. Alphabet Books by Mary Wells. This was one of my favorites. Adorable examples and text of how and why she began creating these precious accordion style books.
7. Origami Box with Tato Closure by Margaret Beech and Mary Elizabeth Nelson. Included are detailed instructions for two types of boxes.
8. Dreaming Dogs Ruling Pens by Carol DuBosch. A new set of ruling pens introduced with lettering examples by Carol.
9. Remembering Aimee Michaels - A tribute to her life by some of her many friends. Aimee was involved in several international conferences and instrumental in the publishing of "Nice Rendition: Cheryl Wheeler's Lyrics in Calligraphy". Lovely remembrances and several examples of her calligraphy.
10. Calligraphy & Hand Lettering Envelope Contest. One of the following mailing addresses are applicable: Seattletters (2018 international conference), John Neal Books, Letter Arts Reveiw, and Bound & Lettered. Details & prizes listed.
11. New & Notable. Introduction and description of three new products and how they are used and pictures of each.

I'm thinking there will be several back issues from our library that will be available for purchase at the November bazaar. Check them out for hours of fun and informative reading, I'll bet you'll want to buy several issues. I have kept all of mine and refer back to them constantly for ideas and inspiration.

# HARVEY'S HELPFUL HINTS

By Harvey Anton

*It's hard to believe that October is here already!*

*The vintage spotlight will be shining on the vintage **Turner & Harrison #87 grey nibs**.* This wonderful nib will astound you for its fine flexibility, fine upstrokes and broad swells! Plus, it will do anything you ask of it including have long life expectancy without sputtering on the page. Come on over to my table at the meetings and try one, but buy several as you will soon begin to make them your nib of choice, and remember that Kaligrafos will receive 10% of the sale!

**News Flash!** Don't be tied down with only one or two penstaffs and one or two nibs. Chances are some of your nibs won't fit the penstaff flanges. Solution: have several penstaffs with different size flanges that can accommodate different nib curvatures. Plus, different handles may suit your hand better in order to avoid hand fatigue. Be sure that ALL penstaffs have open-ended flanges so that the back end of the nib can stick out the back end of the flange (to have the correct amount of point sticking out the front).

*There might be some controversy as to why buy vintage nibs* over the current made nibs – a downside with vintage nibs is that you can begin to really like and enjoy one, but since they aren't being made any longer you might not be able to find the same one again and they are a bit more pricey. This is very true, but there are others that are available that you might enjoy using even more - experiment! They were made with a different grade of steel, and the production standards were much better – a lot of hands-on existed then when production and users were plentiful. The users in the past were much more critical than we are today; consequently, the production standards were exemplary in that they did not allow a nib to go to the public that wasn't perfect in every way.

Today's nibs are poor by comparison – made of a less costly grade of steel, and without proper supervision, we, the consumers are forced to put up with pen-scratching and sputtering. Probably the best pointed nib in current production (in my humble opinion) is the **Leonardt EF Principal**. It's the only newly-made nib I stock among my thousands of vintage nibs. It will give you perfect satisfaction every time! And they aren't expensive! Today, by comparison, by the time you break in a nib, it's time to throw it away. So if you are a serious lettering artist try the vintage nibs – your work will look even better with less effort and aggravation.

*Your friendly post office counter worker* can furnish you with glassine envelopes which can be used to burnish your gilding and paper erasures. Yes, these are the same envelopes they put your stamps in (if asked).

Til next month, for beautiful calligraphy and happy days.

Harvey Anton: penstaff@verizon.net, H) 469-320-9754, C) 817-470-2735 for your vintage calligraphic nibs, penstaffs, etc. ***PLUS KALIGRAFOS RECEIVES 10% OF THE SALE!***

# John Neal Books Calligraphy & Hand Lettering Envelope Contest

## Rules

1. Entry is by physical envelope mailed to one of the entry addresses below.
2. Entry envelopes must addressed to one of the following:
  - o Seatletters, [9302 NE 135th St., Kirkland, WA 98034](#). (Adding "in Bellingham" to "Seatletters" is optional.)
  - o John Neal Books, [1833 Spring Garden St., Floor 1, Greensboro, NC 27403](#).
  - o Letter Arts Review, [1833 Spring Garden St., Floor 1, Greensboro, NC 27403](#).
  - o Bound & Lettered, [1833 Spring Garden St., Floor 1, Greensboro, NC 27403](#).
    - (Spell out or abbreviate as you wish. Floor 1 could be abbreviated as FL 1.)
3. All entered envelopes must include your own calligraphy and/or hand lettering, applied by hand.
4. All entered envelopes must include a stamp or multiple stamps on the front. The decorated envelope itself can be sent through the mail, or it can be sent within another envelope addressed to John Neal Books, Calligraphy Envelope Contest, 1833 Spring Garden St., FL 1, Greensboro, NC 27403. Each envelope entry must have your name and a return address on the back of the envelope, even if it is sent within another envelope.
5. Entry envelopes mailed to Seatletters can contain conference fee payments. Entry envelopes mailed to John Neal Books/Bound & Lettered/Letter Arts Review may contain orders, subscriptions, and/or payments. If your mailed envelope is solely a contest entry, write "Entry Only" on the back of the envelope. Including one or more blank sheets of paper in the envelope may help smooth the envelope passage through the postal service.
6. #10 Business envelopes (4-1/8" x 9-1/2") are encouraged, but you may use any envelope size that mails at the one-ounce rate.
7. By entering, you give permission for your envelope to be reproduced in promotional materials, both print and web; to be reproduced in an issue (or multiple issues) of Bound & Lettered; and to be displayed at Seatletters and other venues.
8. Deadline for receipt of entries is April 1, 2018
9. A selection of the entries will be on display at Seatletters and will be reproduced in Bound & Lettered, issue 15.3 (Summer 2018). A copy of the issue can be preordered at [www.johnnealbooks.com/product/bl15-3](http://www.johnnealbooks.com/product/bl15-3) (if the link does not work, go to [www.johnnealbooks.com](http://www.johnnealbooks.com) and search for BL15.3). Everyone with an envelope reproduced in that issue of Bound & Lettered will receive a complimentary copy of the magazine. Subscribers will automatically receive a copy of this issue of the magazine.

Click [HERE](#) to download a PDF of the contest rules.

## Prizes:

- \$100 Gift Certificate for envelope judged best envelope design
- \$100 Gift Certificate for the People's Choice winner at Seatletters
- \$50 Gift Certificate for the envelope judged best integration of the stamp(s) in the design
- \$50 Gift Certificate for the envelope judged best pointed pen script
- \$50 Gift Certificate for the envelope judged best broad-edged pen calligraphy
- \$50 Gift Certificate for the envelope judged best contemporary script
- \$50 Gift Certificate for the envelope judged best illustrative elements
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In addition, ten \$25 honorable mention Gift Certificates will be awarded.

Gift Certificates are for purchases from John Neal Books and are good toward anything in their store, catalog, or website, including subscriptions.

Prizes will be announced at Seatletters in July of 2018.

**Thanks to member, Angie Vangalis, for submitting this to our newsletter!**

# Practice Time

Compiled by Randy Stewart

You don't have to be crazy to work here, we'll train you.

If you can't fix it with duct tape you aren't using enough.

If you met my family ... you would understand.  
I'm not old, I'm becoming vintage.

*It took all my will power but I finally quit dieting.*

To err is human. To blame it on someone else shows management potential.

This is a private sign. Please do not read.

*My wife says I don't listen. At least that's what I thought she said.*

*I would agree with you, but then we would both be wrong.*

*Does running behind count as exercise?*

## Book Reviews

*Are you looking for an opportunity* that will help others, fill a need and be educational for you too?

How about writing a book review? This could assist new calligraphers with finding books that might help them in their calligraphic journey. Simply write a few lines in an email about a book that you found helpful. The reviews will be published in a future newsletter. For more information, please contact Trish Manche.

## *Preparing Your Artwork for An Exhibit*

*For the next few months, Exhibit Chair, Margaret Darphin Mall, will present various helpful suggestions on matting, framing, and hinging art work in preparation to hang your work in exhibits and/or your home. The articles can all be found at: <http://www.logographic.com/blog/purpose-matting/>*

*Hope you enjoy this month's article on Installing Hanging Wire and Bumper Pads.*

# Installing Hanging Wire and Bumper Pads

by [Logan Graphic Products, Inc.](#) on November 20, 2013 in [Finishing](#)

Traditional braided picture wire provides the necessary strength for hanging but tends to fray at the ends, jabbing the user. Zerlon coating is a type of plastic coating that effectively keeps the wire from unbraiding while allowing the wire to retain its pliability.

Zerlon-coated hanging wire comes in three strengths: 19 lb., 25 lb. and 43 lb. Each strength is a measure of the weight-bearing capacity of the wire. If the framed piece is too heavy for the wire, the wire will unravel, pulling free of the hangers, regardless of the complexity of the knots used.

If the wire is adequate to hold the weight, it adds nothing to the wire's holding power to tie a complex knot. For this reason, the wire should be secured simply by coiling it around itself.

To attach the wire, insert one end through the D-ring of your strap hanger (Figure DD-1) and coil it around itself several times.

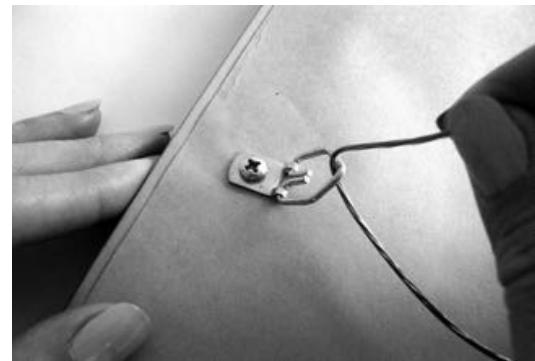


Figure DD-1: Insert one end of the hanging wire through the hanger

Stretch the wire across to the other hanger and pull it taut. Don't worry about leaving any slack in the wire. In spite of your best efforts at pulling it taut, you will end up with some slack, and there is no harm in leaving the wire relatively taut. It just means your framed piece will hang tight against the wall, which is desirable anyway. Allow for about 3-5 inches of wire to feed through the D-ring on the opposite side. Clip off the excess wire (Figure DD-2) and coil the remaining wire around itself several times (Figure DD-3).



Figure DD-2: Clip off the excess with wire cutters.



Figure DD-3: Coil the wire around itself several times.

For a nice finishing touch, attach self-adhesive bumper pads to each corner on the back of your frame. These will prevent the frame from scratching the wall. The pads simply peel off a sheet of release paper and adhere to the dust cover (Figure DD-4)



Figure DD-4: Adhere bumper pads to each corner.

Attaching the bumper pads is the final step in the process. Your matted, mounted, glazed and framed artwork is now ready to hang.

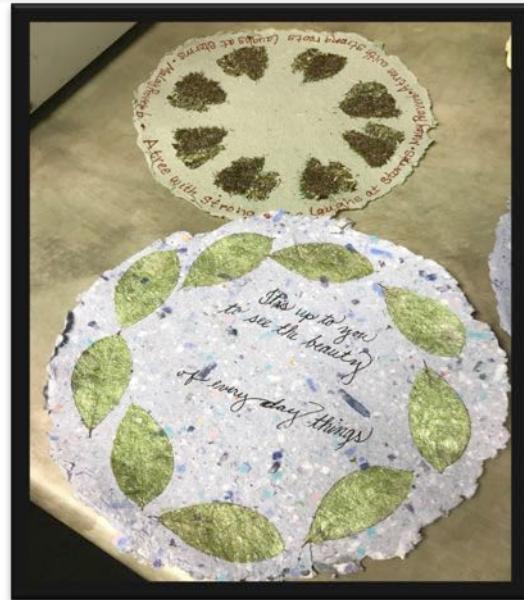
*Thanks to Margaret Mall for sharing this three part series on getting your art framed and ready for an exhibit!*

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## Paul Antonio at The Dallas Pen Show!



## Paper Rounds for the Treewhisper Exhibit



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Still time to renew or join [Kaligrafos Membership!](#)

2017-2018 Membership

- \$25.00 individual membership
- \$35.00 family membership

Please pay your renewal or sign up dues and send your updated information to Membership committee chairman, Eric Doerr.

**New annual directory and nametag/membership cards available at the meeting, see Eric Doerr.**

[See the form in the newsletter or find it on our website under About Us/Join Us.](#)

Checks payable to Kaligrafos.

# Kaligrafos

Calligraphy Guild

Membership fees:

\$25.00 Single

\$35.00 Family

Make checks payable to "Kaligrafos"

 Mail completed form and check to membership chairman at:

Kaligrafos Membership

P.O. Box 831118

Richardson, TX 75083

Date of Application MM/DD/YYYY: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State & Zip Code: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Email: \_\_\_\_\_

Birth date MM/DD: \_\_\_\_\_ / \_\_\_\_\_

Kaligrafos is a non-profit organization created for the benefit and ongoing enrichment of its members. The more you get involved, the more you benefit. Volunteer – you'll meet some really neat people! Please check items below that you would be interested in helping with to support the guild that gives you a place to grow and learn.

Communications

Exhibits

Fund Raising

Historical

Library

Membership

Newsletter

Programs

Workshops

Refreshments

Lettering

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