

The logo for the Calligraphy Guild features the word "CALLIGRAPHY" in a tall, narrow, blue, sans-serif font. To its right, the word "GUILD" is written in a smaller, blue, sans-serif font. A large, blue, stylized flourish or calligraphic element arches over the word "CALLIGRAPHY". The entire logo is surrounded by several light blue, starburst-like splatters of varying sizes.

CALLIGRAPHY GUILD

*Watercolor
Fun for
Holiday
Envelopes*

President's Letter



"We Ink 'em Up!"

Presidential Seal by Janell Wimberly

Dear Kaligrafos members,

I have recently returned from the Land of Lincoln where I was visiting my son and his family. My two youngest grands are now 9 and 11, growing much too fast to suit this Grammy!

Whenever I make it up there for a visit, I always take a few art projects for us to work on. So this year, because the leaves are so beautiful up north right now, we began our first project by taking a walk and looking for 'special' leaves. Particularly we wanted leaves that were still pliable and not crispy dry, as well as all different sizes. I dearly love to make leaf prints using watercolor and rubbing the imprint on paper. The kids took right to the process: wipe any dirt of the leaf, paint the underside of the leaf (where all the veins are raised) with bright watercolors using a fairly large flat brush, carefully lay the leaf (painted side down) on the paper, cover with a piece of paper towel, and while holding the leaf in place by the stem, slowly rub from the center out to the edges of the leaf, making sure the whole leaf gets pressed/rubbed. You can use one color or many varieties of watercolor on one leaf. It's tons of fun and the kids had their heads down creating lovely pieces for at least two hours.

The second project was done with their Halloween pumpkins, using an idea I found on Pinterest. They each wrote (in a spiral around the pumpkin) what they are thankful for in their lives. Using black Sharpies each of my little 'lefties' kept quite busy realizing they had many things to be thankful for in their young lives. Even at a young age it is good to remind children (and adults alike) of all the blessings in our lives. As we enter this Thanksgiving and Christmas season, let us not forget to give THANKS for all the blessings in our lives. Even in a pandemic year such as 2020, we can all find much to be thankful for.

Thanks to Sherry Barber and Rick Garlington for such a fun program last month! Bister Inks and Neuland lettering always make a handsome pairing. This month I will be demonstrating some holiday images you can add to your Christmas cards and/or envelopes. You are encouraged to follow along during the demo. You will be given a list of supplies needed to work along with me.

Our Valentine co-chairs, Sherry Barber and Lynda Kemple, have been putting their heads together and planning a special (pandemic friendly) way for us to celebrate our annual Valentine Social this next February. It will have a different look this year, but we hope everyone will engage and be an active participant. More information forthcoming at the November meeting.

Thanks to all of you who participated in the Brush Lettering mini workshop last month. The 13 participants worked on lower case and upper case brush letters and spent some time learning several different ways to embellish their letters. It was decided we would all exchange brush lettered envelopes and names were drawn and distributed. Those of you who have received your exchanges, please have them ready to show at the November meeting.

The second Mini-Workshop of this year will take place after our January meeting and be taught by June Baty. She will be teaching a lettering method originally learned from Barbara Close. A flyer will be available in the November newsletter with all the information. This workshop will be a blast and you will definitely want to sign up!

I'm happy to report that PayPal has now been set up on the website to pay for dues and workshops. There is a separate 'pay' button for Workshops and Dues (both single and family). If you are paying for a workshop (mini) you will still need to complete the workshop form and email it to June Baty and myself so that we will have a complete list of participants and contact information.

Since we do not meet in December, this letter will be my Happy Thanksgiving, Merry Christmas and Happy New Year letter all rolled into one!

Happy Lettering!
Jeri

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Suzanne Levy, Vice President
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Sherry Barber, Web/Communications
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Brenda Burns, Fund Raising
Eric Doerr, Membership
Rick Garlington, Newsletter
Jeri Wright, Workshops
June Baty, Workshops

Our next Zoom meeting will be Saturday, November 14, 2020 from 10:00 am to Noon.

For those who wish to work along with Jeri, here is a list of the supplies she will be using:

Red, green, brown, gold watercolors
¼” flat brush and/or small triangle (wedge) brush
01 or 05 Pigma Micron black pen
Pencil
Glitter glue in red, gold & crystal (she uses Stickle)
Pen staff w/ pointed nib (optional)
Sakura Gelly Roll pen in ‘clear star’ color (optional)
Approx. 3 to 3 ½” round template (round lid to trace)

Opportunity to Share For Fundraising **UPDATE!!**

Our scope has enlarged and due to the current world situation, our deadline has been extended to complete our fundraising project. There is an opportunity for you, yes you, to participate! We are needing numbers, ampersand signs AND the months of the year (January, February, etc.) written in any hand on plain white paper and sent to Sherry Barber no later than January 15th 2021 for possible inclusion. Please reach out to Sherry Barber or Brenda Burns for more information.

Brenda

Kaligrafos October 2020 Program Notes by Betty Barna
Program: Bister Inks and Neuland with Sherry Barber and Rick Garlington

Sherry started off the fun with showing us how to mix the Bister Inks, which are soot crystals from different burnt trees (breechwood = brown). When you get them from JNB you measure out a ¼ tsp and mix it with 1 tsp of warm distilled water – that is a 1:4 ratio, and if you want lighter colors then just add more water and mix them together with a brush. There are eight colors available and are very easy to mix together. For instance, yellow and mahogany make a great orange. She had many examples of work she had done to try them out. After mixing them, you can store them in the larger Dinky Dip containers, also available from JNB.



Then Rick took over to demonstrate Neuland using a Luthis pen (Chata 5 size) which is his favorite and made with the more flexible aluminum litho plate and available from John Neal. You can also use a Parallel pen or an Automatic pen of similar size. He used a 1:8 mixture of Bister Inks which were a little lighter and the exemplar from the Speedball Handbook for the alphabet using 4 pen widths for his letter height. As you write you can see the colors create some patterning as the color pools in certain areas, and they really blend well if you dip your pen into a couple of colors as you write. The colors dry to smear proof but not waterproof or bleed proof, so if you want to write over them, it is best to seal them with Workable Fixative first. And the ink cleans up from the pen with just water. Rick also made up his own numbers and demonstrated them as well and some letters where he dropped in color from other inks. He used Drawing 160 paper which is now distributed by Speedball and is very smooth and doesn't bleed as easily as other paper for his finished work. For the demo, he used college ruled notebook paper from Office Depot as it already has lines.



Sherry finished out the program by showing us how-to drop-in color to a lighter wet letter using a darker color with a brush. She recommended trying different papers for this. Then she showed us how to make an outline with a sharpie or something drawn with Higgins Eternal + a little gum Arabic – you can either sponge on the color or wet the area and drop in different colors. These Bister Inks make great fall colors, so leaves and trees were her subjects. But playing is how you learn either with letters or images – so play away! And check out some of the well-known artists, like Amity Parks and Carol DuBosch online – they both have used these inks for their work.



A big thank you to both Sherry and Rick for jumping in and figuring out how to do a program on Zoom! And a well done program too!

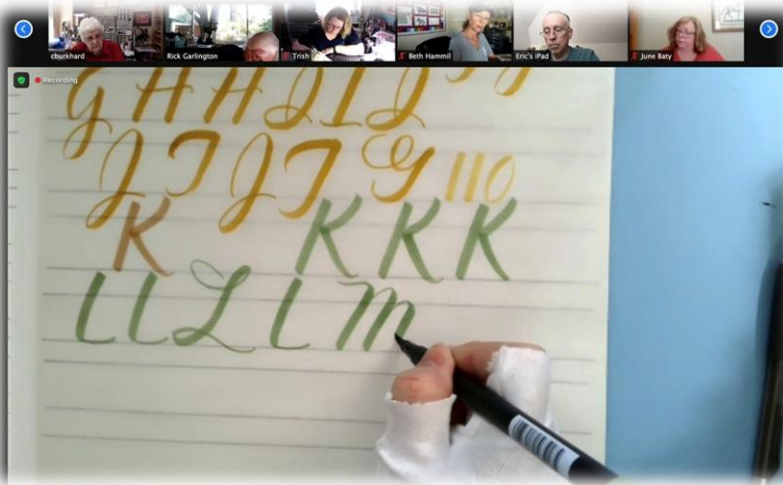
Brush Pen Lettering Mini Workshop with Jeri Wright (reviewed by Angie Vangalis)

The first live online mini workshop hosted by Kaligrafos was a big hit!

Jeri's non-intimidating teaching style offered every ability level something to inspire to and our handouts included guidelines and exemplars and a pictorial version of the brushes found on the market.

Jeri began with the basics. She went over the various types of brushes available on the market. Then we dove in to use the brush marker. I alternated between 3 brush marker types, Ecoline Brush Pen, Kuretake-Zig Brushables and Tombow ABT Brush Marker. All three had a slightly different yield to pressure, and I like the Kuretake Zig Brushable the best because it was easier to control (the brush tip is shorter than the Tomboy ABT and firmer than the Ecoline. The Zig Brushables line are Dual tipped brushes so you get 2 brush tip colors for the price of one.

Jeri demonstrated with a Tombow ABT brush marker. The Tombow marker is a dual-tipped pen, but one end is a mono line bullet tip. She went through the entire lower and uppercase alphabets.



We took 5 minute breaks which were welcomed after writing for over a solid hour.

Towards the end of class, Jeri shared different ways to decorate and embellish Brush Lettering. Examples shown below.

Thank you Jeri Wright for teaching and Sherry Barber for hosting the session. It was a great way to spend a Saturday afternoon during Covid isolation.



A Growing Obsession with Little Pieces of Cardstock

by Beverly Stewart

9/3/2020

I have a collection that grows by one small sample each week. On Mondays a technique tutorial is posted on splitcoaststampers.com and every Monday, participants try their hand at learning something new. They post their results in an online gallery reserved for that technique. Instead of making a full-sized card, I make a miniature (baseball-card sized) card—for my Technique Album. These cards are called artist trading cards or ATCs. In case you are wondering, a baseball card or an artist trading card measures 2.5 x 3.5, a little larger than a regular business card (3.5 x 2).

The collection started as a measure of desperation. Trying to save a sample card of every technique was growing too bulky to store. Technique number 66 was to make an artist trading card. Inspired with the idea to make an ATC for every technique and save them in an album started my journey way back at the end of May, 2006. The small size is an additional challenge. How do you show off the background technique and still put something meaningful on top of it? Sometimes Randy (engineer in residence at the Stewart house) has to help me resize a folding technique to fit the album, but I figure out most of them myself. Fourteen years later, I have actually tried a lot of techniques that I didn't know before. Three fat albums house more than 810 cards. Maybe they will show up at Kaligrafos for show and tell when we meet again.

Another bonus of having a collection and doing every challenge is that you aren't tempted to skip one, just because it initially doesn't appeal to you. I have discovered some of my favorite techniques this way. At first glance, I may have groaned and muttered about it, but I persevered and got something I really liked for my effort. It doesn't always work out that way, but I always gain from the experience of trying something out of my comfort zone. When the card is finished, I label it with the number that corresponds with the challenge. Online, the tutorial is archived using the same number. That little number takes me back to the exact tutorial I used when I made the card and an online gallery of samples. Instant documentation! Cool!

The name, artist trading card, indicates that they are made for trading. So, yes, I have participated in a few swaps, but I really enjoy making my own—a more direct route to my goal of technique samples. Some people frame their favorites in sampler collections, swapping them out seasonally. Besides saving for samples and swapping, another use I have thought about doing is making business cards with printed information on one side and a sample of my work on the other side. (A great use of practice sheets, scraps and leftovers!) Sometimes it is convenient to make multiples—for example, bringing along a project when visiting friends or traveling. They fit nicely as a focal image on an A2 card when you need one later and file in a smaller space in the meantime. You can buy 2.75 x 3.75 envelopes to fit them and leave them behind as thank you notes when you travel—but those envelopes are too small for mailing.



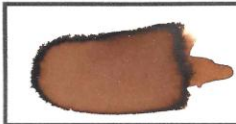



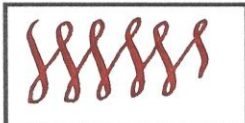
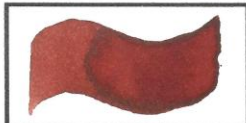

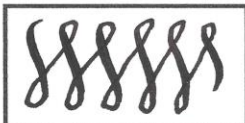


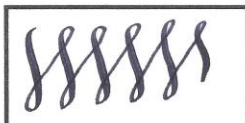


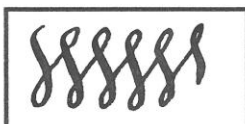
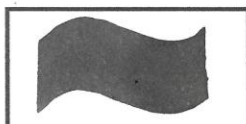
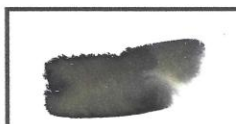
There are other sizes that people swap and collect—inchies (one inch square), twinchies (two inches square), moos, circles and rolos to name some of the more popular swaps. Pinterest reveals that quilters trade them too. Some of their stitched samples are exquisite! You'll have to do your own research now that you know they exist.

Joining Splitcoaststampers is free, but you do have to give them your email. (I'm happy to report they don't spam you.) Here is the link to the online technique thread over on splitcoaststampers. <https://www.splitcoaststampers.com/forums/technique-lovers-challenge-f44/> There is a master list pinned near the top. It is a gold mine of techniques, and many are techniques that calligraphers would be interested in for folds and backgrounds. Splitcoast also has a long list of tutorials if you click on "Tutorials" up on the header. My Splitcoaststampers name is ruby-heartedmom if you want to find me there. You may also make some online friends in the process—Sabrina, in Ireland, is dying to see my albums.



Since the March, April and May meetings were cancelled this year, I didn't get the chance to distribute the continuing sample pages of inks. I plan to share one page each month to complete the collection for anyone who's interested. If you'd like to print a copy for your collection, email me and I'll send you a jpg of the image. And if you missed one or more of the sample pages, I have similar pictures I'm happy to share. Just send me an email and I'll send you a link to a Drop Box folder I set up. (Pages distributed last year were blue, red, yellow and purple samples. Last two months were green and orange.) This is the last one...enjoy!!

Rick Garlington
newsletter@kaligrafos.com

| Brown/Grey Ink Samples | | | |
|-------------------------------|---|--|---|
| Company/ Color: | Speedball C-5 | Automatic Pen #5 | Dropped in Water |
| Robert Oster/ Caffe Crema |  |  |  |
| Krishna/ Vaikhari |  |  |  |
| Diamine/ Burnt Sienna |  |  |  |
| Richtone Sepia/ Java Ink |  |  |  |
| Diamine/ Eclipse |  |  |  |
| J Herbin 1670/ Stormy Grey |  |  |  |



KALIGRAFOS MINI WORKSHOP

Textured Capitals

with June Baty

Saturday, January 9, 2021

1:00 pm – 4:00 pm

\$25.00

Learn to design capital letters using a variety of textures. We will start out using a template which will be furnished to you along with an easy to follow exemplar. Then we will have fun as we learn to freehand the capital letters to open up endless possibilities. You will receive lower case monoline exemplars to go with the Textured Capitals to create beautiful words and initials. These capitals work well with pointed pen, broad pen and monoline minuscules.

You will need permanent/waterproof monoline pens in a couple of sizes. I mostly use a Sakura Pigma Micron 01. Any paper with enough weight to handle watercolor will work (Arches Text, Strathmore, etc). You will need a simple watercolor set, a small #2 brush with a pointed tip, watercolor pencils, colored pencils, gel pens, rubber stamps, and a few little decorative embellishments if you have them ... screens or any tool that creates texture. Lots of variations will be included in the handouts and demonstrated to you to create a library of ideas.

You will also need the usual supplies: pencil, eraser, scissors, water for paints, paper towels, watercolor mixing area.

KALIGRAFOS
Textured Capitals Mini Workshop Registration
January 9, 2021 1-4pm

Please return this completed portion along with your check for \$25.00, made out to Kaligrafos, to the address below:

Jeri Wright
353 McDonnell Street
Lewisville, TX 75057

Name: _____

Email: _____

Check below and include \$25.00 for each additional mini workshop registration:

_____ March 13, 2021 Tom Burns, Weaver Writing Modified

_____ May 8, 2021 Janell Wimberly, Contemporary Pencil Romans

You can also pay using PayPal at the Kaligrafos website <http://kaligrafos.com/workshops/>