

The logo for the Calligraphy Guild features the word 'CALLIGRAPHY' in a tall, narrow, green, sans-serif font. To its right, the word 'GUILD' is written in a smaller, green, sans-serif font. A large, green, cursive flourish starts from the top of the 'Y' in 'CALLIGRAPHY', loops around the 'GUILD' text, and ends with a long, sweeping tail that curves back towards the 'Y'. The background is white with several light green ink splatters of various sizes scattered around the text.

CALLIGRAPHY
GUILD

Jubilee Script
with
Jeri Wright

President's Letter



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

Dear Kalligrafos members,

How wonderful it is to see flowering trees, daffodils and other spring flowers popping up and some nice warm weather....spring has sprung! This is my favorite season, to again witness nature coming to life around us after a long winter season. Finally, people are able to congregate more and restrictions are loosening on us all.

Our Nominating Committee will present the slate of nominees for the two offices up for election this year, Treasurer and Vice-President.

The Fundraising Committee is close to getting the perpetual calendar printed so that we will have that project ready to promote. If you have artwork or lettering that you've been procrastinating sending to Sherry, for this project, don't delay and get it to her pronto for inclusion in the calendar.

We had several members join in the ATC Challenge last month, our first for this interactive project. April's challenge is the word "Springtime", using brush lettering. Remember the card is only a 2 1/2" x 3 1/2" size so get out your brushes and join in the fun. Make two so you will have one to exchange and one you can keep for yourself.

I want to mention again a very special THANK YOU to Sherry Barber for all the time and assistance she has given to hosting our Zoom meetings and workshops. When you talk to her next time, why not give her your personal thanks (an email would be so nice too!).

Please join us at our April Zoom meeting. We will be sharing an update on the Tree Whispers virtual exhibit and some new workshop plans in the making.

See you at the April 10th Zoom meeting!

Jeri Wright
Kalligrafos President

General Meetings 2nd Saturdays at 10:00am – noon
For the rest of this year, all meetings are temporarily
scheduled to be conducted through the
Zoom platform.

Board Members

Executive Board

Jeri Wright, President
Suzanne Levy, Vice President
June Baty, Treasurer
Betty Barna, Secretary

Chairpersons

Sherry Barber, Web/Communications
Margaret Mall, Exhibits
Brenda Burns, Fund Raising
Eric Doerr, Membership
Rick Garlington/Trish Manche, Newsletter
Jeri Wright, Workshops
June Baty, Workshops

There will be a Memorial Service for Dick Mussett, an Honorary Member of Kaligrafos, who passed away earlier this year.

It will be held at FUMC Richardson at 3:30PM on May 24, 2021. All who knew him are welcome to attend.

Dick lived on Scott Street in Richardson for 55 years and then at a Senior Living place on Arapaho for another several years before moving to SC to be near Susan, their daughter.

If anyone wishes to make any donations in his name, any disabled vet program or FUMC Richardson would be appropriate and appreciated.

Carol Scott has some new classes she is offering. If you didn't already see this on the website, you can just click this link and see what's new!

It's always great to support our local calligraphers, so if you need a brush-up or want to learn something new, please consider this member's offerings.

[Area Classes » Kaligrafos](#)

April Program

Jubilee Script With Jeri Wright

Bring your Pilot Parallel pens (green or blue capped suggested) to the ZOOM meeting in April when we will have fun lettering this quirky and unique style that was developed by Carol DuBosch. All you need is your Parallel pen and favorite writing paper. The rest is up to our imagination and some general strokes used to create this hand.

A couple of examples shown below to pique your interest.

Join us for a great time!



POINTED PEN UNCIALS with Betty Barna

by Suzanne Levy

Betty packed a lot of information and instruction in an interesting and easy-to-follow way. First was an example of the broad edge Uncial, followed by Micael Hessecks' very round pointed pen uncial. The style of Gwen Weaver, which Betty presented, is narrower and more oval in shape. She encouraged us to look online for more examples of this hand.

Regarding **TOOLS**:

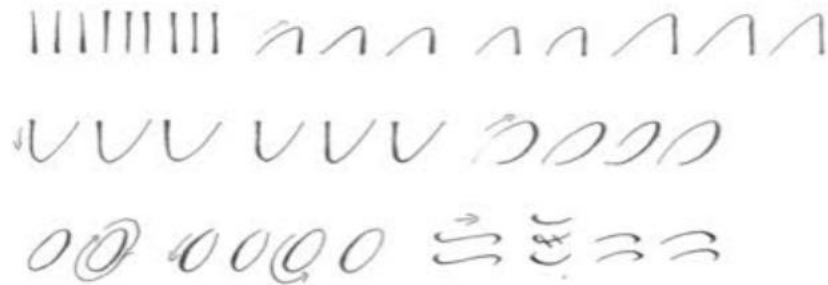
1. Pens: The Pumpkin Nib is recommended for its flexibility. However, Nikko G and Zebra G (stiffer) are also used. Oblique pen holders are excellent for round shapes, but using a traditional straight pen holder is fine, too.
2. Inks: For black ink, Betty recommended Sumi ink in a bottle. However white on black paper is widely used. A new, white acrylic ink is now available, but it is super opaque and must be cleaned immediately from the nib. Another white ink is White Sumi, from Japan. Betty used Dr. Martins' Pen White which is bleed proof and can be thinned with water if necessary (also Jeri's favorite).
3. Pencils: Pencils are a good choice for practice. You can do pressurized letters, erase, and can practice anywhere.
4. Paper: For learning and practice, Betty recommends wide-ruled notebook paper. For today's program she used black notebook paper, which with the white ink, was beautiful and very effective with zoom instruction

Learning the **STROKES**

The key to learning the strokes is using pressure and reducing pressure at appropriate places. Each side of the pointed pen nib will expand slightly with pressure then come together when pressure is lifted. There is a squaring off at the end of a pressured stroke. A description of the basic strokes is as follows:

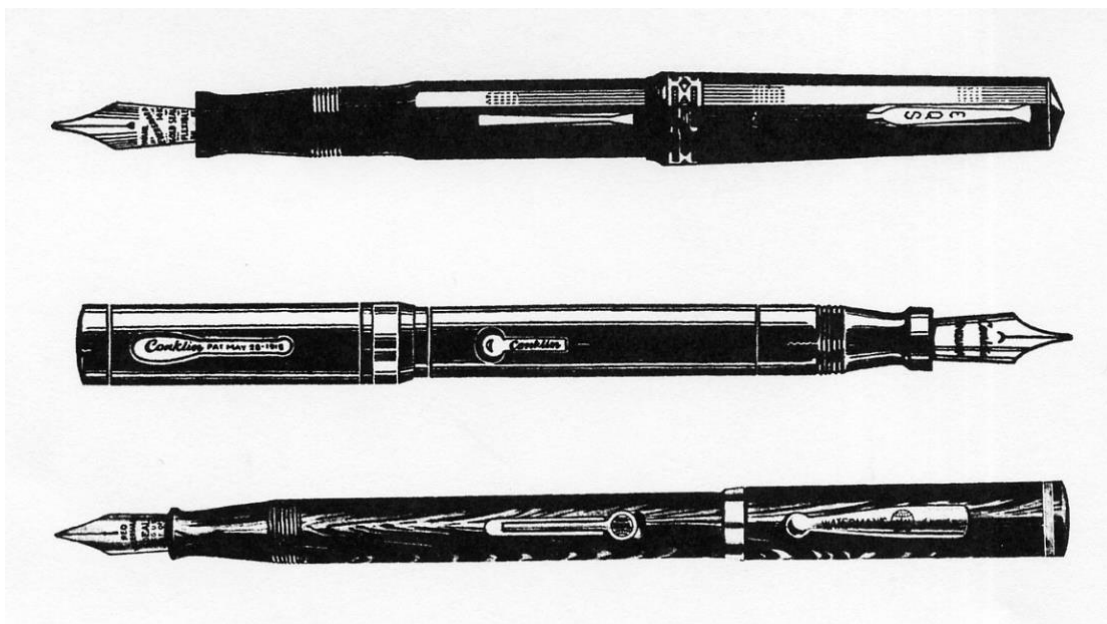
slight slant, over slant, down under, reverse C, oval, eyebrow and a flick

BASIC STROKES



After some practice with these, Betty took us through each letter, demonstrating how to form the m. However, it's OK to vary the shapes of the letters according to your individual artistic decisions.

Thank you, Betty, for teaching this beautiful hand so well.



Weaver Writing by Thomas Burns:

Learning to Love the LOOP

A Mini Workshop Review by Monica Winters

It was no accident that **Pointed Pen Uncial** was presented by Kaligrafos expert **Betty Barna** during the March meeting program to prime the participants of this mini-workshop for **Weaver Writing**.

Weaver Writing is a pointed pen script originated by the late calligrapher Gwen Weaver. Very similar to the Pointed Pen

Uncial, Weaver Writing's extended ascenders and descenders add distinction, elegance and style, as well as design (and formative) challenges. To make things even more enigmatic, very little information, background and certainly few authentic exemplars can be found on this script when researching it.

Top that off with a worldwide COVID-19 Pandemic that delayed this presentation by a whole year, and I give you a huge sigh of relief and the giddiness of anticipation that the day had finally dawned for

Thomas Burn's Mini-Workshop on Weaver Writing!



Artist Thomas Burns is a self-taught **Weaver** writer who has intensively studied, practiced, sweated the details, and at long last has generously shared with us his methodology on the intricate weaving of the script.

Burn's General Rules on Weaver Writing:

*The oblique nib-holder is recommended, although some calligraphers use the straight staff (unless you are a certain Kaligrafos member who uses the Speedball C-5 for everything pointed); Nikko G, Zebra G or your favorite flexible pointed nib are recommended;

***Weaver** is distinguished as a lower case (no caps) style, as opposed to Uncial – pointed pen or otherwise – which is upper case;

*Because of the dramatic looping and gesturing, a softer page is Recommended, achieved by layering several sheets of paper (or a “Playmat” available at “MadnessGames.com for \$5) on the writing surface;

*Interlacing loops (which are lightly scribed) crossing baselines can make for interesting composition as well as interfere with readability. Mixing Pointed Pen Uncial with Weaver can help with clarity, as extended ascenders and descenders can get in the way with Weaver, especially when doing an envelope;

*Focus on the oval and dramatic strokes; because of this, spacing becomes critical when writing words in Weaver: start closer than you think you should;

*Think of your pen as on a hot skillet and bring it right back up: keep a light touch.

On to the actual scribing: Thomas took us through the alphabet, letter by letter, sharing his own struggle of construction and design of this Weaver style, without the benefit of having learnt it from the original creator. His learned suggestions:

* Open letters (a, o, g, d) tend to the oval;

*‘e’ and ‘c’ start with the oval ‘o’ but come up sooner: the lower hook should undercut the upper lid and hook;

*‘q’ starts like ‘a’ but extends below the baseline, just as the ‘b’ and ‘p’ extend slightly above/below the baseline;

*‘l’ is the most uneventful letter. What the ell!

*Keep the dot on the ‘i’ and ‘j’ rounded and close;

*Unlike the PP Uncial, ‘m’, ‘n’, and ‘h’ have consistent pressure all the way to baseline;

*‘u’ looks exactly like ‘n’ upside down;

*‘r’, ‘k’ and ‘d’ are unique letters as they are 2-3 times higher in their ascenders (Gwen Weaver puts a curve on the handle of the ‘r’; Tom likes it straight. You choose);

*‘v’ is a difficult letter; not as straight up as ‘r’, but needs a slight curve to give it contrapposto;

*'d' is a design consideration: how high? How far out? How round? How oval?

*'f' challenge: do it all in one stroke;

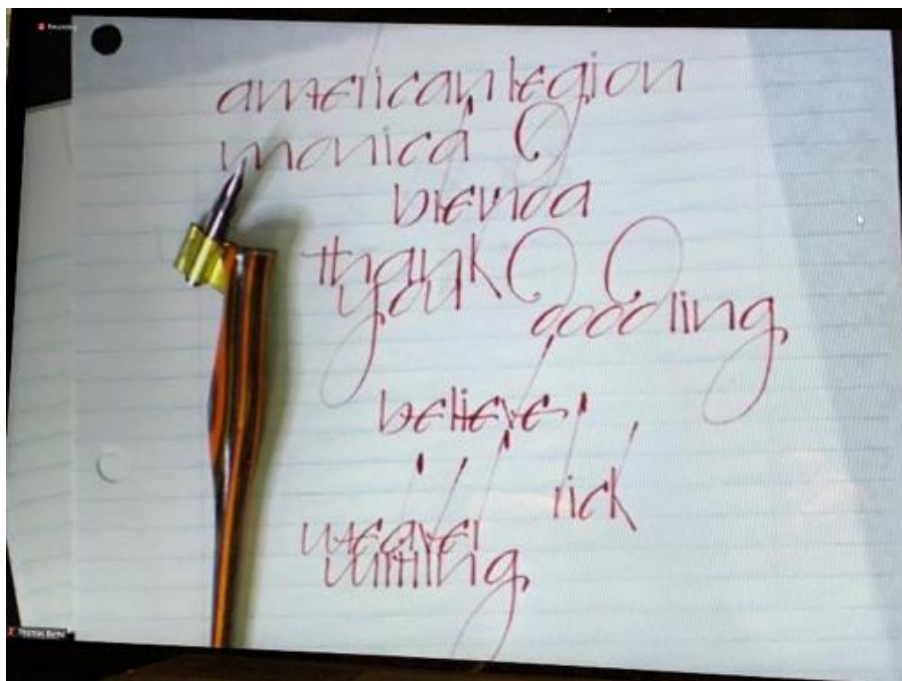
*'s' – just practice this one. Over and over and over again till you get it right;

*'g', 'j' and 'y' really make the script stand out because of the depth of the descenders. The hardest part of these letters is the bottom of the loop; if you go straight down, be consistent in the angle of ALL such descenders. Design decisions have to be deliberate and conscientious: should my loops cross or angle away from each other? Should I extend or shorten or lengthen or widen? Should I stack words or put all on the same line? Note to loop-haters: practice it until you get comfortable with it!

President Jeri Wright concluded the session with coordinating an envelope exchange to be sent out by the end of March. For the sake of our beleaguered Postal Workers, Thomas urged that in addressing an envelope to scribe the name in Weaver, and then simplify and emphasize the address with Pointed Pen Uncial or some other more readable script.

The Burns' final admonishments: keep in mind the ellipse, ellipse, ellipse! Practice FSGJY (loops) to distinguish the style, and the rest will fall into place.

And this reviewer's admonishment: Become a loop-lover rather than a loop-hater to master the Weaver.



CHALLENGE PROJECT FOR KALIGRAFOS MEMBERS

Artist Trading Cards (ATCs)

Size: 2.5 x 3.5 inches

They should be signed and dated by the artist on the back of the card. The background to your work is up to you, but the card must be all your work.

March: Pen and Ink the word: “Penterest” – any style of lettering that can be done with a pen – either pointed or broad edge.

April: Brush and Watercolor the word: “Springtime” – so brush lettering!

May: Any other lettering tool and medium, the word: “Artiste”

Ultimate Goal: Participants will show their little works at the regular zoom meetings. Afterwards they will be told whom to exchange their cards with – so whomever participates will get a card in the mail from another participant. Betty will track who showed and send out the email list just after the meeting. You must play to get a unique one-of-a-kind trading card!

Suggestion: Make 2 while you are at it – one to save and one to exchange.

Recently Beverly Stewart shared her journey with this genre in the November newsletter with a stamping group to which she belongs. She has saved hers in an album to remember different techniques as well as participating in trading. And there are other members who have suggested this before. It’s small and it’s fun.

So, join in the fun to show and share your work!

Questions: contact Betty Barna