

## PAPER, INK, TOOLS AND HINTS MADE EASY AND FUN!



Angie hands out the "test sheets"

A "hands-on" program with materials, inks, gouache, paint and new tools—what an exciting opportunity! Lots of hand-out information sheets and a test card for trying each medium plus a catalog from Paper & Ink Arts, Cheap Joe's Art Stuff info and paper samples were made available to each participant.

Ink/color stations were thoughtfully prepared and passed around for everyone to experiment rather than having to move from station to station.

We learned all kinds of tips, such as preparing certain mediums to flow better by using Gum Arabic. A couple of drops in your gouache or ink will help the ink flow better. It comes in both liquid and powder (mix with distilled water for use). (NOTE: The bottled arabic will turn brown with age and can cause problems with lighter colored mediums whereas you can prepare small batches using the powder arabic as needed.)

Different gouaches, including a new acrylic gouache from favored gouache maker Turner was available as well as all kinds of inks; pearlescent, walnut and the old standards like Higgins Eternal.

A "old" new favorite of some of the "old timers" is Walnut ink, actually made from walnut shells. Made from a powder into a rich brown color, it goes a long way and it has a warm earthy result.

Each person had the opportunity to take their "experiment sheet" and try each medium on it, even to the point of seeing how transparent and opaque each medium was on a white or black testing squares.

Note: because of the new chemical formulas now used for manufacturing gouache, many of the colors are now much more permanent than they used to be, to the delight of artists everywhere.

Oriental colored stick inks are ground on a small palette dish called a "gaken" dish. You need to have gaken dishes for each color or similar color families or use both sides so as not to contaminate individual colors. Boku Undo is the most prevalent and consistent makers of these color ink sticks as well as the standard "green" bottle sumi ink.

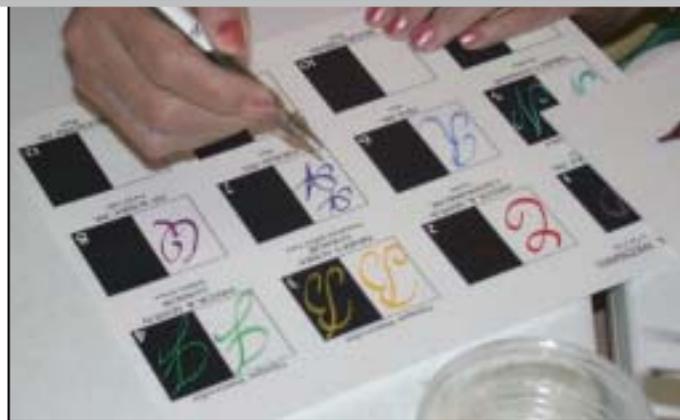
FW Acrylic, water proof and consistent. It has a lot of uses as it's advertised to bond to paper, glass leather and wood which is very exciting for hobbyists interested in producing on many kinds of surfaces. Once it's dry it cannot be reconstituted as other gouache paints can.



Everything set up, planned and well organized



Handouts including catalog, info sheets, paper & the test sheet



Angie, Kathy, Donna & Jeri set up the experiment stations

Above: Working the experiment sheet / Below: Angie brought items for sale



Black Japanese/Chinese stick inks. There is a grading system denoting the stick's quality. Chinese uses a series of numbers, 101 professional best to 105 amateur use. Japanese sticks use a series of dots. Five dots denote best quality, fewer dots means lesser quality.

When the ink stick gets smaller, you can buy a bamboo stick ink holder to get all from the last bit of stick ink, and with some costing several dollars, you'll want one of these! **BEST BOTTLE:** an oriental ink, rather corrosive so keep cleaning your nibs. Very good for copperplate, and it's waterproof Jeri tells us!

## TIPS & TOOLS:

**TIP:** Dilute Turner Black gouache with Higgins Eternal to make a velvety black.

**TIP:** Cleaning nibs: Happa-Skappa jar. Use a small glass jar that can be tightly closed (doesn't leak) and the cut off head of an old toothbrush. Affix the toothbrush inside the jar with a waterproof acrylic glue. Let it dry thoroughly. fill the jar with water, a drop of dish detergent and a drop of ammonia. You can "scrub" your nibs on the brush and get every bit of ink out of them.

**TIP:** You should "season" a new pen nib by dipping in gum arabic and wiping with a clean cloth before using it for the first time.

**TIP:** To use stick inks, whether colored or the black sticks, you load your pen nib with a brush, you don't dip them. Since they can be expensive you can get together with other interested scribes, buy some sticks and cut them in half.

**TIP:** Dried out gouache can be cut out of the tube and kept in plastic baggies and reused by reconstituting with distilled water and a drop or two of gum arabic. Don't store unused gouache in covered container. Cover with paper towel to keep out dust and allow to dry out. Reconstitute as needed with distilled water. Never use tap water as it will cause mildew.

**NEW PEN TOOLS:** Parallel Pen/relatively new writing instrument sold exclusively in Canada and throughout Europe. There are 4 different pen widths available. The cartridges can be refilled, so unlike Coit pens they don't need to be constantly re-dipped. However, their inks are not permanent.

*For her tireless efforts and work Donna was presented with a special, "hot off the press" package of a practice pad for Zig markers, Zig markers, templates et all by Angie before we began our experiment journey.*

Janell Wimberly

The informative program presented by Angie Vangalis and Jeri Wright was well received by all who attended the May meeting. The packets of information, calligraphic tips and hands on use of the inks and gouaches as well as the paper samples are a valuable addition to all of our personal libraries. Thanks to both Angie and Jeri for gathering together this sampling of materials and presenting them in such a professional way.

We are in for a wonderful treat this coming year. The board is filled with enthusiastic members who are excited about leading Kaligrafos into new areas with workshops, the retreat, service projects, fundraising projects, exhibits and promotion. Become involved with the group. There are many areas that you too can help. Paula is working feverishly on the cookbook. Jeri is in the throws of planning the fall retreat. Janell is looking for an assistant to work with the newsletter and James is heading up the handwriting project with Bryan Adams high school. Add your name to the lists, volunteer when you are needed. You won't be sorry. This is a generous friendly group of people who are willing to share their knowledge and you will come away with so much more than expected.

During the summer we have a break from traditional meetings but don't forget the starbook workshop in June to help fill our creative need.

Have a great relaxing summer and be ready with your ideas and suggestions at the organizational meeting in August.

Happy Lettering,

*Donna*

2002-03 BOARD MEMBERS
President: Donna Sabolovic (972) 234-3748 / d.sabolovic@worldnet.att.net
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Past Pres: Dick Mussett (972) 235-0936 / granmuss@flash.net



1st - Lisa Herschelmann



2nd - Carol Scott

3rd - Kathy Setina



**KALIGRAFOS BUSINESS & INFORMATION**

**VOLUNTEER HOURS:** Keep track of your hours and duties for valuable points in our volunteer book which you'll find beside the sign-in book at each meeting. Keeping track of your activities detailing your work, hours and other information. It will be beneficial to Kaligrafos for future grants or scholarships which help our efforts in being considered for receiving funds from private, state and federal grant programs.

**SERVICE CHAIRMAN:** James Ivey ([jamesiv1@sbcglobal.net](mailto:jamesiv1@sbcglobal.net)) is the newly appointed "Service Chairman" in charge of our community outreach through a Bryan Adams collaboration to help give tutorial writing lessons to students next fall. The goal will be to improve students' handwriting, not teach calligraphy. If you are interested, contact James so "lesson plans" can be prepared. This will be a good opportunity for our volunteer program for future grant opportunities!

**MEMBERSHIP:** There are currently 66 members renewed and signed up. **Linda Harrison** ([stampenlady@aol.com](mailto:stampenlady@aol.com)) is the new membership chairman so if you need to renew your membership send you check for \$25 to her immediately so you won't miss any of your newsletters or workshop privileges.

**LIBRARY:** Do you have any Kaligrafos library books at home? Please bring them to the next meeting so our library can be reconciled

**VACD REPRESENTATIVE:** Marta Weichmann with Angie Vangalis & Erin Dietz were present to learn about the progress and activities taking place at this time. VACD is a coalition of arts groups making available art projects, exhibits, cultural awareness, fundraising, and tutorial activities. The upcoming Dallas Opera exhibit is only for members of the VACD. (As a member of Kaligrafos, your individual fee is \$10.) The Dallas Opera gift shop is offering an opportunity for selling small items, i.e. note cards. Marta will find out more about this for later revelation. Want to know more, try their web site at [www.visualartdallas.org](http://www.visualartdallas.org)

**AUGUST IS ORGANIZATIONAL PLANNING** August has become the time to plan for the up-coming year's programs and projects. This is an important meeting for the group's plans for the year so please mark your calendar for **SATURDAY, AUGUST 9**.

**PRE-MEETING INSTRUCTION:** This fall we will start pre-meeting tutorial sessions of different lettering hands. Look for more information at later meetings and in the newsletter.

**FIRE SALE!!!!** There are still tote bags, \$10; T-shirts, \$12; and Alan Furber's design books \$10 available for sale. Look for them at the meeting.

**REMEMBER - June & July NO MEETINGS!**

## UPCOMING KALIGRAFOS FALL RETREAT 2003



Maggie Gillikin  
and  
Leslie Winakur

Creating a  
Journal and  
Personalizing it too!

The October Retreat promises to get you "out of yourself" and into the craft of creation.

**T**ake a deep breath and experiment without judgement, where your innermost thoughts and most daring experiments can be explored.

You will make a journal and travel on a journey not necessarily for anyone else to savor but yourself and create many serendipitous treasures.

Each participant will receive everything needed for making an additional book following the Retreat.

Preliminary Supply List:

- 1 sheet decorative paper (16x20)
- 1 sheet light weight paper (heavier than rice paper)

- 2 sheets of decorative paper (8x10)
- charms, cancelled postage stamps, rubber stamps, "findings", etc.
- photocopies of your favorite photographs.

We will experiment with photo transfers, learn some cool new letterforms with exemplars included and just have fun creating our own personal calligraphic journals. Supply fee of approximately \$8.00 will cover such things as thread, glue, transfer solvent, eyelets, Davey Board, Japanese silk or linen book cloth, jigs, mylar sheets and lots of extra findings. A more extensive supply list will be forthcoming in August.

About the Instructor: Maggie Gillikin is a signature member of the Southwest Watercolor Society and the Austin Bookworkers Guild. Her books and paintings are in corporate and private collections. Her workshops are thorough and her giving nature will inspire you!

**OCTOBER 17 - 19, 2003**

5:00p.m. Friday (Creative Sign and Cookout)

Until Sunday at 2:00 p.m.

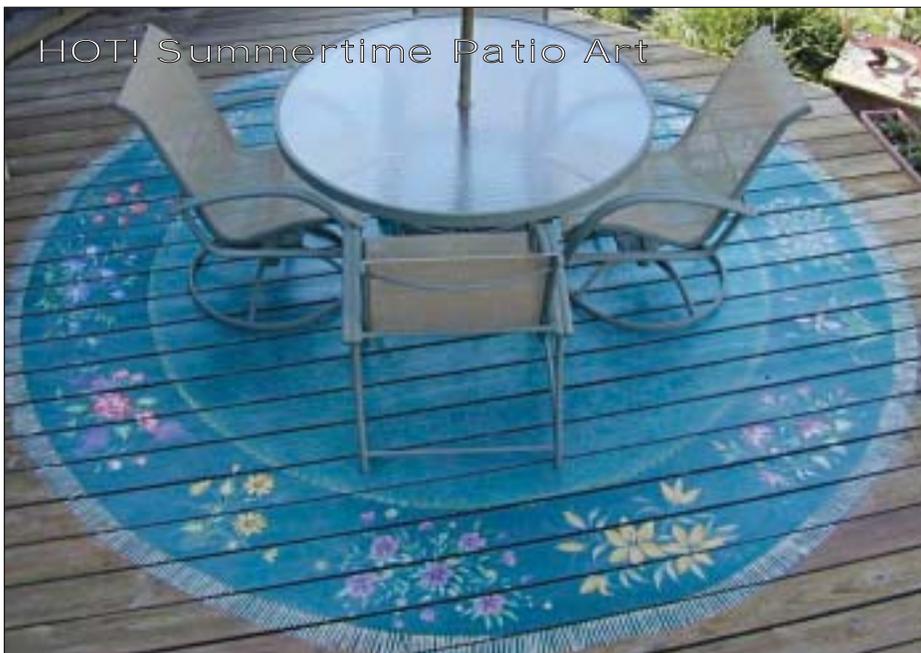
Springhill Retreat Center in Richardson, Texas

\$250.00 includes room, meals and workshop

\$50.00 non refundable deposit required

*(refundable if wait list permits)*

*Jeri wright*



HOT! Summertime Patio Art



**PATIO PARTY- Painted tapestry rugs make Donna's patio distinctive.**

Donna shows another practicality of "one-stroke" lettering in her execution of "patio rugs". Just a different canvas for her art!

If you remember only one thing about Peter Thornton's design and layout workshop it will be the adage he lives by that "good design will support indifferent letters, but indifferent design will not support good letters." Never having taken a workshop from him before I didn't really know what to expect. I come from a pencil drawing, oil painting and computer graphic design background. There should have been a sign when you entered the room that summed it all up. "Ladies and gentlemen buckle up your seat belts for the ride of your life is about to begin." That is an under-statement! Keeping large group's attention and interest is never an easy task for any teacher, however Peter's soothing English accent combined with his wit and never ending sense of humor made his workshop hypnotizing. He is an avid storyteller, everything from the origins of type styles to where the word "story" was originated (which is very interesting just ask anyone who was there.) So for those of you who have taken his class before you know, for those of you who have not yet had the opportunity yet to take his workshop, you would be doing yourself a major disservice not to learn from the very best! Peter Thornton is one of the very best, beginning as an engineer many, many years ago, nurturing a life long love with his music and then making his way to lettering. He first became interested in lettering from something called "Memory Books" In England when one passes away scribes write a sentence of remembrance about that person that stays at the funeral home. These sentences are written in beautiful Calligraphic hands. That is where Peter said he first fell head over heels in love with the art that gave birth to the passion he has today, and from where I sit his passion only grows and becomes more profound as he continues on his own personal journey.

On the first day of the workshop we were introduced to design and layout. We all brought with us "homework" given to us by Peter. He used our homework to critique and demonstrate layout and design. He discussed the major components involved including balance, focal points, how to divide your piece into units a little trick of his to help one figure out where the authors name should go. He discussed the "black soldiers" and "white armies" (to the rest of us white space and lettering and the balance between the two.) We went through basic decisions one should make before even starting the piece. We discussed form, shape and a few of his favorite pieces; he came prepared and

showed us some of those examples. Peter brought plenty of pieces and handouts, which were invaluable.

One of the highlights of the two days involving design and layout was the "Ruling Pen". Peter made these pens for us out of our pencils and lithograph metal. We used these pens for the first two days to get the feel of it and using walnut ink to create alphabet stacks in many different designs utilizing what we had learned previously from the layout portion of the workshop. We even did cut and paste as a vehicle for Peter to teach us about design and layout before commitment was made to that piece. We each got to keep our pens, and Peter was kind enough to write our names for us in his hand with his Ruler pen and walnut ink. I know I will frame mine.

We also learned about Harmony and Contrast in a piece designing lines based on words. That was an extremely interesting exercise and very helpful in enabling us to think outside of the box and differently than we had ever thought before. Peter was encouraging for the beginners to be patient and as he put it "wait for the skills of the hand to catch up with their imagination and creativity." All of this was only the tip of the iceberg and covered only the first two days. Read on to learn more about day -3, "gilding" which I was unable to take but I am sure I missed a great deal—my loss. Peter was delightful, humorous, interesting and above all so chocked full of talent, knowledge and creativity that it can't help but rub off on anyone there, and really what more can anyone ask for from a master teacher. Peter delivered and gave nothing more, nothing less and nothing else but his utmost. Thank you Peter from all us, what a blessing!

## GILDING - All That Glitters...

Our most requested teacher was back again! Three days again, this time two for layout and one on laying gold. Lisa has graciously provided you with information on the first two days. I'll highlight the "golden day."

Since it would be difficult (OK, impossible for me!) to describe all the details of what Peter taught us in a logical sequence in print, I will opt for a summary.

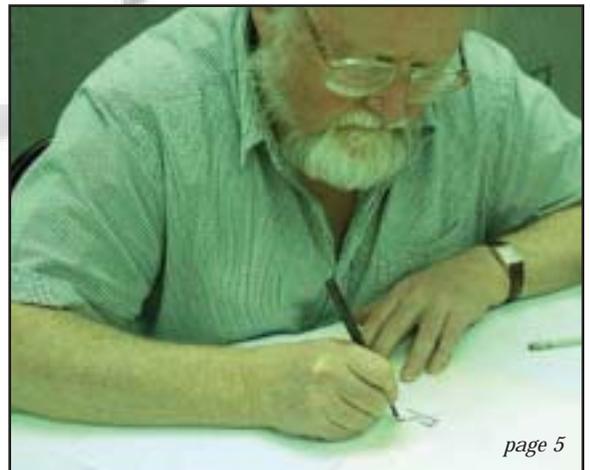
Peter began by cutting quills for us, showing and describing the process as he did. He sometimes uses quills for writing and for applying the gesso (base) on which he lays gold. Three bits of information that were new to me were: 1) scraping the outer layer of the last couple of centimeters of the writing end of the quill to prevent the medium from creeping up between the layers; 2) scoring the inside of the quill to enable it to hold more writing fluid; 3) learning that we typically use the last five feathers of a goose or turkey for making writing quills. Previously, I thought it was only the last two.

Peter described three methods of laying gold, demonstrating two of them. As with many things in life, in gilding we choose between alternatives based on what kind of tradeoffs we can live with. For example, the method of painting with gold powder is the easiest to learn but it is also the most expensive. Sometimes referred to as "shell gold", gold powder comes in pellets made of finely crushed gold mixed with a binder and

Peter showed how to MAKE folded ruling pens



Peter, hard at work at his craft



An excited group of aspiring scribes waiting for the master!

Peter's design below

## LAYOUT



AND



## DESIGN



Carol Scott

dried into a hard tablet. By adding a touch of water with a small pointed brush it can be painted onto paper very easily.

Using Liquitex Gloss Medium and Varnish as a base for adhering transfer or patent gold was the second method described. In one sense it is easier to use than gesso because it is ready-made and inexpensive. It cannot be used in books since it will cause pages to stick together. In this case the trade off is between brightness and effort. Using the Liquitex (or other PVA) as a base is more convenient, but it does not give the mirror finish that gesso with loose leaf gold can. The PVA/transfer combination can be burnished to a gloss though, and does give pleasing results.

The last method Peter showed us is the one I like most. It does involve the most work (although Peter did the work for us!) that being the preparation of the gesso. However, this time-consuming process does yield quite enough gesso to keep most of us in gold for quite awhile! Keep in mind that what we would be trading for the inconvenience we would gain in lustrous results.

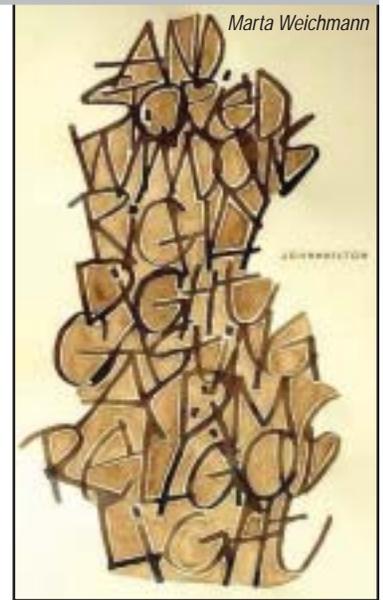
The recipe for the gesso includes slaked plaster or calcium sulfate DI-hydrate, water, white lead (not nearly so scary as commonly promoted, according to Peter), rock candy (yes!), glue and a pinch of Armenian bole or other coloring. The dry ingredients are mixed first, then a little water is added, then the glue. After several steps of thorough mixing, the liquid gesso is poured onto a flat surface in button shapes to dry and placed in a dust free location such as a drawer. After drying, the buttons can be broken up into a small container to be reconstituted with water for applying to paper/vellum for laying loose-leaf gold.

Even though I've had workshops in which we laid gold using the PVA and the gesso, I'm still a rank beginner because I've done it so rarely. I've only used it on one finished piece. Personally, I found the Liquitex method to be quite a challenge. It was difficult to get the base smooth. If the base isn't smooth, the gold just accentuates the defects. Also, I had trouble getting the edges of the design to be crisp and even.

I had much better luck with the gesso being smooth and crisp, but didn't get the gold on soon enough apparently, because it wasn't sticking well. We watched Peter do it several times which certainly helps. Even so, several of us struggled.

I am glad I took this workshop and most grateful for the scholarship. In closing, I'd like to say that those of us who struggled shouldn't be disappointed in the results of our gilding attempts any more than a 5 year old should be disappointed that they can't pick up a bicycle and start riding immediately without falling down. After all, several of us in the workshop were beginners. Peter gave us lots of helpful information and tips. We took notes and pictures and will have those to draw on in years to come as we progress. We just need to get back on the bike again and keep peddling!

Peter says that the hardest part of gilding is writing the letters because "gilding is a series of small, humble skills, but writing is a huge skill." I must remind myself of this! Thank you to Peter for three terrific days of instruction (as always!) and to Angie for all her hard work in arranging it.



*Ruling pen, walnut ink & great design  
Background art by Paul Siegel*

Many thanks to Lisa Herschelman & Carol Scott for collaboration on this article and thanks also to Marta Weichmann for serving as "photographer of record".

*The editor*



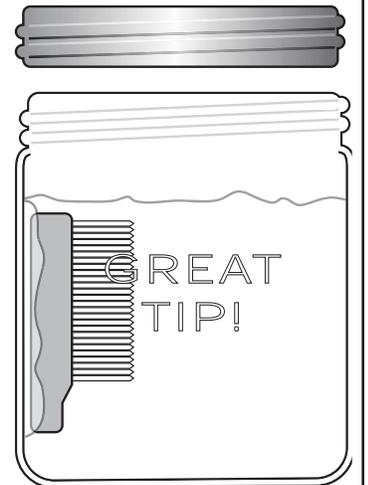
## STILL "ENVELOPING" AFTER ALL THESE MONTHS!

Another three months of envelopes filled the tables as dozens of "postal" artists showed off there "sends & receives". One thing's for sure... the post office and letter carriers were treated to some real "eye candy" from the members because of these card exchanges! We look forward to continuing these later in the year I'm sure!



### "Happa-Skappa"

A handy nib cleaning tool made from a small jar with a watertight lid. Cut the head off an old toothbrush and affix it to the inside of the jar with waterproof acrylic glue, such as glue used for aquariums-let set 24 hours. Fill with water, a couple drops of ammonia and a bit of dish detergent and "scrub" your nibs completely clean!



## COOKBOOK

Paula is working hard to compile a wonderful cookbook for fundraising and perhaps sale at the 2005 International Calligraphy convention and she needs your recipes! You can download as many as you want to share via the internet using Microsoft Word or just type them in your e mail and send to Paula.

*pvanwagoner@prodigy.net* or 6622 Leameadow, Dallas, TX 75248.

### COOKBOOK ART DEADLINE

JUNE 15, 2003

**Dividers, covers & quotations –  
Send them via “snail mail” to Paula**

If you can't remember what you're signed up for, see the “dividers” list below. **REMEMBER cover & dividers COLOR!**

Front and Back Cover . . . . .	Angie Vangalis
Appetizers . . . . .	Peggy Dawson
Soup . . . . .	Dick Mussett
Beverages . . . . .	Terry Porter
Breads . . . . .	Brenda Holcomb
Desserts . . . . .	Donna Sabolovic
Beef and Pork . . . . .	Janell Wimberly
Seafood . . . . .	Harriet Moore
Vegetables . . . . .	Jeri Wright
Pasta and Casseroles . . . . .	Donna Sabolovic

We still have some titles unclaimed – they are: **Salads, Chicken & Turkey, Breakfast and Miscellaneous**

Divider / cover art size: 7 x 10” - leave at least 3/4” on left for binding and 1/2 - 3/4” border / Quotations - black & white, size not applicable, they will be sized to fit.)

## MEMBERSHIP

**IF YOU HAVEN'T RENEWED YOUR MEMBERSHIP  
IT'S NOT TOO LATE!**

If you noticed a **RED DOT** on the front of your newsletter, your dues are due. You can send your **\$25** for single, or **\$30** for family membership to membership chairman, *Linda Harrison*, 1529 Bardfield Av., Garland, TX 75041

**WONDERFUL ART! BEAUTIFUL LETTERING!  
UNIQUE CLIENT JOBS!**

All these things whether doodles, finished projects, aspiring art pieces or just letters for fun can be brought to meetings to compete for

**CALLIGRAPHY OF THE MONTH!**



Check out the “new & improved” Kaligrafos website at

**[www.kaligrafos.com](http://www.kaligrafos.com)**

**If you are freelancing and wish to list your name on the site, contact Jan Ensminger & send info and a photo she can post.**

*(jan.ensminger@eds.com)*

## FALL EXHIBIT

**September 13 - October 4  
Farmer's Branch Library**

**Another opportunity to “scribe your stuff” - show off that Retreat Journal, book or calligraphic masterpiece. There is no theme for this exhibit so the sky's the limit!**

**Bring your art to the September Meeting  
SATURDAY, SEPTEMBER 13**

**OR contact Donna or Harriet to arrange for pick up.  
Harriett (972) 612-2101 / Donna (972) 234-3748**

**The exhibit will be hung on September 13**

**Yeeka! - 2005  
The Year for Dallas, Texas!**

Dallas has been named as the host city for the International Calligraphy convention in 2005. We're proud to have this opportunity and look to our members and Director, Angie Vangalis to lasso one round-up of a conference!

Let's get ready for

**Calligraphic Legacies 2005**

25th International Conference of the Lettering Arts.

Contact Angie (*avgraphics@earthlink.net*) if you want to help or have special skills you know can be used.

Our web site is being constructed by James Ivey. Watch the newsletter for the “grand unveiling”.

*Conference will be held at Texas Women's University*

SATURDAY, JUNE 14, 2003 / 9:30 STARBOOK WORKSHOP

**NO MEETING FOR JUNE, BUT...**  
**Jeri Wright presents - how to make the**  
**★ ★ ★ STAR BOOK ★ ★ ★**



*If still interested in taking this class, call Jeri to make arrangements.*



**ONLY \$20**

Beginning at 9:30 am till 4 pm  
Irving Center for the Arts @ Jaycee Park  
2000 Airport Freeway (183)

*Materials are supplied except  
bone folder and metal straight-edge*

**NO JULY MEETING - But August will be  
the Organizational meeting!**

**MONTHLY MEETINGS:** (business & program) are open to the public and are held on the 2<sup>nd</sup> Saturday of each month. / **MEMBERSHIP:** Open to anyone with an interest in letters. Annual dues are \$25 for individual - payable April 1st. Direct inquires to Carol Scott (972) 675-4569 / **NEWSLETTER CONTRIBUTIONS:** Direct articles, pictures, art or ads to Janell Wimberly / 2621 Pin Oak, Plano, TX 75057 / (972) 519 1099 or fax (972) 519 1040 E mail to [jwimberl@flash.net](mailto:jwimberl@flash.net). Articles may be faxed or submitted as standard mail or digital files (Quark, PageMaker, Word, or as text in an e mail) send graphics as jpegs, tiffs or EPS files (Illustrator). Deadline for submission of articles and news is the 3<sup>rd</sup> Saturday of the month prior. / **KALIGRAFOS** is published 10 times annually. Publication of any article or advertisement does not imply endorsement by the guild or its officers. Direct all other inquires, general mailing and newsletter exchanges to: Kaligrafos, 422 Provincetown Richardson 75080. © 2002, *Kaligrafos The Dallas Calligraphy Society*. **No reprints without permission.**

ADVERTISEMENT OF ITEMS FOR SALE BY MEMBERS CAN BE POSTED IN THE NEWSLETTER IF SPACE PERMITS. A fee of 10% of any sales thru newsletter or at meetings must be made to Kaligrafos. Contact newsletter editor at address/phone above for information or to place an advertisement

*Kaligrafos*

THE DALLAS CALLIGRAPHY SOCIETY  
422 PROVINCETOWN • RICHARDSON, TX 75080

**EXPERIMENT!**

○ If there's a RED DOT - Your membership dues are due!



Paper, Ink, Tools & Hints