



JANUARY 2010 NEWSLETTER  
VOLUME 31 | ISSUE 5

### In Celebration of Calligraphy

January 9-30, 2010  
Manske Library  
13613 Webb Chapel  
Farmers Branch

This is our first exhibit celebrating Kaligrafos' 30th Anniversary! The Exhibit is open to all Kaligrafos members and to any work from our thirty years.

## Newbie Workshop

**Lombardic Capitals**  
Saturday, January 23, 2010  
9:00 am until 12:00 noon  
North Central Division Police Station  
(map on page 4)

Linda Jones teaches this decorative art deco style hand.

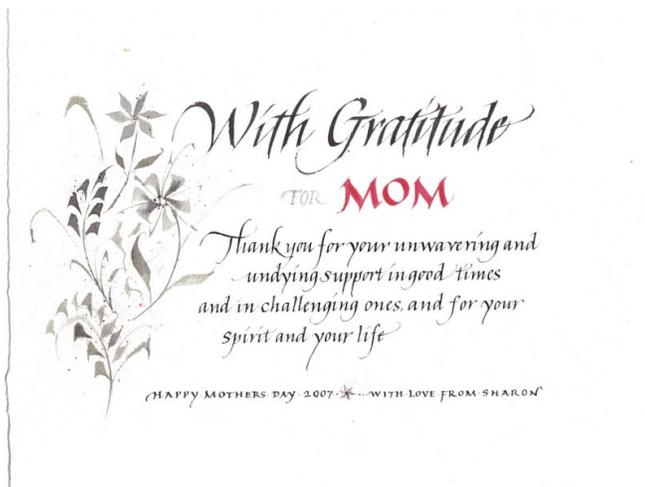
## Sharon Zeuglin

THE MANY FACES OF ITALIC  
February 20, 21 2010  
Irving Center for the Arts  
(Jaycee Park in Irving)  
See page 16



David Harris in his book, *The Art of Calligraphy*, describes Lombardic Capitals as built-up letters characterized by curved stems and distinctive monoline serifs. Lombardic Capitals form the basis for many Versals and the amount of embellishment and decoration is up to the scribe's imagination.

Come and bring your imagination!





[www.kaligrafos.com](http://www.kaligrafos.com)  
January 2010  
Volume 31 Issue 5

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by Kaligrafos,  
The Dallas Calligraphy Society

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# President's Letter



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

It is always amazing how quickly the days go by from November to January. I always have many ideas in mind, but only get a few accomplished. January is my favorite art month because the rush of the holidays is past and the new year is not yet full of commitments. I hope that you have a break for art and commit to set aside some time every week or month just for yourself to create art. Now is also a great time to plan your additional training for the year such as the annual conference, *Odyssey 2010* (page 12), held in Boston this year. We have a couple of workshops in Dallas such as our Newbie Workshop on January 23rd to experience Lombardic Capitals.

February 20-21 will have Sharon Zeugin here to teach the many faces of Italic.

With the new year I hope that you are ready to be challenged by something new this year. January brings Janell Wimberly to share with you tips and techniques for writing "on the dark side". A dark background can really make your lettering pop. She has an incredible wealth of knowledge and experience that you do not want to miss so plan to be at the January meeting on the 9th. John Neal has again offered a copy of *Bound & Lettered* to the members at the January meeting. Don't miss this winter treat.

After the meeting we will be setting up the exhibit at the Manske Library. Don't forget to bring your art for exhibit. If you have free time, plan to help set up after the meeting. You should have already turned in the information to Bonnie Hoffman. Thank you Bonnie for organizing the exhibit.

Betty Barna shared techniques for embroidery on paper at the November meeting. They were beautiful and not nearly as difficult as they look. Perhaps you were able to incorporate the technique into your holiday cards. Thank you Betty for a great presentation

Don't forget your Q and A letters of the month. Any size lettering up to 6" square and any technique. Ultimately, they should be framed at 6" square finished. Try a style that you admired in a recent *Letter Arts Review* or *Bound & Lettered*. It is easy to experiment when it is only one letter.

Lastly, it is time to be thinking of the annual Valentine card exchange and party. Create a hand made valentine to exchange and set the date on your calendar: February 13th.

This will be our "Big 3-0" for Kaligrafos. Do I hear a theme here?

Sherry Barber



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## 2009-2010 Kaligrafos Kalendar

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### · General Meetings 2009-2010

<b>January 9</b>	9:30 am	<b>Come over to the Dark Side: Lettering on Dark Surfaces</b> - Janell Wimberly - N. C. Div. Police Station
<b>February 13</b>	9:30 am	<b>Annual Valentine Social and Kaligrafos 30th Anniversary Party</b> - Home of Sherry Barber
<b>March 13</b>	9:30 am	<b>Iris Folding</b> - Catherine Burkhard - North Central Division Police Station
<b>April 10</b>	9:30 am	<b>Color Theory</b> - Kathy Setina - North Central Division Police Station
<b>May 8</b>	9:30 am	<b>Flourishing Techniques: Making a Statement</b> - Marie Adamson - N. C. Division Police Station

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### · Board Meetings 2009-2010

<b>January 24</b>	3:00 pm	<b>Kaligrafos Board Meeting</b> - Home of Betty Barna
<b>March 28</b>	3:00 pm	<b>Kaligrafos Board Meeting</b> - TBD

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### · Newbie Workshops 2009-2010

<b>January 23</b>	9:00 am	<b>Lombardic Capitals</b> - Linda Jones - N. C. Division Police Station
<b>April 17</b>	9:00 am	<b>Learning Parallel Pen</b> - Donna Sabolovic - TBD

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### · Kaligrafos Workshops 2010

<b>February 20,21</b>	9:00 am	<b>The Many Faces of italic</b> - Sharon Zeugin
<b>June 5,6</b>	9:00 am	<b>Marbling</b> - Betty Barna and Rick Garlington
<b>October 23,24</b>	9:00 am	<b>TBD</b> - Annie Cicale ( <i>tentative</i> )

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# January Meeting Place



North Central Division Police Station  
6969 McCallum Blvd # A  
Dallas, TX 75252-5990  
(214) 670-7253  
The POLICE SUBSTATION AT  
HILLCREST AND McCALLUM (NE Corner)

Jan. 9 - Meeting/Program  
10 AM - 12 Noon (early birds at 9:30 AM)

Kaligrafos is on the list for the same meeting room for all the 2010 meetings (except the February meeting). The room is actually booked from 9 AM until 12 to allow us to be early.

## Local Classes

### Beginning Italic Calligraphy\* \$100

Wed Evenings Jan 20, 27, Feb 3, 10  
6:30 to 9:00

OR

Thu Mornings Jan 21, 28, Feb 4, 11  
10:00 to 12:30

Stamp Asylum reserve at 972 596-1224

Donna Sabolovic [dsabolovic@sbcglobal.net](mailto:dsabolovic@sbcglobal.net)

### Spring Flat Brush Florals\* \$100

Wed Evenings March 3, 10, 17, 24  
6:30 to 9:00

OR

Thu Mornings March 4, 11, 18, 25  
10:00 to 12:30

Stamp Asylum reserve at 972 596-1224

Donna Sabolovic [dsabolovic@sbcglobal.net](mailto:dsabolovic@sbcglobal.net)

### Private Lessons

\$30/Hour

Winter & Spring

flexible hours

My studio in Sachse

Contact: Carol Scott

[www.carolscalligraphy.com](http://www.carolscalligraphy.com)

### Workshops taught by Janell Wimberly

[www.jkwimberlydesign.com/Workshops.html](http://www.jkwimberlydesign.com/Workshops.html)

### Card Making Classes

\$5

2nd Tuesdays 7:00 PM to 9:30 PM

At 6805 Oak Falls Dr, McKinney, TX 75070

3rd Saturdays 9:30 AM to 11:30 AM

At THEO - <http://theosonline.org/Location.htm>

Beverly Stewart, Instructor

214/551-5782

[beverlystewart@gmail.com](mailto:beverlystewart@gmail.com)

Come have a little paper "fling" before you get bogged down in all the homework papers! Bring your own scissors and adhesives. If you make a Stampin' Up! purchase, the class is free. As always there is no pressure to buy. Come, make cards and have fun!

## Class Descriptions

### \*Beginning Italic calligraphy

Italic lettering is a modern writing system derived from 16th century letterforms that began in Italy and later used in Europe.

You will learn the basics of the Italic Calligraphy using a chisel edge pen. Holding the pen at a 45 degree angle,

you will create a flowing hand that is beautiful and very readable.

Italic calligraphy is often used in greeting cards, invitations, scrap booking, journaling as well as the more formal framed art pieces such as quotations, sayings and poems.

You will need a 3.8mm parallel pen and a set of cartridges.

Email Donna [dsabolovic@sbcglobal.net](mailto:dsabolovic@sbcglobal.net) if you need a pen

### \*Spring Flat Brush Florals

Learning manipulations with the flat brush to master various strokes that can be put together to create beautiful spring and summer flower forms as well as other decorative shapes.

These creations can add delightful touches to your calligraphy, used alone as beautiful paintings or embellishment for greeting cards, scrapbooks or journals.

At the end of the class sessions, we will make greeting cards from our practice flowers and decorative shapes.

You will need:

1/2 inch flat brush: Winsor Newton series 995 recommended

Watercolor pans: a Prang set is inexpensive with wonderful pigment or the "Paint Disk" portable round watercolor set

Optional Supplies: 1/4 inch flat brush, #1 or #2 liner brush

Email Donna [dsabolovic@sbcglobal.net](mailto:dsabolovic@sbcglobal.net) if you need any of these supplies

# Announcements

## January New Year Sale

Do you have tools, paper or supplies you bought but no longer use? Do you have some calligraphy work that needs a new home?

You are all welcome to bring your crafts, calligraphic or not, and set them up for sale at the November meeting. Clearly mark them with the price and your name.

Ten percent of your sales support the guild.

## Show and Share

Please bring any new work you have to show whether in process or complete and share it with us. You may also ask for suggestions from the crowd but this is not required. Input from others can get the creative juices flowing again.

## Membership Dues

2009-2010 Membership Dues are payable at the meeting. \$25.00 Single/\$30.00 Family.



Once again John Neal Bookseller has graciously offered a copy of Bound & Lettered to each member attending the January 2010 meeting. If you look very closely, you might even find one of our own in this issue.

### Library Books

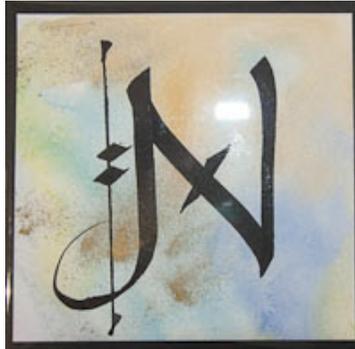
Library Books are due at each regular meeting of Kaligrafos. Resolve now to bring your library books back to our first meeting of the new year on January 9.

You might also want to hop over to The Library Thing at <http://www.librarything.com/catalog/Kaligrafos> and pick some books to check out this month. Send Tom your selections at [library@kaligrafos.com](mailto:library@kaligrafos.com) so he can bring the books you want to the meeting.

## Southwest Calligraphy Member Guilds

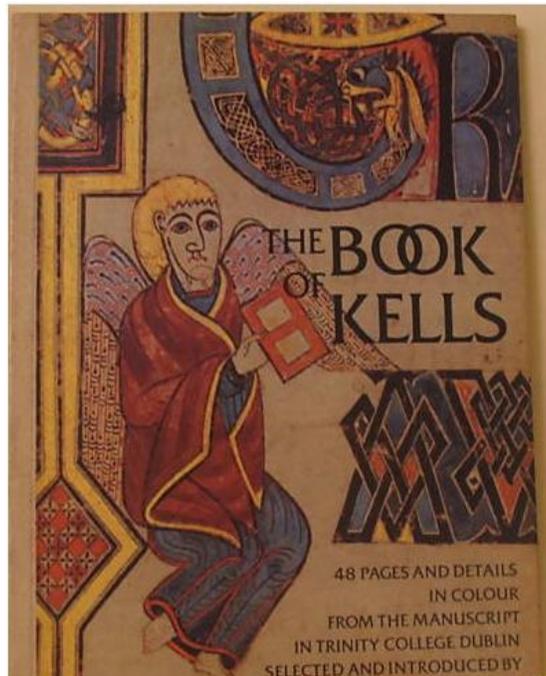
Kaligrafos	Dallas, TX	<a href="http://www.kaligrafos.com">www.kaligrafos.com</a>
Fort Worth Calligrapher's Guild	Fort Worth, TX	<a href="http://www.fortworthcalligraphersguild.com">www.fortworthcalligraphersguild.com</a>
Sooner Scribes	Oklahoma City, OK	<a href="http://wimgo.com/events/27940/sooner-scribes-calligraphy-guild">wimgo.com/events/27940/sooner-scribes-calligraphy-guild</a>
Calligraphy Guild of Oklahoma	Tulsa, OK	<a href="http://www.orgsites.com/ok/calligraphytulsa">www.orgsites.com/ok/calligraphytulsa</a>
Capital City Scribes	Austin, TX	<a href="http://www.ccscribes.com">www.ccscribes.com</a>
Houston Calligraphy Guild	Houston, TX	<a href="http://www.calligraphers.org">www.calligraphers.org</a>
San Antonio Calligraphy Guild	San Antonio, TX	<a href="http://www.sanantoniocalligraphy.com">www.sanantoniocalligraphy.com</a>
Waco Calligraphy Guild	Waco, TX	<a href="http://www.wacocalligraphyguild.bravehost.com">www.wacocalligraphyguild.bravehost.com</a>
New Orleans Lettering Arts Association	New Orleans, LA	<a href="http://www.neworleanscalligraphy.org">www.neworleanscalligraphy.org</a>
Texas Lettering Arts Council (TXLAC)	Dallas, TX	<a href="http://txlac.org">txlac.org</a>

# Letter Challenge



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# Book of the Month

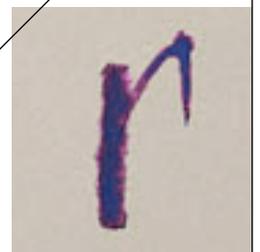


**Author: Peter Brown**  
**Title: The Book of Kells**  
**Ranking: 5 Stars**



For those not wanting to take the trek to Trinity College in Dublin to lay eyes on the Library's most famous manuscript; fear not as you can get a glimpse in our own library. Never mind that the manuscript is in Latin as the sheer beauty of the writing and illustrations speak volumes! All 4 gospels are represented: Matthew, Mark, Luke, and John. This is one of the more difficult manuscripts to study as there are 680 pages and even this book, as most, only show the most famous illustrations. Great background information is given on the history of the book and how its origin came to be. There are far more illustration plates than text in this book. This is a must read for anyone who likes illumination or wants to re-ignite the flame of creating their own illustrated masterpiece.

.. Thomas Burns



# Paper Weight and Size - What Does It Mean?

Which is thicker 80 lb Bond or 80 gsm? What is the difference between a letter size sheet of paper and an A4 sheet of paper? What difference does it make a if I use 60 lb Bond or 60 lb Book paper?

## Pounds, gsm, Bond

In general, paper weight tells you how thick a sheet of paper is. There are several different measurement systems developed over the years that are in common use. If you find paper described in a system you are not familiar with it would be handy to convert it to something familiar before getting something too thick or too thin.

You might think that if you simply know the paper you want is 20 lb paper that you know what to expect. But did you know that you also have to know the Grade of the paper (this means the basis size of the paper not how smart it is)? What is meant by 20 lb anyway? When you refer to 20 lb Bond you are really saying that the "basis weight" of the paper Grade known as Bond is 20 pounds. However, if you think that 20 lb Text paper is the same then think again. It is not the same thickness because Text is a different Grade than Bond with a different base size (see chart).

## Too Much Information

Here are more details in case you cannot get to sleep. Papers are classified with a Grade and identified by their basis weight.

Grade is a category determined by end use, size, weight, and even pulp composition. Each Grade defines standard dimensions for a sheet used to calculate the basis weight, i.e. the weight of 500 sheets of paper (one ream). One ream of Bond Grade paper with the basic size of 17" x 22" per sheet weighs 24 lbs while one ream of Text Grade paper with the same thickness weighs 60 lbs because the basic size is larger at 25" x 38". So 60 lb Text is the same thickness as 24 lb Bond? Yes, it is! Confusing, huh?

This is one reason why other standards have developed. The standard measure of the metric world is grammage or gsm (grams per square meter). One advantage to the gsm measurement is that it is not tied to a basis weight. Gsm expresses the weight of one square meter of paper in grams. Therefore 60 gsm is the same thickness for ANY kind or Grade of paper.

## Size

Sizes of paper are confusing, too, especially art paper which is based on historical names for the original parent sheet. And the sizes used for basis weight are not necessarily the *finished* size of the

paper when you buy it but refers to the size of the mould used to make the paper, which has a tendency to shrink. Even if you know paper names, not many of us can convert inches to millimeters in our head. Which is larger, an 8.5" by 11" piece of paper or a 216 mm by 279 mm piece? (They are the same size.)

The A Series, the B Series and ISO Paper Sizes are the standard paper sizes in the metric system. An interesting feature of the A, B and ISO paper sizes is that each size maintains a constant width-to-length ratio of 1:1.414 (no, this is NOT the Golden Ratio which is 1:1.618, but it is still special as explained later). Cut a sheet of A0 in half and you get two sheets of A1. Cut A1 in half and get two sheets of A2, etc.

Historical art and book paper sizes are also determined by cutting the parent sheet in half and then half again however the ratios do not remain constant. (*The article on Metric Paper, page 11, has more details.*)

## Other Characteristics

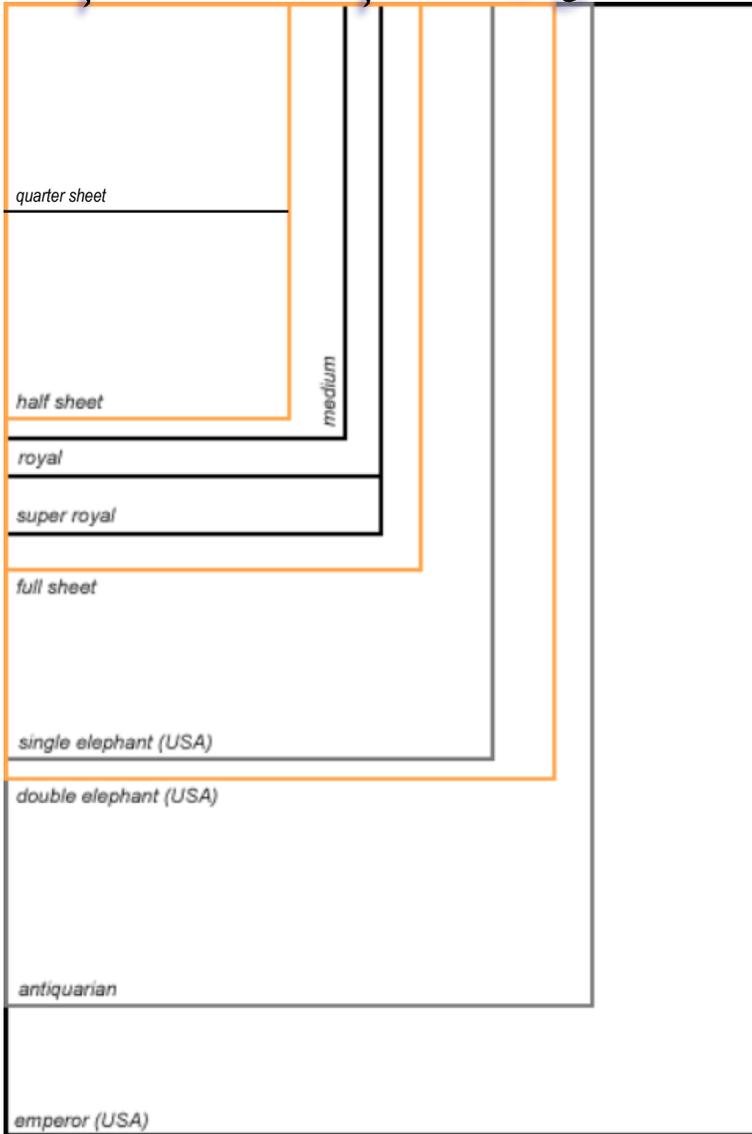
Paper has many other characteristics that you need to consider such as grain and finish and tooth but size and weight will be enough to deal with for one month. If you think paper is confusing, we could discuss things made out of paper such as envelopes.

## Charts

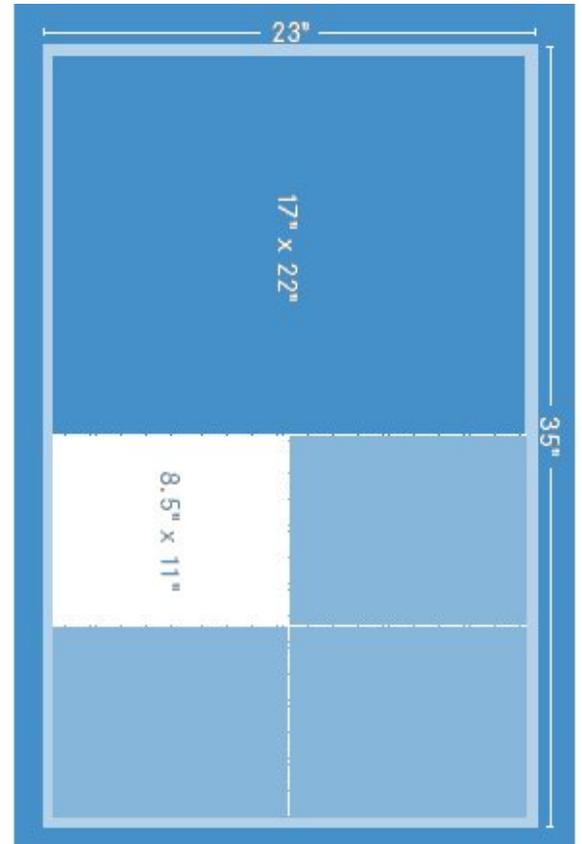
Hopefully, one of the following charts will be useful the next time you need to select an unfamiliar paper.

PAPER GRADE	BASIC SIZE	ABBREVIATIONS	NOTES
Writing, Bond	17" x 22"	W (Writing), Laser, lb.	Originally applied to cotton-content paper for printing stationery, bonds and legal documents.
Text	25" x 38"	T	Popular weights used for text pages in books or booklets.
Cover	20" x 26"	C	Heavier papers used for covers of books or booklets or stand alone pieces such as pocket folders.
Bristol	22.5" x 28.5"		Made by pasting or laminating two text weights together to form a stiff cover sheet. Named for Bristol, England, where paper was first made.
Double Thick Cover, Cover Bristol	20" x 26"	DTC and CB, respectively	Made by pasting or laminating two papers, either text or cover, to form a very thick, stiff sheet.

# Imperial Paper System



# Text/Bond Paper



# Watercolor Paper

Name	Inches	Centimeters	Ratio (W/H)	Ratio (H/W)
Quarter Sheet	11 x 15	28 x 38	1.36	0.74
Crown	15 x 20	38 x 51	1.33	0.75
Half Sheet	15 x 22	38 x 56	1.47	0.68
Demy	17 1/2 x 22 1/2	44 x 57	1.29	0.78
Medium	18 x 23	46 x 58	1.28	0.78
Royal	20 x 25	51 x 64	1.25	0.8
Elephant (UK)	20 x 27	51 x 69	1.35	0.74
Super Royal	20 x 28	51 x 71	1.4	0.71
Full Sheet (Imperial)	22 x 30	55 x 76	1.36	0.74
Single Elephant (USA)	25 3/4 x 40	64 x 102	1.6	0.63
Double Elephant (UK)	27 x 40	69 x 102	1.52	0.66
Double Elephant (USA)	29 x 41	74 x 104	1.41	0.71
Antiquarian	31 x 53	79 x 135	1.71	0.58
Emperor (USA)	40 x 60	102 x 152	1.5	0.67

# Paper Weight Conversion Chart

Art Paper	Bond Ledger (lb)	Text, Book, Offset (lb)	Cover (lb)	Tag (lb)	Index (lb)	Bristol (lb)	European Metric Grade (grams/sq meter)(gsm)	Points (pt)	Millimeters
* lbs = gsm	3.76	1.48	2.704	1.627	1.808	2.19			
* gsm = lbs	0.266	0.676	0.37	0.615	0.553	0.457			
	16	40	22	37	33	28	60.2	3.2	0.081
	18	45	24	41	37	31	67.7	3.6	0.092
Standard 20lb bond Copy Paper	20	50	28	46	42	34	75.2	3.8	0.097
Standard 24lb bond Inkjet Paper	24	60	33	56	50	41	90.3	4.8	0.12
Zerkall Book White, Canson Ingres, German Ingres	27	68	37	61	55	46	100.6	5.3	
	28	70	39	64	58	48	105.4	5.8	0.147
	29	73	40	62	60	50	109.1	6	0.152
	31	80	43	71	64	53	116.6	6.1	0.155
Niddeggen, Frankfurt, Arches Text Wove, Arches Text Laid	32	81	44	74	66	55	119.9		
Burga	35	90	48	80	74	60	131.7	6.2	0.157
	36	90	50	82	75	62	135.5	6.8	0.173
	39	100	54	90	81	67	146.7	7.2	0.183
	40	100	56	93	83	69	150.5	7.3	0.185
Pergamenata	43	110	60	100	90	74	161.8	7.4	0.188
	44	110	61	102	92	76	165.6	7.6	0.193
	47	120	65	108	97	81	176.8	8	0.198
Arches HP, CP 90lb	49	125	68	114	102	85	185		
	53	135	74	122	110	91	199.4	9	0.216
	54	137	75	125	113	93	203.2	9	0.229
	58	146	80	134	120	100	218.2	9.5	0.234
Pergamenata Heavy	61	155	85	141	127	105	229.4		
	65	165	90	150	135	112	244.6	10	0.241
Stonehenge, Arches Cover Black	67	170	93	156	140	115	252.1	10.5	0.25
	72	183	100	166	150	124	270.9	12	0.289
	76	192	105	175	158	131	286	13	0.33
Arches HP, CP 140lb	80	203	111	184	166	137	300.4		
	82	208	114	189	170	141	308.5	14	0.356
	87	220	120	200	180	143	312	16	0.38
	105	267	146	244	220	176	385.1	18	0.445

*This chart is derived from multiple sources and hopefully gives reference for many common paper grades and weights.*

## Do It Yourself

The two rows labeled \* lbs = gsm and \* gsm = lbs are particularly useful because these factors will allow you to approximate paper thickness for yourself if you know the paper grade you are converting to or from. For instance to convert 75 gsm paper to Bond use the 0.266 factor found under the Bond/Ledger column on the \* gsm = lbs row and multiply  $75 * 0.266$  to get 20 lb (19.95 rounded). Going the other way, if you have 60 Text and need the gsm multiply  $60 * 1.48$  to get 89 gsm.

(yes, the chart has 90.3 for 60 lb text, remember that the factors are for an approximation)

# Metric Paper

Historical paper sizes are not based on a rational, consistent mathematical relationship between one size and the next. Several attempts at this have been made. One example comes from the French Revolution but this did not take hold, although a new cutting instrument was devised that would also prove useful for cutting paper. At the end of the 19th century, a Nobel Prize-winning German chemist, Wilhelm Ostwald (1853 – 1932), proposed a series of paper sizes based on an initial size of 1 cm by 1.414 cm. Each larger size is defined by alternately doubling the previous size's length or width ( $1.41 \times 2$ ,  $2 \times 2.83$ ,  $2.83 \times 4$ , and so on) and remains proportional to all other sizes. The somewhat surprising preservation of the proportions is due to the ratio 1:1.414 used for the width and length of the base size. This works because 1.414 is the square root of 2 and if you want to prove it algebraically be my guest (solutions are on the Internet.) But Ostwald's paper size series failed to take hold, too. But his work would become useful.

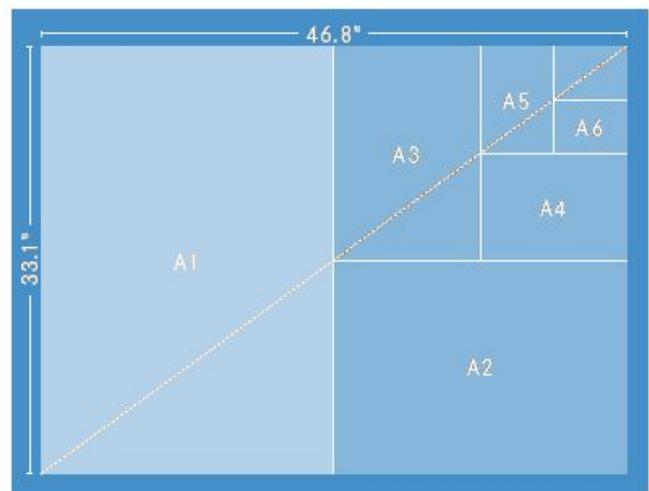
Walter Porstmann (1886 – 1959), a former student of Ostwald, working at the Normenausschuss der Deutschen Industrie had a key insight: that paper sizes are more a matter of area rather than linear dimensions. Therefore a base size ought to be based on unit *area* instead of the *length* of sides. He chose a sheet with an area of one square meter for his standard and used the 1:1.414 ratio he learned from Ostwald to determine the length of the sides, 841 mm by 1189 mm, rounded to the nearest mm. This is the size we now know as A0. Porstmann realized that creating additional sizes by doubling was unnatural and instead defined additional sizes by cutting the previous size in half, like is done with real sheets of paper.

The German standards organization published a standard (DIN 476) in August 1922 developed from Porstmann's ideas. This series of sizes became popular in Germany for technical drawings. Following Germany's lead, other countries began to adopt this standard: Belgium in 1924, the Netherlands in 1925, the Scandinavia nations by 1930, the USSR in 1934, Italy 1939, etc. In 1961 the International Organization for Standardization (ISO) published their recommendation ISO/R 216, "Writing paper and certain classes of printed matter - Trimmed sizes", which adopted the DIN standard for the A and B series of paper sizes. In 1975 a formal ISO standard was issued for trimmed sizes of writing paper for administrative, commercial, and technical use, and for use in forms, catalogs, and so on.

The following tables and illustrations will help you understand metric paper standards.

.. Randy Stewart

<i>"A Series" Metric Paper Sizes</i>			
A#	Size (in.)	Size (mm)	Area (m <sup>2</sup> )
A0	33.1 x 46.8	841 x 1189	1.0
A1	23.4 x 33.1	594 x 841	0.5
A2	16.5 x 23.4	420 x 594	0.25
A3	11.7 x 16.5	297 x 420	0.125
A4	8.3 x 11.7	210 x 297	0.063
A5	5.8 x 8.3	148 x 210	0.031
A6	4.13 x 5.83	105 x 148	0.016
A7	2.91 x 4.13	74 x 105	0.008
A8	2.05 x 2.91	52 x 74	0.004



10-35 gsm	tissue paper
35-70 gsm	lighter textweight
70-100 gsm	medium textweight
100-120 gsm	heavy textweight/light cardstock
120-150 gsm	regular cardstock
150-200 gsm	heavy cardstock
>200 gsm	super heavy cardstock

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# Kaligrafos

At the November meeting, we continued our Letter Challenge! Each month, we continue to choose multiple letters for you to design and interpret in any way that you like. You do not have to do all the letters chosen. No rules, just one guideline...the finished size should be 6 by 6 inches.

## Letter Challenge

That's it! Try out new techniques, materials, or styles. Be creative with color. Bring your design to the next meeting to display in our informal "letter gallery".

The letters for November/December are Amazing "A"s and Quaint "Q"s.

A Q

...Julie Yuhanna

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The logo for Odyssey 2010 features the word "Odyssey" in a stylized, blue, calligraphic font. Below it is a blue silhouette of a ship's hull with a white mast and sail. The year "2010" is written in a decorative, circular font below the ship.

2010  
30th International Gathering of Letter Artists

**Letter,  
Learn,  
Experience.**

July 24 – July 31, 2010  
Stonehill College, Easton MA USA

For Information and registration  
visit our website

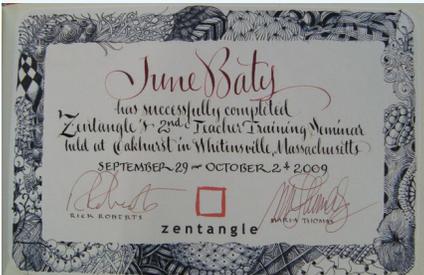
[www.2010CalligraphyConference.com](http://www.2010CalligraphyConference.com)

Registration for Odyssey 2010, the 30th International Gathering of Lettering Artists has begun. See all the details by clicking the "registration" button at the web site [www.2010calligraphyconference.com](http://www.2010calligraphyconference.com).

Odyssey 2010 also announced a scholarship fund designed to bring several young people to Odyssey 2010 to experience a week of lettering. Donations may be made by check payable to "2010 Calligraphy Conference" with 100% of the money collected used for scholarships. Please note on the check that it is for scholarship. If you would like a receipt of your donation for tax purposes, please include your name, address and email information and we will send one to you. If you know of any potential candidates, please let us know and we'll send you scholarship application information when it is published.

Odyssey 2010 is an umbrella organization of Masscribes Inc., a 501(c) 3 charitable organization. All donations are tax deductible to the full extent of the law.

Congratulations to June Baty on successfully completing the Zentangle Teacher Training Seminar recently!



# Harvey's Helpful Hints



## No Scales

Don't have a scale to weigh that envelope? Try this: onto a 12" ruler place 5 quarters on the 3" mark and set the ruler at 6" on a pencil. Center the envelope on the 9" mark. If it balances this will determine if the envelope requires one ounce postage – if it doesn't balance add more postage.

## Practice

When practicing do a row or two of a quote instead of the alphabet. Approach your practice as if it were the real thing – this will make your final piece much easier.

## See

The most important thing we can do to improve our skills is to learn to see. It's true "we are

what we eat", but as calligraphers and designers we are what we see.

## Dry Gouache

If that tube gouache has become thicked, place the closed tube in a container with warm or hot tap water to make squeezing easier. This might loosen the cap also.

## Containers

Don't know what to do with your old transparent VCR containers? Use them to transport pencils, pens, nibs, tubes of gouache, etc.

## Tooth

Try a light dusting of Bon Ami powder on shiny coated papers (kromecoat, etc.). Wipe off remaining powder. This will give the paper a slight "tooth" for you to write on.



This picture shows the entrance to the Colosseum (Constantine's Arch). Notice the figures carved into the marble. Top center shows the inscription. This archway is truly magnificent as is all of Rome!

Till next month *Plano Harvey*

# January Program

## COME OVER TO THE DARK SIDE

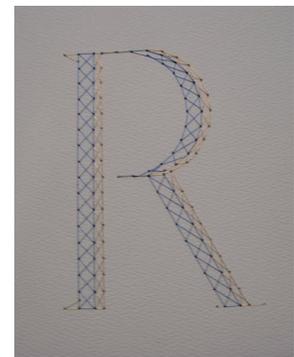
Lettering on Dark Surfaces  
with Janell Wimberly



Do you have a medium that you like to use specifically on dark surfaces, or would you like to try something to see how it might be work on dark paper/surfaces? It can be anything from paint to inks to pencils, etc. Anything that you think might make an interesting mark on a dark surface, bring it to the meeting and we will experiment together. Many heads are better than one - especially when brainstorming art techniques and materials.



A few "DARKSIDE" supply suggestions



# November Program Recap

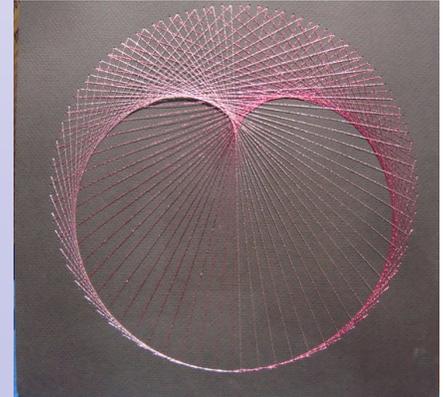
Embroidery on Paper

Presented by  
Betty Barna

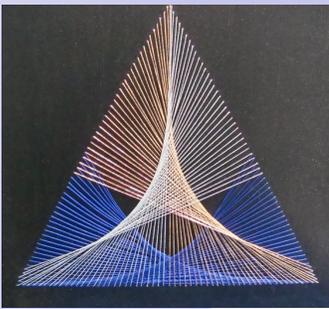
"All old things are new again! This craft came to me again while standing in the check out lane of a local craft store. While we all waited for their computers to come back up, I found a book called 101 Ideas for Embroidery on Paper by Erica Fortgens."

From this humble beginning Betty has created a plethora of Embroidery on Paper items many of which we saw at the November meeting. In the short time members had to play with this technique, it was amazing how many different items were produced from the simple templates

and tips that Betty shared with us. It reminded me of the Spirograph toy I had growing up where small differences in a starting point or skipping over two holes instead of one could make a large difference in the resulting pattern.



- Randy Stewart



## Just a MINUTE

NOVEMBER MEETING HIGHLIGHTS

Regular Meeting - November 14, 2009

Twenty-five members and three guests met at the North Central Division Policy Station on Saturday, November 14. The Holiday Bazaar was a treat with many wonderful pieces of artwork by members available for sale. The Kaligrafos treasury received 10% of the sales. Entry forms for the January exhibit at Manske Library, Farmers Branch, will be available soon. Pieces are to be brought to the January 9 meeting with set-up that afternoon. New library books were available. The October Retreat was a success and the books were on display. The next workshop is February 20-21 on "Many Faces of Italic". Letters of the Month at this meeting were R's and N's, with A's and Q's for January. Pocket calendars were available for sale. Betty Barna presented the program on "Embroidery Techniques for Designing Cards".

-- Catherine Burkhard, Secretary

## Practice Time

In journalism, there has always been a tension between getting it first and getting it right.

Ellen Goodman

Q A

*If God lived on earth, people would break his windows.*  
*Jewish Proverb*

BY THE TIME A MAN REALIZES THAT MAYBE HIS FATHER WAS RIGHT,  
HE USUALLY HAS A SON WHO THINKS HE'S WRONG.  
CHARLES WADSWORTH

*You know you're getting old when  
you stoop to tie your shoelaces and  
wonder what else you could do  
while you're down there.*

George Burns

**Talent hits a target no one else can hit: Genius hits a target no one else can see.**

Everything is funny as long as it is happening to Somebody Else.

**Arthur Schopenhauer**

Will Rogers

When Solomon said there was a time and a place for everything he had not encountered the problem of parking his automobile.

People demand freedom of speech as a compensation of thought which they seldom use.

Soren Kierkegaard

**Bob Edwards**

# Sharon Zeuglin

## Got Rhythm?

Come explore the dance of the pen!  
Play with Italic and learn  
through movement and  
rhythmic, monoline (pencil) exercises  
how to make your letters  
come alive.

• Please bring: Colored pencils.  
eraser & pencil  
Sharpener.  
pad of drawing  
paper.

Also needed black ink or gouache, Mitchell #6, 3 and 2 1/2  
or Speedball #2 and 5

## *Many Faces of Italic*

*February 20, 21 2010*

*9:00 to 4:30*

*Irving center for the Arts Jaycee Park  
Highway 183 and Story Road*

*Fee \$75*

*To reserve your place Send check payable to Kaligrafos*

*To: Donna Sabolovic 422 Provincetown Lane Richardson, TX 75080*

# From the Kaligrafos Mail Bag

Gleanings from newsletters with whom we have a newsletter exchange which are real treats. Check out the issue from the Kaligrafos Library. -- Catherine Burkhard

## Uniquely Ours Sept-Oct 2009

### Write On Calligraphers, Edmonds, WA

Look for informative write-ups about these workshops/classes: "Making Ripples & Waves" with Michael Sull.... "The Wayfaring Line" with Ewan Clayton.... "Writing Music" with Thomas Ingmire... "Drawn Romans" with Ieauan Reese.

## Postcript Dec-Jan 2009/10

### The Calligraphy Society of Victoria Melbourne, Victoria, Australia

As always, chock full of great photos of artwork. Check out the "Helpful Hints" on page 5 about three types of masking methods.

## Bulletin November 2009

### The Washington Calligraphers Guild Merrifield, VA

In a previous issue Marie Lenker was in a photo with fellow members of this Washington Guild. I remembered her as a former Kaligrafos member. In this later issue, on page 7, a photo shows a unique idea of apples for each workshop participant -- Marie had hand-lettered names on leaf-shaped paper pinned to the apples! But all came to light when I

read her article on the next page (p.8), "Calligraphy Heaven and Egg Salad Sandwiches". Yes, she found Kaligrafos as a young mother new to Dallas in 1985...and her calligraphy life was born. An interesting and thought-provoking read about her calligraphy journey.

## November 2009 Nashville Calligraphers Guild Nashville, TN

DON'T MISS the full page of notes on page 6 from a workshop with Valerie Weilmuenster....also the great samples of work done in the class on the following page. The notes by Valerie Cypress are detailed and EXCELLENT. If you want to do gilding or illuminated letters, this should be very, very helpful.

## News Letter November 2009 Fairbank Calligraphy Society Victoria, BC, Canada

This group's newsletters are always good. Be sure and check this issue out and read pages 20-25, written by Georgia Angelopoulos. She has written "Lines of Continuity: Calligraphy Symposium 2009" following her attendance at this event at the University of Sunderland in Great Britain. Sounds like it was an excellent and educational event!

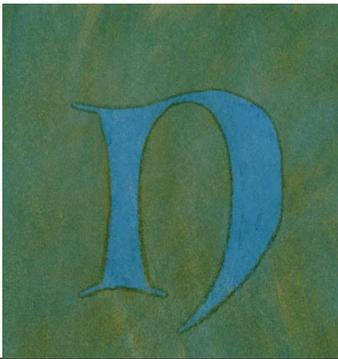
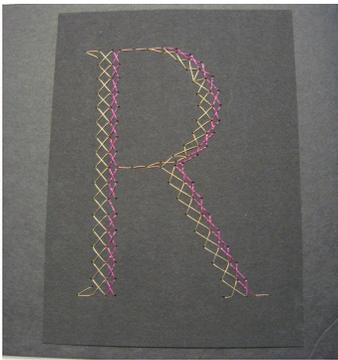
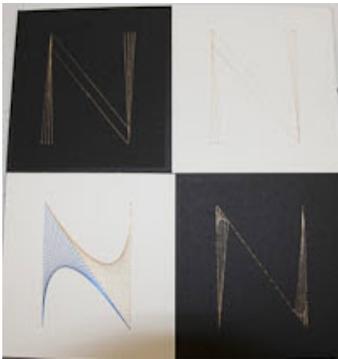
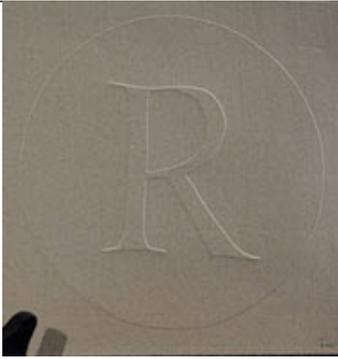


## Web Sites...

Here are a couple of Web sites you might like to check out for ideas for books, boxes, and such -- as found in a bookbinding newsletter:

>[www.handbookbinding.com/html/gallery.html](http://www.handbookbinding.com/html/gallery.html)<

>[www.philobiblon.com/bindorama09/](http://www.philobiblon.com/bindorama09/)



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