

# Bulletin

JUNE 2017



SOUTHERN CALIFORNIA SOCIETY FOR CALLIGRAPHY

POST OFFICE BOX 64174 · LOS ANGELES · CALIFORNIA · 90064-0174

WEBSITE: SOCIETYFORCALLIGRAPHY.ORG

## Calendar of Upcoming Events

### June 2017

- 3, Sat, 1:30 to 4pm  
West LA Regional mini-workshop  
**Judy Shibata "Calligraphy Basics - For Beginners, Brush-Ups & More"**  
Designing Letters Studio  
4032 Marcasel Ave, Los Angeles  
Contact: Barbara or Debra at calligraphywla@aol.com  
Fee \$25 plus \$3 supply fee
- 4, Sun, 11am to 2pm  
**AGM and Pot Luck**  
**Nancy Miller - "The Clutter Bug Attacks the Artist's Studio"**  
Roxbury Park Community Center, Beverly Hills  
Contact Chava Gerber at spacecadet36@gmail.com
- 11, Sun, 4pm to 7pm  
San Gabriel Summer Social & Potluck  
home of Nancy Campbell  
RSVP Nancy haustree@earthlink.net

- 15-16, Thurs & Fri, 9:00am to 4:00pm  
SfC workshop  
**Yves Leterme "Watchful Experimenting"**  
Cal State University, Long Beach  
Contact: Joan Bechtel at tbjb@mac.com

- 17 & 18, Sat & Sun, 9:00am to 4:00pm  
SfC Workshop  
**Yves Leterme "The Pointed Brush"**  
Cal State University, Long Beach  
Contact: Joan Bechtel at tbjb@mac.com

### July 2017

- 8, Sat, 9:30am to 12:30pm  
Non-SfC Sponsored Workshop  
**Kristi Darwick "Pointed Brush Script - Writing Small Letters"**  
Hobby Lobby, Chino Hills  
Contact: Kristi Darwick at KADmiumDesigns@gmail.com
- 15, Sat, 9:30am to 12:30pm  
Non-SfC Sponsored Workshop  
**Kristi Darwick "Pointed Brush Script - Writing Capitals"**  
Hobby Lobby, Chino Hills  
Contact: Kristi Darwick at KADmiumDesigns@gmail.com

- 22, Sat, 9:30am to 12:30pm  
Non-SfC Sponsored Workshop  
**Kristi Darwick "Using Pointed Brush Script"**  
Hobby Lobby, Chino Hills  
Contact: Kristi Darwick at KADmiumDesigns@gmail.com

### August 2017

- 20, Sun, 10am to 2pm  
SFV Regional Program  
**"Tips, Tricks & Techniques"**  
Valley location tba  
FREE but RSVP required  
Contact: Jann Marks calljann@aol.com
- 26 & Sept 9 (two Saturdays, 10am to 4:30pm  
San Gabriel Valley Regional Workshop  
**Carrie Imai "Mastering Italic"**  
Flintridge Retreat Center, Pasadena  
Contact: Jane Kim at SGVWorkshops@societyforcalligraphy.org

### September 2017

- 10, Sun, 12noon to 3:30pm  
WLA Regional Mini-Workshop  
**Jane Shibata "Parallel Pen Flourishes"**  
Santa Monica location tba  
Contact: Barbara or Debra at calligraphywla@aol.com  
Fee \$35 plus \$3 Supply Fee
- 10, Sun, 4pm to 7pm  
San Gabriel Fall Social & Potluck  
at the home of Nancy Campbell  
RSVP Nancy at haustree@earthlink.net
- 30, Sat, 9:00am to 10:00am  
SfC Lecture  
**Connie Furgason "From Here to There and Back Again"**  
Kaiser Permanente Hospital, Orange  
Contact: Rosana Ang at specialworkshops@societyforcalligraphy.org
- 30, Sat, 10am to 5pm &  
Oct 1, Sun, 9:30am to 4:30pm  
SfC Workshop  
**Connie Furgason "Lettering on the Dark Side"**  
Kaiser Permanente Hospital, Orange  
Contact: Rosana Ang at specialworkshops@societyforcalligraphy.org

### October 2017

- 2 & 3, Mon & Tues, 9:30am to 4:30pm  
SfC Workshop  
**Connie Furgason "Watercolours and Gentle Messages"**  
Barbara Close's Studio, Santa Ana  
Contact: Rosana Ang at specialworkshops@societyforcalligraphy.org
- 7 & 8, Sat & Sun, 9:30am to 4:30pm  
OCSfC Workshop  
**Dorothy Yuki "Lettering Without Nibs"**  
Michael Punke's Studio, Fountain Valley  
Contact: Barbara Steel at bambigram@aol.com
- 15, Sunday, 9:30am to 4:30pm  
San Fernando Valley Regional Workshop  
**Dick Pio "Piano Hinge Book Structure"**  
Valley location tba  
Contact: Jann Marks at calljann@aol.com

### November 2017

- Nov 15 & 16, Wed & Thurs, 10am to 5pm  
SfC Workshop  
**Julian Waters "Formal Italic of the Renaissance"**  
Cal State University, Long Beach  
Contact: Joan Bechtel tbjb@mac.com
- Nov 18 & 19, Sat & Sun, 10am to 5pm  
SfC Workshop  
**Julian Waters "Fraktur: Historical Sources and Modern Variations"**  
Cal State University, Long Beach  
Contact: Joan Bechtel tbjb@mac.com

### December 2017

- 10, Sun, 10am to 1pm  
SFV Regional Holiday Party  
home of Carol Hicks  
RSVP to Jann Marks at calljann@aol.com
- 10, Sun, 4pm to 7pm  
San Gabriel Winter Social & Potluck  
home of Nancy Campbell  
RSVP to Nancy haustree@earthlink.net

# March Board Minutes

## Saturday, March 18, 2017

Attendance: Kristi Darwick, Chris Ewen, Sylvia Kowal, Sunny Ba, Linda Renner, Carrie Imai, Jann Marks, Joan Bechtel, Jenny Allen, Rosana Ang, and Marjorie Grace-Sayers. Excused: Chava Gerber, David Mark, Barbara Close, Karin Gable, Carol Hicks, DeAnn Singh, Sabina Bronner, C.C. Sadler and Jane Shibata.

Remaining Meeting Dates:

May 21, 2017 - Board Meeting @ Chava's house; June 4, 2017 - Annual General Meeting (AGM) @ Roxbury Park; September 23, 2017; December 3, 2017 @ Marjorie's house

### • CHAIR - Kristi

Reminder: Turn in all names for certificates immediately. They will be distributed at the AGM. Janet M. will do the calligraphy - she needs the names. DeAnn has the life certificates.

- Goodie Bags for LetterWorks: Sylvia and Carrie will coordinate bags including foam brushes and alphabet exemplars.
- Minutes: The minutes from the last meeting were approved unanimously. Copies of all minutes will be uploaded to the SfC Dropbox.
- Karin is going to send the ballot to David and members will return it to Sylvia.
- We still need a President and Joan Bechtel volunteered.

• Scholarships - awarded to Sheryl Havered for Sanchez Spencerian workshop, and the Retreat scholarship was awarded to C.C. for her service to the guild. (VOTE - approved unanimously). A donation was made to the Dancing Letters scholarship fund in Lisa Englebrecht's name.

### • VICE PRESIDENT - Sunny

New member Socials have been very successful.

• Social media: We currently have 6887 members on Facebook, 1426 on Instagram, and received 5 new deposits for Letters from Instagram. She is keeping up the Master Calendar and Kristi will put the link on the SfC webpage.

### • WORKSHOPS - Rosana

Past workshops with Kathryn Sanchez & Loredana Zega were very successful and resulted in several new memberships. Upcoming programs include Veronica Phillips, Yves Leterme, Connie Furgason, Julian Walters, Suzanne Cunningham, Peter Thornton, Rebecca Wild, Victoria Held, Joke Boudens, and Kathy Milici.

### • RETREAT - Kristi

Annie filled all but one room. Cheryl and Marjorie will play flute duets.

### • AGM - Chava

Speaker is Nancy Miller, clutterologist. Map will be included with parking areas.

### • EXHIBITS - Jenny

The next exhibit will be at Bowers Museum - Jan. 30- Feb. 4, 2018. This is a temporary exhibit in conjunction with the "Empress Dowager" exhibit. The exhibit will be titled "Expression of Culture: East Meets West" and we have room for up to 100 pieces. (There will be hangers for framed pieces, push pins for matted pieces, and tables for books). Stephanie and Kristi will give demos, and Barbara and a Chinese calligrapher will give workshops. Further information is needed to decide on a reception, entry fees, jury guidelines, parking, and insurance.

### • LETTERS - Carrie

This year's conference was very successful - all the classes were full and no one from the waiting list was turned away. Deposits are already in for 2018. A discussion ensued regarding adding another class. Accommodations would be a problem as there are only 82 rooms, but La Quinta Hotel is an option. Loredana's performance art brought in money at our fund-raiser and many other pieces were also sold. Lise and Carey Orwig were on-site managers and took classes. Carrie is already working on 2019 teachers. There was small final profit so each teacher will be getting a bonus.

### • FINANCIAL REPORT - Kristi

She will bring the current government reporting forms next time. The necessary paperwork was filed on the last day. We need a bookkeeper and reports will be available online. Karen Chapman is coming on board very soon. SfC received donations from both Ralphs and from Linda Yoshida and the Capitol Group.

### • REGIONALS - Chris

• OC - Chris: Upcoming workshops by Linda Schneider, Liz Lucas, Barbara Close and Dorothy Yuki

• SAN GABRIEL - Sylvia: Upcoming socials in August and December. Mina Taylor offered to host a social and critique in the Whittier area.

• SOLAR NIBS - Linda: Upcoming workshops include Kathy Sanchez, Diane Reiter and Liz Lucas.

• WESTSIDE - Barbara: Upcoming workshops by Jane Shibata and Judy Shibata.

• SFV - Jann: Upcoming programs include a book class with Janet Martorello, a free workshop with several teachers in August, and a book workshop with Dick Pio in October.

• INLAND EMPIRE - Kristi: She requested seed money for setting up a bank account.

### • TECHNICAL - Kristi

Kristi's summer project will be to focus more on finding a new website product. She is investigating the site Wild Apricot and we will need volunteers to test it in a free 30-day trial.

### • OUTREACH - Jane/Kristi

Upcoming events include a lecture by Joe Vittolo on March 21 at the International Print Museum, a Kids Krazy Kraft Day on April 8 at the Print Museum, the Victorian Fair in the City of Industry on April 29-30, and a calligraphy fair sponsored by Smitten on Paper in May.

### • COMMUNICATIONS/PUBLICATIONS:

Karin reported on the current status of the Calligraph mailing and costs. The next mailing will include the AGM flyer, membership renewal form and the ballot. The deadline for the June Bulletin (online) is May 15th. The September Bulletin mailing has a deadline of July 15th.

### • CALLIGRAPH - Joan

She is currently working with Linda Yoshida. They need more information for the "In Memoriam" section. It was suggested that we should give scholarships to Joan and Linda for doing the Calligraph (no motions were made or vote taken).

### • MEMBERSHIP - David

Concerns about listed members with renewal dates of 2012.

### • PUBLIC RELATIONS - David

David is working on PR with a producer. He has been leading lettering classes at high schools and is planning more.

• NEW BUSINESS - Jenny gave some information about a new gallery in Orange County to Chris.

The meeting was adjourned at 1:15 p.m.

Respectfully submitted,

Marjorie Grace-Sayers

Recording Secretary

## Board Meeting Schedule

- Sun, June 4 (AGM)
- Sat, Sept 23
- Sun, Dec 3

Your SfC board has meetings five times each year. All members are eligible to attend.

## Board of Governors 2016 - 2017

### President

Position Open

### Vice-President

Sunny Ba

vicepresident@societyforcalligraphy.org

### Secretary

Marjorie Grace-Sayers

secretary@societyforcalligraphy.org

### Treasurer

Karen Chapman

### Workshops

Rosana Ang

specialworkshops@societyforcalligraphy.org

### Programs

Chava Gerber

programs@societyforcalligraphy.org

### Membership

David Mark

publicrelations@societyforcalligraphy.org

### Outreach Co-Chairs

Kristi Darwick

president@societyforcalligraphy.org

Jane Shibata

shibata\_jane@smc.edu

### Publications/Communications

Karin Gable

bulletin@societyforcalligraphy.org

### Circulations

Sylvia Kowal

circulations@societyforcalligraphy.org

### Public Relations

David Mark

publicrelations@societyforcalligraphy.org

### Exhibits

Jenny Allen

jennytallen@gmail.com

### Regional Liaison

Chris Ewen

regionals@societyforcalligraphy.org

## Supporting Volunteers

### Bulletin Editor/E-Bulletin Editor

Carol Hicks

ebulletin@societyforcalligraphy.org

### Bulletin Co-Editor & Event Flyers

Karin Gable

bulletin@societyforcalligraphy.org

### Calligraph Editor

Joan Bechtel

### Social Media Coordinator

Sunny Ba hello@starrynightcalligraphy.com

### Archivist

DeAnn Singh

historian@societyforcalligraphy.org

### Webmaster

Evan Ballinger

service@societyforcalligraphy.org

### Audio-Video Expert

CC Sadler

cc.sadler@gmail.com

### Our website

www.societyforcalligraphy.org

## COPYRIGHT QUESTIONS AND ANSWERS

One part of copyright is clear: You have the unlimited right to copy any works for your own personal use without requesting permission. So whether, it is a poem, song lyrics, or a passage of prose, you can use it in the creation of works for your own enjoyment and to hang on your wall. And works published in the US prior to 1923 are in the public domain and available for all uses without permission.

But my post on quotes had to do with getting the words right and having the correct attribution. With every issue of the *Letter Arts Review Annual*, we have to correct at least one attribution, usually more than one. Sometimes this is a simple change in the caption. Changing it becomes more difficult when the attribution is written on the piece; with the Annual Issue that just went to the printer, Photoshop had to be skillfully used to delete two incorrect attributions. (In a recent issue of the Annual, a selected work had to be rejected because the supposed author's name was an integral part of the composition.) Sometimes the attribution is correct, but the words are an edited version of what the poet, lyricist, or author actually wrote. Hence, you will see in LAR Annuals where the caption reads: "The text is derived from..." rather than "The text is by...."

Copyright does intersect with getting the text correct. Every formal copyright permission contract that I have received has stated that the text has to be used without alteration. For a book I worked on, the estate of a rock musician would not grant permission to use a work where the song lyrics were only slightly different from the published version--even though that musician was known for his improvisations! No amount of pleading would change their mind.

So if any of you have websites that you use or your favorite authors and poets that list the source for quotations, I would be grateful to know of them and will share them with the readers of *Bound & Lettered* and *Letter Arts Review* and online. You can reply to me directly or to cyber-scribes.

John Neal

## CUTTING A QUILL

✂ A quill which is left to dry quickly after use, may shrink slightly and then distort ... and a good pen can be spoiled. Placing the feather shaft downwards on a wet sponge in a tall covered jar seems to be a good compromise. A well-tempered pen should then remain in stable shape.

Donald Jackson  
in *The Calligrapher's Handbook*

✂ When I have cut a quill, (some time ago) and I have finished trimming the edges and cutting the end to make a straight cut, I turn the quill over and with a sharp point of a compass or sharp pointed needle I make a round incision at the other end of the middle cut to stop it from splitting and spreading. Hope this is useful information!

Sue

## STUCK TUBE CAPS

Avoid getting stuck caps by putting a small amount of Vaseline around the threads of the cap. Another way to avoid stuck caps is to place a small piece of plastic wrap under the cap before screwing it on. Keep a pliers in your tool box for removing stuck caps. A latex glove will aid in gripping a stuck cap to try to remove it. Dunking the cap in some VERY hot water will often loosen the cap and allow it to be removed. If all else fails cut the tube open with a scissors and squeeze paint into a new container.

Tip from Jacqueline Sullivan

## TO JOIN THE SOCIETY FOR CALLIGRAPHY

send a check payable to the Society for Calligraphy (or Sfc), c/o **David Mark, Sfc Membership, 1536 Falling Star Lane, Chino Hills, CA 91709-4801**. Annual dues are \$42; \$60 for a family of two; \$25 for full-time students; \$25 introductory fee available for first time members only, January to June, one time only. For more information, write to address above or visit [www.societyforcalligraphy.org/join.asp](http://www.societyforcalligraphy.org/join.asp). Yearly membership in the Sfc starts July 1.

Dear Arrighi.



This column may be reprinted by non-profit organizations without permission if credit is given to DeAnn Singh and SFC Bulletin.

I needed to buy a light box and when I looked at the commercially available light boxes they are very expensive and large. I have no room to store it. Is there a less expensive and less cumbersome alternative to this?

Unilluminated

Dear Unilluminated,  
I have found a much easier light box to store and buy, considering a large light box can cost \$200-300. I start with a piece of 3/16th thick "translucent" white plexiglass that measures at least 18"X 24". This gives you room to rest your arms comfortably on the surface. This can be purchased at plastic stores for about \$13.00.

Get an "under the counter fluorescent light" from the hardware store. It's made to attach to the under side of the kitchen cupboard to light the working surfaces. It costs between \$5.00-\$9.00. The kind with a slide switch rather than a rocker switch works best, the rocker switch turns off when you lay the plexiglass on it.

Then just prop the plexiglass onto the light and it serves as a slant board as well. You can pull the light right under the part that you need to see if it's very opaque, otherwise it can sit a little above center and illuminates the lower half of the light table. When it's

time to store, the plexiglass slips easily behind furniture or under the bed or couch. The light can be stored in a drawer or cupboard. It doesn't need the large space that a commercial light table requires. And it is more useful than those small light boxes that rubber stampers use. You need to be able to rest your arms comfortably to work at a light box for any period of time.



**February 16-19, 2018**  
**Presidents' Day Weekend**  
**Kellogg West Conference Center**  
**Cal Poly Pomona**

**TEACHING STAFF FOR 2018**

- |                   |   |
|-------------------|---|
| Yukimi Annand     | Exploring Folded Pen Lettering  |
| Gemma Black       | The Wonders of Versals and Compound Letterforms                                   |
| Barbara Close     | Pointed Pen...with an Attitude  |
| Ed Fong           | Five Spice Italic   |
| Cherri Moote      | All Sewn Up   |
| Amity Parks       | Gray Scale - Exploring Graphite Lettering from Small and Delicate to Big and Bold |
| Cora Pearl        | The Art of Chalkboard Lettering   |
| Veronica Phillips | Canvas, Collage and Design  |
| DeAnn Singh       | Too Much Fun Journaling   |
| Janet Takahashi   | Letters of Whimsey and the Art of Finding Creativity                              |

Want to join the fun? contact Virginia Dare  
letterscalifstyle@yahoo.com

**NEW  
E-MAIL  
ADDRESS**

*Welcome to our  
New Members*

Sylvia Bunker	GF	Victoria Torres	IE
Chris Zorn	GF	Wanda Davis	WLA
Jennifer Johnson	OC	Maria Pahos-Benson	OC
Deborah Miller	GF	Nina Tran	SFV
Carina Lister	OC	Nicole Steiman	OC
Penny Allen	GF	Caitlin Dellagloria	OC
Carol Perry	OC		

We extend our warmest welcome and sincerest thanks for joining and supporting the guild. We look forward to seeing you in workshops and get togethers.

# Cursive Writing Back in Schools

An unlikely comeback is happening in city classrooms: educators are being encouraged to teach cursive writing again, something many schools haven't done for years.

Students in city public schools spend an increasing amount of time learning with computers, tablets, and even smart phones.

But at schools in Queens, an old fashioned skill is being reintroduced: cursive writing. The campaign for cursive comes from the top, from Schools Chancellor Carmen Fariña.

"There is a lot more research that shows motor coordination does work," Fariña said. More and more studies show that teaching cursive, also known as script, improves speed and legibility, and also the quality of what students write.

It helps with spelling and reading, and researchers say writing beats typing when it comes to memory and comprehension, spurring some college professors to go back to requiring that notes be taken by hand.

In schools with a diverse student body, there's another benefit: "A lot of our students learn a second or third language, so they're learning a different alphabet, so helping them with their cursive writing helps them learn English language as well," Principal Jessica Geller said. This school year, the city's education department issued a handbook on teaching cursive.

Superintendents are encouraging principals to reincorporate the instruction into the curriculum, starting in third grade.

Some schools are also investing in training for teachers, like a class teaching

script through song. Some teachers never learned cursive themselves.

"A new teacher may have come through schooling when the value of cursive or handwritten work was seen to have been going out with the keyboard," said Terri Foster, an occupational therapist for Handwriting Without Tears. "Well, that didn't happen, so now it's going to be important to help train the teachers."

Another concern is students who can't read cursive can't understand anything written in cursive — old documents, and new.

"It makes me feel like I know how to write different ways, and it makes me feel proud of myself," one student said.

Lindsey Christ,  
New York Education Reporter,  
March 3, 2017

## NIBLETS

*Bobbie Robertson of Calusa Scribes, Fort Myers, Florida, collected these shortcuts, hints, and tips gathered from newsletters and through the grapevine.*

☞ Glue for handmade envelopes can be made with tacky white glue (Elmer's) and one part vinegar. Add a drop of peppermint oil. Brush a thin layer on the flap of the envelope and allow to dry. When ready to seal, moisten and stick the flap. Mix only a small amount and if you have any leftover, store in an air tight container for use later.

Abecedarian

☞ Toothpicks can be used to spread glue on small pieces of paper, or into tight corners.

New Orleans Lettering Association

☞ When making cards or envelopes, a new product is now available for precision gluing, it is a rolling ball pen made by Sailor. It can also be used for writing then while still wet use embossing powder.

The Calusa Scribes

☞ GE's Ph5/Clear lamp bulb will work in your Gocco.

Polyon Corporation Bulletin

☞ Use glitter hairspray for a sparkly effect on cards.

Carol Pallesen

☞ Alcohol speeds ink flow; and vinegar slows it.

Michigan Association of Calligraphers

☞ Light-weight Ingres Fabriano or Arches Text Wove paper can be cut to letter size and used for printing on laser printers. You may need to feed the paper manually.

Wilma Hardenburg

☞ Place rusty nibs in a film canister and cover with lemon juice, vinegar or oxalic acid. The acid in these will cut through the rest to the metal and the residue can be wiped off.

Washington Calligrapher Guild

☞ Push your nib into a raw, unpeeled potato before dipping the nib into ink. The potato starch helps the ink to adhere and perform better.

Calligraffiti

☞ Very few dip pens should actually be dipped into an ink bottle. One way to get the ink from the bottle onto your pen: cut a small piece of sponge and glue onto the inside of the bottle cap. Fill the sponge with ink and press the nib into the sponge. Capillary action will fill the nib.

The Dragon Rag

# Local Member Classes

## WEST LOS ANGELES

### DeANN SINGH:

4032 Marcasel Ave.  
Los Angeles, CA 90066  
310-702-4042  
Website: [www.DeAnnSingh.com](http://www.DeAnnSingh.com)  
E-mail: [DeAnnSingh@me.com](mailto:DeAnnSingh@me.com)  
[DeAnnSinghCalligraphy.blogspot.com](http://DeAnnSinghCalligraphy.blogspot.com)  
Private Lessons available during the week days; Tues, Thurs, and Sat.  
Email for an appointment.  
Limited availability

### DESIGNING LETTERS STUDIO

New Boutique Workshops developing at Bergamot Station  
"Modern Script Calligraphy"  
To be Announced in near future.  
Fun new workshop experiences.

### Sinai Temple:

10400 Wilshire Blvd, LA 90024  
Register [rbermanr@yahoo.com](mailto:rbermanr@yahoo.com)  
Subject to be determined.

### West Los Angeles SfC workshops

Beginning Classes open to members and non-members taught by Judy Shibata, mentored by DeAnn Singh \$25 with small material fee.  
Watch the blog for dates.  
2.5 hrs each Saturday class.

### JANET MARTORELLO:

### Santa Monica College Emeritus

Emeritus College  
1227 Second Street  
Santa Monica,  
Telephone: (310) 434-4306  
Email: [emeritus@smc.edu](mailto:emeritus@smc.edu)

## SAN FERNANDO VALLEY

### JOAN HAWKS:

I teach private classes & groups in paper arts, books and all hands of Calligraphy.  
Contact Joan at  
email: [jhawks@socal.rr.com](mailto:jhawks@socal.rr.com)  
phone: 818-363-5600

### CARRIE IMAI:

Carrie teaches private lessons in her Chatsworth home for individuals and groups in all calligraphic hands and related subjects. See samples at her website – [www.carriedesigns.com](http://www.carriedesigns.com).  
• **June 24 – July 1, 2017** – Letterworks Conference – "Dancin' Pen" - <https://letterworks.org/dashboard>  
• **June 12, 15, 19, 22, 26 & 29, 2017** – Letter Perfect – "Italic & Copperplate" - 1150 A. Coast Village Road, Santa Barbara, California 93108, Telephone (805) 969-7998  
• **August 26 & September 9, 2017** – "Mastering Italic" – San Gabriel Workshop Contact Jane Kim - [SGVWorkshops@societyforcalligraphy.org](mailto:SGVWorkshops@societyforcalligraphy.org)  
• **September 23-24, 2017** – Las Vegas Guild – "Mastering Italic" – Contact Nancy Sampson - [nancypsampson@gmail.com](mailto:nancypsampson@gmail.com)

### XANDRA Y. XAMORA

Individuals and small groups. Calligraphy and handwriting improvement, as well as book and paper arts. For further information [xyz@xyzink.com](mailto:xyz@xyzink.com)

## ORANGE COUNTY

### BARBARA CLOSE:

310-780-0509  
[barbicl@aol.com](mailto:barbicl@aol.com)  
[www.barbclose.com](http://www.barbclose.com)  
**Studio Calligraphy Classes**  
3851 Bear Street, Ste. B15  
Santa Ana, CA 92704  
**Adult Ed-Calligraphy Class**  
**Session III: Italics & Copperplate**  
Tues. May 23 - July 25  
Wed: May 24 - July 26, 6:30-9pm  
**ABC Adult School**  
Cabrillo Lane, Cerritos,  
**Gothicized Italics**  
Wed: August 23-Oct 11, 8:30am-11:30am  
562-809-9011  
Registration - online:  
[www.abcadultschool.com](http://www.abcadultschool.com)  
Barbara Close, Instructor

### KRISTI DARWICK:

Class Series at Chino Hills Holly Lobby  
Pointed Brush-Pen Script  
**Session I - "Writing Small Letters"**  
July 8, Sat, 9:30-12:30  
Cost \$40  
**Session II - "Writing Capitals for Modern Pointed Brush"**  
July 15, Sat, 9:30-12:30  
(note: Session 1 or similar experience is needed)  
Cost \$40  
**Session III - "Using Modern Pointed Brush Script"**  
July 22, Sat, 9:30-12:30  
(note: Session II or similar experience is needed)  
Cost \$40  
To register, contact Krist at [kadmiumdesigns@gmail.com](mailto:kadmiumdesigns@gmail.com) or call 909-274-8297  
Supplies will be provided upon registration.

Why do we only rest in peace?  
Why dont we live in peace too?

# Regional News



Questions and info contact:  
Chris Ewen,  
c562blank@yahoo.com

## Upcoming Events:

- June 3, 12noon to 4:30 -- Free program featuring Barbara Close "A Mosaic of Letters" at Orange Coast Memorial Medical Center
- September 2, 12noon - 4:30 - Program Kathryn Sanchez "Beginning Spencerian Lettering" at Orange Coast Memorial Center
- October 7 & 8, Sat & Sun, 9:30 to 4:30. Workshop with Dorothy Yuki "Lettering Without Nibs" at Michael Punke's Studio, Fountain Valley, \$100

For more information on **programs**,  
contact Sandy Doerr, LetterRtist@aol.com

For more information on **workshops**  
contact Barbara Steel @bambigram@aol.com



Questions:  
Barbara or Debra at  
CalligraphyWLA@aol.com

## Upcoming Events:

- June 3, 1:30 to 4pm -- Mini-workshop with Judy Shibata "Calligraphy Basics - For Beginners, Brush-Ups and More" at Designing Letters Studio in LA



## Upcoming Events:

- August 20, 10am-2pm (Sunday) Workshop -- "Tips, Tricks & Techniques" Valley location tba
- October 15, (Sunday) 9:30am-4:30pm workshop with Dick Pio "Piano Hinge Book Structure" Valley location tba
- Dec. 10, (Sunday) 10am-1pm SFV Regional Holiday Party

for more information contact  
Jann Marks at callijann@aol.com

## The dot over the letter "i" is called a tittle



Questions and Contacts:  
Sylvia Kowal  
cookieink@aol.com

## Upcoming Events:

- June 11, 4-7pm -- **Summer Social and Potluck** at the home of Nancy Campbell at haustree@earthlink.net
- August 26 and Sept 9 (two Saturdays) 10-4:30pm -- Carrie Imai "Mastering Italic" at Flintridge Retreat Center
- September 10, 4-7pm "Fall Social and Potluck" at the home of Nancy Campbell
- December 10, 4-7pm "Winter Social and Potluck" at the home of Nancy Campbell

For more information on workshops, contact:  
Jane Kim at SGVWorkshops@societyforcalligraphy.org

## EVENTS AROUND THE COUNTRY

- **LetterWorks Arts Conference**  
June 24 thru July 1, 2017 -- 36th International Lettering Arts Conference will be held at Weber State University in Ogden Utah. [www.letterworks.org](http://www.letterworks.org)
- **Letters California Style 2018**  
February 16-19, 2018, At Kellogg West Conference Center, Cal Poly Pomona. Questions and information contact Virginia Dare at [letterscalifstyle@yahoo.com](mailto:letterscalifstyle@yahoo.com)
- **37th International Lettering Arts Conference**  
July 14-21, 2018. Hosted by Seattletters in Bellingham, Washington at Western Washington University



🔪 Advice needed please. I've been asked to write on raw, weathered wood. I've only written on sealed and/or painted wood before. What type of paint have you used in such a case? Client says the wood is fairly smooth. That's all the info I have. Thank you so much!

Carol

🔪 I've used gouche. It was for indoor use... Hope that helps.

Francene

🔪 I have used acrylic on bare wood. Depending on style, I have used a brush. The wood tends to soak up the paint, so a second coat is sometimes needed. I have used Spectralite because it's so smooth and easy to use. I have used the Golden Fluid Acrylics too, but they are a little thicker. If they have an extra piece to play with, it's always nice to test first. Good luck!

Karin

🔪 I've used diluted acrylic. Worked really well.

Sarah

🔪 Acrylics should work on wood. But try a sample first to ensure proper depth of color. You might like to try Ziller Ink. It is an acrylic ink, light fast and waterproof. We know it works well on glass and bananas! Mix some white with a color for a gouache like look. Or, try our new premixed pastels: French Lavender, Spring Green, Peach Blush and Periwinkle Blue.

Rich

🔪 I have had success using Turner Acryl Gouache or Acryla Designers Gouache. I use these on wood, metal, plastic and glass. These are acrylics but they behave just as gouache when you write with them. I have used them in both pens and brushes. Just thin it enough to write with. On some items it may take two coats. When they dry they are permanent. Just remember to clean your mixing brush and your tools as soon as you are finished. If the wood is too porous, try spraying it first with a workable fixative - I like Lascaux best, but Blair Matte Fix also works. If the item is going to be outside when completed, I would probably spray it with a lacquer to seal it well. Hope that helps.

Sharon

🔪 I've made name tags for the Boy Scouts tents at summer camp for several years. I use planks from wooden fences that are weathered. I do sand them smooth which takes some of the gray weathered finish off. I found that acrylic paint and a flat brush work fairly well. My letters with a flat brush are better than with a pointed brush. The kids are thrilled but your client may be expecting something more professional looking.

Paul

🔪 Have you considered burning in the letters? Of course, it depends on the message. A wood burning tool produces more of a rustic look. I have used it on drift wood. Another option is brush lettering acrylic paint.

I have only done a little bit of writing on wood, the back of a bench "memorial peace garden" for our church. I used a flat brush and because it was to be outside, I used a marine paint and uncial letters, thus not having to deal with a lot of ascenders and descenders. The paint I used was called "one shot" and only had to use barely enough from the smallest container. I don't even think it was 8 oz., maybe 4 oz.

unknown

🔪 Writing on Glass

Has anyone here painted flowers on glass bottles? How did it go? I am assuming enamel paint. Wondering about dry time. Would really appreciate some input, any words of advice? Thanks!

Elaine

🔪 Sakura Glaze pens, are great to use for this project, particularly if the bottles are small, as these pens dry with a raised feel to them, and if the bottle are not being put into a dish washer. Some great colours can also be achieved. I have used them for coffee cups to put designs on and names. Looks fantastic as well.

Collene

🔪 I've used paint markers on perfume bottles. Dries quickly.

L. Lim

🔪 I have used acrylic colors to paint flowers on glass bottles and then sealed it with a spray of clear varnish.

Kamal

🔪 How do you pour some ink from a nearly full bottle of ink -- eg, 3.5" tall, 1.5" wide --- into a smaller, shallow bottle or cup? Without half the ink going down the side of the larger bottle? There's got to be a technique for this. And preferably without using a funnel or pipette.

Dennis

🔪 Eye dropper or pipette or try a small funnel.

Jack

🔪 Fill the pipette 10, 20 or even 30 times? It's clean, it's easy, it works.

Jenny

## TO SOFTEN A COLOR

To soften or subdue a color slightly add a very small amount of its complement on the color wheel. For example, to subdue a bright red, add a touch of green. To yellow, add a touch of purple and to orange, add blue. It's just a tiny amount – too much and you will have mud!

Tip from Jacqueline Sullivan





**THE GETTY CENTER**  
 1200 Getty Center Drive  
 Los Angeles, CA 90049  
 (310) 440-7300

HOURS: Tues–Fri and Sun:  
 10am -5:30 pm  
 Sat: 10 am–9 pm, Closed Mondays  
 Admission is free. Parking is \$15 per car

**Concrete Poetry: Words and Sounds in Graphic Space  
 March 28–July 30, 2017**

Drawn principally from the Getty Research Institute's collection of prints, artists' books, journals, and manuscripts documenting the international concrete poetry movement, this exhibition focuses on the visual, verbal, and sonic experiments of the 1950s, '60s, and '70s. Featuring works by foundational figures Augusto de Campos and Ian Hamilton Finlay, Concrete Poetry explores how these artists invented new forms such as cube poems and standing poems and continuously recreated their projects across media. Poetry by contemporaries including Henri Chopin, Ernst Jandl, Mary Ellen Solt, and Emmett Williams also plays a prominent role.



**NEED FOR  
 SEPARATE WORKING SPACE**

One of the things that many people do not understand about art—especially in terms of turning it into a living wage—is that just because it can be done anywhere doesn't mean it should be done anywhere. It is actually incredibly important (and not just for tax purposes) to have a separate space that is just for your art. Here's why:

- 1) You will have a better work-life balance.** When you have a separate art space, they are more likely to respect the seriousness of your work and your art than they would if you regularly worked from the couch. You are interruptible when you work at the kitchen table, but not when you are in your studio.
- 2) You will switch gears more easily.** Having a separate space for your art and business forces you to move your body from one place to the other. Moving your body helps reinforce the idea of switching from one gear to the other and can help you create some distance between the two.
- 3) You will end up “training” your brain to be creative.** Focus and creativity can be turned into habits. If you make a habit out of going to a separate space to work—especially if it is a specific place—you can train your brain into habitually thinking “when I'm in this space, I need to focus on X.”

Rachel Matthews, Empty Easel

**THE SOCIETY FOR CALLIGRAPHY (SfC)** is a non-profit educational organization which promotes the study, teaching and practice of calligraphy and related disciplines. It fosters the appreciation, understanding and acceptance of CALLIGRAPHY as a fine art. It also encourages fellowship and the exchange of ideas through its speakers, program meetings, workshops, exhibits, journal, bulletin, annual retreat and regional groups. We are funded by membership dues. Contributions are tax deductible. Yearly membership in the SfC starts July 1.

- **TO JOIN** send a check payable to the Society for Calligraphy (or SfC), c/o David Mark, SfC Membership, 1536 Falling Star Lane, Chino Hills, CA 91709-4801. Annual dues are \$42; \$60 for a family of two; \$25 for full-time students; and \$25 Introductory Offer for 6 months Jan-June (first time members only). For more information, write to address above or visit our website, [www.societyforcalligraphy.org](http://www.societyforcalligraphy.org).

- **BULLETIN PRODUCTION TEAM:** Carol Hicks, Karin Gable, David Mark, Sylvia Kowal. Special thanks to our departed members for leaving us with the SfC logo (Lisa Engelbrecht); Ancestor & Connectivities Fonts (Teri Kahan); and the Bulletin logo (JoEllen Moline).

The WebBulletin and workshop flyers are available online at [www.societyforcalligraphy.org](http://www.societyforcalligraphy.org)

**PLEASE SUBMIT YOUR COPY  
 FOR NEXT BULLETIN BY  
 JULY 15, 2017  
 FOR THE SEPTEMBER 2017 EDITION**

**SUBMISSIONS:** Carol is in charge of the bulk of Bulletin information and Karin handles all workshop flyers and inserts, scanning art & photos and the printing process. So please send appropriate information to: Carol Hicks at [ebulletin@societyforcalligraphy.org](mailto:ebulletin@societyforcalligraphy.org) and Karin Gable at [bulletin@societyforcalligraphy.org](mailto:bulletin@societyforcalligraphy.org). Please note the deadlines for the Bulletin are listed on the bottom of each page and in a big black box on this page. An e-mail reminder will go out to board members and teachers to remind you that the deadline is approaching. Please submit your articles on time.

We've gone green! Bulletin is now available online. Please check the website for up-to-date information. Workshop flyers are available online - don't forget to sign up! We now have PayPal available for most online registrations. We are excited! Carol has redesigned the web Bulletin - it includes color photos and extra goodies not in the print version. Check it out! The link is e-mailed to everyone on the list when each Bulletin issue is posted. The online calendar is constantly updated and we welcome your additions as they are available. We now publish Bulletin on a quarterly basis, and the Sept. and March issues will be mailed to the entire membership. The June and December bulletins are “green” and posted on the SfC website. Only those who do not have email or have requested a hard copy will receive the “green” issues by mail.

Thanks for your cooperation! Carol & Karin