

MARCH 2024, ISSUE 3

The Inland Inkspot

Inland Empire Society for Calligraphy Quarterly Newsletter



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From the President's Desk

Hi, all. We had a great time in *Those Blooming Envelopes*, presented via Zoom by Violet Smythe of Vancouver. I hope you're all putting what you learned to good use. I've been decorating envelopes and am seeing ways I can improve. I'll be looking at more pictures of flowers and painting away! I find that those envelopes do motivate me to practice my lettering from current and recent workshops.

The team is working on a great year ahead for all of you! Adela Reyes has volunteered to help coordinate in-person events—one is in the works for Saturday, April 27th (San Dimas Library). We're also looking into the possibility of making some of these hybrid. And, as always, Alessandra is working on online offerings. We'll send announcements, but you'll also want to keep your eye on the website—between the various chapters you're sure to find programs that interest you!

In May, Rick Paulus is scheduled to teach, *The Calligraphers Process*. Rick was the head White House calligrapher for many years, before leaving to freelance and teach.

Please do remember the Society for Calligraphy's 50th anniversary exhibit. It will be held within our chapter's geographic area—Alta Loma/Rancho Cucamonga. We're aiming to arrange a virtual exhibit, in addition to this in-person event. Don't put off working on a project too long—you have time to create than one piece. You can enter your favorite one or two!

If you're local, we're working on a celebration gala to be held in the lobby of the La Mirada Theater! And, if you're not local, maybe you want to visit southern California on July 28th!

Please consider volunteering with our team. We aim to divide the work, so that no one has an too much to do—we want it to be fun. We could use a Membership Coordinator, who helps us keep track of our chapter members and enters new members up in our computer system. This might be a board or non-board position, depending on the interests of the volunteer.

I'd love to hear who is planning to attend the Roman Holiday International Calligraphy Conference in summer of 2024. Please send me an email at societyforcalligraphyevents@gmail.com.

Thanks, team, and thanks to all of our wonderful members whose support helps ensure that we can continue to offer worthwhile learning experiences!

In the Spotlight: Kim Caywood



Tell us a little about yourself. What do you do in life (work, hobbies, family)?

I am a retired public school art teacher. I retired a little early, and with divorce and the rising cost of living of lately, I am struggling financially somewhat, so I am currently looking for part time work again. I need more money for travel and art/calligraphy workshops! I have 2 daughters, 1 still with me and the other is married with 2 kids of her own, being a grandma is the best! I am teaching an adult art class at the library as a volunteer, I have a great group of regulars, so that has been very rewarding.

How did you get into calligraphy?

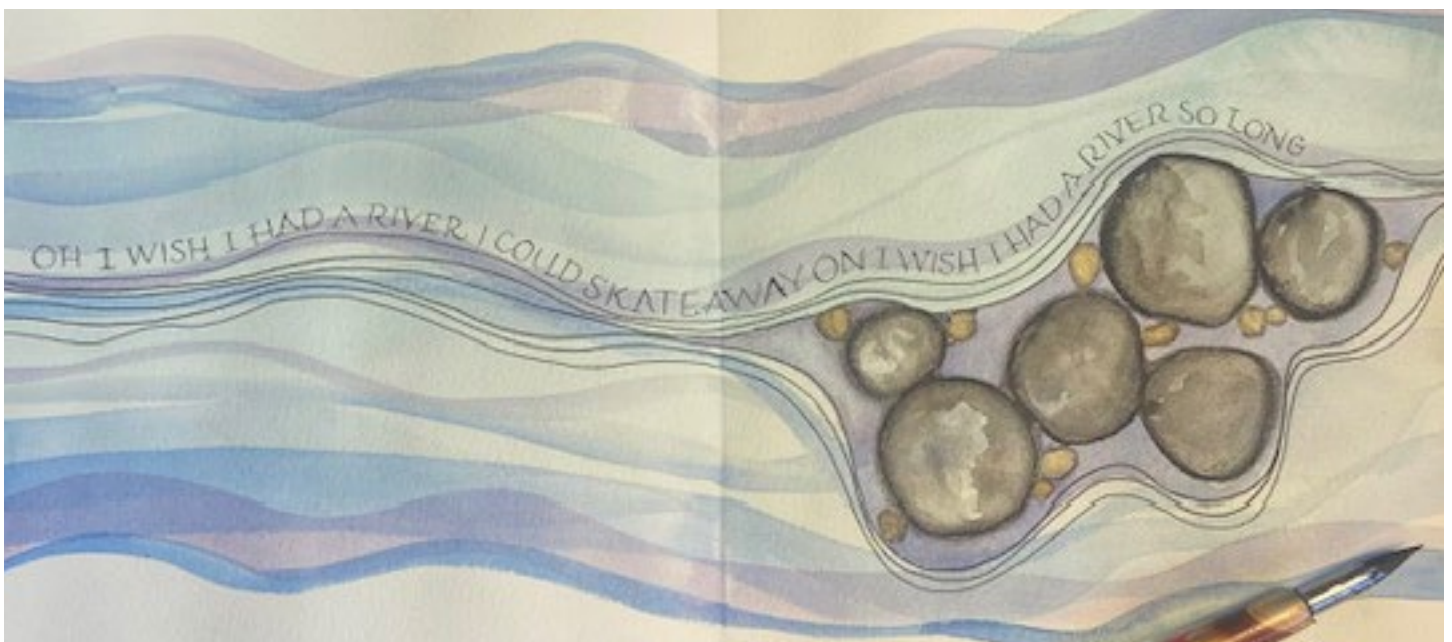
I have always loved letters!! I tried learning Calligraphy from books, and eventually sought out a teacher, and finally found guild member Risa Gettler, and took lessons/classes with her for awhile. She introduced me to Society for Calligraphy. I have not been as active with the guild the last couple years, but have attended Letters for the last 5 years (not including the covid interruption, of course) and absolutely love it. I hope to do more with the Inland Empire chapter going forwards. I have also attended the international conference a few times. Workshops are where I love to be. I don't love online classes as much (but still take them sometimes) and working on my own, I seem to get lazy or distracted easily.

What is your favorite hand and why?

Blackletter/Fracture. I just seemed to take to that one more easily. I also love Romans. I use variations of that most often in my day to day creations.

Are there certain calligraphers who influence or inspire you – and who are they?

The SfC's very own Yukimi Annand is one of my favorites. It has been an honor to take a few classes with her, and her work is just so beautiful. I'm also a big fan of Amity Parks, Massimo Pollelo, Luca Barcelona, and so many more.





What are you currently studying or working on?

Currently I've been doing way less formal lettering and using lettering in a more informal way in other work, such as watercolor and bookmaking. I am currently doing an online watercolor class. I am attending Cheerio in May and taking Amity Parks class which is about applying calligraphy papers to functional objects. I work in sketchbooks often, sometimes lettering, sometimes just drawing and experimenting.

What have been some of your challenges in calligraphy? How did you overcome them?

I struggle with the discipline it takes to get really good at calligraphy. It is an art form that really takes time to master. There is no short cut. Lots of

practice and taking classes and getting feedback from great teachers is the only way.

Is there a favorite resource and/or calligraphy tool that you'd really love to share with everyone?

This changes often. I am an art supply junkie. Workshops are the best resource, I learn something new, whether it is a tool, or a tip, or a new paper, every time I attend. So I guess you could say all of my fellow calligraphers, and especially all the great teachers we have access to are the best resources. I recently took Suzie Berringer's class and she turned me on to the Pentel Hybrid Technica 0.3 pen. I am currently obsessed with it for making tiny letters and for drawing!

Any tips for beginners?

Take as many classes as possible, try as many new things as possible, and follow your joy!

What inspires you artistically?

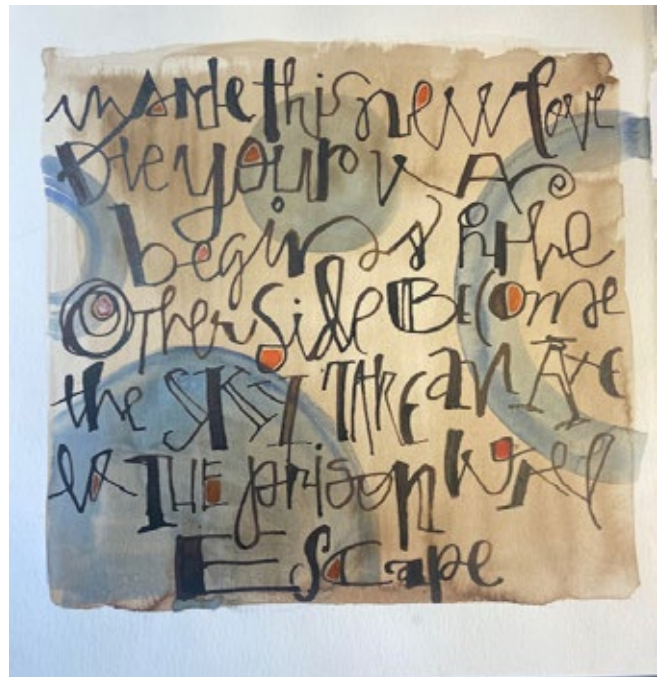
I follow SO MANY artists on instagram, and get lots of inspiration there. Being out in nature also inspires me immensely.

What are the most rewarding parts of calligraphy for you?

The calligraphy community is the most incredible kind and generous group of people. Being part of this community we also get to take classes from internationally known and respected teacher at really reasonable prices. It's amazing!

Outside of calligraphy, what other hobbies or interests do you have?

I'm a bit of a gym rat lately. My parents both lived long lives, so if I'm going to be here awhile I want to feel good- plus all that time bent over making art-- I think it's important to move a lot. I also love hiking and camping, and listening to music.



In Honor of our 50th Anniversary
The Society for Calligraphy presents

*Celebrating
Creativity*
the letters · the art · the joy 50 years

Our Non-Juried Exhibition will take place
October 24, 2024 through February 16, 2025

Sam and Alfreda Maloof Foundation
for the Arts and Crafts
5131 Carnelian Street, Alta Loma, California 91701

12:00 PM - 2:00 PM Fridays & Saturdays

Opening Reception October 26, 2024
2:00 PM-4:00 PM



Society for Calligraphy 50th Anniversary Logo

We are presenting our 50th anniversary logo, created by Society for Calligraphy member and internationally renowned calligrapher, Yukimi Annand!

The year 1974 saw the founding of four guilds in the U.S. and Canada: Society for Calligraphy, Los Angeles; Society of Scribes, New York; Friends of Calligraphy, San Francisco; and Calligraphic Arts Guild of Toronto (was Handwriters Guild of Toronto). In the U.S., those were influenced, in large part, by Donald Jackson, aka the "Queen's Scribe", who came to the U.S. to teach and strongly encouraged us to form calligraphy guilds.

A resurgence in calligraphy was already taking place, in part due to Edward Johnston's landmark book, *Writing & Illuminating & Lettering*, still in print today. Maury Nemoy was advertising art director at Columbia Pictures and a lettering artist at Universal Studios, as well as the designer of 200 album covers for Capitol and Warner Bros. records. He taught calligraphy for UCLA extension. His students made up a substantial segment of those interested in founding the Society for Calligraphy.

The *Society for Calligraphy (SfC)* was officially formed on February 2, 1974, the first calligraphy guild in the U.S. It was swiftly followed by the aforementioned organizations, and today, there are 85 guilds in the U.S. and 16 in Canada. At the height of our popularity, SfC had more than 1200 members. Today, we have more than 556 (and growing), spread among seven chapters which are based across southern California. Our many classes, many of which are currently conducted online, continue to attract new members from across the U.S. and the globe.

Throughout 2024, and beyond, we're planning several activities for our members to celebrate this momentous occasion, culminating in a five-month exhibit at the Sam and Alfreda Maloof Foundation for Arts and Crafts, in Alta Loma.

Looking for Contributors!

We're looking for contributors who have recently attended an IE workshop to do a write up for future issues. A short recap of the class and what you learned along with a couple photos of your samples is what we're looking for. Also, if you are an expert on teaching a calligraphy-related project, useful software/app that others could learn from, we'd love to hear from you! If you're interested in contributing, please contact Cindy Jones Lantier at newsletter.iesfc@gmail.com.

Contact Us!

If you have any questions, suggestions, comments, ideas or would like to be featured in future issues of the newsletter, please reach out to Cindy Jones Lantier at newsletter.iesfc@gmail.com.



Tributes to the Bradys

Intro from Kristi:

Larry and Marsha Brady were founding members and very active in the society and the larger calligraphic community. Our society honored them with Life Membership and many of us were still in touch with them. Marsha had given me permission to use their exemplars for the San Diego chapter's Romans Study Group. Early on, I was fortunate to participate in a workshop series with Marsha—in Arizona! I had been unable to get in touch with anyone at SfC for information about joining, so, throughout 2003, I drove to Arizona for calligraphy workshops—I'm still a member there. Marsha put me in touch with Barbara Close and I later started taking classes at Cerritos College and eventually joined SfC.

Andrea Factor

I am so deeply shocked by this stunningly sad news. I was privileged to have studied with both Larry and Marsha at Cerritos College. They were both outstanding and inspirational instructors. I was so fortunate to extensively study with Marsha for two yrs. Under her tutelage, I tremendously advanced my calligraphic skills and knowledge. Marsha was a Mentor's Mentor -- an instructor for the ages!!!

The Bradys were renown as artists and Calligraphers. It is a huge loss to all who were fortunate enough to have known and studied with them.

Tears and sadness fill my heart.

May they find Eternal Peace.

Risa Gettler

Marsha changed my life and remained a friend past and thru her retirement. I just sent her a birthday card - yes, a sister Sagittarius - and hers was one of the first holiday cards I received. So alive and a reminder to us all how-thin-the-veil.

Alexis Reiter

Marsha Brady came to teach a layout class in Edmonton, in the 1980's. That class remains a highlight in my calligraphic career. It was the first time that anyone actually taught the basic skill of laying down parallel lines on paper. We were introduced to the use of a hard pencil to draw lines and the use of a printer's ruler. This became so helpful when I began doing commission work for individuals and at all levels of government.

I remember learning that Larry had done Roman caps with a cat whisker. I tried and failed. I am still amazed by that.

This is such sad news. Thank you for sharing.

Phawnda Moore

Sad news of Larry and Marsha Brady.

Remembering Larry Brady, whom I studied with in 1989 (!), as a gracious, kind and thorough instructor. I was fortunate to be in his workshop "Color & Calligraphy", by the Friends of Calligraphy, at UC Berkeley.

As promised, we learned basic color theories and principles and practical exercises in color mixing. I'll share some of the content of the class from my notes:

Larry's favorite definition of color harmony was: "Any and every color used that meets the needs of the artist."

In his analysis of color, he included the human as well as psychological aspects, such as physics, chemistry, psychological, aesthetics. Like Sheila Waters, he used a double primary palette.

We did a value scale of greys, 1 to 10, then a chromatic scale, studied brightness/dullness.

Larry recommended zinc white for the purest tints, permanent white for the greatest opacity (gouache).

He gave a thorough description of various color wheels, citing Johannes Itten. I always think of him when I see color wheels.

Each student received a package of cover pieces in many colors to write the same color of gouache ON each piece as a reference. So on brown paper, for example, we'd have all the names of colors written IN the colors. I, for one, never completed this project and for years I checked in with Carla Tenret to see if she had. It was a bit overwhelming for us at the time, and I truly believe most intended to complete it . . . someday. I'd bet that there are a few others out there who remember this assignment.

But here's a photo of mine today. I somehow think Larry would just kindly say, well, you can pick it up anytime you like . . ."



Larry and Marsha Brady were two beloved teachers, as well as founding members of SfC. As we remember them, we pass on an exemplar from Larry showing different ways to add swash ornamentation to an italic minuscule 'h.' You'll be able to translate the examples to apply to just about any italic letter with an ascender.



u3/12

The basic letter can have any number of flourish variations added; there are just a few. The details can vary depending on several factors: size of letter, surface texture of paper, tools used, area to be covered, and of course your level of confidence. A lighter touch helps, as well as fuller movements of hand action, etc. Remember - allow room for the flourish to "do its thing"... and finally, make certain that the negative space created inside!

Member Artwork

Donna DeRimigis



These were inspired by the workshop *Blooming Envelopes* with Violet Smythe. I basically did a front and back watercolor painting using the floral techniques that Violet demonstrated in her workshop, then on the back I did some more crocus. Once dried I photographed to keep a digital copy then cut up to create bookmarks. I used 1264 Fabriano 140lb watercolor paper with Japanese watercolors then coated with modge podge to add a sealer, and I now need to add ribbon.

The second watercolor is a painting following Violet's technique for Roses. I have not made any envelopes yet, but I can always use the digital copy to print envelopes later. I use Procreate on my iPad with my Apple Pencil to enhance imported scans.



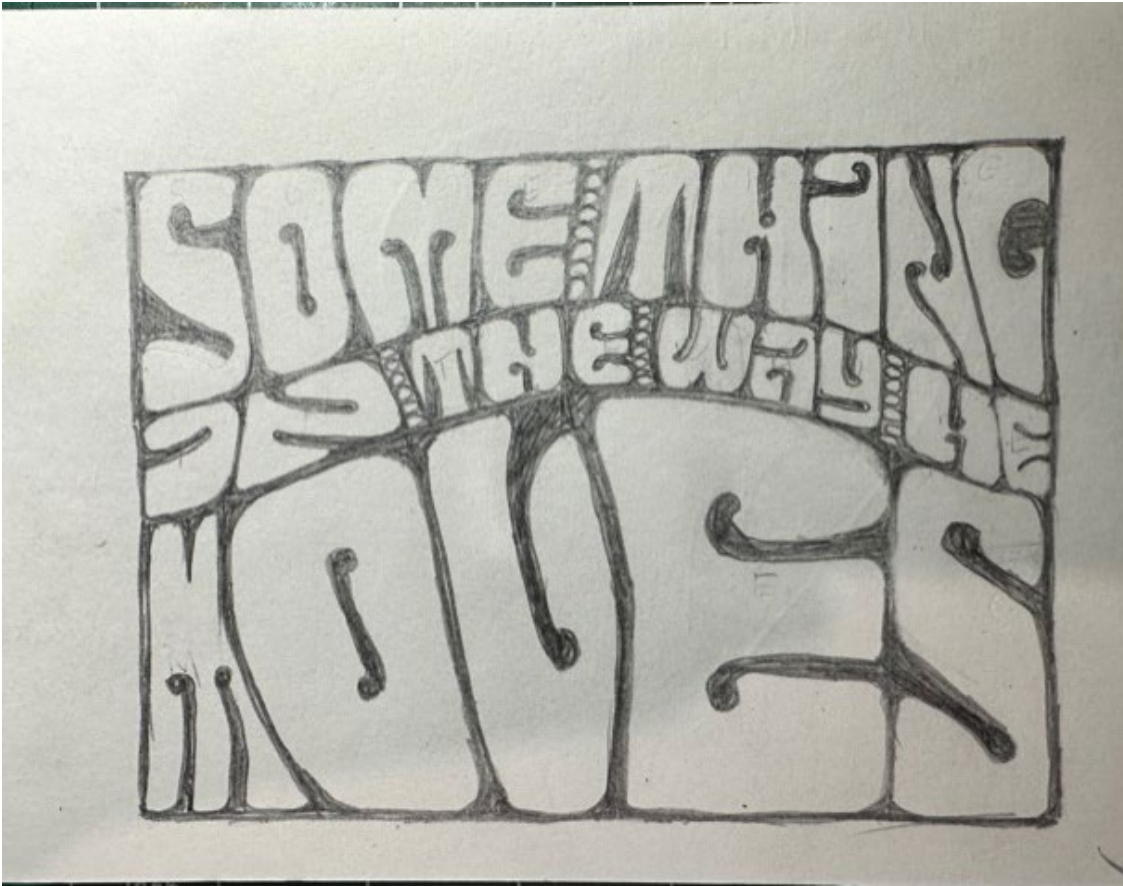
Erica McPhee



My Valentines. It was a Victorian puzzle purse.



Margaret Burgess



A piece from an Amity Parks Workshop - Wes Wilson's letters. Pencil.



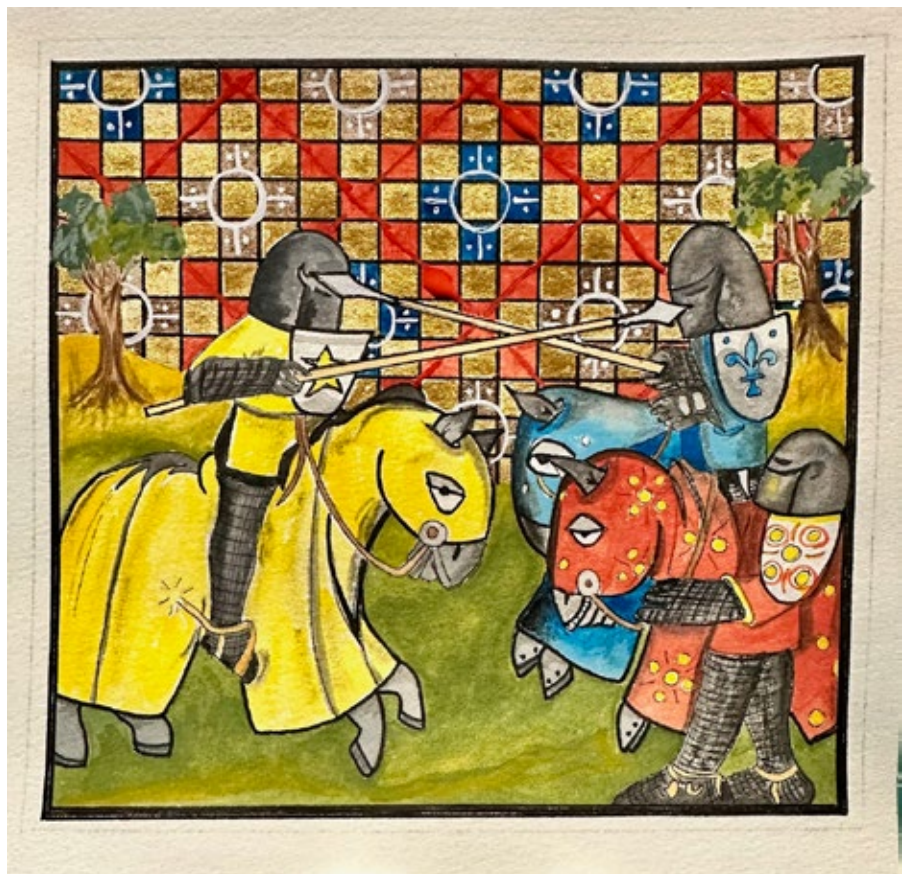
Piece from a workshop with Yukimi Annand - Killian Minuscules.

Shirley Wong



A year's worth of envelope/ card exchange learned from Violet Smythe's *Those Bloomin' Envelopes* outreach in watercolours, micron pen and soft graphite pencil. Loved creating the loose essence of florals.

From Risa Gettler's - Medieval Diapering class through Osher-UC Riverside. Painted with gouache, Finetec gold and pointed pen/Sumi ink. My 6 year old grandson chose this image because he loves knights. I recreated this for his upcoming birthday.



Takako Kanzaki

This quote card, I did, taking inspiration from Heather Held's classes I've taken over the years.



Happy Birthday card on them is from *Dancing Petals* class.

Happiness
is a Butterfly
which when pursued
is always beyond your grasp
but which, if you will sit
quietly, may alight upon you.
Nathaniel Hawthorne

©Victoria Kibildis

For everyone who loves
springtime.



©Victoria Kibildis

Board Activity

On a rainy Saturday (March 02), your board met for a team building, get to know you, card making session. In attendance were Kristi Darwick (President), Caroline Arakaki (Treasurer), Alessandra Kawakubo (Online Events Chair), and Cindy Jones Lantier (Board Member at Large). We met at Klatch Coffee in Rancho Cucamonga for about four hours of creative time and girl talk. People brought all kinds of craft supplies and we sat together and made cards that our Sunshine Co-Ordinator, Amber Stumpf could send out to chapter members when needed.

A good time was had by all, and we created some nice cards. Amber will be adding the calligraphy to suit the occasion when she sends them out.



These are just a sampling of the cards we created during our board meet-up. Thanks, Caroline, for organizing this!



The Gilded, Painted Letter and More with Rosemary Buczek

January 13, 2024, Online

In January, IE Society for Calligraphy sponsored The Gilded, Painted Letter and More. This was an amazing opportunity to learn from Master Penmen, Rosemary Buczek. Rosemary walked us through each step in the process so that at the completion of class, each member had a beautiful finished piece.

Session one, we looked at Versal letters and Rosemary taught us to transfer our design and to float Miniaturum over the areas we wanted to flat and raise gild using a brush, pen nib, and ruling pen.

Session two, Rosemary discussed how to reactivate Miniaturum and showed us how to transfer loose gold to acetate and to use a dogtooth burnisher to apply the 24K gold to our piece. We then mixed gouache colors for our project background including tints for painting a beautiful damascene pattern inside our versal.

The third lesson began with a lesson on how to paint filigree followed by instruction on how to paint the dense velvety background and the leaves.

In our final class, Rosemary demonstrated painting with shell gold, and we painted our flowers.

With the painting complete, it was time to add jewelry. We learned to use different tools like a stylus, metal stamps, and glassine to add decoration to the gold including a diaper pattern on the flat gold of the versal. Last, we added a gold border with our ruling and pointed pens, and painted highlights and tiny gold and green dots to add more detailed jewelry.

As Rosemary lives on the East coast, I may not have ever had the opportunity to learn from her in person, so I'm extremely grateful for this opportunity, and I will cherish the piece I created in her class. Rosemary generously shared her time and over 55 years of experience with us. I learned invaluable lessons about how to design a gilded piece and gained experience with so many tools. I'm confident other workshop attendees feel the same. We walked away hoping to learn more from Rosemary in the future.

-- Elaine Sartain

(Elaine's beautiful letter is shown on the next page.)



Envelope Exchange

I had so much fun coordinating the Envelope Exchange after Violet Smythe's class, *Those Blooming Envelopes!* We had 21 members participate from all over the world. I'm hearing that people are sending off their envelopes. I was lucky enough to receive one from Shirley Wong as a thank you for organizing it. -- Cindy



Those Blooming Envelopes with Violet Smythe

February 11, 2024, Online

Thank you so much for hosting the seminar and for sending information to us all! I heard that Violet had 25 years to practice her florals.

Me, 25 minutes in overzealous activity with the Crocus blooms. I cut them out anyway and placed them onto an envelope that I am sharing for the newsletter.

I was following along with Violet using Sax Pacon 90 lb paper that does hold media well and using an existing messy watercolour palette as suggested. Pulled out a Sigma purple brush marker that wasn't as effective as intended on the image or for lettering. It was archival permanent ink. Learning a micro pen would have been a better choice. A Jelly Roll Metallic Gold pen was useful for outlining and highlighting.

Working on a few more envelopes that may improve as I rewatch the video. Practice.

-- Susan Mentis



Those Blooming Envelopes with Violet Smythe February 11, 2024, Online

I can say that watercolour on manilla envelopes does not create the nuances achieved using the natural white heavier stock paper envelopes.

The intensity of colour gets absorbed and makes a muted and possible muddy effect. I masked off the area for the address before playing with the W & N 995 1/2 inch brush.

Then I tried Ben Shahn lettering with watercolour and a fine liner/kemper tool on the envelope. It did bleed but it aligned to the florals and was still legible from my perspective. A test to see if the mail system reads and it lands in the correct post office box.

Then, onto trying a green monoline marker instead on another manilla envelope that was distinctive and Titivillus (patron demon of calligraphers) got involved with spelling. He's circulating in the mail now and my non calligraphy friend will be wondering what imp is on her envelope but would appreciate the floral bouquet. LOL

-- Susan Mentis



Upcoming Events

Save the Date! – We'll be holding an in-person class with Mina Taylor on Saturday, April 27, at the San Dimas library. Plans are in progress for Mother's Day themed cards. We're looking into making this a hybrid, so that our non-local members can benefit, as well.

Tentatively, the event will run from 10:00 AM to 2:00 PM. More info to follow!

Watch for registration information: <https://societyforcalligraphy.org/event-5639696>.

The Calligrapher's Process from Conception to Completion

Presenter: Rick Paulus

May 02 - May 24, 2024, 6:00 to 8:00 PM, Online

For more information or to register:

<https://societyforcalligraphy.org/event-5636420>.

ABOUT THE WORKSHOP: The process of placing text on a page in a meaningful way can be a daunting leap for one who has never attempted to do so. This comprehensive studio workshop is designed to introduce beginner and intermediate calligraphers to the process of creating a finished piece. Through a series of independent assignments, Rick will gently guide you

through the steps of taking your work from concept to completion using easily acquired methods and processes. Demonstrations and guided exercises will introduce the use of watercolor, gouache, masking fluid, gold leaf, and a range of papers.

