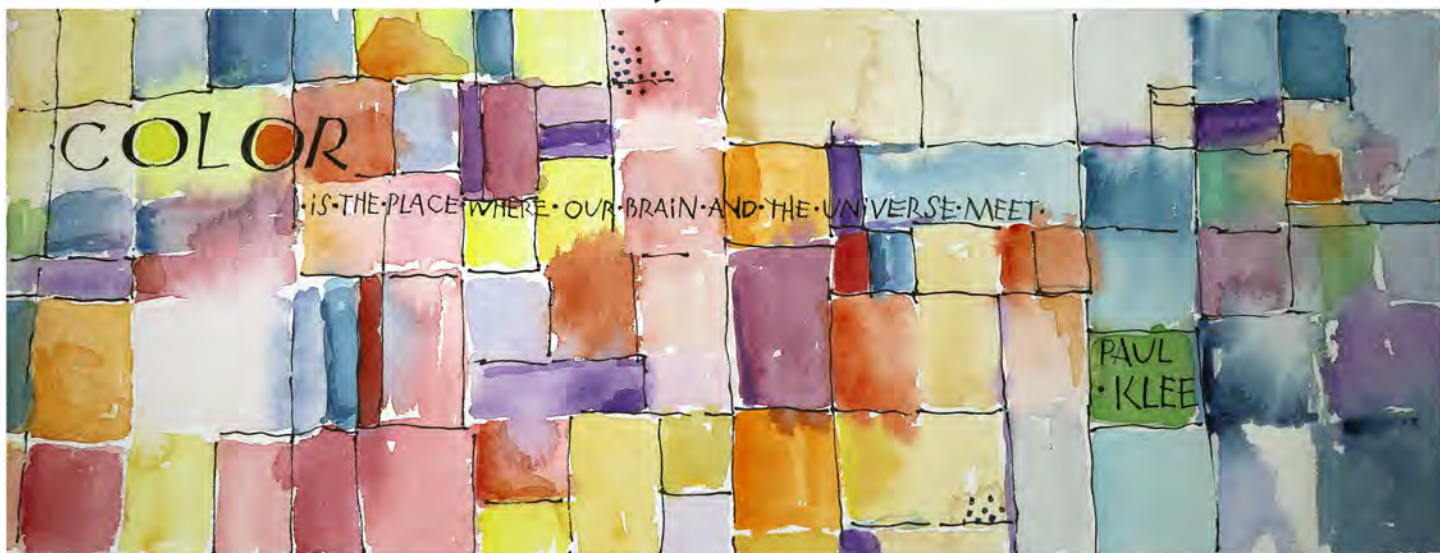


The Valley Flourishes

SAN FERNANDO VALLEY REGIONAL • SOCIETY FOR CALLIGRAPHY



FALL NEWSLETTER 2023



Dear All

Fall is almost upon us. Time sure is flashing by....we must be having fun. I know I am! I just took a workshop with Barbara Close – “Adventure Into Creativity”. And it was an adventure. She took us through many techniques to create art to enhance our lettering. I’m grateful to her because I purchased a full palette of chalks years ago and used them once. She gave us some wonderful ways to use them. So now I’m vindicated for purchasing them. Thank you Barb! Virginia will post an article on this workshop in the Winter Newsletter.

Our San Fernando Valley Regional SFC has been busy giving online workshops. We had a very successful workshop with Nina Tran on Copperplate. Nina is such a complete and thoughtful teacher. She will be back.

In October the SFC has invited Connie Furgason from Canada to teach. She is a fabulous artist and calligrapher. Her watercolors are wonderful. SFC is offering two 1-day workshops October 21 – “Luscious Fruit” and October 22 – “Yes, you can see the forest in a tree”. And then she’s teaching “Amongst the Blooms” for the San Fernando Valley. Visit the SFC website for all the details.

On November 9th we have invited the “Doodle Girl”, Roxanne Glaser, to return to give us some new ideas for holiday greeting cards. We had lots of happy, relaxed and grateful people who took her “Gratitude Doodling” workshop we had previously. Don’t miss this one!

Love, Carrie

ARTWORK BY SABINA BRONNER

INKWELL - UPCOMING SFV WORKSHOP

AMONGST THE BLOOMS with Connie Furgason TUESDAY, OCTOBER 24, 2023 - IN PERSON WORKSHOP

Join us for this inspiring one day in-person workshop with Connie Furgason.



This class takes you beyond the basic florals to integrating other mediums and techniques to deepen and enrich the blooms. Connie will demonstrate ways to create those interesting bits that draw our eye into the painting. This workshop is open to all levels.

Location & Time: 9:30am - 4:30pm
Veteran's Memorial Building (Culver City)
4117 Overland Ave, Culver City, CA 90230 (Corner of Overland Ave and Culver Blvd)
Free parking located along Culver Blvd

Workshop Fee: \$60

Register on the SfC website: www.societyforcalligraphy.org

Connie Furgason was raised on a farm in Southern Alberta where her love of nature and the vastness of the prairie is expressed in her work. Connie loves the written word and uses her own text in her work expressing it through a variety of different mediums including watercolour, acrylic and mixed media. She started teaching calligraphy and related arts in 1982. Connie travels across Canada and the US teaching for guilds, private studios and has been part of the faculty at several international lettering arts conferences. She loves sharing a variety of art techniques with students of all levels and seeing the joy experienced as they discover their own artist within.

INKWELL - UPCOMING SFV WORKSHOP

GREETING CARDS WITH ROXANNE GLASER

THURSDAY, NOVEMBER 9, 2023 - Zoom Workshop / 12pm - 3pm

This is a free workshop for all Sfc members. Register online www.societyforcalligraphy.org
There will not be a recording for this free workshop.



This workshop will begin with Roxanne will guiding us in a gentle meditative warm-up to get our minds and bodies ready for the creative exploration of this class

Then we will explore using simple watercolor, pen, and ink supplies in a variety of techniques and layouts to create several unique handmade greeting card designs. We will create several designs together in this guided workshop.

Class will close with a short show and tell of how to digitize your physical artwork design to use online or for printing sets of cards.

Roxanne Glaser is an artist, speaker, and educator who sparks joy with her art and illustrations. She leads in-person and virtual classes, workshops, and retreats to help others get unstuck using simple, creative tools.

INKWELL - WORKSHOP REVIEW

NINA TRAN'S COPPERPLATE BOOSTER WORKSHOP by Yukimi Annand



Nina's "Copperplate Booster" workshop was amazingly organized and she instructed a big amount of content in a short time with beautiful flow. It was an eye opening experience to see her hand so close on the online view.

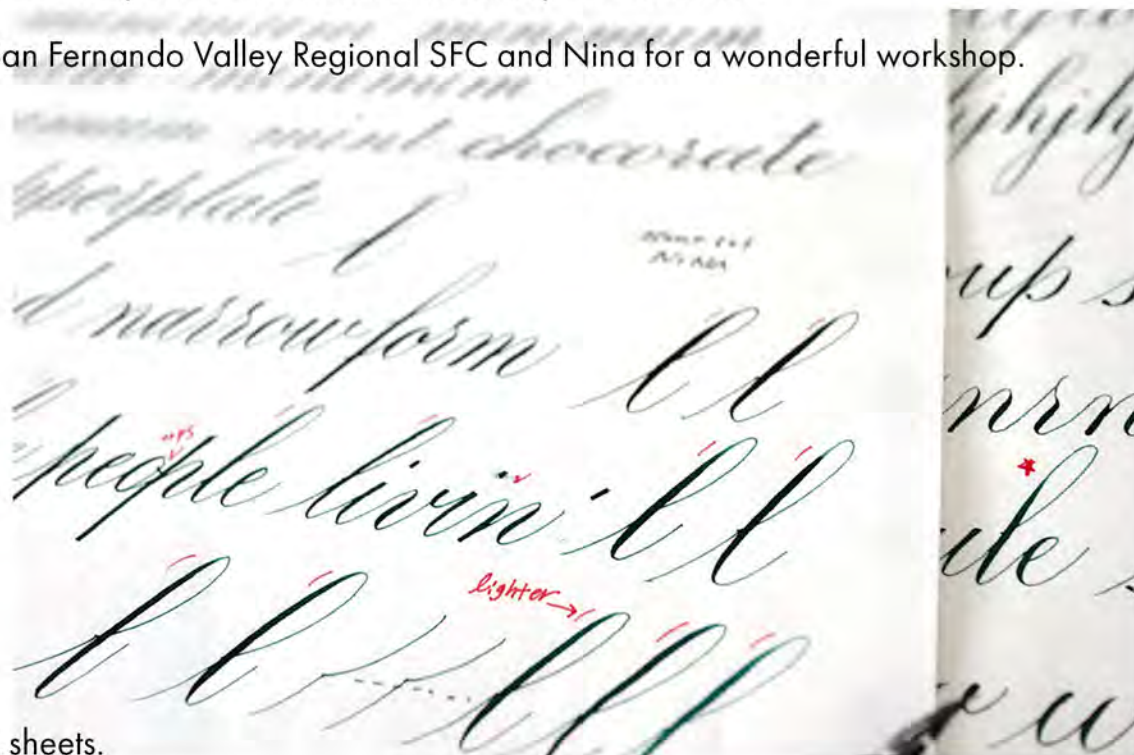
I have studied Copperplate with DeAnn Singh, Pat Blair, in-person classes, Rachel Yallop, Mike Kecseg by online classes, and with books and online sources (Eleanor Winters' Book, Lupfer, E.A. The Zenerian Manuals and Joseph Vitolo E-Books). I have made my own exemplars over 10 years ago but there were points where I felt something was wrong. Since then I didn't write much copperplate and I put them aside.

After Nina's classes, I went back to my studies, and I could point out some errors and many spots that can be improved. Her instruction was clear and it was mathematical, geometrical and methodological. Things became clearer and I would try to fix my Copperplate exemplar!

Her hand moves like a machine with elegance. She knows where her hand moves from her experience and the consistency makes her Copperplate so beautiful. It will take a long time to reach the point where I can move my hand like hers, but obviously I am boosted!

Thank you so much San Fernando Valley Regional SFC and Nina for a wonderful workshop.

Yukimi Annand



One of Yukimi's work sheets.

INKWELL - AGM MEETING

The Annual General Meeting of the Society for Calligraphy was held on 4th June 2023, at the Culver City Veterans Memorial Building. The event was organised and hosted by Chava Gerber. SfC President Eva-Lynn Diesenhaus gave a speech and introduced us all to the new incoming President, Ed Fong. Everyone brought along some food to share and we were treated to a delicious lunch and time to socialise. The gathering was well represented with past presidents and members from all over the Los Angeles area. The exciting event on the calendar for the Society in 2024 will be its 50th Anniversary.



The presentation at the meeting was given by Dr. Vanessa Wilkie, PhD, William A. Moffett Curator of Medieval Manuscripts & British History at the Huntington Library and Gardens.

"Emblems, Icons, and the Elites who Loved Them: Decorated Manuscripts in Early Modern England"

Dr. Wilkie explained the elements of a Coat of Arms; she showed us some seventeenth century examples of Acrostic Verse and Mourning Pages. The highlight was the manuscript mssHM 160, Heroica eulogia, held at the Huntington and extensively studied by Dr. Wilkie and a worldwide team of experts. This manuscript was prepared by William Bowyer, Keeper of the Royal Archives at the Tower of London, (and a team of scribes) in the time of Queen Elizabeth I. It was commissioned by Robert Dudley, the Earl of Leicester; the Queens favorite. The document is a history of the holdings, deeds, poetic verse and eulogies of all that have held the title of Earl of Leicester, most probably in an attempt to woo the Queen. We learnt about the XRF Spectrometer which is leading the way in the conversation methods of such manuscripts. The presentation was extremely interesting and Dr. Wilkie was an engaging presenter.



INKWELL - IN MEMORY OF JOAN HAWKS



It's so sad to lose dear Joan Hawks. She was a very talented artist, a patient and generous teacher, and a lovely soul. We were friends because of the SfC.

Before covid cancelled outings, a small group of us would celebrate our birthdays for lunch each year. It was a nice way to celebrate each of us and an excuse to make a special handmade card. Our last birthday lunch was to celebrate Joan's 90th in January, 2020, at an intimate tea room. It was a special party and now a fun memory. She is greatly missed.

Karin Gable

Joan was a member of the Inspired Artist group since it began in about 2011. These pictures were taken at our 'Enchanted Garden' Exhibition in 2013.



INKWELL - IN MEMORY OF JOAN HAWKS



We lost a most wonderful member of our calligraphy community on June 1, 2023 when Joan Hawks passed away at the age of 93. She was a friend of mine for over 35 years after meeting in a calligraphy class taught by Carrie Imai, in the San Fernando Valley.

Joan was a lovely, friendly, talented artist and teacher and mother of 3 sons. She taught art for LAUSD, Thousand Oaks adult schools and many workshops for SfC. She was a very active member of "Crafty Ladies" group for many years. This group worked all year to put on a show and sale of handmade items before Christmas.

I've always loved displaying the special birthday cards that we shared for years at our "Valley Girls" birthday luncheon celebrations, taking her fun classes, going to conferences with her and spending time together. She will be missed by so many of us.

Jann Marks

A collection of the cherished cards made by Joan for Jann.



THE TRAVELLING INKWELL

AN ENRICHING TWO WEEKS IN ITALY by Lona Lee

In mid-May, I attended a 4 and a half-day workshop in a small town in Tuscany near Palaia. It was a calligraphy and composition class called "Shape, Color, and Composition," co-taught by Massimo Polello from Torino, Italy and Kitty Sabatier from Toulouse, France. One of the perks of the class was that a good chunk of the participants were Italian, a few French, and the rest English speakers. At any given time, there were three languages spoken and two translators actively helping us understand each other. Kitty Sabatier used to be Massimo's teacher in France and she has been teaching university students graphic design and calligraphy. Her work is exquisite. Massimo's own lettering style and his openness and freedom in breaking down formal letters, which I had only experienced through Zoom workshops, are what motivated me to join this workshop in the first place. It was the perfect union.



On day 1, we started with writing minuscule Humanist letterforms with an automatic pen, then cutting out the letter shapes. We chose a couple of letters to create a handful of logos, and then studied their negative spaces. We chose one logo and cut out the negative shapes on colored paper. There was a lot of cutting - we were cutting into the night! We then composed the cut shapes in a confined frame with the help of Kitty and Massimo. Kitty's natural eye for design and layout and her gentle teaching style were beautiful to observe. Once we composed ten pieces, Massimo showed us how to bind the pages into a simple accordion book. It was exciting to see everyone's books - different color choices, shapes, all coming together as one big art piece.

I can't fail to mention that our Tuscan villa had the most delicious homemade food. All the pasta, salads, soups, cakes, tiramisu, fruits, cheese, so much nourishment to keep us full and energized the entire time.

INKWELL - ITALIAN STYLE



On day 3, we had a half day to explore a nearby town called San Miniato. It was a lovely city and Debra from our group showed us around. We walked around, snapped some photos of flowers, quintessential Tuscan landscapes, got gelato, and best of all, left with some amazing handmade hats!

So the earlier part of day 3 and day 4, we worked with different tools for replicating one of the original logo designs we made. We were collaging, painting, using graphite, watercolor, masking tapes, threads, and simply experimenting. This was the toughest assignment for me because it really pushed me out of my comfort zone and I felt overwhelmed with the idea of "just doing it." A few of the pieces I really didn't like and I set them aside. Kitty let me know that part of the process was trying to fix our mistakes and to work with the failures. This was really eye-opening because most of my pieces that I ended up liking from this project were originally what I considered failures.



INKWELL - LONA IN ITALIA

On day 4 and the next morning, Massimo got us breaking rules. He showed us how to look for lines and shapes from the enlarged logos. My favorite tool here was the automatic pen as well as the Brody pen. Actually, the automatic pen really just makes my heart melt. And watching Massimo demo how he uses the pen to splatter but also draw more smooth lines was so fun to watch. It inspires me to experiment more with the automatic pen, the best tool ever! We then worked to enhance the lines a little more by adding collage elements and in my case, I made some stitches and knots with bookbinding thread. One of the talented veterans, Daniella, showed me how to properly create the French knot. I will be using this probably a lot more when I further develop my pieces at home.

On our last day, we all sat around and observed the pieces we created and posted on the walls. It was magnificent. The feedback from my classmates and the two teachers were inspiring, motivating, and heartfelt. I felt like a caterpillar coming out of my cocoon by the end of this workshop. What a beautiful time. Deep gratitude to Massimo and Kitty, my classmates, and Italy!



INKWELL - PAINTED POTS with Sylvia Kowal



We have all been admiring Sylvia Kowal's colorful and delightfully painted pots for some time now. The painted and lettered pots are always a favourite item on the silent auction tables at 'Letters California Style'.

Painted pots look great both indoors and outdoors. They look great potted with succulents and other plants; as an eye-catching home decor item or a place to store kitchen and entertaining utensils or the best yet - art supplies! They make wonderful gifts for family and friends.

I first painted a pot with Sylvia at a SfC retreat in Santa Barbara many years ago. Sylvia is sharing her step by step process with us so that we can all create our own unique painted pots. So go get your pot and start painting. Share your pots with us to.

Virginia Farr-Jones

INKWELL - PAINTED POTS with Sylvia Kowal

SUPPLIES:

POTS - a clean terracotta pot, if it has a rim it makes lettering easier.

LETTERING TOOLS - Horizon pens, Speed ball nibs, Sharpie pens, Posca pens, pointed or flat brushes, ruling pen or "coke can pen" - all work well for lettering.

PAINT - Acrylic Paint - Liquitex or any acrylic paint, tube or bottle.

WATERCOLOR PENCILS - (for line making that can be removed with a damp cloth).

COLORED PENCILS & FELT MARKERS - for shading.

KRYLON CRYSTAL CLEAR - Acrylic Spray for protection.

PAPER TOWELS - to use and the full roll to prop up the pot, upside down

ADDING MACHINE TAPE - for lettering layout

FOAM BRUSH

ALCOHOL & STIFF BRUSH - for cleaning pens

(DOUBLE BOILER OR 2 POTS & CHEAP BRUSH) - if coating the inside with paraffin wax.

PARAFFIN



STEP 1 - GATHER YOUR SUPPLIES

STEP 2 - PLAN THE QUOTE

Use a strip of adding machine tape to measure the circumference of the pot band. I look for a pot with a band, this is a natural area for the lettering. Plan the letters or lettering on the strip. I usually do an alphabet for a calligraphy friend, or a quote for someone who wants a phrase.

INKWELL - PAINTED POTS with Sylvia Kowal

STEP 3 - CHOOSE STYLE OF LETTERING

Roman - stiff, delicate letters, but wide and formal

Neuland - wide and informal

Uncial - wide, bold, informal

Textura - compact, easy for me, good texture

My love of Textura was developed from classes with Ward Dunham & Charles Pierce.

STEP 4 - SELECT TOOLS

Play with tools - Marsha Brady always said to try different layouts and tools.

Tools - Horizon pens, Speedball nibs, pointed or flat brushes, ruling pen - coke can pen.
I find a Horizon pen works so much better than an automatic pen.

STEP 5 - PREPARE THE POT

Wipe it clean, if you wash it, it will take a long time to dry and slow down the drying time of the acrylic.



INKWELL - PAINTED POTS with Sylvia Kowal

STEP 6 - PAINT THE POT

Paint the pot with a wide brush or foam brush (you can add textures you use in paste papers). You can lightly paint the pot so the pot color shows through.

STEP 7 - PREPARE THE POT FOR LETTERING

Draw on guidelines if needed. Use watercolor pencils so the lines can be washed off. *Technique from Randy Hasson on canvas.*

STEP 8 - DRAW ON LETTERS

Divide the lettering strip into four parts.

Using 2 rubber bands wrap the bands to divide the pot into fourths. On a large pot divide the circumference of the pot into four equal sections.

Copy the letters with a watercolor pencil or double pencils (depending on the alphabet) and adjust the lettering to fit the fourths of the pot. Draw the outline or just the skeletal form. Use a similar color so that the color of the pencil will not blend in with the paint (eg. if you letter with white, the color will add a tint).

In Pysanky (Ukrainian egg dyeing) I divide the eggs with rubber bands to work an area at a time.

Divide the strip into fourths and copy letters in sections. As you do the first area, you can make minor adjustments. Just don't run out of room! If you are short you can add an ampersand, decorative element or a signature.



INKWELL - PAINTED POTS with Sylvia Kowal

STEP 9 - PAINTING THE LETTERING

Choose a color for the lettering and mix the acrylic paint. A contrasting color will work well. Letter out the text in acrylic with the appropriate tool on the pot.

Clean out the pen or brush with alcohol - my nail lady did tole painting and she suggested alcohol. It is cheap, will not be a problem if it spills, and will not wreck your nail polish!

STEP 10 - FINE TUNING THE LETTERING

Go over the letters with a fine brush. Correct irregular edges, thicken up the letter or flare out the forms.

STEP 11 - REMOVE THE GUIDELINES with a damp paper towel.

STEP 12 - SHADING THE LETTERS add a touch of colored pencils to shade your letters or for adding interest to the background. Add any decorative elements.

Some options may include: Carla Randolph Harris - pointed brush roses; Linda Hirsh - One stroke flowers; Sarah L. Frank - Flat brush poinsettias

STEP 13 - SPRAY ON CRYSTAL CLEAR ACRYLIC

Spray on about 3 light coats on the inside and outside. Allow each coat to dry first.

STEP 14 - PARAFFIN WAX (OPTIONAL)

Brush melted paraffin wax on the inside of the pot to prevent any moisture from seeping into the pot and bubbling the paint, particularly if you intend to place plants in the pot.

Another tip from my nail lady! She suggested the melted paraffin to coat the inside.



SYLVIA KOWAL

INKWELL - WILL TRAVEL

MICHIGAN IN MAY WITH A LADY AND A TRAMP!

by Virginia Farr-Jones

As I needed to travel to Michigan in May (my son is in school at the University of Michigan, Ann Arbor) I decided to take the workshop adventure offered by Harvest Crittenden and Yves Leterme.

The workshop took place at the Emrich Retreat Center in the Recreational Forest near Brighton, Michigan, close to where Harvest resides. This rural setting was both relaxing and inspiring and the food was delicious; three meals a day by resident Chef Shari. Many of us chose to stay in a local hotel for comfort but the rest stayed in dorm style cabins on location.



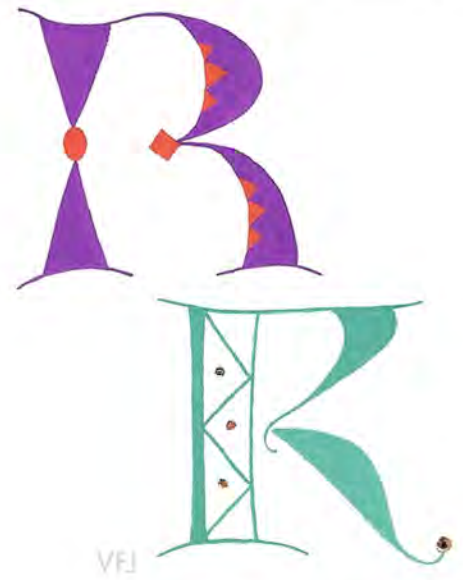
We were a group of 26, from all over the country and one participant flew in from Hong Kong and another from Canada. The group was a mix of artists and calligraphers, some studying these topics for the first time and some advanced and two sisters that were very new to the world of calligraphy.

Harvest covered the traditional side of Illuminated Manuscripts and with Yves we took some of those traditional styles and characteristics to modern and experimental places! I have studied with Yves before; both his built up capitals and his gestural writing but it was the first time with Harvest. Their styles and approaches are completely different yet they compliment each other and have become great friends and that rapport was evident in the classroom.

With Yves, we started with study of the Lombardic letterforms. Practising the shapes and proportions. The next step was to take one letter and create an interesting layout with a repeat of the letter four times. Once the design was made Harvest stepped in to educate us on traditional manuscript painting and shading which was done with a complimentary set of four colors chosen by the members of each table grouping.



INKWELL - LADY & THE TRAMP



The workshop group was then split in half over the next two days and we alternated between working with Harvest and Yves. Harvest explored different products for applying gold leaf, Instacol and Ormoline. On a second session we applied traditional gesso. During extracurricular evening time we made our own gesso from scratch which would be ready to take home at the end of the workshop. I loved the ease of Instacol and it does give a beautifully polished gold finish. If you work on skin parchment then gesso is definitely the best and most historically accurate to use and the gold is brilliant at another level again. Harvest continued teaching us traditional painted patterns from manuscripts and we touched on some filigree work as well.

Harvest spent some time teaching us how to understand and mix any color of gouache from a CMYK color chart with a five color mixing set. Great tool and skill to have because you can travel with that small kit and create just about any color you need and desire. Loved this!



The group that was with Yves briefly studied the Lombardic letters created by Donald Jackson for the St. John's Bible. We were encouraged to create our own letters with a few modifications and/or embellishments to a traditional Lombardic letterform. The next session was Yves at his best, pushing the boundaries and creating dynamic and different letters but still referencing the Lombardic forms. He also demonstrated how he explores and plays with letterforms on his iPad with the 'Procreate' program. We spent time painting and decorating our new letterforms in ways that referenced traditional designs but also had a modern twist.

INKWELL - LOMBARDIC FUN



Back with Yves it was time to get very gestural in our letterforms. This is not something that everyone is comfortable with and we did have a few people give up and return to the "traditional room". Yves demonstrated his style with gestural pencil forms, layers of watercolor, gesso, adding more, taking some off, adding detail with ink.....whatever worked! I was a little impatient and didn't wait long enough for some layers to dry a little and I really disrupted and destroyed the surface of the paper. It really is a method or style that requires a lot of experimenting!



Every evening there was an optional program with Harvest and one evening Yves gave an entertaining presentation about his career as a calligrapher, artist and even actor!

The creativity of everyone is amazing. You look around at other people's work and think "wow!, how did they come up with that idea!". You could let it intimidate you but you shouldn't. You do leave these workshops with a basis or foundation, tools for future work and exploration and that is the most important element; everything takes time, application and practise. I am so glad that I took this workshop. It was fun to meet new people and chat about our lives and realize we are all going through similar experiences and challenges. I would have liked a few more days to particularly explore the ideas presented by Yves but at the same time I was exhausted, they were long fulfilling days and I was ready to fly back to Los Angeles.



INKWELL - SUMMER WORKSHOP

RED LETTER ALPHABET with

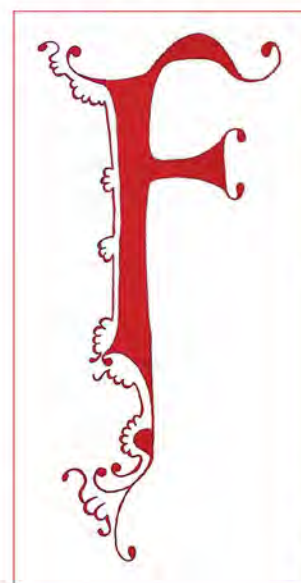
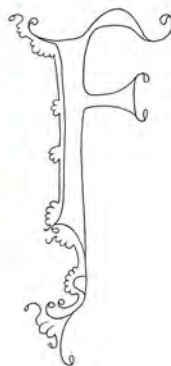


This summer I also took an online course with SfC member and calligrapher Risa Gettler. The class was organized and hosted by UC Riverside and many SfC members were participants in this six week long course on zoom. It had a manuscript connection to the workshop that I took in May, in Michigan, with Harvest Crittenden and Yves Leterme.

Red Letters, or Rubrication (latin rubic-"to color red") enhanced manuscripts already laid out and written by another scribe. These letters were very free, creative and unique. They appeared within the pages wherever the important information began.

Risa demonstrated her techniques to be able to accurately reproduce, adjust, fix and customize manuscript letters. She taught us a variety of painting techniques and each week we were treated to a slide show of each others work for admiration and inspiration.

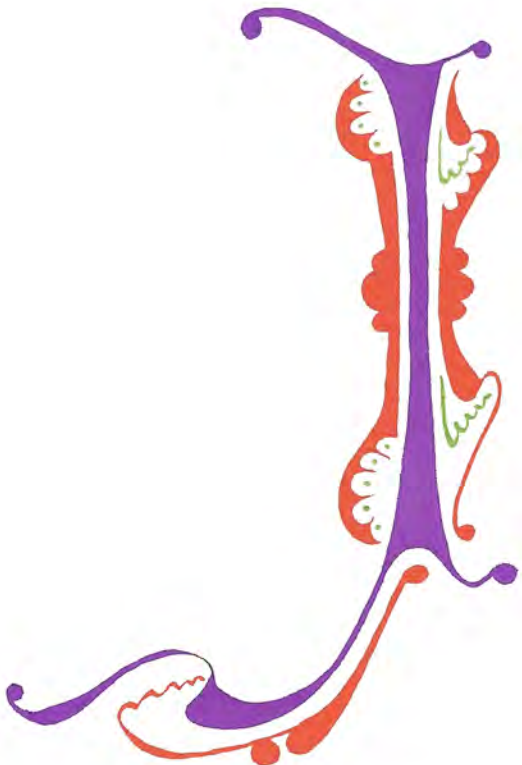
Risa generously shared with us some of her collection of these expressive manuscript letters and I was able to start exploring other manuscripts for these interesting and engaging letters. We all had the opportunity to share our thoughts and information on our work and our tools. The calligraphy community is always a very supportive and sharing group.



Rives BFK
Cadmium Red Pale
Princeton Velvetouch Brush #3

INKWELL - RED LETTER ALPHABET

This is an assortment of the letters that I produced from Risa's red letter collection. I like to use a more contemporary color palette. These letters could be used on cards, book projects and artwork. I could add other embellishments or filagree designs to them. With the patterns we made we can easily size them accordingly for any project.

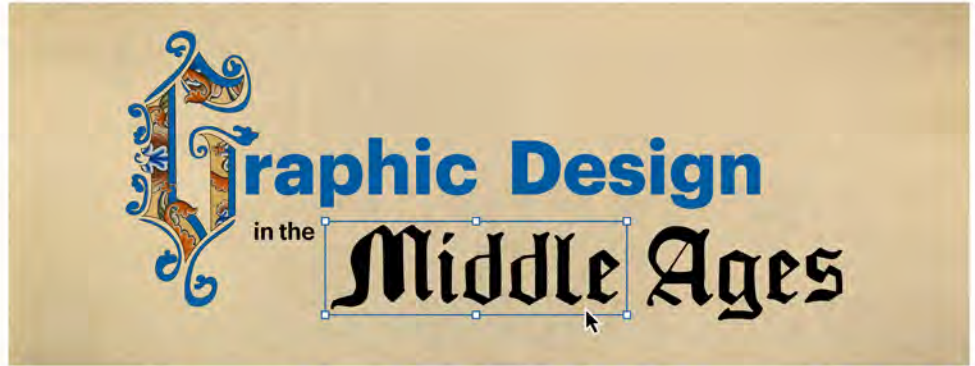


INKLINGS AROUND TOWN

GETTY MUSEUM

GRAPHIC DESIGN IN THE MIDDLE AGES

AUGUST 29, 2023 -
JANUARY 28, 2024



Medieval scribes and artists were some of the world's first graphic designers, planning individual pages and whole books in creative ways. Exploring the idea of designing a medieval book, from the layout of the page to text as graphic organizing tool, and the role of ornament in the structure of the finished product, this exhibition reveals the ways that design influenced the reading and interpretation of medieval books.

THE HUNTINGTON LIBRARY & GARDENS

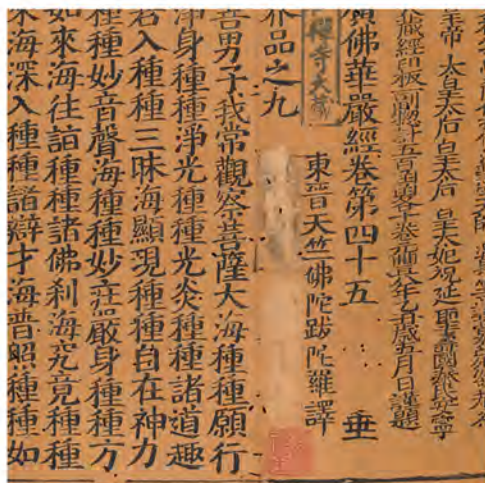
THE CHINESE BUDDHIST CANON FROM THE SONG DYNASTY

APRIL 29 - DECEMBER 4, 2023

The oldest printed book in The Huntington's collection, the Scripture of the Great Flower Ornament of the Buddha, is on display in "Printed in 1085: The Chinese Buddhist Canon from the Song Dynasty" in the Library West Hall.

The exhibition delves into the circumstances of the book's creation and its religious significance while broadening visitors' understanding of Chinese textual tradition. Additional materials related to the text are on display to provide historical context.

The book is in a specially designed display case that allows Huntington visitors to have a unique experience when viewing the sacred text. Though the book was meant to be read by flipping from one page to the next, in the exhibition it is expanded in a custom case designed for maximum visibility, offering a rare opportunity to view the miraculously preserved relic and observe its unique bibliographic characteristics and exquisiteness.



INKWELL - EAST COAST EVENTS

THE MORGAN LIBRARY & MUSEUM - New York Medieval Money, Merchants, and Morality

November 10, 2023 - March 10, 2024



Medieval Money, Merchants, and Morality charts the economic revolution that took place at the end of the Middle Ages and the early Renaissance. Trade was conducted on an unprecedented scale, banks were established, and coinage proliferated like never before. The widespread use of money in everyday life transformed every aspect of European society, including its values and culture.

Bringing together some of the most acclaimed manuscripts in the Morgan's collection and other exceptional objects including a renaissance purse, a brass alms box, and a hoard of coins, this exhibition will explore the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management.

"Goldbeater," Detail of headpiece from a register of creditors of a Bolognese lending society, Italy, Bologna, 1394-95. New York, The Morgan Library & Museum, MS M. 1056V.

MORGAN'S BIBLES: Splendor in Scripture

October 20, 2023 - January 21, 2024

The Bible is a cornerstone of religion, art, and literature in the western world. Few books can demonstrate the power of the printed word as vividly as scripture - a bedrock of faith, an object of veneration, a formative influence on language and culture. For Pierpont Morgan it represented a magnificent opportunity to express his religious convictions through his collecting interests in archaeological artifacts, illuminated manuscripts, early printed books, decorative arts, and master drawings.



Moralized Bible - Paris, France, between 1227-1234
MS M.240, fol. 8r

INKWELL - CONFERENCES - SAVE THE DATE!

Society for Calligraphy, Southern California
17th Annual Member's Conference



FEBRUARY 16-19, 2024

KELLOG WEST CONFERENCE CENTER & LODGE,
Cal Poly Pomona, Pomona



2024 INTERNATIONAL CALLIGRAPHY & LETTERING
ARTS CONFERENCE - Davenport, Iowa

JUNE 22 - 29, 2024

Registration Opens September 3, 2023

www.calligraphyconference.org

INKWELL - MEDIA CONNECTIONS



Letter Arts Review
Our Annual Juried Issue showcases fine lettering from across the world.

Selections from previous year's Annual

Left to right:
Maximo De Valle
Lisette Lerdana o
Chiaro River

Left to right:
Kerrie Alexander
Mikhael Aythek
Andreas Wendenlich

Call for entries
Letter Arts Review · The Annual Juried Issue 2023

CALL FOR ENTRIES - LETTER ARTS REVIEW
Deadline NOV 30, 2023



ENTRY DETAILS

Eligibility:
Works created since January 1, 2021, are eligible (except those previously published in Letter Arts Review). All works selected will be published in the Annual Juried Issue 2023.

Deadline:
This year's deadline for entries is:
November 30, 2023.

[Click Here for Entry Details](#)

Signing Your Artwork and Protecting Your Creations

Mar 08, 2023

https://www.kestralmontes.com/blog/signing_art



This an informative article from **Kestral Montes** regarding the protection of your artwork. She presents different examples to show you ways to sign and protect your work. Its well worth the read!

<https://www.thomasingmire.com>

Looking for inspiration or just want to browse and admire the fabulous work by master calligrapher **Thomas Ingmire**. Then visit his website Form and Expression and explore his body of work including recent book works.

The large dark letters have been used to create the words of the Terrance Hayes poem. The dark small lines of writing are the words from the Dean Rader poem.



SAN FERNANDO VALLEY BOARD MEMBERS

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| BOARD MEMBER: | Bette Griffith |
| SFV Masthead Design: | Anne Batten |

This artwork was made for Joan Hawks as a part of a collaborative book project within the Inspired Artists group. Joan's subject was 'Flowers' and one which I have a great affinity for and I enjoyed adding a 'Hawaiian' essence to my piece for her.

Virginia Farr-Jones

