

Newsletter of
Tulsa's
Lettering &
Paper Arts
Guild



**CALLIGRAPHY
CONFERENCE**



**IAMPETH
CONVENTION**



**ST. JOHN'S BIBLE IN
OKC**

CALLIGRAM

Meeting Monday, May 23, 2016
6:30 pm Doors open at 6:00
Tulsa Garden Center
2435 S. Peoria

Contact Us: [Facebook Page](#)
CalligraphyTulsa.com
CalligraphyTulsa@yahoo.com

May Program: Versal Variations with Teresa Wilber

Versal letters were highly decorated letters used to begin verses and headings in many historic, illuminated manuscripts. These letterforms are freely drawn, not written, inviting color, decoration, and any gilding or bling to personalize monograms, for formal work, casual creations, or even used with the trendy Zentangle projects. We'll go over some of the variations to liberate your imagination for future use.

Supplies:

Bring 1-2 sheets tracing paper
Colored pencils
Black Micron (.05) marker
Sharpened or mechanical pencil
Kneaded eraser
Small ruler



May Refreshments:

Drinks: Tammy S.

Snacks: Carol F.

Sally B.

Save the Dates!

May 23, 2016 CGO Meeting-
Colorful Capitals and Versal Variations

May 26, 2016 Board Meeting

August 29, 2016 CGO Meeting

September 26, 2016 CGO Meeting

October 21-23, 2016 Peter
Thornton Workshop

CGO Board Meeting:

This the year-end board meeting before the summer break and preparation of nomination of new officers. Please make every effort to be there for the preparation and transition to the next year.

Date: Thursday, May 26th

Time: 6:30pm

Place: Lynda Jolly's home, 2024 East 37th Street

2016 MAJOR WORKSHOPS

PETER THORNTON

OCT. 21, 22, 23, 2016

Tulsa Garden Center

Friday Oct. 21, 2016

Subject: Adolf Bernd (AB)

**INFLUENCED
DECORATIVE
LETTERS**

In this brief 1-day w/shop and overview of AB's Letters, we shall look at one of his major contributions to the Letter Arts; his consummate skill in subtlety of tones within water colors.

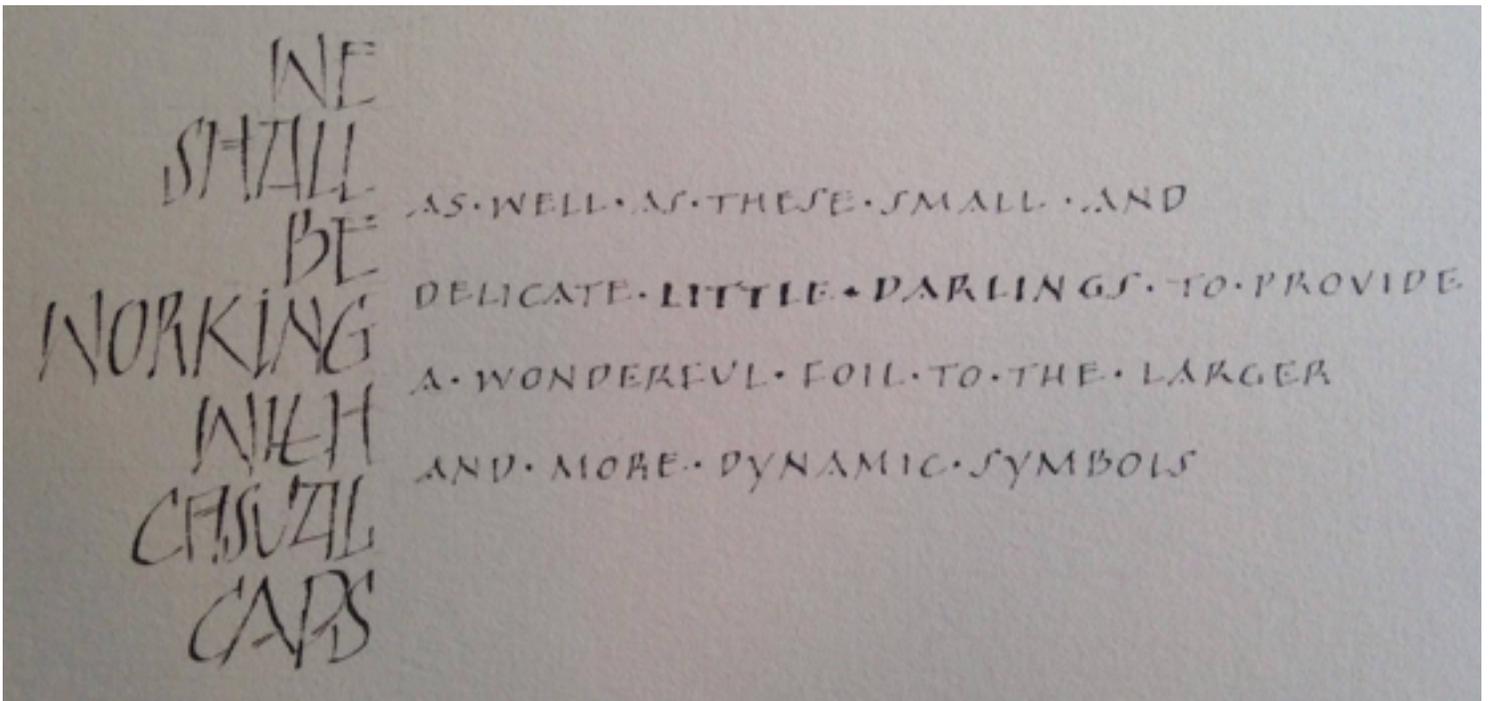


Oct. 22 & 23, 2016

Subject: A CAPITAL WEEKEND

In this workshop we shall in a gentle and logical manner, explore some of the many options available to us within this most versatile letter.

Beginning with the humble pencil we shall look at the gentler flavor of Casual Capitals that is useful/ essential for much of our normal calligraphic work. We shall then work on producing a stronger and more powerful option in pen and ink which we may want for more 'insistent' texts and/or for producing a focal point in our work.



To see more of Peter's work keep an eye on his [Facebook Page](#)

Contact Teresa Wilber for information about Peter's workshop:
penzlady@hotmail.com

For full information on ALL upcoming Major Workshops go to

[Calligraphy Tulsa](#)

Heather Held - Enchanted Letter Workshop Review

The middle of May, 2016 was an awesome weekend for several of us in Tulsa. Heather Held was here to teach us about enchanted letters. Each workshop participant worked on four 5"x7" pieces and many of us finished at least three. Saturday, we worked on an embedded letter and a tear-away letter. Sunday was a design with acanthus leaves and a word that included everything we learned.

The process for each exercise was relatively similar, and Heather was incredibly clear and patient with her instructions. First was the drawing stage. We used grid paper and a pencil (and an eraser for many of us) and sketched a script, monoline "R." Weight was added, as desired. As we drew the entrance and exit strokes, we added "terminal lobes" or teardrops to the end of these strokes to add additional weight and for gilding later. We then erased portions of the letters and sketched in flowers and leaves. Heather taught us simple flowers, pansies, and roses. After we were satisfied with our sketch, we transferred it to a piece of 140# hotpress watercolor paper.

The next step was to ink over the pencil design on the good paper. Heather's preferred ink is McCaffrey brown, or Ziller brown as an alternative - just a waterproof ink. We also added shading lines with the brown ink. Pencil lines were then erased.

Gilding was next, using Miniatum ink, which is PVA based and will remain flexible. Using patent gold, since it is easier to use than leaf gold, we applied the gold! Alternatively, FineTec gold was used by some, and it looked just as nice. Note, Miniatum is not needed if FineTec gold is used. Heather's preferred FineTec is Arabic gold.

After gold, color was the next step. We used lighter shades of watercolor pencils and colored in the ribbons, flowers, and leaves. Using a dry brush technique, we pulled the color that was applied with the pencils, remembering to leave white space to create contrast. Then, darker tube watercolor paints were added on top of the colored pencil to add even more depth and contrast.

The last step, if desired, was to add embellishments. One option was to add pastel highlights/ shadowing around the letter. Heather's suggested to remember to leave a small area of white between the pastel and letter. Another option was to use a Sakura gelly roll clear stardust pen to outline dome of the letter. And, Swarovski crystals (1.9 or 2 mm) could always be glued on as flower centers.

Pictures of our work is in this Calligram - wonderful eye candy!!

