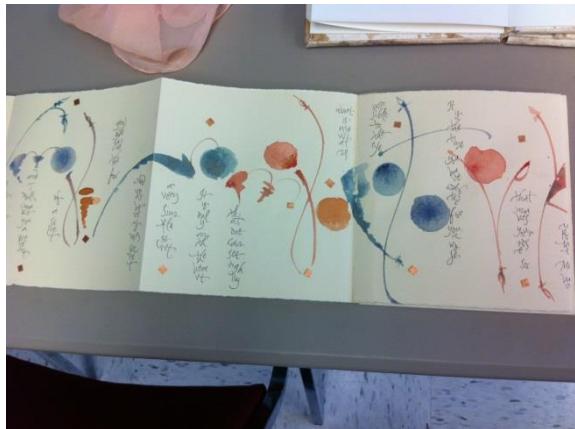


Letters CAPITAL



Pictures from Capital Calligraphers' summer workshop with Marina Soria, Calligraphy in Blossom.

FALL 2014



Presidents' Prologue

So far 2014 has been a year packed with interesting and enriching activities. And how grateful we are to all of you who have worked hard to support the guild.

Salem Art Fair was our usual big fundraiser of the year, and Silverton Art Fair was, as always, a lovely and profitable weekend event - thank you organizers and name writers.

And then there were the excellent workshops we enjoyed this summer: Pamela Paulsrud in June and Marina Soria in August - quite different artists and end-products, but both sessions packed with new ideas and techniques.

Next, thanks to the workers who put together our contribution for the AOCC goodie bag, which this year was sponsored by Eugene's Valley Calligraphy Guild at the lovely location in Harrisburg. This provided excellent mini-classes on different ideas and techniques - as well as encouraging us in our shopping addiction. Carol DuBosch's Italic Tune-up workshop a week later was the frosting on the cake. So, many thanks to Sandi Cormier for her hard work and inspiration in organizing these classes and workshops.

At this writing, our November show at the Salem Library has just started. Included are lots of well lettered and designed pieces which, we hope, may become Christmas presents for some lucky people. And once 2015 is here there will be a workshop on Versals, given by Angelina Cox, to look forward to in February.

We wish you all a bright and merry holiday season, and a happy and healthy year in 2015. Laura and Penny

Programs & Hospitality

December 4, 2014

Holiday gift exchange & mini ornament workshops

Katy Bayless, origami star;
Barbara Taylor, circle
ornament

Refreshments: everyone
brings a treat to share

Raffle Item: still need a
volunteer

January 8, 2015

Sylvia Giberti, folded
alphabet reference guide
Refreshments: Katy Bayless
and Bill Smith
Raffle Item: Penny White

February 5, 2015

Sally Keeney, pointed italic
alphabet
Refreshments: Penny White
and Mickey Roby
Raffle Item: Larry Pratt

Calendar Page Challenge, or What to do with years gone by?

By Laura Drager

With the end of the year around the corner, I challenged some calligraphers to dream up uses for their old calendar pages. Along the way, we also added magazine pages, wall paper, seed/garden catalogues, and gift wrap.

1. Envelopes and envelope liners

Nancy Anderson created several sizes of envelopes from calendar pages using her "Envelope Punch Board" (We R brand). It's a handy tool that cuts envelopes to fit card sizes 2X3½ to 6X8½. She lined some of them with blank paper cut with the punch board at the same time. Penny White suggested another method of making envelopes: lay the card down on the decorated paper, fold the paper around the card and cut as needed (Betty Locke method).



Susan Wickes made the envelope on the left with wall paper and lined it with gift wrap. Look closely inside the one to the right, you'll see the days of the month.

Pictured below Nancy lined these with blank paper cut at the same time. Susan put a sticker on the front of hers for the address.



2. Bag Box

Susan created the bag pictured using a pattern. The pattern is also attached.



3. Boxes

At the All Oregon Calligraphers Conference, I was lucky enough to receive these nested boxes created by Heidi Stolp as a door prize. She inserted a painted rock inside the tiny one which I



treasure. These boxes are relatively easy to make. To find step by step instructions, go to www.origami-instructions.com.

There are many other websites but this is the first one I found when browsing for origami boxes.

And, if you want more ideas for origami projects with your calendar pages, the sky is the limit!

4. Cards

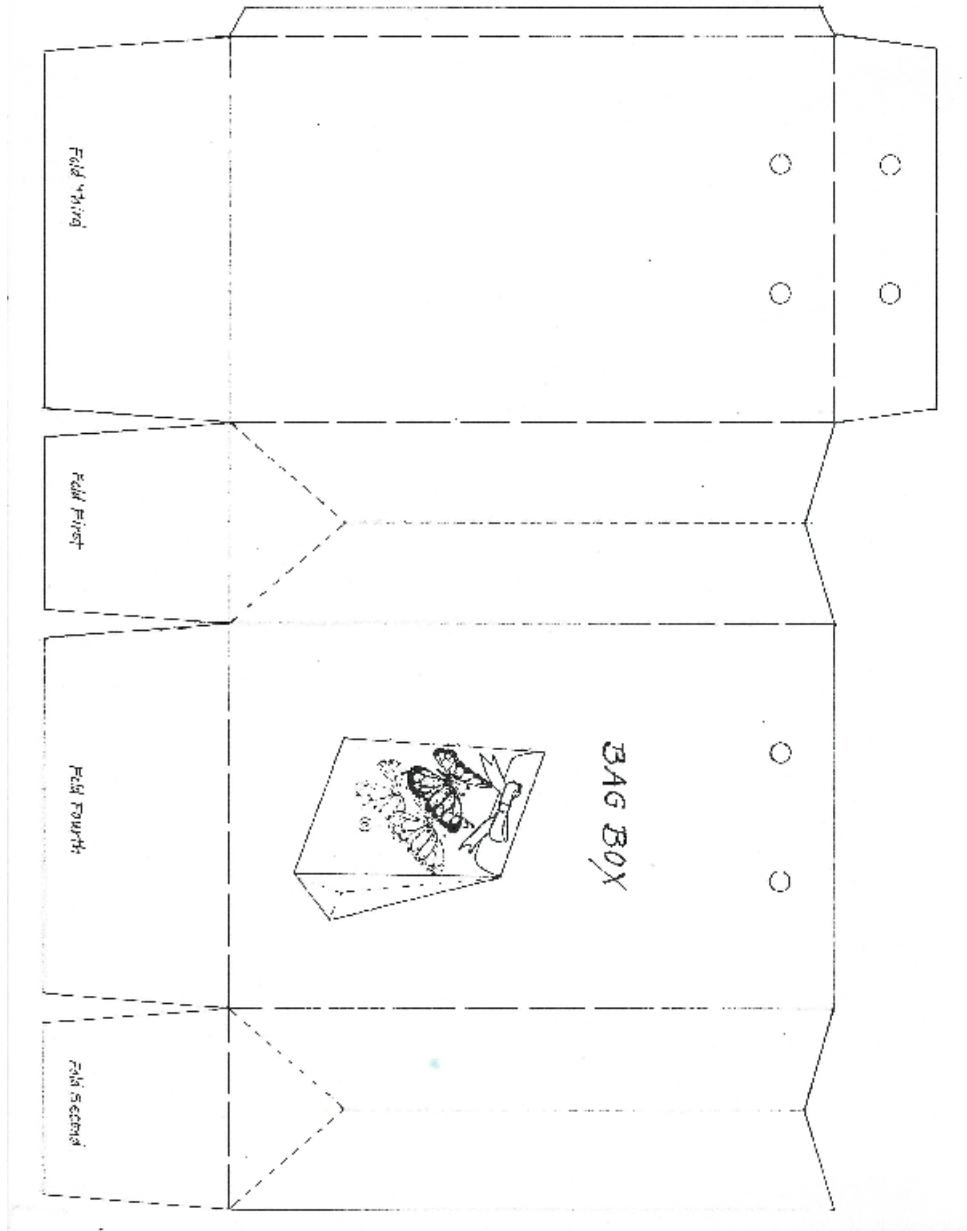
The middle card was created by Susan to mimic the view looking out a window. Cut your calendar picture into 6 squares and glue onto a complementary-colored sheet of paper. She added a “window sill” at the bottom and stuck all onto folded cardstock. The card on the right, created by Nancy, used Neuland letters cut from a stencil (or not, if you don’t have one), glued on, then outlined with white. On the left, she cut a large and some small squares out of calendar pages, glued down, and drew random lines. Both are then glued onto folded cardstock. Voila! A magnificent card.



5. Tin boxes

Susan covered an empty Altoid tin with wall paper. Since the sides are usually blank, she only covered the top and the bottom.





Spontaneous Mark & Alternative Image: Speaking from the Heart

with Pamela Paulsrud

By Christine Anderson

Clouds and scattered rain showers didn't dampen the spirits of the eleven people who signed up for Pam's class on June 17th. Some of us were there early and it didn't take long for everyone to fill up tables with supplies.

After tables were set up, we all went upstairs to the meeting room and sat in a circle. Pam did a talk about "Making Marks." Everyone has something to give and mark making is almost like handwriting. Handwriting changes as we change. The marks we make show who we are and how we are in a given moment of time. Marks are also a cross between a fingerprint and an EKG.

Pam passed around a myriad of supplies and asked us to tell her our names, something that people might not know about us, and read a quotation that we pulled out of an envelope. Then we stood in the circle and closed our eyes, breathing deeply. She told us to think of a favorite tree. Pam suggested that we become that tree, imagining our feet extending roots to the very core of the earth. She asked us to imagine limbs and leaves reaching from our arms and head held high and leaves photosynthesizing the sun's light into energy for the body. Finally she played a bit of music on an American Indian flute while we continued imagine extending our trees to the center of the earth and into the sky.

When we went back to the classroom, we divided a full sheet of Arches 140# hot press into nine sections. We began writing in one of the spaces with our regular handwriting, writing down questions and answering them....any questions that came to mind, like a stream of consciousness. After a bit, we turned the paper 90 degrees and wrote larger, not necessarily changing the stream of thought. Again, a 90 degree turn and larger writing. Pam actually called this "Brain Drain."

The purpose of this writing was to get the "chatter" out of our heads. We are constantly bombarded with too much thinking, and once you have thoughts written down, they're gone and your mind is more open to creative thinking. Using music (in this case, mostly classical) liberates you into being more spontaneous. Sound helps you to get engrossed in your work.

One of Pam's favorite books, out of print is entitled Finger Painting on the Moon, a journaling book she highly recommended if you can find it.

On practice sheets we proceeded to make marks using a tool of our choice and sumi ink on practice paper. We made lines of tool experimentation, thicks and thins, changing angles and directions of the tool. We then tried two tools, one using walnut ink and one using sumi, one tool in the left hand and one in the right. Penny and Laurie had a go, each using a different ink and different tool. We all then tried the experiment, and did that ever free up our mark making. There was no stopping us after that.

We were encouraged to use our non-dominant hand as well as our dominant hand when making marks. Often, during the day, we heard comments that people actually liked their non-dominant hand marks better than the dominant hand marks.

Another way to make marks is to use a tool with just water, and use another tool to drop in some color and let it run through the water. Dry walnut crystals on wet paper make for a pretty texture too.

We were to have texts copied in various sizes backwards for transferring onto our watercolor papers after textured marks had been made on them. Cheaper papers work better for transfers because they are thinner. Pam went into detail about how that works. What doesn't work are inkjet images. She used concentrated CitraSolve. Do not get the spray, it is diluted with too much water. You can also use a chart pack blender pen, but whichever method you use, make sure you have a lot of fresh air. It might even be better to use it outside. The blender pen is especially toxic.

The working time was used making marks, doing sink art (water on the marks), using black paper frames looking for exciting vignettes of combinations of ink and white space that were pleasing to the eyes that would later be put in folders or made into books.

On Tuesday we were treated to sunshine and a slide show that reminded us how much nature, in this case short dead corn stalks in a field of snow, mimics letter formations. She called it "Cornfield Haiku." Pam even took the time to paint one of the stalks for one of her pictures. She uses photography a lot, looking for line and design. Lines in nature are so similar to the lines in calligraphy. You just have to look for them. Use them in your artwork.

Pam's artwork consisted of a lot of handmade paper. One of her books had pages that were two feet wide and eight feet long. She had an installation of river rocks that simulated braille at an exhibition. She uses paper pulp to make marks that are hung on walls. She puts them on glass to let them dry. She showed a video of something we have all seen, raindrops on water with circles emanating from the drops. She looked at them artistically, not just another rainy day!

She also discovered that books are a lot like stones. They both have stories. In one we can read the story, and with the stone, we can only imagine the story of its "life."

Pam's brother stated in one of his writings, "Until the vision is felt inside, the eyes, the brain and the hands can't see." John Walter

In a way, this quotation summed up the class. The more you feel the marks, the more your imagination works, and the better your artwork becomes.

Note: photo from Pam's workshop is on page 11

Brush Up Italic Workshop with Carol DuBosc on October 19, 2014

By Caroline Tresidder

I learned so many things from Carol and am glad I took the workshop. The first portion of her workshop explained the tools and materials she preferred and why.

- Carol said she was enamored with Parallel pens. She recommended cleaning the pen with a mixture of Windex and water. The Parallel pen does not have flexibility.
- Windsor Newton inks are the best colored inks to use in the Parallel pen and with other pens (blue cap) and are light fast. John Neal catalog carries these inks.
- Higgins Eternal is the best ink to use but is stored in a bad bottle, which is not air tight. Carol recommends cleaning out a Sumi ink bottle or Higgins stopper ink bottle and storing the Higgins Eternal in it.
- Gilbert bond paper is the best paper. It is transparent enough to see guide lines through, feels good on the pen, does not bleed through, and you can feel the ink.
- Speedball, Mitchell, Brause are the best nibs to use when doing a piece to be framed because they are flexible and allows for very fine thin and wide lines.
- When writing on a flat desk gravity takes over. When writing on a slanted desk the ink flows more evenly. Writing on a sloped desk is best for your head, neck, and shoulders. Use frosted plexiglass on your easel for best light distribution from behind the glass.
- Mitchell nibs do not hold ink well. Wrap a piece of masking tape around the nib so that the tip is exposed to create a reservoir for the nib.
- The pen nib holder Carol uses is a homemade holder made from a dowel, 1/4" in diameter, and plastic tubing, 1/4". Cut dowel to a length of 6" and the tubing 2" long. Put the dowel into the tubing so the ends are flush. Insert the nib between the tubing and the dowel. This makes a very nice and inexpensive writing tool.
- Coit pen holders fall apart and force you to hold the pen their way.

Second session of the day was to work at writing Italic following Carol's instructions and advice.

- Always keep your pen at a 45 degree angle. Never change this angle of the pen.
- Slope of the letter is to be 5 degree. Add the Slope line to your guide lines.
- Italic letters are narrow letters.
- The "o" is elliptical not oval. It is half as wide as it is tall.
- Serifs coming in and out of a letter are rounded not angled
- "u" is an upside-down "n". The width of the letters are to be 1.5 nib widths. Begin moving away from the stem at the half way back up the stem.
- The negative space created by the angling off of the stroke from the stem should all look the same.
- Use a sheet of paper under your writing paper as padding to prevent jagged edged letters.
- The descenders of the "j, p, f" do not curve up.
- The Italic "s" occupies the Italic "o" and is made in two strokes.
- Seldom use Italic script Capitals. Never write whole words in Italic caps. Use for proper names only.
- Capital letters are 7.5pw tall at a 30 degree angle but go back to 45 degrees for the lower case.

- Contemporary Italic script "B" has an open bowl along with "R and P". Leave the "O" broken.
- Carol said that she often writes the flourish first on a letter then the rest of the capital letter.

"Italic" means "from Italy" and was started in the mid 1400s. "Script" is not an alphabet but a style of writing. "Italic script" is the style of writing not just the word "Italic". "Font" is the term used to describe type styles. "Italic" used in typeface is a font that is slanted.

Posture to use for best writing: While seated in front of your easel touch your chest to the easel. Bend over touching your nose to the easel. This is where the writing should begin and paper should be placed. Write within a 4" space. Move the paper to stay within that 4" space. Make sure your full forearm is supported. Carol learned all about posture from Sheila Waters.

We had a lovely outdoor lunch, before beginning a hard working afternoon. We began learning about how to analyze our own work and redesign a word or phrase. Students asked questions about what they were doing to find ways to correct of see their letters and words.

Carol showed us ways to connect letters: such as the letters "fr", "ff", "tt".

- A rule is to write the first of a double letter taller than the second letter.
- Make the spaces between words beach ball shape.
- Create an "s" a pen width off the line at 45 degrees.
- Carol said, "When you notice a problem, fix it immediately!"
- The center of the "o" is perfect vertical ellipse. Look at it upside-down to see that it is the same.
- Someone asked if Carol used guide lines all of the time. She said, "I have been walking a long, long time but I still need the floor."

Carol showed us how to make guide line sheets:

- Body of casual Italic script is 5 pen widths (pw) tall. Ascenders and descenders are to be 3.5pw. Make the space for ascenders and descenders 7pw wide.
- Square the guideline paper to the T-square and tape down.
- Using the calligraphy nib you need for the project, make pen width marks next to each other on a piece of paper to determine the width between each line.
- Mark the edge of the guideline paper with a dot where each line is to be drawn.
- Place pencil on each dot and move the T-square to the pencil. Draw the line.
- To add the slope guidelines determine the 5 degree slope using a protractor at the bottom of the sheet.
- Move the paper to match the slope angle and tape into place. Draw the lines using the T-square the width of the ruler all across the page.
- Mark the lines that you will be writing on.

Columbia Art in Portland on 15th and Burnside is a great store for Calligraphy supplies.

What a wonderfully exhausting day we had with Carol DuBosch!

Notes from Calligraphy in Blossom with Marina Soria

August 4-5, 2014

Submitted by Jessie McCandlish

Based on Sumi-e - Japanese painting. Use Sumi ink, Japanese brushes, paper

Artistic aspects – Use Taoist principles and rules of beauty; there are no good or bad strokes - only personal strokes, personality, interesting;

Do exercises to develop skill of hand (we had exercise sheets several weeks prior to class to practice, as well as some information to read); how to use Japanese brush; then paint flowers; realistic, then fast time; deconstruct flowers to analyze various shapes; paint ikebana; develop shapes, then variations of shape to develop letters; design line of text using counters. Several brushes or tools in hand(s) at same time. Develop ductus of letters with # of strokes and their order. Use grid to be able to reproduce letters.

Japanese Brushes article in Letter Arts Review; how to buy brushes by Christine Flingato (sp?); brushes should look healthy; made of different hairs; 1. hold more water; 2. more shape resilient; 3. very thin points; choose something comfortable; don't struggle with the medium.

Be conscious of grain of paper; Japanese use brush perpendicular to surface. The more humidity (water in the brush), the more even the stroke. Use press and release technique. Bamboo stroke - use brush on side for thickest possible stroke. Brush down, then up; and where you lift the brush is the strongest color.

Taoist principles - Capture the essence of the thing; not the reality or detail.

1. Empathy - harmonious relationship between object and painter, or between the painting and the observer in the gallery; capture harmony.
2. Vital Rhythm - Everything is moving; Chi -energy; beauty is in every change of the process; goal is to capture and express that energy
3. Suggestion - say without saying; don't say the obvious; let the viewer work, become involved.
4. Emptiness- western idea of emptiness is negative- fear of the empty space. Emptiness is where the utility is. Take advantage of what it is (as recognized) and the utility of what it is not. Gestalt - object and environment are mutually defined.

Consider shape; what parts to use; don't do detail; use different shades of color; least possible strokes. Timed exercises with reduced times to get down to essence. Keep garden in mind as you do each letter in your word(s); no two parallels or symmetry; Have contrast in shapes, dancing, falling, compress, expand. Colors.

News and Events



Penny White and Laura Drager hold up the thank you gifts presented to them at the June Capital Calligraphers meeting. Thank you Penny and Laura for your excellent leadership of the guild!

Portland Society for Calligraphy Workshops

December 6

Ruling pen tune-up with Carol DuBosch

January 10

Adventures in Embossing with Janice Fisher

February 7-9

The Joy of Movement with Ewan Clayton

February 10-11

Ben Shahn with Ewan Clayton



Photo from Pamela Paulsrud's June workshop: sink art without a sink

Birthdays

December

29 – Darlene Anderson

28 – Diane Wullert

January

11 – Nancy Orr

13 – Ingrid Slezak

17 – Cheryl Zacher

26 – Kathleen Kelly

February

7 – Sandi Cormier

9 – Jessie McCandlish

26 – Lyn Graybeal



CC founding member Patty Sackinger celebrated her 90th birthday this summer. Happy birthday, Patty!

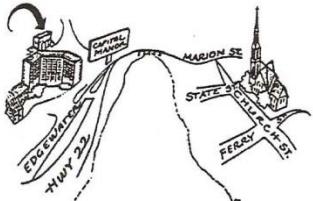
William Stafford exhibit coming to Salem!

You definitely don't want to miss this exhibit. It features artwork as part of a yearlong celebration of the centennial of Oregon Poet Laureate William Stafford.

Dec 2-31: Salem Library, 585 Liberty St. SE, Salem, OR , Tues -Thurs: 10 am-9 pm; Fri-Sat: 10 am-6 pm.

CAPITAL Calligraphers

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SALEM, OR 97308



The Capital Calligraphers' Guild welcomes anyone interested in calligraphy.

Meetings are held on the first Thursday after Labor Day in September, and the first Thursday of the month, October through June, at 7:00 p.m. in the Capital Manor Community Center in West Salem.

About Capital Calligraphers

Capital Calligraphers' mission is to promote the study, teaching, and practice of calligraphy and related arts. We welcome anyone interested in calligraphy to attend our meetings and join the guild.

Officers

Laura Drager and Penny White, Co-Presidents
Jessie McCandlish, Treasurer
Sylvia Giberti, Library Services
Maryellen Barker, Hospitality
Sandi Cormier & Chris Anderson, Programs & Workshops
Tina Wenger, Media Coordinator

Barbara Taylor, Vice President
Katy Bayless, Recording Secretary
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Caroline Tresidder, Historian

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