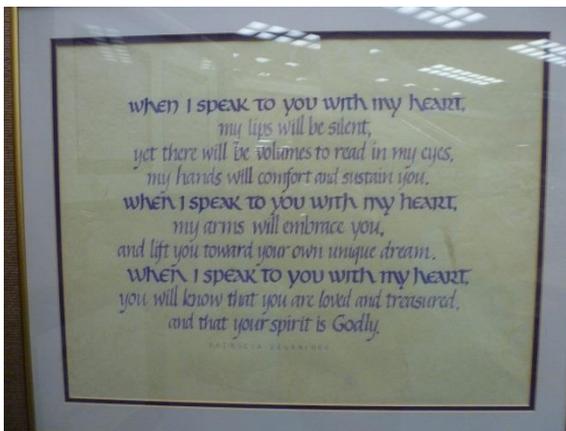
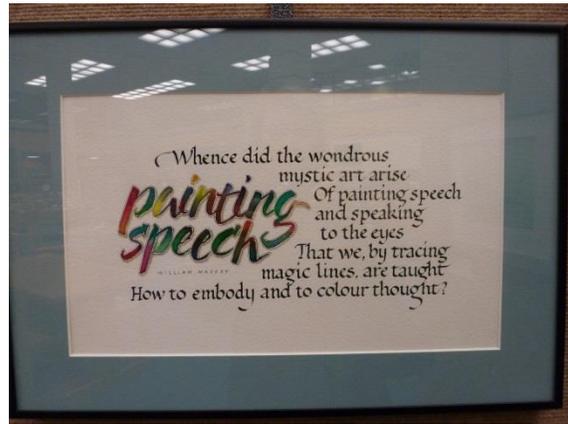


Capital Letters



Clockwise from top left: a decorated letter by workshop instructor Heather Held, and three pieces from the Capital Calligraphers' November show at the Salem library: Susan Wickes, Christine Anderson, and Barbara Taylor.

FALL 2015



Presidents' Prologue

“Crazy Fun Since Day One” is over! We are so grateful to all of the talented calligraphers who entered pieces in this year’s State Fair. Over 200 works of art were submitted between the three categories: Juried, Non-Juried, and Student. The exhibit was a beautiful oasis from the noise and crowds and we received so many positive comments regarding the new location, gallery-like presentation, and welcoming demonstrators and hosts. One of the comments written in our guest book said, *“Calligraphy is a beautiful art form! Don’t let it die!”* Another said, *“Loved my visit here. Enjoyed the art so much – sad when I was finished – wanted more – amazing talent here!”*



Many hands were involved in taking-in, hanging the show, demonstrating, hosting, taking down, and distributing the art and prizes. Our ambassadors did a super job of communicating prior to the Fair, as well as gathering and transporting art. The other department chairs in our building were most impressed by the teamwork of the calligraphers from around the state who pitched in. Special thanks to Carol Dutoit who single-handedly



coordinated the demonstrators/hosts sign-up. She enthusiastically asked calligraphers around the state to sign up, mailed notification letters with tickets, set up the demo table, handled last minute changes, and sent beautiful thank you notes to all the demonstrators and hosts. At left Carol is demonstrating using a brush and water color. At right, Anne Merydith from Eugene demonstrates for an audience of enthralled children. All were asked to sign their



name prior to demonstration so we could get an idea of how many names were written. Not everyone signed, but we counted 1,236 names written over the 11-day period. Demonstrators filled 3 shifts daily from 11 a.m. to 9 p.m. They not only demonstrated beautiful letters, but educated fairgoers about the tools they were using, style of letters they were writing, the history of letters, and overall made visitors feel welcome to our “gallery.” They brought our exhibit to life!

A first this year was a mention by a Channel 8 TV crew about our exhibit. The interview was held among the cakes, but we were thrilled, nevertheless, to receive some coverage. Cassidy had her name written by Yuki Tanaka and held it front and center while talking about highlights of the State Fair. Hurray for calligraphy!

Award winners were People's Choice and Best of Show: Liz Tenorio, Beaverton (pictured)



Juried 1st Prize: Yuki Tanaka, Corvallis, 2nd Prize: Larry Whitson, Portland, 3rd Prize: Ruth Schellbach, Salem, Honorable Mentions: Sandra Van Valin, Tualatin, Cliff Mansley, Lake Oswego, and Susan Wickes, Corvallis.

Non-Juried 1st Prize: Judy Black, Eugene, 2nd Prize: Sharie Mayes, Eugene, 3rd Prize: Heather Barton, Canby, Honorable Mentions: Jessie McCandlish, Salem, Margit Eisenhut, Salem, Christine Colasurdo, Portland, and Lori Festa, Salem.

Student 1st Prize: Clare Lagomarsino, St. Mary's Academy, 2nd Prize: Dana Leung, David Douglas High School, 3rd Prize: Faith Oviatt, David Douglas HS, Honorable Mentions: Annie Jamison, SMA, Dina Hubenya, DDHS, Queenaly Tran, DDHS, Mariel Villareal, DDHS, and Leianda Jemenez, DDHS.

Many thanks to Trish Hibler who graciously served as our consultant throughout the planning and set-up. She will continue to handle the distribution of scholarships to school teachers so contact her if you are or know of calligraphy teachers of school students. Donations received during the fair for demonstrations totaled almost \$1,200 and are used to fund scholarships to school teachers, supplies for demonstrating, and costs not covered by the State Fair.

Thanks to our judges Elaine Young and Lorinda Moholt for performing a difficult and splendid job, to Eileen Cotter-Howell who expertly led the hanging of the show, to Nancy Wolske (Patty's daughter) and Trish Hibler for the memorial to Patty Manning Sackinger, and to all the volunteers, too many to name, for a very successful exhibit. Honorable Mention goes to State Fair managers Sheila Powell, Mary Boedigheimer, and Elaine Lisle who supervised all of Creative Living. They provided excellent leadership and made our experience working there the best.

One fairgoer said it best, *"The calligraphy is the "Best of Show" this year at the State Fair!"*

Laura Drager and Penny White

Co-Chairs, State Fair Calligraphy Department

Watchful Experimenting and the Fine Art of Controlled Scribbling . . . or how to get lost with confidence

A four-day workshop/retreat in Chicago with Yves Leterme



With the title “Watchful Experimenting and the Fine Art of Controlled Scribbling,” how could you NOT want to attend this workshop?

Belgian calligrapher Yves Leterme is an enormously talented, self-effacing, and effective teacher who challenged us to venture beyond our comfort zones. Attendees were so inspired that most continued working on their projects into the night. As Rosie Kelly put it, “He took the wheels off of some of my cute/pretty notions and sent me back to the drawing board with enthusiasm, fear and wonder. Hope my Muse is up for the challenge.”

It takes a brave man to stand before a room full of traditionally-trained calligraphers and say he became bored with traditional layout, predictable solutions and the “pretty,” but Yves did just that. He explained his personal antidote to predictability: gestural writing and experimental layout. His experimental approach values the authentic, unexpected and mysterious. To Yves it is a metaphor for life, “The art of living is making decisions, turning bad to good, softening the effect of a bad decision. Just like life, you don’t throw your life away,” so Yves doesn’t throw paper away but works until a piece is finished.

Some of his rules for experimental layout below also show his whimsical

humor:

- Thou shalt have no preconceived ideas of the final piece so therefore thou shalt not waste thy time making drafts or ruling lines.
- Thou shalt abstain from things cute and lovely and embrace authenticity.
- Thou shalt always keep an open mind and be prepared to reframe things and turn them upside down.
- Thou shalt not hesitate (or perhaps only slightly) to kill your darlings.
- But thou shalt wish afterward that you hadn’t.
- Thou shalt spend a considerable amount of time looking at thy work with curled-up lips and a tortured look, wondering what on earth is wrong with it.

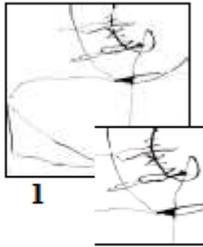
I must add that Yves advised us to “not panic; it can always be fixed.” Thanks, Yves.



A demonstration by Yves of gestural writing

The general principles are to stay loose, manipulate the pen, vary size, change letter shapes, vary joins, vary slope, and vary the horizontal spacing by stretching and squeezing the lettering. We did ten gestural interpretations of the word “earthquake.”

This was challenging and an approach to lettering that is going to take me a lot more time to master. It reminded me of Thomas Ingmire’s “expressive writing” and on a conceptual continuum of legible to illegible it favors expressive line quality and illegibility over readability.



1

Just this much?



2



Maybe it's better upside down.



3

Quick thumbnail layout exercises

We did eight to ten each of these exercises.

1) a Speedball C5 or C4 nib held loosely; 2) a mix of tools and black only; 3) black and a color and any tools. Text was to match the sketch's line quality, be placed in an unexpected place, and be integrated into the whole — not text “here” and image or background “there.” With experimental layout, there is no “correct” top or bottom and a portion of a layout may become the entire layout. This is a very liberating approach — great if you feel stuck in a layout rut as I have. Yves encouraged us to have an open mind and a pair of cropping corners at the ready.



Creating a variety of textures with text

Within 4 x 6 inch rectangles, we created different textures by varying interlinear spacing even to the point of overlapping; using a small “x” height and large ascenders and descenders; changing the pen angle; changing the horizontal rhythm by squeezing and spreading letters; changing the slant within a line or word; varying the tool size, using two tools in one space; using curved or straight letters; and by varying the weight of letters such as using thin or heavy verticals. This successful example was written by Karen Ness.



Using gesso and layering

The final exercise was done on stretched Rives BFK. Gestural lettering and areas of color were laid down, then covered incompletely with a layer of thin gesso applied with a scrap of mat board. The gesso might be scratched or written into when wet. Color, letters, and gesso were worked back and forth, letting the “good bits” from preceding layers remain, until a rich and satisfactory composition evolved. Hints of prior layers remained, lending the air of mystery Yves likes in his work. (Left: Barbara Beattie at work)



Yves & Tina Cronkhite finding compositional possibilities using framing corners.



A closer look

This is a portion of a larger piece by Tina showing the rich surface achieved by layering and the use of gesso.

All about Yves

Yves' website is www.yvesletermelatters.com It has a wonderful gallery of his work and is well worth a visit.

Review by Carol Baumann - note: Nancy Orr and I traveled to Chicago for this workshop sponsored by the Chicago Calligraphy Collective, a wonderful, welcoming group of calligraphers.

Heather Held workshop: Enchanted Letters

When I first saw details of this workshop I thought that I wouldn't be interested as I am not a very enthusiastic copperplate/pointed nib person. But the accompanying exemplar was lovely, and I knew my sister, Rose, would be here on vacation, so I thought we could both attend. Rose's first comment to me, looking at Heather's beautiful letter, was that she could never produce anything half as gorgeous and I agreed, but thought that we could at least try. So I signed us both up for the workshop and am so glad I did. Under Heather's gentle and enthusiastic instruction I think everyone in class produced letters to be proud of. She instructed us so clearly, and in small steps, so we managed to achieve more than we ever hoped. And she was very generous, saying that we might use her instructions and presenting us with her beautiful exemplar - which is even nicer than it looks when reproduced because of the gilding.

- Penny White



Drawing stage – workshop handout reprinted with permission from Heather Held

1. Initial Sketch: For Ribbon Script letters, start with any script letter on your graph paper. Keep your pencil lines light. You can go over your initial design and make corrections until you are satisfied with the shape. Work at a size that is comfortable for you to draw. If your finished design is too big or too small it can be enlarged or reduced later through photocopying or Photoshop.

2. Flesh out the Design: When you are happy with your drawing, it is time to flesh out the script letter to give it the impression of flowing ribbon. This is where your knowledge of script letterforms will be helpful. I often add the thicker part of the ribbon where the shades would naturally occur if we were lettering this script with the pointed pen. I will



often add rounded terminal lobes to the ends of the letterforms. They add interest and will possibly be an area for gilding later on in the design.



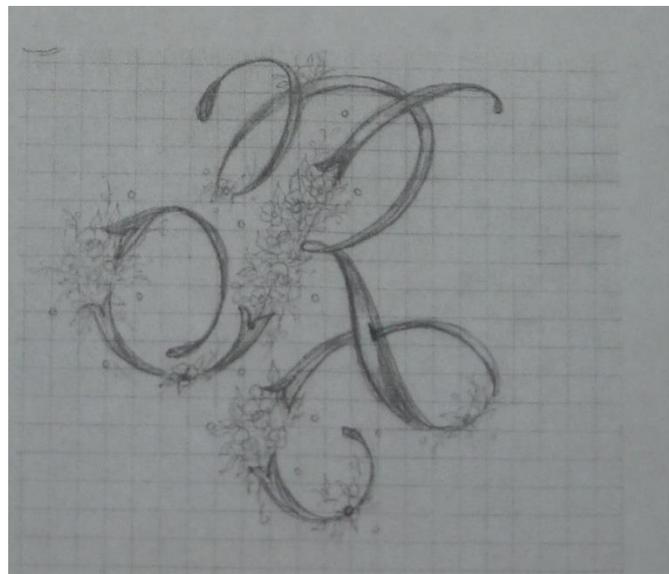
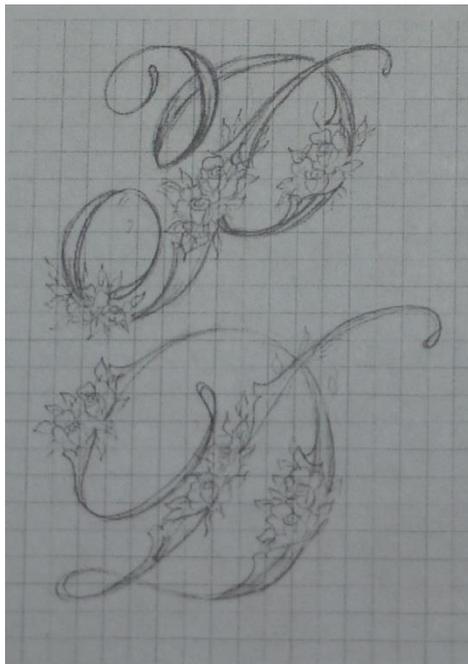
3. Make corrections: At this stage it is time to clean up your initial drawing. Look carefully at your design and find the areas that need to be erased so that ribbon will flow naturally. You will want some areas of the ribbon to look like they are linked in behind the curves of the letterform and some areas (such as the exit stroke) to look as if they are in front of the design. You can also clean up any curves on the

letter that look too flat or have some elbowing. You want your pencil sketch to be as accurate as possible.

4. Designate gilding areas: if you are going to add gilding or gold gouache highlights to your letter you need to designate those areas on your letterform. I have indicated the gilding areas with the dark pencil shading and have sketched in the areas of the letterform that will be surrounding the gilding with a v-line pencil stroke. Dark shaded areas also indicate the terminal lobes and will receive gilding.

Enjoy taking time in the drawing stage and playing with different options for your letter. Try to get the most accurate drawing as possible before your transfer it to your watercolour paper.

The following are sketches from my 2012 journal. I encourage you to dedicate a journal or sketchbook for your Enchanted Letters. The sketches are of Embedded Letters. They are drawn Script Letterforms with floral elements embedded within the structure of the letter. Carefully refine your drawing to get delicate letterforms.



Ardyth

I.A.M.P.E.T.H

2015 Round Robin, Engrosser's
Script with Bill Kemp



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n o p q r s t u v w x y z

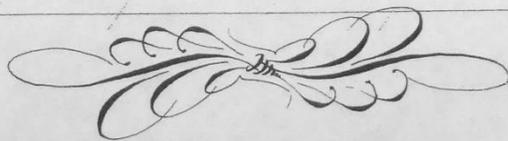
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Two more beautiful letters from Heather Held's workshop on Enchanted Letters. Photos from Barbara Taylor.

Is it possible to make money doing calligraphy?

By Diane Hutt

What suggestions do calligraphers themselves have to share? This article was conceived in 2007. It was lost until recently. It was sad when I realized these interviews were with calligraphers who are no longer with us. However, their ideas are still valid especially when we add a modern twist to them using the internet.

Allen Wong: "Calligraphy can be a tough profession these days. To begin with, one needs a simple but well-designed business card. Then a portfolio of previous work. Your experience will be reflected by how many samples you can show." Mr. Wong also suggested contacting other calligraphers who have made a business of their art. One person he recommended was Patty Sackinger.

Patty had a calligraphy business for years. She recommended a yellow page ad. Today we can have a personal webpage and links that can help us advertise as well as Craigslist. Calligraphy guilds might have a "calligraphers for hire" on their web page. Craft stores, companies who do weddings, or print shops might be willing to keep your name on file. There is also Cyberscribes – an internet calligraphy discussion group.

Patty took classes constantly and taught classes. She said she didn't make a fortune but kept afloat. It was extremely worthwhile. It built up her self-esteem and she enjoyed it. It really pumped her up. Patty mentioned Allen Wong. She said he was a whole different league. He went international. She was a local girl. It was Patty's thought that if four or five producing calligraphers rented a store front and each worked a couple of days at the store money could be made.

Patty also mentioned Fran Strom. She did all sorts of work and also went international. Perhaps you have seen Fran's calligraphy videos.

Bottom line, Patty said to figure out what you are worth an hour, add supplies, income tax and Social Security. For design work: keep track of time then double it. Patty used a kitchen timer to keep a time log for doing a job.

Colleen Cavin also responded to the question of making money doing calligraphy. She said to cultivate and refine your craftsmanship – hone your skills. In her reply she . . . well, instead of editing her letter, I will simply quote it. She said these are not in any order but are just as they came out of her mind.

“To make money . . . hmmm. Marketing skills are valuable to have. There are a lot of BAD (and I mean awful bad) “calligraphers” in the world making \$\$\$ because they know how to market what they do. I can only tell you what I do . . . here goes.

1. I always take as many workshops as I can to learn new things and to see what people are interested in.
2. I have my name at a few select printers' shops with a few samples. Creates a little work like envelopes.
3. Get to know people at the Oregon Arts Commission – get on their mailing list, write to them in your best calligraphy requesting information on anything. Just seeing a calligraphed envelope will spark someone.
4. Enter shows.
5. Don't be afraid to experiment with techniques and processes.
6. Use good materials. Your work deserves it.
7. Make and produce little quotes or books to sell at a reasonable price in shops and at craft fairs.
8. Cultivate friendships with other artists/calligraphers. Collaboration and/or roundtable critiques are good.
9. Don't be sensitive.
10. Learn other skills that will put you over the edge or rather give you the edge over other calligraphers . . . painting, bookbinding, printmaking, etc. Keep it simple but it can be effective.
11. Teach a little bit if you can. That can also build a clientele as well as confidence in your work.
12. Use really good words that are important to you . . . I really like Shakespeare, and Robert Frost, etc.

Start off small and build up slowly. I've been doing calligraphy over 20 years and now I'm just taking off . . . I've just plodded along to where I am. I'd make a lot more if I'd hustle more, something I am not good at.

Talk to others, too. Go to that show opening. Ask others how they go about doing the marketing thing. Hope these points (or rather thoughts) help you a wee bit.”

News and Events

Save the date! Capital Calligraphers Workshops

January 23, 2016

A Few Tricks for Scribes and a new Jubilee Alphabet
Carol DuBosch, Instructor

There will also be a workshop in February 2016 with Carol Baumann.

Portland Society for Calligraphy Workshops

December 12-13: The many expressions of pointed brush with Marilyn Reaves

January 9-10: The art of chalkboard lettering with Cora Pearl

January 29-31: Vitalize your Hands with Christopher Haanes

Programs and Hospitality

December 3: Holiday gift exchange and mini workshops. Katy Bayless presents origami, and Caroline Tresidder presents "ten minute scrap card."

Refreshments: everyone brings treats to share. No raffle item

January 7: Laura Drager presents "Valentines"

Refreshments: Brenda Russell (need one more volunteer)

Raffle Item: Sandi Cormier

February 4: Carol Baumann presents "Moist Brush Watercolor Techniques"

Refreshments: Jessie McCandlish and Sandi Cormier

Raffle Item: Jessie McCandlish

Birthdays

December

17 – Twila Shirley
28 – Diane Wullert
29 – Darlene Anderson

January

13 – Ingrid Slezak
17 – Cheryl Zacher
26 – Kathleen Kelly

February

7 – Sandi Cormier
9 – Jessie McCandlish
26 – Lyn Graybeal

Valley Calligraphy Guild Workshops

January 2016 – Book Lab 2 Workshop with Judy Black & Heidi Stolp

March 2016 – Modern Versals with Angelina Cox

LIBRARY NOTE

Books newly added to the Capital Calligraphers' Library Collection:

Calligraphy of Lloyd J. Reynolds, The. Gunderson and Lehman.

Complete Guide to Calligraphy, the. Cleminson, R., ed.

Lettering & Calligraphy Workbook. Diagram Group.

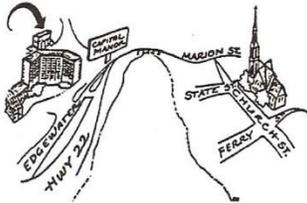
Simple Art of Celtic Calligraphy, the. Graham - Flynn.

You can check our Website for instructions for requesting these and more.

Sylvia

CAPITAL Calligraphers

PO BOX 2294
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
Carol Baumann, Membership
Doug Hutt, Webmaster
Stephanie Page, Newsletter/Corresponding Secretary
Caroline Tresidder, Historian

Contact us

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