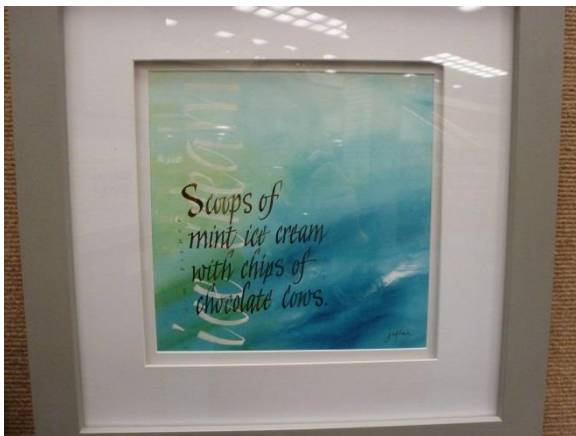


# LETTERS

C A P I T A L S



*Clockwise from top left: Carl Rohrs workshop practice piece, Carl Rohrs workshop participants, Susan Cole's piece in Capital Calligraphers' November show at the Salem Library, and Judy Black's piece at the November show.*

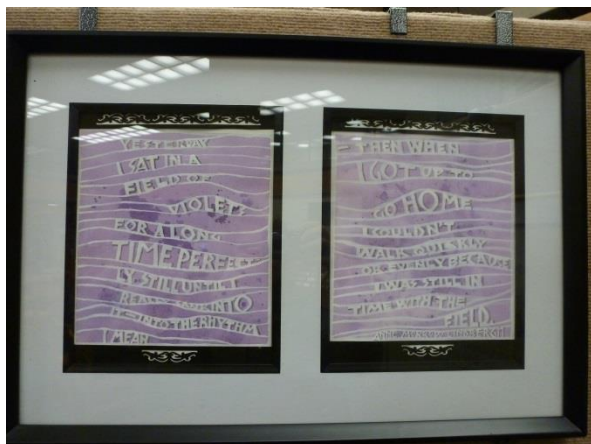
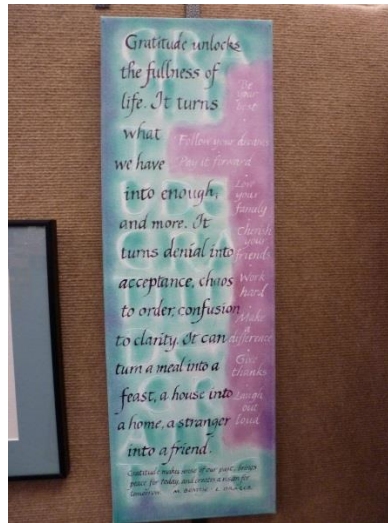
**SPRING 2016**

## More November Show Photos

Top row: left, Stan Kerzel, right, Lyn Graybeal

Middle row: left, Jessie McCandlish, middle, Laura Drager, right, Laura Drager

Bottom row: left, Sylvia Giberti, right, Caroline Tresidder





# Presidents' Prologue

*It may be tempting Providence, but we will wish you all spring greetings. As we write, there are already early daffodils flowering, the quince is showing color, and the evenings are getting lighter, so it won't be long before spring really does arrive.*

*We have had a busy time since our last newsletter – a couple of excellent workshops with Carl Rohrs and Carol DuBosch, a show at the Salem Library, and a December meeting where we raised a very encouraging sum of money for the Backpack Buddies program. And we have much to look forward to this year – some intriguing programs from our members and a flat brush lettering workshop from Marilyn Reaves in the fall. In May the Valley Calligraphy Guild's show at Mt. Angel Abbey will take place and we hope all our members will be able to attend and maybe to exhibit there. In July we will be at the Salem Art Show for three days, demonstrating and meeting old friends and (we hope) new members for our guild. Silverton Art Fair will take place during August – another two days for you to show your ability by writing names, and then the biggie ..... Oregon State Fair will begin on August 26<sup>th</sup>. We (your co-presidents) have already attended our first Fair meeting and we hope that you are all planning to exhibit and/or help us with the multitude of tasks it will entail.*

*We are so grateful to all of you for your generosity in helping us to prepare for, and carry out, the work these fairs entail. We have really helpful and friendly members, and we look forward to enjoyable work parties and tasty potlucks as we get ready for the summer. If you are a new member, please know that we appreciate any help you can give us – so please volunteer if you can conveniently do so. A lot of the work doesn't require any knowledge of calligraphy so don't be shy if you are a beginner – we always need friendly faces to talk to prospective members, hands to mail newsletters and help put together goodie bag items.*

*Laura and Penny*

# Ink

Here are comments from a few calligraphers who were asked about “ink.” We thank them for sharing their ideas. By Diane Hutt

## **CARL ROHRS**

As far as ink goes, my fallback ink is Higgins Sepia Calligraphy, and there's always a jar of Eternal around, and walnut ink, too, of course. I don't do this all the time but it is fun to have a jar of sepia, walnut and Pelikan 4001 Brown open at the same time and alternate dips as I write. The sepia is slightly reddish, the 4001 is on the gold side and the walnut is dusty, so you get three different browns and their mixtures in one piece. I like both Private Reserve and Noodler's for more exotic colors. All the cautions I have are about inks that will clog the pen. This is a bigger issue for me because I am almost always writing with folded flat pens, the Horizons, and those tiny slits that let the ink out get clogged by India inks (like Higgins Calligraphy — the black, not the sepia), sumis and especially acrylic based inks, everything that stops up those slits. I find a little dilution of sumis help, but I stay away from India and acrylic inks. The other caution to remember is that any colored ink is not reliably color-fast. Go to a permanence. A gouache for stuff that's going to end up on the wall of a sunny room.

## **JULIAN WATERS**

I don't have many suggestions but here are a couple:

For brush – don't use bottled inks. They will damage your brushes. Use gouache.

Broad edged pen – the best for me is good Chinese stick ink which I grind fresh with just a few drops of water. You don't need much and you just keep grinding a little more as you go.

You have to try different sticks. See what you can find in Chinatown.

John Neal also sells some. Some are meant for painting in many shades of gray and not for our kind of calligraphy where you want a nice dark black. Years ago we tested sticks for the Japanese company Boku Undo. We found that the most expensive ones were no better for broad edged work than some of the cheaper ones.

Stick ink – avoid a shiny shellac covering. You don't want that in your ink. You want ink to be dark and matte.

Some bottled inks are okay for practice and doing rough work – eg Higgins Eternal, Pelican 4001 are thin and may bleed on some papers.

It's not just about finding a good ink. It's the synergy between ink, paper, pen, hardness or softness under your paper, slope of your desk. If I want to work "wet" and make fast fluid strokes, I work flatter with a thinner ink. If I want great control over the ink and only allow very little at a time through my pen, I will work on a much more sloped surface.

## **CLIFF MANSLEY**

Inks and paper, when they are happily married, are a pleasure to work with and give a great deal of satisfaction to both the user and the recipient. Even though you may have a favorite ink, if possible, it is wise to test it on your paper each time you use a different paper to be sure that it gives you the desired result. However, there are times when you have a single certificate or other document to do and no way to test the ink. In those cases, it may be wise to use gouache as it tends to lay on the paper rather than penetrate as deeply as ink. Another consideration is whether you are lettering an original or a piece for reproduction. If it is not to be reproduced you may want the ink that gives you exquisitely fine hairlines.



If the work is to be reproduced you will still want a good hairline but not so fine that it will not reproduce well. One other caveat, if you are going to shade a letter or otherwise paint or ink over it, you may want to use a waterproof ink. However, waterproof ink, because it often has more substance, does not usually give a fine hairline.

The following, more specific observations, relate only to the use of the pointed pen and red or black ink and gouache. Pearlescent Red (or any of their colors) ink has a shiny, glamorous look and is a big hit for place cards working well on colored paper. It is rough on pen nibs as it is an acrylic ink.

Speedball red ink gives a good line and solid color. Ziller red ink had the finest hairlines among the red inks tested. Winsor & Newton red ink had a little shine to it and tended toward a cadmium red color. It also had good hairlines. Winsor & Newton primary red gouache is a good all around red giving good hairlines and a solid red. When in doubt about your paper, gouache is always a trusted medium to use. Black inks: Old World, McCaffery and Iron Gall had the finest hairlines. McCaffery had a tad of gray tone and was a bit glossy which in some cases may be desirable. All three were a good ink.

Sumi is a good all 'round black' ink with good hairlines and dense black ink. Dr. Ph. Martin's Bombay Black India is a strong black ink with strong but acceptable hairlines – good for reproduction. Ziller Glossy Black is likewise a strong black with good hairlines. Higgins Waterproof Calligraphy black was also a good ink with good hairlines for reproduction. For special effects you may want to try walnut ink which gives dense body and good hairlines color. Or try Higgins Sepia which is a sturdy ink with a bold look.

#### **SHEILA WATERS**

Which ink I choose for broad pen writing depends on the purpose of the writing I am working on, and the requirements can differ, depending upon the surface of the paper or vellum chosen, the size of writing, the ink density needed and the type of nib, and so on. Even so, I use a very small selection. My test for a good ink is that I should be able to achieve sharp thicks and thins and hairlines with a #6 Mitchell nib at a body height of only a couple of millimeters. Most manufactured bottled inks don't meet this test, especially waterproof ones. So for most work I grind Chinese stick ink, finding it well worth the short time it takes. Mixing black gouache (or watercolor for very tiny writing) also works well for me. I like walnut ink but buy only the crystals so I can make it at any density or viscosity.

I find most bottled sumi inks too heavy for small writing, even if diluted, the exception being "brown bottle" which is not a waterproof one.

Sometimes only a waterproof ink will be suitable. Recently an artist wanted me to write her poem on top (though along the bottom) of her thirty-foot long watercolor painting. We chose heavy uncials, half an inch tall, needing to be read from a distance. I found that the only ink that produced a dense rich black that would stand out from the varied tones and colors of the painting and gave me sharp strokes, even though it dried waterproof, was Ziller Glossy Black, sold in a jar. I had never tried it before but it was perfect for the purpose.

As beginners practice with quite large letters a diluted sumi ink will work and they can find the pleasure of grinding stick ink later.

#### **Sandy Van Valin**

Regarding inks: There are three inks I prefer using when not working with colors from other mediums. The carbon inks of Higgins Eternal and Moon Palace Sumi have been reliable for flow and density over the years. Walnut ink from peat is a favorite as well. All three are pigmented and lightfast.



### **BACKPACK BUDDIES**

Dear Capital Calligraphers,

First, we would like to thank you! Thank you for your total donations of \$330.00. Your donation feeds 10 children just over 1 month.

Your support of the Backpack Buddies program means that you understand just how important it is to meet the needs of hungry children. It is humbling to know that we live and work in a community that helps children in need. We can accomplish amazing feats when we work together to make a difference.

With your continuing support of this life-changing program, Backpack Buddies will ensure that more children are cared for and performing at their best, to prepare for a brighter future.

The Backpack Buddies program pledges to continue working until no child at Four Corners Elementary School goes to bed hungry, no child has health problems associated with food insecurity, and every child can improve grades, school attendance, and self-esteem.

Your gift makes a difference and is deeply appreciated. Your support combined with contributions from other caring supporters in our congregation and community, like Trinity United Methodist Church, the Epsilon Chapter of Alpha Delta Kappa, and St. Joseph's Catholic Church, paves the way to a new beginning. More importantly, your contribution brings another child one step closer to realizing their potential.

Christ the Good Shepherd Lutheran Church administers this program and any additional support can be sent to:

**Backpack Buddies**  
**c/o Christ the Good Shepherd Lutheran Church**  
**4440 State Street**  
**Salem, OR 97301-5457**

Blessings to you,

Christ the Good Shepherd Lutheran Church  
Backpack Buddies Program Coordinators

Laura Drager

Anne Clemens

# News and Events

## Valley Calligraphy Guild Workshops

March 12-13 – Modern Versals with Angelina Cox

## Portland Society for Calligraphy Workshops

March 5: Authoring your Art with Christine Colasurdo

April 8-10: Yves Leterme, Accidents Will Happen

April 16: Masterpiece flourishing with Kathy Milici

April 17: Modern Storybook Script with Kathy Milici

## Programs and Hospitality

**March 3:** Greeting cards with Caroline Tresidder

**Refreshments:** Barbara Taylor and Katy Bayless  
**Raffle item:** Sylvia Giberti

**April 7:** Origami with Katy Bayless

**Refreshments:** Bill Smith and Lyn Graybeal  
**Raffle Item:** Carol Baumann

**May 5:** Paper beads with Carol Dutoit

**Refreshments:** Tina Wenger and Mickey Staller  
**Raffle Item:** Penny White

## Birthdays

### March

7 – Meghan Gallop  
12 – Larry Pratt  
16 – Tina Wenger  
28 – Brenda Russell  
30 – Heather Barton

### April

1 – Lorraine Baker  
4 – Christine Anderson  
6 – Jan Brumback  
14 – Maryellen Barker  
14 – Sharie Mayes  
21 – Susan Wickes

### May

6 – Katy Bayless  
7 – Nikki Clevenger  
15 – Nancy Gorrell  
18 – Margit Eisenhut

## Thank you, Sandi!

Sandi Cormier's generous donation allowed us to purchase a document camera. The new camera will allow program and workshop presenters to better demonstrate lettering and other techniques. Below is the note we received with her donation:

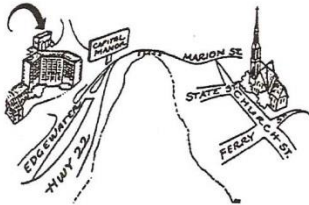
"It's that time of year and I'd like to do something nice for our group.

"I don't know much about the document camera costs, but I wanted to help make it possible. That said, here's \$100 toward the purchase price. The group means a lot to me."

Thank you Sandi for this and many other contributions to the guild. You mean a lot to us, too!

# 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.

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## 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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[www.capitalcalligraphers.org](http://www.capitalcalligraphers.org)  
[capitalcalligraphers@yahoo.com](mailto:capitalcalligraphers@yahoo.com)

For membership information, contact Carol Baumann, 2265 Timothy Drive NW, Salem, OR 97304