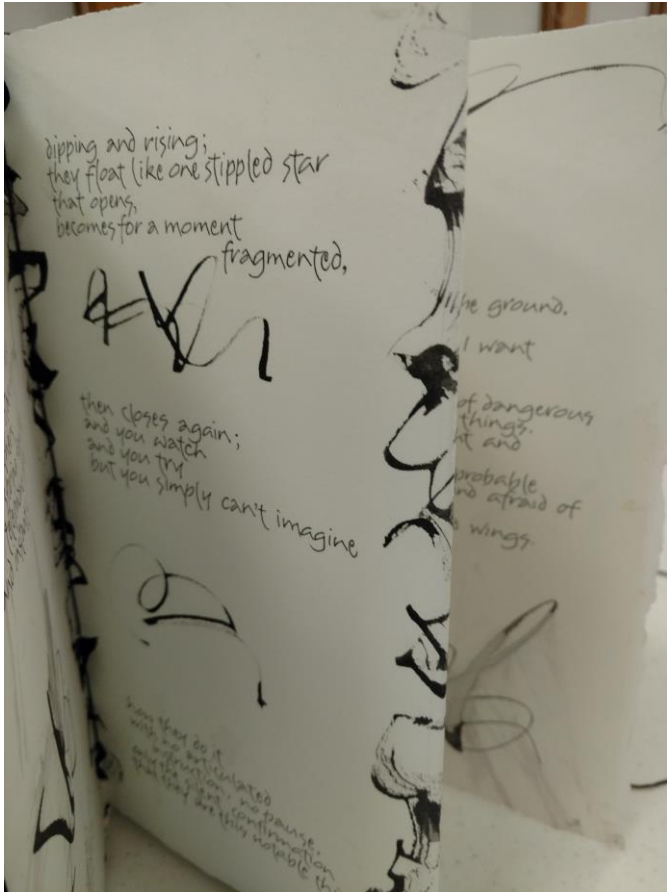


LETTERS



WINTER 2016

Cover photo: piece with "Knick Knack" writing presented by Penny White at a guild meeting.

Upcoming events

Coming up this winter: holiday meeting and gift exchange

PRESIDENT'S LETTER

ABOUT OUR GUILD

President: Lori Festa

Vice President: Barbara
Taylor

Treasurer: Jessie McCandlish

Recording Secretary: Katy
Bayless

Hospitality: Maryellen Barker

Historian: Caroline Tresidder

Librarian: Sylvia Giberti

Programs/Workshops: Sandi
Cormier and Chris Anderson

Media Coordinator: Tina
Wenger

Membership: Carol Baumann

Webmaster: Doug Hutt

Let me start by saying I had all intentions of lettering this by hand, but then a cold came along (I'm blaming my students) which led to my back giving out from so much sneezing. There is always the next newsletter and I will get out the pens.

As the new President for 2016-17, I thought I would share a bit about my background. I grew up in Connecticut and started my career as an artist drawing Rat Finks with markers on every door of our family home at the age of 4. My parents did not get mad at me but instead said I did a very good job even though they had to scrub every door. My parents encouraged me to take art classes and draw throughout my childhood. This made me happy ... art and softball (bet you didn't know I was a 4 year varsity pitcher in softball). I picked up my first pen in high school but never knew what I was doing. I did a lot of faux calligraphy on handmade paper.

After graduating from Paier College of Art, I worked enough to pay for travel and got to enjoy places like Martha's Vineyard, The Cayman Islands, and backpacking through Europe on my own. The beautiful calligraphy I saw all over Europe never left me. Upon my return, my mother gave me a special gift for Christmas – a ten week course in calligraphy taught by Pamela LaRegina. She was a talented professional calligrapher who pushed me to be my very best. I was hooked.

I've moved around the country and I must say, the first place I looked for besides a place to live was the local Calligraphy Guild. When I moved to Salem in 2009 for a job teaching art, I joined Capital Calligraphers the first month here. I've made lifelong friends who I consider family and know each first Thursday brings me much joy.

My hope as your new President is that I bring in fresh ideas and help grow our guild. We look forward to an exciting year filled with great programs, workshops, shows, events, an updated website by Doug Hutt (thanks for your hard work, Doug), and most of all, our 40th Anniversary. There are so many calligraphy events around the country like the International Conference, IAMPETH, Letters of Joy, and our own All Oregon Calligraphy Conference. After attending IAMPETH with Laurie Naemura last summer, I was encouraged in every class to practice, practice, practice. In my high school calligraphy class I tell my students to practice, practice, practice. Now I must end this by saying, "practice, practice, practice."

Imagine peace and peace in our imagination, Lori Festa

LET IT FLOW

By Chris Anderson

Let's face it, sometimes creative people just get stuck. At the October meeting of the Coastal Carvers, Joyce Gieszler talked about getting unstuck when it comes to getting projects done. Whether you are a quilter, calligrapher, or woodcarver, her suggestions will help you become "unstuck." What was very interesting was the terminology that she used: Where have you hidden your latest WIP? I know we all have WIMMs. Mostly, we have PhDs, right? You might try pulling that TOAD out of the trash. These were just a few of the terms Joyce shared with us during her presentation. (*See below for definitions.)

Joyce shared with us how to get UFOs finished. After identifying the projects, the first thing to do is make a list of them. Determine if they are long term projects or projects with a deadline (gifts, donations) or projects you haven't started yet. She has techniques to avoid doing any of the projects that include watching TV and doing "research" on the internet. One suggestion to get something done is to not put the project away. Quilter Kaffe Fassett does this. When you get sick and tired of looking at it, you will get around to doing it. Do a clean sweep: clean up your studio and make room to actually do something. Choose the oldest project and finish it. Phone a friend for encouragement. Write a short list of projects on a dry-erase board. When you finish one of the items, draw a line through it. Erase the list only after all crossed items are crossed out...you can see that you have accomplished something along the way. Work on three projects at a time. The best of the three will be for the gift or show or donation, or for whatever purpose you have made it, and you have two extras for other purposes. I liked the idea of rewarding yourself when you finish a project.

In short: pick your battle, start small, phone a friend, one bite at a time, be patient and reward yourself. Take your finished "unfinished" projects for show and tell at your next guild meeting!

*(TOAD: **trashed object abandoned in disgust**; WIP: **work in progress**; WIMM: **work in my mind**; PhD: **project half done**)

UPCOMING MEETINGS & EVENTS

December 1

Holiday mini-workshops and gift exchange

Refreshments: everyone brings treats to share

January 5

Valentine letters with Laura Drager

Refreshments: Sandi Cormier and Sylvia Giberti

Raffle item: Katy Bayless

February 2

Weathergrams with Diane Hutt

Refreshments: Diane Hutt and Carol Baumann

Raffle item: Jessie McCandlish

Upcoming shows

A juried show is planned at the Oregon Capitol for the month of November, 2017. Start planning your entries now!

Capital Calligraphers will have a show at the Elsinore Fine Arts and Framing Gallery during the month of April, 2017.

WEATHERGRAMS

By Diane Hutt

A Weathergram is a short poem of about ten words or less. To make a Weathergram you will need:

- A 10-inch long by 2 1/2 inch wide strip of craft paper cut from a brown paper bag
- Higgins Waterproof Black India Ink
- Acrylic vermilion
- Calligraphy pen
- Brown sisal twine
- Chop: an East Asian seal used in lieu of a signature

Start with the strip of brown paper.

Fold top over 2 inches.

Punch a hole in the center of the folded portion.



Cursive italic is the letterform for the Weathergram. Using Higgins Waterproof Black India Ink write the main text of prose. Nothing is written farther to the left than the beginning. Then using acrylic vermilion write the first letter of the first word. Sign with a chop at the bottom.

Attach the sisal twine through the hole and knot it. Now your Weathergram is complete.

Weathergrams can leave insightful thoughts and warm feelings to those who read them. Attach a Weathergram to a bough or branch. The writing will last as long as the paper does. You might tie a Weathergram to a package or include one in a greeting card.

As for nib size:

Laura Drager comments: I don't think there is a prescribed nib size. I've seen all sizes. Depends on how long the verse you write is and if you can fit it into the space, which is not large.

Sandy Van Valin: Regarding Weathergrams Lloyd Reynolds wanted to find an exercise that would encourage the students to use a medium or not larger than a broad pen. Since the "poetry" is usually 10 words or less the use of a smaller width nib allows it to fit on the 2 1/2" wide paper. Of course the shorter the poetry the larger size nib could be used.

Edie Roberts: People use all sorts of pen sizes when writing Weathergrams. There's always a variety of nibs used – mostly edged pens. People's artistic temperaments blossom when they work on Weathergrams.

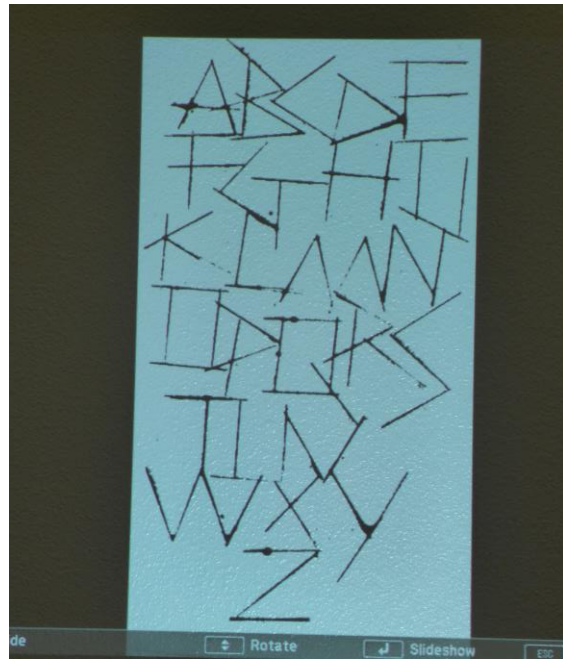
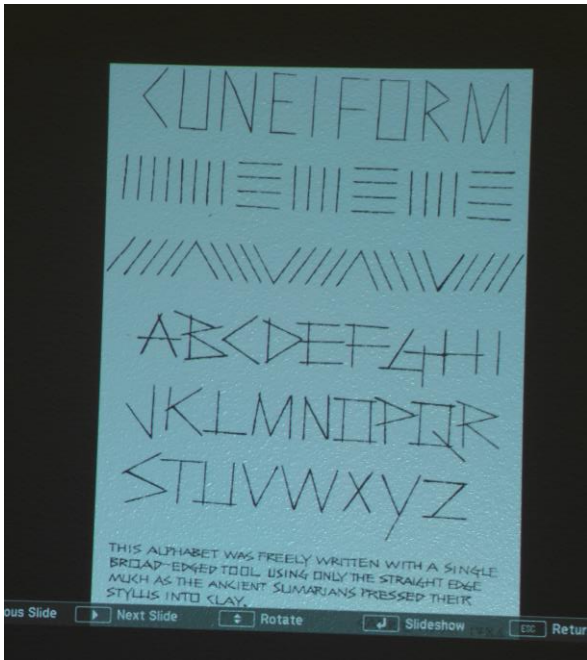
Poem examples:

Crocus peek out to see if winter's gone
The spider walks a thin and narrow line
Watch butterflies kiss the flowers
Lion colored maple leaves prowl the lawn
Listen the wind is rising and the air is wild with leaves
Letters mingle souls
Lightening and the sky unscarred
Night sky sends dewdrops morning sky recalls them
Wisteria wanders the neighborhood airborne

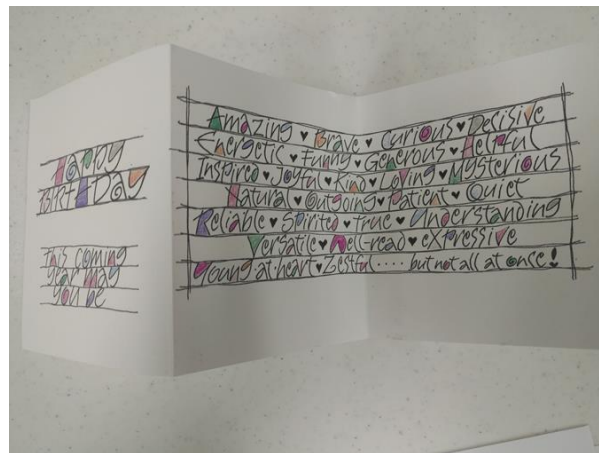
Many thanks to those who were quoted including Lloyd Reynolds, Edie Roberts, Sandy Van Valin, Laura Drager and the Valley Calligraphy Guild.

MORE PHOTOS FROM RECENT EVENTS & MEETINGS

Below left, photo from Carol Baumann's presentation of Cuneiform lettering at the October Guild meeting



Below left, Yisraela Tubman presents Hebrew calligraphy at the November Guild meeting. Below right, photo of "Knick Knack" lettering program presented by Penny White at our September meeting.



THE 67TH ANNUAL IAMPETH CONVENTION

By Lori Festa and Laurie Naemura

IAMPETH stands for the International Association of Master Penmen, Engrossers, and Teachers of Handwriting. This event was held in Portland, Oregon, July 12-16, 2016, and it was our great fortune in deciding to attend. Just when you thought that handwriting and calligraphy were experiencing a slow death, this conference demonstrated quite the opposite. Coming from the world of edged pen calligraphy, the idea of pointed pen was terrifying. This is a brief outline of the amazing outpouring of calligraphic energy received and produced by us all.

Our first class was with Bill Kemp and the engrosser's script. When you look at this writing, copperplate comes to mind, but not in Bill Kemp's world. There are differences starting with the origins of copperplate as the name implies. Engravers etched the letters into copper plates to replicate writing text. Engrosser's script uses flexible pointed nibs and pressure to make thicks and thins. There are areas of lifts and breaks in the flow of the letters

Bill explained that to make beautiful letters, you need the right(good) ink, paper, and writing nib. Here are just a few he recommended. He likes to use 1.5 oz Pelikan 4001 ink mixed with 1 heaping teaspoon of powdered gum arabic or

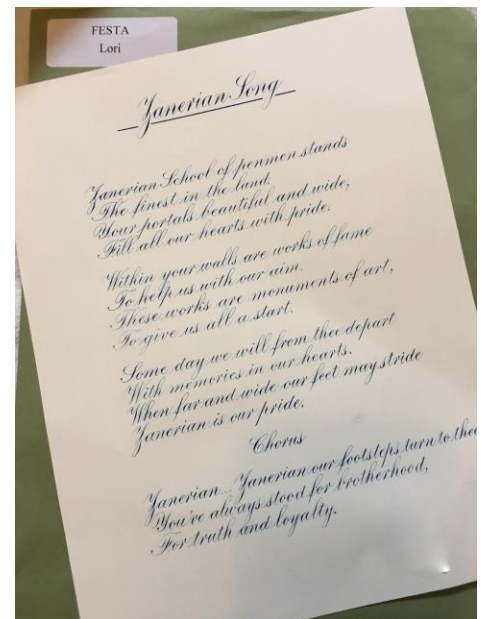


McCaffery Penman Ink (iron gall ink). He likes to use smooth paper such as the Rhodia brand which is identified by its orange cover. Fibers in paper interrupt the flow of letters. He suggested many nibs with different flexibilities depending on the ink, paper, and personal preference of the engrosser. Gillott 1068A, Hunt 22A, and Nikko G are just a few he recommended.

We started with practice strokes and then into the lower case letters. He provided guidelines with 15 degree slant lines and exemplars

with step by step strokes. Spacing is just as important as the letter shapes. We went into ascenders which are slightly taller than capitals, descenders, numbers, and then capitals.

Lori F. and Bill Kemp (pictured above with Janet Takahashi) are old time friends and she was fortunate to be his class helper "minion". In gratitude, Bill gave Lori an original engrosser scripted certificate draft (right).



Lori attended Janet Takahashi's, Just Do It Journaling class (left). Janet is currently the Artist in Residence at Yosemite National Park. Her enthusiasm and energy toward journaling encouraged us to use all our senses. She emphasized that sight, sounds, smell, touch, and even taste is needed to experience the life around us. First you drew, then painted, and then added the written words.

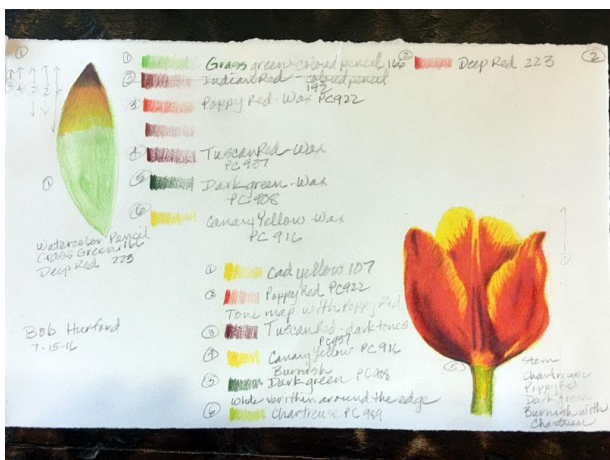


She began the journal by constructing a color wheel, and combined painting and drawing to create a variety of themes. She also experimented with various tools.

She encouraged everyone to journal a few minutes a day to continue the creative process.

Engrosser's Text with Vivian Mungall utilized the broad edged pen. Vivian M. along with her husband, own the oldest engrossing studio in the US. They purchased the business from Stephen Ziller in the 1980's. They produce the Ziller inks. She provided many examples of the Engrosser Text that is written upright with a 45 degree pen angle and with a 30 degree pen angle for cross strokes. For larger letters, she outlines in pencil and uses a ruler to make a nice straight vertical line letter. This text is used for certificates, diplomas, resolutions, etc. The most interesting exercise was how to center names on a document line by using a handmade ruler.

Laurie N. attended the Fun with Wax Pencils and Watercolor Pencils with Bob Hurford. Bob emphasized the use of artist grade pencils rather than student grade pencils. He recommended the Albrecht Durer Watercolor Pencils and the Prismacolor line of wax pencils. He uses 140# Hot Press Arches and Fabriano papers.



Bob suggested making a color chart of your pencils, heavy to light to heavy application. You can layer colored pencils to develop a color desired. Apply watercolor pencils first. You activate the color by brushing a small amount of water and letting it dry. You can add any amount of layers desired. You can paint with the watercolor pencil by adding more water and letting it dry. Once you add any wax pencils, watercolor pencils cannot be layered over the top. You can blend by using a colorless blender pencil of super hard wax to mash non-watercolor pencils together. Burnishing coats layers of pencil and paint with a non-watercolor lighter color.

We then went into gestural drawing of a leaf and then a tulip. We added layers of watercolor pencils, then wax pencils. Activation, painting, and burnishing later resulted in a very attractive flower (left).

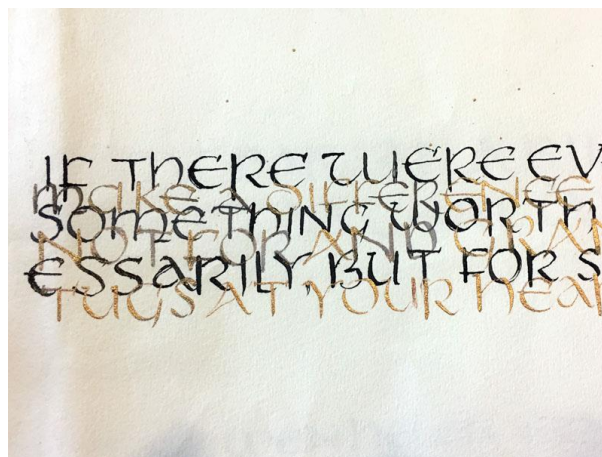
It was amazing that I too could make a beautiful colored flower!!

Pointed Pen Uncial with Barbara Close started with several styles of the script and then ventured into words, spacing between words, and then between lines. We utilized black, walnut ink, and gold Fine Tec, to overlap lines to create a dense texture (below, right).

This conference had many amenities that participants could enjoy. They brought an extensive archive of many different books, writings, and documents. Every night, they had a room open that anyone could bring something to share or work on. The sharing of the calligraphy experience was heartwarming. They also provided a comprehensive notebook containing the notes from all the classes.

We wanted to thank Alesia Zorn and her team for an excellent and memorable convention in our state of Oregon.

Lori Festa and Laurie Naemura

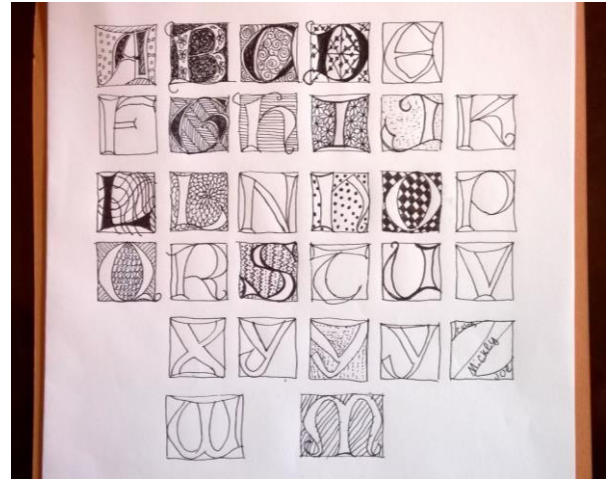


MY PERSONAL ACCOUNT OF A DELIGHTFUL ADVENTURE

By Mickey Staller

I woke up Saturday morning, October 22nd with excited, anticipation for my trip to Clackamas, Oregon for my third visit to A.O.C.C. I wasted time spinning around my art room, overstuffing my bag with all the supplies I might possibly wish to have for my workshops. Leaving Salem in thick fog, I arrived in Clackamas in sunshine and beautiful autumn color. Inspired by the logo designed by Carol DuBosch, I was prepared for “a day of lettering, whimsy and play” hosted by the Portland Society for Calligraphy at Cascade Heights Public Charter School. We were greeted at the school by many friendly students and volunteers who ushered us through the grand castle façade of the front entrance into the hallways completely covered in student artwork. How could one remain uninspired?

I checked in and received my gorgeous name tag written with white ink in copperplate hand on autumn colored papers scribed by Sue Greenseth, who created over two hundred of these beautiful keepsakes. After grabbing a yummy coffee and delicious pastries, my next stop was the three tables heaped with wonderful books donated by the family of Gretchen Schaleger, who passed away this year. We were invited to choose one book to take home and a memorial bookmark.Choose ONE BOOK from hundreds of books that were right down my alley! I took one and visited with it for a while during the opening comments (shhhh.....I'm just sneaking a peek, Okay?) I later traded for another, which has some interesting techniques for embossing and punching on vellum to make lace or eyelet fabric look designs.



After welcoming comments and introductions we heard a little bit about the school from the founding director Holly Denman. They have a waiting list of about 800 children to be chosen by lottery to attend the school of 225 students, kindergarten through eighth grade. The event was so successful and enjoyable for both the school and the attendees that it has been announced that A.O.C.C. is already planned to be hosted by PSC there again next year.



Our own Laura Drager and Penny White gave a report and slide show of the very successful Oregon State Fair calligraphy exhibit. Actually we didn't get the pleasure of hearing Penny say much due to a scratchy throat, but Laura did us proud.

Carol DuBosch gave us the opportunity to oooh and aaaah as she was able to demonstrate her “Few Tricks for Scribes” through the wonders of modern technology displayed on a giant screen. We were fascinated as bleach spray turned black paper to copper and gold shades and her lettering magically appeared. Then again, as she sprayed water over black Vis-a-Vis marker and blues and pinks radiated out from the letters. But enough watching, it was time for us all

to get to class and get to work! Or play....

My first class was Neuland taught by Carol DuBosch. Finally, I know how to pronounce it! It's a German word so we say “Noylandt.” Created by Rudolf Koch in 1923, Neuland was first carved and later made into a typeface. We started with the easy letters and progressed to the tricky ‘O’ and ‘B’. We wrote with instruments created by Carol out of tongue depressors for large letters and coffee stirrers for a smaller letter. They don't hold much ink so it's easy to see the letter strokes and tool angles. Being able to see the overlapping of the strokes is an interesting variation. We used small pieces of kitchen sponge soaked with ink to load our tools. This prevents any dripping and dispenses the precisely correct amount of ink.



Carol also gave us a full color 11 x 17 inch poster with eighteen examples of different techniques used with the same phrase, "high road," written in Neuland. Of course, I treasure my name tag written by Carol and always her signature bookmark, this one of the Neuland alphabet.

Our sack lunches were delicious, but I was much too excited to eat mine during the break and enjoyed it on the way home instead.

There was so much more to see!!! The John Neal Booksellers were a big draw. I was so happy to get to see in person so many of the catalogue items I have



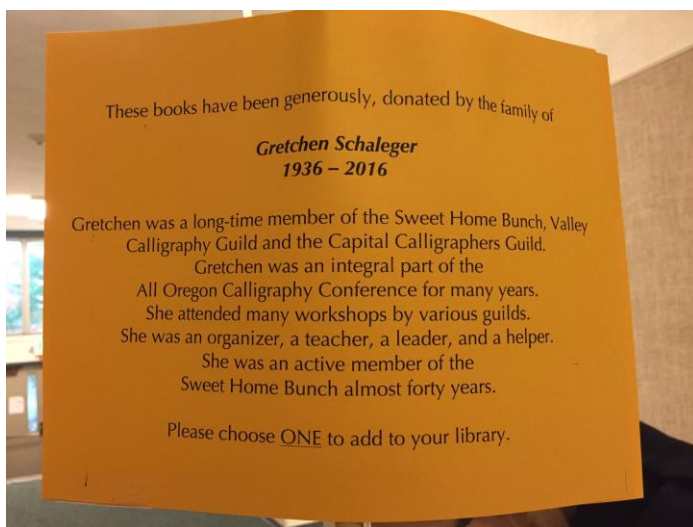
enjoyed perusing for hours. My main desire was a bit of something gold....there were several options, Fortunately for me I bumped into Carol DuBosch and she recommended one I am very happy with; just an individual

small pan of Finetec gold. It's so easy to use and portable. I enjoyed visiting with several vendors and learned there is actually a calligraphy themed cruise one can take! I purchased a birthday card print with a blessing penned by Holly Monroe. How will I ever be able to give it away?

So engrossed was I, that I failed to notice the gymnasium had emptied and I was late for class!!! My lifelong recurring nightmare come true! Then, to make matters even worse, I interrupted and sat down in the wrong class! Finally, I made it to Angelina Cox's Drawn and Decorated Letters and she was forgiving and gracious to welcome me and present me with another hand lettered name tag and a wealth of handouts. This class was difficult in an unexpected way for some participants.....the rules and guidelines were flexible. Be loose, be creative, do things a little different. Sometimes we still long to be told exactly how to make the letters.

New this year was a "Words Rock" display of..... you guessed it...words on rocks. There was good participation and two tables of artfully displayed creations. Many artists shared their book creations again this year and there was also a display of small two dimensional pieces, but I think I may have been too late to view all of them.

I hope I have imparted a bit of my enthusiasm for Letterfest and if you haven't yet attended you will be looking forward to attending next year.



Left, photos of a display remembering Capital Calligraphers member Gretchen Schaleger at AOCC, and her family's generous donation of Gretchen's library books to calligraphers from all over Oregon.



WINTER BIRTHDAYS

December: Darlene Joynt (12/2); Deborah Bishop (12/8); Brenda Kauffman (12/18); Mary Schafer (12/18); Diane Wullert (12/28); Darlene Anderson (12/29)

January: Ingrid Slezak (1/13); Cheryl Zacher (1/17); Kathleen Kelly (1/26)

February: Sandi Cormier (2/7); Jessie McCandlish (2/9); Lyn Graybeal (2/26)

Decorated envelope by Cheryl Zacher

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