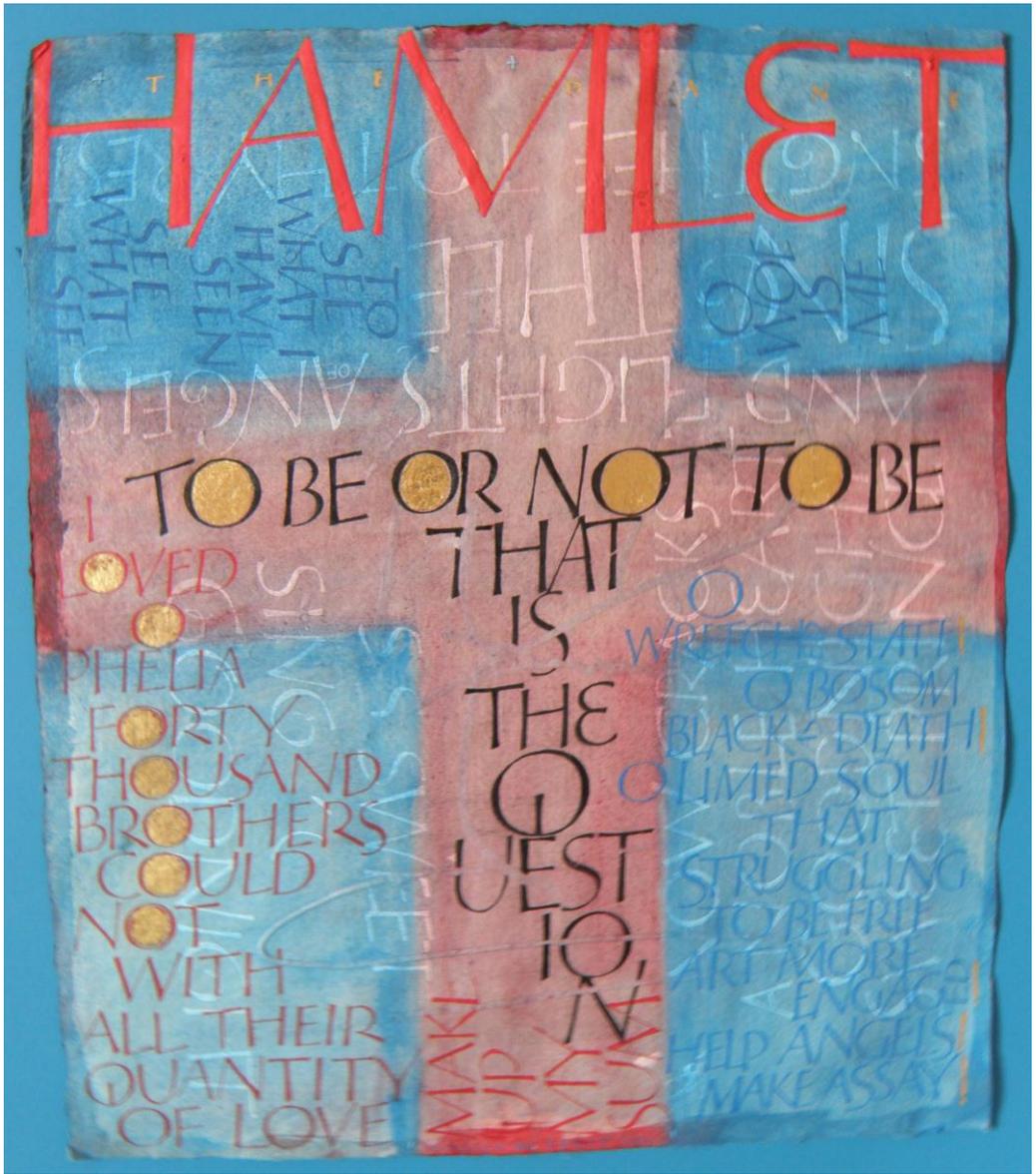


Letters



Thanks to Carol Baumann for sharing a photo of this beautiful piece by Colleen Cavin, who passed away this summer.

WINTER 2012

Calligraphy Northwest 2012



At our September meeting, several members brought work that they completed as part of Calligraphy Northwest 2012 classes. Thanks for sharing, everyone! Above left, Laura Drager's work from "A Balancing Act: Neuland with Script" with Judy Melvin; above right, Barbara Taylor's work from a Copperplate class with Pat Blair.



Above left, Lori Festa's work from "Modernizing Blackletter" with Reggie Ezell; above right, Bill Smith's work from (name of class); below left, Jessie McCandlish's work from "Balancing Neuland and Script" with Judy Melvin; below right, Laurie Naemura's work from "Luscious Layered Lettering" with Kristin Doty.





Presidents' Prologue

Laura and I have just realized that Capital Calligraphers has been in existence for 35 years - so Happy Birthday to us, and thanks to all of you for keeping us a viable, thriving guild all these years. This isn't something that just happens - it depends on all of us doing a little bit to make things work and grow; in so many organizations everything depends on two or three people working their tails off but we are really blessed with cheerful, co-operative members who willingly help out when asked.

Looking back over the year, we have had some really good workshops, programs and events. The Art Fair in Salem - in our very own tent - went well, as did Silverton Art Fair. The State Fair was a big disappointment to all artists this year, and we will just have to see what happens in the future. Calligraphy Northwest in June/July was a wonderful opportunity to study and socialize with other calligraphers from around the world - aren't we lucky we didn't have to travel far to take advantage of it? And at the end of October we participated in an afternoon show and demonstration at the Salem Library, together with Ann Kresge and Max Marbles; it was busy and well attended.

Now we are looking forward to Thanksgiving and Christmas: our next meeting will be in December and we will all be bringing a plate of treats to share. And you can participate in a gift exchange at the meeting if you wish - something calligraphic/artistic in the \$7.50 price range. Also, we will have our usual collection for the Union Gospel Mission, and just the other day I received their newsletter which stated some of the Mission's needs. So if you are at a loss to know what to contribute, they request the following: Ibuprofen (Advil, Motrin); new socks and underwear, and disposable razors and backpacks (for men); socks (for women); and the following food - cold cereal, coffee, canned tuna; sack lunch supplies (for Simonka House). And, as always, they are in desperate need of money, so cash would also work well.

Chris and Sandi have interesting programs and workshops planned for the New Year - make sure you don't miss the opportunity to enjoy them.

So Happy Thanksgiving to you all, and we will see you in December - Laura and Penny

Programs & Hospitality

December 6

Holiday art stations

Refreshments: Everyone brings refreshments

Raffle Item: We still need a volunteer!

We also gather donations to the Salem Union Gospel Mission in December. Please bring any donations to the meeting and they will be delivered to the Mission.

January 3

TBA

Refreshments: Bill Smith and Larry Pratt

Raffle Item: We still need a volunteer!

February 7

TBA

Refreshments: Jan Slick and Katy Bayless

Raffle Item: Barbara Taylor

News and Events

Birthdays

December

28 Diane Wullert
29 Darlene Anderson

January

11 Nancy Orr
17 Cheryl Zacher
26 Kathleen Kelly

February

7 Sandi Cormier
9 Jessie McCandlish
26 Lyn Graybeal

Fun Links

Here are some more fun links from Carol Baumann.

Ecstatic Alphabets- show at the Museum of Modern Art (show has ended, but links are still active!)

<http://www.moma.org/visit/calendar/exhibitions/1231>

<http://www.moma.org/interactives/exhibitions/2012/ecstaticalphabets/>

Gocco – a screen printing system. The guild has one of these! Learn if you might want to use it.

http://www.nytimes.com/2007/10/21/magazine/21wwln-consumed-t.html?_r=1&ex=1193716800&en=8b23e8370804074e&ei=5070&e

Classes and Workshops

Capital Calligraphers Workshop: Introduction to pointed pen writing with Sally Keeney

December 1, 9:30-4:40 at Capitol Manor, \$30 for members and \$35 for non-members

Members of the Year

Congratulations to our 2011-2012 Members of the Year, Sylvia Giberti and Bill Smith. Sylvia and Bill collaborated over the past year to keep the Capital Calligraphers Library a valuable resource for our members. After we lost our old library space, Bill offered his home as the new library location. Bill and Sylvia relocated the library to Bill's home and have arranged for a selection of library books to be available at each Capital Calligraphers meeting. Thank you, Bill and Sylvia!



Marcella Gentzkow

Marcella Gentzkow passed away on Mother's Day this year. She was 88 years old.

Marcella was a talented artist and leader in the local arts community. She served as president of Capital Calligraphers, was a founding member of the Silverton Arts Association, owned her own gallery and frame shop for some time, and was an active member of the Lunaria Gallery in Silverton.

Several of us enjoyed sharing fond memories of Marcella with visitors to the Capital Calligraphers booth at the Silverton Fine Arts Festival this summer.

Book Review: Dancin' Pen

Book Review of Carrie Imai's "DANCIN' PEN" www.carriedesigns.com reprinted with permission from June Maffin. Thanks to Chris Anderson for passing along June's book review!

"Good things come in small packages" are words to remember when going through author Carrie Imai's delightful "Dancin' Pen" book subtitled "Calligraphy Technique of Pen Manipulation & Beyond."

It's a small book - only forty six spiral-bound pages with clear plastic on both the back and front covers - but it's packed with oh, so much!

Carrie Imai's love of lettering, combined with her playful and joy-filled approach to life are evident in both the power-packed book and accompanying CD and are a creative reminder that good things really do come in small packages!

Educator, calligrapher, entrepreneur and author, Carrie Imai's book and CD invite us into her Studio where, in a one-on-one conversational chat with readers and viewers, she demonstrates the basic stroke with the automatic pen (her "tool of choice") and her Imai-talic alphabet.

The author's "spunk and spirit" description about her Imai-talic alphabet epitomizes what this book is about and is reflective of the author herself. This is a spunky and spirit-led woman who dares to risk, dares to play, and dares to create outside the box. Her little book re-opens the unique and artistic world of calligraphy in wonderfully creative, inspiring and fun ways!

I'm a neophyte, wanna-be calligrapher and haven't (yet) found a calligraphic tool or hand that works for me, but with the book's easy-to-follow directions, gently-paced calligraphy demonstration and encouraging comments, along with my practicing (lots!), this little book might be the bridge that helps transform my attempts at lettering curves and lines into calligraphically-rendered letters and text.

This book will not just sit on Studio shelves or home library shelves. If you're a seasoned calligrapher, or someone who has only begun to explore the world of calligraphy, this is a book that will find its way onto your kitchen table, desk, Studio table beside an automatic pen, paper and ink where you'll find yourself pen-cornering, arm-curving and being inspired by Carrie as you create magic with your "dancin' pen."

Reviewer: June Maffin

Book Reviewer for BookPleasures

www.bookpleasures.com/websitepublisher/authors/394/June-Maffin

Author "Soulistry-Artistry of the Soul" www.soulistry.com

www.facebook.com/soulistry

Origami Club

Katy Bayless has organized an origami club. The club meets on the second Monday of the month, drop-in from 4 to 7, at Ike Box at 299 Cottage Street. It's on the SW corner where Cottage and Chemeketa cross. Please contact Katy if you have any questions about the club.

Ruling Guidelines for Calligraphy

By Diane Hutt

I am combining two alphabets. How do I decide which size pens to use? Is there a proportion I should know about?

Yuki Tanaka: Best way is : Write both texts almost same height, then reduce (copy) the one you want smaller little by little and cut & paste. Take a look each time. Repeat until it looks okay. That's all I can say ... please try.

Penny White: I don't know of any rule on the actual size - just make it obvious, i.e. straight with sloping, small with large, light color with dark....contrast, contrast, contrast!

I think the best advice is usually someone else's input - sometimes you just can't see your own work objectively. You know it's not quite right, but someone else can spot the problem right away.

Ruth Schellbach: You'll have to do a small trial to see what you like. There are no rules - only what the eye tells you. My guess would be that you want something 2/3 to half the size of the larger pen, and maybe smaller than half size, depending on the purpose of the text that is written smaller or the visual effect you're trying to achieve.

How important is the smaller text? More important - then a larger size, just a translation - then smaller size.....see where I'm going with this? I think, in trying to achieve CONTRAST - you'd need at least a 2/3 to half size smaller pen to create the contrast.

Write one word in the large pen. Then write one line of text on different strips of paper with smaller pens. One strip a 3mm, one strip a Mitchell #2, one strip a Mitchell #3, etc. Then put the different strips (sizes) underneath the large word and see which one looks best. Also remember the total size of the piece - the larger the pen, the bigger the total piece.

How to Practice an Alphabet

By Diane Hutt

Start with your exemplar for the script you want to practice. Take it to a copy shop and copy it onto a transparency in RED. This allows you to do two things: you can write out your script for practice (in black or any other color except red) and then lay the transparency over your letters to see what you need to correct. Second, you can lay the transparency under your paper and letter over it so that you can get the feel of how the letters are supposed to be made. You can also use a lightbox to do the same. Please, keep in mind when making the copy to have it the size of the nib you are going to use to practice.

Colleen Cavin

By Carol Baumann

When Colleen Cavin died this summer the calligraphy world lost a great artist and teacher. She taught a couple workshops for Capital Calligraphers, including a special weekend retreat at Menucha, and was beloved by our members. A superb teacher, Colleen's warmth and encouraging manner made the difficult appear do-able.

In April of 2010, frustrated with my scratchy pen nibs, I emailed Colleen asking for advice. In tribute to her, and as a way to introduce her to those who may not have had the pleasure of knowing her, I'd like to print her generous, comprehensive, and funny response to my question.

Hi Carol:

I blame my pens for everything . . . they don't talk back.

What I have found over the years is that I often write without ENOUGH fluid in my pens, be it ink or paint. The more I can get in the pen, the better the flow without scratching. So the result is a mark that brims with ink or paint like when you fill a glass to the very top and the water curves a bit . . . meniscus I think it is called . . . hmmm, maybe not. (*Colleen was correct.*)

Anyway, can't do that with fountain pens of course. They are pretty automatic.

The pens I use are almost exclusively are the Speedball . . . all six sizes. I can pry the reservoir away a bit to accommodate for more fluid getting through. Oh, and the Mitchell roundhand without the reservoir.

As for inks I use either Higgins Eternal or Pelikan 4000. I tend to keep to the old standbys and not go further afield so there may be inks out there that are FABULOUS that I haven't tried. For good work I just use black paint . . . any of the Winsor Newton blacks or I have some old tempera (probably 25 years old by now) that is still good. Those Prang watercolor sets are good paints too, believe it or not. I use them a lot.

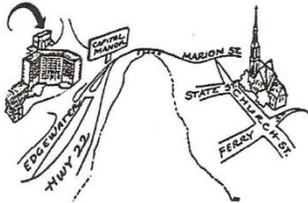
Practice and layout papers: I use Gilbert Bond. Good papers I use are Nideggan, Frankfurt, Rives BFK (really soft and sometimes troublesome), Arches anything. Sometimes I really want or need to use a troublesome paper (or fabric). I starch it with paste . . . similar to making paste papers, which gives a nice surface on which to write.

Let's see what other troubleshooting I can dish out to you? Oh, sometimes I mix up paint the day before I need it. Some colors seem to work better after sitting around for a bit.

As for sharpening, I have so many nibs that I don't bother with that. And I find that the older worn-down nibs work really well with manipulations and as Denis calls it "flicking." And they are GREAT for versals.

CAPITAL Calligraphers

PO BOX 2294
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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

Barbara Taylor, Vice President
Katy Bayless, Recording Secretary
Carol Baumann, Membership
Doug Hutt, Webmaster
Stephanie Page, Newsletter/Corresponding Secretary
Carol Tresidder, Historian

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