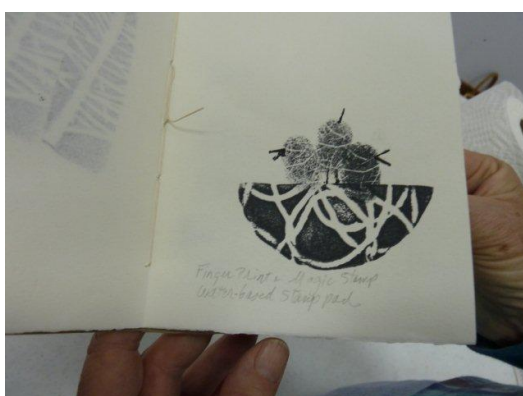
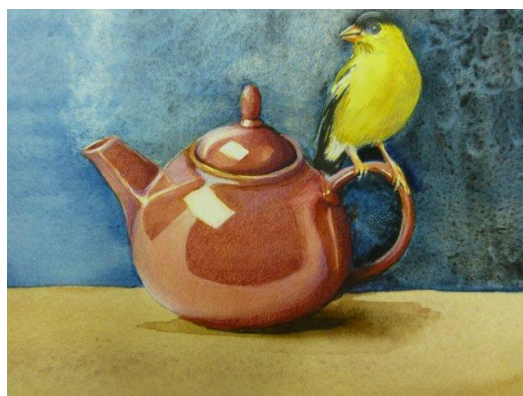


LETTERS



SPRING 2013

More photos from 2012-2013



Above, two Capital Calligraphers member pieces from the Oregon State Fair. On the left is Laura Drager's first prize-winning piece; on the right is Stan Kerzel's second prize-winning piece. Congratulations Laura and Stan!!



Above, two more member pieces from the Oregon State Fair. On the left is Lyn Graybeal's third prize-winning piece ; on the right is Carol DuToit's piece. Congrats Lyn!!



Above left, Sally Keeney demonstrates on a student's paper during the Copperplate workshop. Above right, Chris Anderson and Sandi Cormier.

Cover photos: top left and right, colored pencil works from Shelley Miller's program at our February 7 meeting; second row left, photo from Mt. Angel Abbey Library; second row right, Sylvia Giberti's Christmas card; bottom left, card from Carol Baumann's stamping program; bottom right, flourishing from Sally Keeney's copperplate class.



Presidents' Prologue

Greetings to you all:

We know winter hasn't finished yet, but as we walk about our gardens we see buds swelling and snowdrops flowering, so let's hope that by the time you receive this spring will be well on its way.

Thanks to all of you who contributed to our collection for the Union Gospel Mission – we delivered eight bags of clothing and food to them, well in time for Christmas. And we had a lovely time at our December meeting making beautiful Christmas tree books, thanks to Darlene and her kind husband, and dear little origami dresses which will make wonderful card decorations, thanks to Sandi and Jessie.

Sally Keeney gave a very successful Copperplate workshop in January, and (as we write) in February we will be part of a big "Ask the Experts" program at Salem Public Library. It should be a very interesting event, with many other artists and craftspeople. In May we will welcome Yves Leterme for a three day class, to which we look forward with great pleasure and anticipation.

As you know, at our May meeting we have a white elephant and plant sale, and it's not too soon to pot up the perennials you have decided to split, or start flower and vegetable seeds so they will be looking really good in a couple of months. And how about reorganizing your studio? I am sure you will find items that someone else would love to adopt! Start putting them aside now and you won't have to rummage frantically on the afternoon of the meeting.

We are planning a show at the Salem Public Library in November. You have no excuses – you have eight months to produce a piece! And November may well be a good month for sales with people looking for gifts, so let's all get to work on our show entries.

Looking forward to seeing you in March - Laura and Penny

Programs & Hospitality

March 7

"Blind Contour" Drawing approach to lettering
by Carol Baumann and Chris Anderson

Refreshments: Kathleen Kelly and Diane Hutt
Raffle Item: Katy Bayless

April 4

Spanish round gothic with Lori Festa

Refreshments: Chris Anderson and Carol Baumann
Raffle Item: still need a volunteer!

May

Plant sale and silent auction of art supplies

Refreshments: Jessie McCandlish, still need one more volunteer!

Raffle Item: Jessie McCandlish

What to do about credit lines?

By Diane Hutt

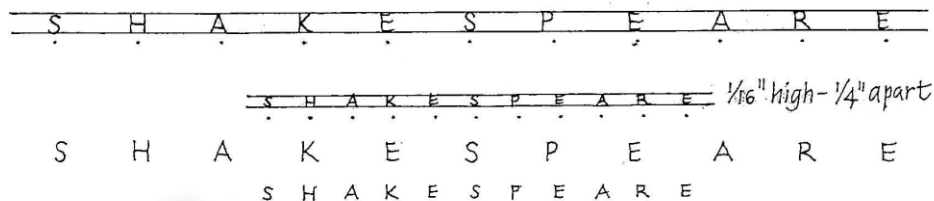
Penny White: Everyone seems to have their own opinion about this. I was taught initially that the author of a quotation should have his/her name put neatly in small letters in an area which complimented the piece. Or if it was a famous person, it could be put really prominently - perhaps vertically against the left margin, maybe in a different color ink, or with the quotation arranged somehow around it. And the calligrapher's name should also go somewhere in the area, in small letters - maybe in pencil, and quite unobtrusive.

But then I took Reggie Ezell's class and he was of the opinion that one should keep all this information for the back of the framed piece - after all, if people are really interested in the author they could ask the artist or look on the back of the piece. Although one wouldn't want gallery viewers removing pieces from the wall! So I guess it is up to the artist to make a decision as to what looks best. I know that it is very easy to forget the name of the originator if it isn't included at the time.....maybe you create something but don't frame it for months, by which time the author's name may quite easily have slipped one's mind. And of course at the time you just KNOW you will remember, but in the intervening months it somehow evaporates! And it is only kind to give credit if the quotation means something to you, and presumably it does since you took the time and effort to write it out. So that's my 5 cents worth.

With that explanation, one may still wonder what to do. How about this suggestion from Carol DuBosch.

Cool trick for writing titles or other important lines:

Rule a guideline, and just below the line use a ruler to mark off small dots that are 3-4 times as far apart as the height of the guideline. Then write tiny capital letters widely spaced at the dots. The example below shows a guideline that is $\frac{1}{8}$ " high with dots and letters $\frac{1}{2}$ " apart ($\frac{1}{8}" \times 4 = \frac{1}{2}"$)



News and Events

Birthdays

March

28 Brenda Russell

April

4 Chris Anderson

6 Jan Brumback

14 Maryellen Barker

May

6 Katy Bayless

18 Margit Eisenhut

Capital Calligraphers workshop:

Gestural Writing with Yves Leterme

May 13-15, 2013

8:30 AM – 4:30 PM

Capital Manor Community Hall

\$140 – Members, \$160 – non Members.

Yves Leterme is an internationally renowned artist and calligraphy instructor. For more information or for a registration form, please visit our web site, www.capitalcalligraphers.org.

Portland Society for Calligraphy Workshops

April 15-16

Secrets of the artful journal and slide lecture with Janet Takahashi

June 8-9

Flat brush calligraphy with Christine Colasurdo

Valley Calligraphy Guild Workshops

April 13

Black & white design with letters and beyond: a workshop with **Sandy Van Valin** doing hands-on, step-by-step exploration of the artistic diversity of black and white designing elements and incorporating them into our love of letters.

June 8

A workshop with **Sally Penley**
Background blitz: Tips, tools and Techniques for Creating Calligraphy Backgrounds

Focus on Book Arts Conference

This year's Focus on Book Arts conference is scheduled to be held at Pacific University June 25-30, 2013. Information about the classes, our faculty, financial information and associated activities is now available on our web page:

www.focusonbookarts.org.

However you will not be able to access registration information as registration will not begin until March 4, 2013.

Plan ahead for our November show!

We are planning a member show at the Salem library in November, so start planning those pieces now!

Save the Date – 2013 Salem Art Fair

We have applied to write names again this year at the Salem Art Fair. This year's Art Fair will be July 19-21st – save the date!

Lettering Artist, Luca Barcellona

Website: <http://www.lucabarcellona.com/>

Notes from his presentation on February 1, 2013, Portland, OR

On his first trip to the US, Luca Barcellona, lettering artist from Italy, made a stop in Portland, OR for a class and lecture. I attended his Friday night lecture.

Luca began his lecture by telling us that at a very early age, he noticed letters: on boxes, on buildings, everywhere and he wondered where they all came from and how they were made. Letters are a part of life, a way to communicate.

His first inspiration was in the form of graffiti. He lived in Milan and lettering changed his life completely. The whole city was a free museum of letters to him.

Luca loves doing logos. When using a font, all the letters are the same. When you use a calligraphic hand, letters can be made differently and offer a uniqueness that a font cannot give.

He has taught himself many things, but has also learned many things from some of the masters of calligraphy: Hermann Zapf, Herb Lubalin (type designer), Saul Bass (who uses a lot of color in his work and simplicity to express a concept) are just a few of the people who influenced him. An artwork is finished when there is nothing to take away.

For a long time, Luca did traditional calligraphy. He said invitations were good practice and it paid very well. He has done illuminated letters and has made certificates: one for the Queen of Jordan.

He began writing on train cars, hoping not to get caught by the police. Now car dealerships like Fiat and Volvo, ask him to write on cars and he gets paid for it.

Teaching is important. Luca has taken a lot of classes (some he liked, some he didn't, but from all he learned something.) If we don't teach, the tradition of writing will fade away. For me, it was great to see a young person say this and know that he will carry on a calligraphic tradition using old techniques as well as creating new ones.

Article written by Chris Anderson

Colored pencils with Shelley Minnis

Shelley Minnis presented the program at our February 7 meeting. She's not only a representative for Prismacolor, but is also a talented artist herself. She shared some Prismacolor products with us and also presented some ideas and tips for projects using colored pencils, markers and fine-tip pens.

Prismacolor's colored pencil products include the premier thick core which is especially suitable for blending and shading, the art stix which provides a thick chunk of color, the verithin with thin leads for detail work, and watercolor. Some artists like to keep colored pencils very sharp – it depends in part on the paper you're using. Prismacolor also offers a scholar (student pencil) line, and a line of erasable pencils.

There are over 150 colors in their colored pencil family. Colors can be mixed and layered. Shelley showed us several examples of colored pencil work that involved layering of color. They have sets of grey pencils, and cool grey is the most versatile.

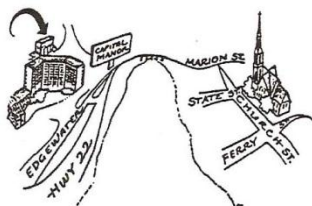
You can blend the colored pencils with a bristle brush if you don't like the grainy look of pencil on the paper you're using. You can also use a blender pencil or soft cloth for blending. Watercolor pencils can be particularly beautiful on black paper. Colored pencil works nicely on mylar. They also have a blender marker or liquid odorless mineral spirits (Gamsol by Gamlin) to liquefy the lines.

They also make art markers and have a new brush tip art marker. An advantage of the alcohol markers is that they won't warp the paper, although they will bleed through. There is a large selection of alcohol markers, which work on many paper types.

Other products include the Uniball gel pen, ebony sketching pencil, little triangle eraser, illustration pens, and the Detail product line (which has been re-branded as Prismacolor). Illustration pens are very good for detail work, including zentangles.

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

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

Contact us

Capital Calligraphers, PO Box 2294, Salem, OR 97308-2294
www.capitalcalligraphers.org
capitalcalligraphers@yahoo.com

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