

Letters

CAPITAL



SUMMER 2013

Mariana Bornholdt: A Woman of Compassion

(by Christine Anderson)



Mariana was a member of Capital Calligraphers for many years. She and Jessie traded off the duties of treasurer for quite a while. While an active member of this guild, she did many other things as a compassionate human being.

Her son, Jack Pestaner, sent me her obituary and many pictures taken throughout her life. As he noted, she was a teacher and a student all of her life. She graduated from the University of California Berkley in 1945. After that she studied and received Masters Degrees, long after her initial graduation. Mariana worked for the Peace Corps in Ghana and she taught there, too. Those of us who knew her remember her trekking off to teach in China for a year. It was her dream to go back and watch her young students graduate.

Here in Oregon, she was an advocate for seniors and represented many senior organizations in the legislature. As her son said in her obituary, "She will be remembered by many as a selfless volunteer who brought structure and energy to many causes." Those also included environmental issues and issues of social justice.

Mariana had many interests: playing the recorder (in early years), calligraphy, water color painting, swimming, tai chi, family history documentation, poetry, and bird watching. She was also a whale watching expert and spent many a spring break weekend at the coast with her "props" to explain to people how large whales can be. It was always a treat to have her stay at our home. She was always busy and was a Teacher's Aid in the Santa Fe Public Schools until just before her death.

Those of us who remember her will remember her as soft spoken, wise, witty, organized, and a very caring person. Mariana was born 3/18/1924 and died peacefully 3/23/2013.

Cover photos, clockwise from top left: Stan Kerzel's second place winning piece at the 2012 Oregon State Fair; Lyn Graybeal's third-place winning piece at the 2012 Oregon State Fair; Laura Drager's first place winning piece at the 2012 Oregon State Fair; Sandi Cormier and Barbara Taylor write names at Expert Day at Salem Public Library; prismacolor alphabet sampler from Shelly Minnis at our February meeting; and Penny White's piece at the Oregon State Fair.



Presidents' Prologue

As we write our lovely spring seems to be turning into summer ... but I am sure there will be a few weather surprises to come in the next month or two.

It looks as though we will have our usual busy calligraphic summer. During May we can enjoy the Valley Calligraphy Guild's show at Mt. Angel, and then in July we will be exhibiting our work at Art Department – the theme of the show is "American Made" so get to work. Pieces need to be delivered to the store by 1st July. They will be hung fairly high above the desk and register, so make sure that the writing is large enough to be easily visible from a distance.

In July we will participate as usual at the Art Fair, and we'd like to have as many volunteers as possible. If you are a beginning calligrapher and a little hesitant to demonstrate you will find that this is a big boost to your confidence: don't worry – people love having their names written in big colorful script and you know more about calligraphy than most of them, so take the plunge and enjoy your shift. And we need people to hand out information and keep a record of names to be written so you can always participate and be valuable to the guild without actually writing.

In August we will enjoy a weekend of name writing at Silverton Art Fair which is a very enjoyable show, so look forward to participating there. And towards the end of the month – if all goes well – we will be showing our work and writing names at the State Fair, so do think about pieces of work you would like to enter. Last year was a disappointment, but Trish Hibler is working very hard to get things back on track.

And last, but certainly not least, in October we will be traveling to Harrisburg to attend the All Oregon Calligraphy Conference which is being put on by the Valley Calligraphy Guild this year. The guest speaker is Linda Schneider and registration forms will be coming in June.

Enjoy a wonderful summer - Laura and Penny

Programs & Hospitality

June 6

Experimenting with Walnut Ink by Laura Drager
and Sandi Cormier

Refreshments: Sylvia Giberti and Stephanie Page
Raffle Item: Walnut Ink Magic tools

Learning Calligraphy

(by Christine Anderson)

How many of us remember our first calligraphy class? I do! 1980, Montgomery, Alabama. Black ink, white paper, Osmiroid pen. I'm sorry to say that I do not remember my instructor's name. One class in italic handwriting took weeks and weeks of practice. Was it easy? No! Did I know what a 45 degree angle was? Yes, because I liked math.

I wasn't working at the time, and I made time to practice daily. I had my practice pads for years so that I could show my students at school how much I had to practice to get good. Imagine taking my practice pad to class and showing the instructor all of the pages of the letter "a" I had done, and hear her say, "It's all wrong." But, that was a part of learning the art and craft of calligraphy. She showed me what was wrong and I corrected it. I also needed to slow down.

One important thing to learn is you don't have to squeeze the pen. It isn't going anywhere and it will make you tired of writing faster. (My dad taught me that I didn't have to white-knuckle the steering wheel while driving the car because the steering wheel wasn't going anywhere.) Sometimes it is just better to play with the tool first: straight lines, curves, thick lines and thin lines. Guide the pen gently, at just the right speed, and the letters will come. Check out our friend (may she rest in peace) Mariana. Looks like she practiced a lot with a new hand. Don't give up!



2013 All Oregon Calligraphy Conference Registration Form

**Please Register by August 1, 2013 to help the
Valley Calligraphy Guild with conference planning.**

Name _____

Address _____

Phone # _____ Email address _____

To register, send the information requested above along with your registration fee check of \$40.00 (made payable to Valley Calligraphy Guild) to:

Pat Brasch 31998 Coburg Bottom Loop Rd. Eugene, OR 97408-9214
<patricia.brasch@gmail.com>

Note: Please send separate checks for conference and workshop registration.

Linda Schneider Workshop October 20, 2012 9am – 4pm Registration Form

Workshop location: Lane Community College 4000 E. 30th Ave. Eugene, Oregon
Room to be announced at later date.

Name _____

Address _____

Phone # _____ Email address _____

Registration Fee for conference participants is \$40.00 + \$5.00 materials fee. Send registration information above and your \$45.00 check (made payable to the Valley Calligraphy Guild) to:

Pat Brasch; 31998 Coburg Bottom Loop Rd.; Eugene, OR 97408-9214
<patricia.brasch@gmail.com> **Registration deadline - August 1, 2013**

Participants will be chosen on a **first come basis**. We will **not** process workshop registrations postmarked before June 1, 2013

News and Events

Birthdays

June

6/11 Lori Festa
6/20 Gretchen Schaleger
6/20 Glenva Watkins
6/28 Laura Drager
6/29 Stan Kerzel

July

7/26 Don Mortensen

August

7/11 Laurie Naemura
7/12 Sylvia Giberti
7/14 Penny White
7/17 Patty Sackinger

Portland Society for Calligraphy Workshops

June 8-9

Flat brush calligraphy with Christine Colasurdo

August 10

Tune-up italic calligraphy with Carol DuBosch

September 14-15

Painted papers with Peggy Skycraft

AOCC 2013

The Valley Calligraphy Guild presents AOCC 2013, with Linda Schneider as the guest speaker. Linda Schneider will also present a workshop at Lane Community College on October 20.

This year's AOCC will be at River Bend Resort in Harrisburg, Oregon. River Bend Resort will give a 10% discount to the RV Park and Motel to all participants at the convention center.

Capital Calligraphers workshop:

Layer upon Layer with Heidi Stolp

June 14, 2013

9:30 AM – 4:30 PM

Capital Manor Community Hall

\$35 – Members, \$45 – non Members.

Join us for a day of exciting experiments and innovative background fun! Visit the guild web site for a registration form.

Plan ahead for our July and November shows!

We are planning shows at the Art Department in July and 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!

Help make this year's Oregon Art Annual a success!!

A group of interested people have been meeting throughout the winter in Salem to revive the All Oregon Art Annual at the Oregon State Fair this summer. The All Oregon Art Annual will have divisions for art and calligraphy similar to what it has had in the past. There will be NO pre-entry required this year. Artwork will be delivered in August for jurying and hanging except the professional art which will be pre-juried before delivery like what's been done in previous years. The group is really hoping that past supporters will step up and enter as well as volunteer to help out for a shift during the Fair.

Please contact Trish Hibler if you'd like more info now or if you'd like to help with the planning!

CHANGES PROPOSED TO CAPITAL CALLIGRAPHERS BY-LAWS

Please review the following proposed changes to the Capital Calligraphers by-laws. We will discuss and vote on these proposed changes at the June Capital Calligraphers meeting. If you have any questions prior to the meeting regarding these proposed changes, please contact Penny White or Laura Drager.

Article III: Membership

B. Annual dues shall be required for membership. Dues will be collected in September, ~~New members' dues shall be prorated~~, or during the year when new members join.

Article IV: Officers

E. Duties of the Officers:

2. VICE PRESIDENT

e. ~~Be responsible for the telephone tree.~~

3. RECORDING SECRETARY

e. ~~Write a précis of meetings for publication in the newsletter.~~

4. CORRESPONDING SECRETARY

a. Pick up mail on a (~~weekly~~) bi-monthly basis; read, sort, and forward to the appropriate persons.

Article V. COMMITTEES

C. Duties of the Chairpersons:

4. ART FAIR: With the help of ~~two~~ assistants, coordinate the CAPITAL CALLIGRAPHERS booth for sales and demonstrations at the annual Salem Art Fair held in July.

5. NEWSLETTER: Oversee the composition, ~~printing publication~~, and distribution of ~~three~~ four newsletters per year.

Article IX. FUNDS

D. No unbudgeted funds exceeding ~~\$25.00~~ \$50.00 shall be disbursed except by the authorization of the Executive Board or those present at a Board or General Meeting.

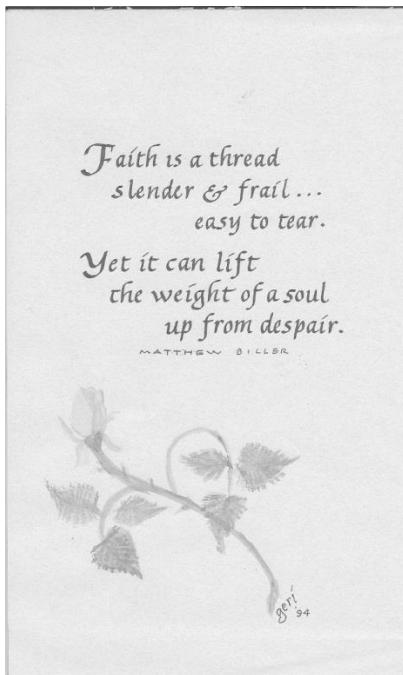
Article X. POLICIES AND PROCEDURES

A. A workshop policy shall be established by the Board of Directors and ~~published in the roster~~, available upon request.

B. The workshop shall be cancelled if the current workshop budget does not cover the cost of presenting the workshop ~~and the Board decides not to underwrite the additional cost~~.

Remembering Geri Bornstedt

Longtime Capital Calligraphers member Geri Bornstedt passed away on March 30. Her obituary appeared in the Statesman-Journal on April 7, 2013. Laura Drager, who shared photos of Geri and an example of Geri's work for this article, says, "Geri Bornstedt was a dear friend to many of us. She always had a smile on her face and a kind word for all she met. Friends and family were gifted with address labels, bookmarks, and framed art she created. She was especially talented in drawing and added her special touch to her work. I will most miss her sweet, generous, loving presence in my life."

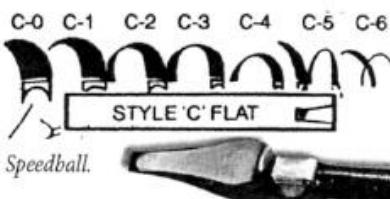


Left: a piece created by Geri. Above: Geri and Patty Sackinger catch up at a conference. Below: Geri and Laura Drager.

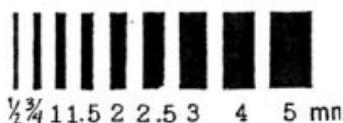


PEN PREPARATION

BY CARRIE IMAI



Speedball.



Brause.

ROUND HAND NIBS

No. 0 (3.3 mm)	◆◆◆
No. 1 (3 mm)	◆◆
No. 1½ (2.5 mm)	◆◆
No. 2 (2.3 mm)	◆◆
No. 2½ (1.8 mm)	◆◆
No. 3 (1.4 mm)	◆◆
No. 3½ (1 mm)	◆◆
No. 4 (0.9 mm)	◆◆
No. 5 (0.75 mm)	◆◆
No. 6 (0.6 mm)	◆◆



Mitchell.



Gum arabic.



Arkansas stone.

How do you pick a good pen when buying a new one? It's not an exact science and there are few guarantees, but there are a few qualities to look for.

- Alignment of blades. Look at a pen with the writing edge toward you so that you can make sure that the ends of the tines of the pen are meeting as a straight edge. Look at it sideways to see if the tines also line up.
- Placement of well – touching pen top and centered.
- Smoothness of surface. Are there burrs?

Different Pen Characteristics

- Speedball has three blades and a permanently attached well (reservoir).
- Brause has two blades, is cut at a cant, and has a removable well that sits on the top of the pen.
- Mitchell has two blades, is straight cut, and has a removable well that is placed under the pen. Generally, Mitchells work better without the well.

The pen consists of writing blades, and a well that holds the ink. When you put pressure on the pen, the blades split, the ink flows down the split and spreads across the writing edge.

Pen Preparation

Pens come from the factory coated with an invisible coating; an oily sealant meant to protect the pen from corrosion during transit. If you dip a new pen in ink, the ink will bead up like water on a waxed car. The coating resists ink, so this coating needs to be removed before writing. Many methods may be used to accomplish this. A tried and true method of

preparing new pens is rubbing the nib well with gum Arabic (top and bottom) with a rag or paper towel. You may have to repeat this two or three times. Gum Arabic is a natural tree gum that simply coats the surface of the metal and allows in to "stick." Gum Arabic is very benign and will not hurt the pen. Use this method every time you sit down to write and you should have a much better writing experience.

Another method is to put pens in a tea strainer or wire colander and then place the pen in boiling water for about one minute.

Another often recommended method is to quickly run a lighted match under the writing side three times, then hold the pen sideways with the flame very briefly going up into the well area. Next, rub off the soot with a soft rag. This can change the temper of the metal and make it too stiff, so use this method with caution. Do not plunge the pen into cold water as this causes the metal to become brittle.

On a brand new pen, I have found that rubbing the pen tip with toothpaste works great. Poke the tip into the tube of toothpaste, and then rub the tip with a paper towel. To clean, run the paper towel through the well. I only use toothpaste on brand new pens because toothpaste contains an abrasive.

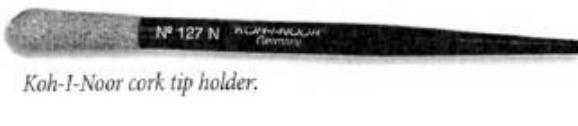
Pen Sharpening Tools

A good surgical grade Arkansas stone is the best pen-sharpening tool, but a sandpaper in 1500 grit is now available which is extremely smooth and, if used correctly, doesn't harm the pen. For

Note: this article reprinted with permission from Carrie Imai. Thanks to Diane Hutt for sharing it!



10x magnifier.



Koh-I-Noor cork tip holder.



X-acto knife.



Crocus cloth.

finishing and polishing, you can use Crocus Cloth (a type of sandpaper), or leather.

To check for smoothness of pen on paper, dip your pen and check for how much ink is in the well by holding it up to the light and looking at it sideways – slightly less than half full is a good level. Make mountains and valleys, holding a consistent pen angle. If it feels scratchy, determine when it scratches – on pull strokes, push strokes, going around a corner or curve. With water in the nib, using either an Arkansas stone or 1500 grit sandpaper, write the offending stroke on the sandpaper with almost no pressure. Then test again and repeat if necessary. Test after each stroke until it is smooth. As a finish, stroke the pen on crocus cloth or a piece of leather a few times on front and back side of the pen – first on the rough side of the leather and then the smooth to finish.

Penholders

- A dizzying number of penholders are on the market.
- Plastic and cheap, and sometimes the pen will not fit into a holder.
- Brause five-sided and round. Five-sided can be uncomfortable, but it encourages a consistent pen angle. An advantage to both of these is the two-sided holder.
- Koh-I-Noor has metal tines to hold the nib and slides in and out easily. A disadvantage is that the paint flakes off the holder because of moisture.

• Cork is too squishy and the pen does not hold tightly.

How Does A Good Pen Feel?

To have a positive experience, you need a good marriage of surface, medium, and writing tool(s). The surface is most often paper. The medium would be ink such as Pelikan 4001, Higgins Eternal, or Sumi. The writing tool for this article is a dip pen in a holder. I usually begin problem solving with the pen. You should have a smooth ride on pulling and pushing the pen, with no scratchiness or catching of paper fibers. The medium should flow easily out of the pen but not so freely as to cause blobs and indistinct edges. You should not have to fight to get ink out of the pen. You should be able to float on the wet surface.

Flow

Dip your pen in ink and test for flow problems. Does the ink flow easily out of the pen or do you have to fight to get it out? Your pen preparation should solve this. There are further steps, however, that you can take with Brause nibs whose wells are removable. It is very important to check the well. Is it too tightly seated on your pen? Remove the well. If it is hard to remove, loosen the well. Using a pencil or your penholder, run the well up the shaft from narrow to wider as if sliding the well onto the pencil – this stretches the metal sides

out gently. You also can use needle nosed pliers to loosen. Continually test by placing the well onto the nib – place one side of the well on the nib then push down on the other side until it pops into place. If you can slide the well up and down on the nib fairly easily, the well is loose enough.

Also, check to make sure the well is not pressing on the back of the pen too tightly, restricting the flow of ink or gouache to the writing end of the pen. Gently lift the well off the back of the nib. If it feels too tight, lift a few times, flexing it up to loosen. You only need the well to gently touch or not quite touch the back of the pen in order for the ink to be delivered to the writing edge. If the well is pressing too tightly against the pen, the ink can't get to the writing edge. A good rule of thumb: The thicker the medium, the looser the well; the thinner the medium, the tighter the well.

When An Old Pen Won't Write

Often a pen simply needs to be cleaned. Use an old toothbrush and a mild soap and scrub the pen. Remove and scrub the well. If it's Brause be sure that the horseshoe shaped hole in the nib is clear. Wipe dry with a rag. Do not air dry as this can cause corrosion.

A good gum Arabic "dunk and wipe" should be done before each writing session.

If the pen still doesn't work, try scraping the writing edge using only the flat edge (not the

point) of an X-acto knife. If the pen is very dirty, the pen might need a soak in an ammonia and water solution for one minute, then rinse with water and towel dry.

Examine the pen with the nib pointing toward you so that you can see that the edges of the tines of the pen are meeting at a straight edge. Look at it sideways to see if tines are lined up.

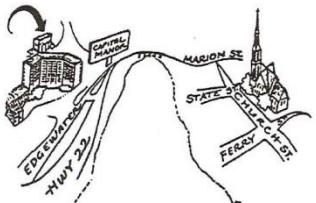
Sharpening An Old Pen

If your pen is no longer giving you sharp edges and fine hairlines, use a magnifier to look at the writing edge of your nib. If it is worn down, you will see a shiny edge, meaning that the metal has worn away and that the writing edge is no longer square and sharp. You can fix this by grinding the pen and re-squaring it.

Put the pen upright (tip down) on an Arkansas stone or 1500 grit sandpaper. Hold firmly and square to the surface and grind forward and back on the thin edge of the pen a few times, being sure to maintain a vertical hold of the pen. (Do not rock sideways or you will not get a square edge.) Check the edge often with your magnifier. Do not over grind. Then take the burrs off the corners of both tines (there are four corners, two on each line) by very lightly making two or three small circles on the stone or sandpaper with the outer corners – no pressure, and by running 1500 grit sandpaper over the inside corners. Test by writing and re-grind accordingly. ♀s

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

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