

# CAPITAL SALEM OREGON CALLIGRAPHERS

October/November/December 2021

[www.capitalcalligraphers.org](http://www.capitalcalligraphers.org)

## Mark your calendar

Meetings are held on the first Thursday of the month (except July & August) at 7 p.m. via Zoom due to COVID-19 concerns. A notice is emailed to members with instructions and supplies. Information can also be found on our website.

**October 7, 7 p.m.** Monthly meeting via Zoom. Program is Embossed Decorated Letters taught by Yuki Tanaka.

**October 16/17** – Virtual workshop with Risa Gettler on Visigothic Versals. Registration opened August 21. Read further for details.

**November 1-30** Exhibit at the Elsinore Framing & Fine Art Gallery.

**November 4, 7 p.m.** – Monthly meeting, “Brush Play” presented by Betty Locke!

**December 2, 7 p.m.** – Monthly meeting at a location TBA, hopefully. Program will be holiday projects centers, BYO desserts, and the annual charitable donation to Backpack Buddies.

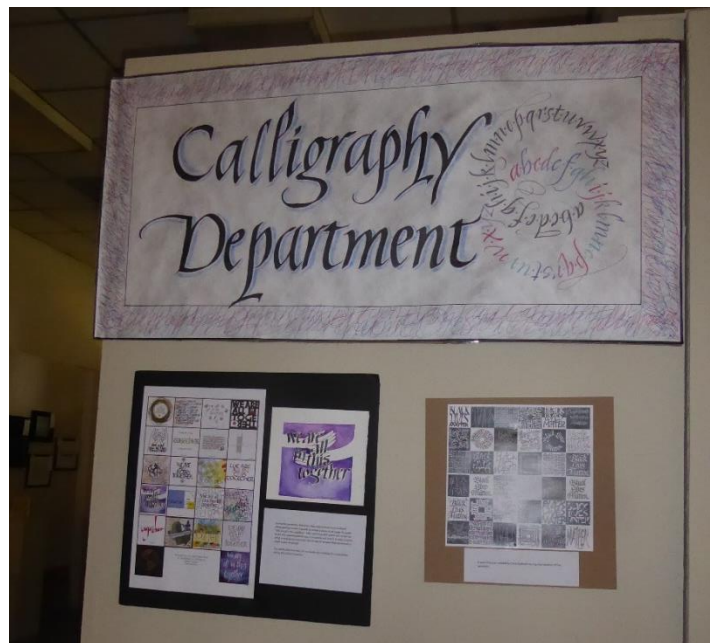
**February, 2022** Exhibit at Lunaria’s LOFT in Silverton. Theme: “Love Letters.”

Membership dues of \$20 are payable annually in **September**. If you haven’t already sent your dues, please mail membership dues to Capital Calligraphers Membership, 5325 7<sup>th</sup> Ave. SE, Salem 97306.

## Oregon State Fair

“Fun Made a Comeback” this year at the Oregon State Fair!

Our exhibit located in Columbia Hall, was a smaller version of former years but it was wonderful! So many thanks are due to our volunteers, from those who transported the art, processed in-take of the pieces, judged the show, hung the show, took shifts to engage fairgoers and ensured its safety, to the very end when it was taken down and sent home. THANK YOU!!! Carol DuBosch responded to a request for Pandemic Projects seen below: a class project by her students, and a calligraphic quilt she created. Special thanks to Caroline Tresidder for taking photos of the show. Big sign by Laura.



Best of Show

Best of Show for the Oregon State Fair exhibit was awarded to Susan Greenseth for "To Plant a Garden"

TO PLANT A GARDEN IS TO BELIEVE IN TOMORROW

Buttercrunch lettuce • Yukon Gold potatoes • Delta crookneck squash •  
Temptress sweet corn • Macfaldia lettuce • Roxanne radishes •  
Milo munch cucumbers • Tigris zucchini • Cañon tomatoes •  
Blue Lake pole beans • Napa carrots • Summer Island ducous •  
Italian parsley • American Giant sunflowers • Lemna cucumbers •  
Glass Gem corn • Muelo natio jalapeno peppers • Sweet basil •  
Sugar snap peas • Sungold tomatoes • Early Girl • Confetti coriander •

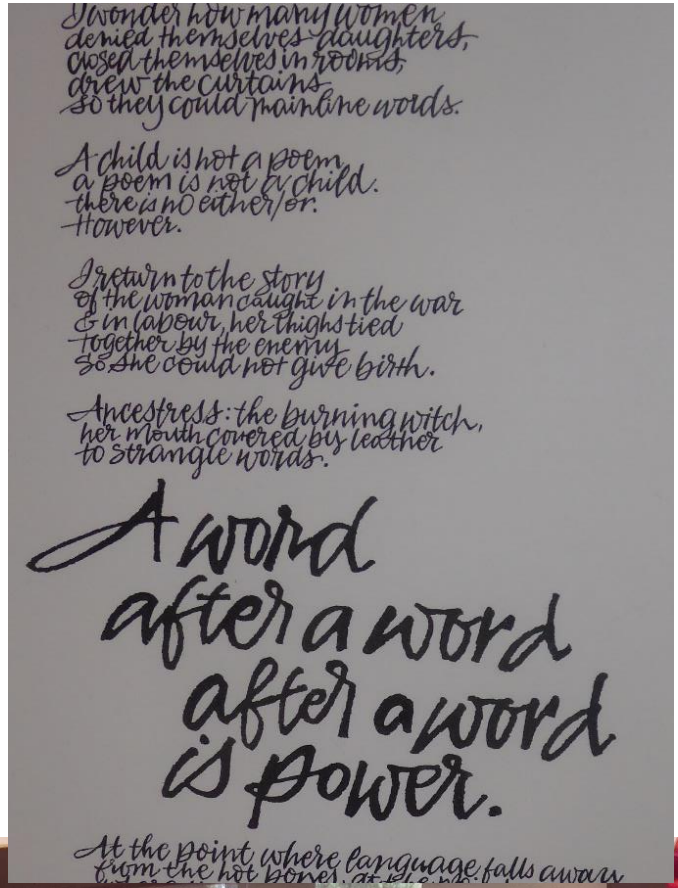
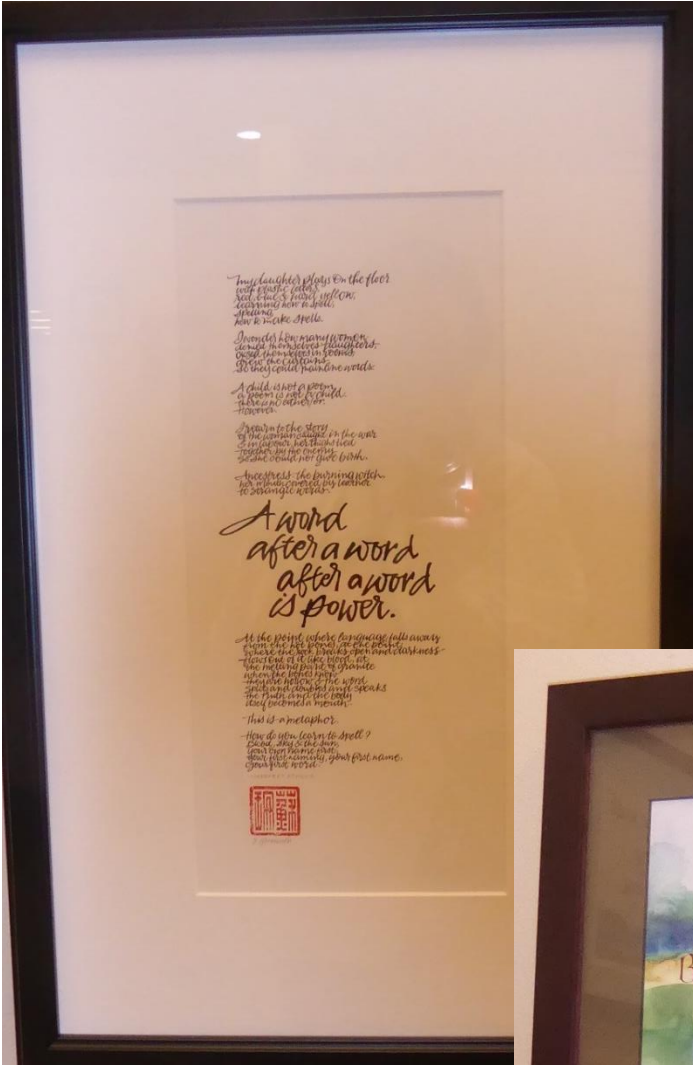
TO PLANT A GARDEN IS TO BELIEVE IN TOMORROW

AUDREY HEBBURN  
© Greenseth

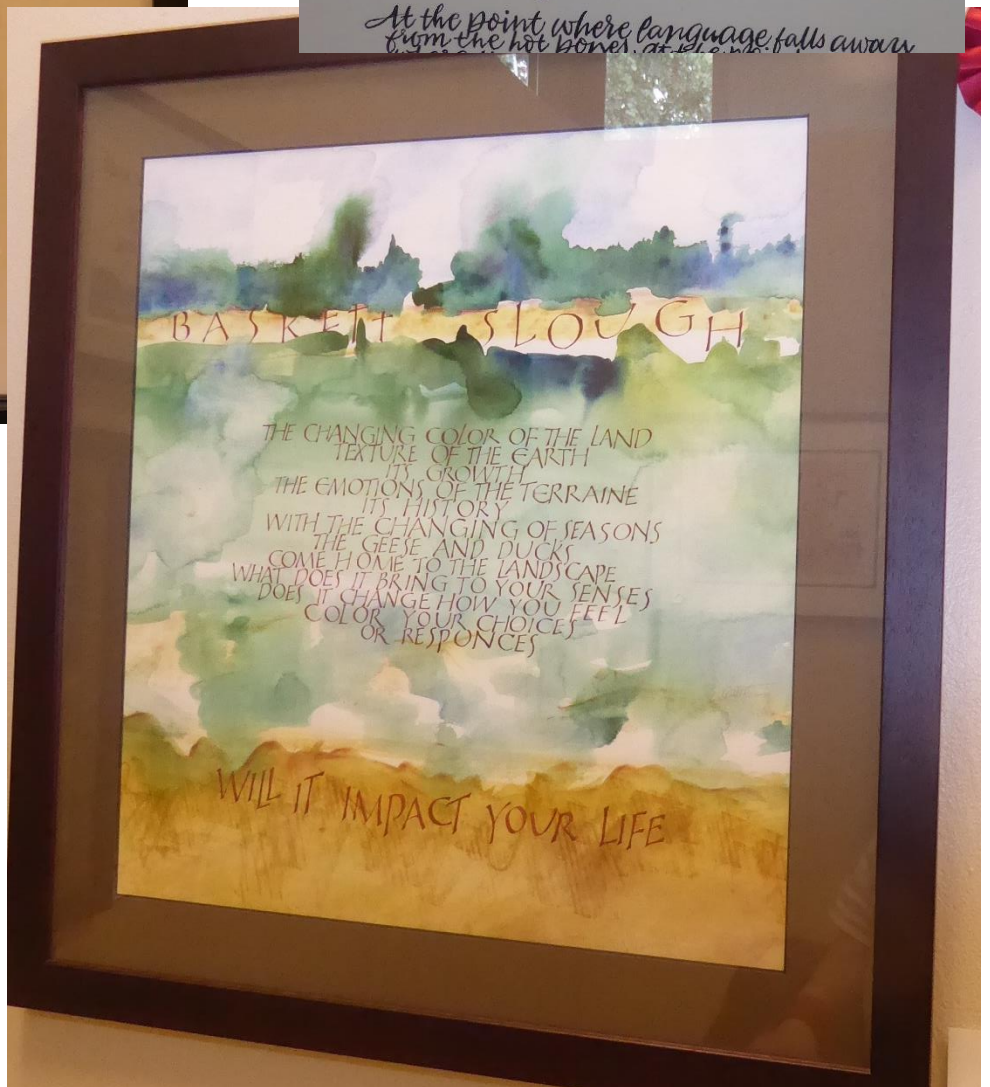


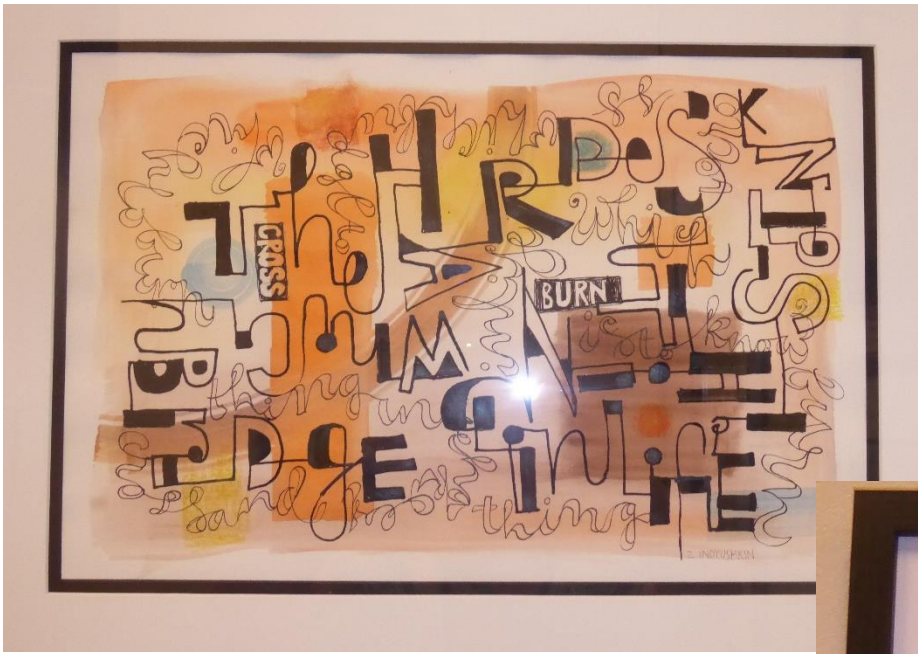
First Place winner in the  
**Adult Intermediate/Advanced Division**  
 was Susan Greenseth with her piece

**"A Word After a Word is Power"**



Second Place went to Carol Dutoit  
 for her piece:  
**"Baskett Slough"**





Third place was awarded to Zhanna Indyushkin for "The Hardest Thing in Life"

First place in the **Adult Beginner/Novice Division** was awarded to Aries Manoff for "Hogwarts Sorting Hat"

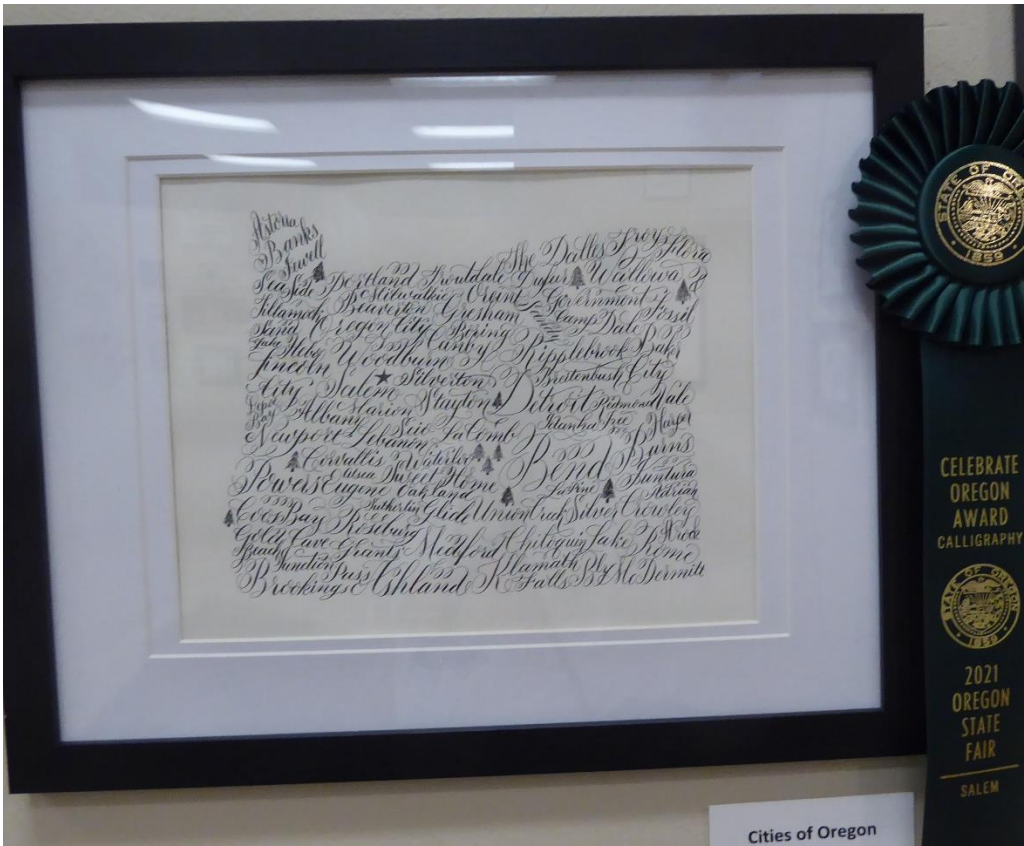


Second Place went to Amber Baker for "BirdsOfAFeather Cr8 Together"

Caroline, Yuki, and Brenda during intake.







The **Celebrate Oregon Award** was given to Aries Manoff for **“Cities of Oregon”**



Aries (pictured above), Carol Dutoit, and Laurie Naemura helped Laura hang the show.

### *Honorable Mentions*

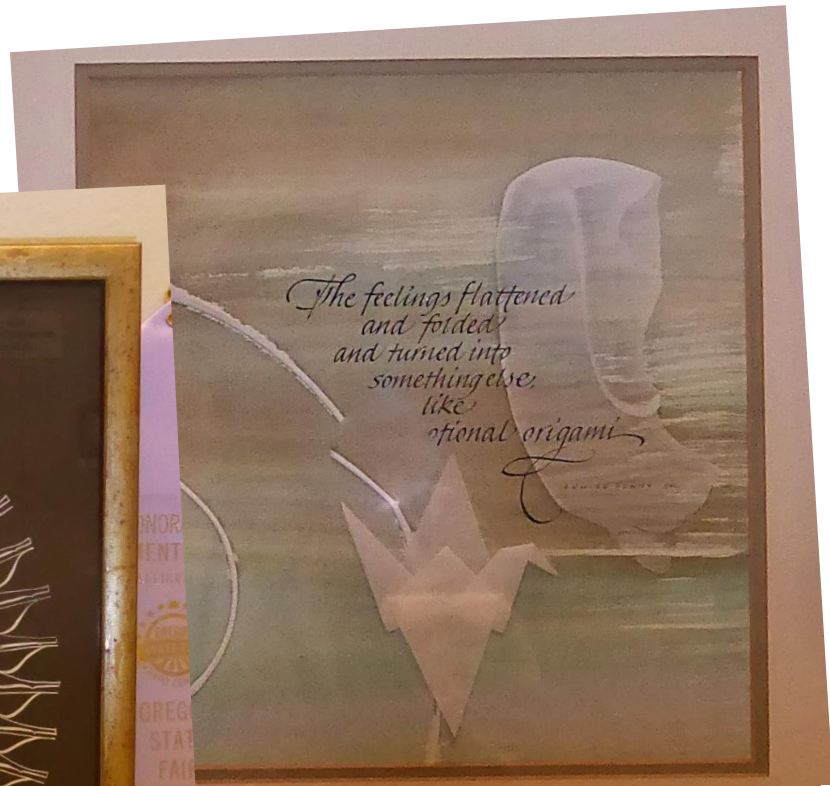


Carol Dutoit, **“Tell the Emperor”**



*More Honorable Mentions*

Eddie Roberts, "Emotional Origami"

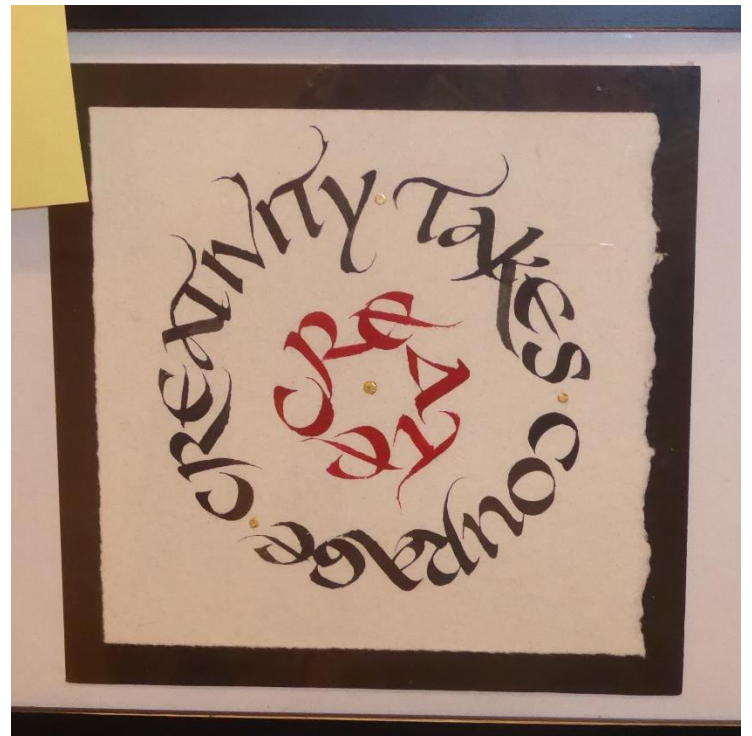


Yuki Tanaka, "Walk into the Sun"



Yuki Tanaka,  
"Creativity"

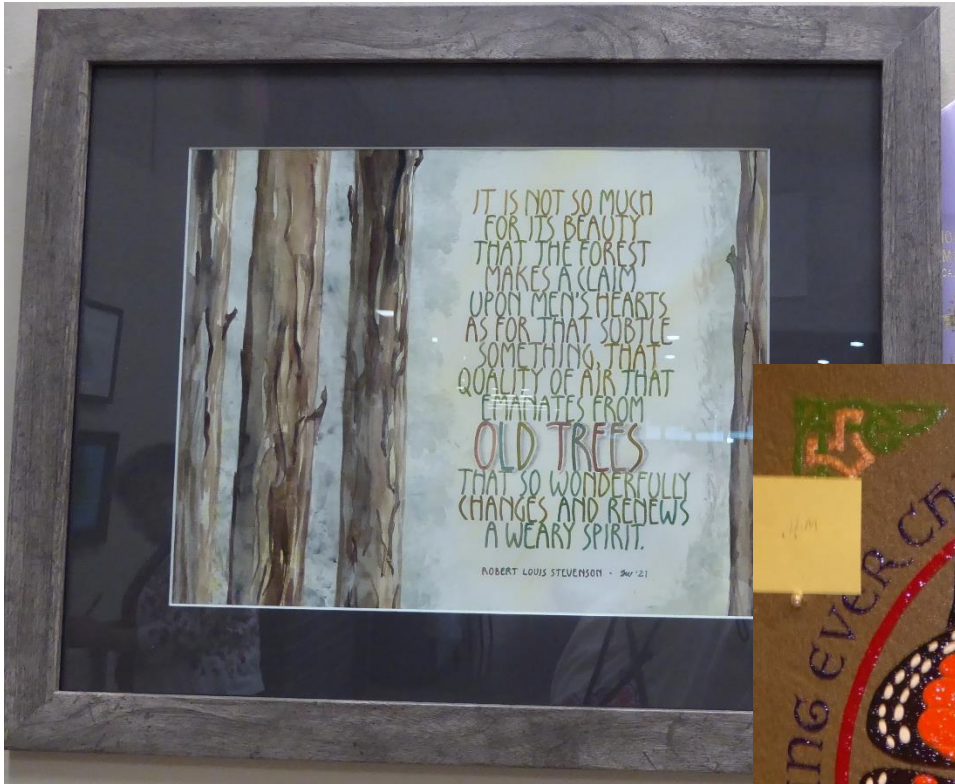
Judy Black,  
"Peace"





*More Honorable Mentions*

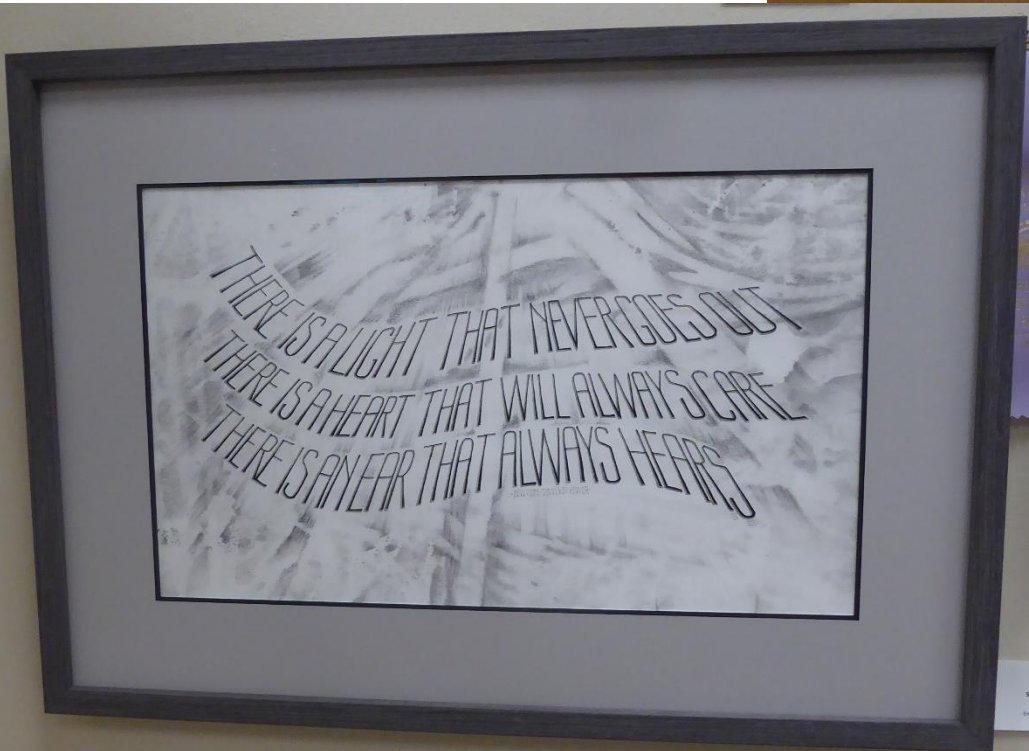
Susan Wickes, "Old Trees"



Doug Hutt, "Butterflies"



Sandy Van Valin, "Grace"

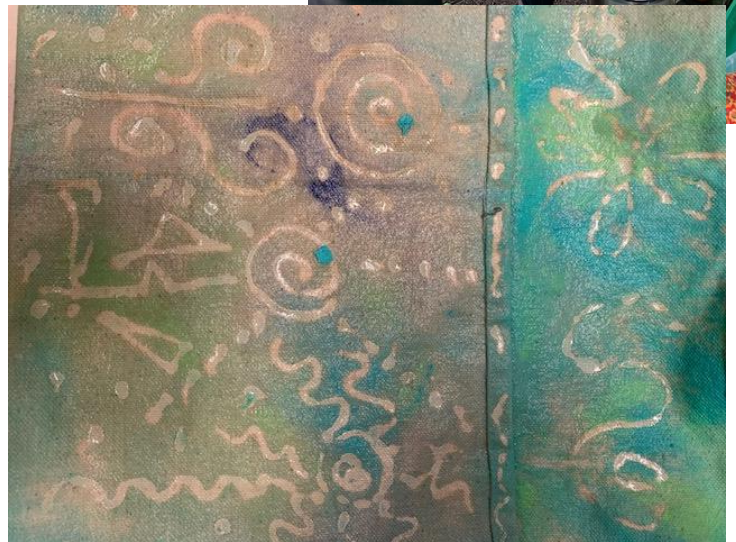




# Serendipity Summer Playday

Photography by Lori Festa

A hot summer day in July and so many fun projects to do!! Lori Festa offered her backyard as the playground for a very creative day of making paper, faux batik, and shibori dye art. Laurie, Caroline, Brenda, and Gladys joined her and the results were outstanding. Pictured are some of the fruits of their labor.





# Susan's Greeting Cards

Written by Susan Wickes

This is my interpretation of a finished card I saw online, and I'm sorry that I don't remember the source. I wanted a Halloween card, so this is what I came up with. Of course, it can be made for any season or occasion. (The beret-wearing French ghost says, "Excuse me. Where is the nearest chocolate?"). If you are sending Halloween cards, check out the new USPS "Spooky Silhouette" stamps!

## DIAGONAL FOLD HALLOWEEN CARD For A-4 card

1 card base, 4 ½" x 7 ½" (heavy paper or very light cardstock)

2 coordinated decorative paper pieces, 4-1/8" x 2 ¼"

Center panel for text: 2 ¼" x 4 ¼"

### Instructions:

Score the card base on the long edge at 2 ½" and 5". This should make three equal sections.

Score each side section from upper right to lower left and fold back. Lightly fold the side sections forward on the original two vertical score lines (valley fold). Lightly fold the diagonal score lines on the side sections so that the folded edges meet in the center. Don't burnish the folds until you get them to meet well. The thickness of the paper makes a difference in how easily they come together.

If there is a directional pattern, cut the decorative piece for the top front diagonally from lower left to upper right. This will keep the pattern right side up.

Do the same with the second piece for the second (under) layer, only cut from lower right to upper left.

Place and adhere the triangles [as shown] leaving 1/8" border on all sides.

Cut/punch a 1 ½" and a 2" circle, or similar, and glue the smaller one, centered, to the front of the larger one. Position the circle and, holding it in place with your fingers, open the left side of the card and draw a light pencil line the back of the circle where the fold crosses it. This is to indicate where to place glue so the circle sticks to the card's left side only. (A good precaution is to slip a small piece of non-stick -- waxed? -- paper under the left front of the card before pressing down so excess glue doesn't transfer to the card inside and seal it together. Ask me how I know this.) Mount decorative embellishment(s), as desired, on the circle.

If you have an inside panel, glue it to the center inside of the card.

### For slightly larger A-6 card:

Base: 5" x 7-7/8"

Decorated panels (2): 2-3/8" x 4 ½"

Score base at 2 5/8" and 5 ¼"

Text panel insert: 4 ¾" x 2-3/8"

Cut circles 2" and 2 ½" diameter





# *“Keep an emphasis on the positive”*

Editor’s interview with Prindi Flug

Photography by Prindi



Our second artist interview is our friend and calligrapher extraordinaire Prindi Flug. She is a retired high school teacher who joined the Capital Calligraphers in 1978. She started teaching Calligraphy at Chemeketa in 1981, Linn Benton CC in 1988. In the early 90's she taught at the International Calligrapher's Conference in Portland and has twice been published in the Calligrapher's Engagement Calendar and in the Spirit of Calligraphy (Bow Valley Calligraphy Guild). She designed and lettered The Pope of Peace, (hand lettered 72 sonnets,) now in the Vatican Library.

Were you interested in lettering as a child? What led you to study calligraphy?

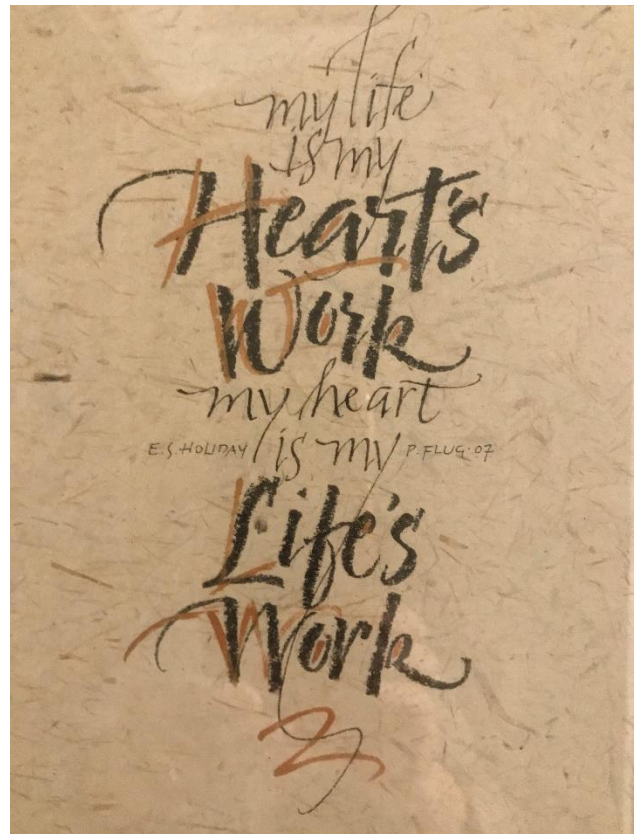
I attended a parochial school where there was an emphasis on penmanship. We used cartridge ink pens. I practiced meticulously. By third grade I could write pretty decent cursive. In the fourth grade I had a writing project where I drew a huge “H” on the front cover. I remember decorating the heck around that letter. My first real encounter with calligraphy came my last term of college. A roommate had taken a calligraphy class and I was enamored. I took my first class from Don Hosskinson, a left-handed potter.

Are there artists who have been particularly influential to you through the years?

I never met Lloyd Reynolds but I watched his videos on OPB religiously. Teddy Skillern and Jaki Svaren were two teachers who were particularly influential to me in the beginning. Oregon Calligraphers Fran Strom, Barbara Getty, Inga Dubay, Marilyn Reaves, Lois McClelland, and Edie Roberts were people I admired and learned from. Outside of Oregon, Paul Freeman, Timothy Botts, Julian Waters and John Stevens inspired me.

Is there a favorite project or type of projects you enjoy working on? What is your favorite lettering style?

I like free flowing, intuitive calligraphy that allows me to design as I go. I love to apprehend a lettering style and then let it go to see where it will take me. I like layering, designing into unique spaces and using a flourish to tie things together. I think my favorite “alphabet” are capital





letters which are so versatile and a great contrast to a host of other alphabets.

**Do you have an “aha” moment when working?**

Definitely. Those moments usually come after a lot of work and after placing a piece "on the shelf."

**Describe your process for creating a piece.**

A lot of my prep work for a piece is done in my head. I start with analysis of the purpose or goal of the lettering. I want to marry the visual to the ideas conveyed by the words. I then study the word or text. I look at the structure and shape of the words. I consider what alphabets will support the essence of the communication, and decide what kinds of design contrasts would work to convey the message. Then I work up a series of rough ideas, choosing and developing the most promising. This process may take an hour or days. When my ideas have firmed up I start playing with whatever pens, paper, ink or other medium I'm going to use. I practice and practice. Then when I am ready, I let go and just breathe and write.

**Do you ever experience artist's block? What helps you feel inspired during those moments?**

When I have artist's block or just need some inspiration, I spend time looking at excellent art, mostly calligraphy. Visiting an art gallery is hugely helpful and extremely stimulating to me.

**Do you have other artistic interests?**

I am very interested in photography and recently I have been making mosaics.

**Is there a mantra you live by?**

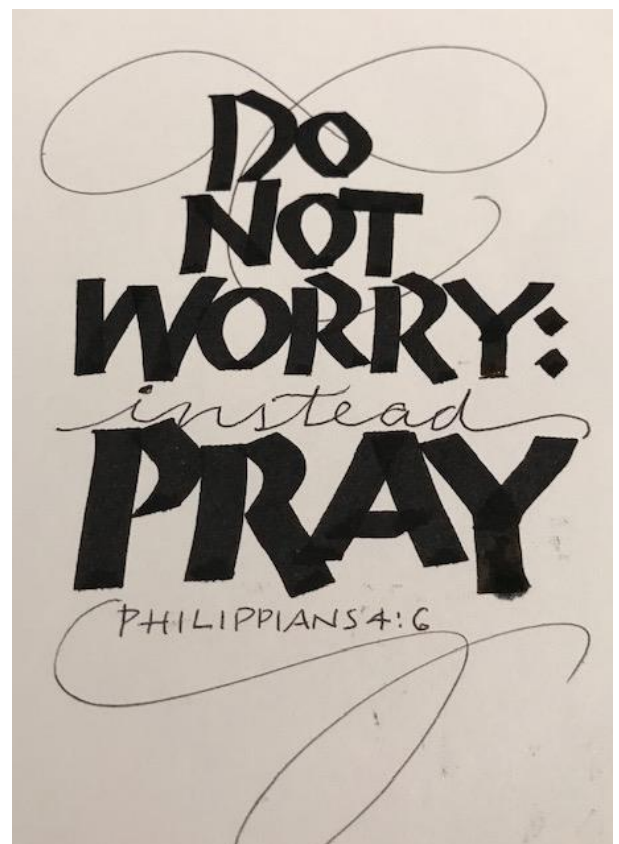
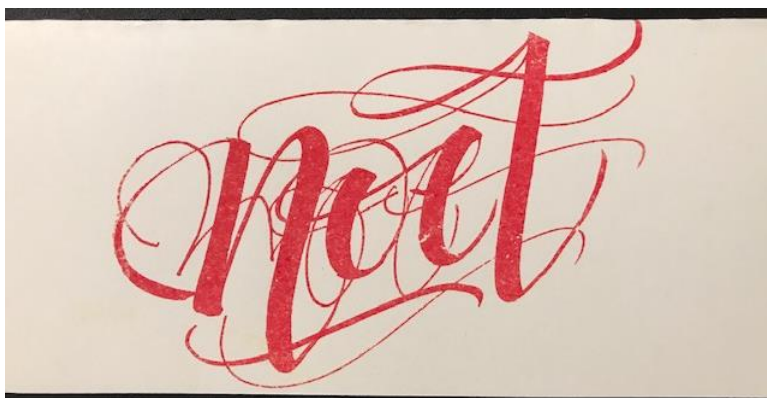
Less is more. And, the shape between two flowers is a flower. And, letters are real, concrete things.

**You were born in Hawaii and have lived in the U.S. for most of your life. Does your heritage and travels have an influence on your work?**

I don't think my life in Hawaii had much of an influence on my writing. Maybe the cultural "laid back" lifestyle I was raised in contributed to a flexibility and looseness that I try to bring to my work. I realized early on that detailed precision work was not my style. However, I am a firm believer in discipline before freedom and in learning basic letter structures before deviating from them.

**Share some tips for successful lettering projects.**

Do a thorough analysis of all aspects of a project. Do not skimp on tools and materials. Keep an emphasis on the positive. Be





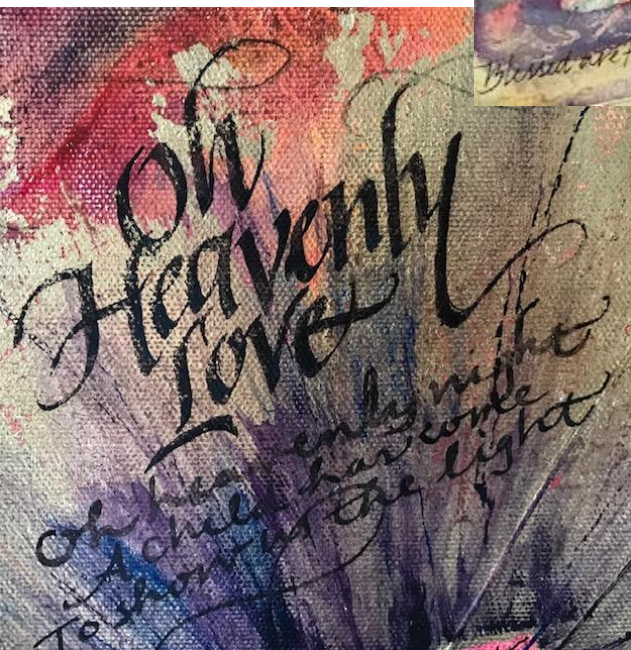
discerning with regards to what you do but once it's done, let it go and make room for the next thing.

What legacy do you want to leave?

I want the words I write and the way I write them to brighten eyes and hearts.



This is a large canvas Prindi entered in the State Fair. Below is a close-up of it.





## Exhibits

We've been invited to exhibit at the Elsinore Framing and Fine Art Gallery during the month of November. It's time to pull out all that art you've been creating while taking classes on line. You may display anything you've done, but not shown at the Elsinore before. Pull out your "Create" pieces and frame them. We've had inspiring programs in the past year with great ideas for art that can be framed or set on a pedestal (remember sculpture books). You may drop off your art October 29 and be sure to complete the artist 'contract' when you're there. The commission for sales is 40% so price your items accordingly. Notify Laura of your pieces so she can give the gallery an inventory list. Give your name, title of piece(s), price or NFS, and drop-off/pick-up info. A reception will be held (COVID permitting) on the First Friday, November 5 from 5-8 p.m.



AND, we've also been invited to exhibit at Lunaria's LOFT in Silverton during the month of February. The theme is "Love Letters." How appropriate for Valentine month! The

October program is perfect for creating an embossed letter for the exhibit. Suggestions for the subject: your embossed letter from October, a love letter to a friend, relative, or ?, words about love, valentines, poems about love, big letters filled in. They will hold a reception on the evening of the 1<sup>st</sup> Friday of February (unless COVID interferes) February 4. Their commission is also 40% and they encourage work that can be for sale. As time nears, we will arrange for drop-off/pick-up.

## This and That



Congratulations to Tia and Jay McNamara on the birth of their second daughter Daisy Grace Mahina McNamara! 🌸 She was born July 6th at 12:56 p.m., weighing a whopping 9 lb. 1 oz., 19 inches long! She's 3 months old now and growing like a weed. Pictured on the left on her Baptism Day, and with sister on the right.



Thanks from Laura and Penny for the monetary gift we received for serving as co-presidents last year. We're both grateful to be a part of such a wonderful group of artists and friends!



# Classes/Programs

Online classes have become the best way to continue learning during the pandemic. John Neal Bookseller has the most comprehensive list to refer to. Go to [www.johnnealbooksellers.com](http://www.johnnealbooksellers.com) and browse. You're sure to find just the one(s) for you.

## Brush Copperplate with Nik Pang

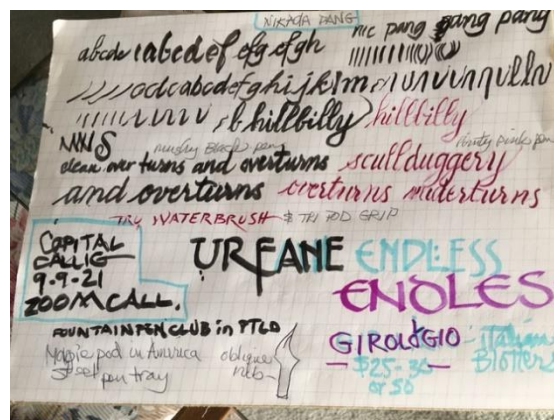
Written by Brenda Russell



The program for the September 9 meeting was presented by Nikola Pang, a professional calligrapher and teacher. His subject was Brush Copperplate with a conical hair tip brush. Nik recommended a hair tip brush for many projects as it gives texture and drama to lettering, and is more flexible than a felt tip brush. He said the Zig Clean Color brushes are good, as they

come in many colors and blend colors well. We observed his exquisite lettering as he demonstrated the correct way to hold the brush. The basic strokes in Brush Copperplate, he said, are similar to those in Roundhand. The greatest challenge is making the hairlines smooth and consistent. He suggested practicing writing the words "hillbilly" and "skulduggery." He showed how adding shadowing to letters produces a three-dimensional effect. And he revealed how a pointed hair tip brush can create rounded leaf shapes with delicate veining to surround and embellish the lettering. Nik concluded his program with an overview of his extensive pen collection, many pens of ancient vintage and elaborate design.

Sandi Cormier sent her worksheet from the program and said "I am afraid I didn't have the magic brush pen that would make my left hand do wonderful letters. More practice needed for me."



# Visigothic Versals

Written by Laurie Naemura

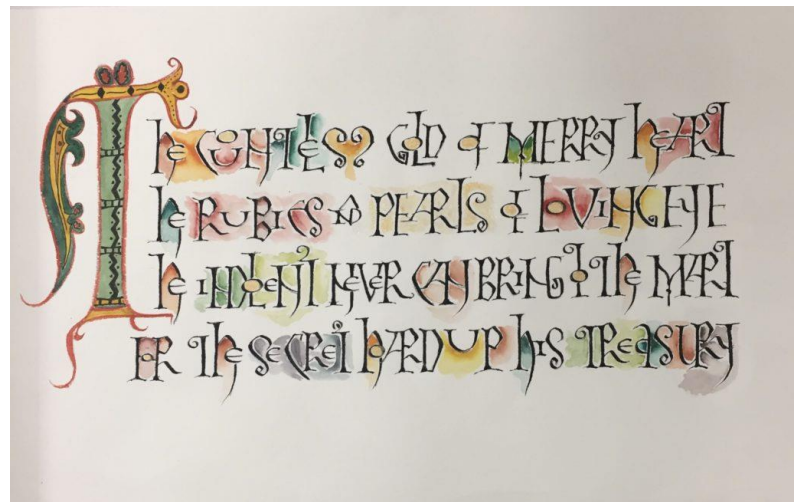


Risa Gettler will be presenting a 2-day Zoom workshop on these drawn versals. The registration, supply list and other images of her work are on the [capitalcalligraphers.org](https://capitalcalligraphers.org) website under Calendar of Events.

Remember this is a zoom class on Sat./Sun., October 16 and 17, 9:00 a.m. to 3:00 p.m., \$50 for members and \$65 for nonmembers.

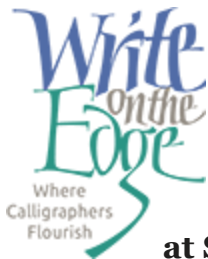


We are fortunate to be able to offer a taped version of this class for paid registrants if you are not able to attend. If you are unsure of your Zoom capabilities, I am going to have a Zoom setup at my house for this class. Vaccination and masks would be required.



THE MASSIVE PEN





## Summer 2022: International Calligraphy Conference in Northern California

The 40th International Calligraphy Conference is happening in Northern California next summer! Mark your calendars—Write on the Edge will take place Saturday, June 25 to Saturday, July 2, 2022 at Sonoma State University in Rohnert Park, California.

Have you ever been to an International Calligraphy Conference? Are you new to calligraphy and want to know what it's all about? Have you always wanted to go to the conference but haven't been able to? Let next summer take you [Write on the Edge](#) of what's happening in calligraphy!

Register on the Write on the Edge conference website here:

<https://www.writeontheedge.org/register/>. There's been a ton of interest in the conference—the 50 Early Bird registration spots sold out in under twenty minutes!

Write on the Edge will offer class options of 1 five-day class or 2 two-and-a-half day classes. [The faculty has just been announced!](#) Calligraphers from around the world will be teaching a wide range of topics and techniques, and we promise you won't be disappointed. Here are some of the other cool conference events that will be going on during the conference week:

- Lectures by renowned artists
- Demonstrations by faculty
- Excursions
- Social gathering fun
- Exhibits
- Vendor trade shows
- A Market Place night
- Onsite stores for calligraphy supplies

The calligraphy community is a wonderful and incredibly welcoming community of artists, students, hobbyists, and lettering professionals. Whether you are brand new to calligraphy or you've been lettering forever, the International Calligraphy Conference is a place where everyone is welcome.

Even though summer is coming to an end, it's never too early to start thinking about next summer. Who's up for a road trip? :)

Katie Leavens  
Communications Chair  
Write on the Edge  
40th International Calligraphy Conference  
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Photo of outgoing/incoming board members by Mickey Staller