

CAPITAL SALEM OREGON CALLIGRAPHERS

July/August/September 2021

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.



Happy 4th of July!

July 9 – Registration for the Oregon State Fair opens.

We do not meet in **July** and **August**, but hold a Serendipity Summer Playday. We'll meet on Sunday, **July 18** in Lori Festa's backyard. Plans are to do some 'Shibori' tie dyeing, faux batik, and paper making. More details and a supply list will come via email. Bring an apron and your lunch.

On Thursday, **September 9**, a new year of programs and workshops will begin and hopefully we will meet in-person. (Yes, it is the second Thursday because of the State Fair and people on vacation for Labor Day.)

At this writing, we're still unsure whether we'll be meeting in-person and will keep you informed closer to the time.

Membership dues of \$20 are payable annually in **September**. Mail membership dues to Membership Chair, Caroline Tresidder. Notice will be sent via email.

Oregon State Fair



"Fun Makes a Comeback" this year at the Oregon State Fair! After missing a year due to the pandemic, the Fair is back, but with limitations. On Friday, August 27 the Fair will commence and run for eleven days ending Monday, September 6.

Our exhibit will be located in Columbia Hall (right across from our former location) and our area will continue in the same tradition of a gallery-like venue – a peaceful, air-conditioned respite filled with beautiful images. Our demonstration table is taking this year off to avoid crowds gathering, as well as the Student Division. Due to the closure of schools during the pandemic, student work is limited or non-existent. The two Adult Divisions will be open for entry, **plus** the Oregon Award. You are encouraged to submit your artwork and we're excited for our new look. This is your opportunity to display your art for thousands to see.

Online registration opens Friday, July 9 and the deadline is Wednesday, August 11 at 10 p.m. You can find entry details at www.oregonstatefair.org or email creativeliving@oregonstatefair.org.

Our super ambassadors in Portland and Eugene will again accept your artwork and deliver it to the State Fair. You can also mail your artwork. Find mailing details in the handbook. Check the website of the Capital Calligraphers www.capitalcalligraphers.org for those drop-off/pick-up points.

Susan's Greeting Cards

Written by Susan Wickes

DOUBLE DIAMOND FOLD CARD

Here's a fun, easy, stand-up card that works for almost any occasion. Pictured on the next page are ones I've made for Easter, Christmas, Valentine's Day, and birthday – and even one with a calligraphic theme for no particular occasion at all. (These are based on the Double Diamond Fold card by Lisa Curzio.)

Cutting dimensions:

- Card base: 4" x 10" piece of cardstock in color of choice
- Center panel base: 2 3/4" square of coordinated color
- Center panel: Two 5/8" square of white
- Side panel bases (optional): Two squares, 1 3/4", of solid color coordinated paper
- Side panels: Two squares, 1 5/8", of designed paper (This is a great use for pretty scraps of marbled paper, gift wrap, etc.) (if you want to decorate the back, too, cut 4 instead of two of each of these side panel pieces)

Score the 4x10" piece as shown by the solid color lines on the template.

Fold the long center fold (mountain fold) and burnish with a bone folder. Fold the two 2" end pieces back and burnish.

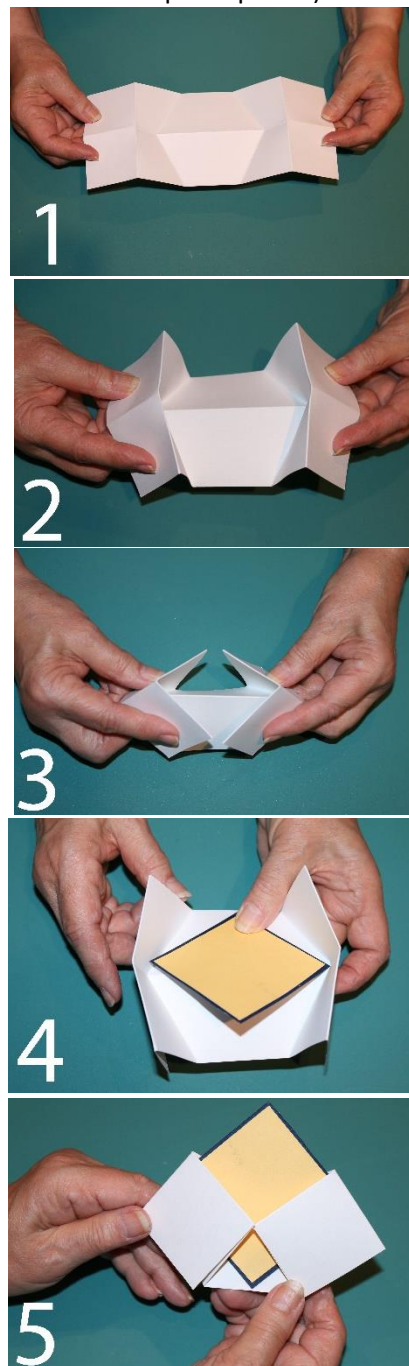
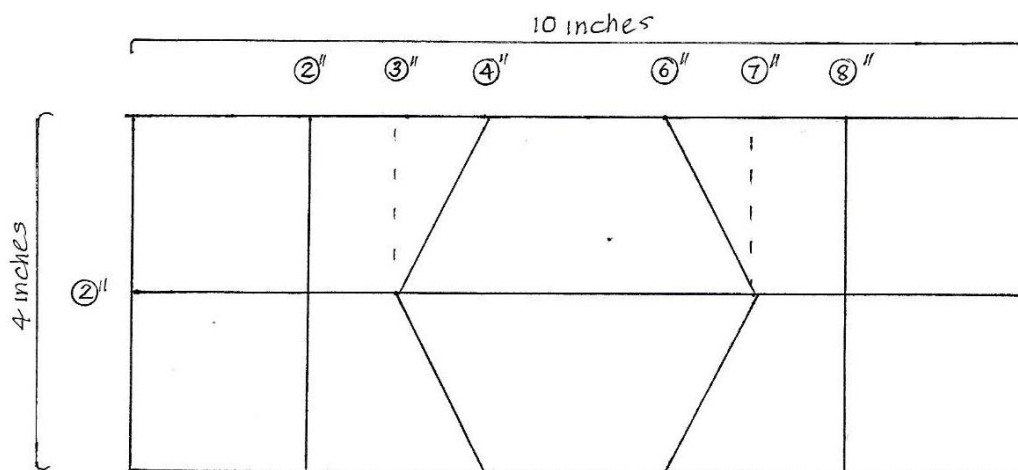
Now, here's the one slightly tricky part. Using your fingernail or a bone folder, pinch the diagonal scored lines into valley folds. [Photo 1]. Then gently push the ends of the card toward the center [Photo 2]. The card should fold into a sort of collar-shape. Pinch folds with your fingers to flatten the card [Photo 3].

Glue the side panel pieces together, leaving a tiny border of color at the edge of each. Adhere them to the two side panels of the card base as shown. (You can do the back the same way if you want.)

Glue the two parts of the center panel together, leaving a tiny decorative edge of color under the white piece.

Open the card back up. Turn the center panel to the back side and orient it as a diamond with corners at the top and bottom. Apply adhesive/glue to the LOWER HALF of the diamond only, and attach it to the inside of the card base. [Photo 4]. The side corners should fit just inside the diagonal folds and the bottom corner should hit the card edge [Photo 5].

Add whatever decorations, words, etc. you want. (if you keep the height under 4 1/4", the finished card will fit in a standard A-2 envelope. All of these, except for the



bunny, were too tall because I like that taller look.). The ones shown have an origami Christmas tree, a paper knot bunny head, a punched-flower-edged heart, a “silver inkwell” with a real feather “quill,” and a bunch of punched balloons attached to a clear acetate circle so they “float.” Only the bunny ones weren’t too high for the standard envelope.



Member(s) of the Year

At the final meeting of the 2020/21 year, our new slate of officers was voted in and we honored two members who have worked doubly hard this year to hold us together during the isolation of the pandemic. Laurie Naemura and Yuki Tanaka have provided access to interesting and enriching programs, workshops, and online classes. Yuki has shared interesting online class opportunities with all and has presented a number of meeting programs expertly teaching new techniques, projects, and skills from her vast knowledge. Laurie worked together with Yuki to make sure our meeting programs were held. She provided technical assistance to members who were learning how to use Zoom and went above and beyond to make sure presenters had the equipment they needed to demonstrate online and knew how to use it. She was our Zoom host, setting up and monitoring our meetings. A BIG thank you to both of you for all your efforts.



Yuki's certificate lettered by Laura Drager. Laurie's certificate lettered by Penny White.

Becky Hafer's daughter Miranda, age 14, agreed to draw a cartoon for our newsletter.

Thanks and Kudos to Miranda!

“Practice, Practice, Practice”

Editor’s interview with Penny White



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

I always loved to paint as a child, but it wasn't very spontaneous - after all, it was the era of paint within the lines! but I did do some calligraphy in my last year at school and

enjoyed it. When I moved from the U.K. to the U.S. in 1976, got settled in the house and started on planting the garden, I realized that since I didn't know a soul I had better get involved and find some local interests. I joined a couple of things, and found a calligraphy class through Chemeketa Community College. There I met Sandy Tyler and Laurie Cook (and others, of course); the class was taught by Kristi Hildebrand and Sandy introduced me to the Capital Calligraphers.

Calligraphy teacher, former co-President and long-time board member of the Capital Calligraphers, former co-chair of the State Fair Calligraphy Division, gardener extraordinaire, and friend to all, Penny White agreed to be the first in this series of interviews of local calligraphers.

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

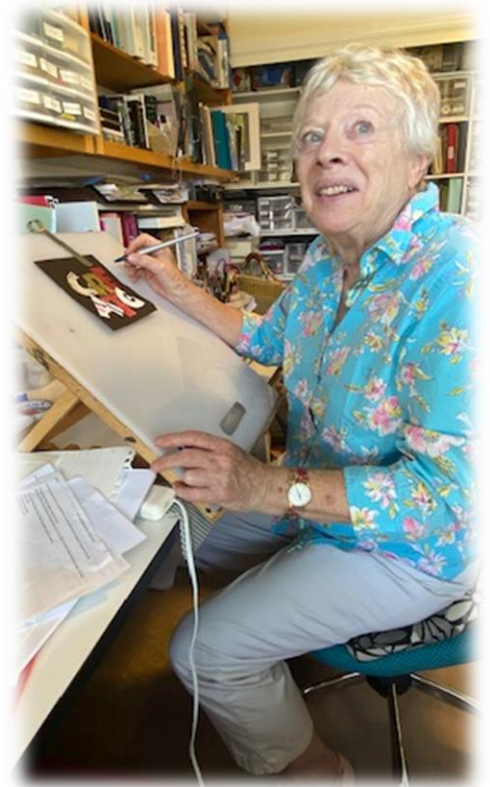
I have taken classes from so many excellent teachers and hesitate to name them as they are all so different in the work they do and the way they teach. I think we are so very lucky to have such excellent teachers locally - I know I wouldn't be without Jaki Svaren's wonderful "*Written Letters*" for those times when one's mind goes blank and you think "how on earth do I do a certain Lombardic letter?"; Carol DuBosch's classes have been very inspiring - and closer to home Prindi Flug's classes and work have also been so very original, helpful and enjoyable. And Ardyth Brown was wonderful in the way she taught us to make really good-looking books and portfolios. I have so enjoyed all their classes.

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

So far as lettering styles - I think I enjoy the latest alphabet or ideas I learn! I am not a very inspired person and plod along happily and was always pretty good at practicing. I really admire the way some people branch out in wonderfully original ways. Perhaps that is why I always enjoyed demonstrating because I didn't have time to plan or make sure I was writing the letters correctly - I just had to get them down in nice bright colors at top speed for the small person who was waiting anxiously to see his or her name. And that is very freeing, except when half way through the child's mother says she will get the name framed. Instant terror! Oh my goodness, it's not good enough!

Describe your process for creating a piece. Do you ever experience artist's block? What helps you feel inspired during those moments?

So far as creating a piece - I think, and think, and think. I know I was taught I should do thumbnails, lots and lots of them, but this has never

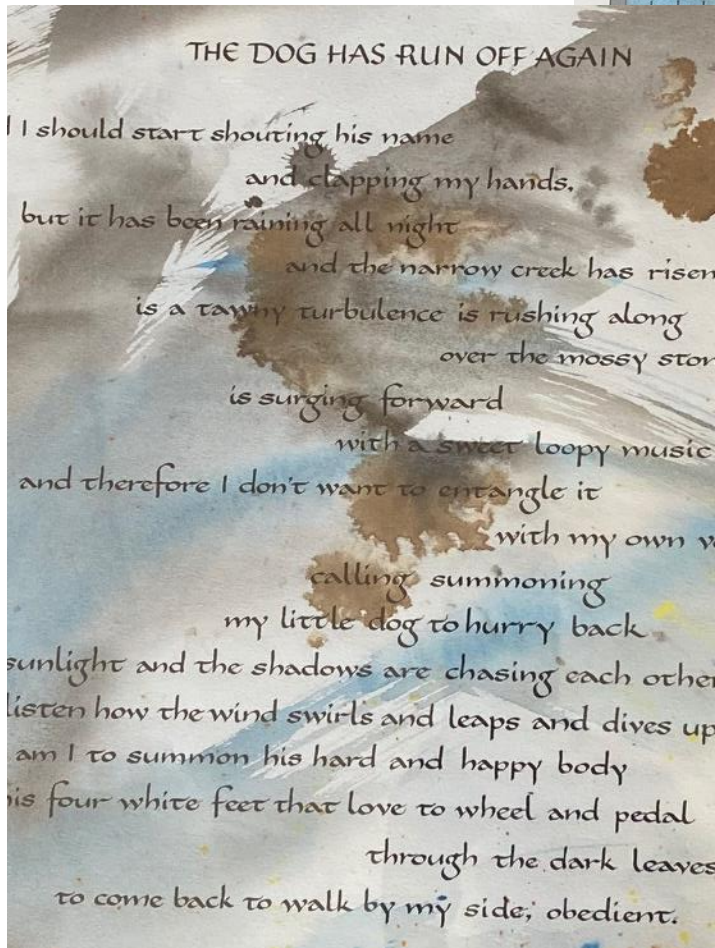
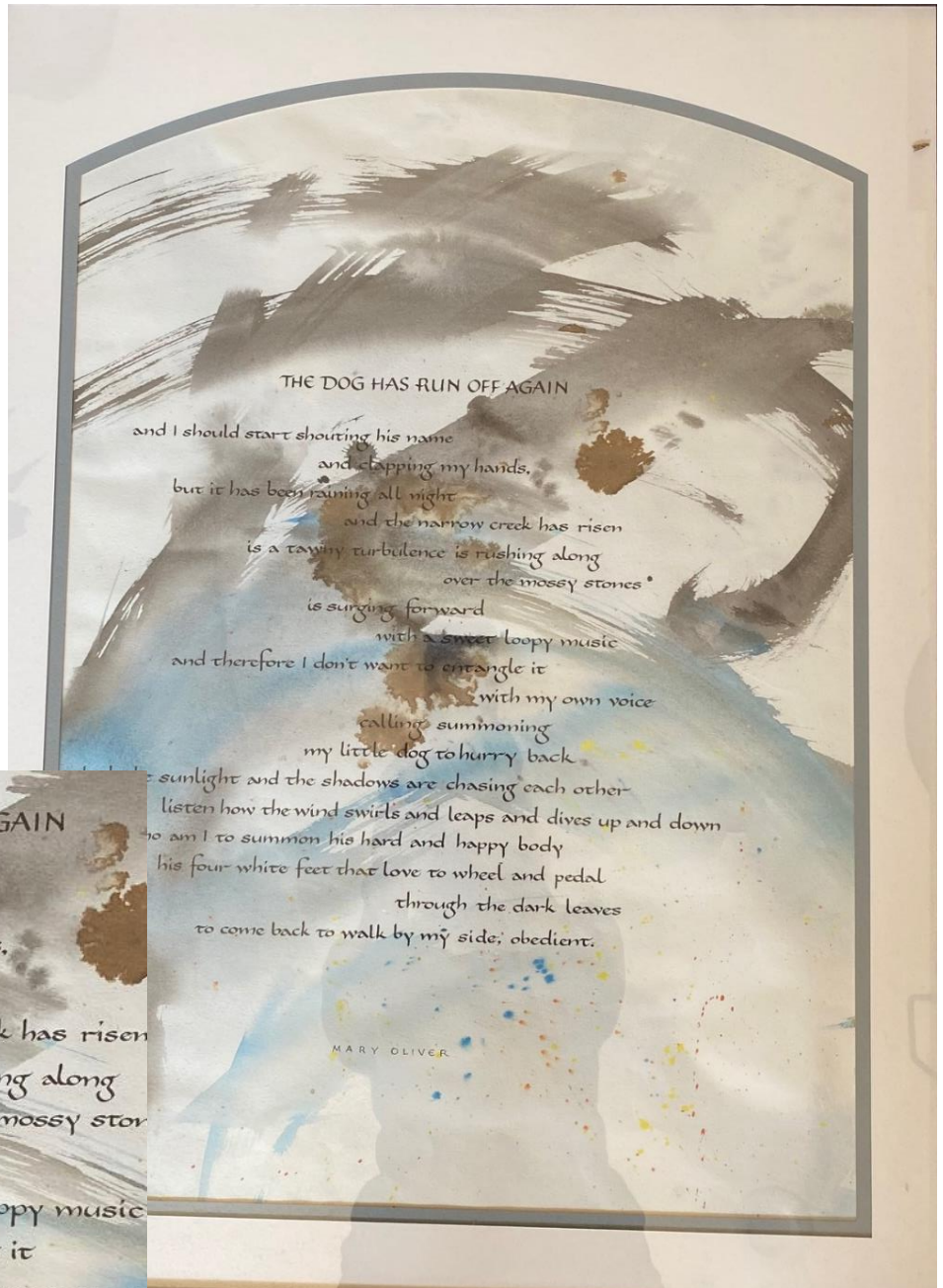


really inspired me. Instead, I picture the piece in my mind and sometimes it works! And often one sees something quite unconnected with calligraphy which is a good starting point. If I don't have any bright ideas for a piece, I look through the many books of others' work I have acquired to see if that sparks something - not to copy someone else's work but to get a slant on the piece I am trying to create. And going for a nice walk and observing nature can be very helpful. Often when you stop agonizing about something and go in a totally different direction (making a cake, catching up with an old friend, reading a magazine) an idea pops into your mind and you can build on that.

Is there a mantra you live by?

I wish I was an artistic person but I don't really think I am. (Yes, she is a very humble and extraordinary artist!)

As for a mantra - just keep plodding along is probably it! And practice, practice, practice. It is nice to be inspired and original but I really think



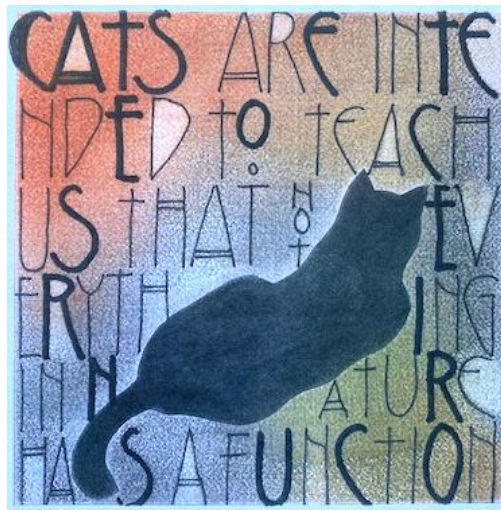
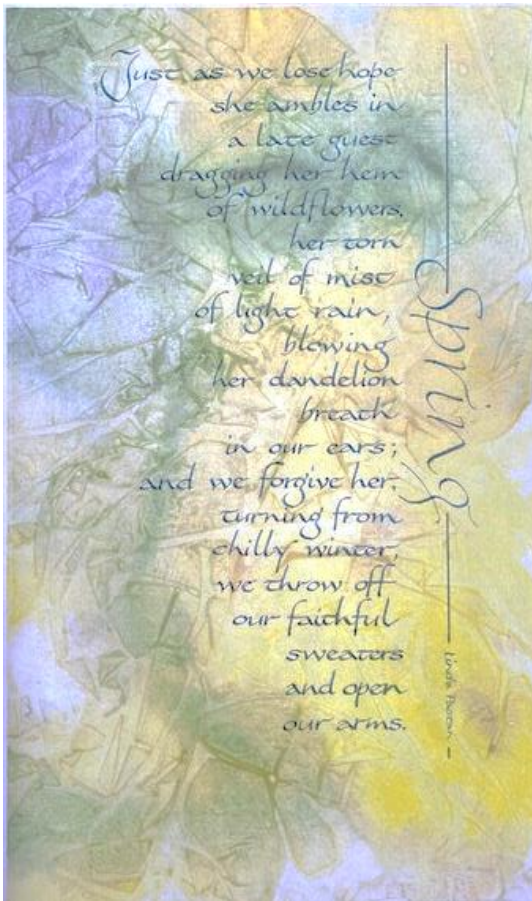
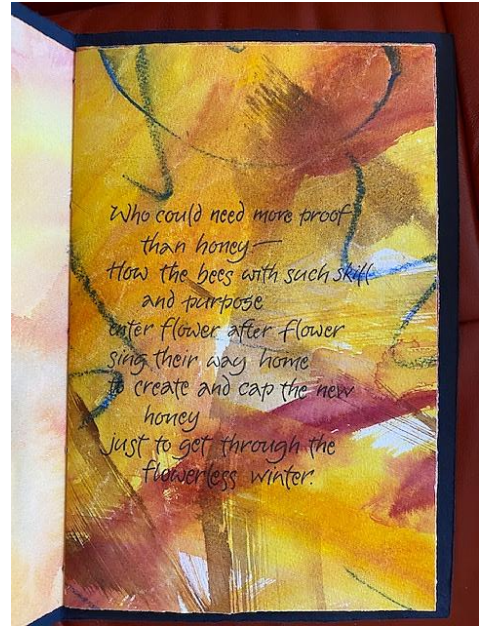
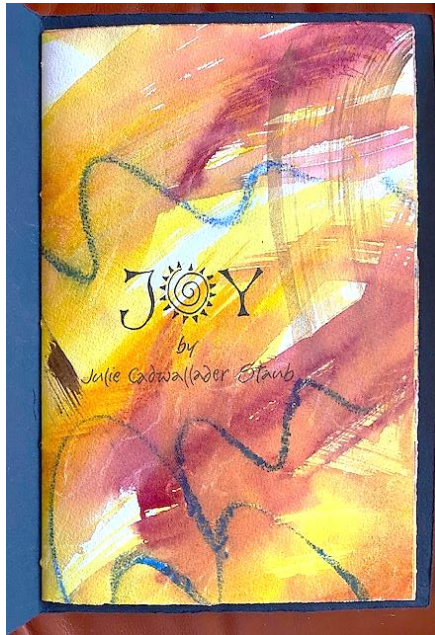
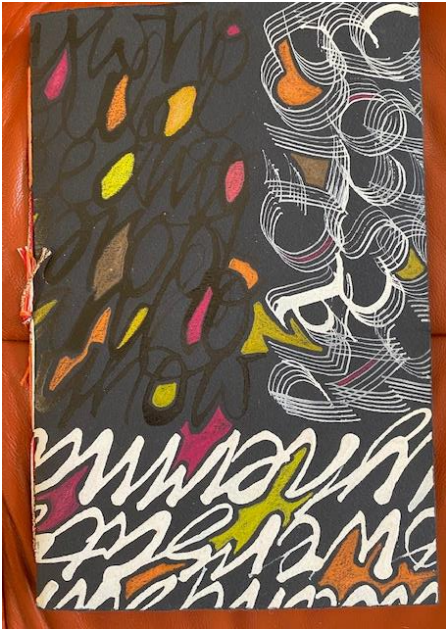
crappy lettering is very offputting. But then someone who knows nothing about calligraphy doesn't notice the bad lettering and raves about the piece.....You can't win!

What legacy do you want to leave?

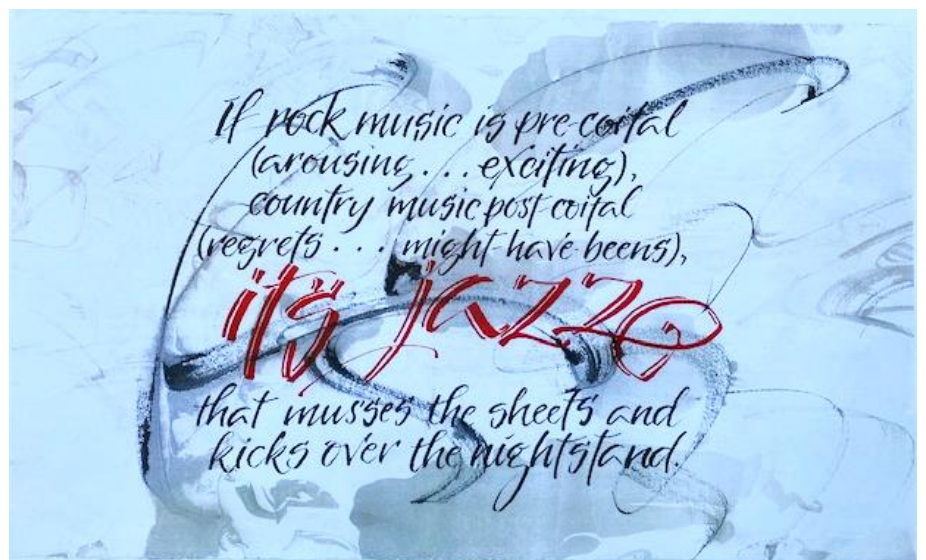
The idea of leaving a legacy has never occurred to me! But I'd encourage anyone to just do your best and hope it speaks to someone else.

Sorry the photos are a little crooked – editor's photography skills could use some help. 😊

Cover and pages of a book created by Penny.



Penny's rescued cat, Scooter.



A small exhibit of pieces by Penny showcasing her skill and techniques.

This and That



Two thank you notes were received from the programs we supported by the sale of Christine Anderson's art supplies: Backpacks for Kids in Lincoln City, and Backpack Buddies at Four Corners Elementary School in Salem. "Thank you for your support to the Backpacks for Kids program in Lincoln City. Ms. Anderson would be extremely proud and many remember her. Sincerely, Mary Ohserholt."

"Your generous donation to Backpack Buddies makes a difference in the lives of so many families at Four Corners Elementary School. For some of these little ones that's the only meal they will eat that day. Thank you for helping to end childhood hunger. Sincerely, Anne Clemens."

Orbicate?



One of my favorite television programs is *CBS Sunday Morning* – a 90-minute story-telling session of uplifting tales with news interspersed.

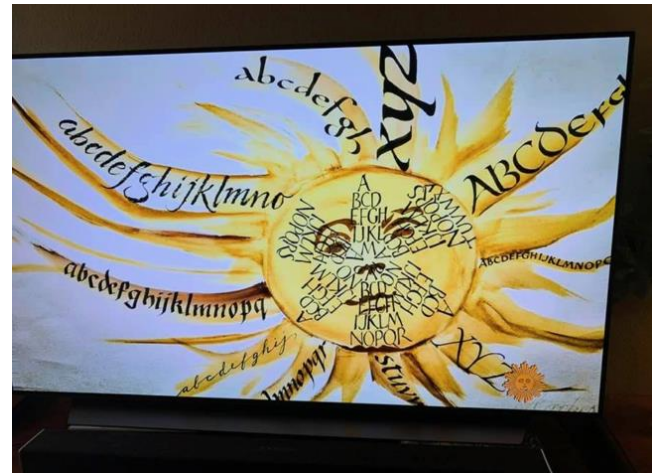
Following each story, a related picture of a sun artwork appears. The suns are artistic creations

using every media possible – paint, drawings, colored pencil, photographs, watercolor, collage, digital, on and on. There is no identification of the artist or remuneration.

Missing was a sun image using calligraphy. For my final project in Carol DuBosch's class in 2017 I created a sun and emailed it to Jessica Frank, Associate Director and "Keeper of the Suns" for *CBS Sunday Morning*. I waited two years and following a story about a man who hand-printed books on an antique printing press, it appeared for two seconds –

Yay!! My two seconds of fame! my time in the sun! hurray! I was on Cloud 9 for weeks! Two years later, it appeared again! The story was about two siblings whose father died of COVID-19. He invented a word for when a grapefruit or citrus fruit spits at you –

orbiculate. It did not appear in the dictionary. To honor their father, they are trying to get the word known so it will be put into the dictionary. They need to have it used in 75 ways – one of which was on a television program. Now I have 4 seconds of fame! *Laura Drager*



Congratulations to Laurie Naemura on the birth of her first grandchild! Teagan Miko Norton was born May 30, 2021. Laurie planned to be on hand for the birth but the doctor decided the baby was getting too big for a safe birth and induced it early. Laurie spent 3 weeks with her little darling who couldn't wait! Neither could Laurie!



Congratulations to Carol DuBosch on her new book *Bone Script & Neuland*. Your copy is waiting for purchase at John Neal Booksellers or Paper & Ink Arts.



Congratulations to Carol DuBosch on her new book *Bone Script & Neuland*. Your copy is waiting for purchase at John Neal Booksellers or Paper & Ink Arts.

ANNOUNCING THE PUBLICATION OF **BONE SCRIPT & NEULAND**

The book is bound "back to back" - two books in one!

A few sample pages from each half of the book: instructions, exemplars, techniques, variations and an inspiring gallery for each of the scripts. \$18

AVAILABLE NOW FROM **JOHN NEAL BOOKSELLER & PAPER AND INK ARTS**

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 and browse. You're sure to find just the one(s) for you.

Embellishing Drawn Letters with Patterns

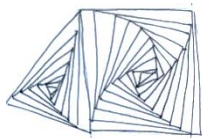
Written by Brenda Russell

At our May 6th Zoom meeting Mickey Staller showed us a technique of embellishing letters with patterns that we can use in almost any art project involving calligraphy.

Before the meeting Mickey posted on the internet some pictures of embellished letters, giving us an idea of what can be achieved using this technique. She provided a list of needed supplies –pencils, a fine point black pen, perhaps a blender for shading, and drawing paper, a good size being 4 x 6 inch. We were to learn how the most beautiful results could be produced with this most basic equipment.

Mickey began her demonstration by setting up a camera in such a way that everyone watching from home could see every detail of the process. She showed how to create a number of different patterns, explaining how each one has a name, like

“paradox”



or “cadence”



or “nzepple”



Lori Festa, in her own words, “got a bit obsessive” after the program. Wow!

She showed precisely how to hold and move the pen for each pattern and allowed us time to practice each one.

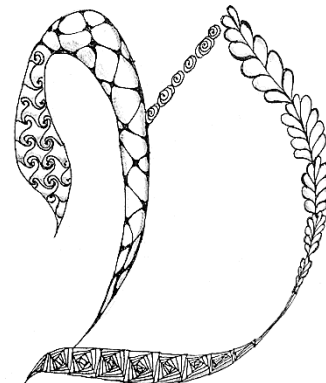
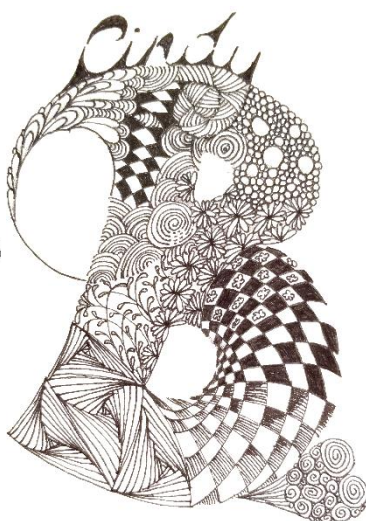
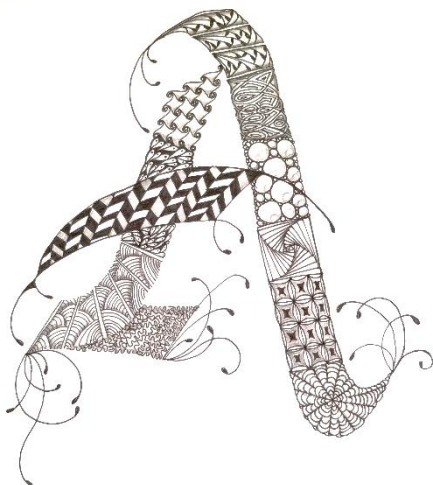
She suggested using cold press water color paper in 4 x 6-inch or 5 x 7-inch size for single upper-case letters as those are good dimensions for cards. Neuland letters work well, she explained, but versals and other styles do also.

We tried out the many designs on our own pencil-drawn letters, using one pattern for some, dividing other letters into fields and filling each field with a different pattern. Each finished letter was striking and unique.

Mickey’s presentation showed us how to create

beautifully embellished letters. We will all use many times what we learned in this workshop in our future art.

The A & B are by Mickey, and the D is by Laura.



Classes/Programs, Cont'd.

Structure Book

Written by the Editor

The June 3rd Zoom meeting program was presented by Yuki Tanaka showing us a delightful 3D structure book. She masterfully demonstrated, with beautiful examples, a book that can be almost any size and is mailable. Instructions to the receiver on how to pop out the 3D would be helpful.

Supplies needed are book binding or embroidery thread, a needle, an awl, a pencil, a ruler, and a bone folder. A piece of 1" strip of paper is our measuring tool for sewing the Japanese Stab binding. *Optional: A piece of ½" wide strip of decorated paper for the hinge. Three sheets of rectangle paper, any size is okay. Suggestions for paper include: copy paper to practice on, and any of the following: Arches Text Wove, Canson or Strathmore, Mixed Media paper, old calendars or posters, photograph, calligraphy practice sheets, or watercolor. Add an image to the center area for a surprise window.

Fold the three sheets lengthwise, laying each on top of the other (not inside of each other). If you choose to add a decorated hinge, glue the 1" strip of decorated paper on the open side of the front and back pieces. Looking at the picture of Laurie Naemura's book to the right, the folds are on the right, the open/hinge side is on the left. Sew the hinge using a Japanese Stab binding method. You can find a tutorial on the internet easily.

The next step is what makes this book so magical. Open each page and carefully fold the outer folded edge into the middle using the bone folder to point it into the inside crease. Press all pages with the bone folder. To get the 3D effect, pull the page out again and voila! You have a book that will stand up.

To make a surprise window, cut a circle in the center of the page and you can peek inside to see the image.



To the left are images of a book by Yuki.



To the right, Edie Roberts made her book from a poster.



Bookbinding Classes

Written by Yuki Tanaka

In May and June of this year, we have been enjoying making handmade books with various covers, papers, and binding techniques using supplies we have in our stashes. We started with the Button Hole Stitch and then covered Japanese Stab bindings and its many variations. Pictured are some of the results.

Button Hole Stitch bindings

Supplies we could use:

Fabric cover and paper inner cover, or

Handmade paper cover and paper inner cover

Paper: 20 sheets folded

Davy Board for cover structure

Glue and glue brush – Tacky or PVA glue

Thread: Embroidery or book binding thread

Needles: Size that will make holes large enough for thread

Cutting mat, Xacto knife

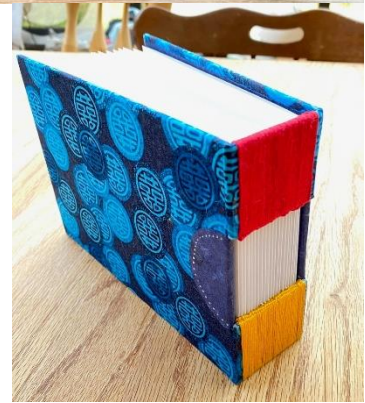
White chalk pencil and graphite pencil

Paper cradle and awl

Bone folder (Teflon if using black paper)

Paper clamps

Metal Ruler



Japanese Stab Bindings

Supplies:

Decorated paper for cover,

folded to the same dimensions as folded pages plus extra for spine inner paper, thin (optional)

One-inch wide piece of paper, spine length

Embroidery or book binding thread, 9 X length of spine

Needle

Cutting mat, Xacto knife

Paper cradle and awl

Bone folder

Clamps

Ruler and pencil



Capital Calligraphers
PO Box 2294
Salem, Oregon 97308-2294
Contact@CapitalCalligraphers.org

Officers

President:

Laura Drager

Vice President:

Barbara Taylor

Treasurer:

Jessie McCandlish

Corresponding Secretary:

Trish Hibler

Recording Secretary:

Brenda Russell

Membership:

Caroline Tresidder

Programs & Workshops:

Laurie Naemura
Yuki Tanaka

Historian:

Caroline Tresidder

Hospitality:

Maryellen Barker

Webmaster:

Doug Hutt

Librarian:

Bill Smith

Media Coordinator:

Tina Wenger

Newsletter Editor:

Laura Drager

Newsletter Technical Advisor:

Lori Festa

Newsletter Assistant:

Mickey Staller