

# CAPITAL SALEM OREGON CALLIGRAPHERS

April/May/June 2022

## Mark your calendar

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

**April 7, 7 p.m.** Monthly meeting via Zoom. The program is **Boogie Letters** presented by Carrie Imai.



**April 23/24, 9-11:30 am** – Virtual workshop with Barbara Close: **Graphite Exploration**. Details on Valley Calligraphy Guild website.

**May 5, 7 p.m.** Monthly meeting at Capital Manor's Community Room. Judy Hickman will present a card or folio project. Mickey Staller will share a pop-up card too.

**June 2, 7 p.m.** – Monthly meeting at Capital Manor. We'll "exchange treasures" we've found in our studios and show/share projects learned during the pandemic.

**Spring is in the air** and this piece by Barbara Close pops with Spring flowers, graphite letters plus an embossed background, a masterpiece of techniques. There's a story behind this: Barbara created it for the Passionate Pen, the International Calligraphy Conference held in California. We all brought our California



poppy pieces that were displayed during the conference and auctioned at the end. Christine Anderson bid on this piece against me (unknowingly) and she "won." Later, when she discovered my interest, she willed it to me before she passed away. I treasure the piece for the beauty of it and the loving connection to my friend, Chris. *Laura*

# Susan's Greeting Cards

Written by Susan Wickes

Ready for spring flowers? Here's a simple and easily-varied card for the season. It's called a **STANDING BRIDGE CARD** and is adapted from Linda Bedinger's YouTube video with that name.

## Cutting directions for the 4 ¼" x 5 ½" red card

Base: Colored cardstock piece 8" x 4 ¼"

Solid strip of base cardstock for "bridge": 5 ½" x 1 ¼"

Patterned paper strips: (2) 4" x 1", and (1) 5 ¼" x 1"

Insert: White paper, cut to 4" x 2 ¾"

Back writing panel (if desired): White paper, 4" x 2 ¾"

Design elements for inside center of card and corner of front



## Instructions

Score the base piece on long edge at 1 ¼", 2 ½", 5 ½" and 6 ¾".

Form mountain folds with the two score lines closest to the ends and valley folds with the two center score lines



Adhere longer patterned strip to cardstock bridge strip, centering it. Adhere the shorter patterned pieces to the outermost panels of the card base, also centered so there is an even border of red.

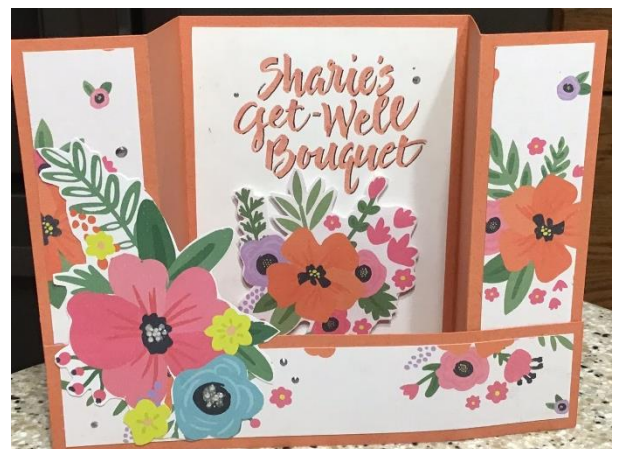
Add your lettering to the top 1/3 of the white inside insert piece (so that it will show above the bridge), add any desired decorative elements below the writing, and adhere it to the center (recessed) panel of the card base. Add the second white sheet to back for further written message if you want.

Add any desired decorations for the inside card insert.

Attach bridge at or near bottom of designed paper on one edge. Fold card flat to position second end of strip to right edge. Right side of card should have the folds toward the center; the left side folds should be open. Make sure glue/tape is only on the bridge pieces where it meets the card end panels so the card doesn't get glued shut! (I like to temporarily insert a piece of waxed paper or adhesive label backing to catch the excess glue where it won't stick.) Adhere the ends of the bridge well!

Attach corner/left side decoration piece(s), if desired, making sure they do not extend past the border of the card or it won't fit in the envelope. The second card with the blue center is larger (5" x 7") and fits an A7 envelope.

Cut the base from double-sided patterned cardstock, 7" x 7". Score at 1", 2", 5" and 6". Fold the scored lines as above. The circle "bridge" is a 3 ½" circle with a 3" circle, with message, centered on it. It attaches to the base as before but positioned by eye so that the circle is centered, and the panels all fold at 90 degrees when it stands. (It helps to have three hands.)



# Lunaria Gallery Exhibit February, 2022



We were honored to be invited to Silverton’s Lunaria Gallery. They host guest exhibitors in their Loft area and our group rallied to our theme “Love Letters” in February, the month of love and valentines. Pictured to the left is the entrance to the delightful gallery. Below is a view looking down from the loft. Photos came from Lunaria’s website and special thanks to Caroline Tresidder for photos of the exhibit pieces. Our pick-up/drop-off team of Laurie Naemura and Barbara Taylor



were instrumental in taking down the show and delivering pieces. Many thanks!!

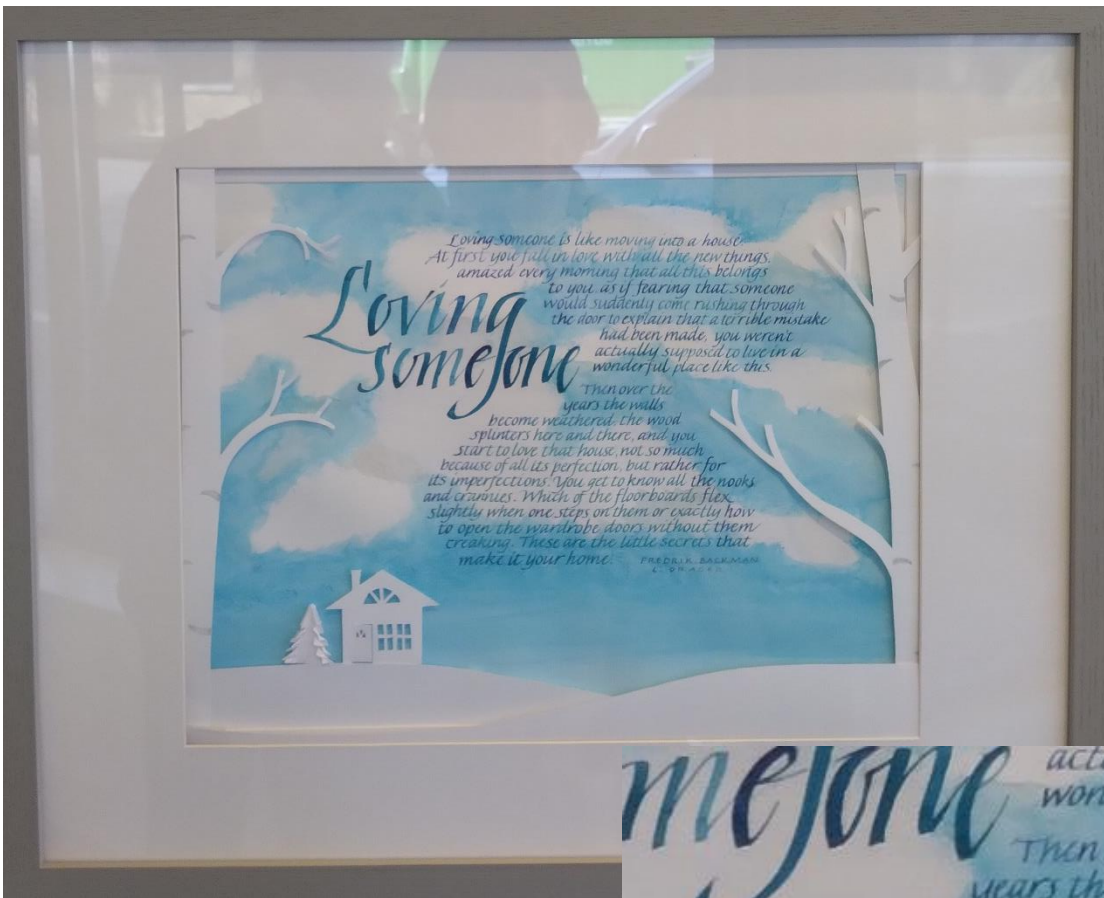


## Love Letters Capital Calligraphers

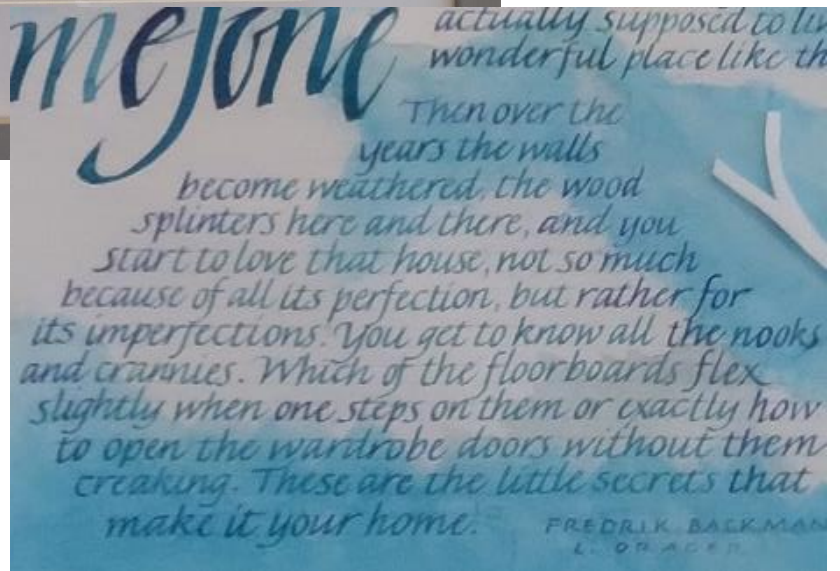
Nancy Anderson

Aries Manoff





Laura Drager



Laura Drager



Aries Manoff

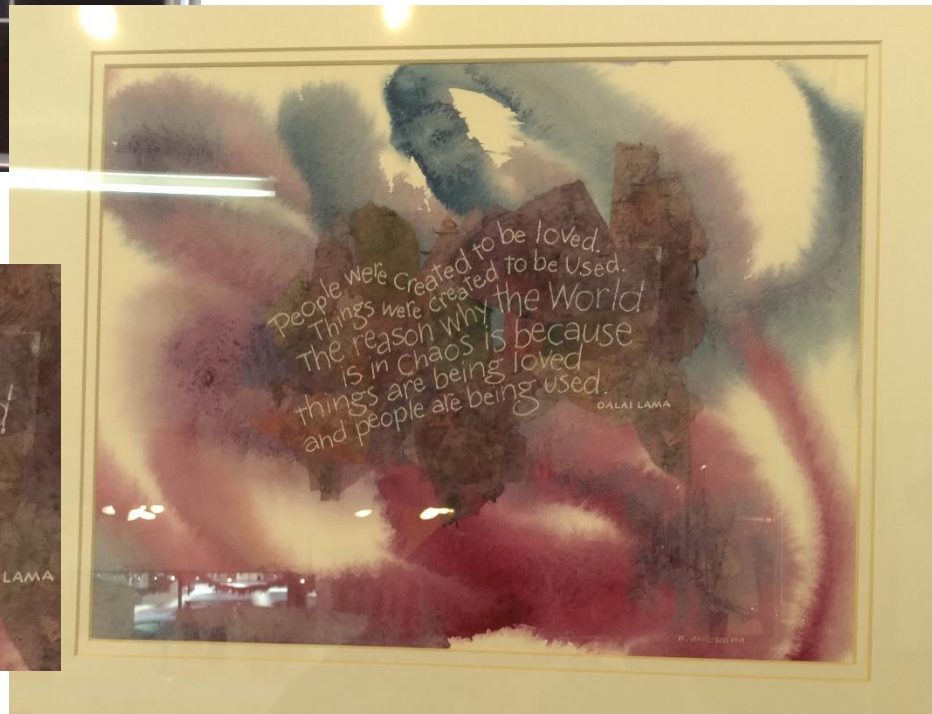
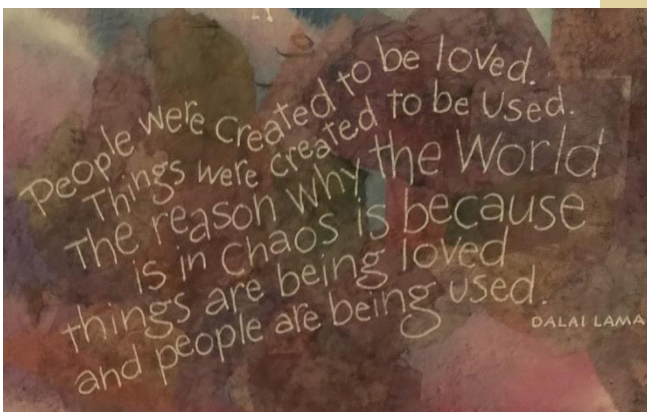
*This delightful window box was filled with actual love letters inside the envelopes sealed with sealing wax!*

Sandi Cormier

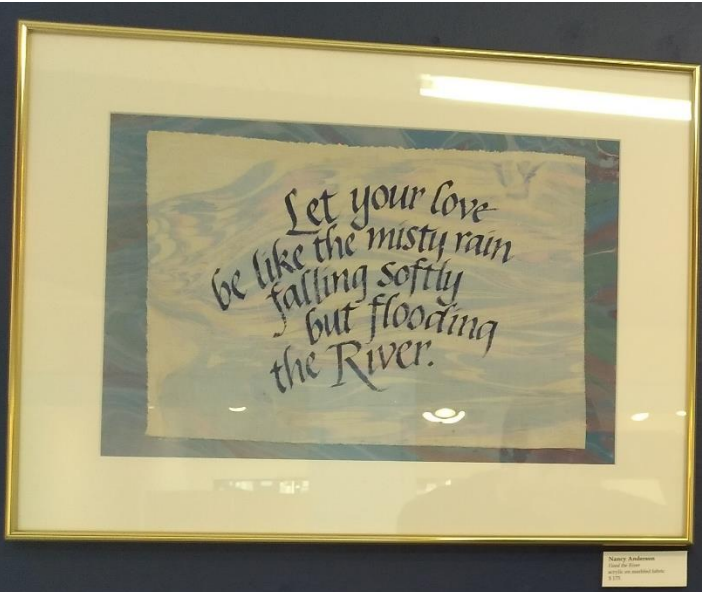


Caroline Tresidder

*Congrats to Caroline on the sale of this piece.*



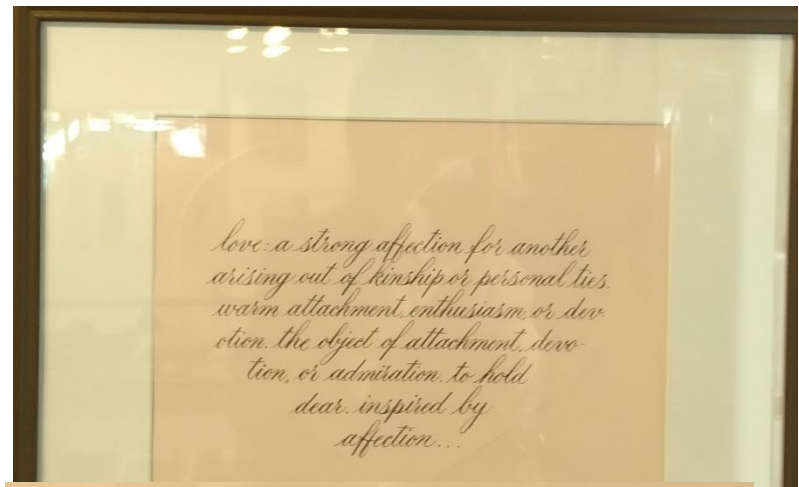
Nancy Anderson



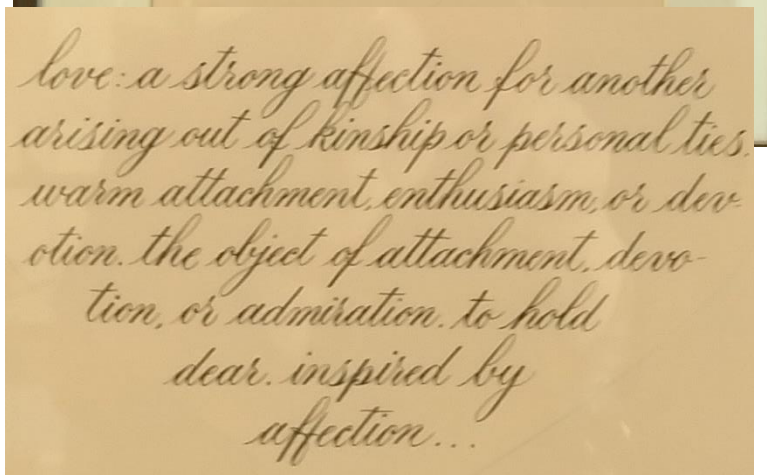
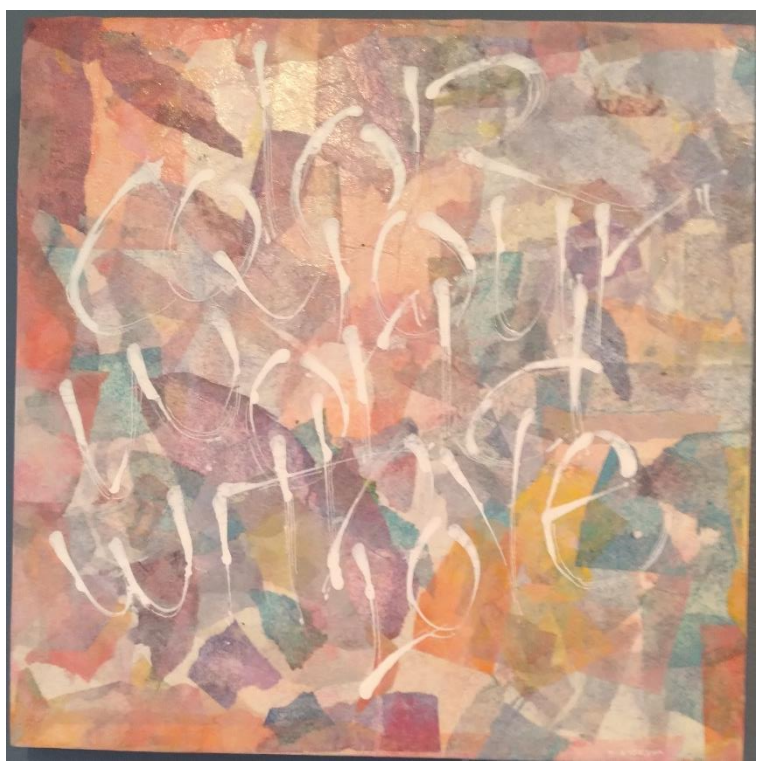
Nancy Anderson

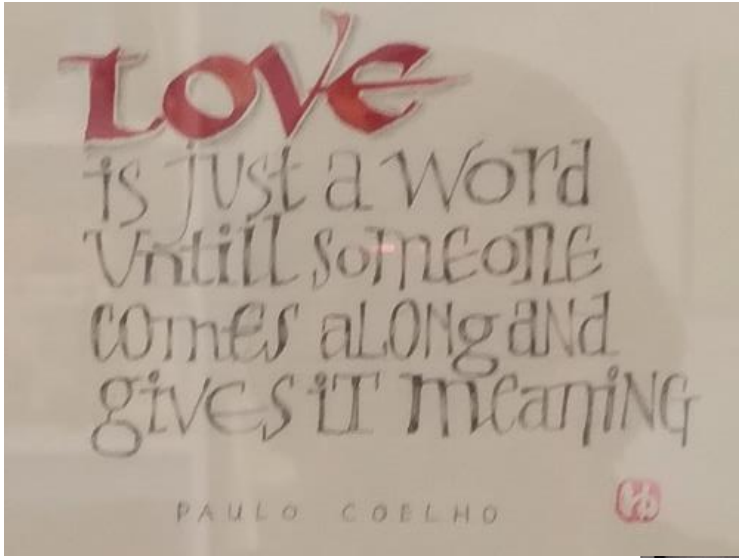


Aries Manoff

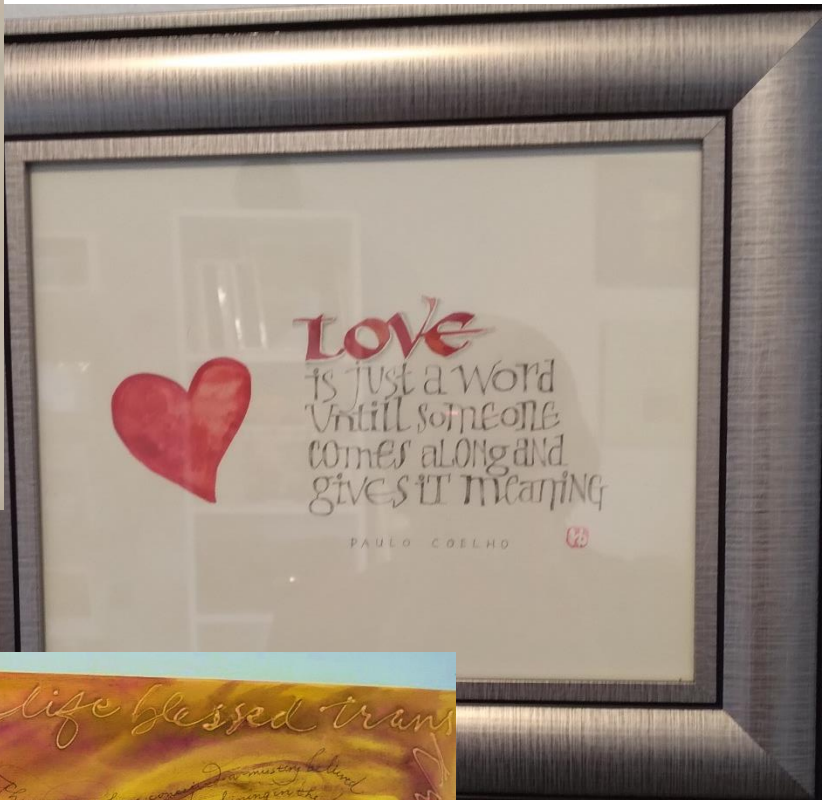


Nancy Anderson





Yuki Tanaka



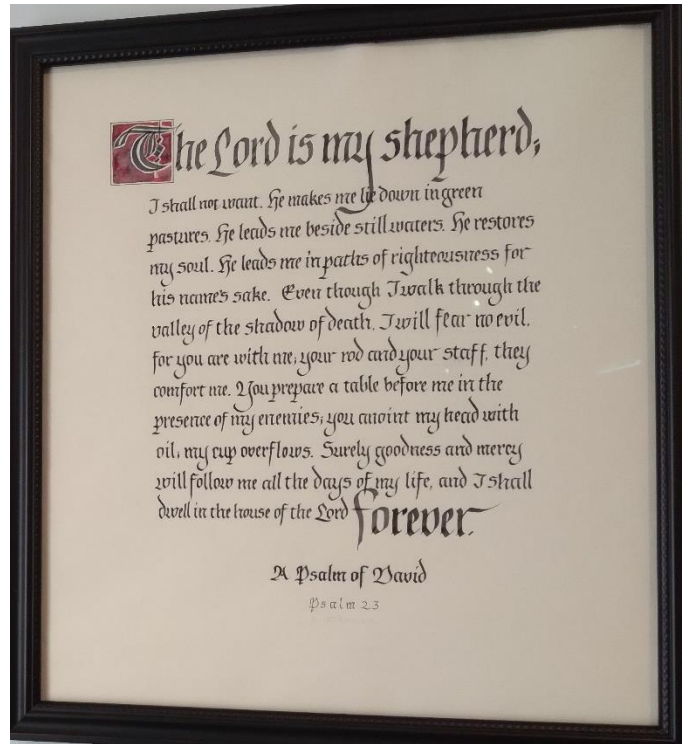
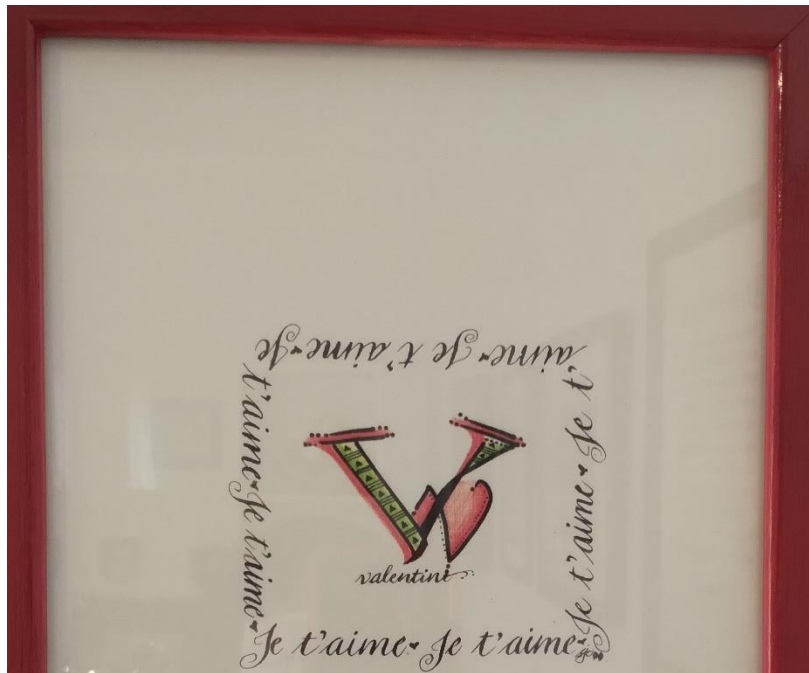
Prindi Flug



Heather Barton



Barbara Taylor

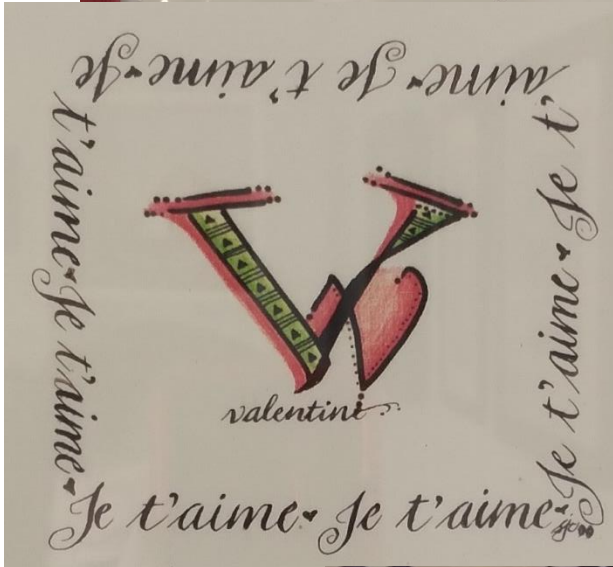


**The Lord is my shepherd,**  
I shall not want. He makes me lie down in green pastures. He leads me beside still waters. He restores my soul. He leads me in paths of righteousness for his name's sake. Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me, your rod and your staff, they comfort me. You prepare a table before me in the presence of my enemies, you anoint my head with oil, my cup overflows. Surely goodness and mercy will follow me all the days of my life, and I shall dwell in the house of the Lord **forever.**

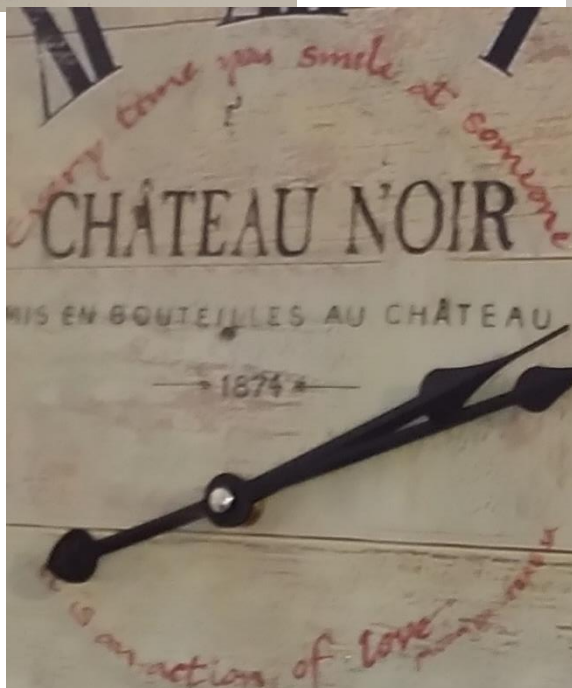
A Psalm of David  
Psalm 23

Laura Drager

Sandi Cormier

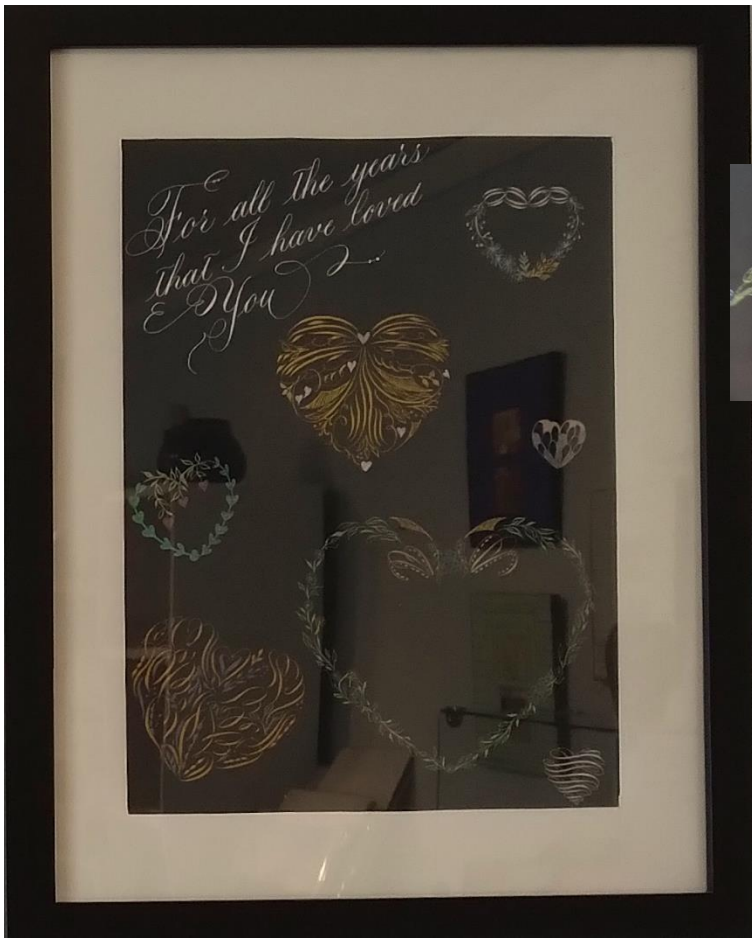


Sandi Cormier





Aries Manoff



Laurie Naemura



Yuki Tanaka

# “Love the process”

Editor’s interview with Yuki Tanaka

Photography by Yuki

Yuki Tanaka has served as the Capital Calligraphers’ Programs/Workshop Co-coordinator for the last two years. During the pandemic, she has provided many wonderful programs and shared her extensive expertise in teaching letter forms, techniques, and tools. We are lucky to be recipients of her classes.

Her exquisite art has received awards at the Oregon State Fair and has hung in many exhibits.

Yuki was born and raised in Japan. When she was little, while her mother was learning Shodo, Japanese brush calligraphy, Yuki started learning together with her. She continued learning Shodo until she finished high school. Although she enjoyed and loved Shodo, the busy and fun College life filled her days with other activities. She got away from calligraphy.

In 1986, Yuki came to Corvallis and has lived there ever since. Invited by a Japanese friend, she took a Calligraphy class for the first time in Corvallis. She still remembers the first day well. She didn’t know what to bring, and when she sat down, everyone brought pens, ink, and papers to her desk and said, “Now, we can start.” She was so impressed with what wonderful people they were. That was Ardyth Brown and her students. 36 years later, she’s still doing Calligraphy and teaching.



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

Ardyth Brown, my first calligraphy teacher, Sheila Waters, Carol DuBosch, Mike Kecseg, and Ward Dunham.



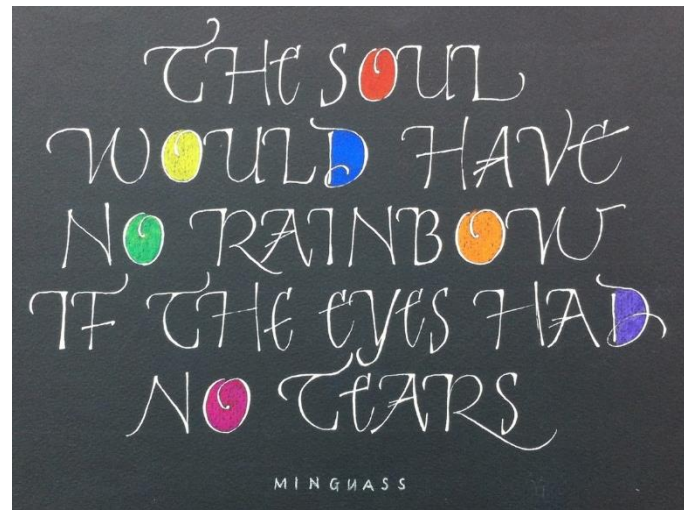
Do you have other artistic interests?

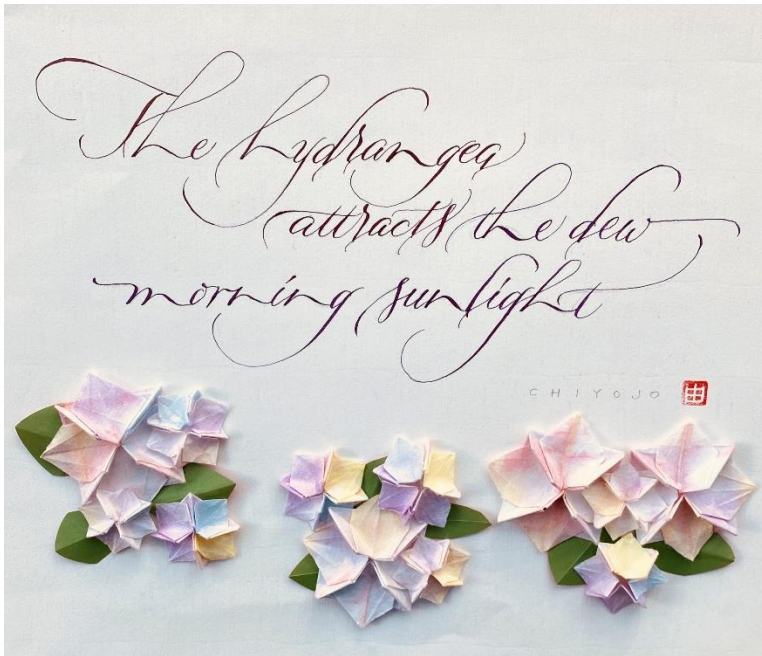
Book binding, I love making books, but not contemporary ones. Measuring, cutting papers & boards, choosing papers and thread are fun and I love the process. I also like prep work.

Is there an artist from a past era you would have liked to have lunch with?

Keisuke Serizawa, Japanese designer, painter,

illustrator, dyer and book and print maker. He was known for a textile designer, too. He is also my home town artist!! His designs are so unique and especially I like his versal style Japanese letters.





Also, I want to have lunch with my uncle who was a one of the masters of JP calligraphy. He was a sweet uncle but I didn't have chance to talk about his work or learn from him.

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

I like to combine calligraphy with some other media, like Kanji (JP letters), on books or paper art like origami. Unfortunately, I'm not good at drawing or painting, so I don't do much background. My favorite letter form/styles are Uncial and Blackletter (including all variations). I took Ewan Clayton's 5-day Uncial class. It was a fun class and we learned historical letter form to modernized one. Uncial has only 26 characters (uppercase letters only) but is very profound. It has a long history.

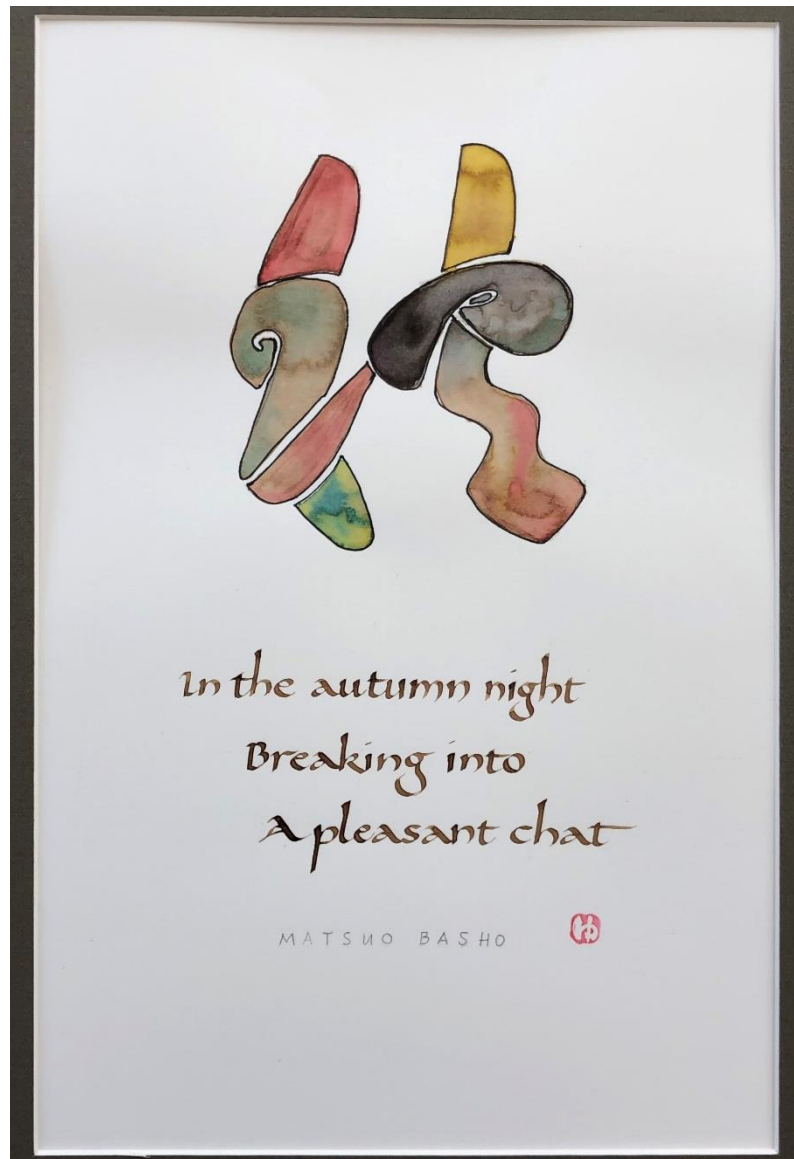
Blackletter, my first BL teacher was Ward Dunham, when he came to Eugene about 30+ years ago. We practiced making straight lines and made picket fences all morning. Yes, all 26 letters of Blackletter stand out from the straight line. I understand now, but what a boring class at that time. I

recently took another class from Luca Barcellona (IT) and I realized that I still like Blackletter.

One more of my favorite tools is the Flat Brush! Loredana Zega is my favorite artist/teacher for that.

Share some tips for successful lettering projects.

Thinking about the layout, making guidelines, and drawing lines on the paper can be a hassle, but it's easier if you don't get your hands on it. If you have any questions or are worried, ask your teacher or others for advice.

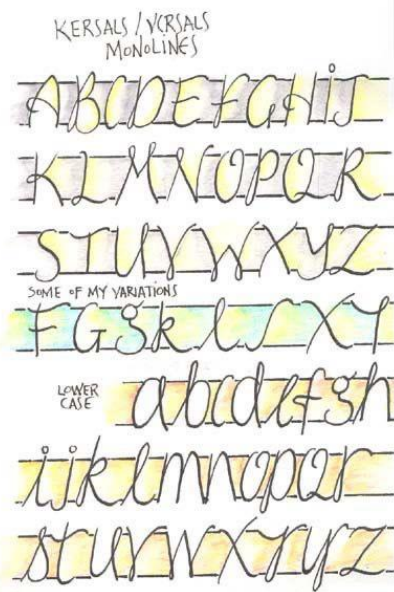


# Classes/Programs

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.

## Clothesline Letters

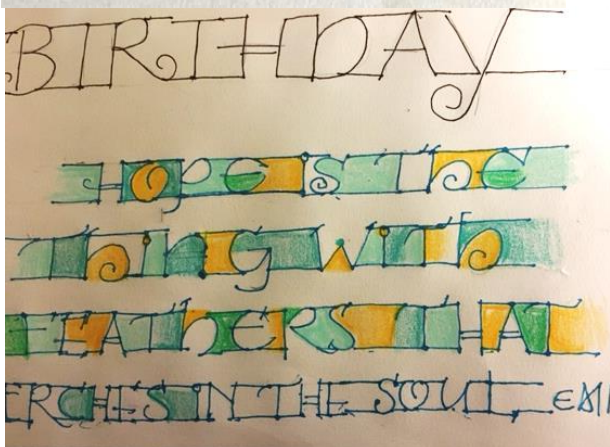
Written by Brenda Russell



The evening program for **January 6** was "Clothesline Letters" by Yuki Tanaka. The first step is to draw the guidelines. Yuki's letters were half an inch high, with spaces one-fourth inch between lines. Then the monoline letters comprising the quotation, poem, or whatever are drawn in pencil within the guidelines. Then we were shown to trace them using a Micron pen, adding flourishes or embellishments if desired. Then the letters are connected by a "clothesline," connecting the tops and bottoms of the letters, leaving gaps appropriate but unifying the words. The next step was to add color, either in the spaces between letters or within the letters themselves. This could be done with colored pencils or water color markers. A water brush can be used with markers to darken or lighten the color. Yuki recommended "Karin" water brushes and "Pilot Signo" mechanical colored pencils, but she said any colored pencil or water-based marker will work. If you are writing on a black background mechanical colored pencils will show up well, as will charcoal white pencils, especially when finished with a white gel pen.



Examples above and below by Yuki where



Example at left is from Sandi Cormier using water color. Below by Laura Drager using colored pencil.



## Re-Versals



At our **February 3rd** meeting, Lori Festa demonstrated Re-Versals. Using Margaret Shepherd's Versal Exemplar, she based each letter on a circle. Each letter fits inside a circle which makes an easy start. The first step was drawing the circle in pencil, then choosing a letter to draw inside it on white paper. Outline it with a micron black marker. Lori suggested using dots instead of a

straight line which added pizzazz. We then repeated the same process on black paper using pencil or a white chalk pencil. Then the fun began as we embellished the outline with hearts and dots.



*Note how letters tend to conform to circular outlines.*

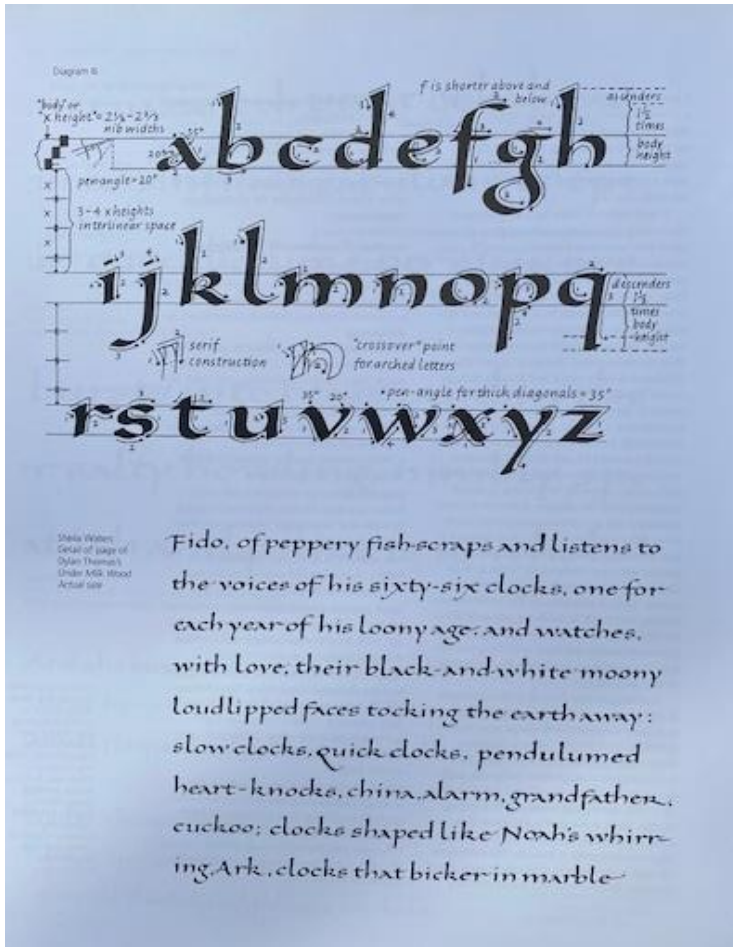


Example below by Sandi Cormier



# Carolingian Brush-up

Written by Brenda Russell



The program for the evening of **March 3** was the Carolingian script, presented by Yuki Tanaka. Yuki showed us how to hold the pen at a 20 degree angle for most letters, with an angle of 35 degrees for diagonal lines. The slant should be 5 degrees. She demonstrated how to top the ascenders with the characteristic serif. She revealed ways to make well-formed letters by first outlining in pencil. To make a Carolingian "S," lightly draw a "snow man," two circles one above the other, circumferences touching and leaning diagonally right. Then move the pen from the top around the left side of the upper circle and down around the right side of the bottom circle. A useful way to form letters requiring equally spaced elements is to use pencil dots and connect them, a good technique with "M" and "N." Yuki stressed that Carolingian letters should be stretched out, not compressed. Though the letters are lower case only, capitals in Uncial, Black Letter, or other choices work well with them.

Exemplar at left is by Sheila Waters.

## Graphite Explorations with Barbara Close

April 23-24

Zoom Workshop

9 AM-11:30 AM Pacific Time

Fee \$50 for VCG members, \$70 for non-VCG members

The workshop will be recorded

Registration opens Feb. 20, 2022

Please read [the flyer](#) before e-mailing to [Yuki Tanaka](#) to register.

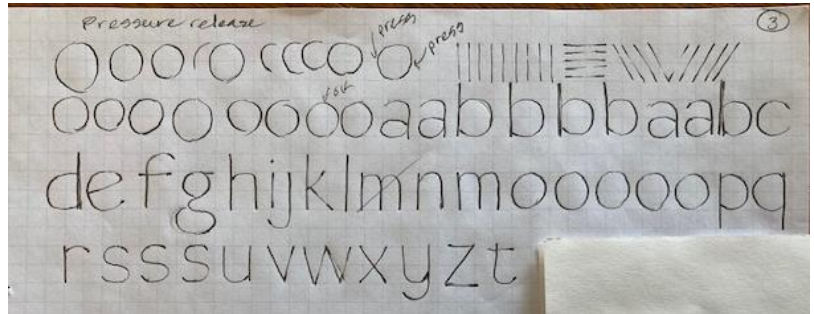


# The Unconventional Pointed Pen Workshop with Suzie Beringer

Written by Laurie Naemura

Suzie Beringer held a zoom workshop for the Valley Calligraphy Guild, January 15 and 16, 2022 on The Unconventional Pointed Pen. Rather than using a broad edged pen to form the Foundational script, she uses a metal pointed nib in a straight pen holder. Pressure and release is used to construct these delicate and very readable letterforms.

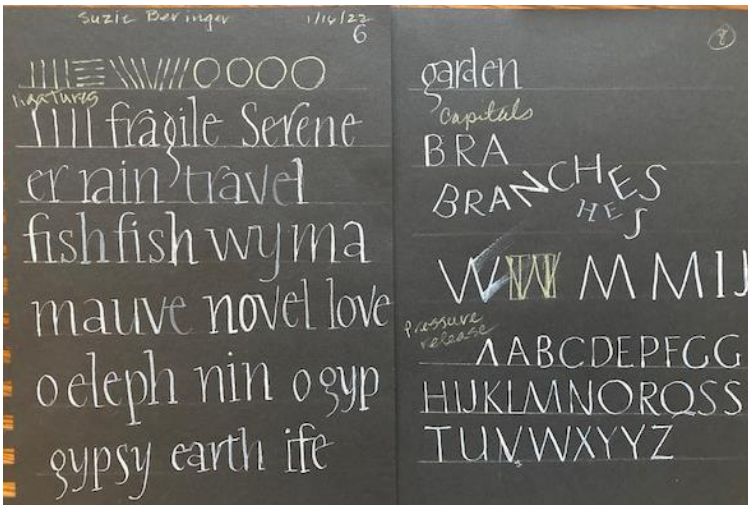
We warmed up and started with a mechanical pencil doing vertical, horizontal, diagonal, and circular strokes. Later moving onto pressure and release techniques using our pencil and then progressing to our metal nibs.



(Practice samples by Laurie)

The Foundational proportioned letters are based on a 4 pw (pen width) square:

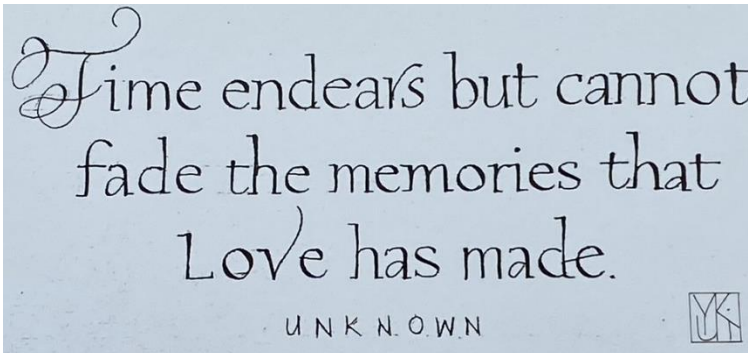
Width	Lower case	Roman Capitals
¾	a, f, g, h, k, l, n, r, s, t, u, v, x, y, z	H, A, V, N, T, U, X, Y, Z
⅞	b, c, d, e, p, q	G, D, C, G
Full	o	O, Q
Odd	i, j, m, w	B, E, F, K, L, P, R, S, T



Suzie also demonstrated compressed letterforms, serified, high branching, and other letter variations.

We spent the end of the workshop with some of her wonderful helps and tips.

- Cleaning nibs-rinse with water, dry, brush with a metal brush
- Load the nib with a brush from the underside. She uses a #4 pure bristles from Australia and cuts them shorter.
- Making mica ink-dip into mineral crystal and add to small drop of water (Pearl X-brilliant gold) and add binder (4 drops of gum arabic)
- M. Graham Neutral Tint can be used as a blender for watercolors
- Writing on fabric-use Acrylic Paint (suggested Holbein). Do not add water.



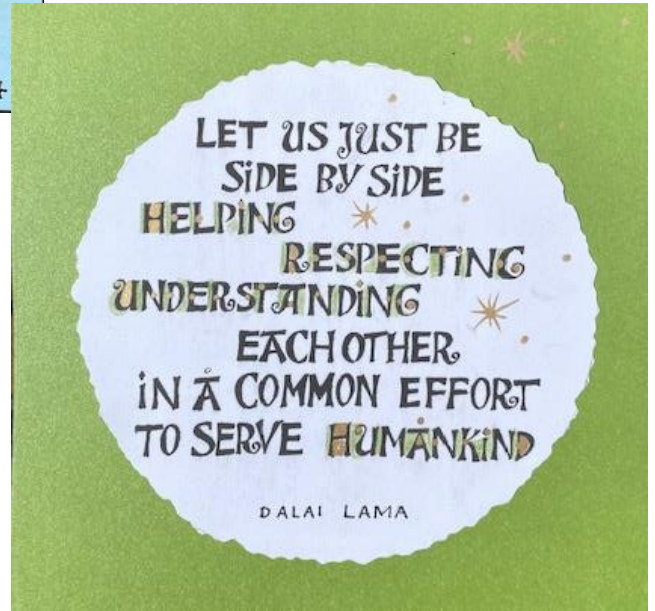
Final piece by Yuki Tanaka

# Holiday Cards 2022



Laurie Naemura

Below: Judy Large



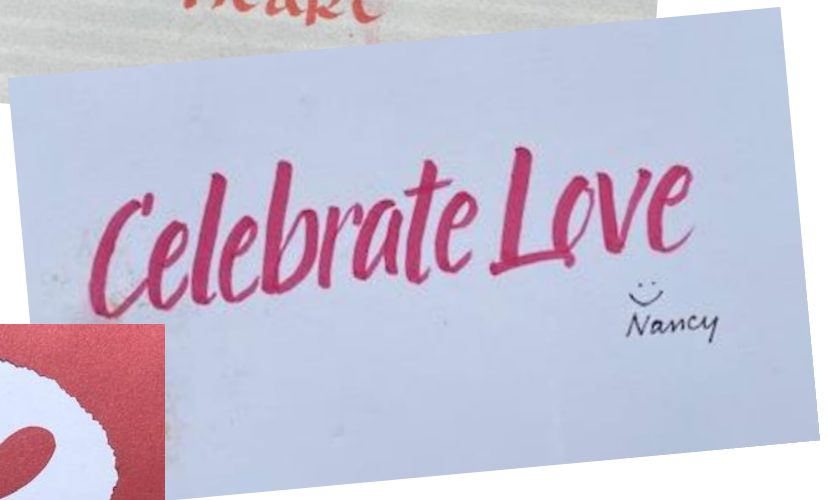
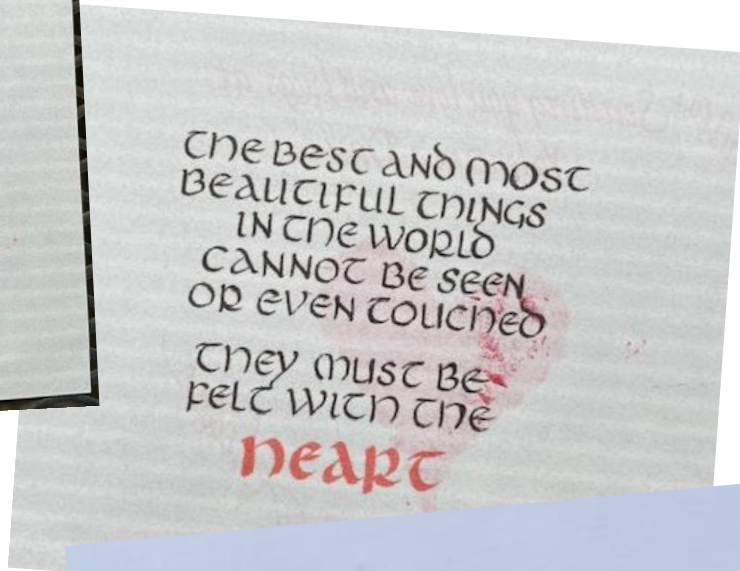
Susan Wickes







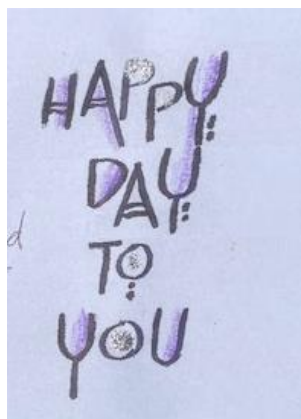
Jessie McCandlish



Nancy Anderson



Sandi Cormier



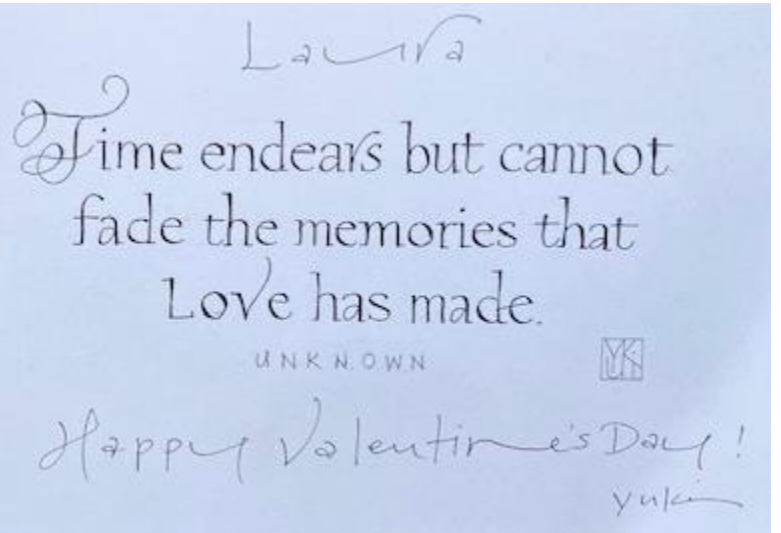


Caroline Tresidder



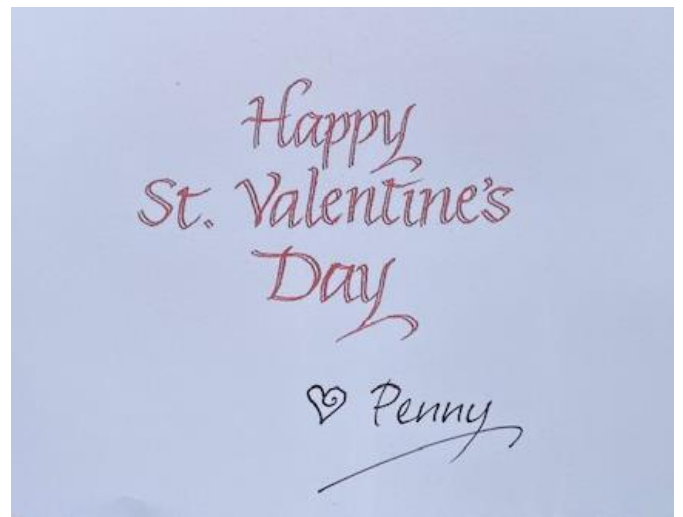
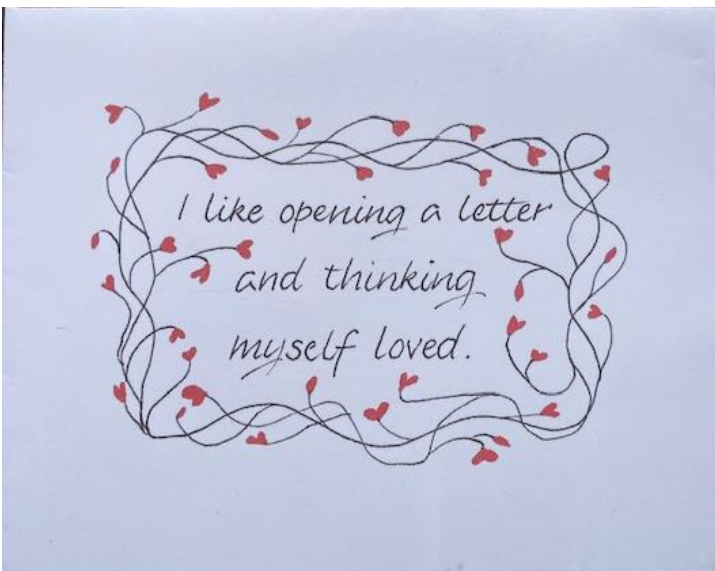
Sandi Cormier

Yuki  
Tanaka



Penny White

Quotation · Virginia Woolf  
PW · 2022

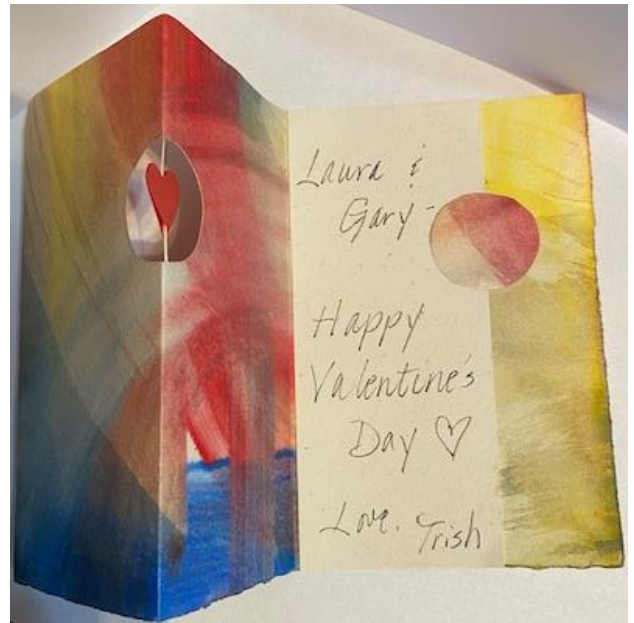




Susan Wickes



Trish Hibler



Sandi Cormier



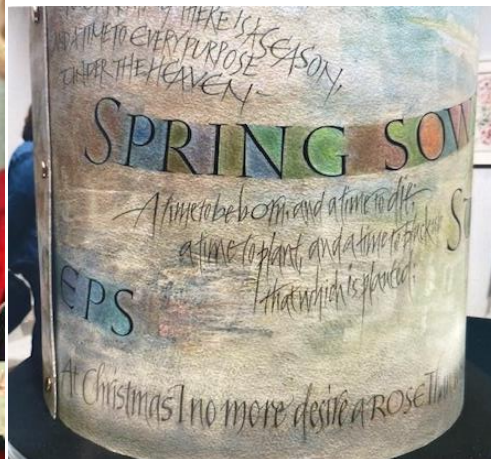
Lori Festa

# Missing our friends!

The years 2021 and 2022 have marked the passing of too many of our friends and fellow calligraphers. On May 25, 2021, Clifford Mansley passed away after a long and successful career running Heirloom Artists. His exquisite copperplate lettering won awards at the Oregon State Fair and many artists took his correspondence course. His quick smile and generous spirit are missed.



Jaki Svaren, our Northwest legend, died November 20, 2021. She leaves a legacy of letters and memories. She was revered as a master teacher of calligraphy and famous for her popular calligraphy manual *Written Letters*. As beginners in her class at PCC years ago, she taught us to love our early attempts at letters; *“treat them as you would your babies as they grow; enjoy each stage along the way.”* Our final project books containing a piece from each of us and Jaki are such treasures to us.



Most recently, we lost Sheila Waters on March 18, 2022. Pictured below is her piece created for the faculty

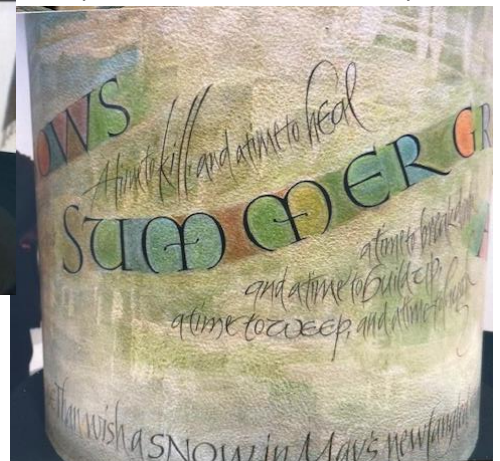
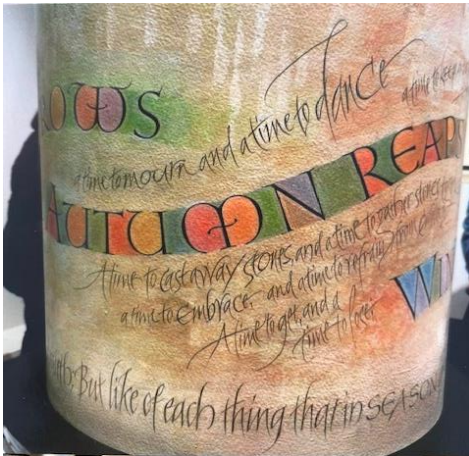
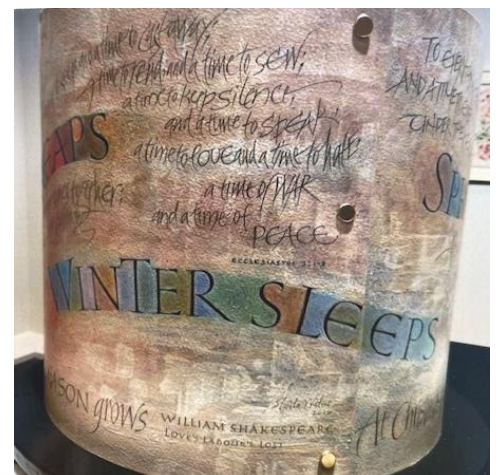


exhibit at *Calligraphy Northwest*, the international conference set in Portland. Her son Julian writes, *“Sheila was very gratified that her book*

*“Foundations of Calligraphy”* became an essential staple for every serious calligrapher’s library. Sheila made a huge impact, thrived on personal contact, loved teaching and sharing her great knowledge and skills, in person and online. She described herself first as a “designer calligrapher” for real world applications, not an artist per se, although she was very skilled at drawing and painting. She was tireless and driven, putting so much into her beautiful work and her writings.



We were blessed with her creativity, discipline, and generosity in sharing her art with the world. She elevated calligraphy to an art form.



Written by Nancy Orr and Laura

And last but not least, our own Carol Baumann passed away on January 3, 2022. Carol served in many capacities for the Capital Calligraphers including Workshop/Program Coordinator, Membership Chair, and with Laura coordinated three All Oregon Calligraphers Conferences at Western Oregon University.

Carol was born an artist. At four, she was folding and cutting paper snowflakes. Each, as in nature, was unique. She earned a BA in Art at St. Olaf College in Minnesota and a Masters in Painting at Iowa State University. She studied with all the great calligraphers and was especially enamored with Yves Leterme. Her home was a gallery of fine art from Yves, Peter Thornton, Thomas Ingmire, and others including Rembrandt (copies).

She was also a skilled seamstress by the time she was in high school, sewing, with her mother, all her own and her younger sister's clothes, including tailored jackets and elaborate dresses and hats for her sister's doll.

Carol was an idea person. While serving as Membership Chair she created welcome packets for each new member and actually conducted free beginner classes for new members to "help them along." She thought up the idea and organized the rocking letters we used for centerpieces at the "Letter Rock" AOCC. Her home was usually where we hosted our visiting teachers and she provided a lovely, private room and area for them to prepare, as needed. Pictured are greeting cards she created.

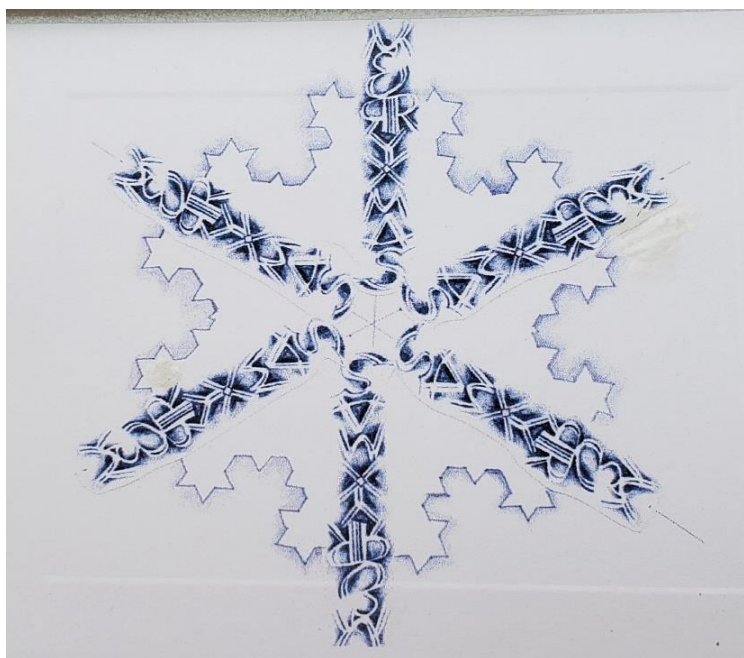
Art and design informed every aspect of Carol's life. She was an avid gardener and transformed the yard at her home from a bare hillside to a tiered, colorful texture of vegetable beds, fruit trees and perennials set off by beautiful fencing. Among her many talents, she was a researcher. With no desire for a television, she

spent her time productively finding interesting articles and on-line classes to share with us.

Carol worked for the Oregon Arts Commission for several years, helping public employee groups select pieces for the 1% for art in new construction. She also saw the need for and completed a database of Oregon's public art.

One little known fact is that for many years, those licensed by the Oregon Board of Clinical Social Workers received a certificate lettered by Carol in her elegant Italic hand.

Carol finished her career at the Office of State Fire Marshal, designing displays, newsletters and instructional materials for the Juvenile Firesetter Intervention program. She recruited several Oregon artists, including Rick Bartow, to



illustrate curriculum for elementary and middle school teachers. Her work was instrumental in developing model programs and materials used by state and local fire prevention practitioners across the United States and Canada.

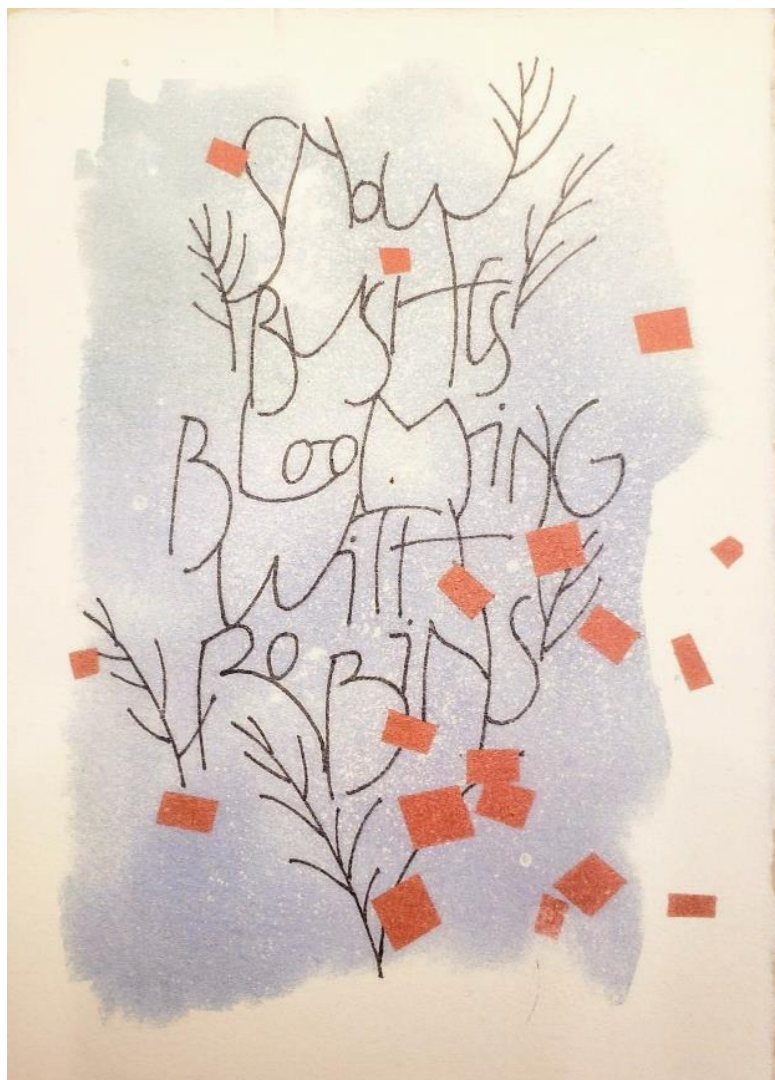
Carol is survived by her sister, Janet, and brother-in-law, Bruce Harshberger, who live in Colorado, two nieces and two grand-nieces.

If you would like to send a card, her sister's address is:

Janet and Bruce Harshberger  
2759 Breckenridge Place  
Loveland, CO 80538



She is planning a memorial for this summer. More details as we receive them.



Capital Calligraphers  
PO Box 2294  
Salem, Oregon 97308-2294  
[Contact@CapitalCalligraphers.org](mailto: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



Photo of outgoing/incoming board members by Mickey Staller