

# CAPITAL SALEM OREGON CALLIGRAPHERS

## Mark your calendar

Meetings have historically been held on the first Thursday of the month (except July & August) at 7 p.m. Currently we are surveying members to consider changing to a different time and day in hopes of making meetings accessible to more members. Results to come. When decided, a notice will be emailed to members with instructions and supplies and information is also found on our website.

**Sept. 10, 9 am to 3 pm** Our monthly meeting will be an **Artist Supplies Sale** held at Christ the Good Shepherd Church, 4440 State Street. Clean out your studio and bring any unneeded supplies to raise funds for the guild. Purchase new treasures! Further details inside.

**October 6, 7 pm** (pending possible change) Monthly meeting at Capital Manor's Community Center. Koka Filipovic will show us **Collaging with leaves and letters**.

**November 3, 7 pm** (pending possible change) - Monthly meeting at Capital Manor's Community Center. **Cut Letters** will be demonstrated by Yuki Tanaka.

**December 1, 7 p.m.** (pending possible change) – Monthly meeting at Capital Manor will consist of three activity stations with Christmas projects, a \$5 gift exchange for those interested in participating, and an opportunity to donate to Backpack Buddies.

July/August/September 2022



## “Summer’s BIG FINISH”

August 26 to September 5

We’re holding the Oregon State Fair this year in its full regalia! The website is now live for you to register your calligraphy

pieces. [Oregon State Fair](#) Click on

Competitions, Visual Arts, Calligraphy and read the handbook for entry details. The deadline for online entry is Wednesday, August 10, 10 p.m. Judy Black, our Eugene ambassador and Judy Large, our Portland ambassador, will gather and transport pieces from their areas to Salem.

Visual Arts will be in Cascade Hall this year (next to the Amphitheatre). We will have enough room to fully display not only Beginner/Novice and Intermediate/Advanced Adult entries, but we’ll have room for Student work. Adults may enter two pieces, students one piece. And, we will again have the Special Exhibition Oregon Award, another opportunity for you to enter one more piece.

Fairgoers love our demonstrators and we’re back this year. Barbara Taylor has graciously offered to coordinate demonstrations and is now filling the time slots. You can contact her at [taylorselem2@gmail.com](mailto:taylorselem2@gmail.com) or call 503-991-5791. Open spots are 11:00 a.m. to 2:00 p.m. and 2:00 p.m. to 6:00 p.m. Don’t wait. They’re filling fast.

Judging this year are M. Kay Beckham, Eugene and Yuki Tanaka, Corvallis. We’re looking forward to a stellar year for calligraphy at the State Fair!

# Susan's Greeting Cards

Written by Susan Wickes

## REVERSE EASEL FOLD CARD

Got a summer birthday coming up? Here's an easy versatile 6"x6" card for the occasion. (If you will be mailing the card and don't want to pay the extra postage for a square envelope just put it in a larger rectangular one.) This card is adapted from one with the same name on Youtube's Mixed Up Craft.

### Base cardstock:

- The base of the card is a 12" x 6" piece of cardstock. (I like the lightweight cardstock for these layered cards, so they don't get too bulky.) Score the 12" side at 6", then flip the card over and score at 9". (Flipping keeps the folds in the right direction and helps prevent cracking.)
- 1 circle or other shape (Mine is a 4: circle, cut with deckle scissors.)

### Patterned/decorated paper:

- 1 piece, 5 3/4" x 5 3/4" for the base
- 1 piece, 5 3/4" x 2 3/4" for the top front panel

### White:

- 1 piece, 5 3/4" x 2 3/4" for the message space on the back
- 1 circle, square or other shape for the large easel panel. (Mine is a 3" white square, mounted on a metallic gold mat piece (3 1/2") with a backing piece (4 1/4" of the base cardstock, cut with scalloped scissors).

### Directions:

Center and adhere the large square decorated piece to the 6" square section of the card base.

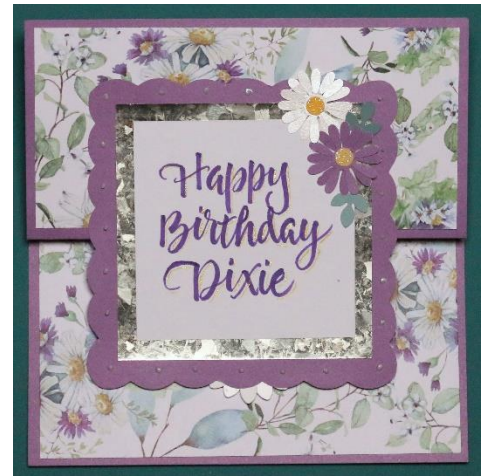


Do the same with the patterned piece at the top of the easel section. Adhere the plain piece to the center section of the back (for writing a message/signing).

Decorate/calligraph your main greeting on the square, circle or whatever shape you chose. Calligraph the inside circle, leaving the bottom 1 1/4"-1 1/2" blank (for "stopper" – see below). Center and adhere this to the large patterned square.

Apply adhesive to the TOP HALF ONLY of your calligraphed/decorated easel panel. Close the card flat and center the panel on the whole card adhere the top half to the folded easel support. Make sure only the top half of this piece sticks and the bottom half is loose.

STOPPER: A design element (I used a punched daisy with leaves) that the bottom of the easel will rest against. It doesn't matter what this is, but it must be mounted on foam tape or dots – just the daisy on mine -- so that it is raised and will catch the bottom of the easel and hold it in place for display. Place it at the bottom of message circle so that the writing is covered when the easel is raised.



# “Live in the moment”

Editor’s interview with Karen Runkel  
Photography by Editor

Karen Runkel is the unofficial “Mother” of the Capital Calligraphers Guild. She, with Sheilah Church (now Toomey) and Alise Nielsen met with a 10-person steering committee to organize the group back in the summer of 1977. Their future plans were to “*hold a group show in Salem, take field trips to see unusual calligraphy, weekend workshops, classes, and more lectures.*” A lofty start to a group that has sustained for 45 years, thanks to many dynamic and faithful members. Karen refers to the early years as the “Golden Years.” “*We were surrounded by so many giants in the field of calligraphy who helped open the door to the beauty of calligraphy. It was a renaissance time for Salem; we were awash in inspiration.*” Even today, as I interview Karen, she’s still excited about the welfare of the guild and how we’re doing.



[Were you interested in lettering as a child? What led you to study calligraphy?](#)

As a child growing up in Pullman, Washington, I regularly sent drawings to a special children’s section in a Spokane newspaper and several were published. The thrill of seeing my name in print led to my artistic leanings. Later in 1969, when I moved to Salem, my first friend was a real artist, Bonnie Hull; who suggested we take a calligraphy class at Bush Barn.

Later, in 1984, Karen wrote, “*I remember that first calligraphy class in early 1972 – the new-found delight in the alphabet, in words, in my creative ability! And I remember discovering that the art of calligraphy was such a simple joy – just pen, paper, ink, and the desire to learn.*”

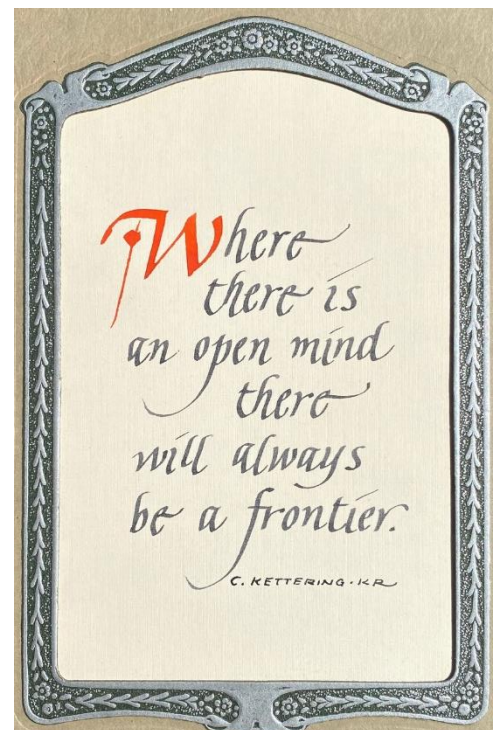
*Being “in calligraphy” turned out to be a lot like being “in love.” The same immense preoccupation, warm feelings, desire to tell everyone about it, and have them share this glorified state. Three of us conceived the idea of a guild on a trip to a Portland exhibit. Now that exciting dream is seven years old and has matured just as we hoped it would!*

*I remember the first meeting in October, 1977; the workshops and classes; trips to Eugene, Mount Angel, Portland; meeting “greats” like Paul Freeman and Hella Basu; getting chills while Lloyd wrote and Mozart played at Bush Barn; the sunny fun of Art Fairs; the opening of Salem’s first calligraphy show, also at the Barn in August of 1979.*

*There were so many fine and unforgettable moments – so many wonderful people – I’ll be forever thankful for the direction calligraphy has led me on my own personal creative journey.”*

[Describe the early days of the Capital Calligraphers.](#)

In December, 1977 Karen writes in the Runkel Report for the newsletter, “*The enthusiastic attendance at our first meeting was convincing evidence that we’re filling a need – over 60 people came despite the difficult parking situation at the*



library... I know our group is going to be an effective force for good calligraphy in the mid-valley." The dues for membership was \$5. In her April, 1978 report she writes, "the State Fair Art Exhibit Chairperson tells me that calligraphy is always welcome in the Fine Arts division." "And it's possible for us to have a booth at the Salem Art Association's Fair in July." Pictured at right is the first logo designed & written by Teddy Skillern and Karen in the article announcing the new Capital Calligraphers Guild.

# CAPITOL Calligraphers



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

Oregon women artists, particularly Lucinda Parker and Sherrie Wolf, Oregon painters who led me into the fine arts. Then in the mid-seventies I worked at the Bush Barn Art Center with Nancy Lindburg who remains a good friend. Calligraphers Teddy Skillern and Patty Manning also became examples and good friends. I must note that Nancy and Teddy collaborated on several handsome banners for local churches.

## Was there a favorite project or type of projects you enjoyed working on?

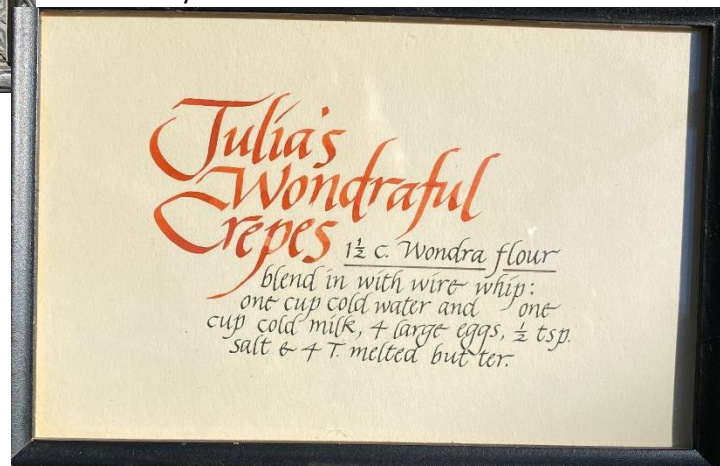
I've collected quotations through the years and from February 2008 to 2016 I sent emails with a quote a day to a group that expanded to nearly 120 people. Each month had a different subject and this shared connection was a highlight of those years. This was also the time when I worked at And Old Lace, a unique shop which inspired designs with antique lace, old photos, dried flowers, and marvelous quotations. A selection of these was displayed and sold at the Whistler



Museum in Lowell, MA where a friend was involved. The theme was *Women in White*, often painted by Whistler.

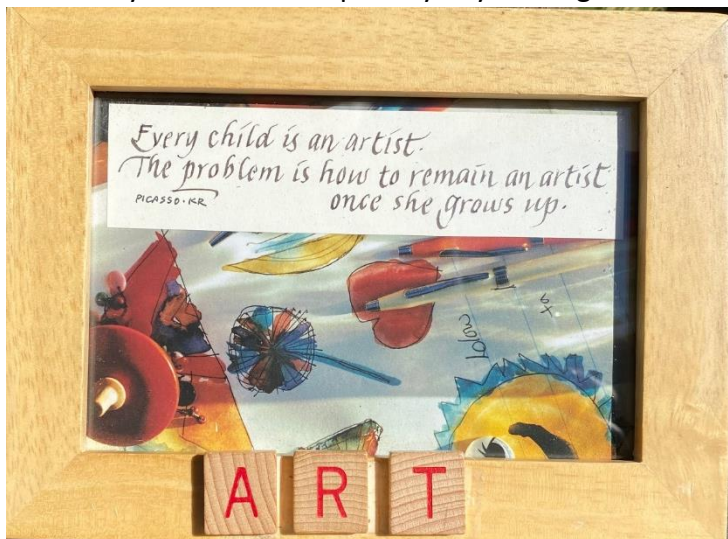
After a divorce in the early eighties, life changed greatly as I searched for a full-time job. Connections through Salem's Mid Valley Arts Council took me to Expo '86, the World's Fair held in Vancouver, British Columbia where I was Director of Protocol and Guest Relations at the Oregon Pavilion. Prince Charles and Diana opened the fair; Oregon, Washington, California along with the USA had fascinating pavilions. My calligraphy came in handy as I created invitations and thank you notes for our commissioner.

Over the years in Salem I also served on the boards of the Oregon Environmental Council—including the Bottle Bill—and Deepwood, plus on committees to save the Elsinore and develop the riverfront. Following Expo I continued to work for the state in positions at Tourism and the Film & Video office. After retiring in 2001, for 10 years I was also a volunteer docent at Frank Lloyd Wright's Gordon House in Silverton and traveled to see his most famous designs, including Fallingwater.



## What is your life philosophy?

I do my best to wake up every day looking forward to new ideas and challenges. Projects around my home, reading and writing, and always daily walks are vital. In 2006 I had a letter to the editor published in the New York Times celebrating the job of regular solitary walks—when traveling I have walked on the Isle of Skye, in Florence, Paris, and London.



## What legacy do you want to leave?

Aside from my 2 sons and 2 grandchildren, I want to be remembered for using my time well and opening people's eyes to their creative possibilities. Recently I began working on being more mindful, living in the moment and focusing on gratitude and happy moments as I grow older.

## Classes/Programs

Online classes have become an excellent way to continue learning. 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.

### *Pen Boogie*

with Carrie Imai

Written by Brenda Russell



The **April 7** monthly program was presented by well-known calligrapher and instructor Carrie Imai. Carrie's presentation showed us the amazing transformation of ordinary letters that can be achieved by twisting and turning our pen and ignoring conventions such as writing on lines and keeping to a uniform size. She explained that of parallel pens, the blue cap (6.0 mm) works best, though the green cap (3.8 mm) will do. She used an automatic pen for her demonstrations. Carrie created her letters with a number 5, which is no longer available, but she also makes frequent use of number 4. Carrie showed a brief video of the pen strokes which produced some of her unique Boogie letters.

Following the video, she demonstrated the Neuland alphabet, showing the correct formation of each letter. She said that every alphabet we will learn has just six or seven basic strokes. Neuland has five. She showed how the letters are formed by vertical, horizontal, and diagonal strokes. She stressed the importance of holding the pen lightly and relaxing, especially the neck and shoulders. For most of the letters, the pen angle should be zero degrees. She showed a special technique for creating a wedge, which can be a unique cross bar for the letter A or the upturned base on J: hold the pen vertical to the paper, set the left edge of the nib on the paper, and twist the pen. The pen should be held lightly with the finger tips and rotated by moving the thumb and fingers. She showed how the technique of drawing interlineal guide lines can produce well-proportioned letters; for instance, dividing the space between lines into thirds can aid in writing a Neuland S.

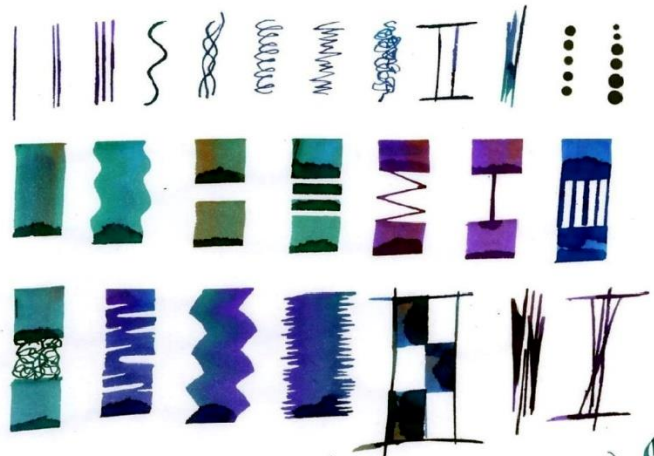
Holding the pen at a zero degree angle at the top line, pull it from right to left to the first inter-space line, then pull it from left to right to the second inter-space line, then finish the letter by pulling the pen from right to left to the bottom line.

When the alphabet was complete, Carrie proceeded to “mess” with it, producing the Boogie letters. She said this was mostly done through adjusting spacing and base lines. We saw how she grouped letters together without lines, how she added wedges to them, and how she used rows of rectangles, some wide, some thin, to form what would otherwise be simple lines. She made clusters of tightly packed straight lines with the edge of the pen, most vertical but some diagonal, and produced words with a very novel look.

Carrie then showed us how the Boogie technique can be used with another alphabet, namely Cuneiform. She explained how this hand is written by pressing the pen into the paper, creating words made of lines rather than shapes made by strokes of the pen. She wrote out the alphabet, then demonstrated how the Boogie technique can be adapted to it. We saw how instead of straight lines, the letters can be formed by wedges, producing a Chinese effect. The letters could be drawn by the straight-line clusters which could then be colored. A unique look could be achieved by setting the pen to the paper, then pulling it a short distance rather than setting down the pen, pressing, and then lifting.

Carrie concluded her program by demonstrating her unique alphabet, “Carrioka.” There are no lines. Letters are two to three pen widths high and the strokes are curved. The pen must be held loosely. She demonstrated the position of fingers and thumb and showed how their movement twists the pen, producing the stroke. She acknowledged that learning this skill takes time and urged us to practice diligently.

*What is a Line?*



## *Card techniques*

With Judy Hickman

Written by Brenda Russell

At our **May 5th** meeting, Judy Hickman taught us how to make a card by special techniques of cutting, folding, and gluing. Judy provided each participant with the needed papers, then showed us how to put them together to create a beautiful card and envelope. Laurie Naemura showed us a pop-up card too, not pictured.



# Flowers to Send

Written by Brenda Russell

The program for the evening of **June 2** was a portion of a video from a workshop offered by Judy Black and Heidi Stolp – “Flowers to Send” showing how to make beautiful cards by transferring images of leaves and flowers from hand-out sheets onto watercolor paper, then adding color by careful brush strokes.

Yuki and Laurie showed examples of their own work and explained the techniques as well.



Yuki Tanaka

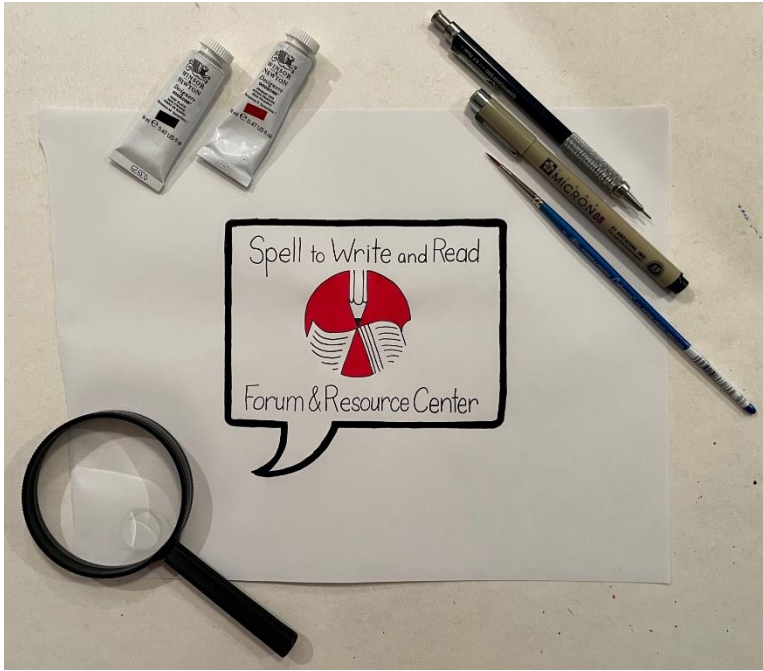


Bottom left & right by Sandi Cormier  
Bottom by Laura Drager



## Spell to Write and Read Forum & Resource Center

Capital Calligraphers Guild member Becky Hafer has begun a project that supports a phonics curriculum by Wanda Sanseri that promotes literacy through spelling, writing, then reading. A mother of five girls, Becky home schools her children and has



found this especially relevant to her family and wants to share it with others.

Becky drew, lettered, and painted the logo to the left.

The first words and sentences that students read are ones they write themselves--in cursive. The word list pictured was lettered and analyzed by Becky's seven-year-old during recent lessons.

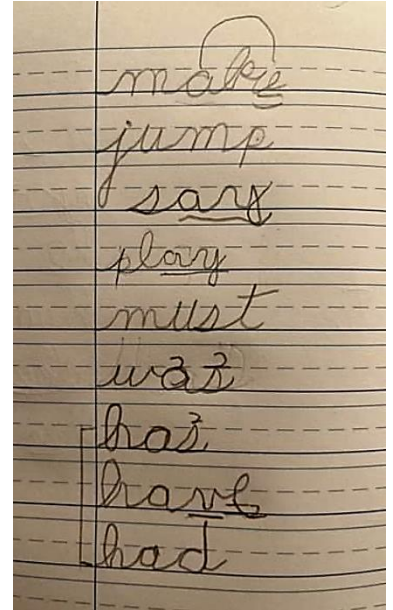
Their initial fundraiser through Kickstarter for the Center has ended. They are excited to have met their minimum

fundraising goal to construct the website, with the grand

opening planned for July. However, further donations would help them achieve the goals of better video equipment and hiring professional videographer assistance sooner than later.

Visit their website <https://www.SWRForum.com> for the link to updates on Kickstarter until their Grand Opening Day! If you wish to make a contribution, please contact Becky: [SWRwithBecky@gmail.com](mailto:SWRwithBecky@gmail.com).

This project is relevant to Guild members because it supports a phonics curriculum that promotes literacy. You go girl!



Capital Calligraphers

PO Box 2294

Salem, Oregon 97308-2294

[Contact@CapitalCalligraphers.org](mailto:Contact@CapitalCalligraphers.org)

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